



Art History I



Professional Credential

EXAM STUDY GUIDE



Credential Title

Art History I (ART HISTI)

Purpose of Credential

The Art History I credential is designed to document the essential competencies needed to work in fields involving art history such as art education, drama, art therapy, tourism, museum conservation, and graphic design.

Audience for Credential

The Art History I credential is appropriate for artists and professionals who require knowledge of fine arts, history, archeology, philosophy, and theology. Art history professionals include art educators, researchers, librarians, curators, archivists, museum technicians and conservators, multimedia artists and animators, graphic designers, and set and exhibit designers.

Job/Career Requirements

The Art History I credential documents competencies including knowledge of world art, fine and applied art, and the historical events and people that influenced and created historical art. Though many positions in art history require appropriate education at various levels and additional training, a fundamental understanding of art history provides foundational knowledge that supports many aspects of daily tasks and decision-making for artists, teachers, art therapists, tour guides, librarians, curators, designers, and researchers.

Title Tasks

- Conduct research in areas of art history.
- Teach courses in art history, fine and applied art, philosophy, or theology.
- Create commercial and industrial designs for theaters, museums, and other exhibitions.
- Assist with the curation of art collections.
- Develop instructional art history materials and art history curriculum for courses.
- Design or assist in the design of multimedia art projects.
- Participate in video and film editing projects.
- Apply elements and principles of art history to daily work tasks in libraries, education, museums, and tour companies.
- Apply knowledge of art history in situations of art therapy.

Exam Structure Overview

Number of Questions in Exam: 60

Total Time: 30 minutes

Overall Passing Score: 70% (All sections require an individual passing score of 70%)





Study Outline

Art History I focuses on the study of art through the lens of culture and historical events. It provides an Art History professional with key influential events throughout history along with corresponding examples of art being produced during these time periods. The two major time frames covered in Art History I are the ancient world and the middle ages.

The Ancient World

Objective:

- Explain the different types of art that are part of the prehistoric art period, including the time period for this art, well-known examples of art from this period, the methods used to date this art, and the characteristics that define art from this period
- Describe art from the ancient near east art period, including well-known examples of art from this period, characteristics of art from this period, locations of this art, and historical events that influenced this art
- Describe ancient Egyptian art, including the different time periods this art is found, the locations of Egyptian art, well-known examples of Egyptian art, historical events that influenced Egyptian art, and characteristics of Egyptian art
- Describe Aegean art, including the locations and time periods of this art, well-known examples of Aegean art, historical influences on Aegean art, and the characteristic of Aegean art
- Describe the different types of Greek art, including the characteristics of Greek art, historical events that influenced Greek Art, famous examples of Greek art, and locations within Greece of art examples
- Describe the different types of Etruscan and Roman art, including characteristics of Etruscan and Roman art, examples of well-known Etruscan and Roman art, and historical events that influenced Etruscan and Roman art
- Explain the art of early Jewish and early Christian time periods, including historical events that influenced the art, the characteristics associated with this art, the locations of this art, and well-known examples of art from this period

1. Prehistoric Art

- a. Dating Art
 - i. Before the Common Era (BCE)
 - ii. Common Era (CE)
- b. Evolution of Homo sapiens Species
- c. Paleolithic Period
 - i. Homo sapiens Subspecies (Modern Humans) as First Image Makers
 - 1. Ability to Create Symbols and Imagery
 - 2. Representation Images Appear About 38,000 Years Ago
 - 3. Locations: Australia, Africa, and Europe
 - ii. Architecture
 - 1. Use of Wood, Bones, Animal Hides, Powdered Ocher
 - iii. Figurines
 - 1. Use of Bone, Ivory, Stone, Clay





- 2. Examples
 - a. LION-HUMAN SCULPTURE (Germany)
 - b. WOMAN FROM WILLENDORF (Austria)
 - c. WOMAN FROM DOLNI VESTONICE (Czech Republic)
 - d. WOMAN FROM BRASSEMPUOY (France)
- iv. Cave Paintings
 - 1. First Discovered in 1879 (Altamira, Spain)
 - 2. Locations
 - a. Spain
 - i. ALTAMIRA
 - 1. 12,500 BCE
 - 2. Depicts Bison
 - 3. Use of Ocher, Manganese, Charcoal
 - b. France
 - i. CHAUVET CAVE
 - 1. 32,000-30,000 BCE
 - 2. Depicts Multitude of Animals (e.g. Horses, Bison, Mammoths, Bears)
 - 3. Use of Charcoal
 - ii. LASCAUX - HALL OF BULLS
 - 1. 15,000 BCE
 - 2. Depicts Cows, Bulls, Horses, Deer
 - 3. Use of Composite Pose Technique
- d. Neolithic Period
 - i. Architecture
 - 1. Early Construction Methods
 - a. Post-and-Lintel
 - b. Corbelling
 - 2. Locations
 - a. LEPENSKI VIR
 - i. 6300-5500 BCE
 - ii. Serbian Bank of the Danube River
 - iii. Rows of Trapezoidal Buildings
 - iv. Use of Wooden Posts, Branches, Mud, Clay
 - b. ÇATALHÖYÜK
 - i. 7400 BCE
 - ii. Central Turkey
 - iii. Houses Made of Rectangular Mud Bricks and Mortar
 - iv. Walls, Floors, Ceilings Covered with Plaster and Lime-Based Paint
 - v. Painted Scenes on Walls
 - vi. Seasonal Replastering and Repainting of Walls and Floors
 - c. Germany and Central Europe
 - i. Villages Consisted of 3-4 Long Timber Buildings
 - ii. Structures Supported by a Ridgepole
 - iii. Walls Made out of Wattle and Daub
 - iv. Roofs Made of Thatch





- d. Newgrange
 - i. Ireland
 - ii. Megalithic Structure
 - iii. Tomb with Corbeling and Engraved Stones
 - e. Stonehenge
 - i. England
 - ii. Megalithic Structure
 - iii. Circle of Stones and Posts
 - iv. Use of Lintels and Mortise-and-Tension Joints
 - ii. Sculpture and Ceramics
 - 1. Examples
 - a. Pottery from Japan's Jomon Culture
 - i. 12,000 BCE
 - ii. Hunter-Gatherers
 - b. Pottery from Franchthi Cave in Greece
 - i. 6500 BCE
 - ii. Used in Ceremonies, Cooking, Eating
 - c. Human Figures from the Near Eastern Site of 'Ain Ghazal
 - i. 6500 BCE
 - ii. Modern Jordan
 - iii. Constructed of Twig Cores with Layers of Plaster
 - d. Ceramic Figures of Man and Woman
 - i. 4500 BCE
 - ii. Cernavoda, Romania
- 2. Art of the Ancient Near East
 - a. Mesopotamia
 - i. Area Between the Tigris and Euphrates Rivers
 - ii. Sumer
 - 1. Area Near the Rivers of Southern Mesopotamia
 - 2. Cuneiform Writing
 - a. 3400-3200 BCE
 - b. First Form of Written Script
 - c. Cuneiform Symbols Created on Clay Tablets with Stylus
 - d. *Epic of Gilgamesh*
 - i. World's First Literary Epic Written in Sumerian
 - ii. Fullest Surviving Version Written in Akkadian
 - 3. Ziggurat
 - a. Stepped Structures with Temple on Top
 - b. Symbolic Bridge Between Heaven and Earth
 - c. ANU ZIGGURAT
 - i. Uruk (Present-day Warka, Iraq)
 - ii. First Independent Sumerian City-State
 - iii. At Top, Simple Rectangular Temple With Off-center Doorway (White Temple)
 - 4. Votive Figures
 - a. 2900-2600 BCE
 - b. Limestone Statues





- c. Square Temple in Eshnunna (Present-day Tell Asmar, Iraq)
 - d. Stylized Faces and Bodies
 - e. Clasped Hands and Huge, Staring Eyes Symbolizes Mesopotamian Devotional Beliefs
 - 5. Cylinder Seals
 - a. 3300-3100 BCE
 - b. Used to Identify Documents and Establish Property Ownership
 - c. Signified Status or High Office
 - d. When Rolled over a Surface, Left a Raised Mirror Image of Design
 - e. Buried with Owners
 - 6. Boxes
- iii. Akkad
 - 1. Area North of Uruk
 - 2. Akkadians Conquered and Ruled Most of Mesopotamia (2332-2279 BCE)
 - 3. Works of Art
 - a. DISK OF ENHEDUANNA
 - i. 2300-2275 BCE
 - ii. From Ur (Present-day Muqaiyir, Iraq)
 - iii. Circular Relief Sculpture in Alabaster
 - iv. Depicts High Priestess Enheduanna
 - v. Excavated by British Archaeologist Leonard Woolley in 1927
 - b. HEAD OF A RULER
 - i. From Nineveh (Present-day Ninua, Iraq)
 - ii. Life-size Bronze Head
 - iii. Earliest Known Hollow-cast Sculpture that Used Lost-wax Casting Process
 - iv. Large Beard and Braided Hair Indicate Royalty
 - c. STELE OF NARAM-SIN
 - i. 2254-2218 BCE
 - ii. From Susa (Present-day Shush, Iran)
 - iii. 6 1/2-Foot Tall Limestone
 - iv. Commemorates Naram-Sin's Victory over Lullubi People
- iv. Ur (Present-day Muqaiyir, Iraq)
 - 1. NANNA ZIGGURAT
 - a. 2100-2050 BCE
 - b. Dedicated to the Moon God Nanna
 - c. Base of 205x141 Feet
 - v. Girsu, Lagash (Present-day Telloh, Iraq)
 - 1. VOTIVE STATUE OF GUDEA
 - a. 2090 BCE
 - b. Diorite
 - c. Ruler of Lagash
- vi. Babylon
 - 1. STELE OF HAMMURABI
 - a. 1792-1750 BCE
 - b. Basalt





- c. Babylonian Ruler Hammurabi's Codification of Laws
 - d. Engraved in Stone Using Cuneiform
 - b. Hittites of Anatolia
 - i. LIONS GATE
 - 1. 1400 BCE
 - 2. In Hattusha (Present day Boghazkoy, Turkey)
 - 3. Limestone
 - 4. Naturalistically Rendered
 - 5. Lions Appear to Emerge from Giant Boulders that Form the Gate
 - c. Assyria
 - i. Kalhu (Present-day Nimrud, Iraq)
 - 1. Capital during Reign of Assurnasirpal II
 - 2. THE LION HUNT
 - a. 875-860 BCE
 - b. Alabaster
 - c. Low Relief Sculpture on Palace Wall
 - 3. ENEMIES CROSSING THE EUPHRATES TO ESCAPE ASSYRIAN ARCHERS
 - a. 875-860 BCE
 - b. Alabaster
 - c. Archers Depicted in Typical Attire
 - d. Detailed Landscape
 - ii. Dur Sharrukin (Present-day Khorsabad, Iraq)
 - 1. Capital of Sargon II
 - 2. LAMASSUS GUARDIAN FIGURES AT GATE OF THE CITADEL
 - a. 721-706 BCE
 - b. Bearded Head of Man, Body of Lion or Bull, Wings of Eagle, Horned Headdress of Bod
 - iii. Nineveh (Present-day Ninua, Iraq)
 - 1. Capital of King Assurbanipal
 - 2. ASSURBANIPAL AND HIS QUEEN IN THE GARDEN
 - a. 647 BCE
 - b. Alabaster Panel
 - c. Low Relief Sculpture on Palace Wall
 - d. Depicts King and Queen Relaxing in Pleasure Garden
 - d. Neo-Babylonia (Present-day Babil, Iraq)
 - i. ISHTAR GATE
 - 1. 575 BCE
 - 2. Dark Blue Glazed Brick
 - 3. Symbolized Babylonian Power
 - 4. Images of Lions and Dragons
 - e. Persian Capital City of Parsa for King Darius (Known Today as Persepolis)
 - i. DARIUS AND XERXES RECEIVING TRIBUTE
 - 1. 491-486 BCE
 - 2. Limestone
 - 3. On Wall of Apadana (Audience Hall)
- 3. Art of Ancient Egypt
 - a. First Large-scale Archaeological Expedition in Egypt by Napoleon in 1798





