

This course will survey the art and architecture of Egypt, the Near East, the Classical Greek and Roman world and Europe, from about 2000 BC to about 1400 AD. We will consider a wide range of objects and buildings designed both for official, public display and more mundane and private functions. Individual works of art and architecture will be explored not only from the standpoints of style and iconography (content), but also in terms of how they were designed to be used, and how they express the political and religious ideas of the societies that created them.

**Professor and Teaching Assistants:**

**Thomas Dale:** Office Hours: Wednesdays, 1:00-3:00 p.m. or by appointment, Room 222, Conrad A. Elvehjem Building. Contact: tedale@wisc.edu; 263-5783.

**Peter Bovenmyer:** Office Hours: TBA; Room L122 Elvehjem Building. Contact: bovenmyer@wisc.edu; 263-2371.

**Brandon Cook:** Office Hours: TBA, Room L122 Elvehjem Building. Contact: blcook2@wisc.edu; 263-2371

**Textbooks**

We will use a general textbook providing background and illustrations for lectures, and a course reader containing additional articles chosen to focus on certain issues in greater depth and to acquaint students with different approaches to art history.

1. Fred S. Kleiner, *Gardner's Art through the Ages. The Western Perspective*, vol. I. Twelfth Edition, (Thomson, 2006), available from the University Book Store on State Street
2. *Art History 201 Course Reader*, available from Bob's Copy Shop 616 University Avenue.

**Contents of Course Reader:**

**SECTION 2: NARRATIVE AND PROPAGANDA IN ANCIENT MESOPOTAMIA**

John Malcolm Russell, "Sennacherib's Lachish Narratives," in P. J. Holliday, ed. *Narrative and Event in Ancient Art. Cambridge Studies in New Art History and Criticism*, (Cambridge: Cambridge University Press, 1993) 55-73.

**SECTION 4: THE CLASSICAL IDEAL**

1. C. H. Hallett, "The Origins of the Classical Style in Sculpture," *Journal of Hellenic Studies* 106 (1986) 71-84.
2. Excerpt from Thucydides, "Funeral Oration of Pericles" in his *History of the Peloponnesian War*, excerpted in *Art Humanities. Masterpieces of Western Art. Primary Source Reader, Department of Art History and Archaeology, Columbia University* (New York: American Heritage Custom Publishing, 1996), 3-8.

**SECTION 5: THE FEMALE NUDE IN GREEK ART**

1. Selected Ancient Sources for the Aphrodite of Knidos
2. Excerpts from K. Clark, *The Nude: A Study in Ideal Form* (Princeton: Princeton University Press, 1956/1972): "The Naked and the Nude," 2-7; "Venus I," 81-86.
3. N. Salomon, "The Venus Pudica: uncovering art history's hidden agendas and pernicious pedigrees," in Griselda Pollock, ed., *Generations and Geographies in the Visual Arts. Feminist Readings* (London: Routledge, 1996), 69-87.

## SECTION 6: ROMAN PORTRAITURE

S. Nodelman, "How to Read a Roman Portrait," *Art in America* 63 (1975): 27-33.

## SECTION 8: EARLY CHRISTIAN ICONOGRAPHY

Excerpt from Thomas F. Mathews, *The Clash of the Gods: A Reinterpretation of Early Christian Art* (Princeton: Princeton University Press, 1993), 23-53.

## SECTION 9: THE BYZANTINE ICON

Excerpt from Thomas F. Mathews, *Byzantium. From Antiquity to the Renaissance* (Upper Saddle River NJ, Prentice Hall/Abrams, 1998), 42-71.

## SECTION 10: RELICS RELIQUARIES AND PORTRAITURE

1. Excerpt from Bernard of Anger, *Book of Miracles of Sainte-Foy*, from H. Belting, *Likeness and Presence: A History of the Image before the Era of Art*, translated by E. Jephcott (Chicago: University of Chicago Press, 1994), 536-537.
2. Ellert Dahl, "Heavenly Images: The Statue of St. Foy of Conques and the Signification of the Medieval Cult Image in the West.." *Acta ad archaeologiam et artium historiam pertinentia* 3 (1978):175-191.

## SECTION 11: THE ILLUMINATED MANUSCRIPT

Excerpt from Robert G. Calkins, "The Illuminated Word," in *Monuments of Medieval Art* (New York: Dutton, 1979), 201-31.

## SECTION 12: MONSTERS, FANTASY AND ORALITY IN ROMANESQUE ART

Michael Camille, "Mouths and Meanings: Towards an Anti-Iconography of Medieval Art," in B. Cassidy, ed., *Iconography at the Crossroads* (Princeton: Princeton University Press, 1993), 43-57.

## Lectures and Discussion Sections

There will be two lectures and one discussion section a week. Attendance is mandatory: exams will include material from discussion sections as well as from the lectures. Since my emphasis and interpretation will often differ greatly from those of the textbook, I would strongly encourage you to take detailed notes. Lectures in a course like this are necessarily broad, introducing you to a fairly wide range of objects and issues, and developing the different relationships between art and history. Discussion sections, by contrast, will consider particular topics in greater depth than is possible in lecture, let students practice their skills of visual analysis and comparison of works of art, and afford the opportunity to read a variety of works by art historians writing as specialists. A list of topics and questions to consider is below; the readings will be found mainly in the Reader. Although you can obviously ask questions about things that were not clear in lecture, sections are not review sessions: they will further develop themes introduced in lecture, and give a depth of coverage which is difficult to achieve in lectures. For review, the textbook, course website and other resources are more appropriate. Sections will also include regular quizzes (see below).

## Examinations, and what you will need to know

There will be one midterm on **Tuesday Oct. 20, in class**, and final examination to be held on **Thursday, Dec. 17, 2007, at 7:45 a.m.** in L160. Examinations will include slide identifications, identifications of unknown objects, and essay questions based on study topics which will be made available in advance.

The goal of the examinations is to test how well you understand and analyze the works of art presented in the course. We want you to begin to understand how and why they were created in a particular time and place, what were the circumstances under which they were made, viewed and used, and how they are reflected in the efforts of later artists. Such an understanding is best tested with essay questions, and this will be the primary focus of the exams, but you will also be tested on visual identification. Typically, you will see two views of a single work of art or architecture that you will be asked to identify fully and to analyze in terms of the broader ideas presented in the course. You may also be presented with a pair of slides for comparison and be asked to address a particular issue relating the two works. Examples will be chosen for their importance to key themes which will be addressed in lecture, section, and the textbook. However, to understand the history of art you will also need to know relevant information about the objects we will work with: identification, location, medium, dates, artists, etc. This is the basic information of art history; without knowing the works of art themselves, you won't be able to gain a coherent understanding of the broader history they exemplify. You will be responsible for basic information about all the works shown in class which are also illustrated in Gardner as well as additional works included on the website. You should provide the title or description of what the work is and/or represents (subject matter), where it is from, the medium (e.g. marble sculpture, tempera on panel etc.), the appropriate date, the period or culture to which it belongs, the names of the artist and patron (if known). Flash cards, time lines, and materials on the web-site will help you remember this information.

There will also be four **quizzes** given in section to help you keep up with memorization. Additional quizzes may be added at the discretion of the instructor. The quizzes will sometimes be simple identifications, and sometimes will ask you to place an unknown work of art where you think it belongs historically. They will also occasionally include definitions of terms included in the syllabus (e.g. triglyph, contrapposto, Sedes sapientiae). The lowest quiz score will be dropped in calculating your grade.

**Assignments and Responses**

There will be two required writing assignments (and a third optional one) focusing on the formal analysis and interpretation of individual works of art on display in the Chazen Museum. Your assignments should be written in essay form, and should be submitted word-processed at font-size 12, double-spaced, no longer than two pages in length. Each assignment is due **in section**. In addition, you should write brief (one-page) responses in preparation for discussion questions based on readings for selected sections. These may be collected at the discretion of your section leader.

**Grading of tests and final exam:**

93-100	A
89-92	AB
83-88	B
79-82	BC
73-78	C
66-72	D
65 and below	F

**Grade Break-down:**

Section Participation	10%
Assignments	30%
Quizzes (3 of 4 counted)	10%
Midterm	20%
Final Exam	30%

**Absence from Midterm, Quizzes and Final Exam:**

If you know in advance of a conflict with the exam or midterm, and you feel that your situation is worthy of special consideration, you must contact the professor or your TA well in advance of the date. He will decide whether the situation justifies a makeup. Any student who misses the midterm or final exam, and has not made arrangements in advance, will need a medical excuse or a note from the Office of Student Academic Affairs in order to take a make-up exam. **Make-up exams will not be granted to**

**accommodate personal travel plans. It is not possible to make up quizzes.** In the case of a necessary absence from a quiz, the grade will be calculated on the basis of other quizzes taken.

