

**HISTORY OF ART 101-601**  
**EUROPEAN ART AND CIVILIZATION BEFORE AD 1400**  
**FALL 2004**

Wednesday 5:30 – 8:30 pm Meyerson B2

Instructor - Peri Johnson

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Office hours - Tuesday 4:00 – 5:00 pm in Mark's Café in Van Pelt Library or by appointment

Mailbox in front office of Jaffe

Blackboard course website - <https://courseweb.library.upenn.edu/>

(information for new users of Blackboard –

<http://ccat.sas.upenn.edu/bb/bbhandout.html>)

**COURSE DESCRIPTION:**

This is an introduction to both looking at the visual arts and to the ancient and medieval cities and empires of the Mediterranean and European regions: ancient Egypt and the Near East, the Minoan and Mycenaean Aegean, the Greek and Roman Mediterranean, and the early Islamic, Byzantine and medieval worlds. Using illustrations, contemporary texts, and art in the University of Pennsylvania Museum of Archaeology and Anthropology, we will examine the changing forms of art and architecture, and the political, social and religious roles of visual culture.

**REQUIRED TEXTBOOK:**

Stokstad, Marilyn. 2005. *Art History*, vol. 1, rev. 2<sup>nd</sup> ed. Pearson Prentice Hall.

The textbook is available at the Penn Book Center located at 130 S. 34<sup>th</sup> St. (34<sup>th</sup> and Sansom).

## **COURSE REQUIREMENTS:**

- 1— Attendance at lectures.
- 2— Readings completed and discussion questions submitted by the assigned date. The questions are to be one or two written in response to the discussion readings and handed in to the instructor at the beginning of the discussion half of each session. All discussion readings are available on the Blackboard course website.
- 3— All four projects. One third letter grade will be deducted for each day late. Extensions will not be granted.
- 4— A midterm examination consisting of identifications of slides introduced in the lectures and available for review online and short slide comparison essays.
- 5— A final examination consisting of slide identifications, short slide comparison essays, and a longer essay. The final exam will cover material from the entire course.
- 6— The final grade will be determined as follows:
  - Four projects: 10% each
  - Two examinations: 16% and 24%
  - Discussion preparedness and participation: 20%
- 7— All projects and examinations must be turned in or no grade will be given for the entire class.
- 8— Violations of academic integrity will be prosecuted to the fullest extent. (Plagiarism and cheating of any kind will automatically result in failure of the class. The university's code of academic integrity is available at <http://www.vpul.upenn.edu/osl/acadint.html> and additional information is at <http://gethelp.library.upenn.edu/PORT/Port7a.policy.html>
- 9— Only a doctor's excuse will be accepted for a missed exam.

## **SCHEDULE:**

- 1 – September 8<sup>th</sup> : INTRODUCTION TO THE STUDY OF ANCIENT ART : culturally embedded art in academia and the museum
  - 2 – September 15<sup>th</sup> : PALAEO-LITHIC AND NEOLITHIC ART OF WESTERN EUROPE : from the beginnings of symbolic expression to the art of agriculturists  
Reading: Stokstad 1-23, skim xxiii-xlvii; Ouzman 2001
  - 3 – September 22<sup>nd</sup> : the NEOLITHIC THROUGH THE BRONZE AGE IN THE NEAR EAST : the first urban art and its historiography  
Project I distributed  
Reading: Stokstad 27-40, Bahrani 1998
  - 4 – September 29<sup>th</sup> : ASSYRIANS THROUGH ACHAEMENIDS : palatial historical narratives and oriental/orientalizing art  
Reading: Stokstad 40-51, Winter 1981
- Monday, October 3<sup>rd</sup>, 5:00 pm in Jaffe mailbox (no electronic submissions)  
**Project I due**
- 5 – October 6<sup>th</sup> : OLD KINGDOM EGYPT : evolution of Egyptian mortuary architecture  
Reading: Stokstad 53-73, Trigger 1990
  - 6 – October 13<sup>th</sup> : NEW KINGDOM EGYPT : conventions of representation

Reading: Stokstad 73-87, Baines 1985  
Project II distributed

- 7 – October 20<sup>th</sup> : AEGEAN BRONZE AGE : connoisseurs and the art market  
Reading: Stokstad 89-111, Gill and Chippindale 1993  
**Midterm examination** (7:30 – 8:30 pm)

FALL BREAK (October 23<sup>rd</sup> through 26<sup>th</sup>)

- 8 – October 27<sup>th</sup> : GEOMETRIC THROUGH ARCHAIC AEGEAN : development of the male nude  
Reading: Stokstad 113-137, Stewart 1997  
**Project II due**  
Project III distributed

- 9 – November 3<sup>rd</sup> : OLYMPIA AND THE ATHENIAN ACROPOLIS : myth and history in panhellenic and civic sanctuaries  
Reading: Stokstad 137-168, Osborne 1994, Pollitt 1995

