

**AHIS 120g Foundations of Western Art (4 units)
Fall 2014**

**Professor Carolyn Malone
SGM 123; Tues/Thurs 12:30-1:50**

GENERAL COURSE SYLLABUS*



Raphael, The School of Athens, fresco in the Stanza della Segnatura, Vatican, Rome. c. 1510-1511

**AHIS 120g fulfills General Education Category I. Cultures and Civilizations I
(Classical Civilizations and Their Legacies).**

This introductory course in Art History concentrates on the interaction of art and other aspects of Western culture from pre-history to the sixteenth century, with emphasis on classical and biblical traditions. Art, as a primary document, reveals the beginning of civilization in the Near East, Egypt, and Greece and the cultural values of these societies. Greek and Roman traditions will be emphasized as the basis for Western Culture. The classical tradition of Greece and Rome was reinterpreted during the Middle Ages to accord with biblical values; both were transformed during the Renaissance and continue to affect our culture. In order to facilitate discussion of these traditions the course is divided into three successive periods: Antiquity, the Middle Ages, and the Late Middle Ages/Renaissance. The focus in each of these periods will be the cultural, social, and political significance of the work as a primary document about a specific historical moment.

*It may be necessary to make some adjustments to the syllabus during the semester.

I. Times of Meetings

A. Two Weekly Lectures

Tuesdays and Thursdays, 12:30-1:50

Seeley G. Mudd Building, 3620 McClintock Ave. Room 123

B. One Weekly Section Meeting (mandatory):

Friday Sections: (50mins)

Make sure you have signed up for one weekly discussion section. You must attend the section for which you have registered, because that T.A. grades all your work and keeps a record of your

attendance. If you wish to change a section, you must make the change through the registration office and notify the T.A.'s.

Office Hours: with Professor (cmalone@usc.edu) by appointment and Tues & Thurs 2:30-3:30 VKC 373B.

T.A.'s will specify their office hours and location.

II. Texts

1. Marilyn Stokstad, *Art History* (customized for course), (Prentice Hall, 2014) for sale in the bookstore, Student Union, USC.
2. Readings and Images on <https://blackboard.usc.edu>

III. Course Requirements

A. Percentages making up the final grade of course

1. Three exams: 60%

First Midterm = 20%	September 30 (Tues. in class)
Second Midterm = 20%	November 4 (Tues. in class)
Final Exam = 20%	December 16, Tues. 11:00 AM-1:00 PM
 2. Section Meeting: 10%

Attendance = 5%	
Participation = 5%	
 3. Two papers: 30%

First Paper = 15%	September 26 in section
Second Paper = 15%	October 31 in section
- Total 100%

B. Exams

1. **The three exams will consist of in class essays in which you will be required to compare the cultural differences of two works of art or architecture. You will also need to identify the period and significance of the work. It is important to refer to relevant readings.**
2. Exams will cover material covered in lectures, section meetings, and readings.
3. No exam will cover material previously examined.

C. Make-up Exams: Will be given only in the event of a severe illness.

D. Papers:

1. Required to write 2 papers, each of 6 double-spaced, typed pages in length. The Paper assignments are included at the end of this syllabus.

E. Lateness: Without a legitimate excuse, there will be a deduction of 1/3 of a grade for every day the paper is late (e.g. B+ to B to B-).

F. Reading Assignments:

1. There are required readings covering material related to or discussed in lectures and section meetings as noted each week in the general syllabus. Be sure to do your reading assignments before your discussion sections.

IV. General Information

A. Lectures and Section Meetings:

1. Section meetings will review and amplify material covered in lectures. Both sections and lectures often will present views different from those in your readings.
2. There sometimes will be discrepancies in the spelling of proper names or places (as a result of transliteration from the original languages), as well as differences in dating (due to a difference in scholarly opinions); for the purposes of this course, follow the information in this Syllabus.

B. Taking Lecture Notes:

1. Before each lecture meeting, quickly look over your syllabus for that day to familiarize yourself with the names, titles, and dates to be discussed so you can focus on the content.
2. Ask yourself what is important about the object or monument you are being shown.
3. How does the work relate to the society which produced it?
4. In what ways is it like or unlike other works of art produced by that society? (For example, what are its distinguishing characteristics?)
5. Is there any apparent influence from earlier art forms of that or of another society? Does it influence later art forms of that or of another culture?
6. How does it fit into a cultural and historical context?
7. How does it reflect the beliefs of the people who produced it?
8. It would help to download the images from blackboard and integrate them with your notes.

C. Exams

1. You are responsible for material covered in lectures and in section meetings. All works of art or monuments listed on the syllabus for exams will be on Blackboard: You are not responsible for additional slides or images in Stokstad.
2. In studying for the exam, concentrate on the most important works of art marked with an *
3. Write in pen only; bring large blue books.
4. Do not outline your answers; write complete sentences.
5. Leave nothing blank! Unanswered questions are graded as zero. You may receive some credit for your honest effort even if your answer is not wholly correct.

D. Cheating and Plagiarism

Cheating on exams will result in an automatic failure for the course. During exams all cell phones, ear-attachments, Ipods, iPhones, and computers must be turned off and placed under your seat. Plagiarism on a paper will result in a failure for that paper. What you might gain from cheating is insignificant in comparison to what you will lose when caught.

Plagiarism: Plagiarism is the appropriation and subsequent passing off of another's ideas or words as one's own. If the words or ideas of another are used, acknowledgment of the

original source must be made through recognized reference practices. Use of another's ideas or words must be properly acknowledged as follows:

Direct Quotations: Any use of a direct quotation must be acknowledged by a footnote citation and by either quotation marks or appropriate indentation and spacing.

Paraphrase: If another's ideas are borrowed in whole or in part and are merely recast in the student's own words, proper acknowledgment must, nonetheless, be made. A footnote or proper internal citation must follow the paraphrased material.

The Types of Academic Dishonesty:

1. Submitting a paper written or obtained from another person.
2. Using another person to complete homework assignments or take-home exams without the knowledge and consent of the teacher.
3. Using a paper or essay in more than one class without the consent of the teacher.
4. Obtaining a copy of an examination in advance without the teacher's consent.
5. Changing academic records outside of normal procedures and/or petitions.

