

# ART 260.1001- SURVEY OF ART HISTORY I OBJECTIVES AND SYLLABUS

## Course Objective and Expected Learning Outcomes:

Students will gain from this course an understanding of the history of visual artistic expression of the Western tradition, based on both the artworks' historical contexts and investigations into their formal aspects. Looking at, observing, and differentiating aspects of visual art shall be

emphasized. They will be able to identify the major styles, media, historical chronologies, socio-political/religious atmospheres, and the style characteristics of art within the time

period the course addresses. They will learn art historical vocabulary terms for describing architecture and works of 2D and 3D art within said time frame. In the future they will be able to apply those terms to unfamiliar works they encounter as well as identifying traits those works share in common with monuments studied in this course.

## Course Description:

This course is an introductory survey of the history of visual arts from Prehistory through the Gothic style with an emphasis on painting, sculpture, and architecture with regard to artistic styles, structures, and time periods. It primarily will consist of classroom lectures, exams, and a brief written paper.

## Printed text and other printed materials:

The only required text is Gardner's Art Through the Ages A Global History, vol. 1, 15th edition by Fred S. Kleiner, published by Thomson Wadsworth/Cengage (softcover). When you obtain the text, I suggest you select the version of the aforementioned text which comes with the MindTap interactive eBook.

The MindTap content is not required, you can buy the softcover text by itself, from either the UNLV bookstore or this CengageBrain website page:

<http://www.cengagebrain.com/shop/isbn/9781285837840>.

Alternately, you may rent the paperback book or the online eBook with MindTap (for various lengths of time) from this same website (click on Rental or eBook). To get the bundled version of the softcover + MindTap for 6 months, go to <https://www.cengagebrain.com/shop/search/9781337199544>.

MindTap access provides an interactive digital experience for exploration, study, and development of critical-thinking skills with an interactive eBook: capacity to write notes; print content; zoomable versions of almost 1,500 images; nearly 300 videos; audio resources; image flashcards; quizzes and critical-thinking questions; glossary; audio pronunciation guide; Google Earth coordinates; essay questions; interactive timelines; downloadable audio chapter summaries; architectural basics; a Mobile App; and much more. The textbook is also available at the UNLV Bookstore for purchase, and a softcover copy will be available on reserve at Lied Library indefinitely.

The only place to obtain a perpetual downloadable copy of the text is from the VitalSource website, which is found at this location: (<https://www.vitalsource.com/products/gardner-39-s-art-through-the-ages-a-global-history-fred-s-kleiner-v9781305544864>), which includes one year of internet access to go with the eBook you download to your preferred device. Note that the prices for the eBook vary between the VitalSource, CengageBrain, bookstores, and other sources. If you buy it elsewhere (e.g., Amazon.com, other bookstores), be sure to get the correct version and volume, etc. Get ONLY the 15th edition.

## Other printed materials and resources:

I have placed the Syllabus/Monument List on WebCampus, where it is always available. To obtain the Syllabus/Monument List and other materials from WebCampus (the link appears when one searches on the UNLV home page on the lefthand side), sign in, and under this course select Course Content to download the Syllabus/Monument List as well as any other reading that may be assigned throughout the course. (N.B.- IT does not recommend using Google Chrome as your browser.) The on-line digital image library, ARTstor, is also available for study purposes. See pages 4-6 for details.

## Procedure:

This course will consist primarily of image-driven lectures relevant to chapters in the text and certain a/v materials. Throughout the course other materials may be assigned via WebCampus. Each student is responsible for obtaining this material and viewing the a/v materials.

## Attendance and breaks during class:

There are no official absences from any university class. Registration in a course obligates the student to be regular and punctual in class attendance. Attending class is crucial in order for the student to grasp the material and have the opportunity to pose questions. The lectures do not strictly follow the text, but often expand on that information. The material is visual and is dealt with in specific detail and with the concomitant historical background. This is not something that students effectively acquire on their own without attending class on a regular basis. Therefore, students are strongly urged to attend every class and attendance shall be taken for each class period. However, I permit up to three absences per person for the semester because it is understood that sometimes events occur that understandably prevent perfect attendance, such as illnesses and flat tires. But, note that more than 3 absences will adversely affect one's grade by the dropping of half a letter grade (e.g., a C for the course would become a C-). I urge you not to miss a scheduled exam (see below, Testing and the Final Exam and Make-up testing).

There are no scheduled breaks during the class period. Allow yourself time to visit the facilities BEFORE class, and especially, testing commences. If you leave the classroom during an exam you will not be permitted re-entry and your test will be collected.

## Cell Phones and Electronic Beeping Devices and other policies:

Cell phones ringing during class are not permitted, therefore kindly silence all cell phones and other electronic beeping devices BEFORE coming to class. Electronic recorders such as tape recorders are permitted, but not image capturing devices. Texting is NEVER permitted, nor is taking or making phone calls during class. All electronic communication devices are to be turned off and put away during every class period. ALL PHONES, etc., are expected to be shut OFF and put AWAY during exams, without exception. No head coverings (hats, caps) on heads during exams. I have a zero-tolerance policy towards cheating.

## Testing and the Final Exam:

Grading will be based on one test, a midterm, a brief paper, and a final exam. The paper requirements are outlined in a separate document to be placed on WebCampus. The three tests are structured similarly and are valued at 100 points each, and the paper is worth 100 points. The exams will cover the text, other supplemental readings if assigned, class lecture information, and a/v materials. The tests as well as the final exam are NOT comprehensive. The final will cover the material from the class period prior to the midterm through the end of instruction. Emphasis will be on the student identifying artistic monuments, associating unknown monuments with their respective styles, demonstrating their understanding of major facts, concepts and styles, and command of vocabulary. The midterm will be given in advance of the final drop day, which is March 24. Obtain a supply of 4 red-brown scantrons (always get a spare) from the Student Union Information Desk, where they are free. Please do NOT use aqua

scantrons. Also, bring several sharp No. 2 pencils (with erasers) on exam days. The final exam will be given in HFA 257 on Monday, May 8, at 1:00 p.m. –

3:00 p.m. The final is mandatory. Late arrivers to take exams and especially the final will be given a grace period of only 10 minutes in which to appear. If you arrive later than that, you will only be allowed to take the exam at my discretion.

## Make-up testing:

Make-up testing will be approved only with a legitimate (preferably documented) excuse. It is wisest to inform me before the exam, not after, if you are seeking a make-up.

## Grading Policy and Grade Scale:

The exams are all equally weighted, worth 100 points each. The grade scale is:

- 100 - 95 = A
- 94 - 90 = A-
- 89 - 85 = B
- 84 - 80 = B-
- 79 - 75 = C
- 74 - 70 = C-
- 69 - 65 = D
- 64 - 60 = D-
- 59 and below = F

Final grades will NOT be publicly posted nor given over the phone or by email.

## Extra Credit

There is NO extra credit offered. Please put all your energy into the required course work.

## Food and Drink

Please only bring water into the classroom. Food is not permitted.

## Religious Holidays Policy

Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor within the first 14 calendar days of the course for fall and spring courses (excepting modular courses), or within the first 7 calendar days of the course for summer and modular courses, of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit: <http://catalog.unlv.edu/content.php?catoid=6&navoid=531>.