- b. Early Dynastic Egypt
 - i. 2950-2575 BCE
 - ii. Gods
 - 1. Kings Revered as Gods in Human Form
 - 2. Elaborate Temples Built to Please Gods
 - 3. Osiris – God of the Underworld
 - 4. Amun – Chief God of Thebes
 - 5. Ra – God of Heliopolis
 - 6. Ptah – God of Memphis
 - iii. Egyptian Symbols
 - 1. Nemes Headdress
 - 2. Ankh
 - 3. Scarab Beetle
 - iv. Artistic Conventions
 - 1. THE PALETTE OF NARMER
 - a. 2950 BCE
 - b. Green Schist
 - c. Represents Unification of Egypt
 - 2. Mummification
 - a. To Ensure that the Soul Could Live on in the Body in Afterlife
 - b. Body Preserved
 - i. Organs Removed From Body
 - ii. Heart Left in Body – Believed to Be the Seat of One’s Soul
 - iii. Trunk and Limbs of Body Wrapped in Cloth Strips
 - v. Funerary Architecture
 - 1. Elaborate Funerary Practices
 - a. Ensured the Deceased was Comfortable in Afterlife
 - b. Provided Supplies for the Deceased in Afterlife
 - 2. Mastaba
 - a. Tomb Structure
 - b. Built Above an Underground Burial Compartment
 - c. Contained a Serbab
 - d. Grouped Together to Form a Necropolis
 - 3. DJOSER’S FUNERARY COMPLEX AT SAQQARA
 - a. 2630-2575 BCE
 - b. Limestone
 - c. Includes Step Pyramid
- c. Old Kingdom
 - i. 2575-2150 BCE
 - ii. Great Pyramids of Giza
 - 1. Limestone and Granite
 - 2. Funerary Temple Next to Each Pyramid
 - 3. Three Pyramids for Three Kings
 - a. KHUFU PYRAMID
 - i. Largest and Oldest
 - ii. Originally Finished with Veneer of Polished Limestone
 - b. KHAFRE PYRAMID





- i. Best Preserved
 - ii. GREAT SPHINX
 - 1. 2520-2494 BCE
 - 2. Limestone
 - 3. Head of King, Body of Crouching Lion
 - iii. VALLEY TEMPLE
 - 1. 2520-2494 BCE
 - 2. Limestone and Red Granite
 - iv. STATUE OF KHAFRE
 - 1. 2520-2494 BCE
 - 2. Diorite-gabbro Gneiss
 - c. Menkaure Pyramid
 - i. STATUE OF MENKAURE AND QUEEN
 - 1. 2490-2472 BCE
 - 2. Graywacke with Traces of Red and Black Paint
 - iii. Sculpture
 - 1. SEATED SCRIBE
 - a. 2450-2325 BCE
 - b. Painted Limestone with Inlaid Eyes of Rock Crystal, Calcite, and Magnesite Mounted in Copper
 - c. Near Tomb of Kai, Saqqara
 - 2. Statuettes of Servants
 - a. For Inclusion in Tombs to Serve Deceased in Afterlife
 - iv. Pictorial Relief in Tombs
 - 1. Living Quarter's Decoration for Eternity
 - 2. The Tomb of Ti
 - a. Wealthy Fifth-Dynasty Government Official
 - b. TI WATCHING A HIPPOPOTAMUS HUNT
 - i. 2450-2325 BCE
 - ii. Painted Limestone Relief
 - iii. Depicted the Valor of Ti
- d. Middle Kingdom
 - i. 1975-1640 BCE
 - ii. Portraits of Senusret III
 - 1. Express Awareness of Hardship
 - 2. HEAD OF SENUSRET III
 - a. 1836-1818 BCE
 - b. Yellow Quartzite
 - c. Appears Emotionally Drained
 - iii. Rock-cut Tombs
 - 1. Carved in Face of Cliff
 - a. BENI HASAN
 - i. 1938-1756 BCE
 - ii. Tomb of a Provincial Governor and Commander-in-chief
 - iv. Funerary Stelai
 - 1. Personal Monuments, Smaller in Scale than Mastabas or Rock-cut Tombs
 - 2. Depicted the Deceased, Their Family, and Offerings of Food





3. STELE OF SCULPTOR USERWER
 - a. 1850 BCE
 - b. Limestone, Red and Black Ink
4. STELE OF AMENEMHAT
 - a. 2000 BCE
 - b. Painted Limestone
 - c. Portrait of Deceased Family
 - d. Offering Table with Abundance of Food
 - e. Gender Differentiated by Skin Tonality
- v. Egyptian Pictorial Relief Technique
 1. Use of Light, Shadow, and Painted Colors
 2. Scenes First Laid Out on a Square Grid
- e. New Kingdom
 - i. 1539-1075 BCE
 - ii. Thutmose III First Ruler to Refer to Himself as “Pharaoh”
 - iii. Great Temple Complexes
 1. GREAT TEMPLE OF AMUN AT KARNAK
 - a. 1579-1075 BCE
 - b. 60 Acres
 - c. Columns with Papyriform and Bud Capitals
 - iv. Hatshepsut
 1. One of Few Female Pharaohs
 2. HATSHEPSUT KNEELING SCULPTURE
 - a. 1473-1458 BCE
 - b. Red Granite
 - c. Traditional Male Attire
 - d. From Deir el-Bahri
 3. FUNERARY TEMPLE OF HATSHEPSUT
 - a. 1473-1458 BCE
 - b. For Funeral Rites and Other Ceremonies
 - c. Located at Deir el-Bahri
 - v. RAMOSE’S BROTHER MAY AND HIS WIFE WERNER
 1. 1375-1365 BCE
 2. In Tomb of Ramose, Thebes
 3. Traditional Pictorial Relief
 4. Three-Dimensional Detail
 - vi. Akhenaten
 1. Ruler who was Formerly Known as Amenhotep IV
 2. Built New Capital of Egypt in Akhetaten
 3. Founded a New Religion Honoring Sun God Aten
 4. Amarna Style of Art
 - a. New Artistic Conventions
 - b. Reign of Akhenaten Also Known as the “Amarna Period”
 - c. Physical Distortions
 - d. COLOSSAL FIGURE OF AKHENATEN
 - i. Sandstone with Traces of Polychromy
 - ii. From Gempaaten Temple





- iii. Exaggerated Facial Features
 - e. AKHENATEN AND HIS FAMILY
 - i. 1353-1336 BCE
 - ii. Painted Limestone Relief
 - iii. Elongated Heads
 - iv. Sun God Aten
 - f. QUEEN TIY
 - i. 1352 BCE
 - ii. Wood, Ebony, Glass, Silver, Gold, Lapis Lazuli, Cloth, Clay, Wax
 - iii. Portrait Head of Akhenaten's Mother
 - g. NEFERTITI
 - i. 1353-1336 BCE
 - ii. Painted Limestone
 - iii. Head of Queen Nefertiti
- vii. Tutankhamun
 - 1. Son of Akhenaten
 - 2. Died at 19
 - 3. TUTANKHAMUN'S TOMB
 - a. Discovered in 1922 by English Archaeologist Howard Carter
 - b. Found in the Valley of the Kings
 - c. Preserved Mummified Body in Three Nested Coffins
 - d. Innermost Coffin Made with Over 240 Pounds of Gold and Precious Stones
- viii. Ramses II
 - 1. Powerful and Long-lived King
 - 2. TEMPLES OF RAMSES II AT ABU SIMBEL
 - a. 1279-1213 BCE
 - b. Rock-cut Temples
 - c. Relocated to Hire Grounds to Save from Flooding in mid-1960's
 - d. Larger Temple Dedicated to Ramses and Gods Amun, Ra-Horakhty, Ptah
- ix. Books of the Dead
 - 1. Papyrus Scrolls with Magical Text
 - 2. Buried with Bodies to Assist with Questioning by Osiris (God of the Underworld)
- f. Third Intermediate Period
 - i. C. 1075-715 BCE
 - ii. KAROMAMA
 - 1. 945-715 BCE
 - 2. Bronze Inlaid with Gold, Silver, Electrum, Glass, and Copper
 - 3. One of Largest Examples of Egyptian Bronze Sculptures
- g. Late Egyptian Art
 - i. C. 715-332 BCE
 - ii. Egypt Conquered by Nubians
 - iii. SPHINX OF NUBIAN KING TAHARQO
 - 1. 680 BCE





2. Granite
 3. Represents Power of King Taharqo
4. Art of Ancient Aegean
 - a. Bronze Age
 - i. Akrotiri
 1. Volcano on Island of Thera Buried This City About 3500 Years Ago
 2. Rediscovered in 1967
 3. One of the Most Significant Archeological Finds in Second Half of 20th Century
 4. Findings in Art and Architecture Allow for Deeper Understanding of Bronze Age Cultures in Aegean Area
 - b. Cycladic Islands
 - i. Ample Supplies of White Marble
 - ii. FIGURE OF A WOMAN
 1. 2600-2400 BCE
 2. Marble
 3. Symmetrical Body
 - iii. HEAD WITH REMAINS OF PAINTED DECORATION
 1. 2500-2200 BCE
 2. Marble and Red Pigment
 3. Patterns of Vertical Red Lines Associated with Rituals of Mourning for Dead
 - c. Minoan Civilization on Crete
 - i. Crete
 1. Largest of Aegean Islands
 2. Became a Prosperous Sea Power Because of Safe Harbors and Convenient Location
 - ii. Minoan Culture
 1. Flourished on Crete 1900-1375 BCE
 2. Named after Legendary King Minos
 3. Old Palace Period
 - a. 1900-1700 BCE
 - b. Kamares Ware Ceramics
 - i. Named After the Cave on Mount Ida
 - ii. Characteristics
 1. Extreme Thinness
 2. Stylized Use of Color
 - iii. KAMARES WARE JUG
 1. 2000-1900 BCE
 2. Ceramic
 3. Brown, Red, White Pigments on Black Body
 4. New Palace Period
 - a. 1700-1450 BCE
 - b. Knossos Complex is New Palace
 - c. Considered to be the Apex of Minoan Civilization
 - d. Multi-storied, Flat-roofed, Many Columns
 - e. Large Courtyards
 - f. Mural Techniques





- i. BUON FRESCO
 - 1. Painted on Wet Plaster Surface
 - 2. Binds Pigments to Wall
 - 3. Requires Painter to Work Quickly
 - ii. FRESCO SECCO
 - 1. Painted on Dry Plaster Surface
 - 2. Pigments Tend to Flake Over Time
 - 3. Painter Need Not Work Quickly
 - g. BULL LEAPING MURAL
 - i. 1450-1375 BCE
 - ii. Wall Painting in Palace Complex
 - iii. Depicts a Charging Bull and Several Scantily-Clad People
 - h. STATUETTE OF A MALE FIGURE
 - i. 1500-1475 BCE
 - ii. Ivory, Gold, Serpentine, Rock Crystal, and Wood
 - iii. Reconstructed from Hundreds of Fragments
 - iv. Multimedia Work Utilizing Variety of Precious Materials
 - i. Stone Rhytons
 - i. Vessels for Pouring Liquids
 - ii. Carved from Steatite and Serpentine
 - iii. HARVESTER RHYTON
 - 1. 1650-1450 BCE
 - 2. Steatite
 - 3. Cone-shaped Vessel
 - 4. Depicts 27 Marching and Chanting Men
 - iv. BULL'S HEAD RHYTON
 - 1. 1550-1450 BCE
 - 2. Serpentine with Shell, Rock Crystal, Red Jasper
 - 3. Liquid Poured Into Bull's Neck and Out of Mouth
 - j. Ceramics
 - i. OCTOPUS FLASK
 - 1. 1500-1450 BCE
 - 2. Known as "Marine Style"
 - 3. Depicts Various Marine Creatures
 - k. Metalwork
 - i. PENDANT OF GOLD BEES
 - 1. 1700-1550 BCE
 - 2. Gold
 - 3. Depicts Two Bees Around a Honeycomb
- 5. Spread of Minoan Culture
 - a. In 1450 BCE, Mycenaeans from Mainland Greece Conquer Crete
 - b. Minoan Artists Sought on Mainland Greece
 - c. VAPHEIO CUP
 - i. 1650-1450 BCE
 - ii. Gold
 - iii. Found Near Sparta, Greece
 - iv. Depicts Olive Trees