### **Art History 201 Website:**

The Art History department maintains a website for the course. This contains, among other things, digital images of most of the slides shown in class, as well as lists of key terms you will need to know in order to describe accurately the works of art and architecture studied in the course. Shortly before each text and the final exam, study questions will be posted here to help you prepare for the essay question.

The website may be accessed through the Art History home page at:

**<http://www.wisc.edu/arth/coursesites.html>**. From here, you should scroll down to “Art History 201 (Dale).” The larger images are only available to users on the University of Wisconsin-Madison system, for copyright reasons.

### **SYLLABUS**

Background readings are found in *Gardner's Art Through the Ages* vol. 1. References to illustrations in Gardner appear in brackets after each work of art or building (E.g. G1-2 = Chapter.1, fig. 2). Objects marked with an asterisk (\*) will be available only on the Website. A list of key terms and names appears after the list of works of art and architecture.

*No Section This Week* (Sept. 3)

#### **1. Introduction; Ur and the Beginnings of Western Art in Ancient Mesopotamia**

Reading: Gardner, I, ch. 2, 16-29.

##### *Sumerian Art*

Nanna Ziggurat, Ur, ca. 2100 BCE (G2-14)

Votive statues from the Square Temple, Eshnunna, gypsum inlaid with shell, limestone and bitumen, ca. 2700 BCE (p. 16 & G2-5)

Bull-headed lyre from tomb at Ur, wood inlaid with gold, lapis lazuli, shell, ca. 2600 BCE (G2-9-10)

##### *Akkadian Art*

Head of Ruler (Sargon I?) from Nineveh, copper, ca. 2250-2200 BCE (G2-12)

Stela of Naramsin, limestone relief, ca. 2254-2218 BCE (G2-13)

##### *Old Babylonian Art*

Stela with Code of Hammurabi, basalt, ca. 1792-1750 BCE (G 2-16)

ziggurat; Herodotus; stela; low relief vs. high relief sculpture

#### **Section 1: Introduction: What is Art History?** (Sept. 8-11)

#### **2. Ancient Egypt: Changing Images of the Human Figure from Pictograph to Portrait** (Sept. 8)

Reading: Gardner, I, Ch. 3, 40-44; 51-54, 63- 68.

\*Pre-dynastic Jar with River Scene, from Hierakonpolis, painted clay, ca. 3500-3400 BCE

Tomb Painting with Funerary scene, watercolor copy of wall painting from Tomb 100, Hierankokopolis, 3200 BC (G3-1)

\*Rosetta stone, 196 BCE

*Old Kingdom*

Palette of Narmer, from Hierakonpolis, slate, ca. 3000-2920 BCE (G. 3-2)

Ti Watching a Hippopotamus Hunt, from Tomb of Ti, Saqqara, painted limestone relief, ca. 2450-2350 BCE (G 3-16, 17)

Statue of Khafre, from Giza, diorite, ca. 2520-2494 BCE (G3-12)

Statue of Menkaure and his Queen, graywacke, ca. 2490-2472 BCE (G 3-13)

Seated scribe (Kay?) from Saqqara, painted limestone, ca. 2450-2350 BCE (G3-14)

*New Kingdom*

Akhenaten and family, from Amarna, painted limestone relief, ca. 1348-1335 BCE (G3-35)

Nefertiti, wife of Akhenaten, painted limestone bust, from the workshop of the sculptor Thutmose, ca. 1348-1336 BCE (G3-33)

White Crown and lotus (Upper Egypt); Red Crown & papyrus (North--Lower Egypt)

Hathor (cow goddess); Horus (Sky god-falcon); Aten (Sun god); monotheism

**3. Religion and the Afterlife in Ancient Egypt** (Sept. 10)

Reading: Gardner, I, 48-54, 60-66, 71-74

*Old kingdom*

Funerary and temple complex of Djoser at Saqqara, ca. 2630-2611 BCE, designed by Imhotep -Stepped pyramid; Sham Palaces (G3-4-7)

Pyramids and funerary complex at Giza, granite and limestone, ca. 2551-2472 BCE (G3-8-10)

Great Sphinx, Giza, sandstone, ca. 2520-2494 BCE (G3-11)

*New Kingdom*

Great Temple of Amun-Re (begun 1400s BCE); Hypostyle Hall, Karnak, ca. 1290-1224 BCE (G3-25-27)

Tomb of Tutankhamun, Thebes, ca. 1323 BCE

\*Sarcophagus; Inner coffin, gold inlaid with glass & semi-precious stones (G3-36)

Funerary mask from mummy, gold inlaid with glass & semi-precious stones (G3-37)

Painted Chest with military and hunting scenes (G3-38)

Book of the Dead of Hunefer: Judgment before Osiris, painted papyrus, ca. 1285 BCE (G3-39)

mastaba; ashlar masonry; engaged columns; ka statue; Heb-Sed Race; Re (sun god); clerestory sarcophagus; Anubis (Jackal-headed); Thoth (Ibis-headed); Osiris (attributes: flail and scepter) Psychostasis

**Section 2: NARRATIVE AND PROPAGANDA IN ANCIENT MESOPOTAMIA** (Sept. 15-18)

\*\*\*Quiz 1, covering lectures 1-3\*\*\*

**4. Assyrian, Neo-Babylonian and Persian Art** (Sept. 15)

Reading: Gardner, I, ch. 2, 31-37.

*Assyrian Art*

Northwest Palace of Assurnasirpal II at Kalhu (Nimrud): Assyrian archers pursuing enemies, gypsum/alabaster bas-relief, ca. 875-860 BCE (G2-22)

City of Dur Sharrukin (modern Khorsabad), built by Sargon II, ca. 720-705 BCE (G2-20)

Lamassu figure (now Musée du Louvre, Paris), limestone, ca. 720-705 BCE (G2-21)  
\*Reliefs from palace of Sennacherib at Nineveh, showing siege of Lachish, ca. 700 BCE  
Reliefs from the Palace of Assurbanipal at Nineveh: including \*Assurbanipal and his Queen Dining, and Assurbanipal slaying lions, alabaster, ca. 645-40 BCE (G2-24)

#### *Neo-Babylonian*

Ishtar Gate, glazed mud-brick, built for Nebuchadnezzar II, 575 BCE (G2-25)

#### *Persian Art*

Persepolis, city of Darius, ca. 518-460 BCE

Apadana (audience hall), ca. 518-460 BCE (G2-26)

Processions of Subjects, low relief sculpture in limestone (G2-27)

\*Darius and Xerxes Receiving Tribute, low relief in limestone, ca. 491-486 BCE

### **5. The Aegean Bronze Age** (Sept. 17)

Reading: Gardner, I, ch. 4, 70-89.

Cycladic figurines, marble, ca. 2500-2200 BCE (p. 70, G 4-1,2)

#### *Minoan Art on Crete and Thera:*

Palace complex at Knossos ("Palace of Minos"), ca. 1700-1300 BCE (G 4-3, 4, 5)

Bull Jumping, wall painting from Knossos, ca. 1450 BCE (G4-7)

Landscape, wall painting from Akrotiri, Thera, 1650 BCE (G4-9)

Woman or Goddess with Snakes, faience, from palace of Knossos, faience, ca. 1600 BC (G4-14)

#### *Mycenaean Art on Mainland Greece*

\*Citadel of Mycenae

Objects from Shaft Graves, Mycenae: Funerary mask ("Mask of Agamemnon"), hammered gold, ca. 1600-1550 BCE (G4-23); Dagger blade with Lion Hunt, bronze inlaid w. gold, silver & niello, ca. 1550-1500 BCE (G4-24)

Lioness Gate, limestone relief, Mycenae, ca. 1300-1200 BCE (G 4-20)

Beehive/Tholos tomb ("Treasury of Atreus"), Mycenae, ca. 1300-1200 BCE (G4-21, 22)

Warrior Vase from Mycenae, ca. 1200 BCE (G4-26)

Labyrinth; Minotaur; Cyclopean masonry; tympanum; Hera

### **Section 3: Ancient Egyptian and Greek Art in the Chazen Museum** (Sept. 22-25)

#### **6. Ancient Greek Vase Painting** (Sept. 22)

Reading: Gardner, I, ch. 5, 90-97, 106-10, 128-130.