## Public Health Directives

Face coverings are mandatory for all faculty and students in the classroom. Students must follow all active UNLV public health directives while enrolled in this class. UNLV public health directives are found at Health Requirements for Returning to Campus, <https://www.unlv.edu/coronavirus/health-requirements>. Students who do not comply with these directives may be asked to leave the classroom. Refusal to follow the guidelines may result in further disciplinary action according to the UNLV Student Conduct Code, [https://www.unlv.edu/sites/default/files/page\\_files/27/StudentConduct-Code.pdf](https://www.unlv.edu/sites/default/files/page_files/27/StudentConduct-Code.pdf), including being administratively withdrawn from the course.

## Academic Misconduct

Academic integrity is a legitimate concern for every member of the University community. We all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility, and professionalism. By choosing to join the UNLV community, students accept the expectations of the Student Academic Misconduct Policy, and are encouraged to always take the ethical path whenever faced with choices. Students enrolling at UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's educational mission. An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another person, from the Internet or any other source without proper citation of the source(s). See the Student Conduct Code, <https://www.unlv.edu/studentconduct/student-conduct>.

## Auditing a Course

Auditing a course allows a student to continue attending the lectures and/or laboratories and discussion sessions associated with the course, but the student will not earn a grade for any component of the course. Students who audit a course receive the same educational experience as students taking the course for a grade, but will be excused from exams, assessments, and other evaluative measures that serve the primary purpose of assigning a grade.

## Classroom Conduct

Students have a responsibility to conduct themselves in class and in the libraries in ways that do not interfere with the rights of other students to learn, or of instructors to teach. Use of devices such as cellular phones and pagers, or other potentially disruptive activities are only permitted with the prior explicit consent of the instructor. Students are specifically prohibited to record classes without instructor authorization, including online/remote classes (either audio only, or video and audio). The instructor may rescind permission at any time during the class. If a student does not comply with established requirements or obstructs the functioning of the class, the instructor may initiate an administrative withdrawal of the student from the course.

Since the COVID-19 pandemic forced some instruction to be delivered remotely starting in Spring 2020, numerous students have asked instructors to record their synchronous classes, so that they can access them at their convenience. Instructors who agree to record their classes (audio only, or video and audio) should inform students in advance. Recorded lectures may not be broadly released to anyone, but made available exclusively to those students enrolled in the class during the particular academic term. Recorded lectures must be stored securely, and are subject to the Nevada System of Higher Education's Records Retention Policy, meaning that the recordings can only be deleted 120 days after the end of class (i.e., after grades are posted). Once this requirement is met, the recordings should be deleted. Class recordings are protected from disclosure, as they are deemed part of an educational record under the Family Educational Rights and Privacy Act (FERPA).

## Copyright

The University requires all members of the University Community to familiarize themselves with, and to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The University will neither protect nor defend you, nor assume any responsibility for student or employee violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional copyright policy information is available at <https://www.unlv.edu/provost/copyright>.

## Disability Resource Center (DRC)

The UNLV Disability Resource Center (Student Services Complex, SSC-A, Room 143, <https://www.unlv.edu/drc>, telephone 702-895-0866) provides resources for students with disabilities. Students who believe that they may need academic accommodations due to a permanent disability, temporary or permanent medical need, or academic support due to pregnancy are encouraged to contact the DRC as early as possible in the academic term. A Disabilities Specialist will discuss what options may be available to you. Students who are already registered with the DRC should request their accommodations online each semester, and make an appointment to discuss their accommodations with their instructors.

## Final Examinations

The University requires that final exams given at the end of a course occur on the date and at the time specified in the Final Exam schedule. The Final Exam schedule is typically available at the start of the semester, and the classroom locations are available approximately one month before the end of the semester. See the Final Exam Schedule, <https://www.unlv.edu/registrar/calendars>.

## Identity Verification in Online Courses

All UNLV students must use their Campus-issued ACE ID and password to log in to WebCampus-Canvas.

UNLV students enrolled in online or hybrid courses are expected to read and adhere to the Student Academic Misconduct Policy, <https://www.unlv.edu/studentconduct/misconduct/policy>, which states that “acting or attempting to act as a substitute for another, or using or attempting to use a substitute, in any academic evaluation or assignment” is a form of academic misconduct. Intentionally sharing ACE login credentials with another person may be considered an attempt to use a substitute, and could result in investigation and sanctions, as outlined in the Student Academic Misconduct Policy.

UNLV students enrolled in online courses are also expected to read and adhere to the Acceptable Use of Computing and Information Technology Resources Policy, <https://www.it.unlv.edu/policies/acceptable-use-computing-and-information-technology-resources-policy>, which prohibits sharing university accounts with other persons without authorization.

To the greatest extent possible, all graded assignments and assessments in UNLV online courses should be hosted in WebCampus-Canvas or another UNLV-managed platform that requires ACE login credentials for access.

## Incomplete Grades

The grade of "I" (Incomplete) may be granted when a student has satisfactorily completed three-fourths of course work for that semester/session, but cannot complete the last part of the course for reason(s) beyond the student's control and acceptable to the instructor, and the instructor believes that the student can finish the course without repeating it. For undergraduate courses, the incomplete work must be made up before the end of the following regular semester. Graduate students receiving "I" grades in 500-, 600-, or 700-level courses have up to one calendar year to complete the work, at the discretion of the instructor. If course requirements are not completed within the period indicated, a grade of "F" will be recorded, and the student's GPA will be adjusted accordingly. Students who are fulfilling an Incomplete grade do not register for the course, but make individual arrangements with the instructor who assigned the "I" grade.

## Library Resources

Librarians are available to consult with students on research needs, including developing research topics, finding information, and evaluating sources. To make an appointment with a subject expert for this class, please visit the Libraries' Research Consultation website, <https://guides.library.unlv.edu/appointments/librarian>. You can also ask the library staff questions via chat and text message at <https://ask.library.unlv.edu/>.

## Missed Classwork

Any student missing class, quizzes, examinations, or any other class or laboratory work because of observance of religious holidays will be given an opportunity during that semester to make up the missed work. The make-up opportunity will apply to the religious holiday absence only. It is the responsibility of the student to notify the instructor within the first 14 calendar days of the course for Fall and Spring courses (except for modular courses), or within the first 7 calendar days of the course for Summer and modular courses, of their intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit the Missed Classwork policy, under Registration Policies, on the Academic Policies webpage, <https://catalog.unlv.edu/content.php?catoid=32&navoid=8271&hl=>.

In accordance with the policy approved by the Faculty Senate regarding missed class time and assignments, students who represent UNLV in any official extracurricular activity will also have the opportunity to make up assignments, provided that the student submits official written notification to the instructor no less than one week prior to the missed class(es).

The spirit and intent of the policy for missed classwork is to offer fair and equitable assessment opportunities to all students, including those representing the University in extracurricular activities. Instructors should consider, for example, that in courses which offer a "Drop one" option for the lowest assignment, quiz, or exam, assigning the student a grade of zero for an excused absence for extracurricular activity is both contrary to the intent of the Faculty Senate's policy, and an infringement on the student's right to complete all work for the course.

This policy will not apply in the event that completing the assignment or administering the examination at an alternate time would impose an undue hardship on the instructor or the University that could be reasonably avoided. There should be a good faith effort by both the instructor and the student to agree to a reasonable resolution. When disagreements regarding this policy arise, decisions can be appealed to the Department Chair/School Director, College/School Dean, and/or the Faculty Senate Academic Standards Committee.