- d. GIRL GATHERING SAFFRON CROCUS FLOWERS
 - i. Before 1630 BCE
 - ii. Akrotiri, Thera
 - iii. Typical of Minoan Art: Sophisticated and Decorative
- e. FLOTILLA FRESCO
 - i. 1650 BCE
 - ii. Akrotiri, Thera
 - iii. Depicts Nautical Scene with Several Ships Near Land
 - iv. Historian Thomas Strasser Describes Fresco as a View of the Sea from Thera
- 6. Mycenaean Culture
 - a. Also Referred to as Helladic Culture
 - b. Bronze Age on Mainland Greece
 - c. 3000 – 1000 BCE
 - d. Architecture
 - i. Mycenae
 - 1. Walled Complex
 - 2. Home of Agamemnon – King that Conquered City of Troy
 - 3. LION GATE
 - a. 1250 BCE
 - b. Gate to the City of Mycenae
 - c. Lions Represent Power
 - d. Columns and Lintel Indicate a Palace or a Temple
 - e. Mycenaean Tombs
 - i. Shaft Graves
 - 1. Vertical Pits 20-25 Feet Deep
 - 2. Deceased Dressed Opulently and Surrounded by Articles Indicating Wealth and Status
 - 3. MASK OF AGAMEMNON
 - a. 1600-1550 BCE
 - b. Gold
 - c. Found in a Shaft Grave
 - d. Funerary Mask
 - 4. DAGGER BLADE WITH LION HUNT
 - a. 1550-1500 BCE
 - b. Bronze Inlaid with Gold, Silver, and Niello
 - c. Found in a Shaft Grave
 - ii. Tholos Tombs
 - 1. Above-ground Burial Places
 - 2. Also Known as Beehive Tombs
 - 3. TREASURY OF ATREUS
 - a. 1300-1200 BCE
 - b. Roofed with a Corbeled Vault of Ashlar
 - f. Ceramics
 - i. WARRIOR KRATER





1. 1300-1100 BCE
 2. Ceramic
 3. Bowl for Mixing Water and Wine
5. Art of Ancient Greece
 - a. Greek Civilization
 - i. Skilled Artisans Produced Metal and Ceramic Wares For Trade Abroad
 - ii. Greeks Formed Independently Governed City-states in Ninth and Eight Centuries BCE
 - b. Greek Art
 - i. 900-600 BCE
 - ii. Geometric Period
 1. 900-700 BCE
 2. Motifs Such as Spirals, Diamonds, and Cross-hatching Emerge
 3. FUNERARY KRATER
 - a. 750-735 BCE
 - b. Ceramic
 - c. Depicted Funerary Rituals
 - d. Geometric Shapes Represent Human Figures
 4. MAN AND CENTAUR
 - a. 750 BCE
 - b. Bronze
 - c. Part Man, Part Horse Statue
 - d. Geometric Shapes Make Body Parts
 - iii. Orientalizing Period
 1. 700-600 BCE
 2. Open Compositions with Large Motifs
 3. Originated From the Arts of the Near East, Asia Minor, and Egypt
 4. CORINTHIAN OLPE
 - a. 650-625 BCE
 - b. Ceramic with Black-figure Decoration
 - c. Wide-mouthed Pitcher
 - d. Depicted Silhouettes of Lions, Panthers, Goats, Deer, Bulls, Boars, and Swans
 - c. Archaic Period
 - i. 600-480 BCE
 - ii. Sanctuary at Delphi
 1. Site of the Pythian Games
 2. Treasury of the Siphnians
 - a. Caryatids – Columns Carved in the Shape of Women
 - b. Carved Frieze
 - i. BATTLE BETWEEN THE GODS AND THE GIANTS
 1. 530-525 BCE
 2. Marble
 3. Fragments of North Frieze
 4. Overlapped Figures Gives a Sense of Three-Dimensional Recession
 - iii. Temples





1. Classical Greek Architectural Elevation Designs (Orders)
 - a. Doric
 - i. Shafts are Fluted
 - b. Ionic
 - i. More Elongated Proportions Compared to Doric
 - c. Corinthian
 - i. Capitals Sheathed with Acanthus Leaves
2. Typical of Greek Architecture, Temples Designed to Invite Viewers to Walk Around Exterior
3. Triangular Pediments Created Challenge for Sculptors
4. TEMPLE OF APHAIA
 - a. 500 or 475 BCE
 - b. Island of Aegina
 - c. Doric Temple
5. DYING WARRIOR
 - a. 500-490 or 470s BCE
 - b. Marble
 - c. Temple of Aphala, Aegina
 - d. Right Corner of West Pediment
 - e. Warrior Struggling to Rise and Extract an Arrow from his Chest
- iv. Free-standing Sculpture
 1. Wood, Terra Cotta, Limestone, or White Marble
 2. Brightly Painted
 3. Kore (Plural, Korai) – Female Statue
 4. Kouros (Plural, Kouroi) – Male Statue
 5. METROPOLITAN KOUROS
 - a. 600-590 BCE
 - b. Marble
 - c. Attica, Greece
 - d. Stands Upright and Rigid, Similar to Egyptian Statues
- v. Painted Pots
 1. Amphora – Large Storage Jar
 2. Black-Figure Vessels
 - a. Technique
 - i. Figures Silhouetted With Slip (Mixture of Clay and Water)
 - ii. Stylus Used to Cut through Slip to Incise Details within Silhouetted Shape
 - iii. Resulted in Black Shapes with Red Background
 - b. DIONYSOS WITH MAENADS
 - i. 540 BCE
 - ii. Ceramic
 - iii. Amphora
 - iv. Painting Attributed to “The Amasis Painter”, a Prolific Potter
 - c. AJAX AND ACHILLES PLAYING A GAME
 - i. 540-530 BCE
 - ii. By Potter and Painter Exekias





- iii. Amphora
- 3. Red-Figure Vessels
 - a. Technique
 - i. Reverse of Black-Figure Technique
 - ii. Interior Details Painted Instead of Incising Them
 - iii. Resulted in Red Shapes with Black Background and Greater Sense of Three-Dimensionality
 - iv. THE DEATH OF SARPEDON
 - 1. 515 BCE
 - 2. Ceramic
 - 3. By Euphronios (Painter) and Euxitheos (Potter)
 - d. Early Classical Period
 - i. 480-450 BCE
 - ii. Marble Sculpture
 - 1. Contrapposto – Presentation of Standing Figures Depicting Both Tension and Relaxation Around Central Axis
 - 2. KRITIOS BOY
 - a. 475 BCE
 - b. Marble
 - c. From Athens
 - d. Exhibits Contrapposto
 - iii. Bronze Sculpture
 - 1. Hollow-casting Technique Allowed for More Complex Action Poses
 - 2. A BRONZE FOUNDRY
 - a. 490-480 BCE
 - b. Red-figure Decoration; Ceramic
 - c. From Vulci, Italy
 - d. Painted Underside of a Kylix (Drinking Cup)
 - 3. THE CHARIOTEER
 - a. 470 BCE
 - b. Bronze, Copper, Silver, Onyx
 - c. From Sanctuary of Apollo, Delphi
 - d. Rare, Life-size Bronze Sculpture
 - 4. THE WARRIOR
 - a. 460-450 BCE
 - b. Bronze, Bone, Glass, Copper
 - c. Exhibits Contrapposto
 - iv. Ceramic Painting
 - 1. FROLICKING SATYRS
 - a. 480 BCE
 - b. Red-figure Decoration; Ceramic
 - c. Psykter – Pot Used as a Wine Cooler
 - e. High Classical Period
 - i. 450-400 BCE
 - ii. Athens Originated as The Akropolis (City on Top of a Hill)
 - iii. THE PARTHENON
 - 1. 447-432 BCE





2. Pentelic Marble
 3. Temple to Goddess Athena
 4. Required Talented Architects, Builders, Sculptors, and Painters
 5. Pediments
 - a. West Pediment – Depicted a Contest Between Athena and Poseidon
 - b. East Pediment – Portrayed Birth of Athena
 6. Doric Frieze
 - a. 92 Metope Reliefs Depicting Legendary Battles
 - b. Represented the Greeks' Triumph of Reason Over Animal Passion
 - iv. THE PROPYLAEA
 1. 437-423 BCE
 2. Monumental Entrance to the Akropolis
 3. Housed one of the Earliest Museums
 - v. THE ERECHTHEION
 1. 430s-406 BCE
 2. Temple at the Akropolis
 3. Dedicated to Athena and Poseidon
 - vi. Stele Sculpture
 1. Used as Gravestones
 2. GRAVE STELE OF A LITTLE GIRL
 - a. 450-440 BCE
 - b. Marble
 - c. Found on Island of Paros
 - vii. Painting
 1. White-ground Ceramic Painting – White Slip as Base with Painted Designs in Liquid Slip
 2. Tempera – Opaque, Water-based, Mixed with Glue or Egg White
 3. WOMAN AND MAID
 - a. 450-440 BCE
 - b. Ceramic; Tempera Paint
 - c. Lekythoi – Tall, Slender Bottle for use in Religious Rituals
 - viii. Sculpting Ideal Human Figure
 1. Sculptors Studied Details of Human Body
 2. The Canon - Set of Rules for Constructing Ideal Human Figure by Sculptor Polykleitos of Argos
 - f. Late Classical Period
 - i. Sculpture
 1. HERMES AND THE INFANT DIONYSOS
 - a. Possibly a Copy of Original
 - b. Marble
 - c. Messenger God Hermes Teasing Baby Dionysos with Grapes
 - ii. Gold
 1. EARRINGS
 - a. 330-300 BCE
 - b. Hollow-cast Gold
 - c. Depicts Ganymede Caught in Talons of an Eagle





- iii. Paintings and Mosaics
 - 1. Mosaics Created from Tesserae – Small Pieces of Colored Stone or Marble
 - 2. Copies of Greek Paintings Created in Mosaic
 - 3. ALEXANDER THE GREAT CONFRONTS DARIUS III AT THE BATTLE OF ISSOS
 - a. 310 BCE
 - b. Floor Mosaic
 - c. Roman Copy of Greek Painting
 - 4. STAG HUNT
 - a. 300 BCE
 - b. Floor Mosaic made from Natural Pebbles
- g. Hellenistic Period
 - i. Corinthian Order
 - 1. TEMPLE OF OLYMPIAN ZEUS
 - a. 520-510 BCE
 - b. Built on Foundations of Earlier Doric Temple
 - c. Large Columns – Over 55 Feet Tall
 - ii. Sculpture
 - 1. Expressionism – Deliberate Attempt by Artist to Prompt Specific Emotional Responses
 - 2. EPIGONOS DYING GALLIC TRUMPETER
 - a. 220 BCE
 - b. Marble
 - c. Roman Copy
 - d. Exhibits Expressionism
 - 3. ATHENA ATTACKING THE GIANTS
 - a. 175-150 BCE
 - b. From Frieze at Pergamon
 - c. Athena Battling with Alkyoneos, Son of Earth Goddess Ge as Ge Pleads for his Life
 - 4. NIKE OF SAMOTHRACE
 - a. 180 BCE
 - b. Marble
 - c. From Sanctuary of the Gods at Samothrace
 - d. Winged Figure of Victory
 - e. Act of Movement Typical of Hellenistic Sculpture
- 6. Etruscan Art and Roman Art
 - a. The Etruscans
 - i. Began Occupying North and Central Italy in Seventh Century BCE
 - ii. Farmers, Metalworkers, Sailors, Merchants
 - iii. Etruscan Artists Influenced by Greek and Near Eastern Art
 - iv. Etruscan Architecture
 - 1. Temples
 - a. Incorporated Greek Deities into their Religion
 - b. Similar in Style to the Greek Buildings
 - i. Rectangular on High Platforms
 - ii. Post-and-Lintel Structure, Column Shafts, Entablatures
 - c. Statues Built on Roofs