#### *Geometric Vase Painting*

Krater (bowl) showing funerary procession and Prothesis rite, from Dipylon cemetery, Athens, terracotta, ca. 750 BCE (G5-1)

\*Boetian Geometric amphora in the Chazen Museum

#### *Orientalizing Vase Painting:*

Corinthian amphora with animal friezes, from Rhodes, ceramic with Black Figure decoration, ca. 625-600 BCE (G 5-4)

*Archaic vase painting:*

Kleitias and Ergotimos: The François Vase, Attic volute krater from Chiusi, ceramic, Black-Figure, ca. 570 -shows wedding procession of Peleus and Thetis (shoulder); battle of Centaurs and Lapiths (neck) (G5-18)

\*“A.D. Painter”: Hydria (water jar) showing Women at a Fountain House, ceramic, Black-Figure, 520-510 BCE

Andokides Painter: Attic bilingual amphora, ceramic, Black-Figure and Red-Figure, 525-500BCE: Achilles and Ajax playing dice (G5-19, 20)

Euphronios: Calyx krater showing Herakles wrestling Antaios, ceramic, Red-Figure, ca. 510 BCE (G5-21)

*Classical vase painting*

Achilles Painter, Lekythos showing warrior taking leave of his wife, ca. 450-440 BCE (G 5-56)

polis; amphora; krater; kylix; olpe; lekythos; prothesis rite; foreshortening

**7. Archaic and Early Classical Architecture and Sculpture** (Sept. 24)

Reading: Gardner, I, ch. 5, 97-105; 110-18.

*Architecture and Architectural Sculpture*

Temple of Hera I, Poseidonia (modern Paestum), ca. 550 BCE (G5-13, 14)

Temple of Aphaia on Aegina, ca. 500-490 BCE (G5-24, 25)

Reconstruction West pediment (G5-26)

Dying Warrior, marble sculpture from west pediment (G5-27)

Dying Warrior, marble sculpture from east pediment (G5-28)

Temple of Zeus at Olympia, ca. 470-456 BCE: metope with Athena, Herakles, and Atlas, marble high relief (G. 5-32)

*Free-standing sculpture*

“New York” Kouros , marble, ca. 580 BCE (G 5-8)

Kouros of Kroisos, from Anavysos, painted marble, ca. 525 BCE (G5-10)

Peplos Kore from Athenian Acropolis, painted marble, ca. 530 BCE (G5-11)

Kore from Acropolis, painted marble, ca. 510 BCE (G5-12)

Kritios Boy, marble, ca. 480 BCE (G5-33)

Zeus (or Poseidon?), found off Cape Artemision, Greece, ca. 460-50 BCE (G5-36)

Myron: Discobolos (discus-thrower), marble, ca. 450 BCE (G 5-37)

Polykleitos: Doryphoros (spear-bearer) of originally in bronze, ca. 450-440 BCE, Roman copy (G5-38)

*Architectural Terms:*

cella; naos; pronaos; pteris; peripteral; krepis: stereobate + stylobate

columns (comprising shaft, capital and abacus); fluting; entasis

Doric frieze (comprising triglyphs and metopes)

Entablature (comprising architrave, frieze and cornice)

*Sculpture Terms*

Kouros (plural: kouroi); Kore (plural: korai); chiton; himation

illusionism vs. realism; realism vs. idealization; contrapposto; euandria (“fine manliness”)

#### **Section 4: Defining the Classical Ideal** (Sept. 29-Oct. 2)

\*\*\*Quiz 2, covering lectures 4-7\*\*\*

#### **8. The Athenian Acropolis and the Classical Ideal** (Sept. 29)

Reading: Gardner, I, ch. 5, 118-28.

Building Program of Perikles, on the Acropolis of Athens (G5-40, 41)

Parthenon (Temple of Athena Parthenos), architects: Kallikrates and Iktinos, 447-432 BCE

-exterior view from northwest (G5-42); ground-plan (G5-43); \*optical refinements; interior reconstruction showing Athena Parthenos (G5-44)

Sculptural program of Parthenon: overseer, Pheidias,

East Pediment: Birth of Athena (G 5-46, 47)

Exterior frieze with carved metopes in high relief: Centaurs and Lapiths (G5-45)

Inner frieze in low relief showing Panathenaic Procession (G5-48)

Horsemen (top); seated gods (middle: Poseidon, Apollo, Artemis, Aphrodite and Eros);

Marshals and young women (bottom)

\*Peplos Ceremony (?) from east side

The Erechtheion, architect Mnesikles, ca. 435-405 BCE (G5-50, 51); caryatid, (G5-52)

Temple of Athena Nike, designed by Kallikrates, ca. 425 -407 BCE (G 5-53, 54)

acropolis; propylaia; cella (including naos; pronaos; opisthodomos; treasury room)

krepis (including stereobate and stylobate); Doric frieze (including triglyphs and metopes)

aletheia and phantasia

#### **9. Late Classical and Hellenistic Art** (Oct. 1)

Reading: Gardner, I, ch. 5, 131-150.

Praxiteles, Aphrodite of Knidos, marble sculpture (Roman copy) ca. 350 BCE (G 5-60)

Lysippos, Apoxyomenos, marble (Roman copy of Hellenistic bronze), ca. 330 BCE (G 5-65)

Lysippos, Weary Herakles ("Farnese Hercules"), Roman marble copy by Glykon of Athens after bronze original, 320BC (G5-66)

\*Abduction of Persephone, fresco from Tomb I at Vergina, Macedonia, mid-fourth century BCE

Philoxenos of Eretria, Battle of Issus ("Alexander Mosaic"), Roman mosaic copy after a Greek painting of ca. 310 BCE (G 5-69)

Head of Alexander from Pella, after official portrait by Lysippos, ca. 200 BCE (G 5-67)

Great Altar of Zeus, Pergamon, ca. 166-156 BCE: Athena attacking the giants (G 5-78, 79)

Nike from Samothrace, ca. 190 BCE (G5-82)

Aphrodite of Melos (Venus de Milo), marble, ca. 150 BCE (G 5-83)

Old Market Woman, marble, 150-100 BCE (G 5-87)

Hagesandros, Polydoros and Athanadoros of Rhodes: Laocoön (and his sons), marble, 1st century CE, Copy of Hellenistic work (G5-89)

#### **Section 5: The Female Nude in Greek Art** (Oct. 6-9)

\*\*\*Assignment I on Greek Vase Painting due \*\*\*

#### **10. Ancient Italy from the Etruscans to the Roman Republic** (Oct. 6)

Reading: Gardner, I, ch. 6, 152-64; ch. 7, 167-74.

### *Etruscan Art*

Tomb of Reliefs, Cerveteri, 3rd cent. BCE (G 6-6, 7)

Etruscan Tombs at Cerveteri, 7th - 4th century BCE, (G 6-5, 6)

Tomb of the Leopards, Tarquinia, ca. 480-470 BCE (p. 152 & G6-8)

Sarcophagus lid with husband and wife reclining, from Cerveteri, terracotta, ca. 520 BCE (G 6-4)

Apollo (or Apulu), from the Temple of Minerva, Veii, painted terracotta, ca. 510-500 BCE (G 6-3)

Capitoline She-wolf, bronze, ca. 500-480 BCE (G6-10)

\*Head of a man ("Lucius Junius Brutus"), bronze, ca. 300 BCE

### *The Roman Republic*

\*Palatine Hill, Rome

Aulus Metellus (or Aule Metele), cast bronze, early 1st cent. BCE (G6-15)

Temple of Portunus (?), Forum Boarium, Rome, c.75 BCE (G 7-2)

Pont du Gard, Nîmes, aqueduct, ca. 16 BC (G7-31)

## **11. Domestic Art and Architecture in Pompei and South Italy (Oct. 8)**

Reading: Gardner, I, ch. 7, 174-85.