USC Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *Scampus*, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>

E. STUDENTS WITH DISABILITIES

Students needing special academic accommodations must register with Disability Services and Programs (DSP). Bring a letter from DSP verifying the approved accommodations to me. DSP is located in STU 301 (8:30-5:00, Mon.- Fri. (213) 740-0776.

V. Meetings and Assignments for the Entire Semester (see following pages):

Readings: Stokstad, *Art History*, pages listed for each week (note glossary at end of text). & Additional readings **on Blackboard, under Assignments** listed for each week **1. 2. 3.**

Works of Art on Blackboard under Content:

Images in Stokstad referred to by **Chapter and fig. number** and copied on Blackboard & Additional images **only on Blackboard cited as Bbd.** for each week. Blackboard. Access Blackboard at <https://blackboard.usc.edu>

Part I: ANCIENT ART

Week 1 (August 26-28) Beginnings of Art & Birth of Civilization (no section meeting this week)

Reading:

Stokstad, *Art History*, pp. 3-21-30-51.

1. Pierce, Abacus to Zeus, see Anu, Ishtar, Shamash.
2. Code of Hammurabi ed. Rogers, *Aspects of Western Civil*, 4-5.
3. Winter, "Sex, Rhetoric, and the Public Monument: The Alluring Body of Naram-Sin of Agade," in *Sexuality in Ancient Art*, ed. Kampen, pp. 11-26.
4. Scully, "The Sacred Mountain," in *Architecture The Natural and the Manmade*, pp. 22-24.

Works of Art:

Prehistoric

PALEOLITHIC (OLD STONE AGE) [40,000-8,000 BCE]

- 1-7 * Woman from Willendorf, Austria. c. 24,000 BCE.
 1-11 * Hall of Bulls, Lascaux Caves, France. c. 15,000 BCE.
 1-12 * Bird-Headed man with Bison, Lascaux Caves, France. c. 15,000 BCE.

NEOLITHIC (NEW STONE AGE) [8000-2000 BCE]

- 1-20,21 * Stonehenge, Salisbury Plain, England. 2900-1500 BCE.

The Ancient Near East:

MESOPOTAMIA

SUMER [3500-2340 BCE]

- 2-2 Anu Ziggurat and White Temple, Uruk. c. 3400-3200 BCE.
 2-13 Nanna Ziggurat, Ur, (Iraq). c. 2100-2050 BCE. (Neo-Summerian)
 2-5 * Twelve Votive Figures, from the Square Temple, Eshnunna (present-day Tell Asmar, Iraq).
 c. 2900-2600 BCE.
 2-7 The Great Lyre with Bull's Head, from Royal Tomb, Ur (present-day Iraq). c. 2600-2500 BCE.

AKKAD [c. 2340-2180 BCE]

- 2-1 * Stele of Naramsin. c. 2254-2218 BCE.

BABYLON [1792-1750 BCE]

- 2-15 * Stele of Hammurabi, found at Susa (present-day Iran). c. 1792-1750 BCE.

ASSYRIA [c. 1000-612 BCE]

- 2-19 Guardian figures at Gate A of the Citadel of Sargon II during its excavation in the 1840s.
 c. 721-706 BCE.
 2-20 Assurbanipal and His Queen in the Garden, from the palace at Nineveh (Iraq).
 c. 647 BCE.
 2-17 * Assurnasirpal II Killing Lions, palace complex of Assurnasirpal II (Iraq).
 c. 875-860 BCE.

NEO-BABYLONIA [c.612-539 BCE]

- 2-21,22 Ishtar Gate and throne room wall, from Babylon (Iraq). c. 575 BCE.

PERSIA [c.500 BCE]

- 2-24 Apadana (audience hall) of Darius and Xerxes, Persepolis (Iran). 518-c. 460 BCE.
 2-25 Darius and Xerxes Receiving Tribute, stairway leading to the Apadana, Persepolis (Iran).
 491-486 BCE.

Week 2 (September 2-4) The Birth of Civilization

Ancient Egypt

Reading:

Stokstad, *Art A Brief History*, pp. 55-83.

1. Pierce, Abacus to Zeus, see Amun, Aten, Horus, Ra, Sphinx.
4. Scully, "The Sacred Mountain in Mesopotamia, Egypt, and the Aegean," in *Architecture, The Natural and the Manmade*, pp. 24-33.
5. Nagle, *The Ancient World, A Social and Cultural History*, pp. 22-27, 42-47.
6. The Pyramid Texts, Book of the Dead, & Hymn to the Aton *Aspects of Western Civil*, pp. 24-30.

Works of Art:

EARLY DYNASTIC EGYPT [c. 2950-2575 BCE]

p.58 * Palette of Narmer, from Hierakonpolis. Dynasty I, c. 2950 BCE.

THE OLD KINGDOM [c. 2575-2150 BCE]

- 3-2,3 * Step Pyramid of Djoser, Saqqara. Dynasty 3. c. 2630-2575 BCE
 3-4,5,6,7 * Great Pyramids and Sphinx, Giza. Dynasty 4. c. 2575-2450 BCE.
 3-8 * Khafre, from Giza. Dynasty 4. c. 2520-2494 BCE. Egyptian Museum, Cairo
 3-9 * Menkaure and a Queen, probably Khamerernebt II, from Giza. Dynasty 4.
 c. 2490-2472 BCE.
 3-12 Ti Watching a Hippopotamus Hunt, Tomb of Ti. Saqqara Dynasty 5. c. 2450-2325 BCE.

THE MIDDLE KINGDOM [c. 1975-1640 BCE]

THE NEW KINGDOM [c. 1539-1075 BCE]

- 3-21 Hatshepsut kneeling, from Deir-el-Bahri. Dynasty 18. c. 1473-1458 BCE.
 3-22 Funerary temple of Hatshepsut, Deir-el-Bahri. Dynasty 18. c. 1473-1458 BCE.
 3-18,19,20 Hypostyle hall, Great Temple of Amun, Karnak. Dynasty 19. c. 1292-1190 BCE.