For purposes of definition, extracurricular activities may include, but are not limited to academic recruitment activities, competitive intercollegiate athletics, fine arts activities, liberal arts competitions, science and engineering competitions, and any other event or activity sanctioned by a College/School Dean, and/or by the Executive Vice President and Provost.

## Rebelmail

Rebelmail is UNLV's official email system for students and by University policy, instructors and staff should only send emails to students' Rebelmail accounts. Rebelmail is one of the primary ways in which students receive official University communications, information about deadlines, major Campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the University. Sending emails within WebCampus-Canvas is also acceptable.

## Tutoring and Coaching

The Academic Success Center (ASC), at the Claude I. Howard Building, provides tutoring, academic success coaching, and other academic assistance for all UNLV undergraduate students. For information regarding tutoring subjects, tutoring times, and other ASC programs and services, please visit the ASC website, <https://www.unlv.edu/asc>, or call 702-895-3177. The ASC is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of SSC A, Room 254. Drop-in tutoring is located on the second floor of the Lied Library, and on the second floor of the College of Engineering building (TBE A 207).

## UNLV Writing Center

One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, <https://writingcenter.unlv.edu/>, located in the Central Desert Complex, Building 3, Room 301 (CDC 3-301). Walk-in consultations are sometimes available, but students with appointments receive priority assistance. Students may make appointments in person or by calling the Center, telephone 702-895-3908. Students are requested to bring to their appointments their Rebel ID Card, a copy of the instructions for their assignment, and two copies of any writing they have completed on their assignment.

## SYLLABUS - (This is all subject to revision)

Read the pertinent chapter in advance of the class period(s) each chapter will be addressed, starting with the Introduction and Chapter 1. Skip all the Non-Western chapters. As this course mirrors the text's chapters you should be able to anticipate what chapters are next in order to be read.

Jan. 18	Meet for first class. Go over syllabus and objectives.
Jan. 30	Last day to change/add courses or switch sections, change from audit to credit.
Feb. 20	Washington's Birthday observed- UNLV closed.
Feb. 15	FIRST EXAM.
Mar. 11	Mid-semester grade reporting deadline at 5:00 p.m.
Mar. 13	Preliminary paper drafts due at beginning of class.
Mar. 22	MID-TERM.
Mar. 24	FINAL DROP DAY.
Mar. 29	Preliminary paper drafts returned.
April 10-15	Spring break.
April 19	Paper is due at the beginning of class (attach the draft I returned to you).
May 6	INSTRUCTION ENDSUNIVERSITY-WIDE.
May 8	FINAL EXAM, 1:00 a.m.-3:00 p.m., papers returned.

## ARTstor DIGITAL IMAGE LIBRARY

In Dec. 2004 the Lied Library secured a charter subscription membership of the digital image archive, ARTstor for the entire UNLV community. ARTstor is a non-profit organization created by The Andrew W. Mellon Foundation. The ever-growing ARTstor Digital Image Library includes in excess of 2 million high-quality images covering art, architecture and archeology and museum collections. ARTstor's tools support a wide range of uses including: viewing and analyzing images through features such as zooming and panning, saving groups of images online for personal or shared use, and creating and delivering presentations offline, including the ability to download images directly into PowerPoint, automatically loading the images as slides. Any current member of the UNLV community may access the images in ARTstor by first registering for a user account on their website FROM A COMPUTER WITH A UNLV IP ADDRESS. Students may access ARTstor from off-campus computers once they are registered. The process and how to get started with ARTstor is outlined below.

## HOW TO REGISTER TO USE ARTSTOR AS A STUDENT

To register for ARTstor you MUST initiate your registration by using a computer with a UNLV IP address (e.g., one at the Lied Library). Go to: <http://www.artstor.org>. ARTstor offers various videos available through ARTstor.org and YouTube on the ARTstor channel. Access to the YouTube material is found on ARTstor's splash page- look for the YouTube icon on the lower right corner. Click on Playlists where there are 29 videos under How to Use the Artstor Digital Library (click on this line of text to get a playlist viewing those intended for students. N.B. The information below contains some redundancies as there are more ways than one to obtain this information.

## Quick Start Guide

This is where you can find links to the topics listed below. To find the Quick Start Guide, and Knowledge Base for basic navigation, go to:

<http://support.artstor.org/>

## System Requirements:

For specifications about system requirements, go to: <http://support.artstor.org/?article=system-requirements>

Make sure Flash is up to date on your computer, your cookies are enabled and pop-up blocker is disabled.

## Introduction to ARTstor

<http://www.youtube.com/watch?v=UM5ICFEb9Ac&feature=youtu.be>

New users may find this brief video helpful for learning the basic features of ARTstor. It is a tad old but offers a good orientation for the advantages of studying with ARTstor.

## Registering for an ARTstor User Account\*

[https://www.youtube.com/watch?v=93JgagtquZY&list=PL002jn\\_Rv19qfosyGkk3oZ6g6bo9Xp68o](https://www.youtube.com/watch?v=93JgagtquZY&list=PL002jn_Rv19qfosyGkk3oZ6g6bo9Xp68o) This shows you how to create a new ARTstor account for yourself.

## General “how to” self-training materials

<http://help.artstor.org/wiki/index.php/Materials#Handouts>

This site contains allows one to download the QuickStart guide with general information on how to get started and the all-important skill of making and editing an image group out of the images you find of interest (see “Download our QuickStart guide” in .pdf format). The document contains links to various topics and instructions on how to find what you need to get started.

## Conducting a Faceted Search for Images

This [link](#) shows how to search for images by various methods.

This [link](#) shows how to create and utilize image groups for saving images.

This [link](#) shows how to export to PowerPoint BONUS: ARTstor also inserts the images into slides automatically.

Access, Registering, Managing Your ARTstor Profile, and Troubleshooting videos here on this [link](#).

To access ARTstor through the UNLV website using your library card number, go to this [link](#). Select “Art” from the list of databases and scroll down to ARTstor full text and follow the instructions, using your RebelCard number on the back.

You may sign up for a training session once you have an account at this [link](#).

## ART 260 MONUMENT LIST AND VOCABULARY AND TERMINOLOGY

### CHAPTER 1 Art in the Stone Age

- Paleolithic 30,000-8000 BCE
- Human with feline (lion?) head c. 40,000-35,000 BCE fig. 1-3 Nude woman (Venus of Willendorf) c. 28,000-25,000 BCE fig. 1-4 Woman holding a bison horn c. 25,000-20,000 BCE fig. 1-5
- Two bison reliefs c. 15,000-10,000 BCE fig. 1-6
- Bison licking its flank c. 12,000 BCE fig. 1-7
- Spotted horses and negative hand imprints c. 23,000-22,000 BCE fig. 1-9
- Hall of the Bulls c. 16,000-14,000 BCE fig. 1-1
- Rhinoceros, wounded man and disemboweled bison (Well Scene) c. 16,000- 14,000 BCE fig. 1-10

- Aurochs, horses and rhinoceroses c. 30,000-28,000 BCE or 15,000-13,000 BCE fig. 1-11  
Neolithic 8000-5000 BCE
- Stone tower built into settlement wall, Jericho c. 8000-7000 BCE fig. 1-12
- Restored view of Çatal Höyük c. 6000-5900 BCE fig. 1-14A
- Deer hunt from Çatal Höyük c. 5750 BCE fig. 1-15
- Landscape with volcanic eruption(?) c. 6150 BCE fig. 1-16
- Neolithic in Western Europe 4000-1500 BCE
- Aerial view of Stonehenge c. 2550-1600 BCE fig. 1-20