\*City plan of Pompei; Forum, Pompeii (G7-10)

\*Insulae (apartment blocks) from Street of Abundance, Pompeii, and from Ostia Antica

Peristyle garden, House of the Vettii, Pompeii, 69-79 CE (G7-13)

First Style wall painting from Samnite House, Herculaneum, late 2nd century BC. (G7-14)

Initiation Rites of the Cult of Bacchus (?), Second Style mural paintings from Villa of the Mysteries, Pompeii, ca. 50 BC (G7-15)

Gardenscape, Second Style mural painting, Villa of Livia at Primaporta, ca. 30-20 BCE

Cubiculum (bedroom) with Second Style mural painting from House of Publius Fannius Snyistor, Boscoreale, 50-40 BC (G7-16)

Third Style wall painting in the Villa of Agrippa Postumus, Boscotrecase, ca. 10 BCE. (G7-18)

Fourth Style wall painting in Ixion Room, House of Vettii, Pompeii, 70-79 (G7-21)

Still Life with peaches, detail of Fourth Style wall painting from Herculaneum, 62-79 CE. (G7-24)

Portrait of Husband and Wife, House VII, 2, 6, Pompeii, ca. 70-79 CE (G7-23)

insulae; atrium; peristyle; cubiculum; tablinum; locus amoenus ('lovely place'); Pliny's *Natural History*

## **Section 6: Roman Portraiture (Oct. 13-16)**

### **12. The Imperial Image from Augustus to Constantine (Oct. 13)**

Reading: Gardner, I, ch. 7, 185-88, 192-94, 205-06, 209, 214-216.

Statue of Augustus from Primaporta, marble copy of bronze original, early 1st cent CE (G7-25)

Ara Pacis Augustae (Altar of Augustan Peace), marble, 13-9 BCE (G 7-27)

-Reliefs showing Imperial Procession (G7-29); Allegory of Tellus Mater (Mother Earth) (G7-28)

Portrait of Vespasian, marble, 69-79 CE (G7-35)

Portrait of Young Flavian Woman, marble, ca. 90 CE (G7-36)

Arch of Titus, Rome, ca. 81 CE: (G7-37, 38, 39)

Marcus Aurelius on horseback, Capitoline Hill, Rome, cast bronze, 161-180 CE (G7-59)

Septimius Severus with Julia Domna and their children, Caracalla and Geta, from Fayoum, Egypt, tempera on wood, ca. 200 CE (G7-64)

Portrait bust of Caracalla, marble, ca. 211-17 CE (G7-65)

Tetrarchs, porphyry, from Constantinople, ca. 305 CE (G7-74)

Constantine the Great, marble, from Basilica of Maxentius and Constantine. 325-26 CE (G7-78)  
*imago clipeata*; tetrarchy; imperial epiphanies

### **13. Imperial Roman Architecture and Public Monuments (Oct. 15)**

Reading: Gardner, I, ch. 7, 191-92, 194-200, 210-11, 216-18.

Colosseum, Rome, constructed for Vespasian, 70-80 CE (G7-34)

Forum of Trajan, Rome (G7-41)

Markets of Trajan, 110-112 (G7-43, 44), designed by Apollodorus of Damascus

Column of Trajan, marble relief sculpture, 106-113 (G7-42)

\*Basilica Ulpia, ca. 113

The Pantheon, Rome, constructed for Emperor Hadrian, 125-128 (G7-48, 49, 50)

Baths of Caracalla, Rome, ca. 211-217 (G7-67, 68)

Basilica of Maxentius and Constantine, Rome, 306-313 (G7-79)

Arch of Constantine, Rome, marble with porphyry inlay, 312 (G7-76): relief showing Adlocutio-Constantine addressing the people (G7-76), \*tondo with Hadrian hunting and offering sacrifice

amphitheater; barrel vaulting; engaged columns; pilasters; corbels

Vitruvius, Ten Books on Architecture; basilica (including aisles and apse)

baths (including caldarium; frigidarium; tepidarium and natatio); spolia

### **Section 7: Roman to Early Medieval Art in the Chazen Museum, Gallery 1 (Oct. 20-23)**

\*\*\*\*MIDTERM (Lectures 1-13) Oct. 20\*\*\*\*

### **14. Jewish and Christian Art in the Rome before Constantine (Oct. 22)**

Reading: Gardner, I, ch. 8, 221-26, 233.

#### *The Catacombs and the art of Burial*

\*Priscilla Catacomb, Rome, wall paintings, ca. 200: Epulum (funerary banquet) for the deceased; Orant woman ('Donna Velata')

Sarcophagus with philosopher, Jonah, Baptism and orant from Santa Maria Antiqua, Rome, marble, high relief, ca. 270 (G8-4); \*compare: Endymion sleeping, Roman sarcophagus, 2nd century

#### *Synagogue and Church Decoration*

Baptistery from House-Church (Domus Ecclesiae) of Dura Europos, ca. 240-56

-Isometric showing Christian Building (G8-2)

\*fresco decoration showing Good Shepherd (over font) Miracle of Paralytic (upper right),

Women coming to tomb of Christ (lower right), ca. 240.

West wall with Torah niche from Synagogue of Dura Europos, Syria, tempera on plaster, 244-245 (G7-5, 6); \*detail: Finding of Moses

Mausoleum of the Julii, Rome, vault mosaic, late 3rd cent.: Christ as Sol Invictus (G8-12)

catacombs (including galleries excavated from tufa; loculi for common graves; cubicula with arcosolium niches); law of the pomerium; refrigerium; epulum; menorah; Domus ecclesiae

## **Section 8: Early Christian Iconography (Oct. 27- 30)**

### **15. Early Christian Art and Architecture in Rome & Ravenna after Constantine (Oct. 27)**

Reading: Gardner, I, ch. 8, 237-49, 253.

Old St. Peter's, Rome, ca. 320-37: Exterior reconstruction, plan and section (G8-7)

\*Interior view by Jacopo Grimaldi, ca. 1590

\*Shrine of Saint Peter (shown on the Pola Casket, ivory, 5th century)

Santa Sabina, Rome, 422-32, interior (G8-8)

-compare: Basilica of Constantine, Trier, ca.310 (G7-80-81)

Sarcophagus of Junius Bassus, marble with high reliefs, from Old St. Peter's, 359 (G8-5)

Sta. Costanza, Rome, mausoleum, ca.337-51: interior, section & plan (G8-9, 10)

-\*Plan of S. Agnese, covered cemetery, ca. 330; Mosaic of Grape Harvest (G8-11)

Sta. Maria Maggiore, Rome, 432-440 under Pope Sixtus III, mosaics: Parting of Lot and Abraham (G8-13)

Mausoleum "of Galla Placidia" (Monastery of Santa Croce), Ravenna, ca. 425-26: exterior view (G8-14)

-mosaic from entrance wall of Christ as Good Shepherd (G8-15)

\*view to east with mosaic of Saint Lawrence

Sant' Apollinare Nuovo, Ravenna (Palace Church of Theodoric), dedicated 504: interior to east (G8-16)

\*mosaic showing procession of female martyrs bearing crowns

-mosaic showing Miracle of Loaves and Fishes (G8-17)

Battle of the Milvian Bridge, 312 (Constantine defeats Maxentius); Edict of Milan, 313

basilica (including nave with side aisles, transept and apse); burial ad sanctos

John 10 (The Good Shepherd); Theodoric, King of the Ostrogoths

### **16. Early Byzantine Art & Architecture during the reign of Justinian (Oct. 29)**

Reading: Gardner, I, ch. 9, 245-58.

Barberini Diptych: Justinian as World Conqueror, left wing of ivory diptych, mid 6th cent.(G9-1)

Hagia Sophia (Church of Holy Wisdom), Constantinople, built for Emperor Justinian, designed by

Anthemios of Tralles & Isidore of Miletus, 532-537 (G9-3-5)

Church of San Vitale, Ravenna, 526-47 (G9-6-8)

mosaics: -Presbytery with Lamb of God in vault, Christ enthroned between Vitalis & Bishop

Ecclesius (G9-9); processions of Justinian and Theodora (G9-10-11)

Monastery of St. Catherine, Mt. Sinai, rebuilt by Justinian, 548-65

Mosaics: -apse mosaic of Transfiguration (G9-13); \* triumphal arch with Moses at Burning Bush

pendentives; solea; ambo; bema; templon; synthronon

## **Section 9: The Icon (Nov. 3-5)**

\*\*\*Quiz 3 (Lectures 14-16)\*\*\*

### **17. Early Byzantine Icons, Illuminated Manuscripts and the Theory of Byzantine Images (Nov. 3)**

Gardner, I, Ch. 8, 238-40; Ch. 9, 259-60.

