In what ways might these works created from prehistoric times suggest through visual means man’s relationship to the natural world? (Since we have no written records, what could be hypothesized by examining one or more of the following: medium, technique, location, scale, or style?)

**Animal facing left from Apollo II Cave, Namibia, Africa, c. 23,000 BCE, charcoal on stone**

**Beaker with animal (ibex) decoration, Susa, Iran, c. 4000 BCE, painted terracotta**

**Hall of the Bulls, Lascaux, France, c. 16,000-14,000 BCE**
1. What is seen today is the result of at least three phases of construction, although there is still a lot of controversy among archaeologists about exactly how and when these phases occurred. It is generally agreed that the first phase of construction at Stonehenge occurred around 3100 BCE, when a great circular ditch about six feet deep was dug with a bank of dirt within it about 360 feet in diameter, with a large entrance to the northeast and a smaller one to the south. This circular ditch and bank together is called a _____________________.

2. The second phase of work at Stonehenge occurred approximately 100-200 years later and involved the setting up of upright ____________________ posts, possibly of a roofed structure, in the center of the henge, as well as more upright posts near the northeast and southern entrances. Surprisingly, it is also during this second phase at Stonehenge that it was used for _____________________.

3. Recent analysis has revealed that nearly all the burials were of adult ____________________, aged 25-40 years, in good health and with little sign of hard labor or disease. No doubt, to be interred at Stonehenge was a mark of ________________ status and these remains may well be those of some of the first political leaders of Great Britain. They also show us that in this era, some means of social distinction must have been desirable.

4. The third phase of construction at Stonehenge happened approximately 400-500 years later and likely lasted a long time. In this phase the remaining blue stones or wooden beams which had been placed in the Aubrey holes were pulled and a circle 108 feet in diameter of 30 huge and very hard ____________________ stones were erected within the henge. These upright sarsen stones were capped with 30 ____________________ stones.

5. The horizontal lintel stones which topped the exterior ring of sarsen stones were fitted to them using a tongue and grove joint and then fitted to each other using a ________________ and ________________ joint, methods used in modern woodworking. Each of the upright sarsens were dressed differently on each side, with the inward facing side more _______________ finished than the outer.

6. Scholars in the 18th century first noted that the sunrise of the ____________________ is exactly framed by the end of the horseshoe of trilithons at the interior of the monument and exactly opposite that point, at the center of the bend of the horseshoe, at the ____________________, the sun is aligned. These dates, the longest and shortest days of the year, are the turning point of the two great seasonal episodes of the annual calendar.
1. Identify at least three achievements or inventions of the Sumerians:

1) 

2) 

3) 

2. Discuss three ways in which the White Temple at Uruk physically suggested its sacred character:

1) 

2) 

3) 

3. Define the following:

ziggurat

bent-axis plan

cella
4. Carved of soft gypsum and inlaid with shell and black limestone, the statuettes at Tell Asmar range in size from well under a foot to about 30 inches tall. All of the statuettes represent ________________, rather than deities, with their hands folded in front of their chests in a gesture of ________________, usually holding the small beakers the Sumerians used for ________________ (ritual pouring of liquids) in honor of the gods.

5. Many bear ________________ giving valuable information, such as the name of the donor or the god. With their heads tilted upward, the figures represented in these statuettes wait in the Sumerian “________________________” for the divinity to appear. Their exaggerated eye size most likely symbolize the eternal ________________ necessary to fulfill their duty.

1. This object was excavated by a man named _______________________. It was discovered within a royal _______________________.

2. The largest seated figure on the uppermost register can be identified as _______________________.

3. The seated figures with the cups suggest that they may be doing what?

4. The entertainers at the far right are carrying a ________________, similar to that found alongside the Standard of Ur.

5. The blue stone used to fill in the negative space in each register was extremely costly. It is called ________________.

6. The lower two registers appear to depict figures doing what?
1. Across his shoulder, a young prince is shown carrying a royal scepter. The scepter belongs to his father, since a royal scepter symbolizes the right to rule, and here the prince is still too _______________ to be a reigning monarch.

2. All of the figures are depicted in _______________ and they are regularly placed within the composition so as to suggest a sense of _______________.

3. As opposed to the "peaceful" mood on the other side of this object, the large central figure appears to preside over an event that can best be described as _______________.

4. The naked figures seen in the upper and middle registers are most likely _______________.

5. As one's eye move from left to right on the bottom register, how does the depiction of the chariots change?

6. The depiction of chariots are a reminder that the Sumerians are credited with the invention of the _______________.

ADDITIONAL CLASS NOTES for THE STANDARD of UR
1. This stele commemorates Naram-Sin’s victory over the ___________________ peoples. Naram-Sin is the ruler of the ___________________ peoples.

2. In order to convey a sense of divinity, Naram-Sin wears a ___________________.

3. The suns or the stars above are the forces that do what?

4. In what way does the mountain function as a symbolic element?

5. In what ways do the vanquished suggest a state of disarray?

6. Naram-Sin is clearly designated as the focal point of this composition because the ___________________ of all of the other figures are directed towards him.

7. This stele is made of ___________________ and was created around ________ BCE. According to your textbook, how tall is it?
1. In the early 18th century BCE, the Babylonian king Hammurabi formulated a set of nearly 300 laws for his people. Here the king raises his hand to show _______________ to the seated god that he stands before.

2. The god hands Hammurabi the tools of a _______________, a measuring rod and a coiled rope. These connote the ruler’s capacity to _______________ the social order and to _______________ people’s lives, that is, to render judgments and enforce the laws spelled out on the stele.

3. The sun god _______________ with flames emanating from his shoulders demonstrates greater status due to his being seated and of slightly larger proportion. He sits on a ziggurat throne and is depicted in the familiar convention of combined _______________ and _______________ views but with two important exceptions. What are those two exceptions?

4. The feet of the god is placed on top of a symbolic representation of the _______________ from which the god emerges.

5. Under the relief we see three pieces of writings: (1) the king’s investiture, his right to be rule, (2) an ode to his glory, and (3) the laws that are used to govern Babylonia. They are written using cuneiform writing in the _______________ language.

6. This stele is made of _______________ which is very durable. The fact that it is made of such a hard stone may be an indication of how it has survived to be almost 4,000 years old.

7. How does the image of Hammurabi, as an emblem of power, DIFFER from the image of Naram-Sin, also an emblem of power?
THEME: IMAGES OF POWER

FOCUS: Citadel of Sargon II and Lamassu at Khorsabad, Reliefs of Ashurnasirpal at Nimrud, Reliefs of Ashurbanipal Hunting Lions at Ninevah, and Palace of Persepolis

ONLINE ASSIGNMENT: https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/assyrian/v/lamassu

ONLINE ASSIGNMENT: https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/assyrian/v/ashurbanipal-hunting-lions-assyrian

ONLINE ASSIGNMENT: https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/persian/a/persian-art-an-introduction

READING ASSIGNMENT: KLEINER, pp. 45-48, 50-51

POWERPOINT: POWER and AUTHORITY: ANCIENT NEAR EAST (Assyrian and Persian)

SPECIFY HOW EACH OF THE FOLLOWING CONVEYS AUTHORITY:

**Citadel of Sargon II, Dur Sharrukin, c. 720-705 BCE**

**Lamassu from the Citadel of Sargon II, Dur Sharrukin (modern Khorsabad), Iraq, c. 720-705 BCE, limestone**
Assyrian archers pursuing enemies, relief from the northwest palace of Ashurnasirpal II, Kalhu (modern Nimrud), Iraq, c. 875-860 BCE, gypsum

Ashurbanipal hunting lions, relief from the north palace of Ashurbanipal, Ninevah (modern Kuyunjik), Iraq, c. 645-640 BCE, gypsum

Persians and Medes, detail of the processional frieze on the east side of the terrace of the apadana of the palace, Persepolis, Iran, c. 521-465 BCE
THEME: IMAGES OF POWER

FOCUS: Palette of King Narmer, Seated Statue of Khafre, Menkaure and Khamerernebty, Seated Scribe

ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/palette-of-king-narmer.html

ONLINE ASSIGNMENT: https://www.khanacademy.org/humanities/ancient-art-civilizations/egypt-art/predynastic-old-kingdom/a/king-menkaure-mercerinus-and-queen


READING ASSIGNMENT: KLEINER, pp. 55-58, 64-66

POWERPOINT: IMAGES of POWER: PREDYNASTIC and OLD KINGDOM EGYPT (Egyptian Sculpture)

1. Narmer’s palette is an elaborate, formalized version of a utilitarian object commonly used in the ____________________ period to prepare eye makeup, which Egyptians used to protect their ____________ against irritation and the glare of the sun.

2. Narmer’s crown on the front of the palette indicates his domination over ____________________________.

3. The frontal bull heads are likely connected to a sky goddess known as __________ and are related to heaven and the horizon.

4. The image of a high-prowed boat preparing to pass through an open gate may be an early reference to what?

5. The king is followed by his ________________ in order to convey that the king is barefoot and performing a holy act.

6. The enemies of Narmer are depicted how?

7. The circular depression alludes to the palette’s function. It indicates where the ________________ would be placed.

8. Here the king may be represented as a __________ destroying a walled city.
1. Here the figure of Narmer is depicted in hierarchical proportion, meaning that he is larger than the other figures. Why is this pictorial convention used?

2. The falcon is a representation of the god _______________. The falcon is shown holding a rope binding a foe’s head, which is emerging from a marsh. This head is likely a personification of ____________________.

3. To confidently express his power, Narmer raises a _______________ as he prepares to slay an impotent foe.

4. This ceremonial palette was discovered among a group of sacred implements ritually buried in a deposit within an early temple of the falcon god _______________ at the site of _______________.
   (the capital of Egypt during the predynastic period).

5. The White Crown worn by Narmer (in the shape of a bowling pin) indicates that he is the ruler of ____________________.

6. The figure of a _______________ makes a second appearance to emphasize that Narmer is barefoot and performing a sacred act.

7. What have the figures in the lowest register been interpreted as?
Discuss ways in which these three works reflect status within Egyptian society. To what degree are they idealized or naturalistic and why?

Khafre enthroned, from Gizeh, Egypt, Fourth Dynasty, c. 2520-2494 BCE, diorite

REFLECTION OF STATUS:

DEGREE or IDEALIZATION or NATURALISM:

WHY?

Menkaure and Khamerernebty, from Gizeh, Egypt, Fourth Dynasty, c. 2490-2472, greywacke

REFLECTION OF STATUS:

DEGREE or IDEALIZATION or NATURALISM:

WHY?

Seated Scribe, from Saqqara, Egypt, Fourth Dynasty, c. 2500 BCE, painted limestone

REFLECTION OF STATUS:

DEGREE or IDEALIZATION or NATURALISM:

WHY?
1. Define the following:

- mastaba
- serdab
- ka
- engaged columns
- ben-ben
- ashlar masonry
- canopic jars
- uraeus
- sphinx
2. Discuss two BELIEFS associated with the pyramids at Saqqara and Gizeh:
   1)
   2)

3. Discuss two PRACTICES associated with the pyramids at Saqqara and Gizeh:
   1)
   2)

4. ____________________________ is the first recorded name of an artist anywhere in the world. He is the architect of the Stepped Pyramid of King Djoser.

5. Unlike a ziggurat, Djoser's pyramid is a tomb, not a ____________________________.

6. At Saqqara, a ____________________________ stands against the northern face of Djoser’s pyramid. Here priests performed daily rituals in celebration of the divine pharaoh.

7. The Pyramid Texts, inscribed on the burial chamber walls on many royal tombs beginning with the Fifth Dynasty pyramid of Unas, refer to the sun’s rays as the ____________________________ the pharaoh uses to ____________________________.

8. As with the Saqqara pyramid, the four sides of the Great Pyramids are oriented to the ____________________________.

9. The composite form of the sphinx suggests that the pharaoh combines ____________________________ and ____________________________.

10. Egyptians placed statuettes called ____________________________ (answerers) in a tomb so that they can perform any labored required of the deceased in the afterlife.
THEME: IMAGES OF POWER
FOCUS: Mortuary Temple of Queen Hatshepsut
READING ASSIGNMENT: SEE BELOW
POWERPOINT: POWER and AUTHORITY: NEW KINGDOM
EGYPT: (Temple of Hatshepsut)

DATE DUE: ___________

READ THE FOLLOWING:

Senmut. Mortuary Temple of Queen Hatshepsut (Deir-el Bahri), c. 1473-1458 BCE

1. “After the instability of the Second Intermediate Period, during which the so-called Hyksos invasion occurred, Egypt once again recovered its political equilibrium. The pharaohs of the New Kingdom re-established control of the entire country and reasserted their power” (Adams, Art Across Time 95). Thutmose I (reigned c. 1504-1492 BCE) was the first Egyptian pharaoh buried in a rock-cut tomb carved out of a cliff face in the Valley of the Kings, which is across the Nile from Luxor and Karnak” (97). “The Eighteenth Dynasty is also notable for its female pharaoh, Hatshepsut (reigned c. 1479-1458 BCE). She was the wife and half-sister of Thutmose I’s son, Thutmose II. When Thutmose II died, his son by a minor queen, Thutmose III, was under age. Around 1479 BCE Hatshepsut became regent for her stepson/nephew, but exerted her right to succeed her father and was crowned King of Egypt in 1473 BCE. Although female rulers of Egypt were not unprecedented, Hatshepsut’s assumption of specifically male aspects of her office—such as the title of king—was a departure from tradition. Despite her successor’s attempts to obliterate her monuments, many of them survive to document her productive reign” (97). “The main architectural innovation of Hatshepsut’s reign was the terraced mortuary temple at Deir el-Bahri. The primary function of the Egyptian mortuary temple, which was usually constructed from a pylon plan, was twofold: first, to worship the king’s patron deity during his lifetime, and, second, to worship the king himself after his death. The function of the Deir el-Bahri complex as a mortuary temple for both Hatshepsut and her father reinforced her image as her successor. At the same time, the major deities Amon, Hathor, and Anubis were worshiped in shrines within the temple complex. On the exterior, terraces with rectangular supports and polygonal columns blended impressively with the vast rocky site” (98). “Hatshepsut’s architect Senenmut was the main artistic force behind the temple and its decoration. His special status is reflected in the fact that his tomb, which was never completed, was begun inside the royal religious complex, and its unfinished ceiling was decorated with texts usually reserved for a pharaoh’s burial. Senenmut’s contribution to the artistic renewal under Hatshepsut is evident in a series of characteristic self-portraits. These show him kneeling in prayer to Amon and were located in the temple behind doors to the chapels and niches for statues. When the doors were opened during religious rites, the figures of Senenmut became visible” (98-99).

2. “The structure was not intended to be her tomb; Hatshepsut was to be buried, like other New Kingdom rulers, in a necropolis known as the Valley of the Kings, about half a mile to the northwest. Her funerary temple was magnificently positioned against high cliffs and oriented toward the Great Temple of Amun at Karnak, some miles away on the east bank on the Nile. The complex follows an axial plan—that is, all of its separate elements are symmetrically arranged along a dominant center line. An elevated causeway lined with sphinxes once ran from a valley temple on the Nile, since destroyed, to the first level of the complex, a huge open space before a long row of columns, or colonnade. From there, the visitor ascended a long, straight ramp flanked by pools of water to the second level. At the ends of the columned porticos on this level were shrines to Anubis and Hathor. Relief scenes and inscriptions in the south portico relate that Hatshepsut sent a fleet of ships to Punt, an exotic, half-legendary kingdom probably located on the Red Sea or the Gulf of Aden, to bring back rare myrrh trees for the temple’s terraces” (Stokstad, Art History 117-18). “The uppermost level consisted of another colonnade fronted by colossal royal statues, and behind this a large hypostyle hall with chapels to Hatshepsut, her father, and the gods Amun and RaHorakhty—the power of the sun at dawn and dusk. Centered in the hall’s back wall was the entrance to the temple’s innermost sanctuary. This small chamber was cut deep into the cliff in the manner of Middle Kingdom rock-cut tombs” (118). “At the end of Hatshepsut’s reign, Thutmose III, then in his late twenties, finally assumed sole power (c. 1458 BCE). He demolished the images and cartouches of Hatshepsut and emphasized his own role as the successor of his father, Hatshepsut’s brother/spouse Thutmose II. Whereas Hatshepsut’s reign had been notable for diplomatic missions, Thutmose III became a great conqueror, gaining control of Nubia and invading the Near East” (Adams, Art Across Time 99).

