

MORAVIAN COLLEGE  
Syllabus  
**Art History 113: Art History to the Renaissance**

**Dr. Radycki** phone 610.861.1627  
Office: Art Office Complex, South Hall, south campus  
Hours: Mon & Wed 4:00-5:00 (& by chance or appointment)

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COURSE DESCRIPTION

This course is an introductory survey of the visual arts from the prehistoric period up to the late Middle Ages. It covers the arts of the ancient civilizations of Egypt and the Near East, Greece and Rome; and the arts of the Middle Ages, from the Early Christian and Byzantine worlds through Medieval, Romanesque and Gothic art. The purpose of the course is to give an overview, in slide lectures, of the development and basic problems of Western art before the Renaissance. Art museum and gallery visits are required.

(This course fulfills the M6 (Multidisciplinary Categories) Requirement for LinC.)

GOALS

Students will learn to identify a core set of masterpieces from each period, as well as describe the compositional styles of individual works.

REQUIRED TEXTS for purchase

- 1) Laurie Schneider Adams, Art Across Time, vol. I (Prehistory to the 14th Century), 3<sup>rd</sup> edition
- 2) William Strunk, Jr. and E.B. White, The Elements of Style
- 3) Wink & Phipps, Museum-Goers Guide

RECOMMENDED TEXT on reserve at Reeves Library

Spiro Kostof, A History of Architecture: Settings and Rituals  
[NA200.K65 1985]

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COURSE REQUIREMENTS

- Students must attend all classes and bring the required text (Adams) to each class. Only two unexcused absences allowed. After the second unexcused absence, final grade will be dropped by one full letter. After the fourth unexcused absence, student will receive a failing final grade.
- Three short papers and 4 quizzes
- A field trip to the Metropolitan Museum of Art, New York

Grading: 45% of your grade is determined by written work; 45% by quizzes; and 10% by attendance. (Each paper 15%; each quiz 15%.)

Papers ("Looking Assignments"): three papers, each 4-5 pages in length, comparing works of art. Papers are due at the beginning of class; papers handed in at the end of class or any time after will be marked down for lateness (minus one grade per class meeting). All 3 papers must be completed in order to receive a grade. (Sample "Looking Assignments" from previous semesters are on reserve for you to consult at Reeves Library.)

Quizzes: four quizzes identifying and comparing illustrations in the text. The final quiz grade is averaged from 3 of 4 quizzes (one is forgiven).

You will be instructed to sign an honesty statement when you sit your exams.

Cheating on exams or quizzes will not be tolerated and will result in a 0 or F. Written assignments are designed to engage students with material covered in class through visual participation and personal reaction. Papers must be your own thoughts, impressions and reactions. The Internet can provide valuable source material, but you must participate by visiting the artwork yourself, in person, and offering your own viewpoint. Plagiarism in any form will not be tolerated. Be aware when you write your papers that faculty are familiar with art websites, such as the Metropolitan Museum.

Extra-credit is given for independent visits to museums and galleries. Such a visit will boost any split grades may you receive on a paper or quiz (one split grade boost per written assignment or quiz).

Disability: Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

ART HISTORY TO THE RENAISSANCE  
SLIDE LISTS [ADAMS 3rd ed.]

- ARTIST [if known, or Culture]
- TITLE [or Subject of Work and, in the case of architecture or work *in situ*, location]
- DATE [and/ or Period/ Style] NB: c. or circa = approximately; BCE = Before the Common Era
- MEDIUM
- SIGNIFICANCE

QUIZ #1:

*Prehistoric Art:* Adams Plate #1.1, #1.12, #1.16, #1.22

*Ancient Near Eastern Art:* #2.1, #2.7, #2.8, #2.12, #2.14a&b, #2.16, #2.17, #2.18, #2.30, #2.31, #2.35

*Ancient Egyptian Art:* #3.1, #3.2, #3.8, #3.11, #3.12, #3.15, #3.18, #3.19, #3.20, #3.25, #3.32, #3.33, #3.37, #3.38, #3.40

*Aegean Art:* #4.1 & 2, #4.4, #4.6, #4.7, #4.9, #4.12, #4.21, #4.27, #4.28

QUIZ #2:

*Ancient Greek Art:* #5.4, #5.5, #5.9, #5.13, #5.14, #5.19, #5.21, #5.22, #5.24, #5.25, #5.27, #5.34, #5.45, #5.49, #5.51, #5.53, #5.55, #5.60, #5.62, #5.66, #5.70, #5.73, #5.75

*The Art of the Etruscans:* #6.2, #6.4, #6.8, #6.13

*Ancient Rome:* #7.1, #7.19, #7.22, #7.34, #7.35, #7.40, #7.42, #7.48, #7.52, #7.51, #7.55, #7.59, #7.61

QUIZ #3:

*Early Christian and Byzantine Art:* #8.3, #8.4, #8.5, #8.9, #8.21, #8.23, #8.25, #8.36, #8.37, #8.42, #8.43, #8.48, #8.46, #8.50

*The Early Middle Ages:* #9.1, #9.15, #9.22, #9.23, #9.24, #9.30, #9.32, #9.33, #9.34, #9.38, #9.39, #9.40, #9.41

*Romanesque Art:* #10.4, #10.5, #10.7, #10.8, #10.12, #10.1, #10.19, #10.24, #10.25, #10.31, #10.36, #10.42, #10.43

QUIZ #4:

*Gothic Art:* #11.1, #11.5, #11.6, #11.8, #11.11, #11.14, #11.17, #11.18, #11.19, #11.21, #11.24, #11.25, #11.28, #11.32, #11.35, #11.38, #11.48, #11.50, #11.53, #11.55

*Precursors of the Renaissance:* #12.1, #12.2, #12.3, #12.4, #12.6, #12.8, #12.9, #12.10, #12.11, #12.15a&b, #12.16, #12.17, #12.18, #12.19, #12.20, #12.26, #12.28, #12.29, #12.30

SLIDE LIST for QUIZ #1/ 4 [ADAMS, 3rd ed]

- ARTIST/ **CULTURE**
- **TITLE** [or Subject of Work and, in the case of architecture or work *in situ*, location]
- **DATE** [Period/ Style](c[irca]=around; BCE=Before the Common Era)
- **MEDIUM**
- **SIGNIFICANCE**

[**Culture**] Prehistoric Art

- [**Title**] *Venus of Willendorf*/ [**Date**] c.25,000-21,000 BCE [or Paleolithic art]/ [**Medium**] limestone sculpture [Adams Plate #1.1]
- *Hall of Running Bulls*, Lascaux, France/ c.15,000-13,000 BCE [or Paleolithic art]/ cave painting [#1.12]
- *Standing Bison*, Altamira, Spain/ c. 12,000 BCE/ cave painting [#1.16]
- *Stonehenge*, Salisbury Plain, England/ c.2800-1500 BCE [or Neolithic architecture]/ stone cromlechs [#1.22]
- *Skull from Jericho*/ c.7000 BCE [or Neolithic art]/ painted plastered skull [#2.1]

Ancient Near Eastern Art/ Mesopotamia

- Sumerian/ *Female Head from Uruk*/ c.3500-3000BCE [or Uruk period]/ white marble sculpture [#2.7]
- Sumerian/ *The White Temple on its Ziggurat*, Uruk/ c.3500-3000 BCE [or Uruk period]/ stone & polished brick architecture [#2.8]
- Sumerian/ *Group of statues from Abu Temple*, Tell Asmar/ c.2700-2500 BCE [or Sumerian Early Dynastic period]/ limestone sculpture #2.12]
- Sumerian/ *Soundbox of a Lyre from Ur*/ c.2685 BCE [or Sumerian Early Dynastic period]/ wood with inlays [#2.14a & b; This is in the museum of the University of Pennsylvania, Philadelphia.]
- Akkadian/ *Head of an Akkadian ruler (Sargon?)*/ c.2300BCE [or Akkadian period]/ bronze [#2.16]
- Akkadian/ *Victory Stele of Naram-Sin*/ c.2300-2200BCE [or Akkadian period]/ sandstone relief carving [#2.17]
- Sumerian/ *Head of Gudea of Lagash*/ c.2150 BCE [or Neo-Sumerian period]/ diorite sculpture [#2.18]
- Akkadian/ reconstruction of *Ishtar Gate*/ c.575BCE [or Neo-Babylonian period]/ glazed brick architecture [#2.30]