- i. APOLLO
 - 1. 510-500 BCE
 - 2. Painted Terra Cotta
 - 3. From the Temple of Minerva in Portonaccio at Veii
 - 4. By Sculptor Vulca
- 2. Tomb Chambers
 - a. Tombs Designed as Homes for the Dead
 - b. Walls Painted with Scenes of Playing, Feasting, Dancing, and Other Leisure Activities
 - c. BOYS CLIMBING ROCKS AND DIVING, TOMB OF HUNTING AND FISHING
 - i. Late 6th Century BCE
 - ii. Tomb from Tarquinia
 - iii. Wall Painting
 - d. DANCERS AND DINERS
 - i. 480-470 BCE
 - ii. Tomb of the Trincinium
 - iii. Painted Frieze
 - e. BURIAL CHAMBER
 - i. 3rd Century BCE
 - ii. Tomb of the Reliefs in Cerveteri, Italy
 - iii. Tomb Carved out of Rock to Resemble Rooms of a House
 - f. RECLINING COUPLE ON A SARCOPHAGUS
 - i. 520 BCE
 - ii. Terra Cotta
 - iii. Remains of Deceased Placed in a Sarcophagus
- 3. Bronze Art
 - a. Difficult to Differentiate Between Etruscan and Roman Art Because of Roman Commissions for Etruscan Artists
 - b. CAPITOLINE SHE-WOLF
 - i. 500 BCE or 800 BCE
 - ii. Bronze
 - iii. Exhibits Technical Sophistication
 - iv. Experts Unsure if From Middle Ages or Etruscan Origin
 - c. HEAD OF A MAN
 - i. 300 BCE
 - ii. Bronze, Painted Ivory
 - iii. May be a Roman Commission from an Etruscan Artist
- b. The Romans
 - i. Romans Overthrow Etruscans in 509 BCE
 - ii. Republic Centered in Rome
 - iii. Adopted Greek Gods, Myths, and Religious Beliefs
- c. The Republic
 - i. 509-27 BCE
 - ii. Two Classes of People
 - 1. Upper Class Patricians
 - 2. Lower Class Plebeians





- iii. Art Based on Etruscan Heritage with Influences from Other Cultures
 - iv. Portrait Sculpture
 - 1. Lifelike Sculptures Based on Careful Observations of Subjects
 - 2. Included Characteristics of Aging and Individual Likenesses
 - 3. PORTRAIT HEAD OF AN ELDER FROM SCOPPITO
 - a. 1st Century BCE
 - b. Time-worn Face
 - 4. AULUS METELLUS (THE ORATOR)
 - a. 80 BCE
 - b. Bronze
 - c. Found Near Perugia
 - d. Life-size Portrait
 - 5. DENARIUS WITH PORTRAIT OF JULIUS CAESAR
 - a. 44 BCE
 - b. Silver
 - c. Denarius – widely circulated coin
 - d. Conforms to Ideal of a Roman of Advanced Age
 - e. First Roman to Place His Image on a Coin
 - v. Roman Arches
 - 1. Structurally Sound
 - 2. Elegant Design
 - 3. PONT DU GARD
 - a. Late 1st Century BCE
 - b. Nimes, France
 - c. Bridge that was Part of an Aqueduct
 - vi. Roman Temples
 - 1. Architecture Influenced by Both Etruscan and Greek Practices
 - 2. TEMPLE, PERHAPS DEDICATED TO PORTUNUS
 - a. Late 2nd Century BCE
 - b. In Rome
 - c. Both Etruscan and Greek Influences
- d. The Early Empire
- i. 27 BCE – 96 CE
 - ii. Octavian
 - 1. Great Nephew of Julius Caesar
 - 2. First Roman Emperor
 - 3. Bestowed the Title of “Augustus” (exalted, sacred)
 - 4. Led the Empire for 45 Years
 - 5. Laid Foundation for the Period Known as “Pax Romana” (Roman Peace)
 - iii. Art in Augustan Age
 - 1. New Form of Idealism Influenced by Greek Classical Art
 - 2. Recorded Contemporary Historical Events on Public Monuments
 - 3. Contributed to Roman Imperial Propaganda
 - 4. ARA PACIS AUGUSTAE
 - a. 13-9 BCE
 - b. Marble
 - c. Rome





- d. Monument Dedicated on Augustus' Return to Rome After Establishing Rule in Gaul and Hispania
 - e. Detailed Lifelike Relief on One Wall of Imperial Family Depicts Augustus' Imperial Heirs and Signifies the Importance of Family
 - iv. Julio-Claudians Age
 - 1. 14-68 CE
 - 2. Ruled by Augustus' Stepson Tiberius
 - 3. GEMMA AUGUSTEA
 - a. Early 1st Century CE
 - b. Onyx
 - c. Cameo – Gemstone Carved in Low Relief
 - d. Depicts Augustus as he Triumphs Over Barbarians
 - e. Dramatic Action Signifies Influence of Hellenistic Art
 - v. Roman Cities
 - 1. Designed on a Grid
 - 2. Public Buildings Located at Intersections
 - 3. Information on City Layout Gleaned from Buried City of Pompeii
 - vi. Roman Houses
 - 1. Wealthy Romans Lived in Private Homes With Enclosed Gardens
 - 2. Usually Consisted of Small Rooms Around Open Courts (Atrium and Peristyle)
 - 3. HOUSE OF THE VETTII
 - a. 62-79 CE
 - b. Pompeii
 - c. Rebuilt
 - d. Peristyle Served as Outdoor Living Room with Painted Walls, Fountains, and Sculptures
 - vii. Wall Paintings
 - 1. Some of Finest Surviving Roman Wall Paintings in House of the Vettii
 - 2. WALL PAINTING IN THE "IXION ROOM"
 - a. 62-79 CE
 - b. House of Vettii in Pompeii
 - 3. GARDEN VISTA
 - a. Late 1st Century BCE
 - b. Villa of Livia at Prima Porta Near Rome
 - c. Exhibits Technique of Atmospheric Perspective
 - viii. The Flavians Dynasty
 - 1. ARCH OF TITUS
 - a. 81 CE
 - b. Concrete and White Marble
 - c. Rome
 - d. Served as a Commemorative Sculpture and a Gateway for Parades of Victorious Generals or Emperors
 - 2. FLAVIAN AMPHITHEATER
 - a. 70-80 BCE
 - b. Rome
 - c. Known as the "Colosseum"





- d. Housed Sporting Events
 - e. Held 50,000 Spectators
 - 3. Portrait Sculpture
 - a. YOUNG FLAVIAN WOMAN
 - i. 90 CE
 - ii. Marble
 - iii. Idealized – Strong Nose and Jaw, Heavy Brows, Deep-set Eyes, Long Neck
 - iv. Fashionable Hair Piled High with a Mass of Ringlets
 - b. MIDDLE-AGED FLAVIAN WOMAN
 - i. Late 1st Century CE
 - ii. Marble
 - iii. Depicts Aging Facial Features
 - e. High Imperial Art of Trajan and Hadrian
 - i. Imperial Architecture
 - 1. Forum of Trajan
 - a. Last and Largest Imperial Forum
 - b. BASILICA ULPIA
 - i. 112 CE
 - ii. Basilica – Large Building with Extensive Interior Space
 - c. COLUMN OF TRAJAN
 - i. 113-116 CE
 - ii. Marble
 - iii. Rome
 - iv. Detailed Relief Decoration Includes More than 2,500 Individual Figures Along with Landscape and Architecture
 - 2. PANTHEON
 - a. 110-128 CE
 - b. Rome
 - c. Temple to Mars, Venus, and Julius Caesar
 - d. Contains a Large Rotunda with a Bowl-shaped Dome
 - 3. Roman Mosaics
 - a. Created with Pebbles or Colored Stones and Marbles (Tesserae)
 - b. Made Efficient with use of Emblemata (Central Design)
 - i. Intricate Compositions Created in Advance Off-site
 - ii. Transported to Work Site and Inserted Into a Floor
 - c. Well-known Paintings Reproduced in Mosaic
 - d. THE UNSWEPT FLOOR
 - i. 2nd Century CE
 - ii. Rome
 - iii. Variant of a 2nd Century BCE Painting
 - 4. Imperial Portraits
 - a. EQUESTRIAN STATUE OF MARCUS AURELIUS
 - i. 176 CE
 - ii. Bronze
 - iii. Rome
 - iv. Marcus Aurelius – Roman Emperor





- b. COMMODUS AS HERCULES
 - i. 191-192 CE
 - ii. Marble Bust
 - iii. From the Esquiline Hill, Rome
 - iv. Commodus – Succeeded Father Marcus Aurelius as Emperor
 - v. Commodus Posing as Hercules
 - 5. Funerary Sculpture
 - a. Shift from Cremation to Burial Created Demand for Sarcophagi
 - b. Wealthy Romans Commissioned Elaborate Sarcophagi
 - c. SARCOPHAGUS WITH THE INDIAN TRIUMPH OF DIONYSUS
 - i. 190 CE
 - ii. Marble
 - iii. Proclaims Adherence to Cult of Dionysus
 - iv. Detailed Sculptural Relief
- f. The Late Empire
 - i. Third and Fourth Centuries CE
 - ii. Period of Decline Under the Reign of Commodus
 - iii. Severian Dynasty
 - 1. 193-235 CE
 - 2. PORTRAIT OF CARACALLA
 - a. Early 3rd Century
 - b. Marble
 - c. Intense Expression of Emperor Caracalla
 - iv. Soldier Emperors
 - 1. Roman Empire Divided into East and West
 - 2. PORTRAIT OF A TETRARCH
 - a. Early 4th Century CE
 - b. Porphyry – Hard Purple Stone from Egypt
 - c. Displays Stylistic Shift Away from Classicism
 - 3. THE TETRARCHS
 - a. 300 CE
 - b. Porphyry
 - c. Show of Imperial Unity
 - v. Constantine the Great
 - 1. Ruled as Emperor Until 337
 - 2. THE ARCH OF CONSTANTINE
 - a. 312-315 CE
 - b. Rome
 - c. Commemorates Constantine's Victory Over Maxentius
 - d. Triple-arched Monument
 - 3. CONSTANTINE THE GREAT
 - a. 325-326 CE
 - b. Marble Statue
 - c. From Basilica of Maxentius and Constantine, Rome
 - d. Became a Stand-in For Constantine
- g. Use of Concrete





- i. Inexpensive and Easily Obtained Compared to Stone
 - ii. Technological Breakthrough
 - iii. Consisted of Powdered Lime, Volcanic Sand, Various types of Rubble
 - iv. Used in Construction of Buildings, Walls, Arches, and Vaults
- 7. Jewish and Early Christian Art
 - a. Characteristics of Early Christian Art
 - i. Narrative Image – Recounts an Event
 - ii. Iconic Image – Tangible Representation of an Intangible Concept
 - b. Judaism, Christianity, Islam Religions
 - i. Arose in Near East
 - ii. Monotheistic – Belief in Only One God
 - c. Judaism and Christianity in Late Roman World
 - i. Judaism and Christianity Existed in Roman Empire
 - ii. Early Jewish Art
 - 1. Worship of Idols Forbidden by Jewish Law Made Sculpture in the Round Suspect
 - 2. Most Jewish Art Date from Hellenistic and Roman Periods
 - 3. Catacomb Art in Rome
 - a. Catacomb – Underground Cemetery
 - b. ARK OF THE COVENANT AND MENORAHS
 - i. 3rd Century
 - ii. Villa Torlonia, Rome
 - iii. Wall Painting in Jewish Catacomb
 - iv. Menorah Symbolizes End of Exile and Paradise to Come
 - 4. Synagogues
 - a. Synagogue – Large Room Where the Torah Scrolls Kept and Read
 - b. WALL WITH TORAH NICHE
 - i. 244-245 CE
 - ii. Tempera on Plaster
 - iii. Dura-Europos, Syria
 - iv. Niche for Torah Scrolls
 - c. THE CROSSING OF THE RED SEA
 - i. 244-245 CE
 - ii. Dura-Europos, Syria
 - iii. Wall Painting from a House-synagogue
 - iii. Early Christian Art
 - 1. Houses of Worship Such as Churches and Baptisteries are Developed
 - 2. Christians Begin to Use Art to Visualize Important Story and Ideas
 - 3. Syncretism – Process Where Artists Assimilate Images from Other Traditions and Give Them New Meanings
 - a. Orant Figures (Worshippers with Arms Stretched in Prayers) Can be Pagan, Jewish, or Christian
 - b. Good Shepherd - Best Known Syncretic Image. Draws on Pagan Images of Apollo, Hermes, and Orpheus
 - 4. Catacomb Paintings
 - a. Catacombs Used by Jewish and Christians for Burials, Not as Places of Worship