#### VOCABULARY AND TERMINOLOGY

- Paleolithic- old stone age dated 30,000-9000 BCE. Mesolithic- middle stone age dated 9000-7000 BCE. Neolithic- new stone age dated 8000-2300 BCE.
- Carbon-14 dating- a method of measuring an object's radioactive half-life to determine its age, pioneered by Willard Libby.
- diagnostics of style- comparison of characteristics between two or more objects or artifacts that are somewhat similar in order to diagnose the style.
- stratum dating- method of dating artifacts based upon dating the organic material contained in the strata associated with those artifacts.
- twisted perspective- a convention of representation in which part of an animal is seen in profile and another part of the same figure frontally.
- relief sculpture- figures projecting from a background of which they are a part.
- Chauvet Cave- location of the presumably oldest known cave paintings, found in the Ardèche region of France and discovered by Jean-Marie Chauvet and his companions December 24, 1994.
- sympathetic magic- an attempt to understand or exert influence over natural forces by means of a crude cause and effect activity (e.g, to cause fertility, a figure is crafted of a fecund human, typically a female to effect actual childbirth).
- composite view- like twisted perspective but associated with the human form, mixing frontal and profile perspectives in order to depict body parts in their most recognizable forms. AKA conceptual representation
- cromlech- a ring of monumental stones. trabeated- of post and lintel construction.
- henge- megalithic stones arranged in a circle, often surrounded by a ditch.
- trilithon- a megalithic structure consisting of two upright stones and a third across the top as a lintel.

This list is incomplete at the end and subject to change throughout; some images may be dropped or added. Further, I may give slightly different titles in class as alternate titles are often accepted. Artist's works are all listed under their name even if they appear apart from each other in the textbook.

#### *Community of concepts for Paleolithic art:*

1. overlapping of animals
2. animals in profile and running or standing
3. renderings are naturalistic, despite no handy models to imitate
4. art depicts subsistence animals primarily but not exclusively
5. few humans are depicted

6. shape of a rock may suggest an animal to the creator
7. animals are depicted in twisted perspective

*Neolithic civilization characteristics:*

1. systemic, organized, sustained agriculture
2. exploitation of domesticated and herd animals (goats, sheep, oxen, swine)
3. permanent, year-round settlements
4. communal communities of cooperation

*Civilization characteristics:*

1. systemic agriculture
2. government/rule of law
3. formal religion
4. writing
5. measurement/calculation
6. ceramic and metal object production
7. specialized division of labor

## CHAPTER 2 Ancient Mesopotamia and Persia

- Ancient Near East 3500 BCE- 636 CE (N.B. refer to the style as Ancient Near East or ANE)
- White Temple, Uruk c. 3200-3000 BCE fig. 2-2
- Female Head (Inanna?) from Uruk c. 3200-3000 BCE fig. 2-4
- Warka Vase c. 3200-3000 BCE fig. 2-
- Statuettes of two worshipers c. 2700 BCE fig. 2-5
- Peace side of the Standard of Ur c. 2600 BCE fig. 2-8
- Bull-headed harp<sup>2</sup> from "Pu-abi's Grave" c. 2600-2400 BCE fig. 2-9 Sound box of the "King's Grave" harp<sup>3</sup> c. 2600-2400 BCE fig. 2-10 Banquet scene, cylinder seal c. 2600 BCE fig. 2-11
- Head of an Akkadian ruler c. 2250-2200 BCE fig. 2-12 Victory stele of Naram-Sin c. 2254-2218 BCE fig. 2-13 Ziggurat of Ur c. 2100 BCE fig. 2-15
- Gudea Seated, holding a temple plan c. 2100 BCE fig. 2-16
- Stele with law code of Hammurabi c. 1780 BCE fig. 2-18 Lion Gate, Hattusa c. 1400 BCE fig. 2-18A
- Statue of Queen Napir-Asu c. 1350-1300 BCE fig. 2-19
- Reconstruction drawing of the citadel of Sargon II c. 721-705 BCE fig. 2-19A
- Lamassu c. 721-705 BCE fig. 2-20
- Assyrian archers pursuing enemies c. 875-860 BCE fig. 2-22
- Ashurbanipal hunting lions c. 645-640 BCE fig. 2-23 Ishtar Gate (restored) c. 575 BCE fig. 2-24
- Persians and Medes, detail of processional frieze c. 521-465 BCE fig. 2-27 Palace of Shapur I, Ctesiphon c. 250 fig. 2-29

## VOCABULARY AND TERMINOLOGY

- ziggurat- monumental tiered platform upon which a temple is built, typically made of mud brick.
- cella- an enclosed chamber usually of a sanctuary or temple.

- ground line- a baseline on which figures appear to stand. conceptual representation- see composite view.
- optical representation- portraying humans and objects from a fixed vantage point or orientation of the viewer.
- hieratic or hierarchical proportions- presentation of the most significant figure in a composition on a larger scale than surrounding figures.
- lamassu- guardian figure in the form of a human-headed bull or lion with wings. polychromed-painted in two or more colors.
- stele, also stela- carved stone slab for marking graves or commemorating historical events.
- hypostyle hall- a hall with a roof supported by columns.
- blind arcade- an arcade having no real openings, used to decorate a wall's surface.
- 2, 3 Technically, these are lyres, not harps, due to the strings being attached near a common point on the side, not top of the sound box. A harp's strings attach to the top of the sound box and are arranged parallel to one another.

### CHAPTER 3 Egypt from Narmer to Cleopatra

- Early dynastic 2920-2575 BCE
- Palette of King Narmer, back c. 3000-2920 BCE fig. 3-2
- Palette of King Narmer, front c. 3000-2920 BCE fig. 3-3
- IMHOTEP. Stepped Pyramid of Djoser c. 2630-2611 BCE fig. 3-5
- Old Kingdom 2575-2134 BCE
- Aerial view of the 4th Dynasty Pyramids, Gizeh c. 2551-2472 BCE fig. 3-8
- Great Sphinx c. 2520-2494 BCE fig. 3-11
- Khafre enthroned c. 2520-2494 BCE fig. 3-12
- Menkaure and Khamerernebty(?) c. 2490-2472 BCE fig. 3-13
- Seated scribe c. 2500 BCE fig. 3-14
- Ti watching a hippo hunt c. 2450-2350 BCE fig. 3-15
- Goats treading seed and cattle fording a canal c. 2450-2350 BCE fig. 3-16
- Middle Kingdom 2040-1640 BCE
- Tomb of Khnumhotep II (tomb 3), Beni Hasan c. 1900-1880 BCE fig. 3-18
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- Amarna Period 1353-1335 BCE
- Akhenaton, colossal statue from the Temple of Aton c. 1353-1335 BCE fig. 3-30
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- Akhenaton, Nefertiti and Three Daughters c. 1353-1335 BC fig. 3-33
- Post-Amarna Period 1333-1323 BCE
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- Death mask of Tutankhamen c. 1323 BCE fig. 3-35
- Last judgment of Hunefer c. 1290-1275 BCE fig. 3-1