### *Icons from Mount Sinai*

- Virgin and Child with Saints and Angels, encaustic on panel, 6th cent. (G9-16)
  - \*Christ Pantokrator, encaustic on panel, 6th century
- (Compare: Fayoum portrait, ca. 160-170 (G7-63); \*Icon of Serapis)

### *Manuscript Illumination*

- Vienna Genesis, fol. 7r: Rebecca at the Well (Genesis 24), tempera, gold and silver on purple-dyed vellum, early 6th century (p. 220 & G8-19)
- Rabbula Gospels: \*Crucifixion with Resurrection of Christ, and Ascension, made in Syria, tempera on vellum, 586 (G 9-15)
- Rossano Gospels, fol. 8v: Christ before Pilate, gold and tempera on purple-dyed vellum, made in Constantinople (?) early 6th century (G 8-20)
- \*Chludov Psalter: Illustration of Psalm 68:22 showing Crucifixion of Christ and Iconoclasts destroying icon of Christ, tempera on vellum, after 843.

rotulus; codex; vellum; iconoclasm (730-87; 813-43); iconoduels; iconoclasts

## **8. Byzantine Art after Iconoclasm: The Triumph of Images** (Nov. 5)

Reading, Gardner, I, ch. 9, 261-75.

- Hagia Sophia, Istanbul: apse mosaic of Theotokos (Virgin & Child), 867 (G9-17)
- Paris Psalter, fol. 1v: preface miniature showing David playing lyre, tempera on vellum, mid-10th cent. (G9-28)
- Monastery of Hosios Loukas, Greece: Katholikon, plan and interior, ca. 1000-25 (G9-19)
- Monastery of the Dormition, Daphni, Greece, ca. 1080-1100
- \*view to dome and squinches \* Nativity
  - Detail of mosaic of Pantocrator (G9-21)
  - mosaic of Crucifixion, (G9-22); contrast Rabbula Gospels Crucifixion (G9-15)
- \*Iconostasis beam from Mount Sinai, showing Deësis and Twelve Feasts, 12th century
- “Threnos” (Lamentation) from Saint Pantaleimon Monastery at Nerezi, Macedonia, 1164 (G9-27)
- Virgin of Vladimir (Virgin “Eleousa” of Tenderness), tempera and gold leaf on panel, Originally from Constantinople, 12th century (G9-29)
- Parekklesion, funerary chapel of the Monastery of the Chora, Constantinople, built under Theodore Metochites; frescoes, ca. 1315-1321: Anastasis (G9-31)
- Andrei Rublyev: Trinity (Three Angels who appeared to Abraham), tempera and gold leaf on wood panel, ca. 1410 (G9-34)

cross-in-square church; squinches; Macedonian Renaissance; iconostasis: Palaeologan Renaissance

## **Section 10: Relics, Reliquaries and Medieval Portraiture** (Nov. 10-13)

### **19. Arts of the Migrations and Monastic Mission in Northern Europe** (Nov. 10)

Readings: Gardner, I, ch. 11, 300-309.

### *Scandinavia*

- \*Gummersmark Brooch, Denmark, silver gilt, 6th century
- Oseberg ship burial: Animal-head post, wood, ca. 800 (G11-3)

*The British Isles (Hiberno-Saxon Art)*

Purse lid from Sutton Hoo ship burial (East Anglia), gold with cloisonné garnet and millefiore enamel inlay ca. 615-25 (G11-2)

Gospel Book of Durrow, Northumbria, tempera on vellum, ca. 675: fol. 21v: Man (Frontispiece to Matthew) (G11-5)

Lindisfarne Gospels, Northumbria, tempera on vellum, ca. 700

-fol. 26v: Cross-Carpet Page (p. 300 & G11-6); fol. 25v: Saint Matthew (G11-7)

Book of Kells, tempera on vellum, from Iona, ca. 800: fol. 34r: Chi Rho Iota Page, (G11-8)

Cross of Muiredach, Monasterboice, sandstone?, 923 (G11-9).

zoomorphic interlace; Beowulf, ca. 700; cloisonné; millefiore enamel

**20. Rome Reborn: The Carolingian and Ottonian Revivals of Antiquity** (Nov. 12)

Reading: Gardner, I, ch. 11, 310-25.

*Carolingian Art*

\*Coin of Charlemagne as Holy Roman Emperor, gold, Aachen, 804

Gatehouse of Lorsch Abbey, 774 (, G11-18); Compare: Arch of Constantine (G7-76)

Odo of Metz (architect): Palace Chapel of Charlemagne, Aachen, Germany, 792-805 (G11-16, 17)  
(Compare: S. Vitale, Ravenna (G9-7, 8)

Plan of the Abbey of St. Gall, Switzerland, ca. 817 (G11-19)

Coronation Gospels of Charlemagne, Aachen, tempera on vellum, ca. 800-810: St. Matthew (G11-12)

Ebbo Gospels, from Hautviller (nr. Reims), tempera on vellum, ca. 816-840: St. Matthew (G11-13)

Utrecht Psalter, from Hautviller: Illustration of Psalm 44, tempera on vellum, ca. 825-50 (G11-14)

*Ottonian Art*

Gospel Book of Otto III: Otto III Enthroned between bishops and soldiers, 997-1000 (G11-29)

Church of St. Michael, Hildesheim, Germany, 1010-33, architecture (G11-23-24)

-Bronze doors with Genesis narrative (left) and Life of Christ (right), commissioned by Bishop Bernward, 1015 (G11-25)

-Bronze Column of Bishop Bernward, 1015-1022 (G11-26)

(compare Trajan's Column, G7-42).

Gero Crucifix, painted and gilded wood, Cologne, ca. 970 (G11-27)

\*Golden Madonna of Essen, Essen Cathedral Treasury gold foil over wooden core with enamel eyes, ca. 970.

Saint Benedict of Nursia (480-550): Benedictine Rule

monasticism; monastery; cloister; crypt; Westwerck; Laudes Regiae; typological interpretation

**Section 11: Medieval Illuminated Manuscripts (Kohler Library)** (Nov. 17-20)

\*\*\*Assignment 2 on Russian Icons due\*\*\*

**21. Islamic Art from the Middle East to Western Europe and Byzantium** (Nov. 17)

Reading: Gardner, I, ch. 10, 276-99

Dome of the Rock, Jerusalem, architecture and mosaics, completed under Abd' al-Malik, 687-92

(G10-1, 2)

Great Mosque, Damascus, 706-715 (G10-3,4)

Umayyad Palace, Mshatta, Jordan, 740-750—plan and limestone reliefs (G10-5, 6)

Great Mosque, Córdoba, Spain: Prayer Hall, (Umayyad) 8<sup>th</sup> -10<sup>th</sup> centuries (G10-11, 12); Maqsura and Dome in front of the Mihrab, 961-965 (G10-13)

\*Mosque of Ibn Tulun, Cairo, 876-79 (minaret: compare with Malwiya minaret of Great Mosque, Samara, Iraq, 848-52 (G. 10-9)

\*Palatine Chapel, Palermo, Sicily, built for Norman ruler Roger II 1143-48: exterior view, interior of sanctuary mosaics with Byzantine Pantokrator; throne room with painted muqarnas ceiling

Alhambra Palace, Granada Spain (Nasrid): muqarnas dome 1354-1391 (G10-17)

Muhammad Ibn al-Zayn: brass basin inlaid with gold and silver, “Baptisère de Saint Louis” (Mamluk Egypt), ca. 1300 (G13-31)

Sinan (architect): Mosque of Selim II, Edirne, Turkey (Ottoman), 1568-75 (G10-20, 21,22)

Compare: Hagia Sophia, Istanbul, 532-37 (G9-3, 4, 5)

Mecca: Ka’ba; Umayyads; Abbasids; Nasrids; Ottoman Turks

Architectural terms: masjid (mosque); mihrab, minbar, minaret

## **22. Romanesque Architecture, Pilgrimage and Monasticism** (Nov. 19)

Reading: Gardner, Ch. 12, 326-34, 338-39; Ch. 9, 266.

### *Pilgrimage & Monasticism in France*

Central west portal of Saint-Trophême, Arles, ca. 1150-75 (G12-27)

Saint Sernin in Toulouse, Languedoc, 1070-1120 (G. 12-4-6), affiliated with the Abbey of Cluny

\*Abbey Church of Ste-Foy, Conques, Rouergue, France, mid-11th-12th cent.