- b. CUBICULUM OF LEONIS, CATACOMB OF COMMODILLA
 - i. Late 4th Century
 - ii. Near Rome
 - iii. Image of Christ is Iconic Since it Symbolizes An Idea
- 5. Sculpture
 - a. Christian Sculpture Before Fourth Century is Rare
 - b. Mainly Sarcophagi, Small Statues, and Reliefs Have Survived
 - c. THE GOOD SHEPHERD
 - i. 3rd Century
 - ii. Marble
 - iii. Eastern Mediterranean
 - iv. Shepherd Carrying a Sheep
- d. Imperial Christian Architecture and Art
 - i. Rome
 - 1. Old St. Peter's
 - a. Marks Location Where St. Peter Was Believed to be Buried
 - b. Architectural Elements That Characterize Basilican Churches
 - i. Atrium
 - ii. Sarcophagi and Tombs Lined the Aisles
 - iii. Graves Under Floor
 - iv. Innovative Transept – Area For Large Number of Clergy and Pilgrims
 - c. Longitudinal-plan Characteristics
 - 2. Santa Sabina
 - a. Church Built 422-432
 - b. Basilican Style Architecture
 - c. Marble Veneer and Columns Inside Church
 - 3. Santa Costanza
 - a. Contains Tomb of Constantina, Daughter of Constantine
 - b. HARVESTING OF GRAPES
 - i. 350 CE
 - ii. Mosaic in Ambulatory Vault
 - c. SARCOPHAGUS OF CONSTANTINA
 - i. 350 CE
 - ii. Porphyry
 - iii. Peacocks Symbolize Eternal Life in Paradise
 - 4. SARCOPHAGUS OF JUNIUS BASSUS
 - a. 359 CE
 - b. Marble
 - c. Junius Bassus was a Roman Official
 - d. Christ Appears as a Roman Emperor, Distributing Legal Authority
 - ii. Ravenna
 - 1. Roman Empire's Capital in the West (395 CE)
 - 2. East Coast of Italy
 - 3. ORATORY OF GALLA PLACIDIA
 - a. 425-426 CE
 - b. Oratory – Small Chapel





- c. Cruciform – Cross-shape
 - d. Galla Placidia – Daughter of Roman Emperor Theodosius I
 - e. Mosaic of Doves Near a Small Fountain Symbolizes Eternal Life in Heaven
 - iii. Thessaloniki
 - 1. Roman Empire’s Capital in the East (395 CE)
 - 2. Now Modern Greece
 - 3. Under Rule of Galerius
 - 4. Rotunda Church of St. George
 - a. Interior Surface of Dome Covered with Mosaics
 - b. SAINTS ONESIPHOROS AND PORPHYRIOS
 - i. Rotunda 4th Century; Mosaics 5th Century
 - ii. In St. George Church
 - iii. Figures and Backdrop of Mosaics Display Classical Features

The Middle Ages

- Objective:*
- Describe the art of the Byzantine time period including the early, middle and late periods, including historical events that influenced this art, the characteristics of Byzantine art, and well-known examples of art from this period
 - Describe Islamic art, including the historical events that influenced this art, the characteristics of Islamic art, well-known examples of Islamic art, and key locations of Islamic art
 - Identify early Medieval art, including examples of art from this period, historical events from this time period, locations of art from this time period, and characteristics of early Medieval art
 - Describe Romanesque art, including examples of Romanesque art, characteristics of Romanesque art, locations of Romanesque art, and historical events that influenced this period
 - Explain Gothic art, including examples of Gothic art, historical events that influenced Gothic art, locations of Gothic art, and characteristics of Gothic art

- 1. Byzantine Art
 - a. Byzantium
 - i. Capital Until Constantine Renamed Byzantium to Constantinople
 - ii. Crossroads Between Asia and Europe
 - iii. “Byzantine” Art – Art and Architecture of Constantinople
 - b. Early Byzantine Art
 - i. Age of Justinian
 - 1. Emperor Justinian I
 - 2. Eastern Roman Empire Prospered
 - 3. CHURCH OF HAGIA SOPHIA
 - a. 532 – 537
 - b. Modern Istanbul
 - c. Hagia Sophia means “Holy Wisdom”





- d. Designed by Anthemius of Tralles and Isidorus of Miletus
 - e. Hybrid of Longitudinal and Central Architectural Planning
 - f. Gigantic Dome is Dominant Feature
 - g. Pendantive – Concave, Triangular Forms Between Arches Under a Dome
 - h. Dome Appeared to Float Due to Concealed Piers, Light-reflecting Gold Mosaic on Dome and Pendantives, and a Band of Windows at the Base
 - i. Sanctuary Separated From Nave by a Screen
 - 4. CHURCH OF SAN VITALE
 - a. 547
 - b. Ravenna
 - c. Central-domed Octagon
 - d. Extensive Mosaics on Walls
 - i. CHRIST ENTRHONED
 - ii. EMPEROR JUSTINIAN AND HIS ATTENDANTS
 - iii. EMPRESS THEODORA AND HER ATTENDANTS
 - 5. Monastery of St. Catherine on Mount Sinai
 - a. Dedicated to St. Catherine of Alexandria
 - b. Fortifications and Church Built Under Patronage of Justinian
 - c. TRANSFIGURATION OF CHRIST
 - i. 565
 - ii. Apse Mosaic
 - iii. Medallion Portraits of the 12 Apostles, 2 Monastic Saints and 17 Prophets
- ii. Objects of Veneration
 - 1. ARCHANGEL MICHAEL
 - a. Early 6th Century
 - b. Byzantine Ivory
 - c. Panel of a Diptych
 - d. Depicts an Angel as a Divine Messenger
 - 2. REBECCA AT THE WELL
 - a. Early 6th Century
 - b. Tempera, Gold, and Silver Paint on Vellum
 - c. Page from a Codex – Sheets Bound Together; Replacement of the Scroll as Way of Recording Text
- iii. Icons and Iconoclasm
 - 1. Icons – Images of Christ, Mary, and the Saints on Flat Panel that were Prayed to
 - 2. In 726, Emperor Leo III Launched a Campaign of Iconoclasm (“Image Breaking”) Where Worship of Icons was Prohibited
 - 3. Through Iconoclasm, Icons Were Destroyed
 - 4. Iconoclasm Revoked in 787, Reinstated in 813, and Revoked in 843
- c. Middle Byzantine Art
 - i. After Iconoclasm Revoked, Byzantine Artists Created New Icons in a Variety of Media
 - ii. New Macedonian Dynasty of Rulers Came Into Power





- iii. Macedonian Renaissance – Marked by an Intensified Interest in Classical Art
- iv. Architecture and Wall Paintings in Mosaic and Fresco
 - 1. Well-preserved Examples of Central-plan Domed Churches Found in Greece
 - 2. Structures Indicate Byzantine Taste for Multiple Geometric Forms, Verticality, and Rich Decorative Effects
 - 3. Apse Mosaic of Hagia Sophia
 - a. Gold Mosaic in Hagia Sophia Church
 - b. VIRGIN AND CHILD
 - i. 867
 - ii. Mosaic
 - iii. Exemplified the Significance of Images After the End of Iconoclasm
 - 4. Monastery of Hosios Loukas
 - a. Greece - Outpost of the Byzantine Empire
 - b. Excellent Example of Middle Byzantine Architecture
 - c. Central Plan with a Dome
 - d. CENTRAL DOMED SPACE AND APSE AT KATHOLIKON
 - i. Early 11th Century and Later
 - ii. Complex Variety of Architectural Shapes
 - 5. Cathedral of Santa Sophia
 - a. In Kiev
 - b. Orthodox Christianity and Byzantine Culture
 - c. Consisted of a Large Dome Surrounded by 12 Smaller Domes
 - d. INTERIOR OF CATHEDRAL OF SANTA SOPHIA
 - i. 1037-1046
 - ii. Apse Mosaics
 - iii. Founded by Grand Prince Yaroslav
 - iv. Employed Standard Iconographic System Used in Russian Orthodox Churches
 - 6. Monastery Church of St. Panteleimon at Nerezi
 - a. Wall Paintings Created in Fresco Instead of Mosaic
 - b. Employed the Painterly Spontaneity Characteristic of Byzantine Art Under the Komnenians
 - c. Represents Growing Emphasis on Capturing Emotionalism of Sacred Narrative
 - d. LAMENTATION WITH STANDING MONASTIC SAINTS BELOW
 - i. 1164
 - ii. Fresco
 - iii. Macedonia
 - iv. Narrative Focuses on the Virgin's Anguish as she Holds the Body of her Deceased Son
 - v. Exhibits the Painter Spontaneity of Byzantine Art Under the Komnenians
 - 7. Cathedral of St. Mark in Venice
 - a. Influenced by Byzantine Domed Churches
 - b. Designed as a Greek Cross





- c. A Dome Covers Each Square Unit of the Cathedral
- v. Objects of Veneration
 - 1. Religious, Small, Portable, Luxury Items Produced for Wealthy Patrons
 - 2. Ivory, Gold and Enamel, Fine Books, Intricate Panel Paintings
 - 3. Ivories
 - a. HARBAVILLE TRIPTYCH
 - i. Mid 10th Century
 - ii. Ivory
 - iii. From Constantinople
 - iv. Portable – Designed to be Folded Shut for Travel
 - v. Used for Private Prayer
 - b. CHRIST CROWNING EMPEROR ROMANOS II AND EMPRESS EUDOKIA
 - i. 945-949
 - ii. Ivory
 - iii. From Constantinople
 - iv. Emblem of the Union of Imperial Authority with Religious Faith
 - 4. Manuscripts
 - a. Painted Books
 - i. DAVID COMPOSING THE PSALMS
 - 1. 950
 - 2. Paint and Gold on Vellum
 - 3. Page from the Paris Psalter, a Personal Devotional Book
 - 4. Depicts David Composing the Psalms With City of Bethlehem in the Background
 - 5. Icons
 - a. VIRGIN OF VLADIMIR
 - i. 12th Century
 - ii. Tempera on Panel
 - iii. Probably from Constantinople
 - iv. Depicts Mary and the Christ Child Affectionately Gazing at Each Other
 - b. ICON OF ST. MICHAEL THE ARCHANGEL
 - i. 12th Century
 - ii. Silver-gilt on Wood, Cloisonné Enamels, Gemstones
 - iii. From Constantinople
 - iv. St. Michael Dressed as a Confrontational Military Commander
- d. Late Byzantine Art
 - i. Began in 1261 After Christian Crusaders Ousted from Constantinople by Byzantines
 - ii. Domain Decreased to Small Areas of Balkans and Greece
 - iii. Art Resurgence Known as Palaeologue Renaissance
 - iv. Chora Church in Constantinople
 - 1. Renovated During Palaeologue Renaissance
 - 2. Mosaics Cover Every Surface of New Narthexes





3. FUNERARY CHAPEL
 - a. 1321
 - b. Fresco
 - c. Designed by Poet and Philosopher Metochites
 - d. Every Inch of Covered with Fresco
- v. Icons
 1. ANNUNCIATION TO THE VIRGIN
 - a. Early 14th Century
 - b. Tempera on Panel
 - c. Macedonia
 - d. Small Heads and Inflated Bodies of Figures – Characteristic of Constantinopolitan Art under Palaeologues
 2. THE HOSPITALITY OF ABRAHAM
 - a. 1410-1425
 - b. Tempera on Panel
 - c. Theme is Trinity Represented by Three Angels
2. Islamic Art
 - a. Islam and Early Islamic Society
 - i. Religion Called Islam (“Submission to God’s Will”) Originated in Seventh Century Arabia
 - ii. Founded by the Prophet Muhammad
 - iii. Muhammad Built First Mosque (Place of Worship) in Medina
 - iv. Muhammad Destroyed the Pagan Idols in Kaaba Shrine
 - v. Qur’an – Holy Book of Islam; Unifying Force Within Islam
 - vi. Islam Expanded Throughout Persian Empire, Egypt, Syria, Palestine, India, Northern Africa, Spain
 - vii. Islamic Ornaments
 1. Ablaq Masonry – Interlocking Shapes of Blocks
 2. Cut Tile – Individually Cut Ceramic Tiles Fitted Together
 3. Muqarna – Nichelike Pieces, Stacked Successively in Arches, Cornices, Domes
 4. Wooden Strapwork – Wooden Pieces Assembled Into Geometric Shaped Ribbons
 5. Mosaic – Thousands of Small Pieces of Glass or Ceramic Tesserae Set on Plaster Ground
 6. Water – Reflects Surrounding Architecture; Adds Visual and Audio Features
 7. Chini Khana – Panel of Niches; Provides a Contrast of Material and Void
 - b. Early Period: Ninth – Twelfth Centuries
 - i. Architecture
 1. DOME OF THE ROCK
 - a. Begun 691
 - b. Jerusalem
 - c. Site of First and Second Jewish Temples
 - d. Domed Shrine Built Over a Rock
 - e. Differs on the Exterior from Early Christian and Byzantine Architecture with its Golden Dome and Ceramic Tiles
 - f. Inscriptions Are Oldest Surviving Written Verses from Qur’an