3. “Hatshepsut reigned like a man—‘twenty-one years and nine months’, noted the Egyptian historian Manetho, and we can take his calculation as correct. If Hatshepsut had been born male, the power would have been handed to her on a plate, because she was a princess, the only ‘legitimate’ daughter of Tuthmosis I, second pharaoh of the 18th Dynasty, and his ‘Great Royal Wife’. However, women in Egypt were excluded from the succession to the throne and Hatshepsut was married, as was the custom to her half-brother, a son of the king and a concubine, who then ascended the throne as Tuthmosis II. After his early death, his eight-year-old
son, again by a concubine, was named successor. Hatshepsut herself had only borne him a daughter, Neferura. Hatshepsut should have taken over as regent for this half-nephew, but instead of staying in the background, like other female Egyptian regents, and ceding power when he came of age, she pushed him aside. In 1490 BC, in the seventh year of Tuthmosis III’s nominal reign, she proclaimed herself ruler. Pharaoh Hatshepsut proclaimed: ‘I myself am a God. That which happens, is meant. Nothing I say is erroneous’. Her coup d’état was supported by important administrative officials at court, who were engaged in a power struggle against the military. The army had achieved great influence under Hatshepsut’s father, through their victory over the Hyksos, the enemy occupying northern Egypt. The military wanted the fight to go on, favoring a policy of conquest; the officials on the other hand pleaded to stay within the traditional borders. Hatshepsut sided with the officials and demanded that the destroyed country be rebuilt. When, after Hatshepsut had ruled alone for about twenty years, another enemy, the Mitanni people, threatened Egypt, Tuthmosis III, who had been pushed aside (but not assassinated), made himself head of the army, demanding sole power. The queen disappeared, possibly killed. Her tomb in the Valley of the Kings remained empty, and her mummy was never found. Her successor obliterated the name of Hatshepsut from stelae and temple walls, defaced her features, and destroyed or renamed the statues. He did not do this because he hated Hatshepsut, but because in Egypt a female pharaoh did not fit in with the ‘natural’ world order” (Hagen and Hagen, Egypt 122-123).

4. “From the moment she seized power, Hatshepsut had herself depicted in an emphatically masculine form, with a naked male upper torso, short kilt and royal beard. However, all the statues show female features, a tapering face, slightly full lips, and almond-shaped eyes. The attractive face of the ruler served as a model for the sculptors of the kingdom, most statues of the epoch looking like her. The queen influenced formative style, just as Akhenaten did later, and used art as a means of power to emphasize her calm to the throne and her legitimacy. A succession of (unfortunately badly preserved) reliefs demonstrates how Amun himself came to resemble Hatshepsut’s mother, the Great Royal Wife, bearing her features. The queen could be distinguished from the god only by his fragrance of incense, which soon pervaded her body too. Sexual relations were discreetly hinted at with both of them sitting next to each other on a bed. Further reliefs celebrate the ruler’s great deeds: manufacturing, transporting and setting up two obelisks at Karnak (one is still standing, the other lying there) or a reconnaissance and trade expedition, which in the eighth year ventured to far-away Punt, because Amun longed for his favorite fragrance from the far-off country. This was a land on the African shore of the Red Sea, perhaps in present-day Eritrea. From there, incense trees were brought in tubs, kept damp on the way and probably planted in front of the temples of Deir el-Bahari” (124). “Today we can see the queen’s importance and power of all in her ‘House of a Million Years’. This mortuary temple of Deir el-Bahari in western Thebes is dedicated to the gods Amun, Hathor and Anubis. In a wide rock basin facing east, surrounded by an impressive sand and stone desert, it stands, half set into the mountain. The central axis of Hatshepsut’s temple is aligned with the temple of Amun at Karnak, an ideal straight line leading through the mountain directly to her tomb in the Valley of the Kings. But above all it stands as an immense demonstration of Hatshepsut’s own might. With the triumphal avenue of sphinxes - imitated by many successors- the temple made an ideal setting for the ceremonies of a female ruler stressing her legitimacy. Almost immediately after her takeover, Hatshepsut began building. Her master builder was called Senenmut, and he left many hidden traces of himself in the temples: portraits, statues and inscriptions with his name. Senenmut was an efficient overseer, devoted to the queen and probably her lover. As a special sign of favor, he was given permission to have a secret tomb built under the temple of Deir el-Bahari. But for a thousand years fate separated the servant from his mistress, their names were removed, their facial features chiseled out, and they were not to be able to see, hear, smell, breathe, or speak, even in death. For more than three centuries this ‘damnatione memoriae’, condemning to oblivion, remained in effect. Not until our century did Egyptologists re-discover the identity of the queen and her loyal overseer” (124-125).

5. “The unusual design of her funerary temple may express a conscious effort to distance herself from her predecessors on the Egyptian throne. Deir el-Bahari was traditionally associated with the goddess Hathor, and this may have also played a part, as the female pharaoh may have wanted to associate herself as closely as possible with one of the area’s main female deities. Statues of Hatshepsut interestingly reflect the re-evaluation of her position that took place during her reign: they progressively lost many of their female characteristics - indeed, shared family characteristics make late statues of Hatshepsut little different from those of her successor, Thutmose III. Hatshepsut’s temple at Deir el-Bahari is partly freestanding and partly rock-cut, and is built on several levels. Three of these are fronted by pillared porticos, and the walls behind them contain some of the most remarkable reliefs known from Egypt. They were carved in very low relief, perhaps in a further reference to the decoration of the neighboring temple of Nebhepetre Mentuhotep II, and include a detailed pictorial record of a naval expedition sent to the African land of Punt, and of the transport of obelisks from the granite quarries at Aswan to the temple of Amun-Re at Karnak” (Malek 231, 233). “The temple also contains scenes depicting Hatshepsut’s divine birth as the result of a union between her mother and the god Amun, who had appeared in the form of Hatshepsut’s father, Thutmose I. This is a clear attempt to legitimize her right to the Egyptian throne by showing that, like other kings, she had been chosen by the state god Amun. A chapel devoted to the funerary cult of Hatshepsut’s father was also located in the temple” (233). “At Deir el-Bahari there were some two hundred or more statues of Hatshepsut. Many of these were sphinxes, some of them curiously reminiscent of the lions with human faces of Amenemhet III (1859-1814 BCE) and there were large ‘Osiride’ statues, or perhaps better ‘jubilee statues’, added to the pillars of the colonnades and elsewhere. These show the queen draped in a close-fitting cloak with her arms crossed on her breast, a posture usually adopted by the god Osiris but also one associated with the pharaoh during royal jubilees. Other figures, some of them colossal, shown the queen seated, standing
or kneeling" (233). "Queen Hatshepsut's temple was sited almost adjoining an earlier Middle Kingdom mortuary complex of Mentuhotep I and was similarly built on terraces. But its sculptured decorations were richer and a still more dramatic use was made of the spectacular site beneath the cliffs behind which lies the Valley of the Kings. Indeed, the relationship between man-made and natural architecture - the one echoing the other - is very striking. Whether this was consciously intended cannot, of course, be known, but it is surely no coincidence that the temple is exactly on axis with that at Luxor, 5 miles (8km) away across the Nile" (Honour and Fleming 88).

6. "Djeseret, 'Holy Place,' was the name given by the ancient Egyptians to the valley of Deir el-Bahri. Here was the threshold between this life and the next, here they worshipped Hathor, the patron-goddess of Western Thebes, and here the unifier of the kingdom Menhotep II, who was later venerated as a divinity himself, had created his splendid temples. This was a place of great significance to the early Thutmosid rulers too, and Hatshepsut chose it as the site for her funerary temple. It was called Djeser-Djeseru, 'the Holy of Holies,' and the valley temple, causeway, and way station were the final destination of the Festival of the valley procession. It is astonishing that despite several changes this tremendous building project was completed in only fifteen years. Some of the most senior priests and officials were charged with the design and with supervising the building works. Among these Senenmut, a favorite of the Queen and an eminence grise at court, played a prominent role: he was even allowed to depict his own image in many 'secret' places in the temple. Before Hatshepsut's death, however, he fell from grace, his name was effaced and most of the images of him were destroyed" (Schulz and Seidel 184). "The large front courtyard, with pools and rows of trees, had on its far side two halls, open to the façade, with half-columnar pillars and columns. The representations in these halls portray the ruler's guarantee, both mythic and real, of a cult. They show the transportation and the dedication of great obelisks of Karnak, the consecration of a temple and the donation of statues, and men driving calves and hunting in a papyrus thicket. On the lower terrace is a second courtyard with pillared halls. The northern hall tells of the divine descent of Hatshepsut and her being chosen king by her father Amun-Re. Although the idea of the divine birth of pharaoh is attested from the Old Kingdom onward, this is the earliest pictorial representation of it. It may have been prompted by a desire for additional legitimacy, in order to justify Hatshepsut's claim to the throne and her co-regency with Thutmose III" (184, 186).

7. "To the south a chapel to Hathor was added in a later phase of construction. It had its own causeway leading up to it and a front courtyard with twenty-four columns, each with two images of the face of Hathor, and eight pillars flanking the entrance. The scenes on the wall indicate that this is not only a shrine to the goddess but also a place designed to legitimize the deified Hatshepsut. Another ramp leads to the upper terrace, on which the great courtyard for sacrifices is situated" (186). "An avenue of about 120 sandstone sphinxes lined the causeway and continued right into the building's front courtyard; here, at the northern and southern corners of the façade of the hall, were two colossal Osiride pillars, 7.25 m tall. There were sphinxes made of limestone and red granite on the lower terrace" (187). "There may have been, among other figures, seated statues of Hatshepsut in the mortuary cult rooms and side chapels. The different types of Hatshepsut statues are part of a total design representing the various rituals and activities in the temple. They are not mere decoration but an indispensable means for conveying functional information. Distinct functions were indicated by the posture and iconography of the figures. Some served as the recipients of offerings in the sacrificial cult of the king, while others were actors, turned to stone, in the ritual communication with the gods. On principle the queen presented herself, in accordance with dogma, as a male pharaoh; only two seated statues show her in female dress and with female physical characteristics" (188). "An important element in cult ritual was the 'Beautiful Festival of the Valley.' Amun-Re, in the form of his processional statue, would set out from Karnak and cross the Nile in order to visit the sacred sites on the West Bank and so ensure the continued existence and provisioning of the deceased. Originally the processional route probably ended at a shrine to Hathor, the patron-goddess of Western Thebes, in the valley of Deir el-Bahri. Later the route changes, the funerary temples of the kings served as way stations, and the building dedicated to the living ruler became the festival procession's final destination; this was the place where the combination of god and pharaoh was made manifest. In the post-Armana era at the latest, the procession of the Festival of the Valley was enlarged; now the barques of Mut, Khonsu, and Amaunet as well as statues of deceased kings and other persons of high rank joined the procession" (183).

Works Cited:


Referring to specific passages in the text that you have highlighted, analysis how power is conveyed by the Temple of Hatshepsut in three areas: 1. Function, 2. Design and/or Ornamentation, and 3. Location.
1. Four rock-cut images of Ramses II dominate the façade of his mortuary temple at Abu Simbel in Nubia. North of his temple, he ordered the construction of a grand temple for his principal wife, ____________________.

2. Inside the Abu Simbel temple, 32-foot-tall figures of the king in the guise of ____________________, carved as one with the pillars, face each other across the narrow corridor. A statue-column in the form of a male is called a ____________________________; in the form of a female it is called a ____________________________.

3. Define the following:
   - axial plan
   - pylon
   - hypostyle hall
   - lintels
   - clerestory
   - sunken reliefs

4. Identify three features of the Amun-Re at Karnak that contribute to its sacred function and character. Explain how they define the surrounding as sacred.

   1)
   2)
   3)
THEME: IMAGES OF POWER
FOCUS: Akhenaton; House Altar of Akhenaton, Nefertiti and his Daughters
ONLINE ASSIGNMENT:
POWERPOINT: IMAGES OF POWER: EGYPTIAN ARMANA PERIOD (Sculpture during the Reign of Akhenaton)

1. This depiction of the pharaoh king Akhenaton exemplifies the __________ style, named after the name of his new capital.

2. The sun disk represents the god __________ that Akhenaton established as the head of his new monotheistic religion.

3. At the end of the rays facing Akhenaton and his wife are signs of the ankh, a symbol denoting ________________.

4. Within the sun disk, one can see a tiny __________, indicating that this is the supreme deity.

5. One of the daughters is shown on Nefertiti’s shoulder, playing ________________.

6. Akhenaton and his wife are shown intimately playing with their daughters. In contrast to other depictions of pharaohs, the focus is on love and domesticity. The daughter that Akhenaton holds suggests family unity by pointing towards ____________.

7. How do we still see a conventional composite view in the figures?

8. In order to break with tradition, the new artistic style displayed rejects rectilinear forms in favor of ________________ forms.

9. What might be inferred by the throne (with images symbolizing Upper and Lower Egypt) that Nefertiti, Akhenaton’s wife, sits upon?
THEME: DEATH and the AFTERLIFE
FOCUS: Book of the Dead of Hu-Nefer, Frescoes from Nebamun’s Tomb at Thebes
ONLINE ASSIGNMENT:
READING ASSIGNMENT: KLEINER, pp. 74-75, 80
POWERPOINT: DEATH and the AFTERLIFE: NEW KINGDOM EGYPT (Egyptian Funerary Art)

2. Here Hu-Nefer is crouching before ________________ professing that he has led a good life.

1. Hu-Nefer is being led by ________________, the god of mummification and embalming. He has the head of a jackal.

4. This is part of a text known as the Book of the Dead. What was the function of these texts?

3. The god of the Underworld, ________________, sits on a throne with a crook and a flail. He sits behind a lotus blossom with the four sons of Horus, representing the four ________________.

5. Scrolls such as this were created on what kind of material?

6. The monster with the head of a crocodile and a body of a hippo, named ________________, waits to see if the heart will survive judgment. If not, he will devour the heart.

7. The feather with which the heart is being weighed is associated with ________________, the Egyptian god associated with truth and justice. The feather is also located on top of the scales.

8. The god ________________, the god of writing, is recording the events in the Hall of Judgment. He has the head of an ibis. After he passes judgment, Hu-Nefer is led through the hall by the falcon-headed god ________________.

9. These two goddesses represent Isis and Nephthys. What are their functions in a funerary context?
1. How are Cycladic figures schematic? 

   What are some possible reasons why?

2. The largest Cretan palace – at Knossos - was the legendary home of King _________________. It was here that the legendary ________________ hunted the bull-man Minotaur in his labyrinth.

3. The Knossos palace was a rambling structure built against the upper slopes and across the top of a low hill that rises from a fertile plain. The central feature of the palace was its great rectangular ________________ where ceremonies such as bull-leaping occurred.

4. How were Minoan figures depicted differently from Egyptian figures?

5. The *Spring Fresco* at Akrotiri, Thera, is the largest and most complete prehistoric example of a pure landscape painting. How does it visually celebrate nature?

6. The swirling lines of Kamares Ware vessels evoke life in the ________________, and both the abstract and the natural forms beautifully complement the shape of the vessel.

7. Power over the animal world is implied in the Minoan *Snake Goddess* in that she holds snakes in her
hands and supports a tamed _______________________________ on her head.

8. How is the human form depicted (characteristic of the Minoan style) on the *Harvesters Vase*?

9. The figurines found at the Mexican site of Tlatilco often have two heads, suggesting that they may related to the concept of __________________________. How do the Cycladic figurines compare to the Tlatilco female figurines stylistically?

10. The Tlatilco head is an example of an image that is “bifurcated,” meaning that it is “____________________________.” Since these figurines found in __________________________, they may also relate to the cycles of __________________________ and __________________________.

11. What in general suggests that the culture that created the Tlatilco figurines was a settled, sedentary culture?
1. Define the following:
   amphora
   krater
   libations
   kouros
   psyche
   prothesis
   ekphora

2. Very few objects were actually placed in Greek graves, but monumental earth mounds, rectangular built tombs, and elaborate marble _____________ and statues were often erected to mark the grave and ensure that the deceased would not be forgotten.

3. The Greek concept of the afterlife was not a happy place. Homer describes the Underworld where ________________ and his wife ________________________ reigned over countless drifting crowds of shadowy figures.

4. How is the Archaic Greek New York Kouros similar to Egyptian statuary?
   How is it different?

5. How does the late Archaic Greek statue of Kroisos convey a greater interest in naturalism?
ADDITIONAL THEMATIC APPROACH: Gender Roles and Relationships

How do these two works reflect differing gender roles in Greek culture?
THEME: SACRED SPACES and RITUALS
FOCUS: Parthenon and the Athenian Acropolis and Agora
ONLINE ASSIGNMENT: https://www.khanacademy.org/test-prep/ap-art-history/ancient-mediterranean-AP/greece-etruria-rome/a/the-parthenon
READING ASSIGNMENT: KLEINER, pp. 115-117, 133-141
POWERPOINT: SACRED SPACES and RITUAL: CLASSICAL GREECE (Ancient Classical Art and Architecture of Athens)

Identify the parts seen on this façade of a Greek temple.
Identify the function of each of these four buildings on the Athenian Acropolis.