Amarna Period 1350 BCE

- 3-25 * Colossal figure of Akhenaten, Dynasty 18. c. 1348-1336 BCE.
 3-27 Queen Tiy, Dynasty 18. c. 1352 BCE.
 3-28 Nefertiti. Dynasty 18. c. 1353-1336 BCE.
 3-26 * Akhenaten and His Family. Dynasty 18. c. 1353-1336 BCE.
 3-29 Inner coffin from Tutankhamun's Sarcophagus, Valley of the Kings. Dynasty 18.
 1332-1322 BCE.
 3-1 Funerary mask of Tutankhamun, Valley of the Kings. Dynasty 18. c. 1327 BCE.

Ramses II 1250 BCE

- 3-30 Temple of Ramses II, Abu Simbel, Nubia. Dynasty 19. c. 1279-1213 BCE.
 3-34 Queen Nefertari Making an Offering to Isis, Tomb Valley of the Queens. Dynasty 19.
 c. 1290-1224 BCE.
 3-35 Judgment of Hunefer before Osiris, Book of the Dead. Dynasty 19. c. 1285 BCE.

Week 3 (September 9-11) The Origins of Greek Civilization
The Art of the Aegean (Cycladic, Minoan, Mycenaean)
Greek Art of the Geometric, Archaic and Early Classical Periods

Reading:

Stokstad, *Art A Brief History*, pp. 89-133.

4. Scully, "The Sacred Mountain in Mesopotamia, Egypt, and the Aegean," in *Architecture, The Natural and the Manmade*, pp. 33-37
7. Hurwit, *The Art and Culture of Early Greece*, pp. 194-202, 255-259, 268-272.

Works of Art:

CYCLADIC [c. 2500-1900 BCE]

- 4-2 Figure of a woman, from the Cyclades. c. 2600-2400 BCE.

MINOAN [c. 2000-1400 BCE]

- 4-5 * Palace complex, Knossos, Crete. c. 1700-1450 BCE.
 4-6 East wing stairwell and columns, Palace complex, Knossos. c. 1700-1450 BCE.
 4-7 * Bull Leaping, wall painting, Palace complex, Knossos, Crete. c. 1450-1375 BCE.
 4-9 * Harvester Rhyton, Crete. c. 1650-1450 BCE.
 4-11 * Octopus Flask, Crete. c. 1500-1450 BCE.
 4-13 Vapheio cup, found near Sparta, now in Athens. c. 1650-1450 BCE.

MYCENAEAN [c. 1600-1100 BCE]

- 4-17 * Lion Gate, Mycenae. c. 1250 BCE.
 4-20 * "Mask of Agamemnon," Funerary mask, from Shaft Grave v, Grave Circle A, Greece. c. 1600-1550 BCE.
 4-21 Dagger Blade with Lion Hunt, from Shaft Grave iv, Grave Circle A, Mycenae. c. 1550-1500 BCE.
 4-24 * Corbel-vault, Interior of Tholos, the so-called Treasury of Atreus, Greece. c. 1300-1200 BCE.
 4-25 Warrior Krater, Mycenae, Greece. c. 1300-1100 BCE.

GEOMETRIC PERIOD [c. 900-700 BCE]

- 5-2 * Attributed to the Hirschfeld Workshop. Funerary Krater, Athens. c. 750-735 BCE.

ARCHAIC PERIOD [c. 600-480 BCE]

- 5-9 * Temple of Hera I, Roman Paestum, Italy. c. 550-540 BCE.
 5-18 * Metropolitan Kouros, from Attica, Now in the Metropolitan Museum, NY. c. 600 BCE.
 5-20 * Anavysos Kouros, Athens. c. 530 BCE.
 5-21 * Peplos Kore, from the Acropolis, Athens. c. 530 BCE.
 5-1 * Exekias. Ajax & Achilles Playing a Game, black-figure amphora. c. 540-530 BCE.
 p.129 * Euphronius. The Death of Sarpedon. c. 515 BCE.

EARLY CLASSICAL PERIOD [c. 480-450 BCE]

- 5-26 * Kritios Boy, from the Acropolis, Athens. c. 475 BCE.
 5-28 Charioteer, from the Sanctuary of Apollo, Delphi. c. 470 BCE.
 5-29 Warrior, found in the sea off Riace, Italy. c. 460-450 BCE.

Week 4 (September 16-18): Greek Art
High Classical (5th c.)
Late Classical and Hellenistic Periods (4th-2nd c.)

Reading:

Stokstad, *Art A Brief History*, 137-165.

1. Pierce, *Abacus to Zeus*, see Athena, Aphrodite, Erechtheus, Centaurs, Dionysus, Herakles, Lapiths, Nike, Zeus.
8. Funeral oration of Pericles & A Critic of Democracy in Rogers, *Aspects*, pp. 52-57.
9. Sophocles, *Antigone*, *The Glory of Greece*, p. 98.
10. Stewart, *Art, Desire, and Body in Greece*, pp. Acropolis: pp. 78-83, 145-51; Doryphoros: pp. 26-29, 86-97; Knidia : pp. 97-104.

Works of Art:

HIGH CLASSICAL PERIOD [c. 450-400 BCE]

5-42 * Polykleitos. Spear Bearer (Doryphoros), Roman copy after the original bronze of c. 450-440 BCE.

Acropolis

- 5-35 The Acropolis, Athens. c. 447-432 BCE.
- 5-36 * The Parthenon, Acropolis, Athens. Kallikrates and Iktinos (architects). 447-432 BCE.
- 5-37 East Pediment, Parthenon. c. 447-432 BCE. Now in British Museum, London and Acropolis Museum
- 5-38 * Lapith Fighting a Centaur, metope relief, Parthenon. c. 447-432 BCE. British Museum
- 5-39 * Horsemen, Procession, Parthenon. c. 447-432 BCE. British Museum
- 5-40 * Young Women and Men, Procession, Parthenon. c. 447-432 BCE. Louvre
- 5-44 * Erechtheion, Acropolis, Athens. Mnesikles (architect). 430s-406 BCE.
- 5-45 Porch of the Maidens (South Porch), Erechtheion, Acropolis, Athens. c. 420-410 BCE.
- 5-46 * Nike (Victory) Adjusting Her Sandal, Temple of Athena Nike, Acropolis, Athens. c. 410-405 BCE.