-Portrait Reliquary of Ste-Foy, gold repoussé and gemstones over wooden core with re-used Gallo-Roman imperial mask, late 10<sup>th</sup> century

Cistercian Abbey of Notre-Dame at Fontenay, Burgundy, 1139-47 (G12-8)

### *Pilgrimage Churches in Italy*

San Miniato al Monte, Florence, begun 1062 (G12-19)

San Marco in Venice (former Chapel of the Doges), consecrated 1094 (G9-23)

-mosaic: Anastasis (Harrowing of Hell), ca. 1180 (G9-23); \* Translation of Mark’s Relics

## **NO SECTION THIS WEEK** (Nov. 24-27)

## **23. The Body Beautiful and Monstrous: Romanesque Sculpture & Metalwork** (Nov. 27)

Reading: Gardner, I, ch. 12, 340-50.

Benedictine Abbey of St.-Pierre, Moissac, Languedoc, France, ca. 1115-30

Tympanum of Christ in Majesty with the 24 Elders (p. 326 & G12-23)

Trumeau (central door post) showing the prophet Jeremiah & interlaced lions (G12-24)

\*Left Jamb showing Parable of Dives and Lazarus; Punishment of Lust and Avarice

Cathedral of Saint-Lazare, Autun, Burgundy, France: Tympanum of Last Judgement, made or commissioned by Gislebertus, ca. 1120-35 (G12-26)

\*Cloister of Saint-Michel-de-Cuxa, France: historiated capitals showing Devouring Hell-mouth with naked dancers, double-bodied lions, pink marble, ca. 1140.\*

Virgin and Child (“Sedes sapientiae”) from Auvergne region, walnut wood, ca. 1150-1200 (G12-30)

Rainer de Huy, Baptismal font of Notre-Dame-des-Fonts, Liège, Belgium, cast bronze, 1107-18 (G12-29)

Nicholas of Verdun, Klosterneuberg Altarpiece, gilded copper and Mosan enamel, 1181 (G13-54)  
\*detail of enamels showing Baptism of Christ; Lustral Basin of the Temple

Maiestas Domini (Christ in Majesty); tympanum; archivolts; jambs; trumeau; historiated capitals  
Mosan; champlévé enamel

\*\*\*\***THANKSGIVING HOLIDAY**\*\*\*\* (Nov. 26-27)

**Section 12: Monsters, Fantasy and Orality in Romanesque Art** (Dec.1-4)

\*\*\***Quiz 4 (Lectures 17-22)**\*\*\*

**24. Gothic Architecture and Stained Glass in the Ile de France, ca. 1140-1240** (Dec. 1)

Reading, Gardner, Ch. 13, 359-75

Benedictine Abbey of Saint-Denis, chevet with double ambulatory rebuilt by Abbot Suger,  
1140-44, (G13-1, 2); ribbed vaulting (G13-3, p. 362)

Chartres Cathedral: west facade, excluding towers, 1140-1220(G13-4)

Plan, ca. 1194-1220 (G13-11)

Nave elevation, ca. 1200-20 (G13-12)

Rose window with Madonna and Child, surrounded by OT kings and royal arms of Louis IX and  
Blanche of Castille; St. Ann & Mary, flanked by Melchisedek, David, Solomon and  
Aaron, north transept, ca. 1240 (G13-14)

Amiens Cathedral, designed by Robert de Luzarches, Thomas de Cormont, and Renaud de Cormont,  
1220-69; Plan, 1220-69, laid out by Robert

Nave, ca. 1220-40, constructed under Thomas (G13-17)

Vaults and upper elevation (triforium and clerestory) of choir, 1260-69 by Renaud (G13-18)

West facade, begun ca. 1220 (G13-19)

ribbed vaulting: quadripartite and sexpartite vaulting; anagogy/anagogical

Dionysus the Pseudo-Areopagite, *The Celestial Hierarchies*;

*statues-colonnes*; quadripartite ribbed vaulting; flying buttresses; elevation: arcade, triforium, clerestory;  
plate tracery; bar tracery (with mullions); Rayonnant;

**25. French Gothic Sculpture and Stained Glass** (Dec. 3)

Reading: Gardner, I, ch. 13, 364-65, 370-73

Chartres Cathedral, Royal Portal, west facade, ca. 1145-55 (G13-5)

Central tympanum: Christ in Majesty; right tympanum: Sedes Sapientiae (compare G12-30) with  
Presentation of Christ in the Temple, Annunciation, Visitation and Nativity; Liberal arts in  
archivolts; left tympanum: Creation of the World

Statues-colonnes: Prophets and Ancestors of Christ, from Royal Portal, ca. 1145-55 (G13-6)

South Transept Sculpture: St. Theodore (ca. 1230-35), (G13-16)

\*Central tympanum of Last Judgement (1210-15); contrast: Autun (G12-25)

**Section 13: Medieval Art in the Chazen Museum** (Dec. 8-11)

\*\*\***Optional Assignment 3 on Monsters due**\*\*\*

## **26. Gothic Art and Architecture in England and Germany (Dec. 8)**

Reading: Gardner, I, ch. 13, 386-394

### *English Gothic Architecture*

Salisbury Cathedral, west facade and nave (“Early English”), 1220-58 (G13-37-39)

Gloucester Cathedral, choir, (“Perpendicular”) 1332-1357 (G13-40)

-Tomb of Edward II, 1330-35 (G13-42)

### *German Gothic Architecture and Sculpture*

Cologne Cathedral, interior of the choir, designed by Gerhard of Cologne, completed, 1322 (G13-45)

Church of St. Elizabeth, Marburg, 1233-83 (G13-46, 47)

\*Saint Maurice, from Magdeburg Cathedral, painted sandstone, ca. 1245-50

Ekkehard and Uta, from Naumburg Cathedral, ca. 1245-60 (G13-49)

Virgin Mary with dead Christ (Röttgen Pietà), from the Rheinland, painted wood, ca. 1300-25 (G13-51)

lierne ribs; tiercerons; fan vaulting; Andachtsbilder (devotional images); Vesperbild; Rupert of Deutz: *Compassio*

## **27. Art for the Laity in Medieval England and France (Dec. 10)**

Reading: Gardner, I, ch. 12, 372-73, ch. 13, 381-86

Bayeux “Tapestry”, woolen embroidery on linen, probably made near Canterbury for Bishop Odo of Bayeux, ca. 1070-80: Funeral Procession of Edward the Confessor to Westminster Abbey (G12-39); Battle of Hastings (G12-40); \* Oath of Harold at Bayeux

Bible moralisé (Moralized Bible), from Paris, 1224-1234: Dedication page showing Louis IX and Queen Blanche of Castille, gold leaf and tempera on parchment, Paris, (p. 358, G13-31)

Master Honoré, Breviary of Philippe le Bel, ink, tempera & gold leaf on vellum, Paris, 1296: David anointed by Samuel and battle of David and Goliath (G13-33)

\*Jean Pucelle, Book of Hours of Jeanne d’Evreux, Paris, tempera on vellum, 1325-1328: Betrayal and Arrest of Christ and Annunciation to the Virgin

Virgin and Child of Jeanne d’Evreux, silver gilt and enamel, ca. 1339 (G13-35)

Jewelry casket, lid showing Attack on Castle of Love, ivory, ca. 1330-1350 (G13-36)

marginalia; Roman de la rose; Book of Hours

### ***NO SECTION THIS WEEK*** (Dec.15-18)

## **28. Italian Art before the Renaissance (Dec. 15)**

Reading, Gardner, II, ch. 14, 422-445(See hyper-link on Web Site)

Bonaventura Berlinghieri, Saint Francis Altarpiece, San Francesco, Pescia, tempera and gold leaf on panel, 1235 (G14-1)

\*Arnolfo di Cambio, Santa Croce, Florence (Franciscan order), begun 1294

Nicola Pisano, Pulpit of the Pisa Baptistry, marble, 1260 (G14-2)

Relief of Annunciation and Nativity, (G14-3) \* figure of Hercules as Fortitude

Giovanni Pisano, Pulpit from S. Andrea in Pistoia, relief panel of Nativity, marble, 1302-1310 (G14-4)

Cimabue, Virgin and Child Enthroned, Florence, tempera and gold leaf on panel, ca. 1280

(G. 14-6); compare Virgin of Vladimir, 12th century (G 9-29)

Duccio di Buoninsegna, *Maestà*, former altarpiece for high altar of Siena Cathedral, 1308-1311 (G14-16); detail of back: Betrayal of Jesus by Judas (G14-17)  
Giotto, fresco cycle in Arena Chapel (Cappella Scrovegni), Padua, ca. 1305-6  
-view to west wall with Last Judgement (G14-8)  
-Lamentation over Death of Christ (G14-9); compare: Threnos, Nerezi, 1164 (G9-27)  
\*Annunciation to Anna; compare: Sant'Andrea in Mantua, by Alberti, 1474)  
Ambrogio Lorenzetti, *Allegory of Good Government in the City and Allegory of Good Government in the Country*, Palazzo Pubblico, Siena, 1338-39 (G 14-21, 22)

Mendicant orders: Franciscans and Dominicans; *Compassio*  
Giovanni de Caulibus of San Gimignano: *Meditations on the Life of Christ*.  
Giorgio Vasari, *Lives of the Artists*, 1568; *Maniera greca*; chrysography; transubstantiation  
Dante, *Inferno*; Boccaccio, *Decameron*

**FINAL EXAM: Thursday, Dec. 17, at 7:45 a.m. in Conrad A. Elvehjem Building, L160**

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### **SECTIONS:**

The sections are designed both to provide an opportunity for questioning and reviewing material presented in class and for providing a chance for more in-depth discussion of topics related to the lectures. For most sections, you will be asked to prepare **in advance** a short response (about 1 page) to discussion questions presented below. You will not be graded on the response but you may be asked to hand it in to your TA for review.