- 25th Dynasty 8th C. BCE
- Taharqa as a sphinx c. 680 BCE fig. 3-37

## VOCABULARY AND TERMINOLOGY

- hieroglyph- Greek word meaning “sacred writing”, refers to Egyptian writing using symbols or pictures.
- recto- “front” side of an object, typically a page or a relief.
- verso- “back” or reverse side of an object, typically a page or a relief.
- mastaba- Arabic word for “bench”, rectangular structure with sloping sides erected over a tomb shaft.
- ashlar- carefully and regularly shaped masonry stones.
- necropolis- Greek for “city of the dead”, refers to cemeteries and burial spaces.
- ka- Egyptian for “life force”.
- ka statue- a statue of the deceased placed in the tomb to serve as an alternate abode for the ka should the mummy fail to survive.
- nemes- pleated cloth headdress worn by pharaohs that covers the head and drapes over the chest.
- yardang- a long, irregular ridge with a sharp crest sited between two round-bottomed troughs carved out by wind erosion in a desert region.
- clerestory- fenestrated level of a building rising above the roofs of adjacent parts.
- sarcophagus- Greek for “flesh eater”, an elaborate coffin.
- Book of the Dead- a scroll containing some 200 spells interred with the mummy to protect the ka in the next life. The title is better translated as “the book of going forth by day”.
- cartouche- an oval with a horizontal line at one end, signaling that the name it contains is royal.

## CHAPTER 4 The Prehistoric Aegean

- Cycladic 3000-2000 BCE
- Figurine of a woman c. 2600-2300 BCE fig. 4-2
- Minoan 2000-1200 BCE
- Restored view of the palace at Knossos c. 1700-1400 BCE fig. 4-4
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- Minoan woman or goddess (La Parisienne) c. 1500 BCE fig. 4-7
- Bull-leaping (Toreador Fresco) c. 1500 BCE fig. 4-8
- Landscape with Swallows (Spring Fresco) c. 1650-1625 BCE fig. 4-9
- Kamares Ware jar c. 1800-1700 BCE fig. 4-11 Marine-style octopus flask c. 1500 BCE fig. 4-12 Snake Goddess c. 1600 BCE 4-13
- Harvesters Vase c. 1500 BCE fig. 4-14
- Mycenaean 1600-1200 BCE
- Corbel-vaulted gallery in the walls of Tiryns c. 1400-1200 BCE fig. 4-17 Lion Gate, Mycenae c. 1300-1250 BCE fig. 4-19
- Exterior of the Treasury of Atreus c. 1300-1250 BCE fig. 4-20
- Funerary mask, from Grave Circle A c. 1600-1500 BCE fig. 4-22
- Inlaid dagger blade with lion hunt c. 1600-1500 BCE fig. 4-23
- Warriors Vase c. 1200 BCE fig. 4-27

## VOCABULARY AND TERMINOLOGY

- Hellas- ancient name for Greece, thus Helladic art refers to the art of ancient Greece.
- true fresco- technique wherein water-based pigment is applied to a wet, uncured plaster wall so that the paint becomes integrated with the plaster when it cures (dries).
- faience- glazed earthenware.
- repoussé- metalworking relief technique wherein the design is tapped or pushed out from the back of a flat plate of metal such as gold.
- megaron- a rectangular reception hall.
- tholos- beehive shaped tomb found in Mycenae. krater- bowl used for mixing water and wine.

## CHAPTER 5 Ancient Greece

- Geometric 900-700 BCE
- Geometric krater, from Dipylon cemetery c. 740 BCE fig. 5-2
- Hero and centaur (Herakles and Nessos?) c. 750-730 BCE fig. 5-3
- Orientalizing 700-600 BCE
- Mantiklos Apollo c. 700-680 BCE fig. 5-4
- Corinthian black-figure amphora c. 625-600 BCE fig. 5-5
- Lady of Auxerre c. 650-625 BCE fig. 5-6
- Archaic 600-480 BCE
- Kouros from Attica c. 600 BCE fig. 5-7
- Calf bearer c. 560 BCE fig. 5-8
- Kroisos, from Anavysos c. 530 BCE fig. 5-9
- Peplos Kore c. 530 BCE fig. 5-10
- Temple of Hera I ("Basilica") c. 550 BCE fig. 5-14
- West pediment from the Temple of Artemis c. 600-580 BCE fig. 5-16 Restored view of the Siphnian Treasury c. 530 BCE fig. 5-17
- Gigantomachy, from the Siphnian Treasury c. 530 BCE fig. 5-18 Temple of Aphaia at Aegina c. 500-490 BCE fig. 5-25
- Dying warrior, west pediment, Temple of Aphaia c. 490 BCE fig. 5-28
- Dying warrior, east pediment, Temple of Aphaia c. 480 BCE fig. 5-29
- Archaic Black-figure ware
- KLEITIAS AND ERGOTIMOS. François Vase c. 570 BCE and detail of Centauromachy figs. 5-19 and 5-19A
- EXEKIAS. Achilles and Ajax playing a dice game c. 540-530 BCE fig. 5-20
- Archaic Black-figure and Red-figure ware
- ANDOKIDES AND LYSIPPIDES PAINTERS. Athenian bilingual amphora c. 525-520 BCE figs. 5-21 and 5-22
- Archaic Red-figure ware
- EUPHRONIOS. Herakles wrestling Antaios c. 510 BCE fig. 5-23 EUTHYMIDES. Three revelers c. 510 BCE fig. 5-24
- Early Classical 480-450 BCE
- Seer from the Temple of Zeus c. 470-456 BCE fig. 5-33
- Kritios Boy c. 480 BCE fig. 5-35
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- Zeus (or Poseidon?) c. 460-450 BCE fig. 5-39

- High Classical 450-400 BCE
- POLYKLEITOS. Doryphoros (Spear Bearer) or Canon of Polykleitos c. 450-440 BCE fig. 5-41
- Aerial view of the Acropolis fig. 5-43
- IKTINOS AND KALLIKRATES. Parthenon 447-439 BCE fig. 5-1
- PHIDIAS. Athena Parthenos (model) c. 438 BCE fig. 5-46
- Caryatids of the Erechtheion c. 421-405 BCE fig. 5-54
- KALLIKRATES. Temple of Athena Nike c. 427-424 BCE fig. 5-55
- Nike adjusting her sandal c. 410 BCE fig. 5-56
- High Classical White-ground painting
- PHIALE PAINTER. Hermes bringing the infant Dionysos to Papposilenos c. 440-435 BCE fig. 5-60
- Late Classical 400-323 BCE
- PRAXITELES. Aphrodite of Knidos c. 350-340 BCE fig. 5-62
- LYSIPPOS OF SIKYON. Apoxyomenos (Scraper) c. 330 BCE fig. 5-65 GNOSIS. Stag hunt c. 300 BCE fig. 5-68
- PHILOXENOS OF ERETRIA. Battle of Issus c. 310 BCE fig. 5-70
- POLYKLEITOS THE YOUNGER. Theater, Epidauros c. 350 BCE fig. 5-71
- Hellenistic 323-30 BCE
- Altar of Zeus west front (recon.) c. 175 BCE fig. 5-79
- Athena battling Alkyoneos c. 175 BCE fig. 5-80
- EPIGONOS? Gallic chieftain killing himself and his wife c. 230-220 BCE fig. 5-81
- EPIGONOS? Dying Gaul c. 230-220 BCE fig. 5-82
- Nike of Samothrace c. 190 BCE fig. 5-83
- ALEXANDROS OF ANTIOCH. Venus de Milo c. 150-125 BCE fig. 5-84
- Seated boxer c. 100-50 BCE fig. 5-86
- Old market woman c. 150-100 fig. 5-87
- POLYEUKTOS. Demosthenes c. 280 BCE fig. 5-88
- ATHANODOROS, HAGESANDROS AND POLYDOROS OF RHODES. Laocoön and his Sons early 1st C. fig. 5-89