LATE CLASSICAL (FOURTH CENTURY) [c. 400-323 BCE]

- 5-52 * Praxiteles. Hermes and Infant Dionysos, probably a Hellenistic or Roman copy after a Late Classical 4th c. BCE original.
- 5-53 * Praxiteles. Aphrodite of Knidos, composite of two Roman copies after original marble of c. 350 BCE.
- 5-54 Lysippos. Man Scraping Himself (Apoxyomenos), Roman copy after original bronze of c. 350-325 BCE.

HELLENISTIC PERIOD [c. 323-331/330 BCE]

- 5-56 Alexander the Great Confronts Darius III at the Battle of Issos, Roman mosaic after Greek painting of c. 310 BCE.
- 5-59 Epidauros Theater, Peloponnese, Greece. 4th c. BCE and later.
- 5-60 * Epigonos(?). Dying Gallic Trumpeter, Roman copy after original bronze of c. 220 BCE.
- 5-62 Altar from Pergamon (Turkey). c. 175-150 BCE. Pergamon Museum in Berlin
- 5-63 * Athena Attacking the Giants, Altar from Pergamon (Turkey). c. 175-150 BCE.
- 5-65 * Nike (Victory) of Samothrace. c. 180 BCE(?).
- 5-62 * Hagesandros, Polydoros, and Athenodoros of Rhodes. Laocoön and His Sons. c. 1st century BCE.
- 5-66 Old Woman. Roman 1st century CE copy of the Greek original of 2nd century BCE.
- 5-68 Alexandros from Antioch-on-the-Orontes. Aphrodite of Melos (also called Venus de Milo). c. 150-100 BCE.

Week 5 (September 23-25) Roman Traditions and Classicism

**Etruscan Art and the Art of the Roman Republic
Roman Art of the Earlier Empire and the Later Empire**

****Friday, September 26: First Paper Due in Section* (see end of syllabus for description)***

Reading:

Stokstad, *Art A Brief History*, pp. 169-223.

1. Pierce, *From Abacus to Zeus, Bacchus, Cupid, Venus*,
11. Dio Cassius, Powers of the Emperor, Deification of Augustus, *Aspects of*, pp. 133, 145.
12. Pollini, "Augustus from Prima Porta," *Polykeitos, Doryphoros, Tradition*, pp. 262-82.

Works of Art:

ETRUSCAN PERIOD [c. 700-500 BCE]

- 6-4 * Master Sculptor Vulca(?). Apollo, Temple at Veii. c. 510-500 BCE.
- 6-9 * Reclining Couple on a Sarcophagus, from Cerveteri. c. 520 BCE.
- 6-7 Dancers and Diners, Tomb of the Triclinium, Tarquinia. c. 480-470 BCE.

REPUBLICAN PERIOD [509-27 BCE]

- 6-13 Portrait Head of an Elder from Scoppito. 1st c. BCE. Chieti
- 6-14 Patrician Carrying Portrait Busts of Two Ancestors (Known as the Barberini Togatus). End of 1st century BCE or Beginning of 1st Century CE.
- 6-18 * Temple perhaps dedicated to Portunus, Rome. Late 2nd century BCE.
- 6-30 * Initiation Rites of the Cult of Bacchus(?), Villa of the Mysteries, Pompeii, c. 60-50 BCE.
- 6-17 * Pont du Gard, Nîmes, France. Late 1st century BCE.

ROMAN EARLY EMPIRE [27 BCE-96 CE]

- 6-19 * Augustus of Prima Porta. Early 1st century CE. Musei Vaticani, Braccio Nuovo, Rome
- 6-20 Ara Pacis Augustae (Altar of Augustan Peace). 13-9 BCE. Rome
- 6-22 * Imperial Procession, Ara Pacis. 13-9 BCE. Rome
- 6-23 * Gemma Augustea. Early 1st century CE.
- 6-39 * Colosseum (Flavian Amphiteater), Rome. 70-80 CE.
- 6-36 The Arch of Titus, Rome. c. 81 CE.
- 6-37 * Spoils from the Temple in Jerusalem, Arch of Titus, Rome. c. 81 CE.
- 6-49,52 * Pantheon, Rome. c. 110-128 CE.
- 6-57 Equestrian Statue of Marcus Aurelius. c. 176 CE

THE LATE ROMAN EMPIRE [c. 200-300 CE] 300 CE

- 6-59 Caracalla. Early 3rd century CE. Met. N. Y.
- 6-60 Baths of Caracalla, A & B plan, Rome. c. 211-217 CE.
- 6-62 * The Tetrarchs. C. 300 CE. Venice
- 6-68 Constantine the Great, from the Basilica of Maxentius and Constantine, Rome. 325-326 CE.
- 6-65 * Arch of Constantine, Rome. 312-315 CE (Dedicated July 25, 315 CE).
- 6-66 * Hadrian/Constantine Hunting Boar and Sacrificing to Apollo; Constantine Addressing the Roman People in the Roman Forum. c. 130-138 CE (reused from a monument to Hadrian).

**Week 6 (September 30): * FIRST EXAM: During Tuesday lecture
PART II: MEDIEVAL ART**

Week 6 (October 2) Early Christian Art and Architecture

Reading:

Stokstad, *Art A Brief History*, pp. 229-239.

13. Genesis: 13:1-17, 14:18-23, 18:1-15, 22:1-18; Mark, 1: 1-11; John 3: 5-6; Luke, 22: 12- 30.

14. Lowden, *Early Christian & Byzantine Art*, pp. 17-25, 36-37, 104-112, 127-1.

Works of Art:

Early Christian & Jewish Art [3rd & 4th century]: Before the Recognition of Christianity.

7-3 Wall with Torah niche, from House-synagogue, Dura-Europos, Syria. 244-245 CE.

7-4 * The Crossing the of Red Sea, House-synagogue, Dura-Europos, Syria. 244-245 CE.

7-5,6 * Baptistery of a Christian house-church, Dura-Europos, Syria. Before 256 CE.