There will be **four quizzes**, each lasting no more than 5 to 10 minutes. Additional quizzes may be added at the instructor's discretion. These exercises are designed to help you assimilate all the basic information about the works of art we are studying in the course. You will be required to identify both works on the syllabus, and "unknown" works that are closely related to works you have studied.

### **SECTION 1: What is Art History?** (Sept. 8-11)

Choose any work of Ancient and medieval art on display in the Chazen Museum (Gallery 1). Describe the work as fully as possible. As a general rule you will find it helpful to begin with general aspects of composition and then move to more specific observations. Why are you drawn to this work and why do you think it deserves to be described as art? If you were to play the role of art historian, what questions would you want to answer?

### **SECTION 2: Narrative and Propaganda in Ancient Mesopotamia** (Sept. 15-18)

**\*\*\*Quiz 1, covering lectures 1-3\*\*\***

Reading:

John M. Russell, "Sennacherib's Lachish Narratives," in *Reader*

Narrative or story-telling is one of the chief functions of visual art in all periods. Visual narratives can project the ideal histories, beliefs and power structure of a society. Russell discusses a series of Assyrian bas-reliefs that once decorated the royal palace of King Sennacherib. What is the likely textual source of the visual narrative and how is it translated into pictures? What are the problems posed by illustrating a written text? How does the artist

convey a sense of action or movement within the static image? What techniques are used to convey the illusion of space and volume within the shallow low-relief carvings? How does the artist make clear who the principal protagonists of the narrative are? How do text and image differ in this example? What is the principal message conveyed by these narratives and how does it relate to other examples of visual propaganda discussed in class from Ancient Egypt and Ancient Mesopotamia? Can you think of any contemporary situations in which military imagery is used for comparable propagandistic aims?

**Assignment 1: Style & Connoisseurship in Greek Vase Painting (Due Section 4: Sept. 29-Oct. 2)**

Length: 2 pages, double-spaced at Font size 12 (Times New Roman)

Background Readings: Gardner, I, ch. 5.

One of the essential tasks of the art historian is connoisseurship: the art of characterizing the style of a work of art and attributing it to a specific artist and/or date on the basis of conventional traits, such as the treatment of anatomical details (drawing of ears, hands, noses etc.), drapery patterns, space and contour. You are asked to justify the attribution and dating of one of the following Greek vases in the collection of the Chazen Museum: 1) Black-Figure Hydria attributed to the **Priam Painter**, ca. 510 BCE (**68.14.1**); or 2) Red-Figure Kalpis, attributed to the **Pisticci Painter**, ca 440-430 BCE (**1976.31**). You should start with a general description of the vase, its shape, the placement of figural decoration, the ornament etc, and then turn to a more detailed description of the individual figures. You may also briefly discuss the choice of subject, the mode of illustrating a text and how these features typify the general period as well as this specific artist. In justifying the attribution, you should start with a general comparison with works from the same general period as your vase as illustrated in your text, and then turn to more detailed comparisons with works attributed to the same artist in the database of Perseus.

You should compare the work with two other examples attributed to the same painter. You will find a couple of comparisons on this course website, but can also find others by going directly to

<http://www.perseus.tufts.edu/hopper/artifactBrowser?object=Vase&field=Painter&value=Priam+Painter>  
OR

<http://www.perseus.tufts.edu/hopper/artifactBrowser?object=Vase&field=Painter&value=Pisticci+Painter>  
Please attach printouts of comparison illustrations to your assignment, including web-address.

**SECTION 3. Ancient Egyptian and Greek Art in the Chazen Museum (Sept 22-25)**

Meet in the Chazen Museum, Gallery 1.

In preparation for this section, please review your notes from class on Greek Vase painting and go up to Gallery 1 on your own to survey the different painting styles, vase shapes, techniques and subjects. Come prepared to discuss what distinguishes Red-Figure and Black-Figure techniques, and how size and shape are related to the function the vessel served.

**SECTION 4: Defining the Classical Ideal (Sept. 29-Oct. 2)**

\*\*\*Quiz 2: Lectures 4-7\*\*\*

Reading: Thucydides, Funeral Oration of Pericles, excerpt from his *History of the Peloponnesian War*, 5th century BCE, in *Reader*

Hallett, "The Origins of the Classical Style in Sculpture" in *Reader*

Review: The Orders of Classical architecture; reading architectural plans and elevations

Viewing: Polykeitos, Canon/ Doryphorus (G5-38); Geometric Kouros (G 5-8);  
Parthenon sculpture (G5-46-48)

### **Discussion**

What are the distinctive features of the classical representation of the human figure? How does the classical canon of Greek art differ from that of Egyptian or Archaic Greek Art? What are the standard explanations for the classical ideal in Greek art and what are their shortcomings according to Hallet? What is Hallet's alternative theory and what kind of "evidence" does he use to buttress his argument; do you find it convincing? How might the same concepts of the classical ideal be applied to architecture? What does this article reveal about the nature of art historical explanation of the history of style and how does this form of explanation compare with scientific or other forms of explanatory theories you are aware of.

Thucydides records the moving funerary oration given in honor of the Athenians who died in the Peloponnesian war by Pericles, the builder of the temples of the acropolis. What values does Pericles praise in Athenians and how might they be related to classical art and architecture?

### **SECTION 5: The Female Nude in Greek Art (Oct. 6-9)** **\*\*\*Assignment I on Greek Vase Painting due\*\*\***

Readings:

1. Roman Reactions to the Aphrodite of Knidos
2. Excerpt from Sir Kenneth Clark, *The Nude: A Study in Ideal Form* in *Reader*
3. Nanette Salomon, "The Venus Pudica: Uncovering art history's 'hidden agendas' and pernicious pedigrees" in *Reader*

Discussion:

The Aphrodite of Knidos is often hailed as the "classic" female nude, the model of feminine beauty in the Western tradition. Read the Roman sources in the Reader. What do they tell us about its original setting and its impression on ancient viewers? How does your own reaction differ from the Roman response? How would you describe the figure, its formal modeling, its pose and gestures? What features and aesthetic values distinguish this figure as "nude" rather than naked, according to Clark? Why was the female nude relatively rare in Greek art prior to Praxiteles? What distinguishes the female nude from the male nude in Greek art--e.g. Polykleitos, Canon; or the Hermes and Dionysos by a follower of Praxiteles? How does Salomon's account of the nude differ from Clark's? What different ideological or social meanings were attached to the male and female nude in Greek culture, according to Salomon? How did the perception of nudity change in the Middle Ages? Why does Salomon criticize traditional interpretations of the female nude, such as that of Sir Kenneth Clark? What is her own, particular scholarly agenda?

### **SECTION 6: Roman Portraiture (Oct. 13-16)**

Reading: Sheldon Nodelman, "How to read a Roman Portrait" in *Reader*

Discussion:

How does Nodelman define portraiture? What does he mean by signs or "conventional features"? What new concept of the portrait did the Romans invent? How does Nodelman suggest one has to interpret

conventions of realistic portraiture? How does Roman portraiture engage the spectator? How does it change in late antiquity and what historical explanations does the author offer?

Bring in a photograph of a friend, family member or public figure. To what extent does your photograph function in the same way as a Roman portrait? How do our expectations of portraiture compare with those of the Roman viewer?

### **SECTION 7: Roman to Early Medieval Art in the Chazen Museum, Gallery 1 (Oct. 20-23)**

Midterm (lectures 1-13), Oct. 20, no readings this week.