1. Parthenon
2. Propylaea
3. Erechtheion
4. Temple of Athena Nike
Based on your reading, discuss ways in which features of the Parthenon (or surrounding buildings of the Acropolis) convey the following:

ATHENIAN PRIDE and CIVIC IDENTITY

STRUGGLE for BALANCE between ORDER (REASON) and CHAOS (PASSION)

MILITARY STRENGTH and POWER
1. "A major problem for anyone trying to create a freestanding sculpture is to assure that it won't fall over. Solving this problem requires a familiarity with the statics of sculptural materials— their ability to maintain equilibrium under various conditions. At the end of the Archaic period a new technique for hollow-casting of bronze was developed. This technique created a far more flexible medium than solid marble or other stone and became the medium of choice for Greek sculptors. Although it is possible to create freestanding figures with outstretched arms and legs far apart in stone, hollow-cast bronze more easily permits vigorous and even off-balance action poses. After the introduction of the new technique, the figure in action became a popular subject among the ancient Greeks. Sculptors sought to find poses that seemed to capture a natural feeling of continuing movement rather than an arbitrary moment frozen in time" (Stokstad, Art History 181). "Unfortunately, foundries began almost immediately to recycle metal from old statues into new works, so few original Greek bronzes have survived. A spectacular lifesize bronze, the Charioteer, cast about 470 BCE, was saved from the metal scavengers only because it was buried during a major earthquake in 373 BCE. Archeologists found it in its original location in the Sanctuary of Apollo, along with fragments of a bronze chariot and horses. According to its inscription, it commemorates a victory by a driver sponsored by King Polyzalos of Gela (Sicily) in the Pythian Games of 478 or 474 BCE. The erect, flat-footed pose of the Charioteer and the long, columnar fluting of the robe are reminiscent of the Archaic Style, but other characteristics place this work closer to the more lifelike Kritios Boy, recalling Pliny the Elder's claim that three-time winners in Greek competitions had their features memorialized in statues" (181).

2. "Unlike the Archaic Kroisos, for example, the charioteer's head turns to one side, slightly away from the viewer. The rather intimidating expression is relieved by the use of glittering, colored-glass eyes and fine silver eyelashes. Although the smooth-out facial features suggest an idealized conception of youthful male looks, they are distinctive enough to be those of a particular individual. The feet, with their closely observed toes, toenails, and swelled veins over the instep, are so realistic that they seem to have been cast from molds made from the feet of a living person. The folds of the robe fall in a natural way, varying in width and depth, and the whole garment seems capable of swaying a rippling should the charioteer move slightly or encounter a sudden breeze" (181). "The setting of a work of art affects the impression it makes. Today, this stunning figure is exhibited on a low base in the peaceful surroundings of a museum, isolated from other works and spotlighted for close examination. Its effect would have been very different in its original outdoor location, standing in a horse-drawn chariot atop a tall monument. Viewers in ancient times, exhausted from the steep climb to the sanctuary, possibly jostled by crowds of fellow pilgrims, could have absorbed only its overall effect, not the fine details of the face, robe, and body visible to today's viewers" (181). "Here there is no violent movement and the boy's regularly handsome face seems at first to be almost expressionless; yet the figure has an animating inner vitality; an ideal of moderation or the 'golden mean'— 'nothing in excess', the famous saying inscribed in the temple of Delphi— was surely the guiding principle of the creator of the Charioteer. The statue reveals its breathing life in only very slight variations from regularity. The folds of the lower part of the tunic, which at first sight might seem as rigid as the fluting of a Doric column, are ruffled by a gentle tremor; creases in the clinging drapery of the sleeves are nearly, but not quite symmetrical; though looking straight ahead, the upper part of the charioteer's body and his head are turned just a little to the right. Again, although the figure's stance is motionless, the spectator feels drawn to move around it. From every angle it reveals a different but equally clear pattern of three-dimensional forms modeled with such an acutely developed appreciation of the effects of light and shade that nothing is blurred and nothing over-emphasized. (The same could be said of a Greek temple.) Once it has been seen from a succession of viewpoints, the face also takes on intensity and depth, a look of concentrated thought with the eyes unselfconsciously trained on the horses" (Honour and Fleming 133).

3. "In casting bronze by the lost-wax method (also known by the French term cire-perdue), the artist begins by molding a soft, pliable material such as clay or plaster into the desired shape and covering it with wax. A second coat of soft material is
superimposed on the wax and attached with pins or other supports. The wax is then melted and allowed to flow away, leaving a hollow space between the two layers of soft material. The artist pours molten bronze into the mold, the bronze hardens as it cools, and the mold is removed. The bronze is now in the shape originally formed by the 'lost' wax. It is ready for tooling, polishing, and for the addition of features such as glass or stone eyes and ivory teeth to heighten the organic appearance of the figure" (Adams, *Art Across Time* 154). "Games were contested so fiercely by the Greek city-states that fatalities were not unusual. Prizes were varied, including tripods, crowns, amphorae, jumping weights and equine accoutrements, all of which were available for votive display. But vast quantities of sculpture were also generated. Such sculptures were initially humble enough: at Olympia, miniature clay or bronze figures of horses and chariots dating back to the eighth and seventh centuries BC have been recovered by the thousand. But such offerings quickly grew in scale. The well-known charioteer figure from Delphi is a thanksgiving for victory in a race, around 470 BC, from one of the Deinomenid tyrants of Syracuse (Polyzalos, or his brother Gelon)" (Spivey, *Understanding Greek Sculpture* 88).

**Sophrosyne and Hubris**

1. "Historians have long struggled to explain this stylistic change in Greek sculpture as an expression of Greek political liberty. This developmental model is one of the principal legacies of the eighteenth-century Enlightenment, and specifically of the work of the German archaeologist and art historian Johann Joachim Winckelmann (1717-68), whose *Geschichte der Kunst des Altertums* (The History of the Art of Antiquity), published in 1764, laid the foundations for the modern discipline of art history. For Winckelmann, the great flowering of Greek art was intimately related to the Greeks' sense of their own civic liberty, both as a social group free from external interference and internal tyranny and in terms of a particular consciousness engendered by their autonomous political system. Hence, just as 'through freedom the thinking of the entire people rose up like a noble branch from a healthy trunk,' as Winckelmann put it, so the arts, the animated expression of that thinking, rose with them" (Flynn 33-34). "Scholars are agreed that the emergence of a new humanism in sculpture around 480 BC does coincide with a new Greek self-confidence following the Athenian victory over the Persians at Marathon in 490 BC and the subsequent repulsion at Salamis in 480 BC of a further Persian invasion under Xerxes which had resulted in the sacking of Athens" (34). "The Kritios Boy, found on the Acropolis at Athens during the nineteenth century, probably dates from the period of freedom immediately following the Persian invasion. As such it has been made to bear much of the burden of historical explanation, being viewed as a symbol of the artistic and social transformation that characterized this period of Greek history" (34).

2. "More than any other figure of its time, the Kritios Boy encapsulates that peculiarly Greek virtue of sophrosyne, or self-knowledge, espoused by late sixth-century dramatists and philosophers and characterized by a belief in inner restraint and a denial of excess. Only sophrosyne, it was believed, could provide a path to enlightenment and so prevent the forces of chaos and disorder from upsetting the balance of human happiness. It was arguably the impact of this maxim within contemporary Greek culture which helped nurture the new naturalism heralded by statues such as the Kritios Boy" (34). The antithesis of "sophrosyne" was "hubris." The extraordinary power of the Greek hero (called arete by the Greeks) could, in excess, lead to overweening pride (hubris) and to moral error (hamartia). The tragic results of hamartia were the subject of many Greek plays, especially those by Sophocles. The Greek ideal became moderation in all things, personified by Apollo, the god of art and civilization. Arete came to be identified over time with personal and civic virtues, such as modesty and piety" (Janson 101).

**Parmenides and Plato**

1. "During the fifth century BC, Greek philosophers and artists shared the quest to comprehend the universe in rational and logical terms as an orderly structure and to understand the nature of humanity and its role in the universe. The image of the charioteer appears both in fifth-century sculpture and in contemporaneous philosophical writings" (Wren 1: 71). "Parmenides (c.545 BC-?) was an influential Greek philosopher. Born in Elea on the southern coast of Italy, Parmenides was for a time a member of the Pythagorean brotherhood that had its center at Croton. He is believed to have arrived in Athens at the age of sixty-five, where, according to some accounts, he became acquainted with his younger contemporary, Socrates. Parmenides' ideas are expressed in a didactic poem, *The Way of Truth*, written in hexameters. The poem opens with an allegory describing a chariot journey in which the nature of reality is revealed to Parmenides. Guided by the daughters of the Sun, who are described as 'immortal charioteers,' the poet is led from darkness into light. He arrives at a temple sacred to the goddess Wisdom, who welcomes him and advises him that he must be prepared to reject illusion and learn the truth" (71-72). "Through the voice of the goddess, Parmenides outlines his belief in the single, unchangeable state of being. Sensory experience suggests that the universe is in constant flux, and popular opinion describes the world in terms of pairs of opposites such as light and dark, hot and cold, male and female. But reason rejects the illusions of the senses and apprehends reality. The universe, for Parmenides, is whole, motionless, timeless, indivisible, and imperishable" (72).

2. "The allegory of the charioteer was also used the fourth-century Greek philosopher Plato (c. 429-347 BCE). In *Phaedrus*, Plato explained his doctrine of the tripartite nature of the soul. The soul, according to Plato, consists of three elements – reason, spirit, and appetite. Reason is what distinguishes man from the brute and is the highest element of the soul. Reason has a natural affinity for the invisible and intelligible world. Akin to the divine, reason achieves immortality. Spirit and appetite are bound up essentially with the body. Both are perishable, but of the two, spirit is the nobler. Related to moral courage, it is the natural ally of reason.
Appetite refers to bodily desires” (72). “Plato compares the rational element of the soul to a charioteer and the spirit and appetite elements to two horses. The one horse, the spirit element, is allied to reason, honor, temperance, and modesty, and is good; the other horse, the appetite element, is allied to passion, chaos, arrogance, and insolence, and is bad. While the good horse is easily driven according to the directions of the charioteer, the bad horse is unruly and tends to obey the voice of sensual passion and therefore must be restrained with a whip. Plato thus explains the conflict that individuals feel within themselves. At the same time he unequivocally insists on the right of the rational element to rule and to act as the charioteer” (72).

Using the information above, compare and contrast visual features of the Charioteer and the Doryphoros.

### SIMILARITIES

### DIFFERENCES

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Discuss how these works begin to humanize Greek heroes and deities to break away from the 5th century BCE Classical style.

**Lysippos. Farnese Herakles, Roman copy by Glykon of Athens, based on a bronze statue of c. 320 BCE, marble**

**Praxiteles. Aphrodite of Knidos. Roman copy of a marble statue of c. 350-340 BCE, marble**
1. The placement of figures on different ________________ in a landscape on the Niobides Krater reflects compositions of the panel or wall paintings, now lost, of the Greek painter Polygnotos of Thasos.

2. The violence depicted on the Niobides Krater served as a warning against ________________ (or excessive pride) displayed by Niobe, who had boasted that she was superior to the goddess Leto since she had at least a dozen children. As punishment, Leto sends her two offspring ________________ and ________________ to kill Niobe’s children.

3. The red color of the clay allows for increased detail on the Niobides Krater due to what is called the __________-figure technique.

4. The presence of ________________ on the Niobides vase indicate that the soldiers depicted have come to ask for protection in war, possibly for the famed Battle of Marathon.

5. The mosaicist who created the Alexander Mosaic used cubical pieces of glass or tiny stones called ________________. The mosaic at Pompeii is believed to be a reasonably faithful copy of a famous Greek painting made by ______________________________. It was found in the House of the ________________ in Pompeii, set on the ________________ between two peristyles.

6. The battle depicted in the Alexander Mosaic is that of the Macedonian general Alexander the Great fighting the Persian leader ________________ who appears to be calling for retreat.
7. The king of Pergamon, Attalos II, who had studied at Athens in his youth, gives to the city a ________________, covered colonnaded structures that housed shops and civic offices.

8. Evidence that the Greeks understood anatomy can be seen in the naturalistic foreshortening of the ________________ and in details such as the reflection of one soldier in his own ________________ as he is perhaps about to die.

9. What practical considerations were made in the design and construction of the Stoa of Attalos?

10. The subject of the great altar of Zeus and Athena at Pergamon is the battle of Zeus and the gods against the ________________, drawing a parallel between the armies of Attalos I and the invading ________________.

11. In what ways does the frieze of the Altar of Zeus and Athena at Pergamon demonstrate the influence of sculpture from the Parthenon?

12. In what way does the Hellenistic style of the altar differ from the earlier styles of Greek art?

13. The so-called Dying Gaul is actually a tubicen, meaning ________________, who collapses upon his large oval shield. The sculptor renders the male musculature in an exaggerated manner in order to evoke the pathos or drama of the suffering Gaul. It implies that the unseen Pergamene warrior who has struck down this noble and savage foe must have been an extraordinarily powerful man.

14. The Nike of Samthorace was the goddess of ________________, commemorating a naval battle.

15. According to the textbook, the statue was set in a theatrical setting, in a war galley in the upper basin of a two-tiered ________________, with flowing water creating the illusion of rushing waves hitting the prow of the ship.

16. The seated boxer demonstrates an ________________ of the subject matter that we usually think about when we think of Greek art. The original Hellenistic depicted of a boxer in bronze is
not a victorious young athlete with a perfect face and body but a heavily battered, defeated veteran whose upward gaze may have just been directed to whom?

17. In what ways, especially in the face, does the Seated Boxer suggest exhaustion and defeat, evoking a sense of pathos in the viewer?

18. Not all historians believe that the statue uncovered in Rome of Laocoön and his sons is a Hellenistic Greek statue. Although stylistically akin to Pergame sculpture, this statue of sea serpents attacking Laocoön and his two sons matches the account given only in the ________________, an account of the Trojan War written by the Roman author __________________ during the reign of Augustus.

Compare and contrast the works below, highlighting ways in which Hellenistic Greek art differs from art from earlier periods of Greek history.

LEFT: Classical Greek Riace Warrior (c. 460-450 BCE, bronze) and RIGHT: Hellenistic Greek Seated Boxer (c. 100-50 BCE, bronze)

TOP: Archaic Greek Gigantomachy from the Siphnian Treasury at Delphi (c. 530 BCE, marble) and BOTTOM: Late Classical Greek Alexander Mosaic (based on a Greek painting from the 4th century BCE)
Analyze how these works reflect an Etruscan view of death and the afterlife.

Fibula with Orientalizing lions, from the Regolini-Galassi Tomb, Sorbo necropolis, Cerveteri, Italy, c. 650-640 BCE, gold

Sarcophagus with reclining couple, from the Banditaccia necropolis, Cerveteri, Italy, c. 520 BCE, painted terracotta

Tomb of the Reliefs, Banditaccia necropolis, Cerveteri, Italy, late fourth or early third century BCE
Tomb of the Leopards, Monterozzi necropolis, Tarquinia, Italy, c. 480-470 BCE

Exekias, Achilles and Ajax playing a dice game (detail of an Archaic Greek Athenian black-figure amphora), from Vulci, Italy, c. 540-530 BCE (Found in an Etruscan tomb)

Tomb of the Augurs, Monterozzi necropolis, Tarquinia, c. 520 BCE
1. Roman patricians requested brutally realistic images with their distinctive features, in the tradition of treasured household _________________________.

2. Scholars debate whether Republican veristic portraits were truly blunt records of individual features or exaggerated types designed to make a statement about what?

3. What is a possible reason why Roman freedmen often placed reliefs depicting themselves and their former owner on the facades of their tombs?

4. The center of civic life in any Roman town was its ____________________, or public square. It was usually located at the city’s geographic center at the intersection of the main north-south street, the ____________________, and the main east-west avenue, the _____________________.

5. Identify the following:
   
   - domus
   - fauces
   - atrium
   - impluvium
   - cubicula
   - peristyle garden
First Style (of Roman wall painting)

Second Style

Third Style

Fourth Style

skenographia

linear perspective

monochromatic

exedra

6. In the Roman world, individuals were frequently bound to others in a patron-client relationship whereby a wealthier, better-educated, and more powerful patronus would protect the interests of a ________________, sometimes large numbers of them. The size of a patron’s ________________ was one measure of his standing in society.

7. The Fourth Style painting located in an exedra depicts a man, who, who may be the lawyer Terentius Neo, holding a scroll and the woman holds a stylus (writing instrument) and wax tablet, standard attributes in Roman ____________________ portraits.

8. Private houses such as the House of the Vettii were typical of Pompeii, but they were very rare in cities such as Rome, where the masses lived instead in ____________________________.

9. Many art historians believe lost Greek panel paintings were the models for the many mythological paintings on Pompeian walls attest to the Roman’s continuing admiration for Greek artworks three centuries after ____________________ brought the treasures of Syracuse to Rome.
THEME: SACRED SPACES and RITUALS
FOCUS: Temple of Minerva, Temple of Fortuna Virilis, Maison Carrée, and the Pantheon
READING ASSIGNMENT: KLEINER pp. 167-168, 182-183, and SEE BELOW
POWERPOINT: SACRED SPACES and RITUAL: ETRUSCAN and ROMAN (Etruscan and Roman Temples)

How is this Etruscan temple, the Temple of Minerva at Veii, SIMILAR to a Greek temple?

How is this Roman temple DIFFERENT from a Greek temple?

How is this Roman temple SIMILAR to a Greek temple?

