

MORAVIAN COLLEGE
Syllabus
Art History 113: Art History to the Renaissance
M-W 5B, 1:10-2:20 PM, PPHAC 330

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Office: Art Office Complex, South Hall, south campus
Hours: Mon & Wed 4:00-5:00 (& by chance or appointment)

COURSE DESCRIPTION

This course is an introductory survey of the visual arts from the prehistoric period 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. It also introduces several non-Western cultures. 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 composition and media.

REQUIRED TEXTS for purchase

- 1) Laurie Schneider Adams, Art Across Time, vol. I (Prehistory to the 14th Century), 4th edition
- 2) William Strunk, Jr. and E.B. White, The Elements of Style
- 3) Wink & Phipps, Museum-Goers Guide
- 4) Barnet, A Short Guide to Writing About Art

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, the final grade will be dropped by one full letter. After the fourth unexcused absence, a student will receive a failing final grade.
- Two short papers, 4 quizzes, and final exam
- A field trip to the Metropolitan Museum of Art, New York

Grading: 40% of your grade is determined by written work; 50% by quizzes and final; and 10% by attendance. (Each paper 20%; each quiz 10%; final exam 20%.)

Papers ("Looking Assignments"): two 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 papers must be completed in order to receive a grade. (Sample "Looking Assignments" from previous semesters are on reserve in Reeves Library.)

These 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. While the Internet can provide source material, 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 is familiar with art websites, such as that of the Metropolitan Museum of Art.

Quizzes and final exam: 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 will not be tolerated and will result in an F.

The final exam question will be given in advance, and will cover the breadth of the course.

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 4th ed.]

- CULTURE [and/ or ARTIST or Period style]
- TITLE [or Subject of Work and, in the case of architecture or work *in situ*, location]
- DATE [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, #1.23

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, #3.38, #3.39, #3.41

Aegean Art: #4.1 & 2, #4.4, #4.6, #4.7, #4.8, #4.11, #4.20, #4.26, #4.28

QUIZ #2:

Ancient Greek Art: #5.3, #5.6, #5.7, #5.11, #5.12, #5.17, #5.19, #5.20, #5.22, #5.23, #5.25, #5.32, #5.43, #5.47, #5.49, #5.51, #5.53, #5.57, #5.59, #5.63, #5.67, #5.70, #5.72

The Art of the Etruscans: #6.3, #6.5, #6.9, #6.14

Ancient Rome: #7.1, #7.18, #7.21, #7.33, #7.34, #7.39, #7.41, #7.47, #7.50, #7.51, #7.55, #7.59, #7.61

QUIZ #3:

Early Christian and Byzantine Art: #8.3, #8.5, #8.6, #8.10, #8.21, #8.23, #8.25, #8.36, #8.41, #8.42, #8.45, #8.48

The Early Middle Ages: #9.1, #9.14, #9.21, #9.22, #9.23, #9.29, #9.31, #9.32, #9.33, #9.37, #9.38, #9.39, #9.40

Romanesque Art: #10.4, #10.5, #10.7, #10.8, #10.12, #10.1, #10.17, #10.20, #10.21, #10.30, #10.35, #10.41, #10.42

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, #11.49, #11.55, #11.57, #11.59

Precursors of the Renaissance: #12.1, #12.2, #12.3, #12.4, #12.6, #12.8, #12.9, #12.10, #12.14, #12.15a&b, #12.16, #12.17, #12.18, #12.19, #12.20, #12.26, #12.28, #12.29, #12.30

KEY TO SLIDE LIST for QUIZ #1/ 4 [ADAMS, 4th ed]

- **CULTURE/ ARTIST or Period style**
- **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

- [Period style] Paleolithic sculpture/ [Title] *Venus of Willendorf*/ [Date] c.25,000-21,000 BCE/ [Medium] limestone [Adams Plate #1.1]
- Paleolithic art/ *Bull and Red Horse*, Hall of Bulls, Lascaux, France/ c.15,000-13,000 BCE/ cave painting [#1.12]
- Paleolithic art/ *Standing Bison*, Altamira, Spain/ c.12,000 BCE/ cave painting [#1.16]
- Neolithic architecture/ *Stonehenge*, Salisbury Plain, England/ c.2800-1500 BCE/ stone cromlechs [#1.23]
- Neolithic art/ Skull from Jericho/ c.7000 BCE/ painted plaster [#2.1]