### **SECTION 8: Early Christian Iconography (Oct. 27-30)**

Readings:

1. Matthew 21:1-12 (The Entry into Jerusalem), in *Reader*
2. Thomas Mathews, "The Chariot and the Donkey" *The Clash of the Gods*, in *Reader*

Discussion:

Iconography (which translates literally from the Greek as "image-writing") is the system of pictorial signs--including attributes, costumes, gestures, facial types, groupings of figures--which convey the meaning of individual figures or stories in art. You are asked to read the biblical story of Christ's Entry into Jerusalem and then analyze how the text is translated into pictures in two different examples shown on the web site: 1. Sarcophagus with Entry into Jerusalem and Miracle Scenes (Rome, Museo Nazionale delle Terme) 325 A.D.; 2. Rossano Gospels (Rossano Cathedral), 6th century A.D. How does each example indicate the essence of the narrative action? How is setting indicated? How is the principal figure of Christ emphasized visually? What significant changes are made by the later artist?

It has long been recognized that Early Christian iconography draws much of its pictorial vocabulary from pagan Roman art. Indeed, artists of all periods frequently make use of earlier pictorial models without necessarily reinterpreting the textual model. What are the probable pictorial sources for the Entry into Jerusalem and why might they have been borrowed by the Early Christian artists? Why does Thomas Mathews question conventional wisdom about Early Christian art's debt to the imperial Roman past?

### **SECTION 9: The Byzantine Icon (Nov. 3-5) \*\*\*Quiz 3: 14-16\*\*\***

Reading: excerpt from Thomas Mathews, *Byzantine Art* in *Reader*

The icon or "holy image" is the quintessential Byzantine art form. What are the essential formal features of early Byzantine icons and how do they establish a tangible presence for the viewer? To what extent do icons represent the adaptation of previous pagan cult images both in form and practice? What is iconoclasm and what were its causes? How did Byzantine writers justify the making of images of God and the saints in the face of iconoclasm? How did the icon change after iconoclasm?

### **Assignment 2: Post-Byzantine Icons (Due in section 11–Nov. 17-20)**

Background Reading: See section 8 and Gardner, ch. 9, esp. 264, 268, and 270-73.

The Chazen Museum has a large collection of Russian icons from the Post-Byzantine (post-1453) period. You are asked to write about one of two icons, both in the glass case between galleries 2 & 3.

1) 37.16 (at centre of case, lower level): Great Deësis icon with silver-gilt oklad (cover) Russian, late 18<sup>th</sup> or early 19<sup>th</sup>-century.

- includes Christ enthroned, archangels Michael and Gabriel, Saints Nicholas and Prince Gabriel of Pskov; and the Old Testament Trinity (above).

2) 37.1.10 (at left, lower level): Anastasis (Descent into Hell), Russian, early 17<sup>th</sup> century

You are asked to show how your example is both characteristic of Byzantine icons studied in class in terms of its functions, format, composition, style and iconography, and how it represents significant departures that might be ascribed to the later history of icons in Russia and elsewhere after the fall of Constantinople in 1453.

You should start by describing the icon's format, subject matter, composition (groupings of figure within the picture field and representational space) and figure style, moving from the general to the specific. Consider how the figures in the icon relate both to each other and to the viewer through gesture and glance, and how they are situated within space. Then you should draw upon on the Section 8 reading by Tom Mathews and the textbook to place these works in broader artistic and religious/functional contexts. For the iconography, you may find it useful to compare these works with G9-21, 26, 32, 34. For other stylistic or iconographic comparisons, you should look at later examples of Russian icons available on the web. Useful websites include:

[http://www.auburn.edu/academic/liberal\\_arts/foreign/russian/icons/index.html](http://www.auburn.edu/academic/liberal_arts/foreign/russian/icons/index.html)

[www.christusrex.org/www2/art/icons-2.htm](http://www.christusrex.org/www2/art/icons-2.htm)

<http://www.iconastas.co.uk/stock.asp?code=453054908>

<http://www.templegallery.com>

[http://www.rollins.edu/Foreign\\_Lang/Russian/frame1.html](http://www.rollins.edu/Foreign_Lang/Russian/frame1.html)

[http://www.rusmuseum.ru/eng/collections/old\\_painting/](http://www.rusmuseum.ru/eng/collections/old_painting/)

<http://www.russian-icon.com/cgi-bin/gallery/>

[http://www.tretyakovgallery.ru/en/collection/\\_show/categories/\\_id/53](http://www.tretyakovgallery.ru/en/collection/_show/categories/_id/53)

## **SECTION 10: Relics, Reliquaries and Medieval Portraiture (Nov. 10-13)**

Readings:

1. Bernard of Angers, Book of Miracles of Sainte-Foy in *Reader*
2. Ellert Dahl, "Heavenly Images: The statue of Sainte Foy of Conques and the signification of the Medieval 'Cult-Image' in the West" in *Reader*

Discussion:

The reliquary of Sainte-Foy in Conques is amongst the earliest extant examples of figural sculpture in the round since late antiquity. Why does the medieval writer, Bernard of Angers find the reliquary of Sainte Foy and similar statues disturbing? Why does he eventually change his mind? What is the relationship between the saint and its image? To what extent do this sculpture and similar statues of Saint Baudime and Saint Césaire represent a revival of "pagan" cult statues from antiquity in form and function? What is the relationship between relic and reliquary? To what extent are these images portraits? What is the significance of the material?

## **SECTION 11: Medieval Illuminated Manuscripts, held in Kohler Library (Nov. 17-20)**

**\*\*\*Assignment 2 on Russian Icons due\*\*\***

Background Reading: Robert Calkins, "The Illuminated Word," in *Reader*

The illuminated manuscript (a book, "written by hand") occupies a central position in mediaeval culture as means of disseminating the text of scripture, as well as ecclesiastic ritual, sacred and profane literature and history. In this class you will learn how manuscripts were made and look at different types of text illustration in facsimiles in the Art History Library.

In preparation for this class you should review examples of manuscript illumination seen in class and think about how they are put together, how images are related to text in different ways, how even ornamental decoration can be meaningful in conveying the significance of a given text or its function. Think also about the different functions and users of medieval books and how that impacts their decoration.

**NO SECTIONS THANKSGIVING WEEK** (Nov. 24-27)

**SECTION 12: Monsters, Fantasy and Orality in Romanesque Art** (Dec. 1-4)

**\*\*\*Quiz 4: Lectures 17-22**

Looking: Capitals from St-Michel-de-Cuxa on website; Romanesque Capital on loan from Metropolitan Museum to the Elvehjem, Gallery 1

Readings:

1. Bernard of Clairvaux, *Apologia* to William of Saint-Thierry in Gardner, I, ch. 12, 341 (box).
2. Michael Camille, "Mouths and Meanings: Towards an Anti-Iconography of Medieval Art" in *Reader*

Discussion

Monsters take their name from the Latin verb "monstro/monstrare"-to show or demonstrate. Bernard of Clairvaux, the outspoken leader of the Cistercian Order, provides a particularly valuable reaction to the kinds of monsters found so frequently in Romanesque cloister sculpture such as the examples from Cuxa seen in class. What examples does Bernard mention and why does he find them so objectionable? How does his own prose highlight the very "contradictory forms" of the monsters themselves?

What explanations does Michael Camille offer for the presence of monsters in Romanesque art? How does his approach differ from conventional iconographic approaches? How does he justify his approach in terms of the nature of the subject matter? What kinds of sources does he use to buttress his argument for the essential "orality" of monstrous imagery? Why does he ultimately conclude that the monstrous and bestial images of the Souillac trumeau represent an "anti-iconography"?

**\*\*\*Optional Assignment 3: Monsters in Romanesque Sculpture** (Due in Section 14, Dec. 8-11)

A Romanesque capital on loan from the Metropolitan Museum to the Chazen Museum in Gallery 1 (just to the right of the main entrance to the gallery from the top of the stairs) displays repeated images of basilisks and monstrous mouths on three of four sides. You are asked to make a sketch of the capital, describe it systematically in terms of style, composition and subject matter, and suggest how it might have functioned in its original context. You should draw upon material from lectures on Romanesque and on the readings for section 12.

**SECTION 13: Medieval Art in the Chazen** (Dec. 8-11)

**\*\*\*Optional Assignment 3 on Monsters due \*\*\***

**FINAL EXAM: Thursday, Dec. 17, at 7:45 a.m. in Conrad A. Elvehjem Building, L160**