7-7 The Good Shepherd, Orants, and the Story of Jonah, Catacomb of Saints Peter and Marcellinus, Rome. Late 3rd to early 4th c. CE.

Web * Priscilla Catacomb, Rome: funerary meal. 3rd c.

Web * Priscilla Catacomb, Rome: view Susannah, Moses, Fiery Furnace. 3rd c. CE.

Web * S. Maria Antiqua Sarcophagus, Rome. 270 CE.

Early Christian: After the Recognition of Christianity 4th c.

7-13 * Old Saint Peter's, Rome. c. 320-327 CE.

7-9 * Old Saint Peter's, Rome. c. 320-327 CE.

Web * Holy Sepulchre, Jerusalem. c. 326 CE.

**Week 7 (October 7-9) Triumph of the Church: Early Christian Mosaics
The Byzantine Empire: Byzantine Mosaics**

Reading:

Stokstad, *Art A Brief History*, pp. 242-245, 249-64.

13. Genesis: 4: 1-13 (Abel); 22:1-18-: (Abraham); Jonah 1:10-17 (whale).

14. Lowden, *Early Christian & Byzantine Art*, pp. 128-132.

15. Mathews, "Icons," in *Byzantium*, pp. 50-57.

Works of Art:

Early Christian Mosaics: 5th Century

Bbd. * Santa Pudenziana, apse Christ enthroned, Rome 410

Bbd. * Santa Maria Maggiore, Abraham & the Three Angels, Rome, 432-440.

Bbd. * Santa Maria Maggiore, Abraham & Melchizedek, Rome, 432-440.

7-20 Mausoleum Galla Placidia, Good Shepherd, Ravenna, Italy. c. 425-426.

7-19 Mausoleum of Galla Placidia, Martyrdom of Saint Lawrence & Peter +Paul. c. 425-426.

Early Byzantine Mosaics: 6th Century

8-3,4 * The Church of Hagia Sophia, Istanbul, Turkey. 532-537.

8-6,7 * Church of San Vitale, Christ Enthroned, Apse, Ravenna, Italy. c. 547.

8-8 * Church of San Vitale, Emperor Justinian and His Attendants, North Wall of Apse, c. 547.

8-9 Church of San Vitale, Empress Theodora and Her Attendants, South Wall of Apse c. 547.

Bbd. * Church of San Vitale, Abraham & The Three Angels, Abraham & Isaac. c. 547.

Bbd. * Church of San Vitale, Abraham & Melchizedek, Abel. c. 547.

Bbd. * Christ, Monastery of Saint Catherine, Mount Sinai, Egypt. mid. 6th c.

8-14 * Virgin, Child, Saints, Angels, Icon, Monastery St. Catherine, Mount Sinai, Egypt. Late 6th c.

**Week 8 (October 14-16) Christianization of North: Hiberno-Saxon Art
Holy Roman Empire: Carolingian Art**

Reading:

Stokstad, *Art A Brief History*, pp. 282-292, 298-304.

16. *Beowulf*, trans. Raffel, pp. 28-29, 118-121.

17. Diebold, *Word and Image*, pp. 20-41.

18. The Rule of St. Benedict, *Aspects of Western Civil*, pp. 255-258.

Works of Art:

Hiberno-Saxon Art: 7th c.

Bbd. * Sutton Hoo, Purse Cover, burial ship, England. c. 615-25.

9-5 Symbol of the Evangelist Matthew, Gospel Book of Durrow, probably made at Iona, Scotland. Second half of 7th c.

9-7 * Matthew Writing His Gospel, Lindisfarne Gospels. c. 715-720.

9-8 Ezra restoring the Sacred Scriptures, Codex Amiatinus. c. 700-715.

9-1 Chi Rho Iota, Book of Kells, Iona, Scotland. Late 8th c. or Early 9th c.

Bbd. * Arrest of Christ, Book of Kells, Iona, Scotland. 8th-9th c.

Carolingian Art & Architecture: 9th c.

9-16 * Palace Chapel of Charlemagne, Aachen, Germany. 792-805.

9-18 * Plan of the Abbey of Saint Gall, Switzerland. c. 817.

9-19 * St. Matthew the Evangelist, Coronation Gospels. Early 9th c.

9-20 * St. Matthew the Evangelist, Ebbo Gospels. Second quarter of 9th c.

p. 304 Psalm 23 in the Utrecht Psalter. c. 816-835.

Bbd. * Prayer Book of Charles the Bald. c. 850

**Week 9 (October 21-23) Revival: Ottonian Empire
Innovation: Romanesque**

Reading:

Stokstad, *Art A Brief History*, pp. 306-311, 314-325, 332-340, 344-46.

19. Mayr-Harting, *Ottonian Book Illumination*, v. 1: pp. 60-65, 71-73.

20. Sheingorn, "For God is Such a Doomsman, 'Homo, Memento Finis: The Iconography of Just Judgment,'" *Medieval Art & Drama*, pp. 38-41.

21. Speech of Pope Urban II for First Crusade: *I, Aspects of Western Civil*, pp. 289-290.

22. *Gesta Francorum: The Fall of Jerusalem, Aspects of Western Civil*, pp. 295-297.

Works of Art:

Ottonian Empire [11th century]

9-23 Nave of The Church of St. Cyriacus, Gernrode. 961-973.

9-24 Gero Crucifix, Cologne Cathedral. c. 970

Bbd. * Aachen Gospels, Otto III. c. 986

Bbd. * Gospel of Otto III, Otto III and Provinces. c. 1000

9-27 Christ Washing the Feet of his Disciples, Gospel of Otto III. c. 1000

9-25 Doors of Bishop Bernward (Abbey Church of Saint Michael), Hildesheim, Germany. 1015.

Bbd. * Panel with Accusation of Adam and Eve, Doors of Bishop Bernward, Hildesheim, Germany. 1015.

