

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

**Dr. Radycki**

Office: Art Office Complex, South Hall, south campus; phone 610.861-1627

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 to the late Middle Ages. It covers the arts of the ancient civilizations of Egypt and the Near East; Greece and Rome; the arts of the Middle Ages, from the Early Christian and Byzantine worlds through Medieval, Romanesque; and Gothic and pre-Renaissance art. It also introduces several non-Western cultures. The purpose of the course is to give an overview of the development and basic problems of Western art before the Renaissance, and provide a foundation for more advanced study. The class includes power point presentations, textbook readings, written assignments, quizzes, tests, and field trips (art museums, galleries, sculpture gardens).

This course fulfills the M6 (Aesthetic Expression) requirement for LinC.

**GOALS**

Students will learn to identify a core set of masterpieces from each period, as well as learn the appropriate vocabulary to describe composition and media.

**REQUIRED TEXTS for purchase**

- 1) Laurie Schneider Adams, Art Across Time, vol. I (Prehistory to the 14th Century), 4<sup>th</sup> edition
- 2) William Strunk, Jr. and E.B. White, The Elements of Style
- 3) 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, 4<sup>th</sup> edition) 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, the student will receive a failing final grade.
- Two short papers, 4 quizzes, and a comprehensive final exam
- A field trip to the Metropolitan Museum of Art, New York

Total Time Required 174 hours (estimated)

Class attendance (70 mins/lecture x 26 lectures) = 30.5 hrs

Reading the text (4 hrs/wk x 15 wks) = 60 hrs

Looking assignments (8 hrs/paper x 2 papers) = 16 hrs

Studying for quizzes (8 hrs/quiz x 4 quizzes) = 32 hrs

Preparation for final exam = 10 hrs

Final exam time = 2 hrs

Field trip to NYC = 12 hrs

Exhibition attendance (Payne, HUB, etc.) = 8 hrs

Convocation = 1.5 hrs

Visiting artist presentation = 2 hrs

Grading: 40% of your grade is determined by written work; 50% by quizzes and final; and 10% by attendance. (First paper 15%; second paper 25%; 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 thereafter--will be marked down for lateness (minus one grade per class meeting). All papers must be completed in order to receive a grade.

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 look at the artwork yourself, in person, and offer your own viewpoint.

Plagiarism in any form will not be tolerated. Be aware when you write your papers that the faculty is familiar with art and museum websites.

(Sample "Looking Assignments" from previous semesters are on reserve in Reeves Library.)

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.

Test review power points are on Blackboard.

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

Disability: Students who wish to request accommodations for a disability should contact Learning Services for Academic and Disability Support. Accommodations cannot be provided until authorization is received from the Academic Support Center.

ART HISTORY TO THE RENAISSANCE  
SLIDE LISTS [ADAMS 4th ed.]

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

QUIZ #1:

*Prehistoric:* Adams Plate #1.1, #1.12, #1.16, #1.23

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

*Ancient Egypt:* #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, #4.22, #4.26, #4.28

QUIZ #2:

*Ancient Greece:* #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

*Etruscan Art:* #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, #9.27, #9.29, #9.31, #9.32, #9.33, #9.37, #9.38, #9.39, #9.40

*Romanesque Art:* #10.1, #10.4, #10.5, #10.7, #10.8, #10.14, #10.17, #10.20, #10.21, #10.30, #10.35, #10.41, #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, #11.49, #11.54, #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**
- **TITLE** [or the subject and, in the case of architecture or a work *in situ*, the location]
- **DATE** [Period/ Style] (c[irca]=around; BCE=Before the Common Era)
- **MEDIUM**
- **SIGNIFICANCE**

### PREHISTORIC ART & ARCHITECTURE

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

### ANCIENT NEAR EASTERN ART & ARCHITECTURE: MESOPOTAMIA & PERSIA

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

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

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

#### AEGEAN ART & ARCHITECTURE: CYCLADES, CRETE & MYCENAE

- Cycladic Art/ Female idol, from Amorgos, Cyclades/ 2700-2300 BCE/ marble [#4.1 & 2]
- Minoan Architecture/ Plan of the Palace of King Minos, Knossos, Crete/ 1600-1400BCE [#4.4]
- Minoan Art / *Toreadore fresco* (reconstructed), Knossos, Crete/ c.1500BCE/ fresco [#4.6]
- Minoan Art/ *Queen's megaron*, Palace of Minos, Knossos, Crete/ c.1600-1400 BCE/ fresco [#4.7]
- Minoan Art/ *Snake Goddess*/ c.1600 BCE/ faience sculpture [#4.8]
- Minoan Art/ *Octopus Vase*/ c.1500 BCE/ painted pottery [#4.11]
- Mycenaean Architecture/ *Lion Gate*, Mycenae/ 13<sup>th</sup> c. BCE/ limestone [#4.20]
- Mycenaean Architecture/ *"Treasury of Atreus,"* Mycenae/ c.1300 BCE/ stone [#4.22]
- 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 (35-46 lines);