## VOCABULARY AND TERMINOLOGY

- androcracy- “man ruled” form of government wherein only free males wield power, and women, slaves and foreigners are disenfranchised from the political realm.
- meander- the key or fret motif common in Greek design; it consists of an ornamental pattern of contiguous straight lines usually joined at right angles.
- engobe- a slip of fine white, black, or purplish-red clay with additional colorant added used to glaze a pot.
- amphora- two handled jar for storing oil or wine.
- horror vacui- Latin term meaning “fear of empty space”, a design in which no space is left empty of pattern or design elements.
- kore (plural, korai)- Greek for maiden, refers to statuary depicting young women.
- Daedelic style- style dating to the Orientalizing Period named after the mythical Daedalus, the “skillful one” who supposedly worked in Egypt.
- kouros (plural, kouroi)- Greek for youth, refers to statuary depicting robust male athletes.
- Archaic smile- the slight to exaggerated smile on the faces of Archaic statuary meant to indicate the subject is alive.

- contrapposto- “counterpoise” or natural weight shift of the human body as it stands or strides; the
- disposition of the human figure in which one body part is turned in opposition to another in a chiastic manner.
- chiastic- Greek for the pairing of opposites; it relates to contrapposto.
- peplos- full-length woolen garment cinched with a belt worn by Helladic women.
- chiton- lightweight linen garment worn by Ionian women.
- himation- cloak or mantle worn by women over a chiton.
- Greek orders- the three major architectural styles of temples (Doric, Ionic, Corinthian).
- acropolis- Greek for the “high city”.
- peristyle- row of columns that hold up a temple roof.
- peripteral- type of temple with a single row of columns that stand at the temple’s perimeter and support the roof.
- stylobate- level at the top of the steps of a temple upon which rest the columns.
- naos- cella or room that held the temple’s cult statue.
- pronaos- a triple columned porch before the cella.
- opisthodomos- non-functional decorative pendant porch for balancing the pronaos.
- entasis- subtle swelling of the column around its midpoint to offset the optical illusion that a temple’s façade bows inward.
- poleis- Greek city-states.
- gigantomachy- Greek for a battle with giants.
- Greco-Roman- refers to Roman copies in marble of Greek statuary, made to meet the market demand of Romans who prized Greek art.
- herm- a portrait bust on a square pillar.
- Golden Section or Golden Mean- formula for ideal proportions applied to architecture and figurative artworks that is expressed in the algebraic equation  $x = 2y + 1$ ,  $x$  is greater than  $y$ .
- chryselephantine- made of ivory and gold.
- emblema- central design of a stone mosaic.
- tesserae (singular, tessera)- colored glass chips, glazed tile chips, or colored stones cemented to a surface to form an image or pattern.
- cavea- seating area in Greek and Roman theaters and amphitheaters.
- skene- stage of a classical theater.
- Hellenistic- the art and culture of the Greek civilization 323 BCE-30 BCE.
- Know the parts of the Greek orders as found in the Doric and Ionic Temples as well as the Corinthian order.

## CHAPTER 6 The Etruscans

- Apulu (Apollo of Veii) c. 510-500 BCE fig. 6-4
- Sarcophagus with reclining couple c. 520 BCE fig. 6-5
- Interior of the Tomb of the Reliefs late 4th or early 3rd C. BCE fig. 6-9
- Capitoline Wolf (Lupa Romana) c. 500-480 BCE fig. 6-12 NOVIOS PLAUTIOS. Ficoroni Cista late 4th C. BCE fig. 6-14 Porta Marzia (Gate of Mars) 2nd C. BCE fig. 6-15 Sarcophagus of Lars Pulena late 3rd- early 2nd C. BCE fig. 6-16 Aule Metele (Arringatore) early first C. BCE fig. 6-18

## VOCABULARY AND TERMINOLOGY

- terra cotta- Italian word meaning “baked earth”; earthenware ceramic material used for sculpture and ceramics.
- tumulus (plural, tumuli)- burial mounds; specific to Etruscan architecture is the multi-chambered underground tombs carved from the living rock, a local tufa stone.
- tufa- porous rock formed from the deposits of springs, plentiful in central Italy.
- chimera- Greek mythological compound beast comprised of the body of a lion with a serpent for a tail and the neck and head of a goat protruding from its side; was slain by the hero Bellerophon.
- cista (cist)- cylindrical container for women’s toiletry items. arcuated- being of arch-column construction.
- voussoir- French word for the wedge-shaped stones set to form a true arch; the central stone at the apex is called the keystone because it holds the arch together and is the final stone to be set.
- keystone- the central voussoir which sets the stone arch.
- charun- Etruscan death demon.
- vanth- Etruscan female demon with wings.

## CHAPTER 7 The Roman Empire

- Roman Republic 509-27 BCE
- Temple of Portunus (Fortunus Virilus) (after restoration) c. 75 BCE fig. 7-3 Temple of Vesta early 1st C. BCE fig. 7-4
- Restored view of the Sanctuary of Fortuna Primigenia late 2nd C. BCE fig. 7-5
- Head of an old man, from Osimo mid 1st C. BCE fig. 7-8 Funeral Relief with Portraits of the Gessii c. 30 BCE fig. 7-11 Aerial view of the Pompeii amphitheater c. 70 BCE fig. 7-13
- First Style wall painting, Samnite house late 2nd C. BCE fig. 17-17
- Dionysiac mystery frieze (2nd style) c. 60-50 BCE fig. 7-18
- Cubiculum M wall paintings/detail of tholos (2nd style) c. 50-40 BCE fig. 7-19
- Early Empire 27 BCE- 96
- Detail of Third Style wall painting detail c. 10 BCE fig. 7-21
- Fourth Style wall paintings in the Ixion Room c. 70-79 fig. 7-22
- Portrait of Augustus from Prima Porta c. 20 BCE fig. 7-27
- Ara Pacis Augustae West Façade (Altar of Augustan Peace) 13-9 BCE fig. 7-29 Maison Carrée c. 1-10 BCE fig. 7-32
- Pont-du-Gard c. 16 BCE fig. 7-33 Porta Maggiore c. 50 CE fig. 7-34
- Aerial view of the Colosseum c. 70-80 fig. 7-36 Portrait bust of a Flavian woman c. 90 fig. 7-39 Arch of Titus after 81 fig. 7-40
- Triumph of Titus relief panel after 81 fig. 7-42
- High Empire 96-192
- APOLLON DORUS OF DAMASCUS? Column of Trajan 112 fig. 7-45 Pantheon 118-125 fig. 7-49
- Interior of the Pantheon 118-125 fig. 7-51 Model of an Insula, Ostia 2nd C. fig. 7-54 Decursio c. 161 fig. 7-56
- Equestrian statue of Marcus Aurelius c. 175 fig. 7-57
- Mummy portrait of a priest of Serapis c. 140-160 fig. 7-60
- Late Empire 192-337
- Ludovisi Battle Sarcophagus c. 250-260 fig. 7-68
- Portraits of the four tetrachs c. 300 fig. 7-71 Arch of Constantine 312-315 fig. 7-73