Ancient Near Eastern Art/ Persia

- Persia (Ancient Iran)/ *Beaker from Susa*/ c.5000-4000 BCE/ painted pottery #2.31]
- Persia (Ancient Iran)/ *Audience Hall of Darius*, Persepolis/ c.500 BCE [or Achaemenid Persia]/ stone architecture [#2.35]

Ancient Egyptian Art

- Hierakonpolis/ *Palette of Narmer*: obverse/ c. 3000 BCE [or Predynastic period]/ slate relief carving [#3.1]
- Hierakonpolis/ *Palette of Narmer*: reverse/ c. 3000 BCE [or Predynastic period]/ slate relief carving [#3.2]

#### Ancient Egyptian Art, continued

- *Canopic jars*/ Old Kingdom/ alabaster [#3.8]
- Architect, Imhotep/ *Step Pyramid of King Zoser, Saqqara*/ c. 2750 BCE [or Early Dynastic period]/ monumental funerary architecture [#3.11]
- *Pyramids of the pharaohs Khufu, Khafre and Menkaure, Giza*/ c. 2500-2475 BCE [or Old Kingdom (4th Dynasty)]/ monumental funerary architecture [#3.12]
- *The Great Sphinx, Giza*/ c. 2520-2494 BCE [or Old Kingdom (4th Dynasty)]/ sandstone sculpture [#3.15]
- *Menkaure and his Queen Khamerernebtj*/ 2548-2530 BCE [or Old Kingdom (4th Dynasty)]/ slate sculpture [#3.18; This is in the Museum of Fine Arts, Boston]
- *Prince Rahotep and his wife Nofret*/ c. 2610 BCE [or Old Kingdom]/ painted limestone sculpture [#3.19]
- *Seated Scribe, from Saqqara*/ c. 2400 BCE [or Old Kingdom]/ painted limestone sculpture [#3.20]
- *Sesostris III*/ c. 1850 BCE [or Middle Kingdom]/ quartzite sculpture, fragment [#3.25; This is in the Metropolitan Museum of Art, NY]
- *Queen Hatshepsut, as pharaoh*/ c. 1473-1458 BCE [or New Kingdom (18th Dynasty)]/ granite sculpture [#3.32 This is in the Metropolitan Museum of Art, NY]
- *Funerary temple of Queen Hatshepsut, Deir el-Bahri*/ c. 1480 BCE [or New Kingdom]/ sandstone and rock, monumental funerary architecture [#3.33]
- *Akhenaten, from Karnak, Egypt*/ 1353-1350 BCE [or New Kingdom (Amarna period)]/ sandstone sculpture [#3.37]
- *Bust of Nefertiti*/ c. 1349-1336 BCE [or New Kingdom (Amarna period)]/ painted limestone sculpture [#3.38]
- *Mask of Tutankhamon*/ c. 1333-1323 BCE [or New Kingdom (18th Dynasty)]/ gold and inlay (enamel and semiprecious stones) [#3.40]

#### Aegean/ Cycladic Art

- Cycladic art/ *Female idol, from Amorgos, Cyclades*/ 2700-2300 BCE/ marble sculpture [#4.1 & 2]

#### Aegean/ Minoan Art

- Minoan art/ *Plan of the Palace of King Minos, Knossos, Crete*/ 1600-1400BCE [#4.4]
- Minoan art / *Toreadore fresco, Knossos, Crete*/ c. 1500BCE/ fresco [#4.6]
- Minoan art/ *Queen's magaron, palace of Minos, Knossos, Crete*/ c.1600-1400 BCE/ fresco [#4.7]
- Minoan art/ *Snake Goddess*/ c. 1600 BCE/ faience sculpture [#4.9]
- Minoan art/ *Octopus Vase*/ c. 1500 BCE/ painted pottery [#4.12]

#### Aegean/ Mycenaean Art

- Mycenaean art/ *Lion Gate, Mycenae*/ 1500-1300 BCE/ limestone architecture [#4.21]
- Mycenaean art/ *"Treasury of Atreus," Mycenae*/ c. 1300 BCE/ stone vaulted architecture [#4.23]
- Mycenaean art/ *"Mask of Agamemnon"*/ c. 1500 BCE/ beaten gold [#4.27]
- Mycenaean art/ *Vaphio Cups*/ c. 1500 BCE/ gold relief [#4.28]

## LOOKING ASSIGNMENT GUIDELINES

"You cannot say more than you see." Henry David Thoreau

A Looking Assignment is an exercise in visual analysis, synthesis, and evaluation. It has of three parts.