How is this Etruscan temple DIFFERENT from a Greek temple?
READ THE FOLLOWING:

Pantheon (Rome), 118-125 CE

1. “One of the most remarkable buildings surviving in Rome is a temple to the Olympian gods called the Pantheon (‘all the gods’). It was built under the patronage of Emperor Hadrian between 125 and 128 CE on the site of a temple erected by Agrippa in 27-25 BCE but later destroyed. The approach to the temple gives little suggestion of what it must have looked like when it stood separate from any surrounding structures. Nor is there any hint of what lies beyond the entrance porch, which was raised originally on a podium (now covered by centuries of dirt and street construction) and made to resemble the façade of a typical Roman temple. Behind this porch is a giant rotunda (a circular building) with 20-foot-thick walls that rise nearly 75 feet. Supported on these is a huge, round, bowl-shaped dome, 143 feet in diameter and 143 feet from the floor at its summit. Standing at the center of this nearly spherical temple, the visitor feels isolated from the real world and intensely aware of the shape and tangibility of the space itself rather than the solid surfaces of the architecture enclosing it” (Stokstad, Art History 263-264). “The eye is drawn upward over the circle patterns made by the sunken panels, or coffers, in the dome’s ceiling to the light entering the 29-foot-wide oculus, or central opening. Clouds can be seen through this opening on clear days; rain falls through it on wet ones, then drains off as planned by the original engineer; and occasionally a bird flies through it. But the empty, luminous space also imparts a sense of apotheosis, a feeling that one could rise buoyantly upward to escape the spherical hollow of the building and commune with the gods” (264). “The simple shape of the Pantheon’s dome belies its sophisticated design and engineering. Its surface of marble veneer disguises the internal brick arches and concrete that support it. The walls, which form the structural drum that holds up and buttresses the dome, are disguised by a wealth of architectural detail: columns, exedrae, pilasters, and entablatures- in two tiers. Seven niches, rectangular alternating with semicircular, originally held statues of the gods. This simple repetition of square against circle, which was established on a large scale by the juxtaposition of the rectilinear portico against the rotunda, is found throughout the building. The square, boxlike coffers inside the dome, which help to lighten the weight of the masonry, may once have contained gilded bronze rosettes or stars suggesting the heavens” (264).

2. “Although this magnificent monument was designed and constructed entirely during the reign of the emperor Hadrian, the long inscription on the architrave clearly states that it was built by ‘Marcus Agrippa, son of Lucius, who was consul three times.’ Agrippa, the son-in-law and valued advisor of Emperor Augustus, died in 12 BCE, but he was responsible for the building of a previous temple on this site in 27-25 BCE, which the Pantheon replaced. In essence Hadrian simply made a grand gesture to the memory of the illustrious Agrippa, rather than using the new building to memorialize himself” (264). “We know when Hadrian undertook the building of the Pantheon, for the building can be dated by its bricks that were stamped to show when a aggregate, used in the making of the concrete: the lower parts are made of heavier matter, and, as the building rose, progressively lighter materials were used. Thus, at the bottom, the concrete contained heavy travertine; then came a mixture of travertine and the much lighter local stone, tufa; then tufa and brick; then brick; and finally, pumice” (189). “The surface decoration of marble veneer that we see today on the interior was for the most part added later, but it preserves the general intentions of the Roman architects quite well. So does the decoration of the floor, which is composed of colored slabs that form alternating circles and squares” (189).

3. “As one stands inside the grandiose space of the Pantheon, the light circle entering the building through the oculus moves perceptibly around the dome as the earth turns, and makes the viewer aware of the cosmic forces” (190). “Making an opening of this size in the roof was a piece of engineering that was daring in the extreme. There had been earlier examples of holes in the center of a dome, but none had approached this size. Today, the bronze sheathing around the oculus is still the original Roman bronze. In contrast, the original bronze roof tiles on the exterior of the dome have had to be replaced several times since antiquity, and are now made of lead” (190). “Until 1632 the ancient bronze ceiling survived, but it was taken by Urban VIII, the Barberini Pope, for Bernini’s baldacchino as St. Peter’s and for cannons at the Castel Sant’Angelo. The huge bronze doors are original … The Pantheon was consecrated as Santa Maria ad Martires in 608; Raphael was buried here as well as the first tow Kings of United Italy” (Carr-Gomm 58). “One of the few buildings from Classical Antiquity to have remained almost intact, the Pantheon boasts a nineteen-foot-thick rotunda that is capped by a solid dome consisting of five thousand tons of concrete. The interior of the dome, once painted blue and gold to resemble the vault of heaven, is pierced by a 30-wide-foot oculus, or ‘eye’, that invites light and air” (Fiero, First Civilizations 149). “The Pantheon has inspired more works of architecture than any other monument in Greco-Roman history. It awed and delighted such eminent late eighteenth-century neoclassicists as Thomas Jefferson, who used it as the model for many architectural designs, including that of the Rotunda of the University of Virginia” (149).

4. “The Pantheon was built under Trajan’s successor, the Emperor Hadrian (AD 117-38), on the site of an earlier temple, which had been of an entirely different design but similarly dedicated to all the gods by Marcus Agrippa, whose name is boldly recorded on the façade. It consists of two parts, a traditional rectangular temple-front portico with massive granite columns, and an enormous domed rotunda of a size made possible by the development of slow-drying concrete. The awkwardness of the join between these
two parts would have been much less evident originally, when the building was not free-standing as it is today, but approached on
axis through a colonnaded forecourt, which screened all but the portico. The ground level was much lower also, so that five wide
marble steps had to mounted to reach floor level. Yet the contrast- or unresolved conflict- between the rectangularity of the portico
and the circularity of the rotunda, between the exterior architecture of mass and the interior architecture of space, must have been
sharper because largely concealed, and the visual excitement and feeling of sudden elation experienced on passing through the door
must have been even more overwhelming. One passes from a world of hard confining angular forms into one of spherical infinity,
which seems almost to have been created by the column of light pouring through the circular eye or oculus of the dome and slowly,
yet perceptibly, moving round the building with the diurnal motion of the earth” (Honour and Fleming 193-194).

5. “This exhilarating space is composed, as Vitruvius had recommended for a rotunda, of a drum the height of its own radius and a
hemispherical dome above- diagrammatically a sphere half enclosed in a cylinder, the total height of 144 feet equal to the dome’s
diameter. The effect is not, however, that of geometrical solids. The lower part of the drum wall is pierced b nches which suggest
continuity of space beyond, the columns screening them have lost even the appearance of being structural supports: they seem
more like ropes tying down the dome, which floats above. The surface of the dome is broken by five rings of coffers very ingeniously
molded to give the illusion that they are rectangular and that, although they diminish in area, all are of equal depth. To achieve this
effect, account had to be taken of the dome’s curvature- which presented a tricky geometrical problem, for no straight line can be
drawn on it- as well as of the shadows cast by light from above and of the spectator’s angle of vision from the ground. Originally,
these coffers probably had gilded moldings around their edges and enclosed gilt bronze rosettes” (194).

6. “Minor changes were made to the interior in about 609, when, as the reigning Pope Boniface IV put it, ‘the pagan filth was
removed’ and the temple converted into a Christian church- to which, of course, its extraordinary and unique preservation is due. In
the 1740s the attic zone (i.e. the band of wall immediately beneath the dome), which had fallen into disrepair, was insensitively stuccoed
and provided with overlarge false windows. Otherwise the interior is substantially intact. The various types of marble, mainly imported from the eastern Mediterranean and used for the pattern of square and circles on the pavement, for the columns
and the sheathing of the walls- white veined with blue and purple (pavonazzo), yellowish-orange (giallo antico), porphyry and so on-
still reflect and color the light that fills the whole building” (194). “Less than a century after its completion the historian Dio Cassius
pondered its significance, remarking that it was called the Pantheon ‘perhaps because it received among the images which decorate
it the statues of many deities, including Mars and Venus; but my opinion of the name is that, because of its vaulted roof, it resembles
the heavens’. He appreciated that the images of individual gods were of less importance than the building itself, within which the
supreme god, so often associated with the sun, was immanent, visible yet intangible in the light streaming through the oculus and
moving over the surface of the dome. It was, in fact, not so much the temple of a specific religious cult as an attempt to express the
very idea of religion, of the relationship between the seen and the unseen, between mortals and the inscrutable powers beyond their
ken. Domes had previously been decorated to symbolize the heavens, but no single building embodied this idea more effectively and
on a grander scale than the Pantheon. Nor did any exert greater influence on subsequent developments in the religious architecture
of the West. Domes and half-domes as symbols of heaven had become essential features of Christian churches long before the
Pantheon itself was converted into one” (195). “The building is particularly well preserved because it was transformed into a church
in 609 AD. Even the original statue niches still exist (where saints have replaced the ancient gods). According to Dion Cassius,
images of Mars and Venus stood there alongside the deified Caesar, as well as other astral figures” (Stierlin 156).

7. “As its name suggests, the Pantheon was dedicated to all the gods or, more precisely, to the seven planetary gods. (The sculptures
of the seven planetary gods that fill the seven niches in our illustration date from the Baroque era.) It is therefore likely that the
golden dome represented the Dome of Heaven. Yet this solemn structure grew from rather humble beginnings. Vitruvius, writing
more than a century earlier, describes the domed steam chamber of a bath that foreshadows (on a much smaller scale) the basic
features of the Pantheon: a hemispherical dome, a proportional relationship between height and width, and a circular opening in the
center, which could be closed by a bronze shutter on chains to adjust the temperature of the steam room” (Janson 184). “The
Pantheon was clearly intended as a tour de force, an aesthetic and technical masterpiece. While the rhetoric of retaining Agrippa’s
inscription spoke of a deliberate modesty within the continuity of tradition, the building’s breathtaking novelty proclaimed the
emperor’s supreme act of surpassing the past” (Elser 69). “Hadrian’s sophisticated admiration for the past is well documented, and
although the unfluted columns of Egyptian granite and other architectural details are unmistakably products of his own era, he
clearly made an effort in the rectilinear forms of the porch to echo the architecture of an earlier time. This interest in nostalgic
evocation even led to the retention or re-creation of Marcus Agrippa’s dedicatory inscription for the original Pantheon” (Boardman
272). “The ancient historian Dio Cassius records that the earlier Pantheon of Agrippa contained the statues of many gods, and this
was presumably also true of Hadrian’s building, but which particular gods were enshrined within it and in what order is simply not
known. In any case, the fusion of measured geometry in the Pantheon and the feeling of infinity conveyed by its vast dome and the
sky beyond may have conveyed more than the separate definable powers of particular gods. As they looked from the niches with
their statues, adorned with colored marble and gilding, upwards towards the dome with its geometric pattern of coffers, diminishing
as they recede towards the top, and finally at the pure white light of the oculus, the worshippers’ consciousness must have been
drawn from specific deities and cults to an idea of the divine essence that was the underlying power of all of them. Such a
transcendental and syncretistic conception is in keeping with the religious atmosphere of the mature Roman Empire and what is known about Hadrian's personal religious inclinations. As the seasons progressed and the great beam of light from the oculus illuminated, at different times of day and different periods of the year, the shrines below, worshippers may have sensed a single divine intelligence guiding the orderly movements of the cosmos" (271-273).

8. "Originally, steps led up to the entrance, but over the centuries the level of the street has been raised, and once there was also more to the porch. Otherwise, the Pantheon is very well preserved. In contrast to the Greek emphasis on the exterior of temples, the most important part of the Pantheon is the interior" (Benton and DiYanni 99). "What was the significance of this religious space? First, the Pantheon was clearly no ordinary temple. Instead of a rectangular cella containing a statue of the god, it represented a vast internal space, forming a large meeting place whose nature implied an upsurge of ceremonial and ancient ritual" (Stierlin 158). "This fundamental geometry always returned to the image of the universe and the movement of the celestial bodies. The Pantheon is a perfect example. In the hall, the seven apses are dedicated to the seven astral divinities (five planets and two luminaries, Sol and Luna - the sun and the moon). The dome itself represented the celestial vault. The five coffered levels of the ceiling symbolize the five concentric spheres of the planetary system according to the ancients. The central oculus - sole source of light for the building, admirably represented the sun, which dominated the whole space. Like the emperor who reigned over the orbis terrarum, holding in one hand the globe of the universe and wearing the crown of rays, it was the image of the sol divinus, the divine sun that would become the sol invictus" (158). "It was here, according to Dion Cassius, that Hadrian chose to 'lay down the law' among the gods. It was here that the all-powerful emperor proclaimed legal doctrine, promulgated the laws, and became the head of the supreme court. He had built a temple in the image of deified imperial power itself" (158). The Pantheon "was built in the Campus Martius on the site of the sanctuary that Agrippa had intended as a dynastic temple but which had been made into a pantheon at the behest of Augustus. Hadrian's building was not a simple 'restoration job,' as the inscription in bronze letters decorating the frieze, beneath the majestic pediment of the portico, would imply. Indeed the words read: 'Made by Agrippa during his third consulate.' If Hadrian had wanted the paternity of his monument attributed to the founder of the first pantheon, it was probably not through a sense of humility but to confirm that he was creating, as Agrippa had wanted, a new dynastic temple" (153).

Works Cited:


Based on information found in the preceding passages, identify three architectural features and analyze how they functioned literally and/or symbolically in the design of the Pantheon.
THEME: IMAGES OF POWER

FOCUS: Aule Metele, Augustus of Primaporta, Ara Pacis Augustae

ONLINE ASSIGNMENT:
http://smarthistory.khanacademy.org/roman-sculpture.html

ONLINE ASSIGNMENT:
http://smarthistory.khanacademy.org/ara-pacis.html

READING ASSIGNMENT: KLEINER pp. 176, 197-200

POWERPOINT: IMAGES OF POWER: EARLY ROMAN EMPIRE (Art during the Reign of Augustus)

1. The emperor wears military regalia and his right arm is outstretched, demonstrating that he is doing what?

2. In the center of the cuirass, an enemy Parthian returns a ______________________, making a direct reference to an international diplomatic victory of Augustus in 20 BCE.

3. On the sides of Augustus’ breastplate are female personifications of __________________________. These references refer to the ____________, a time in Roman history that brought peace and prosperity to the empire.

4. At Augustus’ right leg is a figure of _____________ riding a dolphin. This reference alludes to the fact that Augustus claimed to have descended from the gods through the Trojan ________________.

5. The dolphin may be an allusion to the naval battle that Augustus won against __________________ at Actium.

6. The dolphin may be an allusion to the naval battle that Augustus won against __________________ at Actium.

7. The pose and his proportions imitate the ideal statue, the __________________ by Polykleitos, thus comparing his reign to that of the Golden Age of __________________, the leader of 5th century BCE Athens.

8. This youthful image of Augustus would have been replicated numerous times. This one surviving statue was found at ____________’s villa at Primaporta.

9. The weight-shift pose that this statue borrows from the Greeks is called ______________________.
1. Suetonius said in his *The Life of Augustus*, "he could justly boast that he had found [the city of Rome] built of brick and left it in ________________.”

2. The seated matron with two lively babies on her lap is uncertain. Art historians usually call her ________________ or Mother Earth. Other scholars have identified her as Pax (Peace) Ceres (goddess of grain) or even Venus.

3. One of the personifications rides a bird, the other a ________________. This implies that all of the elements: earth, sky, and water all contribute to this picture of peace and fertility in the Augustan cosmos.

4. Flanking the seated matron are two personifications of the ________________.

5. All around the central figure the bountiful earth is in bloom, and animals of different species live together peacefully. This refers to the golden age that Augustus is credited with, known as the ________________.

6. In contrast to the idealized images of Greek statuary, the Roman figures are highly ________________.

7. The processions seen on the side probably include members of the imperial family. The frieze appears to imitate the inner Ionic frieze of the 5th century BCE structure known as the ________________.

8. The inclusion of children may refer to laws that Augustus passed during his reign. What were these laws meant to do?

Additional CLASS NOTES on the ARA PACIS:
ARTISTIC INFLUENCE:

1. How and why was the Doryphoros influential in the design of the Augustus of Primaporta?
   HOW:
   WHY:

2. How and why was the Etruscan Aule Metele influential in the design of the Augustus of Primaporta?
   HOW:
   WHY:

In what ways did Augustus increase his power by building projects such as this one in the province of Gaul, the Pont-du-Gard in Nîmes?
1. How was Vespasian’s building of the Colosseum (Flavian Amphitheater) politically shrewd?

2. Identify two architectural innovations credited to the Romans exemplified by the Colosseum.

   1) 
   2) 

3. What did the Arch of Titus commemorate?

4. Where was the Arch of Titus located and why?

5. What do the reliefs inside of the Arch of Titus depict?

Identify the various parts or features of the Arch of Titus.
Column of Trajan (Rome), 112 CE

1. “Five very competent rulers- Nerva (ruled 96-98 CE), Trajan (ruled 98-117 CE), Hadrian (ruled 117-138 CE), Antonius Pius (ruled 138-161 CE), and Marcus Aurelius (ruled 161-180 CE)- succeeded the Flavians. Until Marcus Aurelius, none of them had natural sons, and they adopted able members of the Senate to be their successors. Known as the ‘Five good Emperors,’ they oversaw a long period of stability and prosperity” (Stokstad, Art History 259). “The relief decoration on the Column of Trajan spirals upward in a band that would stretch about 656 feet if unfurled. Like a giant scroll, it contains a continuous pictorial narrative of the entire history of the Dacian campaign. This remarkable sculptural feat involved creating more than 2,500 individual figures- including soldiers, animals, and hangers-on- linked by landscape, architecture, and the recurring figure of Trajan. The artist took care to make all of the scroll legible. The narrative band slowly expands from about 3 feet in height at the bottom, near the viewer, to 4 feet at the top, where it is far from the viewer, and the natural and architectural frames for the scenes have been kept small relative to the important figures in them” (261-262).