- Portrait of Constantine 315-330 fig. 7-75
- Restored cutaway view of the Basilica Nova c. 306-312 fig. 7-76
- imagines- Latin for ancient Roman wax portraits of deceased ancestors. veristic- super-realistic portraiture.
- pseudoperipteral- Roman architectural device using engaged columns around a cella to give the appearance of a peripteral colonnade.
- forum- center of Roman civic life in a town. basilica- Roman justice hall.
- amphitheater- a double theater built by Romans resembling two Greek theaters put together facing each other.
- velarium- in a Roman amphitheater, the cloth awning rolled down from atop the cavea to protect spectators from sun or weather elements.
- cavea- seating area in Greek and Roman theaters and amphitheaters.
- trompe l'oeil- French for "deceives the eye", it describes painting that is so convincingly realistic it deceives the eye.
- insulae (singular, insula)- multistory apartment blocks.
- rustication- combination of a lower story with a rough textured surface and upper stories textured with a smooth surface on the façade of a Roman building.
- oculus- "eye to the sky", describes the circular opening at the center of a dome. coffers- sunken decorative panels in a ceiling or dome.
- nave- part of a basilica between the main entrance and the choir or apse. apse- choir or chevet, contains or is near the high altar.
- barrel vault- a deep arch or a series of uninterrupted arches covering a space.
- groin vault- a vault formed by the intersection of two barrel vaults at right angles.
- positioning perspective- objects placed higher in a composition are to be perceived as further away in the distance from the picture plane.
- chancel arch- see triumphal arch under Chapter 8.

## CHAPTER 8 Late Antiquity

- Jewish
- Interior of the synagogue, Dura-Europos c. 245-256 fig. 8-2
- Samuel Anoints David, c. 245-256 fig. 8-3
- Early Christian
- The Good Shepherd frescoed ceiling early 4th C. fig. 8-6
- Sarcophagus of Junius Bassus c. 359 fig. 8-1
- Christ as the Good Shepherd c. 300-350 fig. 8-8 Interior of Santa Costanza c. 337-351 fig. 8-11
- Suicide of Judas and Crucifixion of Christ early 5th C. fig. 8-16 Mausoleum of Galla Placidia c. 425 fig. 8-21
- Christ as Good Shepherd c. 425 fig. 8-23
- Miracle of the Loaves and Fishes c. 504 fig. 8-25
- catacombs- subterranean networks of galleries and chambers used as cemeteries by Christians from the 2nd to 4th centuries.
- loculi (singular, loculus)- shelf-like niche carved in the walls of catacomb galleries where the Christian dead were laid out.
- cubicula (singular, cubiculum)- small chambers hewn out of bedrock in catacombs for use as chapels.

- orans pose- describes the Christian formal attitude of prayer, with arms raised up. narthex- vestibule or porch entryway of a church.
- nave- area between the apse and narthex of a church often with side aisles to either of its long sides; the congregation gathers here during worship.
- triumphal arch (chancel arch)- in Christian architecture, an arch that divides the nave from the choir or altar area.
- transept- a transverse aisle intercepting the nave of a church usually nearer the apse than the narthex.
- putto (pl. putti)- a representation of a naked cherubic child, sometimes winged.

## CHAPTER 9 Byzantium

- St. Michael the Archangel early 6th C. fig. 9-2
- ANTHEMIUS OF TRALLES AND ISIDORUS OF MILETUS. Aerial view of Hagia Sophia 532-537 fig. 9-5
- Aerial view of San Vitale 536-547 fig. 9-10 Interior of San Vitale 526-547 fig. 9-1
- Justinian, Bishop Maximianus and attendants c. 547 fig. 9-13
- Theodora and attendants c. 547 fig. 9-14
- Virgin (Theotokos) and Child between Saints Theodore and George 6th or early 7th C. fig. 9-19
- Christ as Pantokrator c. 1090-1100 fig. 9-24
- Crucifixion c. 1090-1100 fig. 9-25
- Vladimir Virgin late 11th or early 12th C. fig. 9-32
- Anastasis (The Harrowing of Hell) c. 1310-1320 fig. 9-33

## VOCABULARY AND TERMINOLOGY

- Theocracy- form of government in which a religion or faith has a dominant role.
- pendentive- a concave, triangular piece of masonry serving as the transition support between a square configuration of walls to the base of a circular dome.
- icon- Greek for “image”, a painting of a sacred person that is an object of veneration.
- ligature- initial(s) positioned near a figure that identify that figure for the viewer.
- Theotokos- title for the Virgin Mary, Greek word for “God-bearer” or “Mother of God”.
- iconoclasm- destruction of icons that took place during the Iconoclastic Conflict 726-842.
- iconostasis- large icon-bearing screen separating the sanctuary from the rest of the church upon which icons are hung.
- pantomime- Early Christian, Byzantine and Middle Ages method of representing meaning through gestures, body attitudes and poses.
- Pantokrator- title of a type of Christ depicted as the universal ruler and judge of all.
- mandorla- an almond-shaped glory or nimbus around Christ or another sacred figure.
- anastasis (harrowing of hell)- Christ’s triumphant salvation of all souls in hell since the beginning of time which took place between His death and resurrection.

### *Characteristics of Byzantine art:*

1. imperial art
2. flat, irrational space
3. use of inverted or reversed perspective and overlapping
4. immaterial bodies clad in draperies treated in a sharply linear style

5. flat, patterned draperies
6. emphasis on pattern
7. dangle-down feet
8. gold background is prevalent
9. use and/or depiction of rich, sumptuous materials
10. avoidance of naturalism as being contrary to expressing an entirely spiritual concept
11. figures pushed to the front of the picture plane
12. faces typically have oversized eyes, thin classical noses, small pursed lips
13. limited cast shadows, if any
14. dispassionate or exaggerated emotionalism conveyed in gestures of unmodeled figures
15. hieratic proportions
16. emphasis on majesty, power—it's conceptual
17. use of ligatures to label figures' identities as they often are unrecognizable
18. "The icon aims to convey not the face, but the gaze." -Sergei Bulgakov

## CHAPTER 11 Early Medieval Europe

- Merovingian and Anglo-Saxon or Migration ("Animal Style") Art begins 476
- Pair of Merovingian looped fibulae mid-6th C. fig. 11-2
- Purse cover from Sutton Hoo Ship Burial c. 625 fig. 11-3
- Wooden portal of the stave church at Urnes c. 1050-1070 fig. 11-5
- Hiberno-Saxon Art
- Cross-inscribed carpet page from the Lindesfarne Gospels c. 698-721 fig. 11-7
- St. Matthew from the Lindesfarne Gospels c. 698-721 fig. 11-8
- Chi-Rho-Iota page from the Book of Kells late 8th or early 9th C. fig. 11-9
- Carolingian Art 751-936
- Equestrian portrait of Charlemagne or Charles the Bald 9th C. fig. 11-13
- St. Matthew from the Coronation Gospels c. 800-810 fig. 11-14
- St. Matthew from the Ebbo Gospels c. 816-835 fig. 11-15
- Crucifixion, cover of the Lindau Gospels c. 870 fig. 11-16
- Schematic plan for a monastery, from St. Gall c. 819 fig. 11-20
- Ottonian Art 936-1050
- St. Michael's abbey church, Hildesheim 1001-1031 fig. 11-23
- Doors with relief panels commissioned by Bishop Bernward 1015 fig. 11-25
- Otto III enthroned 997-1000 fig. 11-30
- Annunciation to the Shepherds 1002-1014 fig. 11-31
- Abbess Uta dedicating her codex to the Virgin c. 1025 fig. 11-32

## VOCABULARY AND TERMINOLOGY

- fibula (plural, fibulae)- decorative metal pin used to fasten garments, usually made of precious materials.
- cloisonné- metalworking technique wherein strips of metal are soldered onto a metal plate edge-up in patterns then filled in with enamel in order to form a design.
- tracery- linear design in 2-d art that consists of curving, organic rope-like lines often of uniform thickness.