Romanesque [early 12th century]

- 10-4,5 * Cathedral of St. James, Santiago de Compostela, Spain. 1078-1122.
 10-7 Reliquary statue of Sainte-Foy, Abbey church, Conques, France. Late 9th or 10th c. with later additions.
 10-21 * South Portal, Tympanum Showing Christ in Majesty, Priory Church of Saint-Pierre at Moissac, France. c. 1115.
 10-22 * Trumeau, South Portal, Priory Church of Saint-Pierre at Moissac, France. c. 1115.
 10-23 * Reliefs on the Left (West) Wall of the South Porch, Priory Church of Saint-Pierre at Moissac. c. 1115
 Bbd. * Reliefs of Lazarus/Dives, Greed and Lust, Priory Church of Saint-Pierre at Moissac, France. c. 1115.
 p. 339 * The Last Judgment Tympanum at Autun, (by Gislebertus?), West Portal, Cathedral of Saint-Lazare, France. c. 1120-1130 or 1130-1145.
 Bbd. * Autun, Eve, France. c. 1115-1130.
 Bbd. * Vezelay, Mission of the Apostles, France. 1120-1135.
 10-9 Abbey of Notre-Dame, Cistercian nave, Fontenay, France. 1139-1147.
 10-18 * Durham Cathedral, Benedictine nave, England. 1087-1133.
 10-30,31 The Bayeux Embroidery, Bishop Odo Blessing the Feast. c. 1066-1082
 10-19 Dover Castle, Southeastern England. 12th c.

**Week 10 (October 28-30) 12th-13th Century Humanism & Technology:
 Gothic Art and Architecture**

*** Second Paper due October 31 in section.***

Reading:

Stokstad, *Art A Brief History*, pp. 352-371, 382-385.

- 23.** Holt, *A Documentary History of Art*, vol. 1, pp. 19-24, (Bernard).
24. Holt, *A Documentary History of Art*, vol. 1, pp. 30-34 (Suger).
25. Katzenellenbogen, *Chartres*, pp. 12-24.

Works of Art:**EARLY GOTHIC, mid-12th c. (France)**

- 11-2 * Saint Denis, Benedictine Abbey, Ambulatory and Choir, Paris, France. 1140-1144.
 Bbd. Saint Denis, Benedictine Abbey, Stained glass, Moses & Burning Bush, Ambulatory and Choir, Paris, France. 1140-1144.
 11-4 Chartres Cathedral, West Façade. Begun c. 1134.
 11-5 Chartres Cathedral, West Façade, Royal Portal. c. 1145-1155.
 11-6 * Chartres, West Façade, Statue columns. c. 1150.
 Bbd. * Chartres, West Façade, Revelation 4, c. 1150
 Bbd. * Chartres, West Façade, Incarnation and Liberal Arts, c. 1150
 Bbd. Chartres, West Façade, Stained glass, Tree of Jesse, c. 1150

HIGH GOTHIC, late 12th-13th c. (France & Germany)

- 11-9 * Chartres Cathedral, Nave. c. 1194-1220.
 Bbd. * Bourges Cathedral, Nave. 1190
 Bbd. * Chartres Cathedral, South Transept, Last Judgment. c. 1215.
 11-14 Reims Cathedral, West Façade, Central Portal, Annunciation and Visitation c. 1230-1250.
 11-19 * Sainte-Chapelle, Upper Chapel, Paris. 1239-1248.

- 11-32 St. Maurice, Magdeburg Cathedral. c. 1240-1250
 11-33 * Ekkehard and Uta, Naumburg Cathedral, Germany. c. 1245-60
 11-35 Nicola Pisano. Annunciation, Nativity, and Adoration of the Shepherds, Detail of Pulpit, Baptistery, Pisa. 1260.
 11-36 Giovanni Pisano. Nativity, Detail of Pulpit, Cathedral, Pisa. 1302-1310.

Week 11 (November 4) ** SECOND EXAM: During lecture Tuesday

III: LATE-MEDIEVAL & RENAISSANCE ART

**Week 11 (November 6) Classical Revival versus Gothic Modernity:
 14th Century Art and Architecture in the North & South**

Reading:

Stokstad, *Art A Brief History*, pp. 390-414.

26. Wren (ed.) The Procession of the Maesta," *Perspective on Western Art*, 1 p.
 27. Psuedo-Bonaventura, *Meditations on the Life of Christ*, trans. Ragusa, pp. 342-347.

Works of Art:

LATE GOTHIC and PROTO-RENAISSANCE [1250-1350] (c. 14th c. or 1300)

France

- 12-20 Virgin and Child, from Church of Saint-Denis. c. 1324-1339. Musée du Louvre, Paris.
 p. 411 * Jean Pucelle. Two-Page Opening with the Kiss of Judas and the Annunciation, The Hours of Jeanne d'Évreux, Paris. c. 1324-1328.
 12-17 Small Ivory Chest with Scenes from Courtly Romances, Paris. c. 1330-1350.
 12-18 Attack on the Castle of Love, top of above Small Ivory Chest with Scenes from Courtly Romances, Paris. c. 1330-1350.
 12-19 Tristan and Iseult at the Fountain: Capture of the Unicorn, left side of above Small Ivory Chest with Scenes from Courtly Romances, Paris. c. 1330-1350.

Italy

- 12-5 Cimabue. Virgin and Child Enthroned, Florence. c. 1280.
 12-6 * Giotto di Bondone. Virgin and Child Enthroned, Florence. 1305-1310.
 12-8 * Giotto di Bondone. Arena Chapel, Padua. 1305-1306. (Lamentation only, see detail on Blackboard)
 Bbd. * Giotto di Bondone. Lamentation, Arena Chapel, Padua. 1305-1306.
 12-9 * Giotto di Bondone. Kiss of Judas, Arena Chapel, Padua. 1305-1306.
 12-10 Duccio di Buoninsegna. Maestà Altarpiece, made for Siena Cathedral. 1308-1311.
 12-12 * Duccio. Betrayal of Jesus, back of Maestà Altarpiece, Siena. 1308-11.
 12-13 Simone Martini and Lippo Memmi. Annunciation, made for Siena Cathedral. 1333.
 12-1,15 * Ambrogio Lorenzetti, The Effects of Good Government in the City and in the Country, Sala della Pace, Palazzo Pubblico, Siena (frescoes). 1338-1339

Week 12 (November 11-13) Late-Gothic (Northern Renaissance)

Reading:

Stokstad, *Art A Brief History*, pp. 424-426, 430-432, 435-443

28. Schapiro, "The Symbolism of the Merode Altarpiece," *The Art Bulletin*, 1945:182-186.

29. Gombrich, "Bosch's Garden of Earthly Delights," *Journal of the Warburg and Courtauld Institutes*, 1969:162-167.

Works of Art:

15th Century Art and Architecture in the North (15th c.)