Monday, November 8<sup>th</sup>, 5:00 pm in Jaffe mailbox (no electronic submissions)  
**Project III due**

- 10 – November 10<sup>th</sup> : ETRURIA AND POMPEII : gendered wall-painting in the houses of the dead and living  
Reading: Stokstad 181-197, 201-211; Fredrick 1995  
Project IV distributed

- 11 – November 17<sup>th</sup> : AUGUSTAN AND IMPERIAL ROME : the art of historical commemoration  
Reading: Stokstad 197-201, 211-247; Holliday 2002

Monday, November 22<sup>nd</sup>, 5:00 pm in Jaffe mailbox (no electronic submissions)  
**Project IV due**

- 12 – November 24<sup>th</sup> : EARLY CHRISTIANITY AND THE BYZANTINE EMPIRE : the adaptation of pagan iconography and architecture  
Reading: Stokstad 249-298, Mathews 1999

THANKSGIVING HOLIDAY (November 24<sup>th</sup> *at the end of classes* through 28<sup>th</sup>)

- 13 – December 1<sup>st</sup> : EARLY ISLAMIC MEDITERRANEAN AND EARLY MEDIEVAL EUROPE : itinerant artisans and portable art intertwining worlds  
Reading: Stokstad 303-323, 441-469; Hoffman 2001

- 14 – December 8<sup>th</sup> : FROM THE ROMANESQUE TO THE GOTHIC : the *artist* of terror and the patron light  
Reading: Stokstad 471-511, 513-575; Seidel 1999

Wednesday, December 15<sup>th</sup>, 5:30-8:30 pm, Meyerson B2  
**Final examination**

**REFERENCE SOURCES:**

- Grove dictionary of art*. Available online through Franklin or the E-Resource Locator on the library's homepage (<http://www.library.upenn.edu/>). [Fine Arts Library Reference N31 .D5 1996]
- Barnet, S. 2003. *A short guide to writing about art*, 7<sup>th</sup> ed. New York: Longman. [Fine Arts Library Reference N7476 .B37 2003]

**BIBLIOGRAPHY OF DISCUSSION READINGS:**

- Bahrani, Z. 1998. "Conjuring Mesopotamia: imaginative geography and a world past," in *Archaeology under fire: nationalism, politics and heritage in the Eastern Mediterranean and Middle East*. ed. L. Meskell. New York: Routledge, 159-174.
- Baines, J. 1985. "Theories and universals of representation: Heinrich Schäfer and Egyptian art," *Art History* 8:1-25.
- Fredrick, D. 1995. "Beyond the atrium to Ariadne: erotic painting and visual pleasure in the Roman house," *Classical Antiquity* 14:266-87, figures.
- Gill, D.W.J. and C. Chippindale. 1993. "Material and intellectual consequences of esteem for Cycladic figurines," *American Journal of Archaeology* 97:601-659.
- Hoffman, E.R. 2001. "Pathways of portability: Islamic and Christian interchange from the tenth to the twelfth century," *Art History* 24:17-50.
- Holliday, P.J. 2002. "Preface" and "Introduction: the Roman elite and the rhetoric of history," in *The origins of Roman historical commemoration in the visual arts*. Cambridge: Cambridge University Press, pages xv-xxv, 1-21.
- Mathews, T.F. 1999. "The mistake of the emperor mystique" and "Convergence," in *The clash of gods: a reinterpretation of early Christian art*. Princeton: Princeton University Press, 3-22, 142-176.
- Osborne, R. 1994. "Framing the centaur: reading fifth-century architectural sculpture," in *Art and text in ancient Greek culture*. eds. S. Goldhill and R. Osborne. Cambridge: Cambridge University Press, 52-84.
- Ouzman, S. 2001. "Seeing is deceiving: rock art and the non-visual," *World Archaeology* 33:237-256.
- Pollitt, J.J. 1995. "The meaning of the Parthenon frieze," in *The interpretation of architectural sculpture in Greece and Rome*. Studies in the History of Art, 49. ed. D. Buitron-Oliver. Washington: National Gallery of Art, 50-65.
- Seidel, L. 1999. "Texts and contexts," in *Legends in limestone: Lazarus, Gislebertus, and the Cathedral of Autun*. Chicago: University of Chicago Press, 1-32.
- Stewart, A. 1997. "Perspectives" and "Nakedness," in *Art, desire, and the body in ancient Greece*. Cambridge: Cambridge University Press, 3-23, 24-42.
- Trigger, B.G. 1990. "Monumental architecture: a thermodynamic explanation of symbolic behaviour," *World Archaeology* 22:119-132.
- Winter, I. 1981. "Royal rhetoric and the development of historical narrative in Neo-Assyrian reliefs," *Studies in Visual Communication* 7:2-38.