2. “The scene at the bottom of the column shows the army crossing the Danube River on a pontoon (floating) bridge as the campaign gets under way. A giant river god, providing supernatural support, looks on. In the scene above, soldiers have begun constructing a battlefield headquarters in Dacia from which the men on the frontiers will receive orders, food, and weapons. Throughout the narrative, which is, after all, a spectacular piece of imperial propaganda, Trajan is portrayed as a strong, stable, and efficient commander of a well-run army, whereas his barbarian enemies are shown as pathetically disorganized and desperate. The hardships of war- death, destruction, and the suffering of innocent people- are ignored, and, of course, the Romans never lose a battle” (262). “Although the upper scenes could not have been seen from the ground, they would have been visible from the balconies of nearby buildings. A gilded bronze statue of Trajan, since destroyed, originally stood at the top of the column. It has been replaced by a statue of St. Peter” (Adams, Art Across Time 232). The column is atop a cubic plinth where an inscription, held up by two goddesses of victory over the doorway of the plinth, “speaks of the function of this monument: the column was intended to show ‘the height of the mountain that was removed with so much labor.’ It was both a victory monument and a funerary memorial; the golden urn containing the emperor’s ashes was kept inside the plinth, which has relief decoration” (Hintzen-Bohlen 140). “The various scenes merge without transition, in the narrative manner of Roman historians, and are separated from each other only occasionally by architectural features. The pictorial areas are densely filled with figures, and leave little room for depictions of architecture and landscape. Although the reliefs are very shallow, the different parts of the background are subtly graded, so that the elements furthest to the back are only lightly incised, as if they were drawings” (140-141).

3. “Day-to-day details abound among the 2,500 figures shown. For instance, the special insignia of individual units of the regular Roman army and the cohorts of auxiliaries drawn from all over the empire are included. They are depicted in precise and accurate detail” (Ramage and Ramage 172). “Although it was never intended by Trajan to serve as his final resting place, the Senate decided after his death that it would be a fitting honor to deposit his ashes there. Thus, the column served both as a monument to his exploits, and as his tomb. In its role as a showcase for Trajan’s exploits, the column provided a constant reminder of his virtus. This meant, in the first instance, his fortitude and courage, and in the broader sense it was the summation of the multifarious glorious aspects of his character. The virtus of the emperor, by extension, embodied the success of the state; and for all of this, the column provided the visual documentation” (170). “The Roman liking for repetition of frequent formal scenes is particularly clear in the representation of Trajan, as he makes sacrifices, sets off on campaigns, or addresses the troops. These scenes would have been the easiest for viewers to recognize. The sculptors also indulged their love for accurate detail with regard to the setting; the army itself is frequently seen amidst woody and rocky landscapes, whether fighting, building a camp, or transporting supplies. Within the limits of the spatial conventions, the scenery corresponds well to the mountains of Transylvania” (171). “In the first active scene at the bottom of the column, Roman soldiers, carrying their gear over their shoulders, cross the Danube on a pontoon bridge. The sculptors were careful to portray details of dress, and even to show the pots and pans that the soldiers carried. Just to the left of the soldiers, an allegorical image of the river god, representing the Danube, rises immense and dripping out of the waters. We see him from the back, with long hair and straggly beard- a type of river god that can be traced back to Hellenistic Greece. What is remarkable here is the ease with which the Romans could accept the mixture of the real and imaginary in one scene” (171).
4. “In a battle scene where the Romans attack a Dacian fortress, the humans are again as tall as the walls, yet the impression of an impenetrable barrier is effectively portrayed. The Romans here are using a particular formation suitable for protecting themselves against attackers on the wall. In a defensive maneuver called testudo, mean “tortoise,” they have put their shields over their heads to make a protective casing for the men who are advancing against the fortifications. In one of the most sophisticated renderings of space on the entire column, the artist managed to do without architecture of any kind. This is the scene of the adlocutio, where Trajan addresses his troops. Because he is standing on a high platform, the emperor is easy to identify. Furthermore, he is facing the others, most of whom look at him. Some of the army is seen from the back, some from the side, and other soldiers from the front: thus we get the impression that there is a three-dimensional crown standing around the emperor” (172-173). “Despite the artists’ emphasis on the superiority of the Roman army, the enemy is treated with distinct respect. In the section showing the final demise of the Dacian commander, Decebalus, we find this larger-than-life hero cornered against a tree, with no chance of survival against the onslaught of the Roman cavalry. In fact, the Romans admired his death by suicide” (173). “This is very little sign of the classicizing elegant divinities who are familiar from earlier monuments, but image of Trajan himself incorporate some of this formal tradition, and there is an imposing figure of Victory writing on a shield that divides the frieze into two. It is not that this tradition is rejected by sculptors of the Trajanic era- we can find beautiful figures in the classical mode elsewhere- but it was apparently not considered appropriate for this particular monument” (173).

5. “If triumphal arches were conceived as historical statements, so, too, were the tall commemorative columns set up in Rome—another and even more peculiar Roman invention than the triumphal arch. The first was Trajan’s Column, entirely covered by a marble band of figurative carving winding up its shaft and originally topped by a gilded statue of the emperor (replaced in 1588 by a statue of St. Peter). It commemorates his campaigns in Dacia (present-day Romania) in 101 and 105-6, the main events of which are depicted in chronological sequence from bottom to top. As the column originally stood between two libraries founded by Trajan, it has been suggested that the cylindrical helix of the carving was inspired by the scrolls on which all books were than written. To read this figurative history from end to end, however, is not as simple a matter as unrolling a papyrus or parchment scroll. The reader must walk around the column no less than 23 times with eyes straining ever further upwards! The scale increases slightly towards the top, but the upper registers are hard to see and impossible to appreciate and must always have been so, even when the figures were picked out in bright colors and gilding. Evidently, the artist’s concern was with a very generalized conception of posterity” (Honour and Fleming 205-206). “The entire strip of carving, more than 600 feet long if it could be unfurled and including some 2,500 figures, was composed as a continuous narrative, a manner of visual story-telling which had first appeared in Assyria and later in Egypt and on the upper frieze of the Altar of Zeus at Pergamun. There are 150 episodes, each merging into the next without any vertical break to interrupt the flow of the composition and the sequence of events- save for an allegory of history marking the interval between the two campaigns. Trajan’s victory over the Dacians is thus presented as an irresistible historical process, but one rendered less in the style of a dry chronicle than in that of an epic poem with much colorful detail. The many different scenes of warfare could, however, be accommodated and represented legibly only by renouncing the spatial logic of such earlier reliefs as those on the Ara Pacis and on the Arch of Titus. On Trajan’s Column the ground is tilted and space is rendered schematically almost as on a map; realistic scale is similarly abandoned so that distant figures stand above but are no smaller than those in the foreground. Men are larger than the horses they ride, the boats in which they cross the Danube and even the citadels they build and storm” (206-207).

Works Cited:


Based on information from the preceding passages and your textbook, identify ways in which the Column of Trajan functions as a propagandistic work of art using three different methodologies or approaches.
Citing specific visual evidence, discuss ways in which each of these depictions of a Roman emperor conveys power and authority.

**Column Pedestal of Antonius Pius, Rome, c.161 CE, marble**

**Portrait bust of Hadrian, early 2nd century CE, marble**

**Equestrian Statue of Marcus Aurelius, from Rome, c.175 CE, bronze**
1. Petra was the capital of the _______________________ Kingdom for most of its history until the Roman Emperor Trajan created the province of Arabia in 106 C.E., annexed the kingdom, and moved the capital of this new province to Bosra (also spelt Bostra) in what is today modern southern Syria. The ancient sources inform us that the Nabataeans were great traders, who controlled the luxury trade in _______________ during the late Hellenistic and early Roman periods. The great wealth that the _________________________ amassed allowed them to create the architecture that so many admire in Petra today.

2. Stone carvings, camel caravans and _______________ (the famous god blocks) set in niches, appear. But these elaborate carvings are merely a prelude to one’s arrival into the heart of Petra, where the Treasury, or Khazneh, a monumental _______________, awaits to impress even the most jaded visitors.

3. The tomb facades draw upon a rich array of _______________ and _______________ architecture and, in this sense, their architecture reflects the diverse and different cultures with which the builders of Petra traded, interacted, and even intermarried. The dating of the tombs has proved difficult as there are almost no finds, such as _____________ and _______________, that enable archaeologists to date these tombs.

4. The Treasury’s façade features a broken pediment and central _______________ (a circular building) on the upper level; this architectural composition originated in _______________ (located in present-day Egypt close to the Mediterranean Sea). Ornate Corinthian columns are used throughout. Above the broken pediments, the bases of two _______________ appear and stretch upwards into the rock.

5. The sculptural decoration also underscores a connection to the Greek Hellenistic world. On the upper level, Amazons (bare-breasted) and Victories stand, flanking a central female figure, who is probably Isis-Tyche, a combination of the Egyptian Goddess ____________, and Tyche, the Greek goddess of good
6. It is a popular misconception that all of the rock-cut monuments, which number over 3,000, were all tombs. In fact, many of the other rock-cut monuments were __________________ or monumental __________________ with interior benches. Of these, the Monastery (also known as ed-Deir) is most the famous. Even the large theater, constructed in the first century B.C.E., was cut into the rock of Petra.

7. What might be some possible reasons why the Romans began to favor burial over cremation in the second century C.E.?

8. What might be some possible reasons for the depiction of the Orestes myth on the Cleveland sarcophagus?

9. According to Pliny, when Praxiteles was asked which of his statues he preferred, the fourth-century BCE Greek artist replied: “Those that __________________ painted.” This anecdote underscores the importance of __________________ in ancient statuary.

10. In the Faiyum district of Egypt, painted mummy portraits on wood were unearthed. The painting medium is encaustic which is __________________________.

11. The figure on the Ludovisi Battle Sarcophagus who wears no helmet and thrusts out his open right hand to demonstrate that he holds no weapon is believed to be __________________________. The figure’s self-assurance may stem from his having embraced one of the increasingly popular Oriental mystery religions __________________ since on his forehead, the sculptor carved the emblem of __________________, the Persian god of light, truth, and victory over death.

12. The piling of figures on the Ludovisi Battle Sarcophagus underscores the increasing dissatisfaction of Late Antique artists with the __________________ style.

13. How are the barbarians distinguished from the Romans visually on the Ludovisi Battle Sarcophagus?
1. This sarcophagus was created for a mid-fourth-century city prefect of Rome __________________________, who converted to Christianity and was baptized right before his death in 359.

2. Jesus has pride of place and appears the central compartment of the upper register as a teacher enthroned between _____________ and _______________.

3. The scene depicted here is that of ______________ about to sacrifice his son ___________________. It took on added significance for Christians as foretelling events in the life of their Savior.

4. In the upper zone, Christ, like an enthroned Roman emperor, sits above a personification of a _____________ holding a billowing mantle over his head, indicating Christ is ruler of the universe.

5. The crucifixion does not appear on the sarcophagus as it was rare in Early Christian art. Christ’s death, however, is alluded to in the scenes in the upper right, where Jesus is led before ______________ for judgment.

6. In what way is this story called a “prefiguration”?

7. This scene depicts the apostle ______________ being arrested for his preaching activities. It is another reminder of the endurance needed as a Christian.

8. Numerous Old Testament narratives are depicted on the sarcophagus alongside those of the New Testament. One example is that of ______________, whose faith in God was tested by a series of trials.

9. Christians believed that the original sin committed by ______________ and _____________, shown here, necessitated Christ’s sacrifice for the salvation of humankind.

10. The central scene in the lower register depicts Christ entering ______________ in a fashion that recalls how Roman emperors were portrayed entering conquered cities on horseback.

11. Another scene depicting an Old Testament figure who was tested for his faith is seen here. The prophet ______________ was placed in a den of lions because he would not worship false gods.

12. In what ways does this Early Christian sarcophagus still reflect stylistic characteristics of Late Roman classical art?
1. Terms to define:
   1) basilica
   2) in situ
   3) coffers
   4) apse

2. How does the Basilica of Maxentius and Constantine demonstrate the influence of earlier building types?

3. Since Maxentius began the building of the large basilica in Rome, why was a colossal statue of Constantine placed in the apse?

4. What architectural features of the Basilica of Maxentius and Constantine influenced Early Christian architecture?

5. The Arch of Constantine functions as a lasting reminder of Constantine’s Battle of ___________________________ where he defeated his co-ruler ___________________________. For what strategic reason was the Arch of Constantine placed where it is located still today?

THEME: IMAGES of POWER
FOCUS: Basilica of Maxentius and Constantine, Arch of Constantine
ONLINE ASSIGNMENT:
ONLINE ASSIGNMENT:
http://smarthistory.khanacademy.org/arch-of-constantine.html
READING ASSIGNMENT: KLEINER, pp. 226-229
POWERPOINT: IMAGES of POWER: LATE ROMAN (Art during the Reign of Constantine)
6. To decorate this arch, Constantine used reliefs from pre-existing monuments. What were some probable reasons for incorporating such “spoliated” elements?

7. Why are the reliefs depicting Hadrian hunting and sacrificing to the gods probably incorporated into this monument?

8. Where was porphyry used in the monument and why?

9. Who do the figures with Phrygian caps represent and why were they incorporated into the monuments?

10. How does the style of the Constantinian reliefs on the arch differ from the earlier spoliated reliefs?

11. Some historians attribute these differences in style to a lack of skilled artisans during the late Roman period. What other reasons do some historians propose for these differences in style?

12. In one Constantinian relief, the emperor distributes “largess” (meaning “_________________________”) to grateful citizens who approach him from right and left. Constantine is a frontal and majestic presence, elevated on a ______________________ above the recipients of his munificence.
1. This fresco was created for a room inside the catacombs known as a ________________. Such rooms were used as mortuary chapels.

2. This fresco is similar in format to the painted vaults of some third-century apartment houses in Ostia. They both have a circular frame with a central medallion and semicircular frames around the circumference called ________________.

3. In the center medallion, Christ is depicted as the Good ________________. This depiction of Jesus was a common one during the Early Christian period.

4. Key episodes from the biblical story of Jonah are shown. Here sailors throw Jonah overboard so that a ________________ sent by the Lord would subside.

5. In this scene, Jonah emerges from the mouth of a sea-dragon after being in the monster's belly for ________________ the same amount of time that Christ was in the grave before being resurrected.

6. The figures with their arms raised in a gesture of prayer are known as ________________.

7. In the fourth century, Saint ________________ confirmed the validity of this typological approach to the Old Testament when he state that “the New Testament is hidden in the Old; the Old is clarified by the New.”

8. In the central Christian motif, the sheep on Christ's shoulders is not a sacrificial offering. Instead, it is one of the lost sheep Christ has retrieved symbolizing a ________________ who has strayed and been rescued.

9. Here Jonah is depicted resting under a gourd vine that the Lord later caused to shrivel up and die. In what way might this image relate to its funerary context?

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THEME: DEATH and the AFTERLIFE

FOCUS: Early Christian Catacombs

READING ASSIGNMENT: KLEINER pp. 237-241

POWERPOINT: DEATH and the AFTERLIFE: EARLY CHRISTIAN (Early Christian Catacombs)
1. Identify below the nave, the nave arcade, the side aisles, the apse, and the clerestory of Santa Sabina.

2. Why did early Christians borrow the design of Roman basilicas for their churches instead of that of Roman temples?

3. What were some reasons why major Constantinian churches were built outside the city walls of ancient Rome?
4. Define the following:

1) codex
2) folio
3) rotulus
4) vellum
5) parchment

Compare and contrast these two folios from medieval codices through an analysis of each of the following:

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1. The *Smithsonian* article reads, “The depressing effect was magnified by a tower of cast-iron scaffolding that cluttered the name, testament to a lagging, intermittent campaign to stabilize the beleaguered monument.” What is meant by the word “intermittent” in this sentence and why is the campaign “intermittent”?

2. Magnificent as it was, Hagia Sophia contained none of its splendid figurative mosaics at first. Justinian may have acceded to the wishes of his wife, Theodora, and others who opposed the veneration of human images—later to become known as the “__________________________.” By the ninth century, those who worshipped images, the “___________________________,” gained ascendancy, commissioning artists to make up for lost time.

3. For more than 900 years, Hagia Sophia was the most important building in the Eastern Christian world: the seat of the Orthodox _____________________, counterpart to Roman Catholicism’s pope, as well as the central church of the Byzantine emperors, whose _____________________ stood nearby.

4. What were some of the relics that Christian pilgrims came to venerate from across the Eastern Christian world?

5. The city of Constantinople was captured by the Ottoman Turks under the leadership of the sultan _____________________ in the year ___________________. The sultan declared that the Hagia Sophia was to be protected and was immediately converted into a ____________________.

6. In 1934, Turkey’s first president _____________________, secularized Hagia Sophia as part of his revolutionary campaign to westernize Turkey. In doing so, the Hagia Sophia was the first
7. How has the Hagia Sophia become the center of political and religious debate in present-day Turkey?

8. A mathematician and a physicist, ________________________________ and ________________________________ designed and built the Hagia Sophia for Justinian between 532 and 537. They began work immediately after fire destroyed an earlier church on the site during the _____________________ riot in January 532.