2. GREAT MOSQUE OF KAIROUAN
 - a. 836-875
 - b. Tunisia
 - c. Reflects Early Form of the Mosque
 - d. Hypostyle – Design in Which the Hall Can be Easily Extended as Congregation Grows
 - e. Qibla Wall – Wall of the Prayer Hall Closest to Mecca
3. GREAT MOSQUE OF CORDOBA
 - a. 785/786
 - b. Spain
 - c. One of the Finest Surviving Examples of Umayyad Architecture
 - d. Colorful and Dramatic Pattern of Repeated Columns and Double Flying Horseshoe Arches
 - e. Mosaics Installed by a Byzantine Master Sent from Constantinople
4. Arches
 - a. Semicircular Arch – Single Center Point; Adopted from Romans and Byzantines
 - b. Horseshoe Arch – Center Point is Above Level of Springing Point; Pinches Inward Above Capital
 - c. Pointed Arch – Two or Four Center Points Causing Different Circles that Overlap
 - d. Keel Arch – Flat Sides and Slopes Where Other Arches are Curved; Terminates in a Pointed Apex
- ii. Calligraphy
 1. Calligraphy Considered to Extend the Word of God
 2. Writing Not Limited to Books and Documents but to Walls on Buildings and Other Media
 3. Arabic Script
 - a. Written from Left to Right
 - b. Letter's Form Depends on Position in Word
 - c. Calligraphers Obtained Highest Status of All Artists
 4. Kufic Script
 - a. Blocky and Angular
 - b. May Have Been Developed for Carved or Woven Inscriptions
 - c. Sole Decoration on Type of White Pottery Known as Epigraphic Ware (Earthenware with Clear Lead Glaze over Painted Black Inscription on White Slip Ground)
- iii. Lusterware
 1. Method for Producing Lustrous Metallic Surface on Ceramics
 2. Finished Product Resembled Precious Metal
 3. LUSTERWARE JAR
 - a. 10th Century
 - b. Glazed Earthenware with Luster
 - c. Iraq
 - d. Monochrome with Shades of Brown
- c. Later Period: Thirteenth – Fifteenth Centuries
 - i. Architecture





1. New Dynasties Built on a Grand Scale
2. Madras – Colleges for Religious and Legal Studies
3. Distinguishing Characteristic – Complexity
4. QUIBLA WALL WITH MIHRAB AND MINBAR
 - a. 1356-1363
 - b. In Sultan Hasan madrasa-Mausoleum-Mosque Complex, Cairo
 - c. Walls Decorated with Typically Mamluk Panels of Contrasting Marbles
 - d. COURT OF THE LIONS
 - i. 1354-1391
 - ii. Granada, Spain
 - iii. Private Retreat of Sultan Muhammad V
 - iv. Central Marble Fountain Held on Back of 12 Stone Lions
 - e. TILE MOSAIC MIHRAB
 - i. 1354
 - ii. Glazed and Cut Tiles
 - iii. From the Madrasa Imami, Isfahan, Iran
 - iv. One of the Finest Examples of Architectural Ceramic Decoration from this Time Period
 - v. White With Turquoise and Cobalt Blue; Accents of Dark Yellow and Green
 - f. SHAH-I ZINDA FUNERARY COMPLEX
 - i. Late 14th-15th Century
 - ii. Samarkand, Uzbekistan
 - iii. Tombs of Timurid Family
 - iv. Blue Glazed Tiles
- ii. Glass
 1. Mosques Required Hundreds of Lamps
 2. MAMLUK GLASS OIL LAMP
 - a. 1329-1335
 - b. Blown Glass, Polychrome Enamel, Gold
 - c. Cairo, Egypt
 - d. Inscription on Lamp's Flared Neck from Qur'an
 - e. Blazon – Emblem of a Cup in a Medallion
- iii. Luxury Arts
 1. Calligraphy Displayed on Objects Made of Ceramics, Ivory, Glass, Metal, and Textiles
 2. Ceramics
 - a. Iran Known for Sophisticated and Beautiful Luxury Ceramics
 - b. Technique of Multicolor Overglaze called Mina'i (Persian Word for "Enamel")
 - c. MINA'I BOWL WITH BAHRAM GUR AND AZADA
 - i. 12th-13th Century
 - ii. Stoneware with Polychrome In-glaze and Overglaze
 - iii. Iran
 - iv. Depicts Sasanian King Bahrum V Riding a Camel





- 3. Metalwork
 - a. Shortage of Silver Caused Use of Inlaid Brasswork
 - b. BAPTISTERY OF ST. LOUIS
 - i. 1300
 - ii. Brass Inlaid with Silver and Gold
 - iii. Basin
 - iv. Depicts Scenes of Animals and Horsemen
- iv. Books
 - 1. Book Production Thrived Due to Popularity of Qur'an
 - 2. Costly Since Copied by Hand
 - 3. QUR'AN FRONTISPIECE
 - a. 1368
 - b. Ink, Pigments, Gold on Paper
 - c. Cairo
 - d. Intricate Design
 - 4. YUSUF FLEEING ZULAYHKA
 - a. 1488
 - b. Ink and Pigments on Paper
 - c. Afghanistan
 - d. By Kamal al-Din Bihzad - Most Famous Painter at Herat School of Painting
 - e. Depicts Biblical Joseph Fleeing the Seductive Wife of His Master
- d. Art and Architecture of Later Empires
 - i. The Ottoman Empire
 - 1. Brought Byzantine Empire to an End
 - 2. Mosques Influenced by Byzantine Churches
 - 3. After Conquering Constantinople, Byzantine Church Hagia Sophia Converted into a Mosque
 - 4. MOSQUE OF SULTAN SELIM, EDIRNE
 - a. 1568-1575
 - b. Western Turkey
 - c. Multiple Minarets
 - d. Designed by Ottoman Architect Sinan Who Was Inspired by Architecture of Hagia Sophia
 - 5. Tugras (Imperial Ciphers) Converted to Art Form
 - a. Tugras Combined Ruler's Name, Title, and Motto Into a Monogram
 - b. ILLUMINATED TUGRA OF SULTAN SULEYMAN
 - i. 1555-1560
 - ii. Ink, Paint, and Gold on Paper
 - iii. Istanbul, Turkey
 - iv. Drawn in Blue With Three Vertical Lines and Two Concentric Ovals
 - ii. The Safavid Dynasty
 - 1. Manuscript Painting
 - a. THE "COURT OF GAYUMARS"
 - i. 1525-1535
 - ii. Ink, Pigments, and Gold on Paper





- iii. Tabriz, Iran
 - iv. Painted by Sultan Muhammad
 - v. Considered by Many to be the Greatest Persian Manuscript Painting
 - vi. Depicts the Reign of the Legendary First Shah Gayumars
 - 2. Architecture
 - a. Inspired by Timurid Architecture
 - b. MASJID-I SHAH
 - i. 1611-1638
 - ii. Iran
 - iii. Royal Mosque
 - iv. Oriented Toward Mecca
 - 3. Carpets
 - a. Golden Age of Carpet Making
 - b. In Islamic Homes, People Sat on Cushions Placed on Carpets
 - c. GARDEN CARPET
 - i. 17th Century
 - ii. Wood Pile, Cotton Warp, Cotton and Wool Weft
 - iii. Depicts Trees, Flowers, Birds, Animals, and Fish
- e. Modern Era
 - i. MOSQUE AT NEW GOURNA
 - 1. 1956-1947
 - 2. Gouache on Paper
 - 3. Luxor, Egypt
 - ii. ISLAMIC CULTURAL CENTER
 - 1. 1984-1992
 - 2. Rome
 - 3. Influenced by Great Mosque of Cordoba, Sinan's Prayer Hall, and Mosque of the Prophet in Medina
- 3. Early Medieval Art
 - a. Early Middle Ages
 - i. Romans Called Their Adversaries "Barbarians" Since They Could Only "Barble" in the Latin Language
 - ii. "Barbarian" Groups Gradually Converted to the Christian Faith and Church Unified the Heterogeneous Population
 - b. "Barbarian" Art in Europe
 - i. Merovingians
 - 1. Franks From Modern Belgium
 - 2. Leaders From a Dynasty Called "Merovingian"
 - 3. Knowledge of Merovingian Art Based on Jewelry Found in Graves
 - 4. JEWELRY OF QUEEN ARNEGUNDE
 - a. 580-590
 - b. Gold, Silver, Garnets, Glass Beads
 - c. From Queen Arnegunde's Tomb in Abbey of Saint-Denis, Paris
 - d. Included Brooches and a Buckle
 - ii. Norse
 - 1. From Scandinavia





2. “Animal Style”
 - a. Incorporated Serpents, Four-legged Beasts, and Human Figures
 - b. Composition is Symmetrical
 - c. Animals Depicted in Profile or From Above
 - d. Ribs and Spines Exposed
 - e. Hip and Shoulder Joints Shaped Like Pears
 - f. Tongues and Jaws are Extended and Curled
 - g. Legs End in Claws
 - h. GUMMERSMARK BROOCH
 - i. 6th Century
 - ii. Silver Gilt
 - iii. Denmark
 - iv. Depicts Human, Animal, and Geometric Forms
- iii. Celts and Anglo-Saxons in Britain
 1. Combination of Celtic, Roman, Germanic, and Norse Cultures Formed a New Style of Art Called Hiberno-Saxon
 2. Sutton Hoo
 - a. Burial Site
 - b. Deceased Buried in A Rowing Ship
 - c. Objects at Burial Site Represented Multicultural Heritage – Celtic, Scandinavian, Classical Roman, Anglo-Saxon
 - d. HINGED CLASP
 - i. First Half of 7th Century
 - ii. Gold Plaques with Granulation and Inlays of Garnet, Checked Millefiori Glass (Garnet and Blue Checkered Glass)
 - iii. Two Sides of Clasp Connected By a Gold Pin
- c. Early Christian Art of the British Isles
 - i. Distanced from Rome, Celtic Christians Advanced Their Own Liturgical Practices, Calendar, and Arts
 - ii. Illustrated Books
 1. Surviving Artwork Include Decorated Gospel Books
 2. Paper Made of Vellum (Prepared Animal Skin) or Parchment
 3. Book of Durrow
 - a. One of the Earliest Surviving Decorated Gospel Books
 - b. SYMBOL OF THE EVANGELIST MATTHEW
 - i. Second Half of 7th Century
 - ii. Ink and Tempera on Parchment
 - iii. Page from Book of Durrow
 - iv. Depicts an Armless Checker-bodied Matthew
 4. Book of Kells
 - a. CHI RHO IOTA
 - i. Late 8th or Early 9th Century
 - ii. Ovgall Inks and Pigments on Vellum
 - iii. Page from Book of Kells
 - iv. Depicts Matthew’s Interpretation of Jesus’ Birth
 5. Lindisfarne Gospels