Part I: describe a work of art in one and a half to two pages (no less, no more);

Part II: describe a second work in a like number of pages; and

Part III: compare/ contrast the two artworks in one page, answering a question that will be given to you in class.

Begin Parts I and II with materials (marble, oil paint, etc), size (ignore the frame or pedestal), and palette (colors). Be sure to pay close attention to the sculptor's touch or the painter's brushstroke: that is, address the physical reality of the object before you join any narrative that is represented.

Next, consider the overall composition. For example, before identifying something as a "Virgin and Child with Two Saints," realized that first it is a "Composition with Four Figures" (and in a particular setting such as landscape or interior). Note whether the figures are full-length or cut-off, clothed or nude; make note of where the figures are placed in the composition (center or off-center). Then go on to identify the figures and their relationship to one another, or narrative that they are enacting.

If the work is a sculpture, be sure to look at it from all sides; if an out-of-doors sculpture, be sure to take its site into consideration.

Determine what is of primary, secondary, and tertiary importance in the work as a whole, and organize your analysis accordingly. Do not, in other words, describe the work simply from left to right, nor from top to bottom. (This results in just so many randomly piled facts, like loosely strung beads.) The point of this exercise is to hone your powers of observation so that you can rapidly identify what is relevant or extraneous. Ultimately, your goal is to develop a richly structured information base of visual knowledge. You can not say everything in two pages, so make sure you identify and say the most important things, and in the order of their importance.

In Part III you are considering patterns, associations, or disconnections between the works.

*Attention! Ignore the following at the peril of a markdown!*

The paper should be between four to five pages in length. Papers that are too short, as well as those that are too long, will have to be rewritten to receive a grade. (Use the following as guidelines: 1) double spacing will produce a 26-line page; 2) the margin should be 1" all around; 3) use a standard font, such as Times New Roman, 10 point).

The quality of your writing is an important component of your grade. Papers that are not proofread will be marked down. Consult *THE ELEMENTS OF STYLE* by Strunk & White.

Titles of paintings are treated the same as titles of books (underline or *italicize*, but do not put in quotation marks).

Do not use the phrase "piece of art" ("piece of pie"--yes; "piece of art"--no). Instead, use the term "artwork," "work of art," or, better yet, "painting" and/ or "sculpture."

Finally, do not split an infinitive.

SAMPLE LOOKING ASSIGNMENTS from previous semesters are on reserve in the Library for you to consult. In addition, the following visual description is taken from the Museum of Modern Art's audio tour. The picture in question is The Bather by Cezanne:

"This is a framed, vertical, rectangular picture, over four feet in height. It's dominated by the figure of a young man. He's wearing only a pair of white briefs and is standing alone in a bare landscape. The ground is pinkish and flat and suggests a sandy beach. It is tinged in some areas with green. In places, there appear to be shallow, bluish pools—left behind by the tide perhaps. The figure's naked body is painted in pale pinkish flesh tones, but shadowed by the same greens, blues and violets as the sky and watery ground. . . . He seems poised to move towards us. But he's caught in a moment of stillness in the hazy, dream-like landscape."

AR113 PROPOSED SCHEDULE OF MEETINGS for FALL 2008

Week 1 (Week of Aug 25<sup>th</sup>)

- Lecture #1 INTRODUCTION I/ The Course  
Required reading: Adams, "Introduction"
- Lecture #2 INTRODUCTION II/ *PAYNE GALLERY*  
Recommended reading: George Kubler, The Shape of Time/ Remarks on the History of Things, 1962  
[N66.K8]

Week 2 (Week of Sep 1<sup>st</sup>)

LABOR DAY

- Lecture #3 PREHISTORIC ART  
Required: Adams, "The Art of Prehistory"  
Recommended: Kostof, pt 1, ch 2; and Lascaux  
[N5310.B38]

Week 3 (Week of Sep 8<sup>th</sup>)

- Lecture #4 *Meet at Bethlehem Sculpture Garden* [on Church St, east of City Hall)
- Lecture #5 ANCIENT NEAR EASTERN ART  
Required: Adams, "The Ancient Near East"  
Recommended: Kostof, pt 1, ch 3; and  
The Epic of Gilgamesh (2000-1000BCE) [PJ3771.G5E5  
1989]

Week 4 (Week of Sep 15<sup>th</sup>)