France

13-5 * Paul, Herman, and Jean Limbourg. February: Life in the Country, *Très Riches Heures*. 1413-16.

13-6 * Paul, Herman, and Jean Limbourg. January: The Duke of Berry at Table, *Très Riches Heures*. 1413-16.

Low Countries (Flanders) [1425-1450]

13-10 * Workshop of the Master of Flémalle. Mérode Altarpiece (Triptych of the Annunciation) (open). c. 1425-1430s.

13-12 * Jan Van Eyck. Man in a Red Turban. c. 1433.

13-1,13 * Jan van Eyck. Double Portrait of Giovanni Arnolfini and His Wife, Giovanna Cenami,

13-14 * Jan Van Eyck. Ghent Altarpiece (closed), Annunciation with Donors. 1432.

13-15 * Jan Van Eyck. Ghent Altarpiece (open), Adoration of the Mystic Lamb. 1432.

13-16 * Roger van der Weyden, Deposition, from an altarpiece commissioned by the crossbowmen's guild, Louvain, Belgium. c. 1435.

16th Century Art and Architecture in the North (16th c.)

Low Countries (Flanders) [1510]

Bbd. * Grunewald. Isenheim altarpiece, closed Community of Saint Anthony, c. 1510-15

Bbd. * Bosch. Garden of Earthly Delights, c. 1505-15

Week 13: (November 18-20) Italian Renaissance: Rebirth of Antiquity: 15th c. Italy

Reading:

Stokstad, *Art A Brief History*, pp. 458-467, 470-478.

30. Vespasiano: Cosimo d' Medici, *Aspects of Western Civil*, p. 362.

31. McHam, "Donatello's Bronze David and Judith as Metaphors of Medici Rule in Florence," *The Art Bulletin*, 2001:32-43.

Works of Art:

FLORENCE RENAISSANCE [1425-50] 15th c.

14-10 * Ghiberti. Sacrifice of Isaac, competition panel for Baptistery, Florence 1401-1402

14-9 * Brunelleschi. Sacrifice of Isaac, competition panel for Baptistery, Florence 1401-1402

14-2, 3 * Brunelleschi. Dome of Florence Cathedral (Santa Maria Del Fiore). 1420-1436

14-5 Brunelleschi. Ospedale Degli Innocenti (Foundling Hospital), Florence. Designed 1419; construction 1421-1440s

14-14 * Donatello. David, Florence. C. 1446-1460(?)

14-15 Donatello. Equestrian Statue of Erasmo Da Narni (Gattamelata), Padua. 1443-1453.

Bbd. Donatello. Judith. c. 1455

14-7, 8 Attributed to Michelozzo di Bartolomeo. Palazzo Medici-Riccardi, Florence. 1446.

14-19 * Masaccio. Trinity with the Virgin, St. John the Evangelist, and Donors, Church of Santa Maria Novella, Florence. c. 1425-1427/1428

14-21 * Masaccio. The Expulsion of Adam and Eve from Paradise, Brancacci Chapel, Church of Santa Maria del Carmine, Florence. c. 1427

14- 22 * Masaccio. The Tribute Money, Brancacci Chapel, Church of Santa Maria del Carmine, Florence. c. 1427

Bbd. * Masaccio. The Expulsion of Adam and Eve from Paradise, Brancacci Chapel, Church of Santa Maria del Carmine, Florence. c. 1427

14-23 Fra Angelico. Annunciation, Monastery of San Marco, Florence. c. 1438-1445

Week 14 (November 25) Renaissance, 15th Italy

November 27 no class THANKSGIVING

No Fri. discussion this week

Reading:

Stokstad, *Art A Brief History*, pp. 478-479, 483-486, 490-492.

1. Pierce, *From Abacus to Zeus, Mars, Mercury, Venus, Zephyr*,

32. Zollner, *Botticelli, Images of Love and Spring*, pp. 82-99, 200-201.

33. Ficino: The Soul of Man, *Aspects of Western Civil*, p. 361.

Works of Art:

14-1, 24 Uccello, The Battle of San Romano. 1438-1440

Bbd. * Piero della Francesca, Flagellation. 1455-60

14-31 * Piero della Francesca, Battista Sforza and Federico da Montefeltro. c. 1474

14-18 (15-11) Perugino, Christ Giving the Keys to St. Peter, Sistine Chapel, Vatican. 1481 p. 492

* Botticelli, Primavera. c. 1482

14-40 * Botticelli, The Birth of Venus. c. 1484-1486

Week 15 (December 2 & 4) High Renaissance, Italy 16th c.

Reading:

Stokstad, *Art A Brief History*, 495-513, 518-519, 524-527, 534-536.

34. Castiglione, Book of the Courtier, *Aspects of Western Civilization*, p. 374.

35. Adams, "Julius II: Patron of Raphael and Michelangelo," *Key Monuments of the Italian Renaissance*, pp. 143-163.

Works of Art:

HIGH RENAISSANCE IN FLORENCE and ROME (1490-1540)