Ancient Near Eastern Art/ Mesopotamia

- Sumerian sculpture/ *Female Head*, from Uruk/ c.3500-3000BCE/ white marble [#2.7]
- Sumerian architecture/ *The White Temple* on its Ziggurat, Uruk/ c.3500-3000 BCE/ temple architecture (stone & polished brick) [#2.8]
- Sumerian sculpture / *Votive statues from Abu Temple*, Tell Asmar/ c.2700-2500 BCE/ limestone [#2.12]
- Sumerian art/ Sound box of a Lyre, from Ur/ c.2685 BCE/ wood with inlays [#2.14a & b]
- Akkadian sculpture / *Head of an Akkadian ruler* (Sargon?)/ c.2300BCE/ bronze [#2.16]
- Akkadian sculpture/ *Victory Stele of Naram-Sin*/ c.2250BCE/ sandstone relief carving [#2.17]
- Sumerian sculpture / *Head of Gudea of Lagash*/ c.2100 BCE/ diorite [#2.18]
- Akkadian architecture/ *Ishtar Gate* (reconstruction), c.575BCE/ glazed brick [#2.30]

Ancient Near Eastern Art/ Persia (Ancient Iran)

- Persian art/ Beaker, from Susa/ c.5000-4000 BCE/ painted pottery #2.31]
- Persian architecture/ *Audience Hall of Darius*, Persepolis/ c.500 BCE/ palace architecture (stone) [#2.35]

Ancient Egyptian Art

- Pre-dynastic sculpture/ *Palette of Narmer*: obverse/ c.3100 BCE slate relief carving [#3.1]
- Pre-dynastic sculpture/*Palette of Narmer*: reverse/ c.3100 BCE/ slate relief carving [#3.2]
- Old Kingdom sculpture/ *Canopic jars*/ alabaster [#3.8]
- Imhotep/ *Step Pyramid of King Zoser*, Saqqara/ c.2630 BCE/ monumental funerary architecture (limestone) [#3.11]
- Old Kingdom architecture/ Pyramids of the pharaohs Khufu, Khafre and Menkaure, Giza/ c.2500-2475 BCE (4th Dynasty)/ monumental funerary architecture [#3.12]

- Old Kingdom sculpture/ *The Great Sphinx*, Giza/ c.2520-2494 BCE (4th Dynasty)/ sandstone [#3.15]
- Old Kingdom sculpture/ *Menkaure and Queen Khamerernebtj*/ 2490-72 BCE (4th Dynasty)/ slate [#3.18]
- Old Kingdom sculpture/ *Prince Rahotep and his wife Nofret*/ c.2551-28 BCE/ painted limestone [#3.19]
- Old Kingdom sculpture/ *Seated Scribe*, from Saqqara/ c.2551-28 BCE/ painted limestone [#3.20]
- Middle Kingdom sculpture/ *Sesostris III* (fragment)/ c.1850 BCE/ quartzite [#3.25]
- New Kingdom sculpture/ *Hatshepsut*, as pharaoh/ c.1473-1458 BCE (18th Dynasty)/ granite [#3.32]
- New Kingdom architecture/ Funerary temple of Queen Hatshepsut, Deir el-Bahri/ c.1480 BCE/ monumental funerary architecture (sandstone and rock) [#3.33]
- New Kingdom sculpture/ *Akhenaten*, from Karnak/ 1353-50 BCE (Amarna period)/ sandstone [#3.38]
- New Kingdom sculpture/ *Bust of Queen Nefertiti*/ c.1349-36 BCE (Amarna period)/ painted limestone [#3.39]
- New Kingdom art/ *Mummy mask of Tutankhamon*/ c.1333-23 BCE (18th Dynasty)/ solid gold and inlay (enamel, semiprecious stones) [#3.41]