- granulation- metalworking technique wherein tiny metal grains are soldered onto a metal surface as part of the design.
- stave- wedge-shaped vertical timbers used in Viking architecture. illumination- decoration of drawing or painting on the pages of a manuscript.
- scriptoria- place, often in a monastery, where illuminated manuscripts are produced.
- vellum- surface for decorating or writing made of calfskin; used for manuscripts.
- parchment- surface for decorating or writing made of lambskin; used for manuscripts.
- carpet page- illumination that resembles a carpet or textile.
- cloister- a monastery courtyard, usually enclosed by an ambulatory. ambulatory- a covered walkway enclosing a cloister or courtyard.
- cabochon gemstones- stones that are polished smooth instead of cut. crossing- the area in a church where the transept intersects the nave.
- westwork- multi-storied façade of a church's main entrance surmounted by towers.
- Carolingian "schools"- refers to the distinct styles of illuminating manuscripts popular during the Carolingian era.
- renovatio imperii Romani- renewal of the Roman Empire, Charlemagne's goal. tabernacle- special repository for storing the consecrated Eucharistic bread.

## CHAPTER 12 Romanesque Europe

- Aerial view of Saint-Sernin c. 1070-1120 fig. 12-5 Interior of Saint-Sernin c. 1070-1120 fig. 12-7
- BERNARDUS GELDUINUS. Christ in Majesty c. 1096 fig. 12-8 South portal of Saint-Pierre, Moissac c. 1115-1135 fig. 12-1
- GISLEBERTUS. Last Judgment, west tympanum of Saint-Lazare c. 1120-1135 fig. 12-15
- Initial R with knight fighting dragons c. 1115-1125 fig. 12-18 Christ in Majesty from Santa María de Mur mid-12th C. fig. 12-20 Aerial view of Sant'Ambrogio late 11th to early 12th C. fig. 12-23A Hildegard reveals her visions c. 1150-1179 fig. 12-25
- West façade of Saint-Étienne begun 1067 fig. 12-33 Interior of Saint-Étienne c. 1115-1120 fig. 12-34
- EADWINE THE SCRIBE(?). Eadwine the Scribe at Work c. 1160-1170 fig. 12-39
- Details of the Bayeux Tapestry c. 1070-1080 figs. 12-40 and 12-41

## VOCABULARY AND TERMINOLOGY

- tympanum- semi-circular space between the lintel and archivolts of a church's portal. archivolts- bands of molding or voussoirs, often carved, above a tympanum.
- voussoir- wedge-shaped stone that makes up the curved portion of an arch. keystone- center voussoir that sets an arch.
- jambs- side posts of a portal or doorway.
- trumeau- supporting center post of a lintel, often carved.
- historiated capital- capital ornamented with narrative carvings depicting figures and scenes.
- transverse rib- a slender molded masonry arch that crosses the nave or aisle at a 90-degree angle. groin vault- the intersection at 90 degrees of two barrel vaults, forming a bay.
- bay- the space or void below an intersection of two vaults set at 90 degrees to one another.
- barrel or tunnel vaults- vaults constructed of a series of tangential round arches to enclose a space.
- rib vaults- vaults in which a framework of diagonal or transverse ribs reinforce the intersections of the vaulting sections.

- rib- reinforcing molded masonry arch that projects from a surface. webbing- lighter material that forms a vault's panels between ribs. quadripartite vault- a rib vault divided into four panels.
- ambulatory- a covered outdoor walkway or a passageway around the apse and choir of a church's interior.
- radiating chapels- chapels that extend perpendicular to the aisles or chevet of a church or cathedral.
- composite piers- engaged columns attached to rectangular supports.
- tribune gallery- upper gallery over the inner aisle flanking the nave of a church. sexpartite vault- a vault divided into six panels.
- reliquary- a container for a holy relic usually fashioned out of precious materials.
- campanile- Italian for bell tower.
- incrustation- architectural decorative treatment favored in Tuscany consisting of alternating dark and light colored stones.
- campo santo- Italian for cemetery or "holy field".

## CHAPTER 13 Gothic Europe

- Ambulatory and radiating chapels of St. Denis 1140-1144 fig. 13-2 West façade, Chartres Cathedral c. 1145-1155 fig. 13-4
- Royal Portal, west façade, Chartres Cathedral c. 1145-1155 fig. 13-5 Notre-Dame de Paris begun 1163 fig. 13-10
- Interior of Chartres Cathedral begun 1194 fig. 13-14
- Rose window and lancets, north transept, Chartres Cathedral c. 1220 fig. 13-18 ROBERT DE LUZARCHES, THOMAS DE CORMONT, RENAUD DE CORMONT.
- Interior of Amiens Cathedral begun 1220 fig. 13-20
- ROBERT DE LUZARCHES, THOMAS DE CORMONT, RENAUD DE CORMONT.
- Choir vaults, clerestory, and triforium of the choir of Amiens Cathedral begun 1220 fig. 13-21
- ROBERT DE LUZARCHES, THOMAS DE CORMONT, RENAUD DE CORMONT. West façade of Amiens Cathedral begun 1220 fig. 13-22 Annunciation and Visitation jamb statues, Reims Cathedral c. 1230-1255 fig. 13-24 Interior of the upper chapel, Sainte-Chapelle 1243-1248 fig. 13-25
- Virgin of Paris early 14th C. fig. 13-26
- Abraham and the three angels 1253-1270 fig. 13-33
- Röttgen Pietà c. 1300-1325 fig. 13-50

## VOCABULARY AND TERMINOLOGY

- Abbot Suger- abbot of St. Denis, he was the first to apply the pointed arch consistently. analogical method- the "upward leading method" that is the rationale proposed by Abbot Suger to justify the use of precious materials and dazzling stained glass in sacred art and architecture in order to transport the devout to spiritual heights through the contemplation of rich material objects.
- Scholasticism- philosophical method concerning the reconciliation of faith and reason (e.g., offering a proof of the existence of God independent of faith and based on reason) founded by St. Anselm in the 11th century.
- rose window- circular format pattern of stained glass resembling a blossom held by stone and bar tracery into the wall usually found at the ends of the transepts on the façade and apse of a Gothic church.

- tracery- ornamental stonework or iron bars that secure the panes of stained glass in a stained-glass window.
- chevet- French for the apse of a church.
- Divine Hours or Divine Office- a collection of prayers found in a Book of Hours to be prayed throughout the day by religious or lay people.
- piet - Italian for both piety and pity, it refers to the theme of the Virgin Mary holding the body of the dead Christ.