- 15-6 Leonardo da Vinci, Vitruvian Man. c. 1490
- 15-3 * Leonardo da Vinci, The Last Supper, Refectory of the monastery of Santa Maria delle Grazie, Milan. 1495-98
- 15-5 * Leonardo da Vinci, Mona Lisa. c. 1503-1506
- 15-8 * Raphael, Agnolo Doni and Maddalena Strozzi, Palazzo Pitti, Florence. c. 1506
- p.508 * Raphael, The School of Athens, fresco in the Stanza della Segnatura, Vatican, Rome. c. 1510-1511
- 15-9 Michelangelo, Pietà, St. Peter's, Vatican, Rome. c. 1500
- 15-10 * Michelangelo, David, Florence. 1501-1504
- 15-19 Bramante, Il Tempietto, Church of San Pietro in Montorio, Rome. 1502-1510
- p. 519, 15-39 Michelangelo, plan and west view of New Saint Peter's Basilica, Rome. 1546-64.
- 15-11,12 * Michelangelo, Sistine Chapel Ceiling, Vatican Rome. 1508-12.
- 15-13 * Michelangelo, Creation of Adam, Sistine Chapel Ceiling, Vatican, Rome. 1511-1512.
- Bbd. * Michelangelo, Expulsion of Adam and Eve, Sistine Chapel Ceiling, Vatican, Rome. 1508-12.
- 15-38 * Michelangelo, Last Judgment, Sistine Chapel, Vatican, 1541

HIGH RENAISSANCE IN VENICE [1470-1540]

- 14-44 Bellini, St. Francis in Ecstasy. c. 1470s
- 15-24 Giorgione, The Tempest. c. 1506
- 15-27 * Titian, Isabella d'Este. 1534-1536
- 15-28 * Titian, Venus of Urbino. c. 1538

***Final Exam: December 16, Tues. 11:00-1:00 in classroom.**

PAPER ASSIGNMENT #1 Pompeii the Exhibition

Due in section: Sept. 26

This **six page** assignment provides you with a sustained encounter with actual works of art, a chance to apply the skills and information you have acquired in class, and development of your writing skills.

Location: California Science Center, Exposition Park (exit USC from Trousdale Parkway, Entrance to Science Center on the other side of the Rose garden).

Admission daily from 10 a.m. to 5 p.m.; Photography permitted without flash.

\$16.75 for students with ID, Tickets can be purchased at the exhibition or for certain availability on line: <https://www.californiasciencecenter.org/GenInfo/PlanningYourVisit/Hours/Pompeii/Pompeii.php>

\$11.75 for a group of 15: Groups must make reservations in advance by calling (213) 744-2019. A \$25.00 deposit applies to all groups. Groups receive one (1) complimentary chaperone ticket for every fifteen (15) sold. A group consists of 15 or more. Last exhibit entry is at 3:30 p.m.

The exhibition conveys the daily life of the ancient Pompeian and also reveals Roman interest in Greek culture.

A. Roman domestic environments incorporated copies of Greek sculpture and visual representations of Greek mythology and literary themes as a way of possessing Greek culture.

1. Sometimes the Greek model for these statues can be suggested. Discuss possible Greek and Roman sources (from Stokstad) for the marble statue of Neptune (facing you as you enter the exhibition) and the large scale bronze statue of a young man, Ephebe, (found further along). How is the body depicted? Consider musculature, proportions, pose, stance, and position in space. Compare the two Roman statues and discuss the differences caused by the use of marble instead of bronze. Is the body regarded and portrayed in a similar way in Western Civilization of the 21st century?
 2. Greek mythology was intended to evoke the idea of Greek civilization and culture, but an educated Roman also attached importance to decorating his villa with images that were appropriate to the function of specific rooms, such as the *triclinium* (dining room). Likewise, appropriate themes were selected for objects of daily use or battle armor. Discuss a work in the exhibition which depicts a figure or scene from Greek mythology and explain how the Greek theme depicted is appropriate to the work. For example, how is it appropriate to the use of the work? If necessary, you may use the internet to find out more about the Greek theme being depicted.
- B. Discuss aspects of the daily life and values of the ancient Pompeian as exemplified by two works in the exhibition, other than those influenced by Greek culture discussed above. Are these values similar to those of the USA of the 21st century?

PAPER ASSIGNMENT #2 Medieval Art and Architecture

Due in section: Oct. 31 *

USC's Hoose Library of Philosophy, built in the 20th-century, imitates and combines architectural features from several periods of the Middle Ages and uses them to express values appropriate to a philosophy library. Keeping in mind the questions posed below, write a six page essay analyzing its medieval sources. Answer all questions asked, but not in outline form. Address them in any order or combination that you wish in a coherent essay. Be certain to discuss at length the primary texts of the Rule of Saint Benedict, Bernard of Clairvaux and Suger of Saint-Denis found in your course reader. What values of our Western heritage are expressed in the design and decoration of this library and why is the design appropriate for a philosophy library?

(Hoose Library is located on the south side of campus at the junction of Exposition and Trousdale parkway. The library is open Monday- Thursday 9:00- 8:00, Friday from 9:00-5:00 Sunday 1:00-5:00).

1. Facing the exterior of the building looking west (towards Vermont), describe the parts of its plan and consider their orientation.
 - a. What religious group would have used this type of plan during the Middle Ages?
 - b. Relate its plan to particular buildings that you have studied and explain how the Hoose Library and its cloister is similar to and different from the requirements and values of the Rule of Saint Benedict and the Plan of St. Gall.

2. What medieval period is conveyed by the exterior medieval-like sculptural detail?
 - a. On the basis of your readings discuss what Bernard of Clairvaux, a Cistercian abbot, would have said about this type of decoration?
 - b. How would Suger of St. Denis and other Benedictine abbots have responded to Bernard about this decoration?

3. Now go up the stairs to the second story of the building and turn left into the library.
 - a. Discuss what aspects of its design (arcade, capitals, friezes, and stained glass) resemble specific buildings that you have studied.
 - b. What would Bernard have thought of it?
 - c. What feature of the interior would have been most important to Suger?
 - d. Explain the theological significance of anagogical (up-ward leading) light and its neo-platonic sources to Suger.
 - e. What was the effect of this light on the beholder then and now?

4. Consider additional aspects of the decoration on both the interior and exterior that refer to an earlier period of art that you have studied.
 - a. How have these revivalistic aspects been incorporated into the medieval design? Describe the nature of these references and the humanistic values that they represent?
 - b. When might such an appropriation from the past have most likely occurred during the Middle Ages?
 - c. What meaning does this combination suggest to you about modern values and the way in which the values of antiquity and the middle ages continue to co-exist?

5. What values in our Western heritage did the designer of this library feel were important? Discuss why the design of the building and these values are suitable for a philosophy library.