The Aegean

- Cycladic sculpture/ Female idol, from Amorgos, Cyclades/ 2700-2300 BCE/ marble [#4.1 & 2]
- Minoan architecture/ Plan of the Palace of King Minos, Knossos, Crete/ 1600-1400 BCE [#4.4]
- Minoan art / *Toreadore fresco* (reconstructed), Knossos, Crete/ c.1500 BCE/ fresco [#4.6]
- Minoan art/ *Queen's megaron*, Palace of Minos, Knossos, Crete/ c.1600-1400 BCE/ fresco [#4.7]
- Minoan sculpture/ *Snake Goddess*/ c.1600 BCE/ faience [#4.8]
- Minoan art/ *Octopus Vase*/ c.1500 BCE/ painted pottery [#4.11]
- Mycenaean art/ *Lion Gate*, Mycenae/ 13th c. BCE/ limestone [#4.20]
- Mycenaean architecture/ *"Treasury of Atreus,"* Mycenae/ c.1300 BCE/ stone [#4.20]
- Mycenaean art/ *"Mask of Agamemnon"*/ c.1500 BCE/ beaten gold [#4.26]
- Mycenaean art/ *Vaphio Cups*/ c.1500 BCE/ gold relief [#4.28]

LOOKING ASSIGNMENT GUIDELINES

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

"Accuracy of observation is the equivalent of accuracy of thinking." Wallace Stevens

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

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

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

Part III (ungraded): 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 the materials (marble, oil paint, etc), the size (ignore the frame or pedestal), and, if a painting, the 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 the narrative that they are enacting.

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 importance.

If the work is a painting, be sure to pay attention to brushwork and resultant style. If the work is a sculpture, be sure to look at it from all sides (and if an out-of-doors sculpture, be sure to take the site into consideration).

In Part III—which is ungraded--you are focusing on 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, 12 point). Papers that are not proofread will be marked down. (Consult THE ELEMENTS OF STYLE by Strunk & White.) Titles of works of art (paintings/ sculptures) are underlined or *italicized*. Finally, Sample Looking Assignments from previous semesters are on reserve in the Library to consult.

AR113 PROPOSED SCHEDULE OF MEETINGS for FALL 2010

Week 1 (Week of Aug 30th)

- 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 6th)

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 13th)

- Lecture #4 SCULPTURE: SUBTRACTIVE (marble, wood) & ADDITIVE (bronze)
Meet at Bethlehem Sculpture Garden [on Church St, east of City Hall]
Required: Adams, page 154: "The Lost-Wax Process"
- 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 20th): LOOKING ASSIGNMENT #1 DUE on WEDNESDAY

(Required: Strunk & White, Elements of Style)

- 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
- Special Event FALL CONVOCATION, Sept. 23rd, 10:30am-12:00pm

Week 5 (Week of Sep 27th)

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

Week 6 (Week of Oct 4th)

- 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 11th)

FALL RECESS

Lecture #12 GREEK ART

Required: Adams, Ancient Greece (cont.)

Recommended: Kostof, pt 1, ch 7

Week 8 (Week of Oct 18th)

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 25th)

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 Nov 1st)

Lecture #17 THE METROPOLITAN MUSEUM OF ART

Required: Wink & Phipps, Museum-Goers Guide

Lecture #18 NEW YORK CITY CLASS TRIP

Week 11 (Week of Nov 8th)

Lecture #19 BYZANTINE ART

Required: Adams, Byzantine Art

Lecture #20 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 12 (Week of Nov 15th): LOOKING ASSIGNMENT #2 DUE ON MONDAY

(Required: Strunk & White, Elements of Style)

Lectures #21 & #22 ROMANESQUE ART & ISLAMIC ART (CD)

Required: Adams, Romanesque Art

Recommended: Kostof, pt 2, ch 13, and

The Song of Roland (c.100AD)[PQ1517.H3]

Week 13 (Week of Nov 22nd)

Lecture #23 QUIZ #3

THANKSGIVING RECESS

Week 14 (Week of Nov 29th)

Lecture #24 GOTHIC ART (Video: Chartres Cathedral & National Cathedral, Washington DC)

Lecture #25 GOTHIC ART

Recommended: Recommended: Kostof, pt 2, ch 14

Week 15 (Week of Dec 6th)

Lecture #27 PRECURSORS OF THE RENAISSANCE

Required: Adams, Precursors of the Renaissance

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

Lecture #29 FINAL REVIEW

Week 16

FINAL EXAM: Thurs, Dec 16, 8:30 AM