- a. MATTHEW WRITING HIS GOSPEL
 - i. 715-720
 - ii. Ink and Tempera on Vellum
 - iii. Page from Lindisfarne Gospel Book
 - iv. Depicts Matthew Writing His Gospel with an Unidentified Person Looking from Behind a Curtain
- iii. Irish High Crosses
 - 1. Crosses Influenced by Metalworking Traditions
 - 2. SOUTH CROSS
 - a. 8th Century
 - b. Sandstone
 - c. County Tipperary
 - d. Well-preserved Example of a High Cross
- d. Mozarabic Art in Spain
 - i. Iberian Peninsula Became Multicultural with Muslims, Christians, and Jews
 - ii. Christians in the Muslim Territories were Called Mozarabs
 - iii. Mozarabic Art Style - Islamic Art Influenced by Christian Artists
 - iv. Beatus Manuscripts
 - 1. Beatus – Abbot of Monastery of San Martin
 - 2. Commentary on the Apocalypse, Compiled by Beatus
 - 3. Copy of Beatus' Commentary called "Morgan Beatus" Produced by Artist Maius
 - a. WOMAN CLOTHED WITH THE SUN
 - i. 940-845
 - ii. Tempera on Vellum
 - iii. Page From Morgan Beatus
- e. Viking Era
 - i. 8th Century Seafaring Norsemen
 - ii. Raided, Explored, Traded, Colonized Rest of Europe
 - iii. Viking Chiefs Sometimes Cremated in a Ship to Aid in their Passage to Valhalla (Legendary Place for Fallen Warriors)
 - iv. The Oseberg Ship
 - 1. 815-820
 - 2. Discovered in Oseberg, Norway
 - 3. A Queen and Her Companion Cremated on Oseberg Ship
 - 4. Horses, Dogs, and an Ox Were Sacrificed to Accompany the Women
 - v. Picture Stones at Jelling
 - 1. Rune Stones - Memorial Stones with Inscriptions Erected by Vikings
 - 2. Picture Stones – Memorial Stones with Figural Decoration
 - 3. ROYAL RUNE STONES
 - a. 983-985
 - b. Granite
 - c. Jelling, Denmark
 - d. On Face of One Stone, Depiction of Christ Dressed in Byzantine Style
 - vi. Timber Architecture
 - 1. Ample Materials for Timber Building from Scandinavian Forests





2. Building Types Include Horizontally Stacked Logs, Vertical Plank Walls, and Wooden Frames with Wattle-and-Daub
 3. Roofs were Constructed out of Turf or Thatch
 4. BORGUND STAVE CHURCH
 - a. 1125-1150
 - b. Steeply Pitched Roofs Made with Wooden Shingles
 - c. Walls are Planks Slotted Into Sills
 - d. Dragon Heads at the Top Protect the Church from Trolls and Demons
- f. Carolingian Empire
- i. In Second Half of the 8th Century, Carolingian Dynasty Established by Charlemagne
 - ii. EQUESTRIAN PORTRAIT OF CHARLES THE BALD
 1. 9th Century
 2. Bronze
 3. Represents the Emperor as a Proud Equestrian Rider
 - iii. Charlemagne Sought the “Renewal of the Roman Empire”
 - iv. Carolingian Architecture
 1. The Basilican Plan Re-Emerged Under Charlemagne as Principal Arrangement for Churches
 2. Charlemagne’s Palace at Aachen
 - a. Provided Charlemagne a Private Place of Worship
 3. Westwork at Corvey
 - a. ABBEY CHURCH OF CORVEY
 - i. Late 9th Century
 - ii. Westphalia, Germany
 - iii. Well-preserved Example of 9th Century Westwork
 4. Saint Gall Plan
 - a. Basic Design for Layout of Monasteries
 - b. Efficient and Functional Arrangement
 - c. Cloister (an Enclosed Courtyard) is at Center of Plan
 - v. Illustrated Books
 1. Books Promoted Learning and Christianity
 2. Scribes Standardized Script
 3. In Addition to Capitals, Began to Use a Lowercase Alphabet Called Carolingian Minuscule
 4. Coronation Gospels
 - a. PAGE WITH ST. MATTHEW THE EVANGELIST
 - i. Early 9th Century
 - ii. Idealized, Lifelike Representation of Matthew
 5. Ebbo Gospels
 - a. PAGE WITH ST. MATTHEW THE EVANGELIST
 - i. Second Quarter of 9th Century
 - ii. Ink, Gold, and Colors on Vellum
 - iii. Composition Full of Energy
 6. Utrecht Psalter
 - a. Ink Drawing Illustrations
 - b. PSALM 23





- i. 816-835
 - ii. Ink on Parchment
 - iii. Page from Utrecht Psalter
 - iv. Text of Psalm 23 Along with Illustrations
 - vi. Metalwork
 - 1. Lindau Gospels
 - a. CRUCIFIXION WITH ANGELS AND MOURNING FIGURES
 - i. 870-880
 - ii. Gold, Pearls, Sapphires, Garnets, and Emeralds
 - iii. Outer Cover of Lindau Gospels
 - iv. Common Theme of Crucifixion
 - g. Ottonian Europe
 - i. Carolingian Empire Divided Into Three Areas in 843
 - ii. Each Area Ruled by a Grandson of Charlemagne
 - iii. Ottonian Dynasty Named After 3 Rulers: Otto I, Otto II, and Otto 3
 - iv. OTTO I PRESENTING MAGDEBURG CATHEDRAL TO CHRIST
 - 1. 962-968
 - 2. Ivory Plaque
 - 3. Possible Carved in Milan
 - 4. One of a Series of 17
 - 5. Depicts Otto I Presenting a Model of Cathedral to Christ and St. Peter
 - v. Ottonian Architecture
 - 1. CHURCH OF ST. CYRIAKUS
 - a. 973
 - b. Harz, Saxony-Anhalt Germany
 - c. Designed as a Basilica
 - vi. Ottonian Sculpture
 - 1. Sculptors Did Not Use Stone and Instead Used Ivory, Bronze, Wood
 - 2. GERO CRUCIFIX
 - a. 970
 - b. Painted and Gilded Wood
 - c. Cologne Cathedral, Germany
 - d. Life-size Sculpture
 - 3. HILDESHEIM DOORS
 - a. 1015
 - b. Bronze
 - c. Abbey Church of St. Michael, Hildesheim, Germany
 - d. Made Under the Patronage of Bishop Bernward of Hildesheim
 - vii. Illustrated Books
 - 1. Hitda Gospels
 - a. PRESENTATION PAGE WITH ABBESS HITDA AND ST. WALPURGA
 - i. Early 11th Century
 - ii. Ink and Colors on Vellum
 - iii. Page from Hitda Gospels
 - iv. Depicts the Abbess Offering the Book to St. Walpurga
 - 2. Gospels of Otto III
 - a. PAGE WITH CHRIST WASHING THE FEET OF HIS DISCIPLES





- i. 1000
 - ii. Ink, Gold, and Colors on Vellum
 - iii. Page from Gospels of Otto III
 - iv. Depicts Jesus Washing Feet of Disciples During Their Final Meal
- 4. Romanesque Art
 - a. Europe in the Romanesque Period
 - i. Agriculture and Land
 - 1. Though There Was Growth, Europe Remained an Agricultural Society
 - 2. Land Main Source of Wealth and Power
 - ii. The Church
 - 1. Monastic Communities Played Important Role in Society
 - 2. Pilgrimages to Holy Places Increased
 - 3. Christian Crusades
 - iii. Education
 - 1. First Universities Established in Cities of Bologna, Paris, Oxford, and Cambridge
 - b. Romanesque Art
 - i. Romanesque Means “In The Roman Manner”; Describes the Arts from Mid-eleventh Century to Second Half of Twelfth Century
 - ii. Sculpted Imagery Placed in Entrances of Churches to Draw Attention to Compelling Portal Complexes
 - c. Architecture
 - i. Stone Masonry Used Extensively
 - ii. “First Romanesque”
 - 1. First Romanesque Architecture Beginning in Tenth Century Noted for Stone-vaulted Buildings
 - 2. SAINT-MARTIN-DU-CANIGOU
 - a. 1001-1026
 - b. French Pyrenees
 - c. Monastery
 - d. Stabilized by Strong Retaining Walls
 - 3. CHURCH OF SANT VINCENC
 - a. 1020s-1030s
 - b. Catalan Castle of Cardona
 - c. Employed Transverse Arches
 - iii. Pilgrimage Churches
 - 1. Large New Churches Built to Accommodate Pilgrims
 - a. Basic Basilica Plan Modified
 - b. Aisled Transepts Added That Led to an Ambulatory (Curving Walkway)
 - c. Made it Easy for Pilgrims to View Relics Owned by Churches – Relics Enhanced the Prestige and Wealth of a Community
 - 2. CATHEDRAL OF ST. JAMES
 - a. 1078-1122
 - b. Santiago De Compostela





- c. Priest Aymery Picaud Wrote a Guidebook For Pilgrims Traveling to Santiago De Compostela
 - d. Held Body of St. James, Apostle to Iberian Peninsula
 - iv. Cluny
 - 1. Independent Congregation
 - 2. Abbot Reported Directly to Pope in Rome
 - 3. Became a Center of Culture, Architecture, and Art
 - 4. Monastery with 200 Monks
 - 5. Figural Sculpture in Cloisters
 - v. Cistercians
 - 1. Rejected Elaborate Liturgical Practices of Cluny, Such as Figural Sculptures
 - 2. Advocates of Mental and Physical Discipline
 - 3. Focused on Harmonious Proportions, Refined Stonework, Masonry Vaulting
 - 4. ABBEY OF FONTENAY
 - a. 1139-1147
 - b. Burgundy, France
 - c. One of Best-preserved Early Cistercian Monasteries
 - d. Use of Pointed Barrel Vaults Over Nave
 - vi. Other Romanesque Architecture
 - 1. Cathedral Complex, Pisa
 - a. Tuscany, Italy
 - b. Cathedral: Begun 1063
 - c. Baptistery: Begun 1153
 - d. Campanile (Free-standing Bell Tower): Begun 1174
 - i. Leaning Tower of Pisa
 - ii. Built on Inadequate Foundation
 - 2. Benedictine Church of San Clemente
 - a. 1128
 - b. Rome, Italy
 - c. One of Finest Collection of Early Church Furniture
 - d. STAGS DRINKING FROM STREAMS FLOWING UNDER THE CRUCIFIED CHRIST
 - i. 1128
 - ii. Mosaic in Apse of Church of San Clemente
 - iii. Style is Romanesque with Ornamental Patterns Instead of Lifelike Illusionism
 - 3. Church of San Climent
 - a. CHRIST IN MAJESTY
 - i. 1123
 - ii. Catalunya, Spain
 - iii. Detail of Apse Fresco
 - iv. Outside of Rome, Murals Replaced Mosaics on Walls of Church
 - 4. Abbey Church of Saint-Savin-Sur-Gartempe
 - a. Choir: 1060-1075
 - b. Nave: 1095-1115





- c. Poitou, France
 - d. Barrel Vault
 - e. Paintings on High Vaults
 - i. TOWER OF BABEL
 - 1. 1115
 - 2. Painting in Nave Vault
 - 3. Depicts God Punishing People Who Tried to Reach Heaven Through Alternative Means
- 5. Cathedral of the Virgin and St. Stephen
 - a. Exterior: 1080-1106 and Second Half of 12th Century
 - b. Interior: 1080-1106
 - c. Speyer, Germany
 - d. Groin Vault Rises Over 100 Feet
- 6. Durham Cathedral
 - a. 1087-1133
 - b. Northern England
 - c. Vault Height 73 Feet
 - d. Example of Norman Romanesque Architecture
- 7. Dover Castle
 - a. Southern England
 - b. Provided Protection to Southeastern Coast of England
 - c. Original Timber Replaced with Fire-Resistant Stone Walls
- d. Architectural Sculpture
 - i. Romanesque Portals Contains Its Most Important Imagery on a Semicircular Tympanum Above the Door
 - ii. Cathedral of Modena
 - 1. 1099
 - 2. Emilia, Italy
 - 3. CREATION AND FALL OF ADAM AND EVE
 - a. 1099
 - b. By Sculptor Wiligelmo
 - c. West Façade of Modena Cathedral
 - d. Depicts Iconic Images of God, Adam, and Eve
 - iii. Priory Church of Saint-Pierre at Moissac
 - 1. Tarn-Et-Garonne, France
 - 2. CHRIST IN MAJESTY
 - a. 1115
 - b. Tympanum Showing Christ in Majesty
 - c. Depiction of the Second Coming in Chapters 4 and 5 of Revelation
 - 3. TRUMEAU
 - a. 1115
 - b. South Portal
 - c. Depicts Jeremiah and a Pair of Lions
 - 4. RELIEFS ON LEFT WALL OF THE SOUTH PORCH
 - a. 1115
 - b. Depicts Lazarus and Dives
 - iv. The Church of Saint-Lazare at Autun