9. The lofty dome, which seems to ride on a halo of light, was made possible by the use of ________________________________ in the building’s construction. These transfer the weight from the great dome to the _____________________ beneath rather than to the walls.

10. Structurally, although Hagia Sophia may seem Roman in its great scale and majesty, the organization of its masses is not Roman. The very fact the “walls” in Hagia Sophia are concealed ________________ indicates the architects sought Roman monumentality as an effect and did not design the building according to Roman principles. Using ____________________ instead of concrete was a further departure from Roman practice and marks Byzantine architecture as a distinctive structural style.

11. Sung by clerical choirs, the Orthodox equivalent of the Latin Mass celebrated the sacrament of the Eucharist at the altar in the ____________________________, in spiritual reenactment of Jesus’ crucifixion. Processions of chanting priests, accompanying the patriarch, moved slowly to and from the ______________________ and the vast ___________________.

12. The nave of the Hagia Sophia was reserved for the _______________________, not the congregation. The laity, segregated by sex, had only partial views of the ceremony from the ______________________ and ___________________________.

13. The emperor was the only layperson privileged to enter the _________________________________. When the emperor participated with the patriarch in the liturgical drama, standing at the pulpit beneath the great dome, his rule was again sanctified and his person exalted. The church building was then the earthly image of the court of Heaven.
1. This mosaic is located on the ___________ end of the church within an apse.

2. This figure is that of the bishop _______________ who founded and sponsored the building of the church (which he holds in his hands).

3. Christ is shown holding the book of the ___________________ with the ________________ seals visible. In his right hand, he holds a crown which he offers to _________________.

4. Below Christ, seated on an _______________ representing hegemonic power, is a representation of the four _______________ of Paradise.

5. This mosaic is made of tiny pieces of glass of different colors. These fragments are known as _________________.

6. To emphasize his spiritual role, Justinian wears a nimbus, or _________________.

7. The figures stand before a field of gold that is characteristic of art created in the _______________ style.

8. The presence of Justinian here at San Vitale was perhaps to establish a sense of central control in response to the unorthodox (heretical) doctrines of the Goth Theodoric (who previously ruled in Ravenna).

9. Some scholars think Maximianus added the inscription labeling the figure and that the bishop represented was originally _________________.

10. What did Theodoric and other members of this heretical sect believe?

11. Justinian holds a ________________, a bowl that would have contained the bread for the Eucharist, linking his secular authority with religious power.

12. Justinian’s imperial guard is shown bearing a shield with the ___________________, known as the monogram of Christ.

13. To establish political authority, Justinian is showing wearing the color of imperial power, _________________.

14. Why is Justinian depicted flanked by both members of the church and members of his military?
Based on your reading, compare and contrast the apse mosaics of Sant’Apollinare at Classe and St. Catherine’s Monastery at the foot of Mt. Sinai addressing both formal and contextual issues.

<table>
<thead>
<tr>
<th>SIMILARITIES</th>
<th>DIFFERENCES</th>
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<tbody>
<tr>
<td><strong>Subject Matter (Iconography):</strong></td>
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<td><strong>Stylistic Treatment of the Subject:</strong></td>
<td><strong>Stylistic Treatment of the Subject:</strong></td>
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<td><strong>Meaning Communicated to an Intended Audience:</strong></td>
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1. One of thousands of important Byzantine images, books, and documents preserved at St. Catherine’s Monastery, Mount Sinai (Egypt) is the remarkable encaustic icon painting of the Virgin and Child between Saints Theodore and George (encaustic is a painting technique that uses ________________ as a medium to carry the color).

2. This icon depicts what Orthodox Christians call the Theotokos, which is also known as the ________________.

3. What effect does the spatial ambiguity in this scene have on the viewer’s experience?

4. Opposition to such icons became especially strong in the ________________ century, when the faithful often burned incense and knelt before the icons in prayer to seek protection or a cure for illness.

5. Although their purpose was only to evoke the presence of the holy figures addressed in prayer, in the minds of many, icons became identified with the personages represented. Icon veneration became confused with idol worship, and this led to edicts ordering the destruction of existing images. This was a period of what is known as ________________.

6. Based on who looks where, how does this icon suggest zones of holiness evoking a cosmos of the world, so that the viewer who stands before the scene can make this cosmos complete, from “our earth” to heaven?

7. The preservation of this early Byzantine icon at the Mt. Sinai monastery is fortuitous but ironic, for opposition to icon worship was especially prominent among the heretical ________________ of Syria and Egypt. There, in the seventh century, a series of calamities erupted, indirectly causing an imperial ban on images. Between 611 and 617 the ________________ captured the great cities of Antioch, Jerusalem, and Alexandria. Soon after, the Arabs, under the banner of the new ________________ religion, conquered not only Byzantium’s Eastern provinces but also Persia itself, replacing the Sasanians. The shock of these events may have persuaded the emperor ________________ (r. 717-741) that God was punishing Christians for their idolatrous worship of icons.
1. Identify the five main obligations (or “pillars of Islam”) that a Muslim must fulfill?
   1)  
   2)  
   3)  
   4)  
   5)  

2. What is the significance of the space that the Dome of the Rock contains?

3. In all likelihood, a neighboring Christian monument, Constantine’s ____________________________, inspired the Dome of the Rock’s designers. The Dome of the Rock was one of the first Islamic buildings ever constructed. It was built between 685 and 691/2 by ____________________________, probably the most important Umayyad caliph, as a religious focal point for his supporters, while he was fighting a civil war against Ibn Zubayr. When construction began on the Dome of the Rock, the caliph did not have control of the ____________________________, the holiest shrine in Islam, which is located in Mecca.

4. The mosaics in the Dome of the Rock contain no human figures or animals. While Islam does not prohibit the use of figurative art per se, it seems that in religious buildings, this proscription was upheld. Instead, we see vegetative scrolls and motifs, as well as vessels and winged crowns, which were worn by ____________________________ kings. Thus, the iconography of the Dome of the Rock also includes the other major pre-Islamic civilization of the region which the Arab armies had defeated.
5. The Dome of the Rock also contains an inscription, 240 meters long, that includes some of the earliest surviving examples of verses from the Qur'an—in an architectural context or otherwise. The ______________________ (in the name of God, the merciful and compassionate), the phrase that starts each verse of the Qu’ran, and the ________________________________, the Islamic confession of faith, which states that there is only one God and Muhammad is his prophet, are also included in the inscription.

6. Upon arriving in Mecca, pilgrims gather in the courtyard of the Masjid al-Haram around the Kaaba. They then circumambulate (________________________ in Arabic) or walk around the Kaaba, during which they hope to __________________ and __________________ the Black Stone (al-Hajar al-Aswad), embedded in the _____________________________ corner of the Kaaba.

7. Muhammad was driven out of Mecca in 620 C.E. to Yathrib, which is now known as _______________________. Upon his return to Mecca in 629/30 C.E., the shrine became the focal point for Muslim worship and pilgrimage. Muhammad reportedly cleansed the Kaaba of ________________________ upon his victorious return to Mecca, returning the shrine to the monotheism of Ibrahim.

8. Secular historians point to the history of stone worship in pre-Islamic Arabia and say that it is likely that the Stone is a _______________________________. Without permission to remove and examine the stone, however, this hypothesis cannot be tested.

9. What are some varied beliefs, not shared by all Muslims, regarding the Black Stone?

10. By the seventh century, the Kaaba was covered with kiswa, a _________________________ that is replaced annually during the hajj.

11. Under the Ottoman sultans, Süleyman I (ruled 1520-1566) and Selim II (ruled 1566-74), the complex was heavily renovated. In 1631, the Kaaba and the surrounding mosque were entirely rebuilt after __________________________ had demolished them in the previous year. This mosque, which is what exists today, is composed of a large open space with colonnades on four sides and with seven ________________________ (towers from which the faithful are called to worship), the largest number of any mosque in the world.
Identify the function of each of the following architectural features of the mosque at Córdoba and how each feature was designed, enlarged, or enhanced to impress visitors and allude to the patron’s prestige and power.

Mosque at Córdoba: HYPOSTYLE HALL

(1) Function:

(2) How feature was designed, enlarged, or enhanced

Mosque at Córdoba: MIHRAB

(1) Function:

(2) How feature was designed, enlarged, or enhanced

Mosque at Córdoba: MAQSURA

(1) Function:

(2) How feature was designed, enlarged, or enhanced
1. The Alhambra, an abbreviation of the Arabic: Qal‘at al-Hamra, or red fort, was built by the
___________________ Dynasty (1232-1492)—the last Muslims to rule in Spain.

2. The Alhambra’s nearly 26 acres include structures with three distinct purposes, a residence for
the ruler and close family, the citadel, known as the __________________—barracks for the
elite guard who were responsible for the safety of the complex, and an area called the
________________________ (or city), near the Puerta del Vino (Wine Gate), where court officials
lived and worked.

3. El Mexuar is an __________________ near the Torre de Comares at the northern edge of the
complex. It was built by ____________ (1314-1325) as a throne room, but became a reception and
meeting hall when the palaces were expanded in the 1330s. The room has complex geometric
tile __________________ (lower wall panels distinct from the area above) and carved stucco panels
that give it a formality suitable for receiving dignitaries.

4. Behind El Mexuar stands the formal and elaborate __________________ façade set back from a
courtyard and fountain. The façade is built on a raised three-stepped platform that might have served
as a kind of outdoor stage for the ruler. The carved stucco façade was once painted in brilliant colors,
though only traces remain.

5. The Palacio de los Leones (Palace of the Lions) stands next to the Comares Palace but should be
considered an independent building. ______________________________ (1362-1391) built the Palace of the
Lions’ most celebrated feature, a fountain with a complex hydraulic system consisting of a marble
basin on the backs of twelve carved stone _______________ situated at the intersection of two
____________________ that form a cross in the rectilinear courtyard.

6. In the dome of the Hall of the Abencerrajes, some 5,000 __________________ - tier after tier of
stalactite-like prismatic forms that seem aimed at denying the structure’s solidity – cover the ceiling.
They catch and reflect sunlight as well as form beautiful abstract patterns. The lofty vault in this hall
and others in the palace symbolize the dome of ________________.

7. The Nasrid rulers did not limit themselves to building within the wall of the Alhambra. One of the best
preserved Nasrid estates, just beyond the walls, is called __________________ (from the Arabic,
Jannat al-arifa). The word jannat means paradise and by association, garden, or a place of cultivation
which Generalife has in abundance.
**THEME: SACRED SPACES and RITUAL**

**FOCUS:** Great Mosque at Isfahan, Mosque of Selim II at Edirne, Ilkhanid Mihrab, Imam Mosque at Isfahan  

**ONLINE ASSIGNMENT:**  [http://smarthistory.khanacademy.org/mihrab.html](http://smarthistory.khanacademy.org/mihrab.html)  

**ONLINE ASSIGNMENT:**  [http://smarthistory.khanacademy.org/great-mosque-isfahan.html](http://smarthistory.khanacademy.org/great-mosque-isfahan.html)  

**ONLINE ASSIGNMENT:**  [http://smarthistory.khanacademy.org/common-types-of-mosque-architecture.html](http://smarthistory.khanacademy.org/common-types-of-mosque-architecture.html)  

**READING ASSIGNMENT:** KLEINER, pp. 297-300  

**POWERPOINT:** IMAGES of POWER: PERSIAN and OTTOMAN ISLAMIC ARCHITECTURE (Mosques in Turkey and Iran)

<table>
<thead>
<tr>
<th>This mihrab (or prayer niche) was used to point worshippers towards the direction of</th>
<th>This architectural form may have, in fact, been based on an archway in the courtyard of the prophet Muhammad’s home in the city of _______________.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Such niches were placed in what is called the _______________ wall of a mosque.</td>
<td>This particular mihrab originates from the city of _______________, known for its famous blue tiles found in its many mosques. This mihrab was found not in a public mosque but a madrasa, which is a _____________________.</td>
</tr>
<tr>
<td>The outer frame displays verses from the Koran in a supple, cursive style known as _______________. The verses from the Koran are displayed in what language?</td>
<td>The inner frame has a script that is more harder edged than the script used in the outer areas. This is known as the _______________ script. This inscription lists the ____________________ of Islam.</td>
</tr>
<tr>
<td>The rich decoration of the mihrab is an example of “horror vacui”, meaning “fear of _______________ spaces.” Since the mihrab would have been placed in a sacred context, the designer avoided the use of what type of imagery?</td>
<td>A third inscription found within the center of the mihrab is low so that it would be visible while one was _______________. This inscription reminds the viewer that the mosque is the “dwelling place of the ____________________.”</td>
</tr>
</tbody>
</table>
ADDITIONAL THEMATIC APPROACH: INNOVATION and EXPERIMENTATION

Identify innovative features in the structural complexes shown below and discuss reasons why possibly they were developed for sacred worship.

Friday Mosque at Isfahan, Iran, 11\textsuperscript{th} to 17\textsuperscript{th} centuries

INNOVATIVE FEATURE(S):

DEVELOPED FOR WHAT POSSIBLE REASONS:

Sinan the Great. Mosque of Selim II (Ottoman Empire), Edirne, Turkey, 1568-1575

INNOVATIVE FEATURE(S):

DEVELOPED FOR WHAT POSSIBLE REASONS:

Imam (Shah) Mosque at Isfahan (Safavid Dynasty), Iran, 1611-1638

INNOVATIVE FEATURE(S):

DEVELOPED FOR WHAT POSSIBLE REASONS:
Analyze how each of these objects (1) were designed and produced to satisfy the demands of patrons seeking quality luxury goods and (2) relate to the traditional rituals or customs within the culture they represent.

**Pyxis of al-Mughira, from Medina al-Zahra, Spain, 968, ivory**

(1)

(2)

**Folio from a Qur’an. Arab. Abbasid, c. 8th to 9th centuries C.E., ink, color, and gold on parchment**

(1)

(2)
Muhammad ibn al-Zayn. *The Ardabil Carpet*, from the funerary mosque of Shaykh Safi al-Din, Iran, c. 1540, wool and silk

Sultan-Muhammad, *Court of Gayumars*, folio 20 verso of the *Shahnama* of Shah Tahmasp, from Tabriz, Iran, c. 1525-1535, ink, watercolor, and gold on paper

Maqsud of Kashan. *The Ardabil Carpet*, from the funerary mosque of Shaykh Safi al-Din, Iran, c. 1540, wool and silk

Muhammad ibn al-Zayn. Basin (*Baptistère de St. Louis*), from Egypt, c. 1300, brass, inlaid with gold and silver
Cross and carpet page from the \textit{Lindisfarne Gospels} (Northumbria, England), c. 698-721, tempera on vellum

1. "Christianity was introduced into Britain during the Roman occupation. In the southern and western areas of the country, the early Christian church did not survive the collapse of Roman rule, but the Christian faith had been firmly established in Ireland, largely through the efforts of Saint Patrick (c. 373-463). The Irish Church was independent of Rome. In order to check its spread and to extend the influence of the Roman Church in England, Pope Gregory I (c. 540-604) established missions among the Anglo-Saxon tribes. The mission was led by Gregory's friend Augustine (c. 607), who became the first archbishop of Canterbury" (Wren 1: 189-190).

2. "The conversion of the Anglo-Saxons was chronicled by the Venerable Bede (c. 672-735). Except for a trip to York, Bede spent virtually his entire life in Northumbria in northern England. He entered the twin monasteries of Wearmouth and Jarrow at age seven and on one occasion visited Lindisfarne, the Holy Island. Bede's \textit{Ecclesiastical History of the English People} was written around 731 and was based on historical records from churches in England and on documents from the papal archives in Rome" (190). At Lindisfarne, "twice a day, on the retreat of the tide, a causeway is revealed that links the island with the shore, and missionaries and pilgrims for centuries have followed the tracks across the sand on their journey to and from the holy site. St. Aidan came with twelve disciples to Lindisfarne from Iona at the request of the Northumbrian prince Oswald when he returned from exile in Scotland and asked them to found a new monastery there. St. Aidan traveled the length and breadth of Northumbria, usually on foot, preaching and baptizing wherever he stopped, and by the time of his death in AD 651 the Christian faith was well established and other communities had been founded" (Davis 56).

3. "St. Cuthbert" was born around the time of the arrival of the missionaries from Iona and entered the monastery of Melrose in Lowland Scotland soon after the death of Aidan, whom he had seen in a vision. After a period of study, he was ordained as a priest and began a mission across Northumbria, preaching and administering the sacraments. He rapidly acquired a reputation for his holiness and miraculous powers. He was eventually sent to Lindisfarne to reform the community there, which had become slack in discipline. At Lindisfarne he found himself attracted more and more to a life of solitude, and he began withdrawing himself to a tiny inlet a few yards off the shore of the mainland which was accessible only at low tide" (58). "Later he built a hermitage for himself on Farne Island, from which he could see nothing but sky, and he lived there alone for a number of years. He was visited by monks and many people who had heard of his saintliness. King Eadfrith himself came in AD 684 to plead for him to return. Cuthbert agreed and accepted election as a bishop, and was consecrated the following Easter in York... When Cuthbert felt that his life was nearing its end, he returned to his hermitage on Farne Island, where he died on 20 March 687. His passing was signaled by a small group of his disciples waving torches. His body was taken back to Lindisfarne for burial.... After eleven years Cuthbert's successor, Eadbert, agreed for the grave to be opened on the anniversary of his death in AD 698. When the grave was reopened, it revealed a body miraculously undecayed. The body was placed in its casket and laid on the floor of the sanctuary and soon many miracles were recorded as pilgrims flocked to the shrine" (58). "Aldred tells us in the great manuscript of Lindisfarne that Eadfrith, who was later to be Bishop of Lindisfarne from 698 to 721, was the scribe and possibly the decorator also" (59).