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 2013

Week 1 (Week of Aug 26)

- Lecture #1 INTRODUCTION I/ The Course  
Required reading: Adams, "Introduction"
- Lecture #2** *Meet at **BETHLEHEM SCULPTURE GARDEN*** [Church St, east of City Hall]  
INTRODUCTION II/ SCULPTURE: SUBTRACTIVE (marble, wood) &  
ADDITIVE (bronze)  
Required: Adams, pp 30, 31, 154: "Carving," "Categories of Sculpture," "Lost-Wax Process"

(LOOKING ASSIGNMENT: Compare/contrast a sculpture in the public Sculpture Garden with a sculpture on the Moravian campus (either North or South campus). Required: Strunk & White, Elements of Style; Recommended: Barnet, Short Guide to Writing About Art.)

Week 2 (Week of Sep 2)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 9): LOOKING ASSIGNMENT #1 due this week**

- Lecture #4 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]
- Lecture #5 EGYPTIAN ART  
Required: Adams, "Ancient Egypt"  
Recommended: Kostof, pt 1, ch 4; and  
The Egyptian Book of the Dead (V-XVIII Dynasties) [PJ1555.A31967]

***Special Events on Thurs., Sept. 12: IN-FOCUS CONVOCATION and PAYNE GALLERY RECEPTION***

Week 4 (Week of Sep 16)

- Lecture #6 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
- Lecture #7 **REVIEW** for Quiz 1

Week 5 (Week of Sep 23)**Lecture #8 QUIZ #1****Lecture #9 GREEK ART I**

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]

***Special Event on Thurs., Sept. 26: PAYNE GALLERY RECEPTION***

Week 6 (Week of Sep 30)**Lectures #10 & #11 GREEK ART II & III**

Required: Adams, Ancient Greece (cont.)

Recommended: Kostof, pt 1, ch 7

Recommended reading: George Kubler, The Shape of Time/ Remarks on the History of Things, 1962 [N66.K8]

Week 7 (Week of Oct 7)**Lecture #12 ETRUSCAN ART; CHINA**

Required: Adams, The Art of the Etruscans

Recommended: Adams, China: Neolithic to First Empire

**Lecture #13 ROMAN ART**

Required: Adams, Ancient Rome

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

Week 8 (Week of Oct 14)FALL RECESS**Lecture #14 QUIZ #2**Week 9 (Week of Oct 21)**Lecture #15 EARLY CHRISTIAN ART**

Required: Adams, Early Christian Art

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

**Lecture #16 BYZANTINE ART**

Required: Adams, Byzantine Art

***Special Event on Thurs., Oct. 24: PAYNE GALLERY RECEPTION***

Week 10 (Week of Oct 28)**Lecture #17 THE METROPOLITAN MUSEUM OF ART**

Web site: metmuseum.org

***Lecture #18 NEW YORK CITY CLASS TRIP***



(LOOKING ASSIGNMENT: Compare/ contrast the idealism and/ or realism in sculptures of the figure, or body, in Ancient art vs Christian art. For the Ancient world consider a work from the Near East, Egypt, Greece, or Rome; for the Christian world, consider the Byzantine, Middle Ages, or Gothic periods. Required: Strunk & White, Elements of Style.)

Week 11 (Week of Nov 4)

Lecture #19 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]

Lecture #20 ROMANESQUE ART

Required: Adams, Romanesque Art

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

Week 12 (Week of Nov 11)

**Lecture #21 QUIZ #3**

Lecture #22 GOTHIC ART I

Videos: Chartres Cathedral; National Cathedral, Washington DC; Islamic Art

***Alternate Trip PHILADELPHIA ART MUSEUM (Treasures of Pompeii), Sat. Nov 16***

**Week 13 (Week of Nov 18): LOOKING ASSIGNMENT #2 due Monday**

Lecture #23 GOTHIC ART II

Recommended: Recommended: Kostof, pt 2, ch 14

Lecture #24 PRECURSORS OF THE RENAISSANCE

Required: Adams, Precursors of the Renaissance

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

Week 14 (Week of Nov 25): THANKSGIVING RECESS

Week 15 (Week of Dec 3<sup>rd</sup>)

**Lecture #25 Meet at PAYNE GALLERY: THE PERMANENT COLLECTION**

Lecture #26 FINAL REVIEW (including take-home exam question)

**Week 16 (Tues, Dec 10, 8:30am): FINAL EXAM**