1. Burgundy, France
 2. LAST JUDGEMENT TYMPANUM
 - a. 1120-1130 or 1130-1145
 - b. Depicts Angels, People Awaiting Judgment, Demons
 - c. Former Pilgrims Identified by a Cross and Scallop Shell (Badge of Santiago de Compostela)
 - d. Hell Represented as a Basilica
 3. THE MAGI ASLEEP and THE FLIGHT INTO EGYPT
 - a. 1125
 - b. Historiated Capitals – Narrative Scenes Within Geometric Confines of Capitals
- e. Sculpture in Wood and Bronze
- i. Wood Was Lightweight and Inexpensive
 - ii. Metalworking Centers – Rhineland, Meuse River Valley, German Saxony
 - iii. MEJESTAT BATLLO
 1. Mid-12th Century
 2. Polychromed Wood
 3. Catalunya, Spain
 4. Christ on the Cross
 - iv. VIRGIN AND CHILD
 1. Late 12th Century
 2. Oak with Polychromy
 3. Auvergne Region, France
 4. Romanesque Images of Mary and Christ Child are Known as “Mary as the Throne of Wisdom”
 - v. TOMB COVER WITH EFFIGY OF KING RUDOLF OF SWABIA
 1. 1080
 2. Bronze with Niello
 3. Saxony, Germany
 4. Oldest Known Bronze Effigy
 5. Almost Life-size
 - vi. BAPTISMAL FONT
 1. 1107-1118
 2. Bronze
 3. Liege, France
 4. By Sculptor Renier of Huy
 5. Depicts St. John the Baptist Baptizing Christ, St. Peter Baptizing Roman Soldier Cornelius, and St. John the Evangelist Baptizing Philosopher Crato
- f. Textiles and Books
- i. Recording History
 1. BAYEUX EMBROIDERY
 - a. 1066-1082
 - b. Linen with Wool Embroidery
 - c. Recounts History of Norman Conquest of England
 - d. Two Types of Stitches Used: Stem Stitch and Laid-and-Couched Stitch
 2. WORCESTER CHRONICLE





- a. 1140
 - b. Ink and Tempera on Vellum
 - c. Worcester, England
 - d. Earliest-known Illustrated History Book
 - e. Written by a Monk
 - ii. Sacred Books
 - 1. ST. MATTHEW
 - a. 1100
 - b. Tempera on Vellum
 - c. Page From the Codex Colbertinus
 - d. Use of Historiated Initial
 - 2. GERMAN NUM GUDA
 - a. Early 12th Century
 - b. Ink on Parchment
 - c. Westphalia, Germany
 - d. Page from Book of Homilies
 - e. Use of Historiated Initial
 - 3. TREE OF JESSE
 - a. 1125
 - b. Ink and Tempera on Vellum
 - c. Abbey of Citeaux, Burgundy, France
 - d. From a Manuscript of St. Jerome's Commentary on Isaiah
 - e. Depicts Mary with Christ Child Floating Above Jesse
- 5. Gothic Art
 - a. Gothic Style
 - i. Distinctive New Architecture Called "Gothic" Emerged Near Paris in Middle of 12th Century
 - ii. Advanced Technology Allowed for Larger Windows and Taller Vaults
 - iii. Urban and Intellectual Life
 - 1. Towns Became More Prominent and Centers of Artistic Patronage
 - 2. Universities Emerged in Bologna, Padua, Paris, Cambridge, and Oxford
 - iv. Cathedrals
 - 1. Urban Cathedrals Bypassed Rural Monasteries as Centers of Religious Culture
 - 2. Period Called the "Age of Cathedrals"
 - 3. Large Cathedrals Functions as Towns within Towns
 - b. Gothic Art in France
 - i. ABBEY CHURCH OF SAINT-DENIS
 - 1. 1140-1144
 - 2. North of Paris
 - 3. Considered to be the First Gothic Building
 - 4. Constructed Under Supervision of Abbot Suger
 - 5. Ribbed Groin Vaults
 - 6. Became Prototype for New Church Architecture
 - 7. Revolutionary Stained Glass Windows
 - 8. THE FLIGHT INTO EGYPT
 - a. 1140-1144





- b. Stained Glass Incarnation Window, Axial Choir Chapel, Abbey Church of Saint-Denis
 - c. Depicts the Virgin Reaching to Pick a Date from a Tree
 - ii. Gothic Cathedrals
 - 1. Features and Characteristics
 - a. Most Built on Latin Cross Plan
 - b. Main Entrance Portal on West; Choir and Apse on East
 - c. Many Have Three-Story Elevation
 - d. Flying Buttresses Support Nave Vaults By Transferring Outward Thrust Over Aisles to Free-standing External Buttresses
 - e. Triforium (Arcaded Wall Passageway) – Between the Clerestory and Nave Arcade
 - f. Opposition of the Building of Cathedrals Sometimes Existed Because of the Burden of New Taxes
 - 2. CHARTRES CATHEDRAL (CATHEDRAL OF NOTRE-DAME)
 - a. West Façade: 1134
 - b. Cathedral Rebuilt After Fire: 1194
 - c. North Spire: 1507-1513
 - d. Chartres (Town Southwest of Paris)
 - e. Use of Flying Buttresses To Support Its Vault
 - f. ROYAL PORTAL, WEST FAÇADE
 - i. 1145-1155
 - ii. Column Statues
 - iii. Depicts Detail of Prophets, Kings, Queens
 - iv. Prominence of Kings and Queens Led to the “Royal Portal” Name
 - g. GOOD SAMARITAN WINDOW
 - i. 1200-1210
 - ii. Stained and Painted Glass
 - iii. South Aisle of Nave, Chartres Cathedral
 - iv. Example of an Elaborate Multi-scene Narrative
 - h. ROSE WINDOW AND LANCETS
 - i. 1230-1235
 - ii. Stained and Painted Glass
 - iii. North Transept, Chartres Cathedral
 - iv. Over 42 Feet in Diameter
 - 3. CATHEDRAL OF NOTRE-DAME IN REIMS
 - a. Rebuilding Begun: 1211
 - b. Northeast of Paris
 - c. Development of Bar Tracery Technique Which Allowed for Larger Areas of Stained Glass To Be Used In Relation to Wall Surface
 - d. CENTRAL PORTAL
 - i. 1230
 - ii. Right Side, West Façade, Reims Cathedral
 - iii. Sculptures
 - iv. Depict Mary, Her Cousin Elizabeth, and an Angel
 - iii. Art During Reign of St. Louis





1. Artists From France Attracted to Paris as Artistic Center
2. SAINTE-CHAPELLE
 - a. 1239-1248
 - b. Paris
 - c. Commissioned by King Louis IX
 - d. HOLOFERNES' ARMY CROSSING THE EUPHRATES RIVER
 - i. 1245
 - ii. Stained, Painted, and Leaded Glass
 - iii. Detail of the Judith Window, Sainte-Chapelle, Paris
 - iv. Depicts Equestrian Warrior Knights
3. Illuminated Manuscripts
 - a. Paris Became Famous in 13th Century for Production of Books
 - b. Moralized Bible
 - i. Manuscript Format
 - ii. Scriptural Passages Combined with Interpretations Using Pictures and Words to Convey Messages
 - iii. QUEEN BLANCHE OF CASTILE AND KING LOUIS IX
 1. 1226-1234
 2. Ink, Tempera, and Gold Leaf on Vellum
 3. Paris
 4. Page from a Moralized Bible
 - iv. Stained Glass
 1. Became the Major Medium of Monumental European Painting
 2. Knowledge of Stained Glass Based on 12th Century Text Called "De Diversis Artibus" (On Divers Arts) by a German Monk
 3. Glass Stained with Color When Molten Then Flattened Into Sheets
 4. Individual Shapes Cut from Glass Sheets
 5. Colored Glass Shapes Assembled Into Final Product Using Strips of Lead Called Cames
 6. Place Tracery Technique Employed Where Holes are Cut Into Walls and Nearly Half the Wall Surface is Filled with Stained Glass
- c. Gothic Art in England
 - i. Manuscript Illumination
 1. SELF-PORTRAIT KNEELING BEFORE THE VIRGIN AND CHILD
 - a. 1250-1259
 - b. Ink and Color on Parchment
 - c. St. Albans, England
 - d. By Monk Matthew Paris
 - e. Depicts Author Drawing the Virgin and Child in Embrace
 2. PSALM 1 IN THE WINDMILL PSALTER
 - a. Late 13th Century
 - b. Ink, Pigments, and Gold on Vellum
 - c. England
 - d. Opening of Windmill Psalter
 - ii. Architecture
 1. Introduced by Cistercian and Norman Builders Into England
 2. SALISBURY CATHEDRAL





- a. 1220-1258
 - b. Focal Point: Mighty Crossing Tower (As Compared to French Slender Spires)
 - 3. Non-Cathedral Architecture
 - a. STOKESAY CASTLE
 - i. Late 13th Century
 - ii. England Near Welsh Border
 - iii. Fortified Manor House
 - d. Gothic Art in Germany and Holy Roman Empire
 - i. Architecture
 - 1. Hall Churches
 - a. Characteristic of German Gothic
 - b. Open, Light-Filled Interior
 - c. Nave and Side Aisles of Equal Height
 - d. Accommodated Large Crowds
 - 2. CHURCH OF ST. ELIZABETH OF HUNGARY
 - a. 1235-1283
 - b. Marburg, Germany
 - c. Earliest Gothic Building in Germany
 - d. First True Gothic Hall Church
 - 3. OLD-NEW SYNAGOGUE
 - a. Late 13th Century
 - b. Prague, Bohemia (Czech Republic)
 - c. Oldest Functioning Synagogue in Europe
 - d. Unlike Basilican Churches, Has Only Two Aisles
 - e. Two Focal Points – Shrine for Torah and Raised Platform for Reading Torah
 - ii. Sculpture
 - 1. SHRINE OF THE THREE KINGS
 - a. 1190-1205
 - b. Silver and Gilded Bronze with Enamel and Gemstones
 - c. Cologne Cathedral, Germany
 - d. Shaped In Form of a Basilican Church
 - 2. ST. MAURICE
 - a. 1240-1250
 - b. Dark Sandstone with Traces of Polychromy
 - c. Magdeburg Cathedral, Germany
 - d. Sculpture of Maurice, an Egyptian Commander in Roman Army
 - 3. EKKEHARD AND UTA
 - a. 1245-1260
 - b. Stone with Polychromy
 - c. West Chapel, Naumburg Cathedral, Germany
 - d. Realistic Life-size Statues
 - e. Gothic Art in Italy
 - i. Sculpture
 - 1. PULPIT
 - a. 1260





- b. Marble
 - c. Baptistery, Pisa, Italy
 - d. By Sculptor Nicola Pisano
 - e. Free-standing
 - ii. Painting
 - 1. Influenced by Byzantine Art from Constantinople
 - 2. Maniera Greca (“The Greek Manner”) Style with Emphasis on Pathos and Emotion Influenced 13th and 14th Century Italian Painting
 - 3. CRUCIFIX
 - a. 1250-1270
 - b. Tempera and Gold on Wood Panel
 - c. From Franciscan Convent of Santa Chiara, San Gimignano, Italy
 - d. Large Wooden Crucifix
 - e. Historiated Crucifix – Includes Narrative Scenes
 - f. Almost 10 Feet Tall
 - 4. MIRACLE OF THE CRIB AT GRECCIO
 - a. Late 13th or Early 14th Century
 - b. Fresco
 - c. Church of St. Francis, Assisi
 - d. Portrays St. Francis in the First Christmas Manger Scene
 - e. Typical of Gothic Visual Narratives, Scene Set in the Present Even Though Event Portrayed Took Place in the Past