4. "The production of this extraordinarily luxurious Gospel book has often been associated by scholars with the transportation of Cuthbert's relics to the main altar at Lindisfarne in 698, when his carved wooden coffin was also probably conceived. Anyone who looks at the book will realize that it is the product of many years of work, especially if, as is commonly believed, Eadfrith personally wrote and also 'painted' or 'illuminated' the book. The later colophon, whose reliability is not well established, only tells us that he wrote it, but examination of a number of literary sources from this period and region suggests that verbs for writing and painting could be used as synonyms" (Nees 157). "Examination of the book itself supports the hypothesis of a single artist. The same pigments are used throughout, and there are no obvious breaks between the writing itself and the extensive decoration, consisting of 15 full-page compositions, none of which is devoted to narrative imagery. For example, the Gospel of Matthew opens with three full-page decorations. The first is a portrait of the Evangelist, with his symbol, in a radically different style from but nonetheless manifestly in the tradition of the Gospels of St. Augustine. The portrait, on the back or \textit{verso} (left-hand page of the full opening) of a
parchment leaf, faces a blank on the recto (right-hand page) opposite. Upon turning the page to the next opening, the reader and viewer finds an elaborate pair of compositions quite unlike anything in the St. Augustine Gospels or any other book from late antiquity. On the left is an ornate cross set within a complex frame., the cross itself and the background between it and the frame entirely covered with interlacing animals forms ultimately derived from the tradition of Style II animal ornament used in prestige metalwork. Other pages in the book show abstract geometrical patterns closely related to even earlier chip-carved ornament that might also have been found on floor mosaics or textiles as well as in Roman metalwork (158). “Thanks to a later colophon (inscription), we know a great deal about the origin of the Lindisfarne Gospels... The Cross page is a creation of breathtaking complexity. Working with the precision of a jeweler, the miniaturist has poured into the geometric frame an animal interlace so dense and yet so full of movement that the fighting beasts on the Sutton Hoo purse cover seem simple by comparison. It is as if these biting and clawing monsters had been subdued by the power of the Cross” (Janson 254-255).

5. “In order to achieve this effect, our artist has had to work within a severe discipline by exactly following ‘rules of the game.’ These rules demand, for instance, that organic and geometric shapes must be kept separate. Within the animal compartments, every line must turn out to be part of an animal’s body. There are other rules concerning symmetry, mirror-image effects, and repetitions of shapes and colors. Only by working these out by intense observation can we enter into the spirit of this mazelike world” (255). The chi-rho monogram was later “enclosed within a circle, and eventually turned into the wheel-cross. The wheel symbolizes God, the motionless mover, the center that has no dimensions and cannot turn, yet all moves around it. The circle represents wholeness, the round contours of female energy, and the cross symbolizes the four directions of movement, or male energy, in the form of the seasons. The two superimposed express harmony and balance” (Davis 76). The Lindisfarne Gospels were the first to devote an entire page to the Cross (76). “The natural pattern of growth which we see time and again in nature is the spiral. To many different cultures past and present it is symbolic of eternal life, the whoils representing the continuous cycle of life, death and rebirth. Surrounded by water, the Celtic monks were constantly reminded of the flow and movement of the cosmos as they worked. In Neolithic times, passing a spiral barrier seems to have been necessary to step within the inner sanctuary of a stone burial chamber, such as the entrance stone blocking the entrance to the tomb at Newgrange” (85). “It is believed that our souls are a fragment of the divine and that, through a series of successive births, they can rid themselves of impurities until, achieving the goal of perfection, they can return to their divine source. The interlaced knotwork patterns, with their unbroken lines, symbolize this process of spiritual growth; following the lines occupies the conscious mind with a demanding repetitive task, as you would use a mantra or rosary beads. They are very few peoples who did not use some kind of interlaced pattern, derived from plaiting or weaving, in their decoration on stone, metal, or wood” (87).

6. “In the cross page from the Lindisfarne Gospels, the writing, fantastic monsters of the pagan world are combined with the Christian cross. Even today, the names of northern European gods, such as Tiu, Woden, Thor, and Frigg survive in the English day names Tuesday, Wednesday, Thursday, and Friday” (Wren 1: 190). “In some Insular manuscripts it is clear the northern artists copied imported Mediterranean books. This is evident at once when the author portrait of Saint Matthew from the Lindisfarne Gospels is compared with the contemporary full-page portrayal of the scribe Ezra from the Codex Amiatinus. Both were ‘copied’ from similar books Christian missionaries brought from Italy to England- but with markedly divergent results. The figure of Ezra and the architectural environment of the Codex Amiatinus are closely linked with the pictorial illusionism of late antiquity.... By contrast, the Hiberno-Saxon artist of the Lindisfarne Matthew apparently knew nothing of the illusionistic pictorial technique nor, for that matter, of the representation of the human figure. Although the illuminator carefully copied the pose, the Insular artist interpreted the form in terms of line exclusively, ‘abstracting’ the classical model’s unfamiliar tonal scheme into a patterned figure. The Lindisfarne Matthew resembles the pictures of kings, queens, and jacks in a modern deck of playing cards. The soft folds of drapery in the Codex Amiatinus Ezra became, in the Hiberno-Saxon manuscript, a series of sharp, regularly spaced, curving lines. The artist used no modeling. No variations occur in light and shade. The Lindisfarne painter converted the strange Mediterranean forms into a familiar linear idiom. The illuminator studied a tonal picture and made of it a linear pattern” (Kleiner, Mamiya, and Tansey 435-436).

7. “In the cross page from the Lindisfarne Gospels, the writing, fantastic monsters of the pagan world are combined with the Christian cross. Even today, the names of northern European gods, such as Tiu, Woden, Thor, and Frigg survive in the English day names Tuesday, Wednesday, Thursday, and Friday” (Wren 1: 190). “In some Insular manuscripts it is clear the northern artists copied imported Mediterranean books. This is evident at once when the author portrait of Saint Matthew from the Lindisfarne Gospels is compared with the contemporary full-page portrayal of the scribe Ezra from the Codex Amiatinus. Both were ‘copied’ from similar books Christian missionaries brought from Italy to England- but with markedly divergent results. The figure of Ezra and the architectural environment of the Codex Amiatinus are closely linked with the pictorial illusionism of late antiquity.... By contrast, the Hiberno-Saxon artist of the Lindisfarne Matthew apparently knew nothing of the illusionistic pictorial technique nor, for that matter, of the representation of the human figure. Although the illuminator carefully copied the pose, the Insular artist interpreted the form in terms of line exclusively, ‘abstracting’ the classical model’s unfamiliar tonal scheme into a patterned figure. The Lindisfarne Matthew resembles the pictures of kings, queens, and jacks in a modern deck of playing cards. The soft folds of drapery in the Codex Amiatinus Ezra became, in the Hiberno-Saxon manuscript, a series of sharp, regularly spaced, curving lines. The artist
used no modeling. No variations occur in light and shade. The Lindisfarne painter converted the strange Mediterranean forms into a familiar linear idiom. The illuminator studied a tonal picture and made of it a linear pattern” (Kleiner, Mamiya, and Tansey 435-436).

The Celtic Monasteries

1. “Through literature on the lives of the saints we have ample evidence of the character of the monasteries. They were usually set within a circular fort-like enclosure called a cashel, bounded by a stone or earthen bank with a ditch outside. The church or oratory, a rectangular structure of oaken planks or of wattle and daub, was the most important building within the enclosure. It was often small because solitary prayer, rather than frequent services for all the monks together, was held to be correct. To make up for their small size, there were many of them— at least seven in St. Kevin’s monastery at Glendalough, for example. On top of several of the tenth-century high crosses can be seen replicas of those small wooden churches and oratories” (Davis 16). “The monks lived one, maybe two, to a cellae, which was a small, wickerwork hut dispersed about the enclosure. The other buildings of importance were the tech noiged, a guest house, the refectory, praind tech, and if the monastery was important, there was also a school where Latin and Greek were studied” (16). “Reading of some of the books on the lives of the saints suggests that the communities very much carried on the arrangements that had previously existed in Celtic societies, especially education by the Druids, which was taken over by the monks” (17).

2. “The life of the monastery was devoted to prayer, penance and learning, but the provision of food for the community was also necessary, as were building skills and the ability to make vessels for the altar, boats and other conveyances, and much more. In time, the monastic workshops became the chief centers of craftsmanship in the country. Food was sparse and not designed to be attractive. The staple diet was bread, beans and occasional vegetables, supplemented by fish, fruit and dairy food, but rarely meat. Monastery rules decreed that monks were to have only enough to keep them alive, but not so much as to burden their stomachs and take their minds off their religious duties” (17). “In the early days of the monasteries, buildings were made of wood- a tradition from Ireland. Later buildings were made of local stone. Life was extremely hard for monks, all of whom followed the rules laid down by St. Benedict for monastic orders. The day began at 2 a.m., when communal prayers known as matins were said. The monks spent most of their day in prayer, no matter what other tasks they had to undertake. They grew their own food and this had to be tended. There would be corn to be threshed and winnowed, bread to be baked in the kitchens and bakehouses, livestock to be fed and fish to be caught. They attended the beer and mead that was brewed especially for the monastery; these were the usual drinks of the monks, though there was also water. Herbs were of special importance, for their culinary and medicinal use. Simple but wholesome food was served in the refectory, where everyone ate. Their day finished with the prayers known as the compline in the late afternoon or early evening” (18).

3. "Within the monastery there was a complex of buildings, the main one being the church. From this there would be what is known as the 'night stairs,' leading from the dormitories to the church, giving easy access at night for prayers. No heating was allowed in the buildings apart from the fire which was also lit in the warming house, where the monks could gather and talk, as the rule of silence everywhere else in the monastery. The warm room was next to the refectory on one side and the chapter house on the other, where the monks would carry on the official business of the monastery. The name chapter house comes from the fact that meetings began with the reading of a chapter from the monks’ particular monastic rule. Above the chapter house were the abbot’s or prior’s quarters. They had separate lodgings from the other monks, with a room for entertaining important guests. The cloisters were where the monks could take daily walks for contemplation or sit and read. Commonly built to the north of the cloisters were the scriptorium and the library” (20).

4. The scriptorium is “where the learned monks would work creating the illuminated manuscripts. A monk known as the armarius was responsible for issuing the writing materials and equipment to the scribes. This was a cold workplace and the monks would sit for as long as six hours with no artificial light, working in silence at a slanted desk. Around a monk’s waist would be the diptych, an open, two-sided wax book or tablet used to make notes. He could open this and write with a stylus of metal or bone into the wax. The monastery needed a wide range of books for their library: some were books of religious study and moral instruction; others were the lives of saints and documents such as deeds and letters, biblical texts, psalters and missals. Some scribes were better educated than others and mistakes were often made in the spelling or the translation of the Latin; some corrections were made but, as in the Book of Kells, they remain to this day” (21).

St. Benedict

1. “It was St. Benedict of Nursia (480-543) who was most successful in adapting monasticism to the needs of the Western Church. He was born into a well-to-do Roman family, but like many other men of his time he had fled in disgust from a world that seemed hopelessly corrupt. At first he lived as a hermit in the hills near Rome. As his reputation for holiness attracted others to him, he found himself forced to organize a regular monastic community. He built a monastery on the commanding height of Monte Cassino,
near the main route from Naples to Rome, and established a ruled that gradually became the basic constitution for all western monks” (Strayer and Gatzke 150).

2. “The great strength of the Benedictine Rule lay in its combination of firmness and reasonableness. The abbot’s authority was absolute. Monks were not to leave their monastery without permission. They were to keep themselves occupied all day. Their first and most important duty was to do the ‘work of God’ – that is, to take part in religious services that filled many hours of the day. But they were also to perform any manual labor that was necessary for the welfare of the house, including such activities as copying manuscripts. The primary purpose of the Rule, however, was not to make the monastery an intellectual center but to keep the monks from extremes of idleness or asceticism. Most monks were neither writers nor scholars, and most monasteries never distinguished themselves by their literary productions. They did, however, distinguish themselves as centers of prayer and worship, as dramatic examples of the Christian way of life. Most monasteries also performed certain social services, such as extending hospitality to travelers or giving food to the poor, and a few operated important schools” (150-151). “The Benedictines emphasized papal authority and a well-organized Church; they opposed local autonomy and lack of discipline. Finally, in many parts of Europe the Benedictines introduced valuable new techniques, such as building in stone and organizing agriculture around the large estate” (151).

Works Cited


Answer the following questions by citing at least three statements taken from the prepared document.

FEATURES of TRADITION: How specifically does the *Book of Lindisfarne* reflect traditional methods and/or customs in the production of illuminated manuscripts? You may refer to materials, processes (or techniques), and imagery.

(1)

(2)

(3)
ARTISTIC INFLUENCE: Citing specific visual evidence, how does the Book of Lindisfarne specifically reflect a fusion between the art of the Christian Mediterranean world and the art of a pre-Christian Celtic culture?

(1)

(2)

(3)

ARTISTIC INTENT: Why were illuminated manuscripts like the Book of Lindisfarne made and what do they reveal about the monastic culture that created them?

(1)

(2)

(3)

COMPARE and CONTRAST: Select another illuminated manuscript from your textbook. Analyze how the formal qualities of your selected manuscript and the Book of Lindisfarne are either similar or different.

(1)

(2)

(3)
Identify innovative features in the following structures. Discuss the advantages these innovations allowed for the builders. At least one of your innovative features must be found within the interior of the structure.

**St. Sernin, Toulouse, France, c. 1070-1120**

**INNOVATIVE FEATURES:**

**ADVANTAGES of INNOVATIVE FEATURES:**

**Speyer Cathedral, Speyer, Germany, begun 1030**

**INNOVATIVE FEATURES:**

**ADVANTAGES of INNOVATIVE FEATURES:**
Sant’Ambrogio, Milan, Italy, late 11th to early 12th century

INNOVATIVE FEATURES:

ADVANTAGES of INNOVATIVE FEATURES:

Saint-Étienne, Caen, France, begun 1067

INNOVATIVE FEATURES:

ADVANTAGES of INNOVATIVE FEATURES:

Durham Cathedral, Durham, England, begun c. 1093

INNOVATIVE FEATURES:

ADVANTAGES of INNOVATIVE FEATURES:
THEME: IMAGES OF POWER
FOCUS: St. Pierre at Moissac, St. Lazare at Autun, La Madeleine at Vezelay. Ste. Foy at Conques, Reliquary statue of Ste. Foy
ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/moissac.html
ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/central-narthex-tympanum-vezelay.html
READING ASSIGNMENT: KLEINER, pp. 333, 336, 341-346
POWERPOINT: IMAGES OF POWER: ROMANESQUE (Pilgrimage Churches in France)

1. The church of Ste. Pierre was on one of the pilgrimage roads through France that led to _________________. Pilgrims who came to Moissac were confronted with the subject of the Last Judgment, when Christ sits as judge over those who will be divided into the Saved and the Damned. This scene is located in the part of the portal known as the ________________.

2. The enthroned figure of Christ is much larger than the other figures in the portal. His right hand is raised in a gesture of ________________________.

3. Surrounding Christ are the four Evangelical Beasts, the winged man representing ________________, the lion representing ________________, the ox representing ________________, and the eagle representing _________________.

4. Although all of the figures appear to occupy the same plane, the wavy lines create a series of levels while at the same time, remind the viewer of the Biblical verse that reads “And before the throne there was a __________________ like unto a crystal.”

5. Below Christ are twenty-four elders with musical instruments and crowns of gold, as described in the Biblical book of ________________.

6. The portal is divided in half vertically by a post called the _________________. On the front, the viewer is faced with three pairs of intertwined ________________, who are there to symbolically guard the entry into the church.

7. The central pillar and the side jambs have scalloped contours, a borrowing from ________________ architecture. They echo the zigzag and dovetail lines of the figures' draperies above as well as their animated poses.

8. Also located on the sides of the central post are an Old Testament prophet and a New Testament saint (not seen in this view). Why was such a pairing commonly depicted during the Romanesque period?
1. The relics that pilgrims came through this door at Autun to visit were _____________________. What was the advantage of venerating these relics for the pilgrim?

2. The central figure of Christ is frontal and symmetrical, sitting on a throne that is the city of ___________________. He is set within an almond-shaped _____________ that represents his divinity.

3. On Christ’s right side we see the ______________ souls. On his left side we see the souls that are _______________. According the tradition, souls being judged are depicted in the nude.

4. The souls of the dead here line up after being raised from the grave. They are located in the part of the portal below the tympanum called the _____________.

5. Here a demon is trying to _______________ the scales as a soul is being weighed.

6. In what ways are the poses of the figures awaiting judgment visually expressive in ways meant to evoke terror in the viewer?