- Lecture #6 EGYPTIAN ART  
Required: Adams, "Ancient Egypt"  
Recommended: Kostof, pt 1, ch 4; and  
The Egyptian Book of the Dead (V-XVIII  
Dynasties)[PJ1555.A31967]
- Lecture #7 AEGEAN ART  
Required: Adams, "The Aegean"  
Recommended: Kostof, pt 1, ch 5; and  
Kenneth Lapatin, Mysteries of the Snake Goddess:  
Art, Desire, and the Forging of History, 2002

Week 5 (Week of Sep 22<sup>nd</sup>)

- Lecture #8 **REVIEW** of images for Quiz 1
- Lecture #9 **QUIZ #1**

**Week 6 (Week of Sep 29<sup>th</sup>): LOOKING ASSIGNMENT#1 DUE**

- (Required: Strunk & White, Elements of Style)
- Lectures #10 & #11 GREEK ART  
Required: Adams, Ancient Greece

Recommended: Homer's Iliad and Odyssey (8th c BCE); and Edith Hamilton, Mythology (pt 3: "The Great Heroes before the Trojan War") [BL310.H3]

Week 7 (Week of Oct 6<sup>th</sup>)

FALL RECESS

Lecture #12 GREEK ART

Required: Adams, Ancient Greece (cont.)

Recommended: Kostof, pt 1, ch 7

Week 8 (Week of Oct 13<sup>th</sup>)

Lecture #13 ETRUSCAN ART

Required: Adams, The Art of the Etruscans

Lecture #14 ROMAN ART

Required: Adams, Ancient Rome

Recommended: Kostof, pt 1, ch 9, and Virgil's Aeneid (19BCE)

Week 9 (Week of Oct 20<sup>th</sup>)

**Lecture #15 QUIZ #2**

Lecture #16 EARLY CHRISTIAN ART

Required: Adams, Early Christian Art

Recommended: Kostof, pt 2, ch 11, and the New Testament Gospels

**Week 10 (Week of Oct 27<sup>th</sup>):LOOKING ASSIGNMENT#2 DUE**

(Required: Strunk & White, Elements of Style)

Lecture #17 BYZANTINE ART

Required: Adams, Byzantine Art

Lecture #18 EARLY MIDDLE AGES

Required: Adams, The Early Middle Ages

Recommended: Kostof, pt 2, ch 12;

Beowulf (early 700s AD); and

Jean Leclercq, The Love of Learning and the Desire for God: a Study of Monastic Culture, 1961

[BX2470.L413]

Week 11 (Week of Nov 3<sup>rd</sup>)

Lectures #19 & #20 ROMANESQUE ART (& ISLAMIC ART)

Required: Adams, Romanesque Art

Recommended: Kostof, pt 2, ch 13, and The Song of Roland (c.100AD)[PQ1517.H3]

Week 12 (Week of Nov 10<sup>th</sup>)

Lecture #21 THE METROPOLITAN MUSEUM OF ART

Required: Wink & Phipps, Museum-Goers Guide

Lecture #22 NEW YORK CITY CLASS TRIP



Week 13 (Week of Nov 17<sup>th</sup>)

**Lecture #23      QUIZ #3**

Lecture #24    GOTHIC ART

    Required: Adams, Gothic Art (cont.)

    Recommended: Recommended: Kostof, pt 2, ch 14,

and

HYPERLINK <http://www.dur.ac.uk/~dla0www/c--tour/intro.html>

(An online tour of Durham Castle and Cathedral, which overlook the river Wear in England. Construction of the castle began in 1072 under William the Conquerer.)

**Week 14 (Week of Nov 24<sup>th</sup>):    LOOKING ASSIGNMENT#3 DUE**

(Required: Strunk & White, Elements of Style)

Lecture #25    GOTHIC ART

    Required: Adams, Gothic Art (cont.)

    Recommended: Recommended: Kostof, pt 2, ch 14,

and

THANKSGIVING RECESS

Week 15 (Week of Dec 1<sup>st</sup>)

Lectures #26 & #27    EARLY RENAISSANCE ART

    Required: Adams, Precursors of the Renaissance

    Recommended: Dante's Divine Comedy (1307-1321 AD)

Week 16 (Week of Dec 8<sup>th</sup>)

Lecture #28      TBA

Lecture #29      FINAL REVIEW