7. Two figures each with a purse and identified with a scallop shell are _____________ and would therefore expect to be judged favorably.

8. Recent scholarship has proposed that the name Gislebertus seen in the inscription is not the artist but rather the work’s patron, a _____________ who was credited with providing the church with the relics it is known for.

9. This tympanum at Vezelay is located in the narthex, or _______________, of the basilica. The church held relics of _________________. Historically, this is an important church because this is where the Second and Third ______________ began.

10. Light rays emanating from Christ’s hands instill the ______________ in the apostles, whose mission is to convert the world’s heathens.

11. What types of activities are depicted in these compartments by the apostles who are fulfilling their assigned mission?

12. Christ’s power is expressed by the way he breaks out of the almond-shaped mandorla. His divine energy is emphasized by the repeating _______________ seen in his stylized drapery.

13. Depicted in the lintel are the world’s _______________ who must be converted to Christianity. Some are characterized by large ears, a dog’s head, and a pig’s snout. Others are so small they need a ladder to mount their horse.

14. Known for his impassioned eloquence, the Cistercian reformer _______________ spoke here in support of the Second Crusade in 1147. His passionate spirit is reflected here by the dynamic poses and zig-zag rhythms.
1. This tympanum contains three levels, separated with banners holding engraved inscriptions. To fill these levels, the sculptor divided them into a suite of ____________, corresponding to each limestone slab, making a total close to twenty.

2. Christ’s garments, tunic and coat, are high-cut to reveal his ____________ caused by a spear. With his left hand, he points out ____________ to the cursed. With his right hand, he indicates the first ____________ as if to record his dissent for not being on the good side.

3. Here a devil is depicted biting off the crown of a ____________ represented nude, as if to mock him. The nude figure points his finger towards the group of the elected and towards the Frankish ruler ____________.

4. Despite the fact that this tympanum is located within a church portal, members of the clergy are depicted in Hell. An abbot falls to the ground holding his ____________. A hunched-back and bellied devil is capturing three monks in a ____________.

5. This scene depicts a seated condemned soul being ____________ alive while a she-devil devours his skin with great delight.

6. In and around this triangular compartment are personifications of the seven deadly sins. Identify a few of these and describe how they are depicted.

7. The faithful are shown led by the Virgin Mary and ____________, holding the keys of Paradise.

8. Under Christ’s figure, the weighing of the souls takes place, with the archangel ____________ being confronted by a mocking devil, with defying looks, each one kneeling by the scales.

9. The sculptor knew how to strongly contrast the celestial peace with the violent chaos and confusion of Hell. Set on the center of the right lintel, mimicking ____________’s position, Satan presides over the extraordinary torturing, with his feet resting on the belly of a ____________ lying in the flames.

10. On the left, in a triangle-shaped frame, small archways show the Conques church with the ____________ hanging from its beams, like a thanksgiving as was custom and as a reminder of Saint ____________’s protection. On the right, she is leaning towards the divine hand and interceding in favor of the deceased.
1. Located in Conques, the Church of Saint-Foy (Saint Faith) is an important pilgrimage church on the route to ___________________________ in Northern Spain. It is also an abbey meant the church was part of a ______________________ where monks lived, prayed and worked.

2. As a Romanesque church, it has a _________________-vaulted nave lined with arches on the interior. The main feature of these churches was the cruciform plan. Not only did this plan take the symbolic form of the cross but it also helped control the crowds of pilgrims. In most cases, pilgrims could enter the_________________________ portal and then circulate around the church towards the ________________________ at the eastern end. This area usually contained smaller chapels, known as _______________chapels, where pilgrims could visit saint’s shrines, especially the sanctuary of Saint Foy. They could ten circulate around the ambulatory and out the transept, or crossing. This designed helped to regulate the flow of traffic throughout the church.

3. Pilgrims arriving in Conques had one thing on their mind: the reliquary of Saint Foy. This reliquary, or container holding the remains of a saint or holy person, was one of the most famous in all of Europe. It held the remains of Saint Foy, a young Christian convert living in Roman-occupied France during the ___________________ century. At the age of 12, she was condemned to die for her refusal to ______________________________. She was therefore revered as a martyr, someone who dies for their faith.

4. While the date of the reliquary is unknown, Bernard of Angers first spoke it about in 1010. At first, Bernard was frightened that the statue was too beautiful stating, "Brother, what do you think of this idol? Would Jupiter or Mars consider himself unworthy of such a statue?" He was concerned about ________________—that pilgrims would begin to worship the jewel-encrusted reliquary rather than what that reliquary contained and represented, the holy figure of Saint Foy.

5. Over time, travelers paid homage to Saint Foy by donating ___________________________ to the reliquary so that her dress became ornamented with various colors. Her face, which stares boldly at the viewer, is thought to have originally been the head of a Roman statue of a child. The reuse of older materials in new forms of art is known as _________________. Even today, a great celebration is held for Saint Foy every October, continuing a medieval tradition.
1. The so-called Bayeux Tapestry is not a woven tapestry. It is actually an _______________ probably made by English women famed for their needlework.

2. The beginning of the tapestry depicts ____________________________________ as “Rex”, meaning “__________________.” In contrast, both Harold and William, who are later shown vying for the throne, are never shown similarly in _______________ proportion. At the time, this figure is approximately 60 years old and without an heir.

3. After the Earl of Wessex, Harold Godwinson, travels (for no clearly known reason) to Normandy, he is taken prisoner by a French count. When William of Normandy pays his ransom, Harold, in return, is shown swearing an oath of allegiance to William on _______________.

4. How might this scene support the view that the Bayeux Tapestry functioned as an “apologia” for the Norman Conquest?

5. After Edward the Confessor’s death, Harold is crowned king. The presence of Archbishop Stigand next to the newly crowned king alerts the viewer to Harold’s illegitimate claims since the archbishop had been _______________ by the papacy.

6. After the coronation, a _______________ appears in the sky and is seen as an ill-fated omen.

The ghost-like ships below the image of Harold hint at a ______________________________.
7. Art historians have often likened the Bayeux Tapestry to the scroll-like frieze of the Column of ______________. In addition to scenes of battle, both works highlight the ______________ for war. Here are scenes depicting the felling and splitting of trees for ship construction.

8. This scene depicts William half-brother, ______________ blessing a feast. Most historians believe that he commissioned the Bayeux Tapestry possibly to hang in the nave of ______________.

As the battle begins, ______________ is depicted as supporting his half-brother’s campaign by waving a baton in order to rally the troops.

9. The Norman skill highlighted here in shipbuilding reminds us that the Normans were descendants of the ______________.

The identity of Harold in the vignette depicting his death is disputed. It was common medieval iconography that a ______________ was to die with a weapon through the eye. Therefore, the tapestry might be said to emphasize William’s rightful claim to the throne by depicting Harold as an oath breaker.

In engravings of the Bayeux Tapestry done in 1729 by Bernard de Montfaucon, however, the ______________ is absent and is therefore thought to be a later addition following a period of repair.

Contextual variables can lead to multiple interpretations of works of art. Identify at least three such interpretations of this work. What supporting evidence has been provided to support each of these interpretations?

(1) Interpretation:
   Supporting Evidence:

(2) Interpretation:
   Supporting Evidence:

(3) Interpretation:
   Supporting Evidence:
THEME: INNOVATION and EXPERIMENTATION
FOCUS: Abbey of St. Denis, Chartres Cathedral
READING ASSIGNMENT: KLEINER, pp. 365-370, 374-377
POWERPOINT: INNOVATION and EXPERIMENTATION: FRENCH GOTHIC (Chartres Cathedral)

DATE DUE: ___________

INFLUENCE (TRADITION and/or CHANGE):

1. Most art historians concur that the Gothic style emerged between 1140 and 1141 at the Abbey Church of St. Denis under the guidance of Abbot ______________________. What features at St. Denis influenced the builders of Chartres? (List at least three.) How were these features expanded on at Chartres and to what effect?

   (1) Feature:  
   Expanded on how?  
   To what effect?

   (2) Feature:  
   Expanded on how?  
   To what effect?

   (3) Feature:  
   Expanded on how?  
   To what effect?

2. The principal relic Chartres Cathedral was known for was the ______________________ of the Virgin Mary. The so-called Royal Portal (west façade) and the relic both survived a fire of 1194.

   Discuss how the imagery on the portal was intended to communicate meaning to the 12th century pilgrim. Address each of the following:

   (1) Jamb figures

   (2) Central tympanum

   (3) Right tympanum

   (4) Archivolts

3. How does the style of the Royal Portal reflect a transition between the Romanesque and the Gothic?
5. Define the following:

1. flying buttress
2. triforium
3. pinnacle
4. lancet
5. nave arcade
6. transverse rib
7. clerestory
8. diagonal rib
9. glazier
10. cames
11. plate tracery
12. bar tracery

4. Identify at least three ways in which this plan of Chartres differs from a plan of a Romanesque structure. What were the advantages of each of these innovations?

(1) Difference:
Advantage:
(2) Difference:
Advantage:
(3) Difference:
Advantage:
THEME: IMAGES OF POWER
FOCUS: Reims Cathedral, Ste. Chapelle
ONLINE ASSIGNMENT: http://architecture.relig.free.fr/chapelle_en.htm
READING ASSIGNMENT: KLEINER pp. 379-381
POWERPOINT: IMAGES OF POWER: HIGH FRENCH GOTHIC (Reims Cathedral and Ste. Chapelle)

1. The ____________________ of statues at Reims is above the great rose window. In the center is a depiction of Clovis standing in a baptismal font. As the first Frankish king to adopt Christianity, he (along with the other kings depicted) is a reminder that Reims was a ____________ site for the kings of France.

2. What are a few of the numerous symbolic meanings or associations that have been linked to the rose window?

3. To further emphasize the cathedral’s association with royalty, Mary is seen within the central ______________ being crowned as Queen of Heaven.

4. Here at Reims, ____________________ replaces the stone relief sculpture of earlier facades in the tympana within the west portals.

5. The sculpture at Reims reveals diverse styles, indicating the sculptors may have come from where?

6. This chapel, known as Ste. Chapelle and located in Paris, was commissioned by the French king ______________ and built to house his ______________ brought back from the Holy Land.

7. The vaults of the Lower Chapel are decorated with fleur de lys (a stylized lily symbolic of French royal power), whereas the vault of the upper chapel is covered by ______________: it’s an example of the recurrent alternation between royal and divine symbols.

8. The central window in the choir is dedicated to the subject of the ______________. Its position, aligned with the entrance, enhances it.

9. This chapel exemplifies the so-called ______________ style of the High Gothic age, which dominated the second half of the 13th century. Its buoyant qualities and extreme slenderness of form are qualities associated with this style.

10. How does the imagery in the windows promote the idea that the French king is a worthy heir to the Kings of Israel?
These luxurious objects were created to function in what way? How were they created visually in order to satisfy the aims of their patron and/or to fulfill their intended function?

**Virgin of Paris, Notre-Dame, Paris, France, early 14th century**

FUNCTION:

VISUAL CHARACTERISTICS that satisfy the aims of a patron and/or fulfill its intended function:

**Moralilzations from the Apocalypse, from a Moralized Bible made in Paris, 1226-1234, ink, tempera, and gold leaf on vellum**

FUNCTION:

VISUAL CHARACTERISTICS that satisfy the aims of a patron and/or fulfill its intended function:

**Castle of Love, lid of a box, from Parios, France, c. 1330-1350, ivory and iron**

FUNCTION:

VISUAL CHARACTERISTICS that satisfy the aims of a patron and/or fulfill its intended function:
1. In 1226 a French king died, leaving his queen to rule his kingdom until their son came of age. The 38-year-old widow, ________________________, had her work cut out for her. Rebelling barons were eager to win back lands that her husband’s father had seized from them. They rallied troops against her, defamed her character, and even accused her of adultery and murder.

2. These stylized and colorful buildings suggest a sophisticated, urban setting—perhaps Paris, the capital city of the kingdom of the ______________________, one of the oldest royal families in France, and home to a renowned school of theology.

3. In his left hand, between his forefinger and thumb, the young king holds a small golden ball or disc. During the mass that followed coronations, French kings and queens would traditionally give the presiding bishop of Reims 13 ____________________________.

4. A slender green column divides the queen’s space from that of her son, ___________________________, to whom she deliberately gestures across the page, raising her left hand in his direction. Her pose and animated facial expression suggest that she is dedicating this manuscript, with its lessons and morals, to the young king.

5. A manuscript this lavish, however, would have taken eight to ten years to complete—perfect timing, because in the year ______________________, the 21-year-old king was ready to assume the rule of his kingdom from his mother.

6. This tonsured ___________________________(churchman with a partly shaved head wears a sleeveless cloak appropriate for divine services—this is an educated man—and emphasizes his role as a scholar. He tilts his head forward and points his right forefinger at the artist across from him, as though giving him ________________________.

7. The queen and her son echo a gesture and pose that would have been familiar to many Christians: the ________________________ and _______________________ enthroned side-by-side as celestial rulers of heaven, found in the numerous Coronations of the Virgin carved in ivory, wood, and stone.

8. As the artist on the right holds a ___________________________ in his left hand and ___________________________ in his right, he looks down at his work: four vertically-stacked circles in a left column, with part of a fifth visible on the right. We know, from the 4887 medallions that precede this illumination, what’s next on this artist’s agenda: he will apply a thin sheet of ___________________________ onto the background, and then paint the medallion’s biblical and explanatory scenes in brilliant hues of lapis lazuli, green, red, yellow, grey, orange and sepia.

9. Moralized bibles, made expressly for the French royal house, include lavishly illustrated abbreviated passages from the ____________ and ____________ Testaments. Explanatory texts that allude to historical events and tales accompany these literary and visual readings, which—woven together—convey a __________________________.
1. A haggadah is a collection of Jewish prayers and readings written to accompany the Passover ____________________, a ritual meal eaten on the eve of the Passover festival. The ritual meal was formalized during the 2nd century, after the example of the Greek ____________________________, in which philosophical debate was fortified by food and wine.

2. The literal meaning of the Hebrew word “haggadah” is a “________________________” or “________________________.” It refers to a command in the biblical book of Exodus requiring Jews to “tell your son on that day: it is because of that which the Lord did for me when I came forth out of Egypt.”

3. These scenes depict the __________________ for Passover. The Passover commemorates a covenant that the Israelite patriarch __________________ made with God. The Jews would keep God’s laws and in return they would be protected as God’s chosen people.

4. Perhaps because it was mainly intended for use at ____________, and its purpose was educational, Jewish scribes and artists felt completely free to illustrate the Haggadah. Indeed it was traditionally the most lavishly decorated of all Jewish sacred writings, giving well-to-do Jews of the Middle Ages a chance to demonstrate their wealth and good taste as well as their piety.

5. Two artists from the Barcelona region illuminated this manuscript. The graceful poses and exaggerated features demonstrate a strong influence from the ______________ style of northern French painting. The architectural forms reveal a strong influence of Italian art. Jews acted as __________________________, ________________ and ________________ to the counts of Barcelona, who provided economic and social protection. They grew attuned to the tastes of the court and began commissioning manuscripts decorated in Christian style.

6. The Jews who created such books migrated across north Africa to Spain. For many centuries, these Sephardic Jews lived peacefully under both Christian and Islamic rulers. The Jewish community in Barcelona had been established since ______________ times and was one of the most affluent in Spain by the time the Golden Haggadah was produced.

7. These scenes depict the Israelites being liberated from the _______________________ . Here we can see their enemies drowning in the ______________ Sea.

8. The name “Golden Haggadah” was derived from the extensive use of ____________________ in the backgrounds of the manuscript.
Identify the subject of each of the following scenes taken from Giotto’s Arena (Scrovegni) Chapel. Then, analyze how each scene reveals Giotto’s innovative use of technique, treatment of the human form, and/or pictorial space.

**Subject:**

**Innovative Features:**

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**Subject:**

**Innovative Features:**

---

**Subject:**

**Innovative Features:**
In the scenes shown above, what elements of Giotto’s frescoes are traditional (as opposed to innovative)? Refer to at least four.

(1)

(2)

(3)

(4)
ADDITIONAL THEMATIC APPROACH: DEATH and the AFTERLIFE

These three images trace the depiction of the death of Christ from the Gothic period to the Early Italian Renaissance. Discuss how each work portrays the death of Christ (in contrast to the others) and why. In your response, discuss how each work communicates religious beliefs regarding death for an intended audience.

Röttgen Pietà, from the Rhineland, Germany, c. 1300-1325, painted wood

(1) HOW death is portrayed in the Gothic period:

(2) WHY death of Christ is portrayed in this way:

(3) WHAT the work communicates regarding death to an intended audience:

Giotto. “Lamentation” scene from the Arena Chapel, Padua, c. 1305, fresco

(1) HOW death is portrayed during the Proto-Renaissance in Italy:

(2) WHY death of Christ is portrayed in this way:

(3) WHAT the work communicates regarding death to an intended audience:

Masaccio. Holy Trinity. Santa Maria Novella, Florence, Italy, c. 1424-1427

(1) HOW death is portrayed during the Early Renaissance in Italy:

(2) WHY death of Christ is portrayed in this way:

(3) WHAT the work communicates regarding death to an intended audience: