

## Unit One: Prehistoric Arts

1. **Apollo 11 Stone** (Namibia. 25000 B.C.E Charcoal on stone)
  - a. Context:
    - i. Found in the Hun's mountains of Namibia
    - ii. It was founded along with 7 other tablets that contained animal figures
    - iii. Founded during the Apollo 11 moon landings hence the name
  - b. Content:
    - i. Cave stones with animal-like figures with human legs
    - ii. Thought to be a Therianthrope. Animals resembles a feline body and human hind legs
  - c. Form:
    - i. Made out of charcoal on cave stone
    - ii. Maybe used mineral based pigment bc they found ostrich egg painted
  - d. Function:
    - i. Unknown but it is small enough to be carried in one's hand
2. **Great Hall of the Bulls** (Lascaux, France. Paleolithic Europe. 15000-13000 B.C.E. Rock painting)
  - a. Context
    - i. Stone Age
    - ii. Dordogne, France , Cave- 250 meters long, Hunter and gatherer lifestyle
    - iii. In 1963 original was closed but a replica was built to preserve the artwork
  - b. Content
    - i. Animals that were of importance (bulls, horses, cattle, deer)
    - ii. Human vs animals
  - c. Form
    - i. Charcoal and ochre on nonporous rock
    - ii. Hierarchical scale
    - iii. Patterns were prominent (could tell us about our past)
    - iv. Only one human painting
  - d. Function
    - i. Shows the importance of survival
    - ii. Used for religious rituals, storytelling and preserving the history
3. **Camelid Sacrum in the Shape of a Canine** (Tequixquiac, central Mexico. 14000-7000 B.C.E. Bone)



## AP Art History Course Study Guide

- a. Context:
    - i. Prehistoric-no written record
    - ii. Lost to scholars for about 60 years. It was privately owned
    - iii. Spiritual significance of sacrum. Pelvic bone is the fulcrum of the body & central to internal organs.
    - iv. Could be a symbol of fertility or connection to ancestry and posterity
  - b. Content:
    - i. Head of Canine, natural shape of sacrum bone probably suggested image of canine to the carver
    - ii. Nostrils, mouth
  - c. Form:
    - i. Made from the now fossilized remains of the sacrum-triangular pelvic bone of a camelid (now extinct)
  - d. Function:
    - i. Unknown but prehistoric artisans drew/painted/carved sculpted what they saw in their everyday life, so choice to render image of a canine makes sense
4. **Running Horned Woman** (Tassili n'Ajjer, Algeria. 6000-4000 B.C.E. Pigment on Rock)
- a. Context:
    - i. Found in an area with high elevation & unique topography
    - ii. Hunter & gatherer society
    - iii. Thousands of paintings were found in the area
    - iv. Found in Algeria, Africa
  - b. Content:
    - i. White dots- body paint
    - ii. A horned woman running with arm and shin guards
    - iii. People running along with the horned woman
  - c. Form:
    - i. Hierarchical scale
    - ii. Pigment on rock
    - iii. Illusion of movement
    - iv. Profile perspective
  - d. Function:
    - i. Emphasized importance of survival
    - ii. Recognition of the importance animal and human relationship
5. **Beaker with Ibex Motifs** (Susa, Iran. 4200-3500 B.C.E. Painted terra cotta)



AP Art History Course Study Guide

- a. Context:
- Found in Iran
  - Belong to the Susa people
- b. Content:
- Central ibex (mountain goat)
  - Running greyhound-like animals
  - Diamond shapes at the top of the beaker
  - Birds encircling the top of the beaker
- c. Form:
- Painted terra cotta
  - Geometric lines & shapes
- d. Function:
- For funerary practices
6. **Anthropomorphic Stele** (Arabian Peninsula, 4th millennium B.C.E., Sandstone)
- a. Context:
- Pre-Islamic Northern Saudi Arabia
  - Found with 60 other steles
  - Fertile ground and area
- b. Content:
- Represent a human
  - Trapezoid head with a horizontal necklace along with an awl
  - The waist has a belt with two daggers
- c. Form:
- Made from sandstone
  - Carvings are not intricate
  - Bas-relief carving
- d. Function:
- Stele - a vertical stone monument or marker often inscribed with text or relief carving
  - Shows the importance of human figure
7. **Jade Cong** (Liangzhu, China, 3300-2200 B.C.E., Carved Jade)
- a. Context:
- Developed in Yangzi delta (Neolithic era)
  - Farming society
- b. Content:
- Square hollow tube
  - Represents dead ancestors
  - Lines and circles = animals, humans, and monsters



## AP Art History Course Study Guide

- c. Form:
    - i. Made from jade
    - ii. Precise engravings (created from sanding the jade)
    - iii. Bas relief
  - d. Function:
    - i. Show power and wealth
    - ii. Protect in afterlife, Found in graves, Connections to nature, rectangle= earth, circle= heavens of the sky
8. **Stonehenge** (Wiltshire, UK. Neolithic Europe. 2500-1600 B.C.E. Sandstone)
- a. Context:
    - i. Founded in Salisbury Plain England
    - ii. 1st phase started around 3100 B.C.E. (this would be concurrent w/ first dynasties of ancient Egypt)
    - iii. Construction continued the next 500 years. Building the structure would require precise planning and massive amount of labor
    - iv. Used machinery to get the lintel stones on top of the post stones
    - v. Long term communal effort, shows that they are sophisticated
  - b. Content:
    - i. 3 Phases (Constructions), Before pyramids
    - ii. Concentric circles of huge stones- lintel stones are carved to create the curved lines of a circle
    - iii. Huge pits dugged which allows stones to stay upright
  - c. Form:
    - i. Made mainly of bluestone which is very durable
    - ii. Post and lintel construction
    - iii. Monolithic Stones
  - d. Function:
    - i. Evident that the 2nd stage of construction, Stonehenge was used as a burial site (all Burials were males aged 20-50 important figures)
    - ii. Horseshoes of trilithons frames mark both mid-summer solstice and midwinter sunset (longest/shortest day of the year)
9. **The Ambum Stone** (Ambum Valley, Enga Province, Papua New Guinea. 1500 B.C.E. Greywacke)



## AP Art History Course Study Guide



- a. Context:
    - i. Neolithic
    - ii. Settled communities which allowed more time for sculpture
    - iii. Greywacke: Really hard to carve long lasting and durable; valuable
  - b. Content:
    - i. Most likely a depiction of an Echidna, which is an egg-laying mammal that's native to the New Guinea region
    - ii. The Ambum stone's rounded belly provides balance and allows it to be a freestanding sculpture
  - c. Form:
    - i. Used substances carving techniques which means they subtracted a certain amount of greywacke stone to create they floaty neck
  - d. Function:
    - i. Unknown. But easy to pass around. Perhaps some religious purpose, buried w/ dead people
10. **Tlatilco Female Figurine** (Central Mexico, sites of Tlatilco. 1200-900 B.C.E. Ceramic)
- a. Context:
    - i. Founded with many others by brick makers who were getting clay
    - ii. Appears to have come from graves
  - b. Content:
    - i. Figure of female form
    - ii. Elaborate style hair and lively expression
    - iii. Deformities: lack of defined hands and feet, 2 faces (may symbolize duality: yin/yang or evil/good)
  - c. Form:
    - i. Balanced through symmetry textured hair, heavy bottom
    - ii. Rarely depicted males but when they are they are often wearing masks/costumes
  - d. Function:
    - i. May have been part of a burial process



11. **Terra Cotta Fragments** (Lapita. Solomon Islands, Reef Islands. 1000 B.C.E. incised)
- a. Context:
    - i. Created by the artisans in the Lapita culture
    - ii. Was discovered in New Caledonia islands ~about 85,000 indigenous people lived on these islands
  - b. Content:
    - i. Clear anthropomorphic figure depicted
    - ii. faces=highly geometric, large,
    - iii. Different groups have specific designs in their pottery.



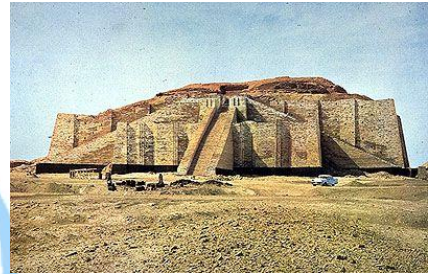
## AP Art History Course Study Guide

- c. Form:
  - i. Made from molded terra cotta, a reddish, brown, unglazed type of clay
  - ii. Used method called dentate stamping involves carving designs into existing natural materials
- d. Function:
  - i. Fragments are from a pot used to store food
  - ii. Could have been a form of reverence for ritualistic/religious usage since pottery was a large part of Lapita Culture
  - iii. Pottery was exchanged within this group: this shows trade and communication

### **Unit 2: Ancient Mediterranean**

#### 12. **White Temple and its Ziggurat** (Uruk [modern Warka, Iraq]. Sumerians. 3500-3000 B.C.E. Mud Brick)

- a. Context:
  - i. Located in Iraq
- b. Content:
  - i. 40 feet tall
  - ii. Tripartite plan
    - 1. Rectangular central hall
    - 2. Three entrances
  - iii. White temple
    - 1. North, west and east entrances
    - 2. Chambers with northeast with wood shelves
    - 3. North end contained a podium and altar
    - 4. Found lion & leopard bones
  - iv. Ziggurat
    - 1. Raised platform with sloping sides
    - 2. Has a stairway and has
- c. Form:
  - i. Made out of mudrock and asphalt top
  - ii. Whitewashed
- d. Function :
  - i. For government and religious purpose
  - ii. Rituals & sacrifices ( dedicated to Anu)



#### 13. **Palette of King Narmer** (Predynastic Egypt. 3000-2920 B.C.E. Greywacke.)

- a. Context:
  - i. Found in the temple of Horus
  - ii. Made during the unification of lower and upper Egypt
  - iii. For King Narmer

AP Art History Course Study Guide

- b. Content:
  - i. Contains The head of goddess Bat
  - ii. King Narmer with a bull tail and a lower Egyptian custom (kilt)
  - iii. Enemies decapitated and castrated
  - iv. Bull (King Narmer) knocking down walls
- c. Form:
  - i. Carved from a grayish siltstone
  - ii. 2 feet long
- d. Function:
  - i. Used for grinding up makeup (ex: Eye makeup and lipstick)
  - ii. Ceremonial; dedicated to a god
  - iii. Was also an object placed in graves



14. Statues of Votive Figures, from the Square Temple at Eshnunna (modern Tell Asmar, Iraq) (Sumerians. 2900-2600 B.C.E. Gypsum inlaid with shell and black limestone)

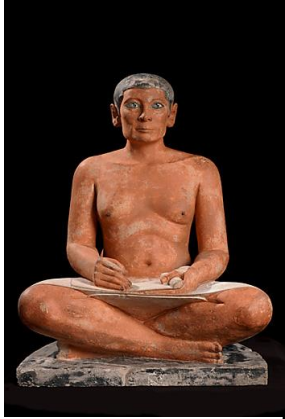
- a. Context:
  - i. Aspects of Mesopotamia religion is the votive figures
  - ii. Worshippers set up statues so that the statues would worship in place of the owners when owners leave the shrine
- b. Content:
  - i. Figure of male and female donors
  - ii. Eyes are larger than hands (hierarchical scale)
  - iii. Inscription - wish to be granted and/or ask look upon worshipers favorably
- c. Form:
  - i. Alabaster
  - ii. Pedestal
  - iii. 1 feet 3 inches
  - iv. Individualistic characteristics
  - v. Eyes made of lapis lazuli-
  - vi. V-shaped bodies
  - vii. Brows - dark shells, limestone, bitumen
- d. Function:
  - i. Portable
  - ii. Stand- in worshipper



a god to

*AP Art History Course Study Guide*

15. **Seated Scribe** (Saqqara, Egypt. Old Kingdom, Fourth Dynasty 2620-2500 B.C.E. Painted Limestones)



- a. Context:
  - i. Depicts a seated scribe
  - ii. Scribes were the one of the few people that could write and read Egyptian
- b. Content:
  - i. Scribe holds a papyrus scroll
  - ii. Tranquil face = wisdom
  - iii. Scribe at work
  - iv. Sitting = position of royalty or respect
- c. Form:
  - i. Body is limestone
  - ii. Nipples are made of wood
  - iii. Individualistic features
  - iv. The scribe would have been placed on a description
- d. Function:
  - i. For funerals
  - ii. Created due to the respect the scribe had in society

16. **Standard of Ur from the Royal Tombs at UR (modern Tell el-Muqayyar, Iraq).** (Sumerian. 2600-2400 B.C.E. Wood inlaid with shell, lapis lazuli, and red limestone)

- a. Context:
  - i. Found in south Iraq
  - ii. Prosperous and fertile grounds
  - iii. Found in the graves of Ur (one grave contained 74 sacrifices)
- b. Content:
  - i. One side shows men bringing crops and fish
  - ii. Another side is the war
  - iii. Enemies of war- naked and bleeding given to the king
  - iv. Divided into 3 registers
  - v. Hierarchical scale King is larger than others to show importance
  - vi. Talons folding an arrow- symbol of war
  - vii. Olive branch - symbol of peace
- c. Form:





## AP Art History Course Study Guide

- i. Mosaic tiles made from shells (from Persia), red limestone (from India), blue lapis lazuli (from Afghanistan)
  - ii. Small; portable
  - d. Function:
    - i. Mostly unknown
    - ii. Possibilities
      - 1. Music box
      - 2. Commemoration art
      - 3. A wallet (something to hold currency)
    - iii. Standard was a flag brought into battle (maybe held a flag in the past)
17. **Great Pyramids of Giza (Menkaura, Khafre, Khufu) and Great Sphinx** (Giza, Egypt. Old Kingdom, Fourth Dynasty. 2550-2490 B.C.E. Cut Limestone)
- a. Context:
    - i. Tallest things for over 4000 years
    - ii. People were buried with all the things they need in life
    - iii. Cosway=elevated road led to Nile-river
    - iv. When dead=boat arrive up cosway funeral temple taken to pyramid
    - v. Pyramid of Khufu:
      - 1. Tallest of the 3 (481ft), 2300000 blocks over 50 tons
      - 2. king/queen chamber
    - vi. Pyramid of Khafre:
      - 1. 2nds tallest but looks tallest because it's on higher grounds
      - 2. Contains a Sphinx: carved into the bedrock, symbol of royal power. Lion with the head of Khafre
    - vii. Pyramid of Menkaure:
      - 1. Smallest (213 ft)
      - 2. Most complex chambers of the 3
      - 3. Held Menkaure's black stones
      - 4. Held many statues of the king
  - b. Content:
    - i. 3 major pyramids for 3 rulers over 3 generations
    - ii. Representations of the passages of the dead
    - iii. Pyramids = close to cities
  - c. Form:
    - i. Bedrocks, corestones, Tura limestone, casing red granite, mortar, edges = aligned with cardinal points
  - d. Function:
    - i. Burial sites for kings



*AP Art History Course Study Guide*

- ii. Royal mortuary complex
- iii. Social structure
- iv. Reflect solar cycle

18. **King Menkaura and Queen** (Old Kingdom, Fourth Dynasty. 2490-2472 B.C.E. Greywacke)

a. Context:

- i. During the old kingdom during fourth dynasty
- ii. Menkaure was the son of Khafre

b. Content:

- i. Depicts Egyptian king Menkaure and his wife(unsure who it is)
- ii. Wears traditional fake beard and headdress
- iii. Both are stepping forward with left foot shows stepping into the afterlife
- iv. Individualized & young facial and body characteristics
- v. Menkaura is slightly taller than his wife
- vi. Both have nude upper bodies and wearing a skirt

c. Form:

- i. No inscription
- ii. Made out old greywacke (hard to carve)
- iii. Rigid postures

d. Function:

- i. Communicates the divinity of the pharaoh
- ii. Memorial structure
- iii. Used to make sure the pharaoh would reach the afterlife



19. **The Code of Stele of Hammurabi** (Babylon [modern Iran]. Susian. 1792-1750 B.C.E. Basalt)

a. Context:

- i. Babyloian kingdom
- ii. King Hammurabi came into power

b. Content:

- i. King Hammurabi receiving the code from the god of justice (Shamash)
- ii. Laws written in cuneiform
- iii. small register (showing right to be king)
- iv. Over 300 laws that governed Babyloian society
- v. Law and punishments were severe

c. Form:

- i. High relief
- ii. 7.4 ft tall
- iii. Basalt rock



*AP Art History Course Study Guide*

- d. Function:
- i. To show the laws and punishments that will be enforced by Hammurbi
20. **Temple of Amun-Re and Hypostyle Hall** (Karnak, near Luxor, Egypt. New Kingdom, 18th and 19th Dynasties. Temple: 1550 B.C.E.; Hall: 1250 B.C.E. Cut sandstone and mudbrick)
- a. Context:
- i. Heavily used New Kingdom
  - ii. Temple: 1550 B.C.E.
  - iii. Hall: 1250 B.C.E.
  - iv. Certain areas = restrictive and only able to be accessed by elite
  - v. Currently in poor state due to lack of preservation
- b. Content:
- i. Pharaohs continued to add to it overtime
  - ii. Clerestory lighting = natural and coming from opening above
  - iii. Creates a sort of heavenly godly feeling
  - iv. Existed in Karnak, near Luxor. Egypt
  - v. Obelisk and sphinx make it Egyptian
- c. Form:
- i. Made of cut sandstone and mudbrick
  - ii. Axis designed and created on the 4 cardinal direction points, had a both a north/south and an east/west axes
  - iii. Hypostyle = columns hence the name one of the largest temple construction
  - iv. Axial temple: longitudinal split symmetry
  - v. Pylon-long gate way/courtyard
- d. Function:
- i. Center of god Amun-Re
  - ii. Also honors several Egyptain gods and goddess
  - iii. Also known as the most select of places
21. **Mortuary Temple of Hatshepsut** (Near Luxor, Egypt. New Kingdom, 18th Dynasty. 1473-1458 B.C.E. Sandstone, partially carved into a rock cliff, and red granite)



## AP Art History Course Study Guide

- a. Context:
  - i. Hatshepsut = woman pharaoh
  - ii. New kingdom
  - iii. Hatshepsut wanted to prove that she was chosen to be Pharaoh
- b. Content:
  - i. Kneeling statue of Hatshepsut - shows the masculine features of past Pharaohs (fake beard, deemphasized breast, and headdress) - 9 ft tall
  - ii. Temple had a relief carvings and statues of the Pharaoh with the gods
- c. Form:
  - i. Temple cut from a cliff side
  - ii. Kneeling statue - made from granite
  - iii. Temple had a colonnade terrace (aligned with the winter solstice )
- d. Function:
  - i. Funerary temple to Pharaoh Hatshepsut



### 22. Akhenaton, Nefertiti, and Three Daughters (New Kingdom [Amarna], 18th Dynasty 1353-1335 B.C.E. Limestone).

- a. Context:
  - i. Akhenaton changed the kingdom to only worshipping one god (Aten, the sun god )
  - ii. Akhenaton and Nefertiti made themselves the representative of Aten
  - iii.
- b. Content:
  - i. Depicts Akhenaton, Nefertiti and his three daughters sitting on a throne
  - ii. Aten is represented by a sun in the center
  - iii. Ankhs (symbol of life) radiate from the sun toward the family
  - iv. Shows family is connect to Aten
- c. Form:
  - i. Bas - relief carving
  - ii. Limestone
  - iii. Disproportionate bodies
  - iv. Softer body positions (sloping and relaxed forms)
  - v. Around 32 cm. high
  - vi. stylistic
- d. Function:
  - i. Meant to be apart of house altar
  - ii. Iconography - depicts a god



## AP Art History Course Study Guide

23. Tutankhamun's Tomb, innermost coffin (New Kingdom, 18th Dynasty. 1323 B.C.E.  
Gold with inlay of enamel and semi precious stones)

a. Context:

- i. Tut is the son of Akhenaten and Nefertiti

b. Content:

- i. Pharaoh Tut sarcophagus had three coffins for the king's body
- ii. Inner coffin was made out of solid gold
- iii. Outer coffins had gems like lapis lazuli and turquoise
- iv. Had a death mask
- v. The pharaoh held a crook and flail (symbols of the Pharaoh's right to rule)
- vi. Had depictions of Nekhbet (a vulture) and Wadjet (cobra)
- vii. Back of death mask is covered in a spell to help the Pharaoh get to the afterlife
- viii. Wore a fake beard

c. Form:

- i. Innermost coffin was made out of gold
- ii. Gold with many different gems

d. Function:

- i. Meant to protect the body of the pharaoh
- ii. Help the pharaoh reach the afterlife



24. Last judgement of Hu-Nefer, from his tomb. Book of the Dead (New Kingdom, 19th Dynasty. 1275 B.C.E. Painted papyrus scroll)

a. Context:

- i. Book of Dead = text with spells, prayers and inscriptions that helped the dead in the afterlife
- ii. "Coffin Text" instructions written on coffin
- iii. Founded buried with HuNefer
- iv. Horus 4 children are responsible for carving for Hunefer's internal organs, represent 4 cardinal points
- v. Art contains Egyptian conventions

AP Art History Course Study Guide

b. Content:

- i. Upper left = Hunefer speaking to deities explaining how he has lived a good life and deserve to be in afterlife
- ii. Depicted in white robe
- iii. Led by Anubis=jackal-headed god who is carrying an Ankh-symbol of eternal life
- iv. Anubis = seemed with a scale, weighing Hunefer's heart with a feather, from Ma'at (associated with living an ethical, ordered life). If feather weighs more = ethical life. If heart weighs more=beast Ammit (crocodile lion, hippo beast) will devour, Hunefer's heart = unethical life
- v. Horus (a falcon head son of Osiris) hold an ankh introduces film to Osiris wife and Neftis (Osiris sister) stand behind ostris and join him in making judgment on Hunefer



c. Form:

- i. Drawing/ painting on papyrus scroll

d. Function:

- i. To prove Hunefer had lived an ethical life and deserved to enter the afterlife

25. Lamassu from the Citadel of Sargon II, Dur Sharrukin (modern Khorsabad, Iraq) (Neo-Assyrian, 720-705 B.C.E. Alabaster.)

a. Context:

- i. Mesopotamia was often in war and being conquered by different people
- ii. Palace of Sargon
- iii. Founded the capital in modern day Khorsabad
- iv. Made during the height of Assyrian power

b. Content:

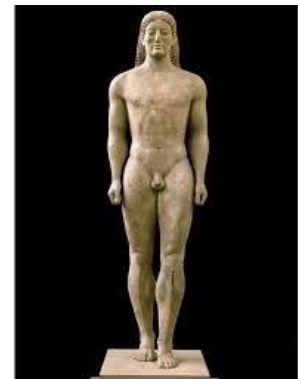
- i. Human headed winged bull (protective genies called Lamassu) guarded entrances
- ii. Carved from a single block
- iii. The Lamassu has five legs
- iv. Curly long tail
- v. Expressive eyes
- vi. Has a crown, detailed wings, double horns, decorations, beard, earrings
- vii. Looked as if it is moving forward if seen from the side



c. Form:

## AP Art History Course Study Guide

- i. High relief
    - ii. 13.9 ft tall
  - d. Function:
    - i. A spiritual guardian figure of city and important places
    - ii. Symbol of the kings power
    - iii. Held up the citadel
26. **Athenian Agora** (Archaic through Hellenistic Greek. 600 B.C.E.-150 C.E. Plan)
  - a. Context:
    - i. Was invaded by the Perisans but was rebuilt later on
    - ii. Citizens (male Athenians) were able to participate in government
    - iii. Meritocracy and equality before the law
  - b. Content:
    - i. The stoa - government, business
    - ii. Athena -patron goddess
  - c. Form:
    - i. Buildings were made out of marble
  - d. Function:
    - i. Originally a burial ground during the Bronze and Iron ages
    - ii. Started as a market place then transformed into a government building
    - iii. Progressed into a sacred temple dedicated to Athena
27. **Anavysos Kouros** (Archaic Greek. 530 B.C.E. Marble with remnants of paint)
  - a. Context:
    - i. During the Archaic period
    - ii. First obtained iron tools
    - iii. Unknown artist
    - iv. Found in a cemetery Anavysos
    - v. Grave marker for Krisos
  - b. Content:
    - i. Young naked male
    - ii. A little bit larger than life size
    - iii. Kouros - youth
    - iv. Set up by an aristocratic family
  - c. Form:
    - i. Idealized male body- strong and lean
    - ii. Stiff body posture - influenced by egyptain art
    - iii. Naked body
    - iv. Neatly braided hair



AP Art History Course Study Guide

- d. Function:
  - i. It was very popular
  - ii. Used as grave markers
  - iii. Offerings to a god

28. **Peplos Kore from the Acropolis** (Archaic Greek. 530 B.C.E. Marble, painted details)



- a. Context:
  - i. Created in 530 BCE
  - ii. Unknown artist
- b. Content:
  - i. Young maiden
  - ii. A peplos robe
  - iii. Arm extended while holding something
  - iv. Rigid stance - Egyptian influence
  - v. Facial expression - transcendent & wise
- c. Form:
  - i. Once brightly pigmented ( red hair colored eyes)
  - ii. Missing left arm
  - iii. Tightened wrist
  - iv. Wearing a dress
  - v. Neatly braided hair
- d. Function:
  - i. To honor or depict a goddess
  - ii. Placeholder in front of a temple
  - iii. Physical representation of a goddess

29. **Sarcophagus of the Spouses** (Etruscan. 520 B.C.E. Terra cotta)

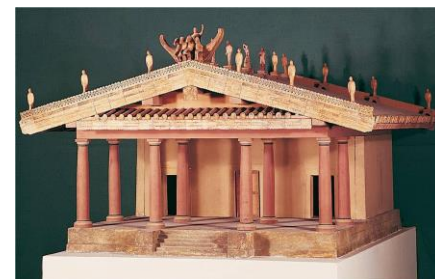
- a. Context:
  - i. Found in Etruscan tomb
  - ii. Etruscans lived in northern Italy
  - iii. Made in 520 BCE
  - iv. Etruscan women held a higher importance
- b. Content:
  - i. Deceased woman and man together in intimacy
  - ii. Archaic smile
  - iii. Both people are reaching out
  - iv. The sarcophagus takes form of a bed
- c. Form:
  - i. Painted terra cotta
  - ii. High-relief
  - iii. Relaxed figure





## AP Art History Course Study Guide

- d. Function:
- Grave marker
30. **Audience Hall (apadana) of Darius and Xerxes** (Persepolis, Iran. Persian. 520-465 B.C.E. Limestone)
- a. Content:
- 72 columns, each 24 meters tall, extremely intricate
  - Column capitals = animals: bulls, eagles, lions, all symbol of royalty
  - 2 monuments of staircases
    - The walls were carved with illustrations of hundreds of figures bringing offerings to the king from all the states conquered by Persian Empire
- b. Form:
- Carved primarily of limestone
  - The carvings on the wall were bas-relief
  - Display the importance and authority of King
  - Column capital = high relief
  - Hall = hypostyle architecture
- c. Function:
- Represents the expensive nature of the Persian Empire and emperor's power
  - Ceremonial Hall
  - Served as the center of Persian Empire's capital
31. **Temple of Minerva** (Veii, near Rome, Italy) and sculpture of Apollo (master sculptor Vulca. 510-500 B.C.E. Original temple of wood, mudbrick, or tufa [volcanic rock]; terra cotta sculpture)
- a. Context:
- Found in Etruscan
- b. Content:
- Long deep tufa - block foundations
    - Square footprint
  - Triple cella (Three-room configuration)
  - Temple held masks, antefixes, decorative details
  - Terra cotta statues were once placed on the edge of the roof
    - Which was set up in a horizontal register
- c. Form:
- Terra cotta
  - Tufa - a porous rock similar to limestone



## AP Art History Course Study Guide

- iii. Doric columns
  - iv. Stone foundations
  - v. Wood, mudbrick, terra cotta superstructure
  - vi. Split into two
    - 1. Deep front porch with wide space Tuscan columns
    - 2. Triple cella
    - 3. Back portion has triple cella
  - vii. High podium
  - d. Function:
    - i. Dedicated to Minerva
    - ii. Shows Etruscan assimilation of Greek gods
    - iii. Values of the gods and goddess changed slightly for Etruscan
32. **Tomb of the Triclinium** (Tarquinia, Italy. Etruscan 480-470 B.C.E. Tufa and Fresco)
- a. Context:
    - i. Iron Age - peak of Etruscan culture
    - ii. Wealth based on natural resources
    - iii. Iron from Greece and north Africa
    - iv. Etruscans believed that the afterlife will be like life on Earth
    - v. Funerary customs
      - 1. Did not bury people
      - 2. Intricate funerals for members of the elite
      - 3. Funerals had games, banquet, music and dancing
      - 4. Tombs had furniture
      - 5. Carved the deceased into the sarcophagus
      - 6. Had a triclinium - three couched dining room
    - vi. Tomb found in Tarquinia
  - b. Content:
    - i. Tomb has chambers
    - ii. Painted fresco walls
    - iii. Left wall - four dancers and a male musician
    - iv. Right wall has a similar painting
    - v. One fresco painting is faded most likely had 3 couches with recliner diners and 2 attendants
    - vi. Animals under couches
    - vii. Men dressed in robes
    - viii. Trees and shrubs
    - ix. Nude cup bearer
    - x. Tomb ceiling is checkered



## AP Art History Course Study Guide

- c. Form:
    - i. Fresco paintings
    - ii. Chambers cut out of subterranean rock
    - iii. Stylistic depictions
    - iv. Angular and stiff postures
    - v. Gender depiction
    - vi. Men - darker skin tone
    - vii. Women - lighter skin tone
  - d. Function:
    - i. For funerary rituals
    - ii. Contained the deceased and offerings to God
    - iii. Shared a final meal with the deceased
      - 1. Proportion of meal was left in
      - 2. Reinforce social economic
33. **Niobides Krater** (Anonymous vase painter of Classical Greece known as the Niobid Painter. 460-45- B.C.E. Clay, red-figure technique [white highlights])
- a. Context:
    - i. Methods: Throwing clay is centered on rotating wheels. While rotating, the potter pulls up the clay and forms it to desired shape. Turning and joining: Trimming superfluous and uneven clay to refine the shape of a vase/reduce the thickness walls. Burnishing: used to create smooth surfaces
    - ii. Each period of time had its own techniques
      - 1. Geometric period: geometric patterns
      - 2. Orientalizing period: animals, professions and near eastern motifs
      - 3. Archaic and Classical Periods: vase displays human and mythological activities.
    - iii. To produce the characteristic red and black colors: used liquid clay as paint
  - b. Content:
    - i. 2 sides
    - ii. Front: Niobe: 14 kids and bragged about it
      - 1. Leto = mother of Apollo and Artemis. They got revenge for their mother by killing Niobe's kid
      - 2. Perfect profile
        - a. Artemis = reaching quiver for another arrow
        - b. Apollo = drawing his bow back
      - 3. Niobe kids = more frontal



## AP Art History Course Study Guide

- iii. Back: Hercules holding club and wearing lion skin
    - 1. Athena = left
    - 2. Maybe it's not a painting of Hercules, maybe Greek soldiers are coming to honor him and ask for protection
  - c. Form:
    - i. Figure = stiff, early classical period, severe style. Made of clay
  - d. Function:
    - i. Type of Vessel = calyx-krater
    - ii. Large punch bowl
    - iii. Used to mix water and wine
34. **Doryphoros (Spear Bearer)** (Polykleitos. Original 450-440 B.C.E. Roman copy [marble] of Greek original [bronze])
- a. Context:
    - i. Found in palestra (place for athletes to work in) in Pompeii
    - ii. One of the most copied sculpture in Greeks
    - iii. Created at time when Greeks were in awe of the mathematics of perfection of human body
    - iv. Manipulated symmetry
    - v. Graceful arrangement of the body based on tilted shoulders and hips and bent knees
  - b. Content:
    - i. Celebrates the human body, it's beauty, and strength
    - ii. Earliest examples of contrapposto: s-shaped curve off his spine, better balance, weight on his right foot, more naturalistic, tilted life-like appearance
    - iii. Strong sense of harmony: Left arm/ right leg=relaxed, right arm/left leg=tensed
    - iv. Broad shoulders/thick torso, muscular
    - v. Hold an iron spear
    - vi. Depicts everyone ideal self
  - c. Form:
    - i. White marble
    - ii. Subtractive sculpture
    - iii. Life size=84 inches
  - d. Function:
    - i. People can learn from it
    - ii. Understand proportions
    - iii. Canons - a set of guidelines, outlining the ideal man based on ratios and measurements
    - iv. Showcase the beauty



*AP Art History Course Study Guide*

35. **Acropolis** (Athena, Greece. Iktinos and Kallikrates. 447-410 B.C.E. Marble.)

- a. Context:
  - i. has been ransacked and burnt, blown up, etc multiple times
- b. Content:
  - i. there are multiple buildings most notably the Parthenon, Temple of Nike, old Temple of Athena, Altar of Athena Polias, Rome and Augustus altar, Athena Promachos, Erechtheion, and Propylaea. All with unique detail and purpose.
- c. Form:
  - i. Extremely large, classical period
- d. Function:
  - i. Most important religious center in Greece



36. **Grave Stele of Hegeso** (Attributed to Kallimachos 410 B.C.E. marble and paint)

- a. Context:
  - i. Dipylon cemetery in Athens
  - ii. Hegeso: woman, domestic, basically in a house on the stele: 2 walls and a roof
  - iii. Not citizens of Athens
  - iv. Women were defined by their relationship to men
  - v. noble, her father's grave plot was super magnificent
  - vi. Attributed to the sculptor Kallimachos
- b. Content:
  - i. Relief sculpture of Hegeso and servant girl
  - ii. Servant holds jewelry box and Hegeso holds and looks at a necklace (dowry)
  - iii. Drapery: elaborate forms and swirls, very close to her body
  - iv. She does not touch the ground: her foot is on a pedestal
  - v. Inscription says Hegeso, daughter of Proxenos
- c. Form:
  - i. Stele 5'2"
  - ii. Detailing of drapery: naturalistic, follows fold of body
- d. Function:
  - i. Grave stones



37. **Winged Victory of Samothrace** (Hellenistic Greek 190 B.C.E. Marble)

- a. Context:
  - i. Stands on the prow of a huge marble ship to spread the messages
  - ii. Had huge impact on the traditions of western art that followed
  - iii. Louvre in Paris, France

## AP Art History Course Study Guide

### b. Content:

- i. Depicts Nike = goddess of victory
- ii. Missing her head and both arms but used to hold a trumpet or cupping her hand around her mouth to announce a naval victory
- iii. The way her body is sculpted=creates a spiraling effect: her wings reach back her chest forward, her feet down
- iv. Wet drapery technique



### c. Form:

- i. Over 9ft tall
- ii. Made of Thasian and Parian marble
- iii. Was found in temple complex on the island of Samothrace called sanctuary of the Great Gods

### d. Function:

- i. statue=ex-voto (offering to deity) most commemorate a naval victory
- ii. The offering would serve to gain the deities favor protecting sailors and armies against storms and enemies.

### 38. Great Altar of Zeus and Athena at Pergamon (Asia Minor [present day Turkey]. Hellenistic Greek. 175 B.C.E. Marble [architecture and sculpture])

#### a. Context:

- i. Geographically desirable
- ii. Pergamon Museum: tried to recreate it

#### b. Content:

- i. Battle of Greek myth pantheon of gods V.S. giant to determine the controller of the universe
- ii. Athena
  1. Fights Alkyoneus, main giant, as his mother looks in horror
  2. Appears triumphant as she fights
  3. Being crowned by winged Nike
  4. Uses battle shakes to aid in defeating the Giants
  5. Gigantoleira= slayer of the giants.



#### iii. Zeus:

1. Battles 3 giants at once with help of an eagle (above) and his lightning bolt
2. Cloaked in realistically ruffled robes
3. 2 of 3 giants he had already defeated

## AP Art History Course Study Guide

- c. Form:
- 35.64x33.4 metres
  - High relief sculpture
  - More prominent gods and figures=higher relief
- d. Function:
- Worship of Greek gods
  - Representation of Greek power
  - Sacrifices=made on top of stairs
39. **House of the Vettii** (Pompeii, Italy. Imperial Roman. Second century B.C.E.; rebuilt 62-79 C.E. Cut stone and fresco)
- a. Context:
- House owned by Aulus Vettius Conviva and his brother, Aulus Vettius Restitutus
  - Conviva= Augutalis- a position at the highest civic office a freeman could attain
- b. Content:
- Wall painting=decorative schema
  - 4th style wall painting=expansive
  - Contains large central Halls (Atria)
  - Largest of room opening on peristyle contains painting in red/black
    - Mythical winged gods of Love
  - Impluvium (water basin) lies at center of atrium for collecting rain
  - Increasingly sexual nature of paintings and artwork marks a decline in Pompeii moral standards
  - Phallic figures god priapus, females being sexual, and depictions of nude males symbolizes fertility
  - Painting depicts Cupid collecting grapes
- c. Form:
- Covers 1,100 sq meters
  - Demonstrates Pompeii's late artistic and architectural style
  - The house paintings=indicate a theme of forward-thinking
- d. Function:
- 2 lockrooms for storing valuables were displayed proudly in the vestibulum
  - The brothers went from freedmen to very wealthy



## AP Art History Course Study Guide

### 40. Alexander Mosaic from the House of the Faun, Pompeii (Republican Roman 100 B.C.E. Mosaic)

#### a. Context:

- i. Found in the city of Pompeii which was preserved in ash after the eruption of Mount Vesuvius
- ii. It was found in the House of Faun, named after the bronze statue of a faun found there
- iii. The Battle of Issus (333 BC) which was a turning point in ancient history because the ruler of Persia (Darius III) is ordering a retreat of his troops
- iv. Darius has a look of desperation and history says that Alexander pitied his family and let them live
- v. Alexander is not depicted in his typical form here. It's; more natural

#### b. Content:

- i. Depicts the Battle of of Alexander the Great and Darius III
- ii. Very dramatic and chaotic scene with a sense of momentum as the massive chariot is turning around
- iii. Excellent use of foreshortening in the horse
- iv. Alexander breastplate has Medusa's head, which was used as a magical protection spell from evil, it also symbolizes divine birth



#### c. Form:

- i. Floor mosaic, 2.72 by 5.13 meters
- ii. Made from more than one million and a half pieces of stones and glass
- iii. Possibly based on a wall painting done in 315 B.C.E. Hellenistic period by a Greek artist named Philoxenos because it matches a description of the painting written by Pliny

#### d. Function:

- i. Found in the House of Faun which was the nicest mansion found in Pompeii which means it was a piece of art aristocrats would have invested in for perhaps their own enjoyment and for the enjoyment of guests

### 41. Seated Boxer (Hellenistic Greek. 100 B.C.E. Bronze)

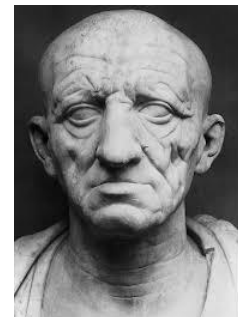
#### a. Context:



## AP Art History Course Study Guide



- i. Breaking away from the traditional idealized, heroic male nude
  - ii. Still holding onto the pre-hellenistic ideas: his body is idealized with perfect muscles but in contrast, his posture and face show humanity
  - b. Content:
    - i. The humanity found in this work creates a sense of presence
    - ii. Muscular, powerful, and defeated
    - iii. Covering his head and face is bits of copper which posed next to the bronze resembles blood, covering his face and hands with wounds
  - c. Form:
    - i. Lost wax casting (hollow cast)
    - ii. Seated posture
    - iii. Made in different sections that were welded together
    - iv. Broken nose and shattered teeth
  - d. Function:
    - i. Attributed with healing powers
    - ii. Represents the cultural shift of the Hellenistic period
    - iii. Could have been a votive statue dedicated to a boxer
    - iv. Identifying him as the boxer of Quirinal
    - v. Could be made to represent the culture of boxing in Ancient Greece.
42. **Head of a Roman Patrician** (Republican Rome 75-50 B.C.E. Marble)
- a. Context:
    - i. Patricians= worked in senate, wealthy and educated
    - ii. Male gaze
  - b. Content:
    - i. Wrinkled and toothless with w/ sagging jowls
    - ii. Physical traits meant to convey seriousness of mind and the virtue of a public career by showing the mark of the endeavors.
    - iii. Wrinkles and other sign of ageing on this portrait serve to point out his admirable qualities of experience, seriousness and determination
  - c. Form:
    - i. Otricoli, head
    - ii. 1'2" High
    - iii. Marble
      1. Polychromed (painted in several colors)
      2. Terracotta was used and then painted with encaustic (otherwise referred to as a hot wax process)
    - iv. Veristic style=verism
      1. A form of realism (hyper-realistic)



## AP Art History Course Study Guide

2. Over exaggerated
3. Influenced by the tradition of ancestral imaginations. Death wax masks of notable ancestors were kept and display by the family

d. Function:

- i. Displays respect
- ii. Symbolizes wisdom, determination, experience, valor, and strength of Roman Republicans

43. **Augustus of Prima Porta** (Imperial Roman. Early first century C.E. Marble)

a. Context:

- i. Augustus claims to be reestablishing the senate but in reality is stabilizing Rome so he can be Rome first real emperor
- ii. Utilize canon of proportions
- iii. Cupid rides a dolphin and symbolizes Augustus win in battle of Actium
- iv. Cupid=show Augustus ancestors=Aeneas and Caesar

b. Content:

- i. Political significance, filled with Roman political ideology
- ii. Idealized statue of him, very young and attractive
- iii. Cupid is pulling down his garment at his ankle symbolizes his own divine lineage
- iv. The cuirass or breast plate depicts the god of the sky and goddess of the Earth, divine convergence on his sides=female personification of the nations conquered by Rome.
- v. Sun God and Sky God (Sol and Caclus) are at top of Cuirass and shines down on all part of the Empire

c. Form:

- i. Found in the villa of Livia (his wife) at Prima Porta
- ii. Free standing, sculpture in the round
- iii. Bas Relief carving on breast plate
- iv. Standing contrapposto

d. Function:

- i. Propaganda: the statue shows the positive qualities wanted to portray himself to the people in godlike way
- ii. Demonstrating Augustus military power

44. **Colosseum (Flavian Amphitheater)** (Rome. Italy. Imperial Roman. 70-80 C.E. Stones and concrete)

a. Context:

- i. Original called Flavian Amphitheater
- ii. Named after the family who paid for the Colosseum
- iii. Later was referred to as the Colosseum
- iv. Vespasian built this as a gift to the Greek people



## AP Art History Course Study Guide

- v. Showed the social statuses based on where a person was sitting
- vi. POWs , slaves and no-citizens (besides women) were able to fight for their freedom



### b. Content:

- i. Had vaults and arches
- ii. Oval shaped
- iii. Four main levels
- iv. 1-3 levels had arched windows
- v. 4 levels had no solid wall no windows( for slaves foreigners and women)
- vi. Flat stage with sand in the center
  - 1. Sand was to absorb blood and bodily fluids
  - 2. The hypogeum
    - a. The underground part of the colosseum
    - b. Had animal pens, trap doors, and a network
- vii. Level 1 - tuscan
- viii. Level 2 - ionic
- ix. Level 3 - Corinthian
- x. Velarium
  - 1. A retractable awning that was used as shade for onlookers

### c. Form:

- i. Oval Amphitheater (stadium)
  - 1. To Greek theaters put together
- ii. Inner ring made from concrete
- iii. Outer ring made from Travertine ( limestone)
- iv. Held 50,000 -80,000 people
- v. Covers 6 acres
- vi. 50 meters high
- vii. 189 meters long
- viii. 156 meters wide

### d. Function:

- i. Public entertainment
- ii. Battles and swordfights

45. **Forum of Trajan** (Rome, Italy. Apollodorus of Damascus. Forum and markets: 106-112 C.E.; column completed 113 C.E. Brick and concrete [architecture]; marble [column].)

### a. Context:

- i. Fora- open city
- ii. Were found in any Roman city at the heart
- iii. Always included a temple

## AP Art History Course Study Guide

- iv. Trajan had expanded the Roman Empire to all over the Mediterranean
  - b. Content:
    - i. Commemorate the Trajan's victories
    - ii. Highlights of when the Trajan defeated the Dacians
    - iii. Shows his proud military acts
    - iv. Full of Greek and Roman literature
  - c. Form:
    - i. Apollodorus of Damascus was the engineer
    - ii. Had a massive entrance way
    - iii. Column of Trajan
      - 1.
    - iv. Past the forum was Basilica Ulpia
      - 1. Was filled with structures, carving
      - 2. Laid the foundation of modern cruciform church
  - d. Function:
    - i. Commemorate the victories and accomplishments of the Trajan
    - ii. Solidified power and greatness
    - iii. Worked as civic, ceremonial space
46. **Pantheon** (Imperial Roman. 118-125 C.E. Concrete with stone facing)
- a. Context:
    - i. Commissioned by Hadrian
    - ii. Most influential building in the Renaissance
    - iii. Inscription above doorway, reads tribute to Marcus Agibba
  - b. Content:
    - i. Fitted in bronze, pediment-sculpture that acted out the battle of titans, 8 arches=housed statues of deities & emperors,
    - ii. Statues of Augustus & Agrippa stood in Apse at the end of colonnaded side aisles of entrance
    - iii. Huge amount of geometric representation, floor=concentric circles/squares
    - iv. Almost all of it's mathematically proportioned
    - v. Hole in the Dome=oculus
      - 1. One great window, when it rains water comes in



## AP Art History Course Study Guide

2. Reflects the movement of the heavens because of how sharp circle of light moves across building



c. Form:

- i. Corinthian columns= monolithic
- ii. porch = rectilinear, upon entry the space opens up into a curvilinear, radial interior
- iii. Structural system looks like it is based on a series of interesting arches-8 in total all where deities would have been housed on the interior
- iv. Lighter materials used at the top of the dome
- v. 141 feet tall

d. Function:

- i. Originally used as a temple to the gods, then made into a church
- ii. Hadrian would hold court
- iii. Pope used as a Catholic Church
- iv. Expression of Hadrian wealth
- v. Oculus's light functions as sundial.

47. **Ludovisi Battle Sarcophagus** (Late Imperial Roman 250 C.E. Marble)

a. Context:

- i. Sarcophagus start to appear more commonly in the beginning of 2nd century
- ii. Found near a tomb near porta tiburtina (gate in the Aurelian walls of Rome)
- iii. More focus on interaction between the people
- iv. Typical style of Late Imperial Rome=emotional subject matters
- v. Borrows from Greeks in battle from art. Depth of imagers actions and interactions departure from Greek Arts

b. Content:

- i. Roman=good guys in this piece, idealized, confident, young looking
- ii. The goths=Barbarians/Gauls (western Europe)=enemy, portrayed disdainfully
- iii. The hero=center, clear focal point, open-chested, strong, armoured, no weapon, no helmet=invincible
- iv. Movement is key in this piece
- v. Narrative piece

c. Form:

- i. Very high relief



## AP Art History Course Study Guide

- ii. Detailed carving, at some point the piece has 4 layers of figures on top of one another
- iii. The figures along bottom are physically smaller, makes viewer feel like they are looking down upon them
- iv. Uses contrast of light and darkness to guide a viewer's eye
- d. Function:
  - i. Created to mark the grave of a rich, unidentified Roman

### **Unit 3: Early Europe & Colonial Americas:**

48. **Catacomb of Priscilla** (Rome, Italy. Late Antique Europe 200-400 C.E. Excavated tufa and fresco)

- a. Context:
  - i. Underground, in the north of Rome
  - ii. The oldest part of the catacombs: closest to the entrance of Priscilla's villa
  - iii. A place where the earliest Christians were buried
- b. Content:
  - i. 10km or more than 5 miles wide
  - ii. At least 40,000 tombs
  - iii. Multiple sarcophagus for family members
  - iv. Scenes from the bible are depicted on the wall
    - 1. Book of Daniel
- c. Form:
  - i. Cubiculum
  - ii. Passageways are stacked on top of each other
  - iii. Roman first style painting: Building up of plaster on wall to look like marble
- d. Function:
  - i. Burial location for the actual members of Priscilla's family
  - ii. Not a place for worship



49. **Santa Sabina** (Rome, Italy. Late Antique Europe 422-432 C.E. Brick and Stone, wooden roof)

- a. Context:
  - i. In Rome, atop a hill
  - ii. Example of an ancient Constantinian basilica
  - iii. Roman Christians chose it as the basis of their new churches

## AP Art History Course Study Guide



- b. Content:
    - i. Windows made of selenite
    - ii. Colonnade with side aisle on each side
    - iii. Walls broken up into entablatures
    - iv. Clerestory windows line the upper entablatures of the nave
  - c. Form:
    - i. Spacious longitudinal nave
    - ii. Lights from windows manipulated to create a spiritual effect
  - d. Function:
    - i. Early Christian church
    - ii. To impress the view and inspire them to follow Christianity
50. **Rebecca and Eliezer at the Well and Jacob Wrestling the Angel**, from the Vienna Genesis (Early Byzantine Europe. Early sixth century C.E. Illuminated manuscript [tempera, gold, and silver no purple vellum])
- a. Context:
    - i. Early Byzantine
    - ii. Used the church to back the authority of the emperor
    - iii. Iconoclast controversy (726-843)
  - b. Content:
    - i. Between realistic and abstract
    - ii. Patrons value of symbolism and abstraction
    - iii. Written in Greek
    - iv. Calls back to Romanesque
    - v. Typical Byzantine art
  - c. Form:
    - i. Continuous narrative
    - ii. Animal skin pages
    - iii. Manuscript of the first book of the Bible
  - d. Function:
    - i. Probably read by a royal individual
    - ii. Not only aimed to depict stories of the Bible but also be symbol of the owners piety
51. **San Vitale** (Ravenna, Italy. Early Byzantine Europe. 526-547 C.E. [Brick, marble, and stone veneer, mosaic])



## AP Art History Course Study Guide

- a. Context:
  - i. Built after the split of the Roman empire
  - ii. Made under the rule of Ostrogoths
  - iii. A place of worship
- b. Content:
  - i. Focus on the center of the central plan
  - ii. Lots of Christian iconography and symbols of Christs
- c. Form:
  - i. Centrally planned basilica
  - ii. Windows for lighting
  - iii. Ambulatory
  - iv. Byzantine church
- d. Function:
  - i. Primarily to worship the Christian god
  - ii. Glorify the Byzantine Emperor Justinian and Empress Theodora
  - iii. A reminder of the power of the Byzantine empire



52. **Hagia Sophia, Istanbul** (Constantiople (Istanbul) Anthemius of Tralles and Isidorus of Miletus 532-537 ce Brick and ceramic elements with stone and mosaic veneer)

- a. Context:
  - i. Commissioned by Emperor Constantine
  - ii. Current version of the building is its 3rd time being built because of previous fires caused by riots
  - iii. Iconoclasm
- b. Content:
  - i. Longitudinal and centrally planned Basilica
  - ii. Dome is on top of a square
    - 1. This is called a pendentive
  - iii. Four Minarets
  - iv. Mihrab
  - v. Arabic calligraphy
- c. Form:
  - i. Two floors centered on a giant nave with a great domed ceiling, along with smaller domes
  - ii. Centrally and longitudinally planned Basilica
- d. Function:
  - i. Cathedral
  - ii. Mosque (1453)
  - iii. Museum (1934)





## AP Art History Course Study Guide

53. **Merovingian Looped Fibulae** (Early Medieval Europe. Mid-sixth century C.E. [Silver gilt worked in filigree, with inlays of garnets and other stones])

a. Context:

- i. Fibulae are brooches that were made popular by Roman military campaigns
- ii. Became popular in the early Middle Ages and commonly found in barbarian grave sites
- iii. Cultural exchanges occurred after antiquity and both groups (Barbarians and Romans) copied and shared similar works
- iv. Merovingian: a popular motif in barbarian art of the middle ages: eagles (found on the work)

b. Content:

- i. Cloisonne: technique is inlaid semi-precious stones (popular in barbarian art)
- ii. Ends of Fibulae: the shape of Eagle heads
- iii. Garnets: used to decorate the eyes of the eagles
- iv. The main body of the brooch: little fish
- v. Gems and semi-precious stones: used to decorate the rest of the fibulae



c. Form:

- i. Stylized variation of the crossbow fibula (remember diverse ethnics groups all had their own spin to their fibulas!)

d. Function:

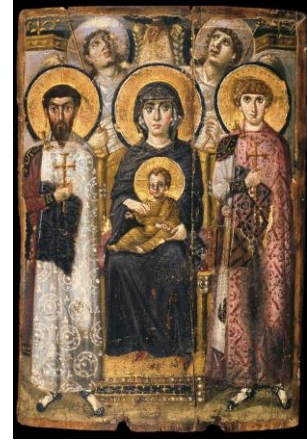
- i. A brooch or a pin for fastening clothing (safety pin)
- ii. Expensive objects to the commission: the owners wanted these objects to resonate with their identity
- iii. Buried with the dead: showed their status and who they were as people

54. **Virgin (Theotokos) and Children between Saints Theodore and George** (Early Byzantine Europe. Sixth or Early seventh century C.E. Encaustic on Wood)

a. Context:

## AP Art History Course Study Guide

- i. A transitional piece
    1. Classical antiquity-----The height of Byzantine Christianity
    2. A mix of Greek/Roman aesthetics with the emerging Byzantine aesthetics
  - ii. Created in the era in which Constantinople restored and created dozens of churches
- b. Content:
- i. Spatial ambiguity makes the piece feel otherworldly and divine
  - ii. Subjects = the Virgin, the Christ child, Saint Theodore, Saint George, two angels, God
    1. The Virgin
      - a. Center of the icon
      - b. Seated on a throne---elevated
      - c. No eye contact with viewer
      - d. Highlighted by Heaven's light (connected to God)
    2. The Christ Child
      - a. In the Virgin's lap
      - b. No eye contact like his mother
    3. The Saints
      - a. St. Theodore = on the left; St. George = on the right
      - b. Flank the Virgin on either side
      - c. Front of the frame (closest to our world of all the subjects)
      - d. Emotionless and erect (stare directly at the viewer)
      - e. Feet slightly lifted off the ground (mark of divinity)
    4. The Angels
      - a. Above and between the Virgin and the soldier saints
      - b. Looking directly upwards to the hand of God
      - c. Dressed in all white and have slight halos
      - d. Highest in the frame and furthest back
    5. God
      - a. Represented by hand emerging from the center
      - b. His power is seen through the light emanating from his hand
        - i. The light mostly lands upon the Virgin



## AP Art History Course Study Guide

ii. Uses gold leaf

d. Function:

i. A private devotional object (to help them express their appreciation for God and enhance their spirituality)

55. **Lindisfarne Gospels** (Early medieval [Hiberno Saxon] Europe 700 C.E. illuminated manuscript)

a. Context:

- i. Illuminated by the bishop Eadfrith; made to honor God and St. Cuthbert
- ii. Lindisfarne = island off the coast of Northumberland in England
- iii. Produced in the British Isles 500- 900 C.E.
- iv. Made in Italy
- v. Codex- bounded book
- vi. Matthew= human (animal symbol)
- vii. John=eagle (animal symbol)
- viii. Mark= lion (animal symbol)

b. Content:

i. St. Matthew Page

1. Hiberno- Saxon art
2. Straightforward
3. A series of repetitive knots and spirals
4. Ribbons are contained of abstract animals twisted
5. Centrally located cross
  - a. Stacked wine glasses coming together into a cross



ii. Luke's page

1. Abstract animals (snakes)
2. Spiraled forms and swirling vortexes
3. Gold letters: NIAM

iii. Luke's portrait page

1. Curly haired evangelist (Luke) sitting on a red-cushioned stool
2. Luke holds a quill in hand
3. Feet hover over a tray
4. Wearing purple robe with streaks of red
5. Gold halo shows divinity
6. Above his head a flying calf clasping a green parallelogram=reference to gospel
7. Eyes turned toward the viewer

iv. John's cross carpet page

1. Interplay of stacked birds
2. One bird has blue and pink stripes (stripes = chaos in medieval)

c. Form:

## AP Art History Course Study Guide

- i. Ink pigment and gold vellum
- d. Function:
  - i. Some are Introduction pages of next content (John's cross carpet: introduction to John's gospel)
  - ii. Visual representation of people from the Bible
- 56. **Great Mosque** (Cordoba, Spain. Umayyad 785-786 C.E. Stone masonry)
  - a. Content:
    - i. Large hypostyle prayer hall
      - 1. Interior space seems magnified by its repeated geometry
      - 2. Sense of awe and monumentality
    - ii. Mihrab
      - 1. Focal point in the prayer hall
      - 2. Framed by a famously decorated arch called the horseshoe arch
    - iii. Ribbed dome
      - 1. Above the mihrab
      - 2. Intricate composition of crisscrossing arches
        - a. Demonstrated the mathematical and architectural accomplishments of the Islamic civilisation
        - b. Lavishly covered with gold mosaic in a radial pattern
    - iv. A courtyard with a fountain in the center
    - v. A minaret (now encased in a square, tapered bell tower)
      - 1. Minaret = tower used to call the faithful to prayer
    - vi. Minbar
      - 1. Used to stand by the mihrab as the place for the prayer leader & a symbol of authority
    - vii. Repeating elements (columns, arches, voussoirs)
      - 1. The structural repetition suggests the same kind of repetition in prayer
    - viii. Mosaics
      - 1. Inscriptions from the Quran
      - 2. Intricate patterns/designs formed by the tesserae (tiles within a mosaic)
  - b. Context:
    - i. Multi-cultural influence seen in the art
      - 1. Ancient Roman columns in a hypostyle prayer hall
      - 2. Horseshoe arches
        - a. Roman & visigoth architectural structure
        - b. Islamic architecture characteristic
    - ii. Began as a Roman temple
    - iii. Temple converted into a church by the visigoths



## AP Art History Course Study Guide

- iv. Umayyad conquerors converted the church into a mosque
- v. Site was practical and symbolic
  - 1. Place that affirmed Islam presence
- vi. Islamic civilization
  - 1. Caliphates had classical Latin works translated into Arabic
  - 2. Gained mathematical knowledge from India
  - 3. Learned the invention of paper from China



- c. Form:
  - i. Mosque - place of Islamic worship
- d. Function:
  - i. To represent the presence of the Umayyads in Cordoba
  - ii. Place of worship
    - 1. Followers pray towards the mihrab (which faces Mecca)
  - iii. Represents a fusion of cultures & religions

### 57. Pyxis of al-Mughira: (Umayyad 968 C.E. Ivory)

- a. Context:
  - i. A Pyxis is a cylindrical container
  - ii. Best example of tradition of carved ivory in Islamic Spain
  - iii. Comes from the royal workshop of Madinat al-Zahra
  - iv. Currently located in the Louvre
- b. Content:
  - i. The pyxis is decorated with four eight-lobed medallions
  - ii. Each medallion has princely iconography
  - iii. Humans and animals play a big part in their iconography
- c. Form:
  - i. Carved ivory from an elephant tusk
    - 1. Ivory was durable, smooth, and easy to carve (made it desirable to make into pyxides)
  - ii. Inlaid jade and other precision stones
  - iii. Highly portable (most often given as gifts)
- d. Function:
  - i. Were given to members of the royal family
    - 1. Specifically given on memorable days such as marriage, birth, or coming of age
  - ii. Later they were given to important allies they claimed their allegiance to the Umayyads
  - iii. Its technical function was carry perfumes and other cosmetics



## AP Art History Course Study Guide

### 58. Church of Sainte-Foy Conques, (France. Romanesque Europe. Church: c. 1050–1130 ce; Reliquary of Saint Foy: ninth century ce, with later additions)

#### a. Context:

- i. Pilgrims went to receive a blessing; their visitation = demonstration of piety
- ii. That church was also an abbey: it was part of a monastery where monks lived, prayed, and worked
- iii. A church had stood on the spot since the 600s

#### b. Content:

- i. Barrel-vaulted nave, with arches on the interior
- ii. Prominent transept
- iii. Elaborately carved Tympanum on the South Portal of Christ and the Last Judgement



1. Semi-circular relief carving above the doors to the central portal
2. Christ sits enthroned at the center
  - a. His right hand gestures up, towards heaven, on the side of the saved
  - b. His left hand gestures down, towards hell, on the side of the damned
3. Below the saints on Christ's right: an arcade covered by a pediment, symbolizing the House of Paradise
  - a. Houses the blessed/saved; people who will live with Christ forever
  - b. Abraham is seated at the center
  - c. Above Abraham, the Hand of God reaches out to a kneeling Sainte Foy (Saint Faith)
4. On the pediment's opposite side, right under the enthroned Christ's feet, angels open and release souls from their graves to be weighed/judged by God to determine if they're going to Heaven or to hell.
  - a. A large doorway leads to paradise
  - b. A gaping mouth leads to hell
  - c. Clear divide in faith
5. Pediment of the Lower register of Hell
  - a. Centrally-seated Devil sits, grinning, surrounded by tortured, screaming souls
  - b. Figures in intense pain, panic, chaos, and cruelty surround him
    - i. All represent some capital sin (adultery, gluttony, arrogance, misuse of church offices)

## AP Art History Course Study Guide

- c. Devil sits enthroned like Christ: he has the power to Judge and decide punishments for the damned
        - d. On the Devil's left: a hanged man, representing Judas
          - i. He hanged himself after he betrayed Christ
    - c. Form:
      - i. Romanesque pilgrimage church
      - ii. Cruciform plan
        - 1. Cross commemorates Christ's sacrifice
        - 2. Helped crowd-control
      - iii. Pilgrims traveled around the ambulatory and radiating chapels, paying homage to saints' shrines
    - d. Function:
      - i. To host pilgrims on their journey to Santiago de Compostela in Spain
      - ii. To bless its visitors, demonstrate their piety, and help them be saved on Judgment day
      - iii. To inspire (or scare) Christians into behaving in a holy manner that would ultimately lead them to Heaven
        - 1. Reminder to both pilgrims and monks/clergymen
          - a. There was a lot of misuse of church offices at the time (even though it was a sin)
      - iv. To venerate Christ, and commemorate his sacrifice on the cross as a second chance for mankind's salvation
59. Bayeux Tapestry (Romanesque Europe (English or Norman). c. 1066–1080 ce. Embroidery on linen)
  - a. Context:
    - i. Shows the Battle of Hastings in 1066
      - 1. But begins with events leading up to it
      - 2. Shows William of England, the Duke of Normandy, and Harold, the Earl of Wessex that occurred in 1066
    - ii. Textile is missing it's end which most likely showed William as King
    - iii. Tapestry created in Canterbury 1070
    - iv. Believe that the patron was Odo, Bishop of Bayeux, William's half brother
      - 1. Tapestry depicts Normans nicely in the events
      - 2. Inscriptions has Odo
  - b. Content:
    - i. 75 scene with Latin inscriptions
    - ii. First meal
    - iii. Calvary and foot soldiers



## AP Art History Course Study Guide

- c. Form:
    - i. Not a true tapestry because it's not woven into the cloth: high quality of the needle work suggests Anglo-Saxon embroiderers
    - ii. Eight colors
    - iii. Unrealistic: 1d, flat, no depth or space perception, splits into 3 sections (thin top and bottom and larger middle section) in an attempt to show depth/foreground and background)
    - iv. Top and bottom also function as borders
  - d. Function:
    - i. To commemorate the win of the Normans
    - ii. And to give a (semi) accurate depiction of the war
60. **Chartres Cathedral** (Chartres, France. Gothic Europe. Original construction c. 1145–1155 ce; reconstructed c. 1194–1220 ce. Limestone, stained glass)
- a. Context:
    - i. Long history of use as a Christian space: used for Christian worship
    - ii. Associated with the worship of the Virgin Mary
    - iii. The Romanesque church on the original site burned down in 1194--but the tunic was found three days later, unharmed
      - 1. The people of the town took this as a divine message that they should rebuild the church so that it would be as grand and beautiful as possible, deserving to be the worship place of Mary
  - b. Content:
    - i. Everything about the church was chosen by architects in the effort to create "heaven on Earth"
    - ii. One of the best examples of Gothic cathedrals
      - 1. New focuses on more airy, open spaces; thinner walls, and geometry
      - 2. People used the perfect proportions of geometry to try to simulate and bring to mind the balance, harmony, and beauty of the world that God had created
    - iii. Jamb figures
      - 1. The relief figures that are carved into either side of the portals/doorways
      - 2. Kings and queens of the Old Testament
      - 3. Carved in Gothic style
        - a. Representations of spiritual beings
        - b. They seem to levitate
        - c. Their drapery obscures their bodies



## AP Art History Course Study Guide



4. Meant to represent gatekeepers: they "watch" the people in a kindly and calm way as they enter the church
- iv. Gothic emphasis on stained glass
  1. Large windows
  2. "Floating planes of light"
  3. Light was seen as a divine symbol because it was beautiful and immaterial
  4. Vivid, rich colors used in the glass
  5. Large rose window in the north transept
- v. North transept portal has intricate jamb figures
  1. Relief archivolt sculptures protrude many feet from the side of the church, almost forming their own chapel
- vi. The chancel screen (aka a screen separating the area around the altar from the larger nave) once sported an astrological clock that told the day of the week, the month of the year, the time of sunrise and sunset, the phase of the moon and the current zodiac sign
- c. Form:
  - i. The formal plan of the Church is a Latin cross with three aisles, a short transept, and an ambulatory
  - ii. Three part elevation of nave arcade, triforium, and clerestory
  - iii. Uses pointed arches and ribbed vaults inside the body of the church, which is very typically Gothic
    1. Everything was meant to move the eye upward
  - iv. The radiating chapels were integrated into the larger area of the church, which allowed for light to permeate all parts of the church
  - v. Based on a cruciform basilica plan, with a transept intersecting the nave being added after the fire
    1. Transept provided an extra entrance/exit, which was good for the flow of people
  - vi. Chartres has nine portals
- d. Function:
  - i. Hugely popular pilgrimage site
    1. People could walk all the way around the church, see the relic, and exit
  - ii. Embarked on pilgrimages in order to gain health, divine goodwill, or to ensure their place in heaven during the afterlife
    1. Many components, such as the guardian jamb-figures and the stories told in the stained glass, were constructed to aid in the pilgrims' journey; the jamb figures reminded the pilgrims of the ever-present merciful eyes of God and the angels

## AP Art History Course Study Guide

- iii. The first cathedral in which the flying buttresses determined the overall exterior aesthetic plan of the building
61. Dedication Page with Blanche of Castile and King Louis IX of France, Scenes from the Apocalypse from Bibles moralisees (Gothic Europe. c. 1225–1245 ce. Illuminated manuscript)
- a. Context:
    - i. In 1226, the French king died and the queen was left to rule until their son became the age to rule
    - ii. Their son Luis IX took the throne in 1234
    - iii. Moralized bibles were often made for royalty
  - b. Content:
    - i. Depicts the Queen Blanche of Castile and her son Louis IX and a cleric and a scribe around shown below them
    - ii. sophisticated, urban setting
    - iii. Illustrated the New and Old Testament
    - iv. Included explanatory text about the Bible and Biblical events
    - v. Was used to teach Louis IX about moral obligations and religion
    - vi. In the upper register the king and queen wear a Fleur-de-lys (a stylized iris or lily flower)
    - vii. The Queen wears a white widow's wimpled and raises her hand towards Louis IX
    - viii. The Queen's gesture - shows link between Heaven and Earth( similar gesture of Mary to Christ)
    - ix. The cleric wears a sleeveless robe (a sign of divine services)
      1. Tilts his head forward
      2. Points his finger toward the artist
    - x. The artist wears a blue surcoat and a cap while sitting on the couch
    - xi. Has a knife in one hand and a feather in the other
  - c. Form:
    - i. Gold background
    - ii. Stylized and colorful buildings shown towering above the Queen's and her son's head
    - iii. Gold, lapis lazuli, green, red, yellow, grey, orange, and sepia
  - d. Function:
    - i. Used to teach Louis IX moral obligations and religious events
    - ii. Was delicate to him
    - iii. Shows right to rule through divine right



## AP Art History Course Study Guide

### 62. Rottgen Pieta (Late medieval Europe 1300-1325 C.E painted wood)

- a. Context:
  - i. Depictions of Christ on the cross would demonstrate the Christus triumphans
  - ii. Greco Crucifixion showed suffering
  - iii. Reflects mysticism as it is a holy object that would have been prayed to
  - iv. Was common in German abbeys
  - v. Late gothic period of the middle ages
- b. Content:
  - i. Spirituality, mysticism, and pure emotion is shown in Mary's face as she hold the beaten and tortured Christ
  - ii. Sharp crown of thorns
  - iii. 3D blood and wounds (very violent and gruesome)
  - iv. Mary draped in heavy fabrics suffering
  - v. Extremely skinny and contorted body of Jesus
- c. Form:
  - i. Painted wood
  - ii. Damage (worm holes in Mary's head and less pigment)
- d. Function:
  - i. Used to force the viewer to examine the emotion
  - ii. Would have been on an altar



### 63. Arena (Scrovegni) Chapel including lamentation (Padua, Italy Unknown architect Giotto di Bondone (artist) Chapel 1303 C.E. Fresco 1305 C.E. Brick architecture and fresco)

- a. Context:
  - i. Called the arena chapel because it is close to arena
  - ii. Patrons were the Scrovegni family
  - iii. Private devotional art
  - iv. Painted by Giotto
- b. Content:
  - i. Narrative scenes
  - ii. 3 registers of narrative
  - iii. Top: Yoakim and Anna's (Christ's grandparents) and the birth and life of Mary
  - iv. Middle: scenes of Christ's life
  - v. Bottom: passion
  - vi. Wall fresco : Last Judgement

## AP Art History Course Study Guide

1. Encro (who patron this)  
is on the side blessed,  
giving the chapel to  
Mary



2. The lamentation
  - a. Apart of the  
passion scenes
  - b. Transitory work  
from middle ages to renaissance

vii. Illusionism - having architectural elements- for an earthly, not the typical gold background

viii. Humanism- figures interacting with each other (ex: kissing and crying)

ix. Lamentation

1. Christ being mourned by his followers and Mary
2. Mary holding her dead child in her arms
3. She is extremely sad and upset
4. Angels mourning too (tearing at clothes and hair)
5. All eyes lead to Christ
6. The hill is straight line to christ

x. Symbols

1. Dead tree- will grow again
2. Mary Magdalene at Christ's feet with her red hair

c. Form:

- i. Fresco, Illusion of space, Chapel covered fresco, Flat figure, Fake marbles panels
- ii. Uses lapis lazuli
- iii. Secco fresco
- iv. Foreshortening is used
- v. 3D figures
- vi. Pre linear perspective

d. Function:

- i. Atone for the sin of usurer
- ii. Bankers were considered ursarers
- iii. Private devotional art

64. **Golden Haggadah** (Late Medieval Spain. C.1320 CE. Illuminated manuscript (pigments and gold leaf on vellum)

a. Context:

## AP Art History Course Study Guide

- i. Painted in Barcelona
- ii. Made in Romanesque/Gothic period
- iii. Jewish art and Christian influences
- iv. It was forbidden to depict images like this at that time



- b. Content:
  - i. Haggadah means narration
  - ii. The history of Passover
    1. Salvation from slavery from Egypt
- c. Form:
  - i. Illuminated manuscript
  - ii. Gold leaf of vellum
  - iii. Golden background
  - iv. Christian gothic influences
  - v. Long following bodies
- d. Function:
  - i. Depicted the story of Passover to be read at seder
  - ii. Used mostly at owner's house
  - iii. Showed the wealth of the owner
  - iv. Significance of Jewish culture

65. **Alhambra** (Granada, Spain Nasrid Dynasty 1354- 1391 C.E. Whitewashed adobe stucco, wood, tile, paint and gliding)

- a. Context:
  - i. Alhambra is abbreviation of Qal'at Alhambra
  - ii. Built by the Nasrid Dynasty (the last Muslims to rule Spain)
  - iii. Muhammad ibn Yusuf created the Nasrid Dynasty
  - iv. The Palace of Lions was created by Muhammad V
- b. Content:
  - i. The hall of two sisters
    1. 16 windows at the top of the hall
    2. Honeycomb stalactites
    3. 5,000 murquras reflecting light
    4. Was used for receptions and music
  - ii. Has a palace of lions
  - iii. Contains different palaces, gardens, waterpools, fountains and courtyards
  - iv. Palace of lions
    1. Separate building that was connected later



## AP Art History Course Study Guide

2. Arched over patios that encircles a marble fountain
  3. Contained resident halls with star motifs
  - v. The Partal Palace aka the Portico
    1. Portico in the center of the arcade and at the edge of the pool
  - vi. Comares Palace
    1. Arched grill allows light in
    2. Walls have inlaid tile with geometric pattern
    3. Salon de Comares (hall of ambassadors)
  - vii. Jannat alafia (means paradise and garden)
  - viii. Vegetables and ornamental objects in the garden
  - c. Form:
    - i. Covered with decorations
    - ii. A lot of rhombus geometric forms and calligraphy
    - iii. Fake arches
    - iv. Rich ceramics and plasterwork
    - v. Intricate carved wooden frames
    - vi. Murqunas holding up the ceiling Hall of kings
    - vii. Mocrabe vault can be seen in the Hall of two Sisters
    - viii. Ornamental elements
      1. Carved stucco decoration
      2. Reflecting water
      3. Shaded patios
      4. Courtyards and gardens
  - d. Function:
    - i. Palace for the Nasrid Sultans
    - ii. Medina (city)
66. **Annunciation Triptych (Merode Altarpiece)** (Tournai, South Netherlands. c. 1427-32 CE. Made by the Workshop of Robert Campin. Oil on oak)
- a. Context:
    - i. Campin was a successful painter in Northern Europe
    - ii. Annunciation was painted first then the side doors were added
  - b. Content:
    - i. Center scene is Mary and Gabriel
    - ii. Gabriel appeared to Mary to tell her about her becoming pregnant with Christ
    - iii. The drapery has sharp folds fell onto unseen bodies and floor
    - iv. Shiny pot = Mary's virginity
    - v. Many object representing incarnation
    - vi. The holy spirit coming to the window holding the cross

## AP Art History Course Study Guide

- vii. The patrons (husband and wife) are on the left of the painting kneeling in a wall garden (also a representation of Mary's virginity)
- viii. Joseph on the right making tools in a workshop
- c. Form:
  - i.  $25 \frac{3}{8} \times 46 \frac{3}{8}$  - overall
  - ii. Attention to detail
    - 1. Shin nail
    - 2. Rust
    - 3. Shadows
  - iii. Realism
  - iv. Not in perspective
  - v. Not mathematically correct
  - vi. The table shows double perspective
  - vii. Oil on oak
- d. Function:
  - i. Can be folded and carried
  - ii. To aid in private devotion



67. **Pazzi Chapel** (Basilica di Santa Croce, Florence, Italy. Filippo Brunelleschi (architect) 1429-1461 C.E. Masonry)

- a. Context:
  - i. Commissioned by the Pazzi family
  - ii. Part of the basilica di Santa Croce
  - iii. Mostly centrally-planned space
  - iv. Reminiscent of the Pantheon floor plan
  - v. Inspired by Roman temples
- b. Content:
  - i. Corinthian columns
  - ii. Fluted pilasters
  - iii. Pendentives with roundels
  - iv. Small barrel vaults
  - v. A dome that has a halo of windows and an oculus
- c. Form:
  - i. Uses the Pietra Serena Stone
  - ii. Perfect geometry
  - iii. Very orderly
- d. Function:



## AP Art History Course Study Guide

- i. A chapter house = a meeting for monks
- ii. A burial site for Pazzi family
- iii. A representation of the power and devotion of the Pazzi family

### 68. The Arnolfini Portrait (Made by Jan van Eyck. c. 1434. Oil paint on oak panel)

#### a. Context:

- i. Made during the Northern renaissance and Italian Renaissance
- ii. Made by Jan van Eyck

#### b. Content:

- i. Wife and husband joining hands
- ii. One candle in the chandelier is a symbol of God's presence
- iii. dog = a sign of fidelity
- iv. Man raises hand as in swearing to an oath
- v. Shoes were removed
- vi. Prayer beads on the wall
- vii. Roundels on mirror
- viii. Jan Van Eyck signature



- ix. Acting like a witness
- x. Mirror reflection of several human figures in a doorway
- xi. Double portrait of an already married couple
- xii. Shows off their wealth
  - 1. Oranges
  - 2. Expensive furs
  - 3. Carpet
  - 4. Gathered skirt - woman is not pregnant

#### c. Form:

- i. Lacks perspective
- ii. Glazing
- iii. Greater attention to detail

#### d. Function

- i. Documentation of a wedding

### 69. David (Donatello 1440-1460 C.E. Bronze)

#### a. Context:

- i. Donatello displays classical knowledge of contrapposto/large-scale bronze casting of the ancient world
- ii. During the Middle Ages: had not seen human-scaled bronze figures until the David = first free-standing nude figure since classical period
- iii. Middle Ages: a period when the focus was on God and the soul and didn't create nude art
- iv. It was placed in a niche high up in the buttresses of the Cathedral of Florence





## AP Art History Course Study Guide

- v. It depicts the bible story of David and Goliath, from the old Testament
  - b. Content:
    - i. 5 feet tall, bronze
    - ii. Contrapposto: natural stance similar to the Greek/Roman
    - iii. Free standing: detached from architecture, gives it freedom to move in the world, show expression, and communicate with you+contrapposto=humanistic
    - iv. Shows both thoughtful/Pride emotions
  - c. Form:
    - i. Downcast eyes+the lids are half closed=not an expression of victory
    - ii. Subtle pride: the facial muscles are relaxed, the mouth is slightly closed+smile small
    - iii. Right hand holds the sword that he used to cut off Goliath's head
  - d. Function:
    - i. Represent the story of David and Goliath
    - ii. Tells Christian followers that God's might will help you through any challenges you face
70. **Palazzo Rucellai** (Florence, Italy. Leon Battista Alberti(architect) 1450 C.E. Stone Masonry)
- a. Context:
    - i. Constructed as part of the "building boom" after the Medici family built their own
    - ii. The Palazzo was never actually finished- only  $\frac{3}{4}$  of the original plan was constructed
    - iii. Partly based on the Medici Palace (and it's three facade design)
  - b. Content:
    - i. Includes the Rucellai family seal (a diamond ring with three feathers coming out of it)
    - ii. Nearly every piece of Palazzo's design is pulled from ancient Greek and Roman architecture
    - iii. Has: cross-hatching, large blocks of stone, post-&-Lintel portals, rectangular windows, all straight lines
    - iv. The Loggia: Caddy-cornered to the Palazzo Rucellai
      - 1. A large open space, with rounded archers, corinthian capitals, colonnades, pilasters
  - c. Form:
    - i. Emphasis measure and harmony
    - ii. All about horizontality: the higher the floor the more intricate and fancy it becomes
    - iii. Building has 4 floors



*AP Art History Course Study Guide*

d. Function:

- i. Created to house the Rucellai family
- ii. It depicts the physical representation of the family's wealth, status, power, and importance

71. **Madonna and Child with Two Angels** (Fra Filippo 1465 C.E. Tempera on wood)

a. Context:

- i. The Medici family commissioned it
- ii. Florence was rich during
- iii. Growing middle class

b. Content:

- i. Very simple halos (thin white/ yellow circle)
- ii. Mary
  1. Sculptured face, fair, blonde hair, small mouth
  2. Translucent headpiece
  3. Green dress with ruffles and button
  4. Sits on ornate furniture
  5. Jeweled crown
- iii. Angels
  1. Playful
  2. Angel foreground smiling
  3. Angels holding up Christ as he kneels
  4. Wings = seem wooden
  5. Golden hair (similar to Christ)
- iv. Christ
  1. Small, chubby baby
  2. Kneeling on angels
  3. Fair and blond
  4. Arms stretching towards Mary
  5. Wearing a cloth
- v. Frame of window becomes frame of painting



c. Form:

- i. Playful - no gold, not solemn and not traditional medieval

d. Function:

- i. Medici family paid for this art to show poetry, wealth
- ii. Also used as a reminder of Christ's story

72. **Birth of Venus** (by Sandro Botticelli. c. 1482-6. Tempera on canvas)

a. Context:

- i. The painting depicts Venus, the Roman goddess of Love

## AP Art History Course Study Guide

- ii. Back then, images of nude women were only tolerated in 2 contexts: educational or mythological

b. Content:

- i. Venus is standing atop of a white shell, golden hair, pale skin, entirely nude but covering her lower body to incite modesty
- ii. Venus is accompanied by an attendant with a cloth to cover her (Far right)
- iii. Zephyr and Aura, wind sprites, blowing wind from the far left



c. Form:

- i. She stands casually
- ii. Flexible, skeletal structure (her body)
- iii. Lots of folds and lines that intersect with one another: waves, seashells, clothes
  - 1. This indicates movements

d. Function:

- i. Served a 2 purposes:
  - 1. Mythical and educational
- ii. Artist revealed in his own creation

73. Last Supper (Leonardo da Vinci 1495-1498 C.E. Oil and tempera)

a. Context:

- i. Da Vinci was born in Florence, Italy
- ii. Painted this during high Renaissance time
- iii. Missing halos which was popular at that time
- iv. Narrative of a Biblical event

b. Content:

- i. Christ tells the 12 apostles sitting with him that one of them will betray him during a seder at passover
- ii. The apostles have extreme reactions
- iii. Chaos erupts
- iv. One apostle remains calm and collected showing his divinity
- v. Judas looking down ashamed as he reaches the same bowl as Christ
- vi. Peter rushes to defend Jesus with a knife against the betrayer
- vii. John closes his eyes
- viii. Thomas questions God
- ix. Phillip points to himself in grief
- x. James tries to calm down everyone
- xi. 3 windows, 4 groups of 3 apostles

c. Form:

- i. Oil and tempera and lead white
- ii. Double layer of dried plaster



## AP Art History Course Study Guide

- iii. Uses linear perspective
- iv. Strong sense of depth
- v. The vanishing point is behind Christ's head
- vi. Christ's body is a triangle shape
- vii. Individualized facial features and characteristics
- viii. Sfumato technique- use of glaze in slightly different tones to depict light and dark)

d. Function:

- i. Monks would eat slightly in front of the painting for contemplation
- ii. Shows the flaws of humanity

74. Adam and Eve (Albrecht Durer 1504 C.E, Engraving)

a. Context:

- i. Albrecht
  - 1. Born in 1471 in Franconian city of Nuremberg
  - 2. Revolutionized print making
  - 3. Christian

b. Content:

- i. The two figures (Adam and Eve) nude
- ii. Four animals in left corner symbolizing Phlegmatic (ox), Sanguine (rabbit), Melancholic (elk), and Choleric (cat) (the four Humors)
- iii. Ancient belief that humans possessed all four of the humors
- iv. Showed the connection between humans and animals
- v. The figures are setting off into the woods with plants and animals
- vi. Adam holds a mount of ash (the tree of life)
- vii. Eve picks an apple from the tree with fig leaves
- viii. The serpent gives the forbidden fruit into Eve's hand
- ix. Opposed by a parrot (symbol of wisdom and virgin birth of Christ)
- x. Mouse = male weakness
- xi. Mountain goat = lust and damnation
- xii. serpent = evil
- xiii. parrot = salvation



c. Form:

- i. Woodcut engravings
- ii. Proportional bodies
- iii. Vitruvius: the proportions of the face (the distance from forehead to chin)
- iv. Contrapposto
- v. Naturalism

## AP Art History Course Study Guide

- vi. Nearly symmetrical poses
  - d. Function:
    - i. Story telling of the story of Adam and Eve from the bible
75. **Sistine Chapel ceiling and altar wall Frescoes** (Vatican City, Italy. Michelangelo. Ceiling Frescoes : 1508-1512 C.E. altar frescoes : 1536-1541 C.E)
- a. Context:
    - i. Michelangelo started the mosaics and frescoes in 1508
    - ii. Worked on it for 4 years
    - iii. The chapel went through controversial cleaning of soot and grime
    - iv.
  - b. Content:
    - i. The ceiling
      - 1. Figure were large in size and presences
      - 2. No images of Christ
      - 3. Influence of Greek and ancient Roman styles
      - 4. Richly colored
      - 5. 9 Biblical scenes in chronological order placed horizontally
        - a. Noah is drunk, The great flood, Noah and his family make a sacrifice after the flood, Adam and Eve are tempted, God creates Eve, God creates Adam, God divides the water from the Earth, God creates the Sun and the planets, God divides light from darkness
      - 6. Scenes are covered with prophets and sybils (pagan soothsayers that foretold the coming of Christ)
      - 7. Scenes of the salvation of Israel
      - 8. The four architectural corner of nine biblical scenes are nude male figures called ignudi
    - ii. The Delphic Sibyl
      - 1. Her body has a circular composition (shows grace and elegance and harmony)
      - 2. Looks as if she is coming out of the wall
      - 3. Idealized body
    - iii. The Deluge
      - 1. The physical space between water and the sky (separated into 4 narratives)
      - 2. Used to make viewers question why God killed the whole population of Earth except for Noah and his family



## AP Art History Course Study Guide

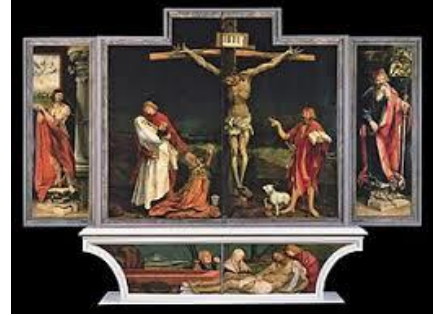
3. Shows group of people finding shelter
  4. A small boat
  5. Men working to build an ark
- c. Form:
- i. Every surface (floor, ceiling, and walls) are covered with mosaics
  - ii. Very realistic figures and idealized beauty
  - iii. Emphasis of muscular autonomy
- d. Function:
- i. Where the College of Cardinals determines the next pope
  - ii. Story telling of the biblical events
76. **Schools of Athens** (Stanza della Segnatura, the Vatican, Rome, Italy. c. 1509-1511. fresco)
- a. Context:
- i. Created during high Renaissance in Rome
  - ii. A few years before the Protestant Reformation (which brought uncertainty about salvation)
  - iii. Was originally named Philosophy because of the bookshelf that held Julius II's collection of philosophy books
  - iv. Drew inspiration from Ancient Roman architecture
- b. Content:
- i. The four walls show the four branches of human knowledge (Philosophy, Theology, Poetry, and Justice)
  - ii. The ceiling is model after the Sistine chapel ceiling
  - iii. All of the great thinker are gathered together (ex: Plato, Aristotle, Euclid, Baramate)
  - iv. The central vanishing point of the painting is the space between
  - v. Has sculpture of Apollo and Athena
  - vi. Heraculities writing on tilted rock
- c. Form:
- i. Raphael added a left and right vanishing point
  - ii. Linear perspective
  - iii. Use orthogonals in the pavement
- d. Function:
- i. A tribute to famous philosophers and thinkers in Rome
  - ii. Also a payer that their knowledge will be passed down to the pope
77. **Isenheim Altarpiece** (Matthias Grunewald 1512-1516 C.E. Oil on wood)
- a. Context:
- i. Isenheim hospital was run by Brothers of St. Anthony
  - ii. Predella - the bottom part in the altarpiece



## AP Art History Course Study Guide

### b. Content:

- i. The left picture:
- ii. Left side - red robe figure standing next to the crucifixion
- iii. Middle -
  1. Christ is centered and crucified ( very dramatic)
  2. Hanging down from the cross
  3. On Christ's left - three people: two women looking up (in anguish), one person holding the women wearing white
  4. On the right of Christ - red robed man and a dog
  5. Right side- red and blue robed bearded, old man carrying a staff



- iv. Pradella
  1. Jesus's dead body being held up by other people next to a grave
- v. The right picture
- vi. Left picture: a woman looking up at a robed figure
- vii. Middle:
  1. Left side: woman wearing pink dress playing a guitar
  2. Right side: Mary and Christ (as a child) in a landscape (blue sky and orange sun)
- viii. Left picture: panel is closed
- ix. The virgin is swooning into the arms of St. John, John the baptist motions towards Christ, Lamb of God is shown, Mary Madelgane is crying, St. Sebastian and St. Anthony
- x. Right picture: open
- xi. Annunciation, Virgin and child, Resurrection (fireball)
- xii. Angels playing music for Christ's birth

### c. Form:

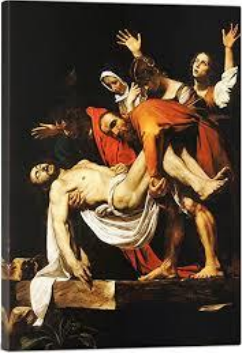
- i. 9 ½" x 10 9" ( just central panel)
- ii. Oil on wood

### d. Function:

- i. Object of devotion
- ii. Fully opened on special occasions

78. **Entombment of Christ** (Jacopo da Pontormo. 1525-1528 C.E. Oil on wood)

AP Art History Course Study Guide



- a. Context:
  - i. Placed in the church entrance way above the altar
  - ii. Early mannerist style
  - iii. Mannerist style- after the Renaissance and before Baroque period
  - iv. In the Capponi chapel of Santa Felicita, Florence
  - v. Protestant Reformation
- b. Content:
  - i. Mournful atmosphere
  - ii. The fresco beside it shows the annunciation; this shows the end
  - iii. Mostly people
  - iv. Unnatural body positions
  - v. Exaggerated emotions and facial features
  - vi. A lot of movement
- c. Form:
  - i. Oil on wood
  - ii. Elongated figure
- d. Function:
  - i. Altar piece

79. Allegory of Law and Grace (Lucas Cranach the Elder. c. 1529. Woodcut and letterpress)

- a. Context:
  - i. Located in Germany
  - ii. Made during Northern Renaissance
  - iii. Influenced by the Lutheran reformation
- b. Content:
  - i. explain s the Lutheran ideas
  - ii. Heaven is reached through faith and god's grace
  - iii. Luther rejected the idea of Catholicism where good deeds got you to heaven
  - iv. Led to conflict (rebellion and destruction against the Catholic church)
  - v. Two nude figures on both sides of a tree
  - vi. Law (left) = dying tree
  - vii. Gospel (right)=living tree
  - viii. Six columns of of Bible citations
  - ix. The Law side:



- 1. Law & judgement - man being forced into hell by Death(skeleton) and Satan (demon)
- 2. Moses delivering the ten commandments (holding a white tablet)



## AP Art History Course Study Guide

3. White tablet stands out against the orange rope and green tree
  4. Held by Luther
  5. Christ sitting in judgement
  6. Adam and Eve eating the forbidden fruit
  7. Motifs - law alone, without gospel cannot get you to heaven
- x. Right Gospel side
1. Grace and gospel with Christ's cross crushing Death and Satan
  2. John the Baptist directs a naked man to Christ on the cross in front of a tomb
  3. People covered in the blood of Christ
  4. Nude figure wishing not to follow the law of judgement
  5. Law paves the way for salvation
  6. Judge (condemns human sins)
  7. Show mercy and forgiveness
  8. Includes events from the Old and New Testament
- c. Form:
- i. Woodcut and letterpress
  - ii. Oil on wood
- d. Function:
- i. To spread Lutheran Reformation
80. **Venus of Urbino** (Titian 1538 C.E. Oil on Canvas)
- a. Context:
- i. Perfect Venetian Art: the movement of art in Venice was shown with its deep rich colors and use of shadows and use of light. Glazing techniques were used to create subtle changes in gradient and level
  - ii. Venice during this time was a stable republican government that allowed lots of trade and had the ability to invest in artists
- b. Content:
- i. Nude women (Venus), Woman makes eye connect with the viewer
  - ii. Venus was a symbol of beauty, Venus has very small and unrealistic feet
  - iii. dog symbolizes fidelity
  - iv. Child and maid - motherhood
- c. Form:
- i. Oil on canvas
  - ii. Layers of oil paint to show shade and lighting
- d. Function:
- i. Duke Urbino Guidobaldo II Della Rovere gave this as a gift to his wife



## AP Art History Course Study Guide

- ii. The painting reflect how the wife should be to the husband (sexually and respectful)
81. **Frontispiece of the Codex Mendoza** (Viceroyalty of new Spain 1541-1542 C.E ink and color on paper)
- a. Context:
    - i. The codex contained information about the Aztec Empire and the lords of Tenochtitlan
    - ii. Frontispiece- an illustration facing the title of the book
    - iii. Antonio de Mondoza commissioned the codex
    - iv. Tenochtitlan was created on lake Texcoco
    - v. Tenoch, ruler of the Mexicas, died in 1363
  - b. Content:
    - i. Frontispiece
      1. Schematic diagram of Tenochtitlan (place of the prickly pear cactus and stone)
      2. Showed city divided into four parts - aligned with the cardinal sign (north, south, east, west)
      3. City made of canals
      4. Aztec myth of the hummingbird (Huitzilopchtli): a deity that told aztec ancestors to move from Aztlan (the original home of the Aztecs) and to find a place with an eagle on top of a cactus growing out of a rock when they see this settle and build a city
      5. Center:
        - a. The eagle sitting on a cactus growing out of a rock
      6. Under cactus and rock is a war symbol
      7. Above the eagle is the symbol of a temple (might be templo Mayor)
      8. Next to eagle (the right)= a skull rack (Tzompantli) this was found near Templo Mayor
      9. Maize was important to the Aztec people
      10. Tenoch:
        - a. 10 men, wearing white garments and top knots, depicted in the four quadrants
        - b. The men who lead the island
        - c. Name glyphs attached them to pre-Columbian manuscripts
      11. Priest:
        - a. Seated on the left side of the eagle



## AP Art History Course Study Guide

- b. Has gray skin and red marks on face
  - c. Name glyphs identifies him as “tenoch”
  - d. Has a speech scroll coming out of his mouth( represents to listen to him because he speaks the word of god) and he is sitting on a woven mat
  - e. Bloodletting from ear for the gods
- 12. All around the page has year glyphs ( total of 50)
  - 13. Year marked for fire ceremony
  - 14. Twenty - six years after Tenochtitlan creation marked
  - 15. Two scenes of military conquest
  - 16. Obsidian bladed swords ( macana)
  - 17. Burning of temples of the Colhuacan and Tenayuca who were defeated
- c. Form:
    - i. Ink and color on paper
  - d. Function:
    - i. Emphasized the power of the Aztecs
    - ii. Tribute to the aztecs
82. **II Gesu, including Triumph of the Name of Jesus ceiling Fresco** (Rome, Italy. Giacomo da Vignola, plan (architect); Giacomo della Porta, facade (architect); Giovanni Battista Gaulli, ceiling fresco (artist). Church: 16th century ce; facade: 1568–1584 ce; fresco and stucco figures: 1676–1679 ce. Brick, marble, fresco, and stucco)
- a. Context:
    - i. Gesu is the french name for mother church
    - ii. Designed by Giacomo da Vignola and Giacomo Della
    - iii. Ceiling fresco was made by Giovanni Battista Gaulli
    - iv. Saint Ignaticus of Loyola, the founder of the newfound Jesuit religion, needed a church to serve as the religion’s center
  - b. Content:
    - i. Single aisle church
    - ii. Church is in cruciform plan ( the transept is not that long)
    - iii. The church has a dome over intersection of the large nave and transept
    - iv. Dark interior
    - v. Dependent in natural light from
    - vi. Mix on rational and Baroque style focused on altar
    - vii. Renaissance columns



*AP Art History Course Study Guide*

- viii. Corinthian columns
- ix. spolia
- c. Form:
  - i. Brick, marble, fresco, and stucco
- d. Function:
  - i. Served as the original church for Jesuits
  - ii. Illustrated the beliefs of the Jesuits

83. **Hunters in the Snow** (Vienna, Austria. c. 1565. Realist Period.

Pieter Bruegel. Oil paint on wood panel)



- a. Context:
  - i. A secular painting
  - ii. One of six works in a series called Months of the Year
  - ii. Northern Renaissance
- b. Content:
  - i. Figures and houses painted in earthy tones
  - ii. Homogenized figures
  - iii. Hunters return from an unsuccessful hunt (sulky faces)
  - iv. Despair mood in the foreground
  - v. Aerial perspective
- c. Form:
  - i. Contrapposto
  - ii. Contrasting colors
  - iii. Sharp forms
  - iv. Little bit of atmospheric perspective
- d. Function:
  - i. Represents both the hardships and the enjoyments of winter
  - ii. Showcases everyday activities

84. **Mosque of Selim II** (Edirne, Turkey. Sinan (architect). 1568–1575 ce. Brick and stone)

- a. Context:
  - i. Patron: Sultan Selim II
  - ii. During the classical Ottoman period
  - iii. Sinan was the chief court architect
- b. Content:
  - i. Two symmetrical square madrasas

## AP Art History Course Study Guide

- ii. Square prayer hall at the end of porticoed courtyard
- iii. The ethereal dome- floating in the prayer hall
- iv. Grand dome rest on eight murquanas
- v. Qibla- the wall that faces Mecca, that projects forwards
- vi. Buttress supporting the east and west piers( holds the weight of the dome)
- vii. Muzzin platform:placed under the center dome ( where the leaders lead the worshippers in a chant) not the traditional place
- viii. Painted interior, iznik tiles, chinese cloud art, polychrome
- ix. Squinches- construction filling in the upper angles of a square room, base for a octagon or spherical dome
- x. Has shops( arasta) and a recitation school
- xi. Minarets
- xii. Abundance of windows



c. Form:

- i. 190x 130 meters
- ii. Made out of stone, brick, and marble

d. Function:

- i. Made to show the greatness and wealth of the Ottoman Empire

85. **Calling of Saint Matthew**(Caravaggio. c. 1597–1601 ce. Oil on canvas.)

a. Context:

- i. The Counter-Reformation
  - 1. The Catholic Church reacted against the Protestant Reformation
- ii. The Baroque Style
  - 1. Theatrical action
  - 2. Diagonal lines
  - 3. Gritty realism

b. Content:

- i. Biblical story of the calling of Saint Matthew
- ii. Takes place in a tavern or pub like environment
- iii. Characters dressed in contemporary clothing of that time period

## AP Art History Course Study Guide

- iv. Light has an important role
  1. Creates an ethereal glow
  2. The light follows from Christ's fingers
- v. Second Adam?
  1. Jesus's hand mimics the Michelangelo's hand of God in "The Creation of Adam"
  2. Jessu is sometimes referred to as "the second Adam"



- c. Form:
  - i. Oil on canvas
  - ii. Located in the Contarelli chapel, Rome
- d. Function:
  - i. Didactic element
    1. Portrays the story of The Calling of Saint Matthew
    2. Taught from the catholic perspective
  - ii. Makes the viewer experience the painting ("Catholic Way")

### 86. Henri IV Receives the Portrait of Marie de' Medici from the Marie de' Medici Cycle (Peter Paul Rubens. 1621–1625 ce. Oil on canvas.)

- a. Context:
  - i. Inspiration : Titan from the Renaissance period
  - ii. Known for painting the body in dramatic and contorted positions
  - iii. The 6th painting in a series of 24 paintings
  - iv. King Henry IV was assassinated in 1610
  - v. Led to the rule of Louis XIII
  - vi. Marie was exiled in 1617
  - vii. Divisions in the french court
  - viii. Marie had these paintings do for propaganda
  - ix. Marrie and Henry's actual marriage was filled with cheatings/infidelities
  - x. Henry IV was under attack by the Catholic church
  - xi. Henry IV was in debt to the Medicis
- b. Content:
  - i. Winged Gods of marriage (hymen which is on the left) and Love (cupid on the right)

## AP Art History Course Study Guide

- ii. Hymen hold a flaming torch in his left hand( symbol of passion or love)
- iii. Cupid motions toward Marie and praise her beauty/worth
- iv. Henry IV looks at her adoringly
- v. Jupiter and Juno look down in approval holding hands and surrounded by their animal symbols ( eagle with a thunderbolt - Jupiter & peacock- Juno)
- vi. Personification of France behind Henry encouraging him to marry Marie( for politics)
  1. France looks on with approval
  2. Lady France wears a plumed helmet and blue robe with fleur- de-lys
  3. Lady France whispers into Henry's ear
    - a. Telling him to ignore his battles and to marry Marie for political reasons
    - b. Henry obliges
    - c. The remains of Henry's battle is a burning town which lies in the background



- c. Form:
  - i. Oil on canvas
  - ii. Strong vertical axis running through the painting from Juno( Hera) to Marie de' Medici
  - iii. Classical style
- d. Function:
  - i. Propaganda idealizes Marie's actual life
  - ii. Political reasons
  - iii. Religion reasons

### 87. Self-Portrait with Saskia (Rembrandt van Rijn. c. 1636 C.E. Etching)

- a. Context:
  - i. Rembrandt was a famous etcher during his time
  - ii. He was a very experimental artist

## AP Art History Course Study Guide

- iii. His style changed throughout art career
- iv. He did not often create self portraits
- b. Content:
  - i. Is a portrait of Rembrandt and his wife Saskia, two years after they got married
  - ii. It seems to be an intimate moment
  - iii. Has two circles in the background
- c. Form:
  - i. Used a copper plate eroded by acid
  - ii. Etching plate
  - iii. Illusion of depth with body placement
- d. Function:
  - i. Private artwork



88. **San Carlo alle Quattro Fontane** (Rome, Italy. Francesco Borromini (architect). 1638–1646 ce. Stone and stucco)

- a. Context:
  - i. Baroque style: undulating movements and sculptural effects, eliminated the corner in architecture
  - ii. Borromini built it for free
  - iii. Commissioned in 1634
  - iv. Built from 1638-1646
  - v. Borromini was an Italian architect who suffered from melancholia (a type of depression with ill-founded fears)
- b. Content:
  - i. Facade: undulating waves, upper part=concave bays, sectioned entablature
  - ii. Center is oval shaped, held up by asymmetrical placed angels
  - iii. Upper facade completed after Borromini's death
  - iv. Lower stories consist of 2 outer concave and convex center
  - v. Connected with an entablature
  - vi. Has a central niche above one portal
    - 1. Has a statue of St. Charles Borromeo which was created by Antonio Raggi
    - 2. Beside the statue are the founders of Trinitarian order (St. John of Matha and Saint Felix of Valios)
  - vii. Dome
    - 1. Windows at the base






## AP Art History Course Study Guide

2. coffering= circles with octagonal molding, unequal hexagons, and Greek crosses
  3. Contains tall columns and small niches
  4. Convex and concave structures
  5. Paradox of imagination ( emotion vs. intellect)
- viii. Symmetrical decorations
  - ix. Numerous carvings
  - x. Cherubs
- c. Form:
- i. Facade with 3 Bays
  - ii. Plan
    1. A diamond inscribed into a oval
    2. Intersecting circles
    3. Numerous curves ( no right angles)
  - iii. Stacking three distinct units
    1. Middle zone is an original Greek cross plan
    2. Combination of precedent and novelty
    3. Oval dome
    4. Illusionistic effects
- d. Function:
- i. Dedicated to St. Charles Borromeo and the Holy Trinity
89. **Ecstasy of Saint Teresa**(Cornaro Chapel, Church of Santa Maria della Vittoria. Rome, Italy. Gian Lorenzo Bernini. c. 1647–1652 ce. Marble (sculpture); stucco and gilt bronze (chapel))
- a. Context:
- i. Artist: Gian Lorenzo Bernini
  - ii. Location: Church of Santa Maria della Vittoria
  - iii. Baroque period
  - iv. Religious
  - v. About Saint Teresa of Avila (who lived in the 16th century)
  - vi. Cornaro chapel - grouping of patrons that are depicted watching Saint Teresa's revelation
- b. Content:
- i. Golden arrow pointed at the heart of Saint Teresa
  - ii. Rays of sun (holy light of God)
  - iii. Saint Teresa with an angel
  - iv. St. Teresa body's contorted, twisting feet and hands



## AP Art History Course Study Guide

- v. Rocks surrounding the base to support and add a buffer
  - vi. Expressive folds of fabric
  - c. Form:
    - i. White marble that was carved with a chisel
    - ii. Realistic
    - iii. Wet drapery look
    - iv. Expressive and emotional
  - d. Function:
    - i. Virtual representation of Saint Teresa when she was brought to God
90. **Angel with Arquebus, asiel Timor Dei** (Master of Calamarca (La Paz School). c. 17th century ce. Oil on canvas. )
- a. Context:
    - i. Made in the late 17th century in the viceroyalty of Peru (a Spanish colonial administration)
    - ii. Created after the first missionizing period (forcing indigenous people to convert to Christianity)
    - iii. Most likely part of a series
  - b. Content:
    - i. Depictions of androgynous angel wearing stunning clothes holding a harquebus (a type of gun)
    - ii. Harquebus is a gun with a large barrel
  - c. Form:
    - i. Oil on canvas
  - d. Function:
    - i. Made to represent celestial, aristocratic and military beings all at the same time
    - ii. Used to represent the power, connection to God, and political power of the Spanish government
- 
91. **Las Meninas** (Diego Velázquez. c. 1656 ce. Oil on canvas.)
- a. Context:
    - i. Used to be housed in the royal palace called Royal Alcazar of Madrid
    - ii. He was inducted into the Catholic organization called the Order of Santiago
    - iii. To compensate for the family's incest he put them in elaborate clothes
    - iv. Velázquez was the court artist
  - b. Content:
    - i. The characters stare into the eyes of the viewer

## AP Art History Course Study Guide

- ii. Painting of Ovid's the metamorphosis hangs in the background ( story of gods wrestling with mortals)
  - iii. Illusion of space, depth and perspective
  - iv. In the center is the princess, maids of honor, palace of official, chaperone, dog, dwarf (hired to be friends with the children), and other attendants
  - v. The painting is set in his studio
  - vi. Paints a palette with raw paint
- c. Form:
- i. 318x 276 cm
  - ii. Oil on canvas
  - iii. Currently located in Museo Nacional del Prado, Madrid
  - iv. Uses loose brushstrokes
  - v. Uses scientific and aerial perspective
  - vi. Many light sources are shown in painting
- d. Function:
- i. Made for the King and queen to view
  - ii. To show ethereal perfection, wealth, but showed some informal aspects



### 92. Woman Holding a Balance (Johannes Vermeer. c. 1664 ce. Oil on canvas.)

- a. Context:
- i. Baroque period
  - ii. The origins of the painting is linked to Pieter de Hooch's Gold weighter
  - iii. Vermeer trained with a master painter that was apart of the Guild of Saint Luke
  - iv. The painting takes place in 17th century
  - v. 1664 was the year before the second Anglo-Dutch war
- b. Content:
- i. The woman is dressed in fine cloth and a cap made of linen (commonly worn by women who are at home)
  - ii. She is apart of the upper merchant class
  - ii. Wearing a fur trimmed jacket
  - v. Opposite side of her is a window with golden curtains and a mirror
  - v. Right hand has a balance
  - vi. There is nothing on the balance
  - ii. There are boxes on the table in front of her
    1. One is open (most likely had been containing the balance)
    2. A box with a string of pearls
    3. One with coins (indication of wealth)



## AP Art History Course Study Guide

- viii. Behind her is a painting of Christ during the Last Judgement ( serves as judge over souls)
  - ix. Her head divides the blessed ( the light side of her head)and the people that are doomed to go to hell ( the dark side of her head)
  - x. Light give sense of motion
  - xi. Dark gives sense of stillness
  - xii. She is not pregnant just bulky clothing
  - c. Form:
    - i. Her pinky is the vanishing point
    - ii. Center of the painting =center of the balance
    - iii. Has a lot compositional control ( in color means)
    - iv. Soft swirl painting style
    - v. Muted colors
  - d. Function:
    - i. Showed wealth and piety (worldly possessions and Christ in the back)
    - ii. Sign of self knowledge and truth
93. **The Palace of Versailles**(Versailles, France. Louis Le Vau and Jules Hardouin-Mansart (architects). Begun 1669 ce. Masonry, stone, wood, iron, and gold leaf (architecture); marble and bronze (sculpture); gardens.)
- a. Context:
    - i. Construction began in 1661 completed around 1682
    - ii. The staff:
      - 1. Louis le Vau - chief architect
        - a. Built the Grand facade and the Queen and King apartments
        - b. Built the park's Orangerie and Menagerie
        - c. Adopted the italian "invisible roof" hidden by trophy-adorned balustrade
        - d. Balustrade- a railing supported by ornamental parapets
      - 2. Andre le Notre - landscape designer of the gardens
      - 3. Charles le Brun- interior decorator and painter
      - 4. Jules Hardouin Mansart -favorited architect did later construction
      - 5. Jean- Baptiste Colbert- principal advisor of the KING
      - 6. Hyacinthe Rigaud: Painter to the French King
      - 7. Pierre Puget: Sculptor; his works are in the King's Gardens
      - 8. Louis XIV patron
  - b. Content:
    - i. Satellite city to the East of the palace
      - 1. Housed a court and government officials, military and guard detachments, courtiers, and servants

## AP Art History Course Study Guide

2. Extremely detailed and ornate
3. Hall of mirrors ( a.k.a Galerie des Glaces)
  - a. Had gold and silver furniture
  - b. Walls inlaid with mirrors
  - c. Used for festivals and parties
4. Gardens
  - a. Visible from the Hall of mirrors( central axis lined with trees, terraces, pools, and lakes)
  - b. Formal gardens served as a transition from the ordered, man- made palace to natural gardens
  - c. Change depending on the seasons and location
  - d. Very neat and organized
5. City's 3 main avenues axis converged at the King's bedroom
  - a. So he can keep an eye on high ranking officials
  - b. The king's bedroom was an informal audience room



- c. Form:
    - i. Stone, marble, glass, gold, silver, wood, gardens
    - ii. Palace consist of 700 rooms
    - iii. 2153 windows
    - iv. 2000 acres of garden
  - d. Function:
    - i. Emphasized the importance and power of King Louis XIV
    - ii. Used to host parties and military agreements
    - iii. To compared the king's wisdom to the God, Apollo
    - iv. Symbolized power of the absolute monarch
94. **Screen with the Siege of Belgrade and Hunting Scene** (Circle of the González Family. c. 1697–1701 ce. Tempera and resin on wood, shell inlay)
- a. Context:
    - i. Spanish piece

*AP Art History Course Study Guide*

- ii. Commissioned by Jose Sarmiento de Valladares
- iii. Only known artwork that combines biombos and encapuchados

b. Content:

- i. Depicts the Battle of Belgrade (1688)
- ii. A hunting scene in nature
- iii. Influenced by Japanese folding screens (New Spain was in trade with Japan)

c. Form:

- i. Style: Spanish Colonial, Flemish, Dutch

d. Function:

- i. To be placed in the viceroy's palace as a decorative piece
- ii. Intended to be viewed by two different audiences



95. **The Virgin of Guadalupe** (Virgen de Guadalupe) (16th century, oil and possible tempera on maguey cactus cloth and cotton. Basilica of Guadalupe, Mexico City)

a. Context:

- i. Found everywhere in Mexico
- ii. Made during Spanish colonization and missionary period

b. Content:

- i. May represent Mary because of grey skin color
- ii. Acts as a devotion to Guadalupe
- iii. The virgin of Guadalupe was thought to have stopped the flooding of Mexico city
- iv. Has a mass in her honor on december 12
- v. Paid her reverence
- vi. It is a replica
- vii. Enconchado- mother in pearl inlaid ( for this artwork wood)
- viii. Has an iridescent surface ( suggest heavenly and the divine)
- ix. Sunlight beams behind her
- x. There are stars in her cloak ( that image comes from the book of revelation)
- xi. Below her, she is being supported by an angel
- xii. The virgin appear before a man Jaun Deigo ( an indigenous man) and tells him to go to bishop and put a shrine to her on the hill where they met ( Hill of tepeyac)



c. Form:

- i. Oil and maybe tempra on cactus cloth and cotton

d. Function:

## AP Art History Course Study Guide

- i. For religious purposes and dedication
96. **Fruit and Insects** (Rachel Ruysch. 1711 ce. Oil on wood.)
- a. Context:
- During renaissance
  - Rachel Ruysch was born to the wealthy family in Amsterdam
  - First successful female artist during the Baroque period
  - She specialized in still life
- b. Content:
- A still life of fruits, vegetable and insects
  - In the Autumn
  - Grapes =blood of christ
  - animals= naturalism
  - Illusion and realism throughout painting
- c. Form:
- Oil on wood
  - Still life painting
  - Realistic
  - Vibrant colors
  - Uncommon subjects
- d. Function:
- For Rachel Ruysch Cosimo II = a sign of friendship and commonwealth
  - Was sold
  - Painting was for widening merchant class
97. **Spaniard and Indian Produce a Mestizo**(Attributed to Juan Rodríguez Juárez. c. 1715 ce. Oil on canvas.)



- a. Context:
- Metizo- a person of European and Indigenous descendant ( most types with father and indigenous mother)
  - First of a series showing mix of races and cultures
  - Casta painting- focus on bad living conditions for families that are mixed racially
  - Also appear darker as they become more racially mixed,
- b. Content:
- Spanish father and Indigenous mother with a boy holding their child ( the boy that is holding the child is not a son of the two adults)

## AP Art History Course Study Guide

- ii. Indigenous mother wearing a huipil( a traditional dress worn by indigenous women) lace sleeves and jewelry
  - iii. Spanish husband wearing french style clothes
    - 1. Hand on baby's head or wife's arm
    - 2. The boy(servant ) holding the baby looks upward at Spaniard
  - iv. Family looks calm
  - c. Form:
    - i. Oil painting
  - d. Function:
    - i. Discourage racial mixing because dark skinned people were considered dirty, unattractive and less civilized
    - ii. Tries to show European blood is superior
98. **The Tete a Tete, from Marriage a la Mode**(William Hogarth. c. 1743 ce. Oil on canvas.)
- a. Context:
    - i. The second of six painting that make coherent,meaningful story
    - ii. The story revolves around a marriage of the daughter of a merchant to the son of a popular family ( works are know altogether as Marriage a la mode)
    - iii. Set in the mid 18th -century ( the industrial revolution)
    - iv. Aristocracy lost some power to merchants
  - b. Content:
    - i. Translates to face to face
    - ii. Shows the young couple after the forced marriage
    - iii. The husband(Viscount Squanderfield) slouching in a chair
      - 1. Possibly drunk
      - 2. Has a mark of syphilis on his neck
      - 3. Likely has returned form having sex with a woman
        - a. A dog sniffing at a bonnet in his pocket ( sign of fidelity in Renaissance)
    - iv. Viscountess Squanderfield
      - 1. Flirtatious
      - 2. Top of bodice is unbutton( sign that she was inmate with another man)
      - 3. She holds a mirror in right hand above her head
      - 4. She has a stain on her dress
      - 5. Sitting with legs apart
    - v. The guy(pious Methodist) in the middle looks fed up with couple,existing
    - vi. Instrument on floor that has fallen out of the case( music was played for sex and sensuality )





## AP Art History Course Study Guide

- vii. Classical structure with broken nose
- viii. Painting of cupid in ruins
- ix. Painting covered up by curtain
- c. Form:
  - i. Oil on canvas
  - ii. 69.9x90.8 cm
  - iii. Composition
    - 1. Few objects in foreground- the area of the picture/painting nearest to the viewer immediately behind the picture plane
    - 2. Central figure in the middle ground
    - 3. The background consist of a seperate room, architectural features, paintings
    - 4. Area of emphasis - cluttered mantelpiece
    - 5. Vertical( edges of painting and columns) and curvy lines(mostly in arches) throughout painting
- d. Function:
  - i. Satirical commentary
  - ii. Appeal to middle class

### **Unit 4: Late Europe and Americas**

#### 99. Portrait of Sor Juana Ines de la Cruz (Miguel Cabrera 1750 C.E Oil on Canvas)

- a. Context:
  - i. Neoclassical art
  - ii. Sor Juana is labeled as the first Feminist in the Americas because she pursued her owned interest to become a nun
  - iii. Often engaged in debate with philosophers and scientist
  - iv. Drew concern from the church for outspokenness about the rights of the women
  - v. She was forced to sign an agreement that she would no longer pursue intellectual interest
  - vi. Died of a disease
- b. Content:
  - i. Portrait of a catholic nun and sister of jeronimite order in New Spain
  - ii. Red curtains were common in paintings of the elite
  - iii. Wore religious garments - showed devotion to religion and god
  - iv. Books beside her to show her intellectual interest



## AP Art History Course Study Guide

- c. Form:
- Oil on canvas
- d. Function:
- Was just a portrait of Sor Juana
100. **A philosopher giving a Lecture on the Orrery** (Joseph Wright of Derby 1763-1765 Oil on Canvas)
- a. Context:
- Made during the enlightenment movement
  - Joseph Wright became the unofficial artist of that time period
  - He is known for use of chiaroscuro
  - Made in England
- b. Content:
- Shows a scientist, a note-taker, and children around a central Orrery
  - Orrery- a mechanical model of the solar system
  - Meant to be real people but we do not know their names
  - The scientist in red is giving a lecture about, what is believed to be, a model to have had inspiration by Isaac Newton's Lunar Society of Birmingham
  - Strong internal light source (the sun model)- also symbolizes the enlightenment rational thinking
  - Painting also has women and children in the background
- c. Form:
- Naturalistic
  - Red coat - suggest great influence
  - Heavy contrast between light and dark
- d. Function:
- Showcases the scientific improvements during the enlightenment movement
  - Show the curiosity and knowledge gained
101. **The Swing** (Jean-Honore Fragonard. 1767 C.E. Oil on Canvas)
- a. Context:
- Wealthy and lavish living
  - Women were major patrons of the arts
    - Art became exclusive to the rich
- b. Content:
- Depicts a lady on a swing above her lover and a bishop



## AP Art History Course Study Guide

- ii. Nature scene = dense garden with flowers and cupid status
  - c. Form:
    - i. Epitome of Rococo
      - 1. Realism and Naturalism
      - 2. Use of soft colors
      - 3. Ornate details
      - 4. Lighting = woman bathed in sunlight
  - d. Function:
    - i. For ownership of the rich
102. **Monticello** (Virginia, US. Thomas Jefferson [architect] 1768-1809 C.E.)
- a. Context:
    - i. Thomas Jefferson hated British architecture and loved french architecture
    - ii. He studied at William and Mary but had no formal training to become an architect
    - iii. Made in virginia
  - b. Content:
    - i. Basilica plan
    - ii. Used inspiration from classical and neoclassical french art
    - iii. Remodeled the two- story pavilion based on Hotel de Salm
    - iv. To a symmetrical one story brick home under an austere Doric entablature
    - v. West garden
      - 1. A deep two column portico with doric columns that support a triangular pediment which is decorated with a semicircle window
    - vi. Has colonnades
    - vii. Has pediment
    - viii. Has dome
    - ix. Perisan windows
    - x. transept
    - xi. Steps
    - xii. gardens= french inspiration
  - c. Form:
    - i. Greek marble looking portico
    - ii. Marble fencing
    - iii. Long, rectangular windows



AP Art History Course Study Guide

- iv. Symmetrical around central axis
- v. Made out of brick, glass, stone and wood

d. Function:

- i. Meant to be a home

103. **The Oath of the Horatii** (Jacques-Louis David. 1784 C.E. Oil on Canvas)

a. Context:

- i. The patron: the French royals
- ii. Made in France
- iii. French Neoclassical
- iv. Legend Horatii ( conflict between Rome and the city of Alba)
  - 1. Instead of battles they sent the 3 horatii to Alba to settle dispute
- v. France was on the edge of the revolution during this time

b. Content:

- i. Deception of a Roman myth
- ii. Three sons swearing their swords to their father
- iii. Women sitting in to right grieving
- iv. People were placed in a column



c. Form:

- i. Simplistic and symbolic
- ii. Organized and structured
- iii. Men- geometrical shapes
- iv. Women - organic shapes

d. Function

104. **George Washington**. (Jean-Antoine Houdon. 1788–1792 C.E. Marble)

a. Context:

- i. Made after the American Revolution
- ii. It was a popular time to commission
- iii. Statue ordered = Virginia Governor
- iv. Sculpted = French Artist

b. Content:

- i. Marble sculpture of George Washington

c. Form:

- i. Neoclassicism
- ii. White marble
- iii. Contrapposto
- iv. Symbolic details
- v. Form

- 1. Symbolized power and authority as holds his sword



## AP Art History Course Study Guide

- d. Function:
- Sculpture
105. Self-Portrait. (Elisabeth Louise Vigée Le Brun. 1790 C.E. Oil on canvas)
- a. Context:
- During Rococo movement
  - Not a lot of female painters during the time
  - Le Brun worked for the crown of France specifically Marie Antionette
  - Le Brun became very rich due to her job
  - Close to the French Revolution
  - She had to leave France because she worked for the crown
- b. Content
- Self portrait of Elisabeth Louise Vigee le brun
  - She is wearing a traditional black dress with a red sash
  - She is painting something in the painting
  - Painting in the painting might be Marie Antionette
- c. Form:
- Naturalism
  - Oil on canvas
  - Elisabeth in a natural position
- d. Function:
- Shows freedom, intelligence and greatness of the artist
106. Y no hai remedio (And There's Nothing to Be Done), from Los Desastres de la Guerra (The Disasters of War), plate 15. (Francisco de Goya. 1810–1823 C.E. (published 1863). Etching, drypoint, burin, and burnishing)
- a. Context:
- Goya was a painter for the French and Spain royalty
  - His work was often labeled as controversial
  - Went deaf and went recluse
  - The french were pushed out after the Peninsular war
  - Apart of the 82 paintings that was used to protest against The French occupation by Napoleon Barnaparte
    - Napoleon tricked the king of Spain into letting his troops cross the border which led him to upsurge the king and his brother from the throne



AP Art History Course Study Guide

b. Content:

- i. Man wearing light-colored/white tied to a pole by his hands behind his back (Alter Christus)
- ii. He is blindfolded
- iii. Landscape shows depth and the scene is dark
- iv. A firing squad is behind the central figure facing similarly bounded
- v. On the central figure's right side, contorted, bloody, grotesque dead on the floor
- vi. Rifle barrels pointed at the central figure, the people holding it are occluded
- vii. Alter Christus - other Christ
- viii. First plate - effect of conflict
- ix. Second plate- effect of famine
- x. Last plate- disappointment and demoralization of Spaniard



c. Form:

- i. Etched plates- cover the metal plate with wax, carve out the shapes, dip in acid, melt off the wax and the incisions remain
- ii. Black and white
- iii. Drypoint - scratch lines on the surface with a stylus
- iv. Artist then pours ink on plate and wipes it off only remains where the acid burned or the etched
- v. Put a moist paper on the plate when running through the press

d. Function

- i. Protest against French occupation

107. **La Grande Odalisque.** (Jean-Auguste- Dominique Ingres. 1814 C.E. Oil on canvas.)

a. Context:

- i. French
- ii. Eroticism and nudist painting



b. Content:

- i. Peacock fan
  - ii. Turban
  - iii. Enormous pearls
  - iv. A hookah
  - v. Wearing Kente Cloth
1. Interwoven silk and cotton fabric
  2. Ghana
  3. Various dates and artists

c. Form:

*AP Art History Course Study Guide*

- i. Oil on canvas
  - d. Function:
    - i. Used in an oriental style to stay within the eye of the public
108. **Liberty Leading the People.** (Eugène Delacroix. 1830 C.E. Oil on canvas.)
- a. Context:
    - i. Romanticism
    - ii. Based on July Revolution of 1830
  - b. Content:
    - i. Personification of Liberty (central figure)
      - 1. Marching over dead bodies
      - 2. Leading the way to freedom
      - 3. Carrying flag of revolution and a musket in her hands
    - ii. Boy holding two pistols
      - 1. Represents sacrifice
    - iii. Upper-class gentleman in a top hat, holding a rifle
      - 1. Represents the rich inability to stay out of the war
  - c. Form:
    - i. Realistic but with dramatic lighting
    - ii. Soft, rounded lines
    - iii. Depth and foreground but little to no background
  - d. Function:
    - i. Glorification of everyday people
    - ii. Acknowledgment of sacrifices



109. **The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm).** (Thomas Cole. 1836 C.E. Oil on canvas.)

- a. Context:
  - i. Untouched land
  - ii. Artist: Thomas Cole
- b. Content:
  - i. View from Mount Holyoke, Northampton, Massachusetts
  - ii. Untouched nature
  - iii. Hudson river
  - iv. Tree bent over ( nature being at mercy of its own self)
  - v. River and clouds(stormy) in the foreground
  - vi. References the bend in the Connecticut river
  - vii. White and clear sky in background which is enhanced by the stormy clouds




## AP Art History Course Study Guide

- c. Form:
- Realistic but cartoon (exaggerated)
  - Warm hues for nature
  - Cool hues for weather
  - 130.8 x 193 cm
  - Oil on canvas
  - The diagonal line the artist used from lower right to upper left to divide the composition
- d. Function:
- humanity's insignificance in the grand scheme of things compared to nature
  - Westward expansion
110. **Still Life in Studio.** (Louis- Jacques-Mandé Daguerre. 1837 C.E. Daguerreotype)
- a. Context:
- Daguerreotype accompanied the invention of photography
  - Less than 25 of his pictures survived a fire in 1839
- b. Content:
- Autonomy of Daguerreotype
  - A handful of still-lives, Parisian views, and portraits
  - Also has sculptures, paintings and photography
- c. Form:
- Silver plated sheets of copper
  - The sheets were sensitized with iodine vapors, exposed in a large camera box
  - Very detailed
  - The sheets were then developed in mercury fumes
  - And stabilized with salt water
- d. Function:
- Duality and artistic expression
111. **Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On).** (Joseph Mallord William Turner. 1840 C.E. Oil on canvas)
- a. Context:
- Made by Joseph Mallord William Turner
  - Trans-atlantic slave trade
  - Twenty + years before the impressionist movement
- b. Content:
- A slave ship going into a storm abandoning the slaves that were thrown overboard





## AP Art History Course Study Guide

- ii. Fiery sunset, writhing foam and waves
  - iii. Fish chopping at the slave chained limbs
  - iv. A wall of water and grey clouds( as punishment and vengeance for throwing the slaves overboard to die)
  - c. Form:
    - i. Abstract
    - ii. Fabricated quality
  - d. Function:
    - i. Wanted to protest slavery
    - ii. Wanted to prevent slavery from becoming a new normal
    - iii. Purpose was to shock the audience and make them question why they support such an immoral act
112. **Palace of Westminster (Houses of Parliament). London, England.** Charles Barry and Augustus W. N. Pugin (architects). 1840–1870 C.E. Limestone masonry and glass.
- a. Context:
    - i. Gothic style
    - ii. Created by Charles Barry and Augustus Pugin
    - iii. Built during early victorian era
  - b. Content:
    - i. Across the river Thames
    - ii. Among the houses of parliament in London
    - iii. Interior designs
    - iv. stained glass
  - c. Form:
    - i. In the style of Late Medieval
  - d. Function:
    - i. Serves as a House of Parliament
      - 1. To reinforce traditional values
    - ii. Today as the seat of government
- 
113. **The Stone Breakers.** (Gustave Courbet. 1849 C.E. (destroyed in 1945). Oil on canvas)
- a. Context:
    - i. Painted one year after the published *Communist Manifesto*
    - ii. Went against normal french techniques which was refined during this time
  - b. Content:
    - i. Two figure(one very old and one very young) breaking stone with different tools
    - ii. Breaking stone for rubble to be used as pavement
    - iii. Both wear tattered clothing( symbol of poverty )

AP Art History Course Study Guide

- c. Form:
    - i. Rough brushwork
    - ii. The artist did not worry too much about the accuracy of the human figures
    - iii. Lacks aerial perspective
  - d. Function
    - i. Symbol of the deprivation of the agriculture french people
114. Nadar Raising Photography to the Height of Art. (Honoré Daumier. 1862 C.E.

Lithograph)

- a. Context:
    - i. Nadar was famous for taking aerial photos of Paris
    - ii. By Honore Daumier
  - b. Content:
    - i. Ironic artwork ( held to the same status of high art)
    - ii. Nadar taking an aerial picture of paris
  - c. Form:
    - i. Lithograph- the process of printing from a flat surface treated so that it repeals ink except where it is wanted
    - ii. realism
  - d. Function:
    - i. Used to mock Nadar
    - ii. Tried to show how ridiculous and dangerous Nadar art was
115. Olympia. (Édouard Manet. 1863 C.E. Oil on canvas)



- a. Context:
  - i. A salon painting or a academic painting
  - ii. During the time of the industrialization
  - iii. Received backlash from it because a naked white woman and a black maid were seen as animalistic sexuality and inferior( was seen as disrespectful)
  - iv. He recreated the Venus of Urbino with this painting
  - v. Model (white naked lady) :Victorian Meurent
  - vi. Olynpia was a common name for prostitutes
  - vii. Manet was considered the father of impressionism
- b. Content:
  - i. a nude white woman (prostitute) sitting on a chaise lounge with a black cat at her feet
    - 1. Stares at viewer coldly and indifferently
  - ii. Black woman servant behind her giving her a gift sent from a client



*AP Art History Course Study Guide*

- iii. Stark contrast against the black woman's dark skin and the white woman's white skin
- iv. Depicts the world of Parisian prostitution
- c. Form:
  - i. Flat tones
  - ii. Not a lot of depth
- d. Function:
  - i. Commentary on racial divisions
  - ii. Depicted harsh realities of Parisian life

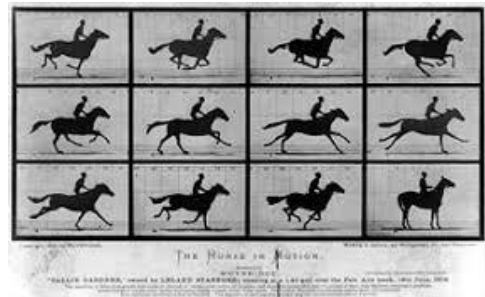
116. **The Saint-Lazare Station.** (Claude Monet. 1877 C.E. Oil on canvas)

- a. Context:
  - i. Impressionism
  - ii. Monet wanted to be remembered as painter of the modern world
  - iii. He lived in rural Paris
  - iv.
- b. Content:
  - i. Train station
  - ii. A locomotive train pulling up into the station
  - iii. Trees frame the center of the painting
  - iv. Diagonal lines from the roof recede backwards into the painting
- c. Form:
  - i. Oil on canvas
- d. Function:
  - i. Wanted to show industrialization and modernization of Paris
  - ii. To show the beauty in the busy, urban life in Paris





117. **The Horse in Motion.** (Eadweard Muybridge. 1878 C.E. Albumen print)

- a. Context:
  - i. Taken at a horse racing track
- b. Content:
  - i. Running horse and a jockey
  - ii. 4 by 4 column and rows of photos
  - iii. 16 photos in the series
  - iv. They are in profile
  - v. A lot of movement
- c. Form:
  - i. Realism
  - ii. Used a zoopraxiscope
  - iii. Photograph



## AP Art History Course Study Guide

- iv. Series of photographs
  - d. Function:
    - i. Motion study of a running horse and a jockey
    - ii. Wanted to establish expressiveness
118. **The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel).** (Jose María Velasco. 1882 C.E. Oil on canvas)
- a. Context:
    - i. Velasco was a astamed landscape painter
  - b. Content:
    - i. Mountains,lakes, trees, clouds, waterfalls, blue skies and tiny human figures
    - ii. All seen from a point on the mountain top that overlooks the valley of Mexico and the village
  - c. Form:
    - i. Oil on canvas
    - ii. Realism
    - iii. Atmospheric perspective
    - iv. Viewer stands above the mountains
  - d. Function:
    - i. Wanted to show the beauty of Mexico
- 
119. **The Burghers of Calais.** Auguste Rodin. 1884–1895 C.E. Bronze
- a. Context:
    - i. The town council of Calais rejected the statue because they wanted a statue of one symbolic man
  - b. Content:
    - i. 6 burghers(middle class people) that are from the burgh/village
    - ii. Burghers promised their life to the English king( so that the king will save their village from occupation during the Hundred years' war)
    - iii. The english king made them wera sacks and carry a key to Calais
    - iv. All of them are weak
    - v. Central character- Eustache de Saint- Pierre
      - 1. Swollen hands with a noose around his neck
      - 2. Ready for execution
  - c. Form:
    - i. Bronze
    - ii. All figures are individualized
- 

## AP Art History Course Study Guide

- iii. Details were reduced by Roden to emphasized the depravity of the 6 burghers
- d. Function:
- Symbolizes the severity of the Hundred Years' war and French occupation
120. **The Starry Night.** Vincent van Gogh. 1889 C.E. Oil on canvas.
- a. Context:
- Created by Vincent Van Gogh
  - Had a various amount of mental illnesses
  - Painted a lot during his time at the mental hospital (st. Remy)
  - Painting followed a mental breakdown which had damaged his ear
- b. Content:
- Landscape view from artist point of view( the hospital room in St.Remy)
  - Mountains in the distance
  - Sleepless exaggerated in the moon
  - Wave like-movements flow left to right
  - Cypress trees are a symbol of death of eternal life and it is reaching up into the sky
  - It is of the night sky
- c. Form:
- Oil on canvas
  - Composite landscape
  - Short, thick brushstrokes
  - Parts of the canvas can be seen through the paint
- d. Function:
- Landscape study or night sky study
  - Expression of the artist mental illness
121. **The Coiffure.** Mary Cassatt. 1890–1891 C.E. Drypoint and aquatint.
- a. Context:
- De- eroticizes nakedness
  - Global influences
  - Created by Mary Cassatt
  - Europe was fascinated by Japan
- b. Content:
- Naked woman sitting in a chair facing a mirror
  - Fixing her hair
  - Asian influence in background( decorative prints)
  - Shows what is considered a femine moment
- c. Form:



AP Art History Course Study Guide

- i. In the style of Japanese prints
  - ii. Light brushstrokes
  - iii. 2-Dimensional
  - iv. Sketch
  - v. Reproducible print
- d. Function:
122. **The Scream**. Edvard Munch. 1893 C.E. Tempera and pastels on cardboard.
- a. Context:
- i. Shows synesthesia
    - 1. Synesthesia is the synthesis of the senses
      - a. Ex. relating or associating a color with a smell
    - 2. The Scream's swirls reflect understanding of synthesis
- b. Content:
- i. Androgynous and elongated figure screams with hands on both sides of their face
  - ii. Two figures seem to be walking on the bridge
  - iii. Sea blends into the sky
- c. Form:
- i. Vibrant color contrast
  - ii. Skewed proportions (everything swirls into itself)
  - iii. Movements of uncertainty
- d. Function:
- i. Semi-autobiographical
    - 1. Refers to an experience or event that Munch had with friends
  - ii. Usage of different mediums
    - 1. Part a study in a series called "The Frieze of Life"
    - 2. To test out different techniques and mediums to create the art piece
123. **Where Do We Come From? What Are We? Where Are We Going?** (Paul Gauguin. 1897–1898 C.E. Oil on canvas)
- a. Context:
- i. Symbolism
    - 1. Colors play an important role
    - 2. 2-dimensional
    - 3. Expressive, non-naturalistic
  - ii. r
- b. Content:
- i. Tahitian natives depicting scenes of the stages of life (birth, adulthood, etc)
  - ii. Figures are partially clothed



*AP Art History Course Study Guide*

- c. Form:
  - i. Continuous narrative (friezes)
  - ii. Multi-perspective view in the background
- d. Function:
  - i. Multiple interpretations (enigmatic)
  - ii. A private work for Gauguin

124. **Carson, Pirie, Scott and Company Building.** (Chicago, Illinois, U.S. Louis Sullivan (architect). 1899–1903 C.E. Iron, steel, glass, and terra cotta)

- a. Context:
  - i. Diverging from a traditional vertical effect when depicting a skyscraper
  - ii. Art Nouveau

- 1. Industrial materials reflect organic forms

- b. Content:

- i. Tripartite

- 1. Open and accessible ground level

- 2. Infinite number of levels

- 3. Distinct attic line

- 4. Highlights the ground floor

- 5. Ground floor has large windows to emphasize space

- c. Form:

- i. Steel-frame skyscraper

- ii. Art Nouveau decorative program

- 1. Cast-iron ornamentation covers the entryway and ground level

- 2. floral , intricate designs

- d. Function:

- i. Department store

- ii. Highlights the ground level entryway to entice shoppers into the building

125. **Mont Sainte-Victoire.** (Paul Cézanne. 1902–1904 C.E. Oil on canvas)

- a. Context:

- i. A part of a series

- ii. Adopted impressionism

- iii. Paul Cezanne bought a few acres on the hill of Les Lauves

- b. Content

- i. Has a limestone mountain (1011 meter high)

- ii. The hometown of Paul Cezanne down below

- iii. Heightened lyricism

- iv. View point from the hill of Les Lauves which is located north of the Aix

- v. Divides painting into three horizontal parts



*AP Art History Course Study Guide*

- vi.
  - c. Form:
    - i. Rough patches yellow, emerald, and viridian green
    - ii. In contrast blues, violets, grey
    - iii. Did subtle adjustments
    - iv. Has flatness and depth
  - d. Function:
    - i. Wanted to capture the beauty of the mountain from close to where he lived
126. **Les Femmes d'Alger (O.K. R. Version O)** (Pablo Picasso. 1907 C.E. Oil on canvas)
- a. Context:
    - i. Often called a creative vacuum - cleaner because he used inspiration from many arts styles
    - ii. Made during the twentieth century
    - iii. Mask inspired by african mask worn by women
    - iv. Had a fear of disease(especially syphilis )
  - b. Content:
    - i. Naked women with stiff postures
    - ii. Geometric shapes
    - iii. Sees women in an analytical sense and sees them as an object of desire
    - iv. Women looking outwards
    - v. Two masked figures ( refers to Picasso's fear of disease)
    - vi. The middle figure relates to Matisse's canvas
    - vii. The still fruit is a symbol of sexuality
    - viii. Supposed to be from the male gaze
  - c. Form:
    - i. Oil on canvas
  - d. Function
    - i. Expression of his desire and fear
127. **The Steerage** (Alfred Stieglitz. 1907 C.E. Photogravure)
- a. Context:
    - i. Photograph was just becoming its own art form





AP Art History Course Study Guide



- ii. Emphasized clarity and realism
- ii. Focused on the composition rather than the subjects in the piece
- v. Influences by cubist artists
- b. Content:
  - i. Diagonals and framing effects of ladders, pipes, frames etc.
  - ii. Depicts the poorer travelers on the ship from the US to Europe
- ii. Steerage = reserved for passengers with the cheapest tickets
- c. Form:
  - i. Photograph
- d. Function:
  - i. To show the social divisions between the upper class, middle class, and lower class
  - ii. Showcase photography as an art form

128. **The Kiss.** (Gustav Klimt. 1907–1908 C.E. Oil and gold leaf on canvas)

- a. Context:
  - i. Art Nouveau
    - 1. To eliminate separation of mediums and combine them all into one
    - 2. Floral patterns and complex designs
  - ii. During Modernization of the city of Vienna
- b. Content:
  - i. A kissing couple
    - 1. Her face is calm and passive
    - 2. His bowed neck shows a sense of desire and passion
  - ii. Big intricate patterns on the clothing
  - iii. Male is rectangular while the women is more circular
  - iv. Reminds the viewer of religious symbolism and byzantine art because of the excess gold
- c. Form:
  - i. Oil on canvas with gold leaf
- d. Function:
  - i. To show all consuming love and passion



129. **The Kiss.** (Constantin Brancusi. Original 1907–1908 C.E. Stone)

- a. Context:
  - i. Cubism- breaking down the human form into angles and shapes
  - ii. Brancusi was a romanian born french sculptures
  - iii. Romania had a long tradition of stone/wood carving

AP Art History Course Study Guide



- b. Content:
  - i. Intertwined figures
  - ii. Woman on the right
    - 1. Slightly thinner
    - 2. Eyes slightly smaller
    - 3. Bulge suggest breast
  - iii. Two eyes become one
  - iv. Raw surface and archaic
  - v. Intimate moment
- c. Form:
  - i. Primitive form

- ii. Rejected the academy
- iii. Limestone

- d. Function:
  - i. To Express a subject in its pure form

130. **The Portuguese.** (Georges Braque. 1911 C.E. Oil on canvas)

- a. Context:
  - i. Analytical cubism
  - ii. First phrase of cubism
  - iii. Highly experimental
  - iv. Worked with Picasso
- b. Content
  - i. Fractured form
  - ii. Nearly monochrome
  - iii. Exploration of shapes
  - iv. Not portrait of portuguese musician

- c. Form:
  - i. Jagged edges
  - ii. Sharp and multifaceted lines

- d. Function:
  - i. Experimental art
  - ii. Non-naturalistic




131. **Goldfish.** (Henri Matisse. 1912 C.E. Oil on canvas)

- a. Context:
  - i. Fauvism
  - ii. Famous for expressive forms and bold color
  - iii. One of the biggest artist during his time

- b. Content:
  - i. Still life painting of goldfish in a tank
  - ii. Goldfish - symbol for paradise list

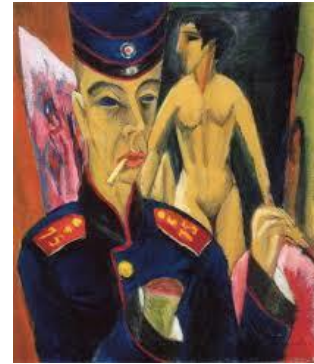


## AP Art History Course Study Guide

- iii. Decorative style
  - c. Form:
    - i. Used vibrant colors
    - ii. Violent contrast colors
    - iii. Thinly applied color
    - iv. Energetic brushstrokes
  - d. Function:
    - i. Contemplative exaltation for the viewer
132. **Improvisation 28 (second version).** (Vassily Kandinsky. 1912 C.E. Oil on canvas)
- a. Context:
    - i. Expressionism inspired by Fauve movement
    - ii. Big part of Der Blaue Reiter
    - iii. He is Russian
    - iv. One of the first non- objective paintings
  - b. Content:
    - i. Abstract painting of music composition
    - ii. Inspired by Der Blaue reiter
  - c. Form:
    - i. Strong black lines
    - ii. Colors shade around lines
    - iii. abstract
  - d. Function
    - i. Non- objective
    - ii. Wanted the viewer to respond to the painting the way they would respond to a composition of music
- 
133. **Self-Portrait as a Soldier.** (Ernst Ludwig Kirchner. 1915 C.E. Oil on canvas)
- a. Context:
    - i. Found German expressionist group called Die Brücke ( the Bridge)
    - ii. Used influences of african and central asian and primitive
    - iii. The group disbanded in 1913
    - iv. Kirchner volunteered as a driver in the military

AP Art History Course Study Guide

- v. Soon declared unfit for service
  - b. Content:
    - i. Masterpiece of psychological drama
    - ii. Severed hand is a metaphor ( injury to his identity as an artist)
    - iii. Kirchner dressed in a uniform standing in a studio with an amputated arm and a nude model next to him
    - iv. Complicated coming of age story
    - v. Suggest sexual relationship with model
  - c. Form:
    - i. Oil on canvas
  - d. Function:
    - i. Representation of injury as an artist
134. **Memorial Sheet for Karl Liebknecht.** (Käthe Kollwitz. 1919–1920 C.E. Woodcut)
- a. Context:
    - i. The artist does not depict people often
    - ii. Made after the end of World War
    - iii. During communist uprising in Germany
    - iv. Liked Liebknecht's charisma but thought the SPD (socialist democratic party of Germany) would have been better leaders
  - b. Content:
    - i. Three horizontal sections
    - ii. Space of the print is compressed
    - iii. Multiple people coming to pay their respects to the deceased person
    - iv. A man has his hand on Liebknecht's chest (the deceased person)
    - v. The body of martyr revolutionary (Liebknecht)
    - vi. Women and child leaning over (Kollwitz often focused on women and children)
  - c. Form:
    - i. printmaking
  - d. Function:
    - i. Memorial piece for Liebknecht, a German communist
135. **Villa Savoye.** (Poissy-sur-Seine, France. Le Corbusier (architect). 1929 C.E. Steel and reinforced concrete)
- a. Context:



## AP Art History Course Study Guide

- i. Developed theories on modern architecture
  - ii. Sought to isolate type forms( universal elements of design that can work together)
- b. Content:
- i. Represents the cumulation of modern architecture
  - ii. Located outside of Paris
  - iii. Apart of a series of housesf
  - iv. Free facade
  - v. Ribbon windows
  - vi. Ribbon terraces
  - vii. Ground floor painted green
  - viii. Ramp winds from entrance up to a salon
  - ix. Integration of indoor and outdoor spaces
- c. Form:
- i. Used steel and reinforced
- d. Function:
- i. Offered an escape from the city for wealthy patrons
  - ii. Both a functional house and a architectural sculpture



136. **Composition with Red, Blue and Yellow.** (Piet Mondrian. 1930 C.E. Oil on canvas)

- a. Context:
- i. Neo-plasticism
  - ii. Plastic used to describe paintings on canvas, sculptures, 3 dimensional forms
  - iii. Used abstraction in his art often
  - iv. Studied art academics in Hague and Amsterdam
  - v. Lived in the Netherlands
  - vi. Was inspired by cubism and Picasso
  - vii. Loved to experiment with abstract forms
  - viii. Multiple perspectives
- b. Content
- i. Consist of red, yellow, blu, white and black
  - ii. Rectilinear forms
  - iii. Horizontal and vertical lines
- c. Form:
- i. Consist of red, blue yellow, white and black
  - ii. Oil on canvas
- d. Function



## AP Art History Course Study Guide

- i. Wanted to depict the underlying structure of reality
  - ii. Wanted to experiment with abstract forms
137. Illustration from *The Results of the First Five-Year Plan*. (Varvara Stepanova. 1932 C.E. Photomontage.)

a. Context

- i. Communism was rising during this time
- ii. Russia became communist Soviet Union and created five year plans for the economy
- iii. Stepanova considered herself as a constructivist and focused on portraying the ideals of the Soviet Union
- iv. Well known for her contributions to the USSR in *Construction* magazine



b. Content

- i. On the left, it has a public speaker on a platform with the number 5 (this symbolizes the five-year plan)
- ii. Has place cards showing the CCCP and the USSR
- iii. Has a portrait of Lenin, the founder of the Soviet Union, speaking
- iv. Has wires that go to an electrical transmission tower
- v. Red for the Soviet Union flag
- vi. Large crowd that shows the popularity of Stalin's beliefs

c. Form

- i. Photomontage - a montage from constructed photographic images
- ii. Used sepia photographs alternating between white and black

d. Function

- i. To commemorate the ideals of the Soviet Union

138. Object (*Le Déjeuner en fourrure*). (Meret Oppenheim. 1936 C.E. Fur-covered cup, saucer, and spoon):

a. Context:

- i. She was at lunch with Picasso and Dora Maar
- ii. Picasso and Dora Maar marveled at Oppenheim's fur bracelet and said almost anything can be covered in fur
- iii. Then as a joke Oppenheim asked the waiter for more fur (menat keep my tea warm)



b. Content

- i. A cup, saucer, and spoon wrapped in gazelle fur

c. Form

- i. Surrealism
- ii. Made out of drinking items and fur

d. Function

*AP Art History Course Study Guide*

- i. She pesses that you can actually feel the fur on your lips as if you were drinking from the cup
- ii. Preferred a non- objective title for this work
- iii. Many people tried to push a sexual meaning on the piece of work but Oppenheim most likely did not mean it to be sexual

139. **Fallingwater. Pennsylvania, U.S.** (Frank Lloyd Wright (architect). 1936–1939 C.E. Reinforced concrete, sandstone, steel, and glass.)

a. Context

- i. In the forest of Southwest pennsylvania
- ii. Two architects opened a Modern Architecture: international exhibit
- iii. To help the turmoils of architects during the Great Depression and afterwards
- iv. Alot of catalougues condemned Wright for his creations saying it wasn't innovative
- v. Wright made an apprenticeship called the fellowship
- vi. Criticism changed after this house



b. Content

- i. House perched on a rocky hillside above a mountain cataract
- ii. With water flowing down from the bottom of the house

c. Form

- i. Reinforced concrete, sandstone, steel and glass

d. Function

- i. Was a personal milestone for the architect
- ii. Was a weekend home for Kaufmann

140. **The Two Fridas.** (Frida Kahlo. 1939 C.E. Oil on canvas)

a. Context

- i. Surrealism
- ii. Abstract traditions of biomorphic forms
- iii. Vertistic tradition of using reality based subjects put together in unusual forms
- iv. Kahlo rejected the surrealism label

AP Art History Course Study Guide

- v. Rivera often cheated on Kahlo and Kahlo cheated on him but Kahlo wanted to be together and stop cheating
- vi. Was getting a divorce from Rivera

b. Content

- i. Juxtaposition of two self portraits
- ii. A spanish lady in white lace - on the left
- iii. A mexican woman that is a peasant on the right
- iv. Two hearts are intertwined by veins that is cut by scissors by the end
- v. The veins led to a portrait of her husband and artist Rivera
- vi. Infertile land in the background
- vii. Vein= umbilical cord
- viii. Blood in lap suggest the many miscarriages and abortions in her life



c. Form

- i. Oil on canvas

d. Function

- i. Used to express her pain during that time

141. **The Migration of the Negro, Panel no. 49.** (Jacob Lawrence. 1940–1941 C.E.

Casein tempera on hardboard)

a. Context

- i. The harlem renaissance
- ii. The great migration
- iii. Apart of a series depicting the great migration

b. Content

- i. A public restaurant in the north that was heavily segregated shown by the yellow pole splitting the black people from the white people

c. Form

- i. Flat colors
- ii. Flat simple shapes
- iii. Geometric forms
- iv. Forms hover in large spaces
- v. Tempera on hardboard

d. Function

- i. Aimed to depict the great migration from the rural south to the north



142. **The Jungle.** (Wifredo Lam. 1943 C.E. Gouache on paper mounted on canvas)

a. Context

- i. Lam is a famous refined artist from Cuba



## AP Art History Course Study Guide

- ii. Around the time where a revolution happened in Cuba that overthrew Cuba's leader
- iii. In 1920s- 1930s Lam lived in Europe then left because of the war and went back to his home country
- iv. Influenced by Afro- Caribbean culture and surrealism
- v. Sugarcane was Cuba's equivalent to Cotton in America



- b. Content
  - i. Clusters of enigmatic faces, limbs, and sugarcane
  - ii. Kind of a game of perception
  - iii. Willowy arms and legs
  - iv. Seems not to have enough feet and legs for each figure
- c. Form
  - i. Disproportionate bodies and figures
  - ii. Dense at the top and open at the bottom
  - iii. Gouache on paper mounted on canvas
- d. Function
  - i. Intended to communicate a psychic state

143. **Dream of a Sunday Afternoon in the Alameda Park.** (Diego Rivera. 1947–1948 C.E. Fresco.)

- a. Context
  - i. Diego Rivera famous painter from Mexico who was married to Kahlo
  - ii. Surrealism
  - iii. Never officially joined the surrealist
  - iv. Afterwards the overthrown dictator of Mexico
- b. Content
  - i. Depicts over 400 characters from Mexican history walking together through a garden
  - ii. Lighthearted elements- colorful balloons and bright flowers and plants
  - iii. Darker elements- conflict between police and indigenous family and smiling skeleton
  - iv. Middle highlights the life of the Mexican elite
  - v. In contrast to the impoverished life of Mexicans
  - vi. Shows the genocide and oppression
  - vii. The dream of democracy
  - viii. Religious idealism and religious intolerance
  - ix. Frida Kahlo holding yin and yang (represents their relationship)
  - x. Shows his love for Kahlo and her declining health

AP Art History Course Study Guide

- xi. Woman in european clothes
- xii. Feather boa on Catrina's neck = Quetzalcoatl ( mesoamerican serpent god)

c. Form

- i. Figures overlap
- ii. In the form of a mural or fresco
- iii. Mexican muralism



d. Function

- i. Commemorate Mexiacn history
- ii. Critique of the upper class in Mexico

144. Fountain (second version). (Marcel Duchamp. 1950 C.E. (original 1917).

Readymade glazed sanitary china with black paint)

a. Context

- i. Apart of the dada movement ( criticism of what is considered and what can be art)
- ii. Dada translates to hobby horse or nonsense
- iii. Dadaist abandoned conventional art and art techniques

b. Content

- i. Upside down urinal with a signature

c. Form

- i. Ready made sculpture

d. Function

- i. irony



145. Woman, I. (Willem de Kooning. 1950–1952 C.E. Oil on canvas)

a. Context

- i. Abstract expressionism
- ii. First American avant-garde art movement
- iii. Action painting
- iv. Inspired by neolithic goddess and pin up girls
- v. A part of a series
- vi. Created by Willem de Kooning



b. Content

- i. Angry woman baring her teeth
- ii. Large eyes
- iii. Exaggerated breast
- iv. Blank stare and frozen grin

c. Form

AP Art History Course Study Guide

- i. Slashing paints
- ii. Jagged lines
- iii. Vague background
- iv. Thick black lines
- d. Function
  - i. It represents the quote from the artist “Beauty becomes petulant to me. I like the grotesque”

146. **Seagram Building.** (New York City, U.S. Ludwig Mies van der Rohe and Philip Johnson (architects). 1954–1958 C.E. Steel frame with glass curtain wall and bronze)

- a. Context
  - i. International style of architecture
  - ii. Thought a house should be a “machine for the living”
  - iii. modern
- b. Content
  - i. Minimalistic
  - ii. Vertical and horizontal lines
- c. Form
  - i. Steel frame with glass walls and bronze
  - ii. Set back from a plaza
  - iii. Bronze veneer - giving monolithic
  - iv. Model of a skyscraper
- d. Function
  - i. wanted structural items to be evident



147. **Marilyn Diptych.** (Andy Warhol. 1962 C.E. Oil, acrylic, and silkscreen enamel on canvas)

- a. Context
  - i. Pop art
  - ii. Marilyn Monroe was very famous
  - iii. She died of overdose in her house
- b. Content
  - i. Marilyn Monroe’s face repeated many times
  - ii. Right- black and white(marilyn’s death)
  - iii. Left- in color( marilyn’s life)
- c. Form
  - i. Rectangular screen- printed photographic images
  - ii. Film from Niagara was used
  - iii. Repetition



## AP Art History Course Study Guide

- d. Function
  - i. Mocks the cult of celebrity ( people’s obsession with celebrities)
  - ii. Fights the idea that art has to be solely unique
- 148. **Narcissus Garden.** (Yayoi Kusama. Original installation and performance 1966.

Mirror balls)

- a. Context
  - i. She volunteered to live in a mental health facility
  - ii. Has a long history of mental illness
  - iii. Uses the story of Narcissus ( Narcissist) inspo
  - iv. Recreation of Narcissus garden in mythology
- b. Content
  - i. Many ( 1,500)plastic, mirror balls
  - ii. Balls were tightly arranged
  - iii. Reflection repeated and distorted
- c. Form
  - i. Mirror balls
- d. Function
  - i. Makes people confront vanity and ego
  - ii. Protest against commercialized art



- 149. **The Bay.** (Helen Frankenthaler. 1963 C.E. Acrylic on canvas)

- a. Context
  - i. Abstract expressionist
- b. Content
  - i. A bay in Michigan
- c. Form
  - i. Painted unprimed canvas(canvas soaked up a lot of the paint)
  - ii. Runny paint
  - iii. Very 2 dimensional
  - iv. Atmospheric painting
  - v. Violet to indigo
- d. Function
  - i. Just for art



- 150. **Lipstick (Ascending) on Caterpillar Tracks.** (Claes Oldenburg. 1969–1974 C.E. Cor-Ten steel, steel, aluminum, and cast resin; painted with polyurethane enamel)

- a. Context

*AP Art History Course Study Guide*

- i. Pop art
- ii. Made during the time students were protesting the Vietnam War
- iii. Made in collaboration with Yale students
- iv. Experimented with lipstick forms
- v.

b. Content

- i. A tube of lipstick sprouting from military vehicle
- ii. Lipstick was seen as bullet and phallic shaped
- iii. Combined feminine (lipstick) and masculine (war)

c. Form

- i. 24 feet high

d. Function

- i. Anti-war
- ii. U.S consumption and beauty was a distraction from the Vietnam war and what is actually happening in the world



151. **Spiral Jetty.** (Great Salt Lake, Utah, U.S. Robert Smithson. 1970 C.E. Earthwork: mud, precipitated salt crystals, rocks, and water coil.)

a. Context

- i. Artist was interested in the blood like waters of the lake
- ii. Example of site art sometimes called Earth art

b. Content

- i. A spiral jetty in the middle in the great salt lake

c. Form

- i. Mud, rocks, crystals, water coil
- ii. Earthwork
- iii. Used a tractor with native stones
- iv. An extremely remote area

d. Function

- i. Jetties are supposed to be piers



## AP Art History Course Study Guide

152. **House in New Castle County.** (Delaware, U.S. Robert Venturi, John Rauch, and Denise Scott Brown (architects). 1978–1983 C.E. Wood frame and stucco)

- a. Context
  - i. Post modern architecture( developed in late 70s - early 80s)
- b. Content
  - i. Surrounded by hills and forest
  - ii. Wife is a musician = has a well stocked music room
  - iii. Husband is a bird watcher=large windows
  - iv. Post modern looks with historic looks
  - v. Front facade = floating arch
  - vi. Rear facade= prominent arch
  - vii. Doric colonnades
  - viii. Grand whimsical interior
  - ix. Chandeliers
- c. Form
  - i. A geometric shapes
- d. Function
  - i. Designed for a family of three



### Unit 5: Indigenous Americas

153. **Chavín de Huántar.** (Northern highlands, Peru. Chavín. 900–200 B.C.E. Stone (architectural complex); granite (Lanzón and sculpture); hammered gold alloy (jewelry))

- a. Context
  - i. Archaeological and religious site of the andes of Peru
  - ii. Has a transportation of ceramics and textile to the temple
  - iii. Made by the Chavin cult
  - iv. Capital and religious center of Chavin cult and Pre-Inca civilization
  - v. Set at the connection between two of the largest rivers in Peru
  - vi. Agriculture of maize and potatoes
- b. Content
  - i. Jewelry made of gold alloy( the serpent nose ornament )
  - ii. Temple had a lot of tunnels( built around 900 BCE
  - iii. The old temple is shaped in a U
  - iv. New temple was built around 500 BCE



## AP Art History Course Study Guide

- v. Quarried stone building, terraces around palazas, internal gallery
  - vi. Had artifacts and stylistic
  - c. Form
    - i. Made of stone
    - ii. Rough shapes of stone
    - iii. Lanzon and sculpture made of granite
    - iv. 10,330 feet above sea level
  - d. Function
    - i. Religious center for the their primary god
    - ii. Held many spiritual ceremonies
    - iii. Designed to unify people
    - iv. An important pilgrimage
154. **Mesa Verde cliff dwellings.** (Montezuma County, Colorado. Ancestral Puebloan (Anasazi). 450–1300 C.E. Sandstone)
- a. Context:
    - i. Mesa Verde means “green table”
    - ii. Ancestral Puebloans
    - iii. They were mainly sedentary farmers
    - iv. Abandoned around 1300 CE due to lack of resources, drought , or violence
  - b. Content:
    - i. Kivas = underground circular rooms used for ritual purposes
      - 1. Wooden roof held up by sandstone columns
      - 2. Firepit in the center
      - 3. Had a small hole in the ground called sipapu for ceremonial purposes
    - ii. Plastered and painted murals, many are now fragmented
    - iii. Other paintings also decorated the walls
      - 1. Geometric depictions of plants and animals
      - 2. Were used to depict the geography of the land
  - c. Form:
    - i. Built into the cave
    - ii. Dwellings built on the top and bottom of the Mesas
    - iii. Over 600 structures
    - iv. Made of stone, mortar and plaster
    - v. Used a building technique called Adobe
      - 1. Adobe = type of brick made from clay, sand, straw and/or sticks



## AP Art History Course Study Guide

- vi. The paintings and murals were made from clay, minerals, and other organic materials
- d. Function:
  - i. Used for ceremonies and residential
  - ii. Were covered but now have no roofs
  - iii. The space around the buildings were used as a plaza
  - iv. Circular and rectangular for living space
  - v. One room facing the plaza for family gatherings
  - vi. Smaller rooms were used for storage
- 155. **Yaxchilán.** (Chiapas, Mexico. Maya. 725 C.E. Limestone (architectural complex))
  - a. Context:
    - i. Yaxchilan dynasty 4th century
      - 1. Lord shield Jaguar II who ruled for 60 years beginnings in 681
      - 2. He commissioned famous sculpture work at site
      - 3. Bird Jaguar IV followed his father ( built famous buildings and sculpture)
    - ii. Bloodletting was common
    - iii. Lintels
    - iv. Lady took burned the paper to allow the blood to ascend to the gods
  - b. Content
    - i. Carved lintel
    - ii. Stairs with carved hieroglyphs writing and steeles
    - iii. Depicted ritual moment in the life of Lady Xooks
    - iv. Lintel 24:Lady Xook pulls a throned cord through her tongue so that she can bleed on a paper that fills a basket on the ground( bloodletting)
    - v. Her husband holds a lit torch above her
    - vi. Beautiful diamond decorated
    - vii. Lintel 25:from central doorway also a bloodletting ritual by Lady Xook in front of a serpent
    - viii. She holds the bowl in her hand while looking up at the serpent
    - ix. Bowl had papers that she bleed on
    - x. Figure images from serpent's mouth with a shield, spear, and war helmet
    - xi. Backward inscription
    - xii. Structure 33
      - 1. Three enterways
      - 2. Decorated with stucco ornamentation
      - 3. Limestone blocks





## AP Art History Course Study Guide

4. Displays ruler like Bird Jaguar II in intricate clothing and with his son
  5. Elaborate roof comb= a masonry wall
- xiii. Structure 40
1. Unusual concept of beauty
  2. Often had chacmool ( half sitting half lying down)
- c. Form
- i. Relief structures
  - ii. Structure 33 built by Bird Jaguar IV
- d. Function
- i. To legitimize ruler
  - ii. To show power
156. **Great Serpent Mound.** (Adams County, southern Ohio. Mississippian (Eastern Woodlands). c. 1070 C.E. Earthwork/effigy mound)
- a. Context:
- i. Created by Native American tribes
  - ii. Effigy mounds depicting animals were quite common among Native American tribes
  - iii. Believed snakes to have supernatural powers
  - iv. Possibly influenced by Mississippian rattlesnake worshipping practices
- b. Content:
- i. A snake (probably a rattlesnake) that is slightly crescent shaped
  - ii. Snake's head is pointed to the east while the tail is pointed to the west
  - iii. The ovoid shape at the eastern end the snake is thought be either the head, an eye, an egg, or maybe even the sun to represent a solar eclipse
  - iv. In some Native American cultures, snakes are believed to be a powerful deity from the underworld
- c. Form:
- i. Dirt
  - ii. Largest snake effigy mound in the world
  - iii. The mound conforms into the natural topography in the area
  - iv. National historical landmark
- d. Function:
- i. Snakes were often included into spiritual rituals
  - ii. The astrological alignment of the snake suggest that it was used to mark seasons
  - iii. The North Pole star aligns with the first curve of the serpent so it could represent the constellation Draco
  - iv. May have marked the day the Haley's Comet appeared



## AP Art History Course Study Guide

157. **Templo Mayor (Main Temple)**. (Tenochtitlan (modern Mexico City, Mexico). Mexica (Aztec). 1375–1520 C.E. Stone (temple); volcanic stone (The Coyolxauhqui Stone); jadeite (Olmec-style mask); basalt (Calendar Stone))

a. Context:

- i. Aztec Empire
- ii. Means “The Greater Temple”
- iii. Taken apart and destroyed by the Spanish in 1521
- iv. Thousands of ritual objects have been recovered
- v. The Aztec invasion in which its purpose was spread their Aztec ideas and religions to neighboring territories
- vi. Could hold 200,000 people by the 16th century
- vii. Trade center (gold, pottery, food exports)



b. Content:

- i. Main temple of the Mexica people
- ii. Design is inspired by Mexica mythology
- iii. Either side of the temple was dedicated to two primary gods
- iv. Wooden statues represented each god
  1. God of War and Sun
    - a. Huitzilopochtli
      - i. Included sacrificial stone and bearer figures and serpents
      - ii. This side represents Snake mountain or Coatepec
      - iii. Painted red = symbolized the dry season during the winter solstice
      - iv. The steps leading to Huitzilopochtli were painted red to symbolize war and blood
    2. God of Agriculture and Rain
      - a. Tlaloc
        - i. Included an altar and chacmool sculpture to receive offerings
        - ii. This side symbolized mountain of sustenance, which produced rain and allowed crops to grow
        - iii. Painted with blue stripes = symbolized the wet season during the summer solstice
        - iv. Stairs leading to Tlaloc were painted blue and white to represent water
  - v. These halves were very opposite and contradicting of each other

## AP Art History Course Study Guide

- c. Form:
- Volcanic stone and covered in stucco
  - The post classic period and Mesoamerican style
  - A large symmetrical building with twin staircases leading up to two identical temple towers
  - Was a focal point in society and taller than all other building in the area
- d. Function:
- A place of worship of their gods
  - Rituals, ceremonies, and reenactment of their myths
  - Represented Aztec warfare and conquest as well as their power
158. **Ruler's feather headdress (probably of Motecuhzoma II).** (Mexico (Aztec). 1428–1520 C.E. Feathers (quetzal and cotinga) and gold)
- a. Context
- Belonged to Motecuhzoma II, ruler of the Aztec Empire
  - Capital of Aztec empire Tenochtitlan
  - Stolen by Hernan Cortes ( a spanish conquistador )
  - Europe called it a moorish hat
  - Then was taken by Archduke Fredinad
- b. Content
- Originally had a golden bird beak
  - 450 feathers
  - Quetzal tail feathers from the male birds located in Yucatan peninsula
  - Made by amantecas ( feather workers)highly skilled artist
- c. Form
- Feather, gold, wood, plant fibers
  - 3.8 feet tall
  - 5.75 feet wide
  - Feathers mounted on wood sticks layered in semi- circle
  - Vibrant colors
- d. Function
- For the ruler
159. **City of Cusco, including Qorikancha (Inca main temple), Santo Domingo (Spanish colonial convent), and Walls at Saqsa Waman (Sacsayhuaman).** (Central highlands, Peru. Inka. c. 1440 C.E.; convent added 1550–1650 C.E. Andesite)
- a. Context:
- Inca Empire
    - Known for monumental architecture and extensive road networks
    - Did not have a money system



## AP Art History Course Study Guide

- a. Instead exchanged labor and goods
  - b. Taxes were paid in a form of labor
  3. Inti Raymi
    - a. Ceremony of the sun and sun god
    - b. It was later limited and banned when the Spanish came
  4. Men and Women were seen as equal in Incan culture
  5. The Spanish saw the women as slaves
  6. Women could own land - inheritance went through both mother and father
  - ii. 16th Century Spanish Conquest
    1. City of Cusco was preserved
    2. Temples, monasteries, and manor houses were built over the Inca city
    3. Showed juxtaposition between the two cultures
  - iii. One of the most important centers for religious art creation
  - iv. Today it is recognized as cultural heritage and a monumental area
- b. Content:
- i. City may have been laid out in the form of a puma (a symbol of strength)
  - ii. The noble houses were isolated from the rest of the city
  - iii. The architecture showcased the city's political power
  - iv. They had an extensive understanding of masonry
    1. Each stone was modified with tools to fit other stones
    2. Each stone had a bit of space in between so they wouldn't collapse during an earthquake
  - v. Gods (captured) and mummies were used to further control followers
  - vi. Qorikancha
    1. Chunks served as markers of time and "landscape calendar and cosmogram"
    2. Renovated by an emperor who had a divine revelation
    3. Doorways and wall niches are inca trapezoids
      - a. Doorways are double jammed to indicate importance
- c. Form:
- i. Red roofs
  - ii. Buildings are close together
  - iii. Fertile land



## AP Art History Course Study Guide

- iv. Technical stone structures
- v. Urban layout
- d. Function:
  - i. Capital of Tawantinsuyu (“Land of the Four Quarters”)
    - 1. Divided into four quarters that represent the four divisions in the empire
    - 2. Axis Mundi = center of existence
    - 3. Inca rulers and nobles lived in cusco
    - 4. Gods and mummies kept in the capital
  - ii. Qorikancha
    - 1. Most sacred shrine = to the sun god Inti
    - 2. Was later turned into a Christian temple
  - iii. Sacsayhuaman
    - 1. Built as a fortress but function is still unsure

160. **Maize cobs**. (Inka. c. 1440–1533 C.E. Sheet metal/repoussé, metal alloys)

- a. Context
  - i. Maize was very important food in Central America and the civilization there
  - ii. Inka art
  - iii. Displayed in a metal garden in City of Cusco
- b. Content
  - i. Life size sculpture of maize (corn)
- c. Form
  - i. Made of gold and metal (mix of copper and silver)
  - ii. Corn kernels were individually sculpted
- d. Function
  - i. Honor an important aspect of the life there



161. **City of Machu Picchu**. (Central highlands, Peru. Inka. c. 1450–1540 C.E. Granite (architectural complex))

- a. Context
  - i. Originally a palace for Inca rulers
  - ii. Overlooks the Urubamba river
  - iii. Near the city of Cusco
  - iv. Fertile climate
  - v. Chosen because of its location close to the Andean landscape
  - vi. Emperors only lived there for part of the year
  - vii. Pachacuti thought he was the descendant of the sun

## AP Art History Course Study Guide



viii. Yanaconas and Mitimas

b. Content

- i. Main building= typical Inca elite architecture
- ii. Buildings show social divisions
- iii. Emperor lived on the southwest
- iv. Contains religious structures
- v. Had a observatory
- vi. Intihuatana- a carved border located in the ritual area

c. Form

i. Porturding stones

d. Function

- i. Show that the emperor is connected to the gods
- ii. Solidify rule and power
- iii. At first was a palace for elites but more of a city

162. **All-T'oqapu tunic.** (Inka. 1450–1540 C.E. Camelid fiber and cotton)

a. Context

- i. Textiles with the finest cloth ( qompi ) were made by acallas ( chosen women)
- ii. Allacs performed important rituals across the Inca empire

b. Content

- i. Designs represented people/ethnicities, places and social roles
- ii. Contains a black and white checkerboard like pattern for the ones worn in the military
- iii. Patterns demonstrate the sapa inca ( unique inca ) was an important person who claimed the tunic



c. Form

- i. Tunic: A woven rectangle piece of cloth folded into a square, with a slit woven into the middle for the neck, with small red woven squares.
- ii. T'oqapu: composition of these square geometric motifs that make up the tunic, worn by upper class tunics.
- iii. Made from dyed camelid fiber and cotton ( rare and luxury dyes and fabric)
- iv. Required the work of numerous people
- v. Light and strong fabric and threads

d. Function

- i. For the elite
- ii. Showed Inca power

AP Art History Course Study Guide

163. **Bandolier bag.** (Lenape (Delaware tribe, Eastern Woodlands). c. 1850 C.E.

Beadwork on leather)

a. Context

- i. Inspired by the bags Europeans wore
- ii. Created by the tribe in Delaware
- iii. Called *Aazhooningwa'on* in Ojibwe language (“worn across the shoulder”)
- iv. Made by most tribes near the great lakes
- v. Women created the bags
- vi. Animalistic religion
- vii. Were removed from their land by the Indian Removal Act

b. Content

- i. Thousands of beads strung together
- ii. Bandolier
  1. Red trimming and tassels on the bag
  2. Floral blue, black green and pink colors used in the patterns
  3. Ends have trapezoidal shaped extensions
  4. Long rectangle - bandolier

iii. Bag

1. Follows the same color scheme as the bandolier
2. Tassels decorate the opening of the bag

iv. Very decorative

c. Form

- i. Very large
- ii. Silk ribbons- came from trading with Europeans
- iii. Red wool tassel with metal cones
- iv. Abstract and asymmetrical
- v. Cotton and wool cloth

d. Function

- i. For men to wear expressed social identities and groups

164. **Transformation mask.** (Kwakwaka'wakw, Northwest coast of Canada. Late 19th century C.E. Wood, paint, and string)

a. Context

- i. Mask worn during ceremonies
- ii. Dancers open the mask during the ceremony
- iii. Carving techniques changed after Europeans
- iv. Transformation masks were very important to the culture
- v. Masks were worn with a cloak
- vi. Primogeniture political structure



AP Art History Course Study Guide

- vii. Barter and trade economy
- b. Content
  - i. Large, exaggerated bird
  - ii. Opens to show a human face
  - iii. In the shape of an eagle
  - iv. Pull the chord and the mask opens
  - v. The human face is the face of an ancestor

- c. Form
  - i. Hair made of string
  - ii. Bright colors

- d. Function
  - i. Portrayed genealogy (like a family crest)
  - ii. Worn at a potlatch
  - iii. Conveyed high status



165. **Painted elk hide** (Attributed to Cotsiogo (Cadzi Cody), Eastern Shoshone, Wind River Reservation, Wyoming. 1890–1900 C.E. Painted elk hide)

- a. Context
  - i. Artist Cotsiogo american name: Cadzi Cody
  - ii. Known for his animal paintings
  - iii. Was a member of the Eastern Shoshone tribe
  - iv. Animal painting tradition
  - v. Extreme poverty on the Wind river reservation

- b. Content
  - i. Painted on elk hide
  - ii. Animals running ( horses and buffalo)
  - iii. People hunting them with a bow and arrow even though most tribes had guns
  - iv. Women sitting near fire

- c. Form
  - i. Free- hand pencil sketches and paintings
  - ii. Use of stencils

- d. Function
  - i. Sold to white visitors/ tourist





*AP Art History Course Study Guide*

166. **Black-on-black ceramic vessel.** (Maria Martínez and Julian Martínez, Tewa, Puebloan, San Ildefonso Pueblo, New Mexico. c. mid-20th century C.E. Blackware ceramic)
- a. Context
    - i. Made by Maria Martinez and Julian Martinez
    - ii. Made on the puebloan reservation
    - iii. The reservation was poor
    - iv. Maria Martinez became popular because europeans considered her pots as art deco
  - b. Content
    - i. Pictures of clouds, bird feathers, corn, and rivers
  - c. Form
    - i. Ceramics
    - ii. Made by coiling clay into shape of the vase
    - iii. Made with volcanic ash
    - iv. Burnished- polished with a stone
    - v. Ollas- a rounded pot
  - d. Function
    - i. Was able to buy things for the reservation
    - ii. Functional uses



**Unit 6: Africa**

167. **Conical tower and circular wall of Great Zimbabwe. Southeastern Zimbabwe.** (Shona peoples. c. 1000–1400 C.E. Coursed granite blocks)
- a. Context:
    - i. Took over 30 years to complete
    - ii. Conical tower believed to be made to worship the god Mulan
    - iii. Built in a time of great wealth success of Great Zimbabwe
  - b. Content:
    - i. Zimbabwe=Judicial Center or Ruler’s court
    - ii. Clay structure, excavations have revealed interior furnishings such as pot-stands, elevated surfaces for sleeping and sitting as well as hearth

## AP Art History Course Study Guide

iii. 3 areas:



1. Hill Ruin (on a rocky hill-top)
  - a. Incorporates a cave that remains sacred site for Shona ppl today; cave accommodate the residence of the ruler and his immediate family;
  - b. Held a structure surrounded 30 feet high walls
  - c. Flanked by cylindrical towers: monoliths carved with elaborate geometric patterns
2. The Great Enclosure:
  - a. Walled structure punctuated with turrets and monoliths; massive outer wall id 32 feet high
  - b. Inside Great Enclosure is a smaller wall parallel to the exterior wall creating a tight passageway leading to large towers
  - c. Accommodate a surplus population and it's religious and administrative activities
3. Valley Ruins:
  - a. Hub for commercial exchange and long distance trade; found porcelain fragments and long distance trade, beads crafted in SE Asia and copper
  - b. Monolithic soapstone sculpture of a seated bird resting atop of a register of zig zags
4. Conical Tower: walls were constructed from granite blocks; had no military function; didn't use mortar to bind the stones; ashlar masonry carefully cut the stone walls
5. Symbolize the power and prestige of the rulers: a shona ruler shows his largess towards his subjects through his granaly, often distributing grains: symbolizing his protection

c. Form:

- i. Geometric shapes and Patterns

d. Function

- i. Wall separated the commoners from the royal families
- ii. Circular wall=demonstrate power and protect houses and the commercial markets
- iii. Long distance=trade

168. **Great Mosque of Djenné**, (Mali. Founded c. 1200 C.E.; rebuilt 1906–1907.

Adobe)

a. Context:

- i. Largest mud-brick structure in the world
- ii. Rebuild 3 times

## AP Art History Course Study Guide

- iii. Built in a market place
- iv. Ostrich egg represents fertility
- v. Tombs of great Islamic Scholars are adjacent to the mosque

b. Content:

- i. 3 minarets
- ii. Earthen roof
- iii. Qibla faces Mecca
- iv. Terracotta lids over holes on the roof
- v. Imber poles poke out of the mosque called torons for decorations and climbing the mosque for replastering
- vi. Straits symbolizes transition from everyday life of the marketplace to a sacred place



c. Form:

- i. Made from cylindrical adobe (mudbrick)
- ii. Made by hand with contribution from the whole society-- complex organization of society
- iii. Supported by massive pillars
- iv. Contains a Mihrab

d. Function:

- i. Signs of the chiefs religious devotion to Islam
- ii. Mosque=center for prayers and community
- iii. Location of crepissage, a festival dedicated to the replastering of the mosque: communal effort

169. **Wall plaque, from Oba's palace.** (Edo peoples, Benin (Nigeria). 16th century C.E.

Cast brass)

a. Context:

- i. Beninese mainly traded Portuguese empire
- ii. A new system of trade that was recently enabled due to the British imperial conquests of Benin
- iii. Portuguese empire began declining around the 18th century and British began making inroads into Benin
- iv. Portuguese seek mutually beneficial trade whereas British sought to dominate the local ppl and extract resources

b. Content:

- i. Depicts the King attended by several court attendants; king depicted in the center=emphasize his power
- ii. Attendants appear smaller than the king (Benin artists had not used depth yet)



## AP Art History Course Study Guide

- iii. King is shown riding horse and wearing expensive necklaces and jewelry
  - iv. Hierarchical scale is used to show the relative importance of the Oba to the surrounding figures
  - v. Distinct use of proportion in which the Oba's head is larger because Oba was known as "Great Head" as he is the center of wisdom/power
- c. Form:
- i. Cast brass relief plaque
  - ii. Brass=valuable material
  - iii. Plaque combines traditional depictions of figures and brass work of European cultures
- d. Function:
- i. Decorated palace walls. Plaques were made in pairs and attached to pillars
  - ii. Shows court rituals that occurred in palace and the order of plaques in the palace show the history of the Kingdom
170. **Sika dwa kofi (Golden Stool)**. (Ashanti peoples (south central Ghana). c. 1700 C.E. Gold over wood and cast-gold attachments)
- a. Context:
- i. The ashanti group is the largest ethnic group in Ghana today
  - ii. Their king Osei Tutu
  - iii. Believed the golden stool descended from the heavens to Osei Tutu and the chiefs
  - iv. Priest - Okomfo Anokye
  - v. The stool is sacred
  - vi. King is viewed as a divine medium
  - vii. The kingdom was rich in gold
  - viii. Lost the Ashanti war against the Europeans that exploited the people and the land for gold
  - ix. The ashanti people hid the stool away from the Europeans to keep it safe
- b. Content
- i. A seat with two bells tied to the end
  - ii. Intricate designs in the middle part
  - iii. Small figures attached to the seat
  - iv. Believed to contain the soul of the people
- c. Form
- i. Gold over wood
  - ii. 18 inches high
  - iii. 24 inches long
  - iv. 12 inches wide
  - v. carved using ashanti methods



## AP Art History Course Study Guide

- vi. Crescent shaped seat
  - d. Function
    - i. It is a sacred piece for the Ashanti people
171. **Ndop (portrait figure) of King Mishe miShyaang maMbul.** (Kuba peoples (Democratic Republic of the Congo). c. 1760–1780 C.E. Wood)
- a. Context
    - i. Made by the Kuba people
    - ii. Commissioned by Kuba King Mishe miShyaang maMbul at height of his reign
    - iii. Stolen by a colonial minister and then sold to the Brooklyn museum
    - iv. Kuba kingdom flourished during the 17th to 18th century
  - b. Content
    - i. Calm, expressionless faces
    - ii. Sits cross legged on a platform
    - iii. Holds a royal drum and a belt to identify the king
    - iv. Captures the ideal king
    - v. Other symbols of the king;s wealth and family are included
    - vi. Head center of intelligence
  - c. Form
    - i. Exaggerated features
    - ii. Not individualistic characters
  - d. Function
    - i. Ndop is a record of the king’s rule
    - ii. Celebrates his rule and generosity
172. **Power figure (Nkisi n’kondi).** (Kongo peoples (Democratic Republic of the Congo). c. late 19th century C.E. Wood and metal)
- a. Context:
    - i. Spiritual importance and protection=important to kingo ppl
    - ii. Power figures were confiscated and destroyed by missionaries of the late 19th century when found because they were evidence of sorcery
    - iii. Carved by a spiritual specialist who activates the figure by driving nails, blades, and other metal objects into it's wooden surface to make it angry and rouse it into action
    - iv. Would be activated by a Shaman by the storage of medicinal combinations (bilongo) in the head to create a link between the spiritual and physical world
  - b. Content:



## AP Art History Course Study Guide

- i. Wooden human figure meant to highlight it's function in human
  - ii. Elongated belly button with cowrie shell fertility link to ancestors and wealth
  - iii. Often contain medicinal combinations inside them covered by a piece of glass (Glass represent the other world)
  - iv. Nkisi container of sacred substances activated by supernatural forces that summon spirits into the natural world
- c. Form:
- i. Imposing figure leaning forward wide stance signifies strength and importance
  - ii. Contains different types of insertions
- d. Function:
- i. Used as reminders of social obligations and enforcers of proper behavior
  - ii. Brought healing and protection to the community
  - iii. Symbolize an honoring of contracts and agreements
  - iv. Served as a mediator between ancestral spirit world and the living world



173. **Female (Pwo) mask.** (Chokwe peoples (Democratic Republic of the Congo). Late 19th to early 20th century C.E. Wood, fiber, pigment, and metal)

- a. Context:
- i. Chokwe is a matrilineal society
- b. Content:
- i. Cingelyengelye on forehead and cheeks
  - ii. Hairstyle = common chokwe women hairstyle called coat which includes a braided headband and heavy fringe coated with red earth (plaiting)
  - iii. Pwo- founding mother and deity who represents fertility
  - iv. This mask represent Pwo Meana: a younger and more idealized form
  - v. Tattoos:
    1. Left cheek=cingelyengelye: occurred as a necklace in form of a cross cut from the plate and worn by chokwe as an amulet
    2. Right cheek=cuijingo: in combination with a cross denotes a spiral brass bracelet
    3. Forehead=mitelumuna (knitted eyebrows) an allusion to discontentedness or arrogance
    4. Under the eyes is the masoji, signifying tears
  - vi. Whiteness around the eyes: spiritual realm /her eyes are important part of face
  - vii. Huge eyes suggest that she is on a different level of spirituality



## AP Art History Course Study Guide

- c. Form:
- Neat lines and circles use of symmetric shape
  - Glowing reddish brown surface represents healthy skin
  - Slender nose, elliptical mouth and hemispherical ears
- d. Function:
- Honor a chokwe women who had successfully given birth
  - 2 performers: 1 wearing pwo mask and the other wear male counterpart: they would dance and perform rituals meaning to fibe the tribe fertility and prosperity
  - Used during male initiation rites to show them the type of ideal type of women that they should because looking for a wife
174. **Portrait mask (Mblo)**. (Baule peoples (Côte d'Ivoire). Early 20th century C.E. Wood and pigment)
- a. Context:
- Baule peoples: 400,000 lived in villages in Cote D'ivoire
  - Known for wood sculptures and ceremonial masks
  - Baule society=matriarchal
- b. Content:
- Mask is an idealized portrait of Moya Yanso: a women known in Kami for her beauty and incredible dancing ability; mask displays her at her prime
  - High forehead and small mouth > convey intelligence and posture
  - Left eye is slightly higher than right eye; gives feeling of complexity
  - Tubular pieces above are just decorative
  - The folds near the mouth conveys age
  - Brass would shine in the sunlight to represent good health
- c. Form:
- Oblong face shape is black in color with triangular brown marking
  - Traces of orange and red paint remain near lips, eyes, nose
  - Nose is long and mouth is closed
  - Ears are rounded nubs
- d. Function:
- Part of masquerade called a gbagba in the village of Kami in the early 1900s
  - The mask concealed until a climactic moment when they are revealed
  - Watched by an audience
  - Masks kept out of sight when not in use
  - Meant to honor a respected member of Baule society



*AP Art History Course Study Guide*

175. **Bundu mask.** (Sande Society, Mende peoples (West African forests of Sierra Leone and Liberia). 19th to 20th century C.E. Wood, cloth, and fiber)

a. Context:

- i. During ceremonies women bodies were painted with white clay; made them unattractive because they have not become women yet
- ii. Mende people = large ethnic group
- iii. Patrilineal and patriarchal
- iv. Religion: Ngewo-single creator of universe

b. Content:

- i. Full costume; made of a gown of raffia fibers and the 2-4 ib mask represents sowo
- ii. Masks deep black sheen and smoothness: shows ideal image in contrast to the white clay
- iii. Sheen created by a coat of palm oil which helps to represent healthy and beautiful skin
- iv. Mask is idealized
- v. Stylized neck rings symbolizes fertility, good health, and high status
- vi. Small mouth means a women should not gossip
- vii. Small ears mean women shouldn't listen to gossip
- viii. Eyes are largely closed and downward cast
- ix. 4 lines under eyes=ideal aesthetic



c. Form:

- i. Dark; painted wood materials forms a head that resembles a thimble
- ii. A small face with small features is central and towards the bottom of the head
- iii. A sharp point extends up from the face, possibly forming the forehead
- iv. Geometric designs surround the pointed forehead on either side
- v. Folds extended from the face to the back of the head
- vi. Fibers resembles hair extended from head

d. Function:

- i. Part of a public masquerade that celebrates girls maturation
  1. A female dancer appears in a costume representing sowo (water spirit of the sande society)
  2. Creates an image that young girls should strive for
  3. Thought to be a spirit
  4. Spiritual knowledge and how to be a wife



*AP Art History Course Study Guide*

176. **Ikenga (shrine figure)**. (Igbo peoples (Nigeria). c. 19th to 20th century C.E. Wood)

a. Context:

- i. Made by Igbo people in Nigeria
- ii. Began in 19th century
- iii. Lives in remote inland area where they are isolated and independent from other tribes

b. Content:

- i. An “ikenga” is carved wooden figure that has a human face and animal attributes
- ii. Horns symbolizes aggressiveness and ambition because they believe that ram fifth with the head and head initiates good actions
- iii. Most Ikenga holds swords—to show power
- iv. The figure is carved to resemble whoever commissioned it

c. Form:

- i. Carved wooden figures
- ii. Masculine sculpture genre are so much taller and wider
- iii. All have ram horns but vary in size

d. Function:

- i. Celebrates the Igbo's belief in the importance of individual achievement
- ii. A source of strength and power for the owner
- iii. Emphasize the power of the right hand usually because they hold a sword on right hand
- iv. They are also meant to symbolize the significance of that person in society or past accomplishments of the person
- v. Usually get burned with the owner



177. **Lukasa (memory board)**. (Mbudye Society, Luba peoples (Democratic Republic of the Congo). c. 19th to 20th century C.E. Wood, beads, and metal)

a. Context:

- i. Start of 1500s, Luba people began to emerge as a powerful nation in central africa

b. Content:

- i. Wooden plank that has metal beads and other beads specifically placed to make patterns in touch in visualization to discuss the history of the Luba people
- ii. Designed specifically to tell a story and remember the past easily for those who are trained to able to do so

c. Form:

- i. Varied in size but small enough to hold



## AP Art History Course Study Guide

- d. Function:
  - i. Used as a way to record and remember important times and events in Luba people's society
  - ii. Men of memory could only read it
  - iii. Readers must hold it in their left hand and trace patterns with their right index fingers

178. **Aka elephant mask.** (Bamileke (Cameroon, western grassfields region). c. 19th to 20th century C.E. Wood, woven raffia, cloth, and beads)

- a. Context:
  - i. Kuosi-elite masking society that owned and wore these includes: royal family, wealth title holders and warriors
- b. Content:
  - i. Intended to worship the elephant-this animal was always seen as a symbol of sovereignty and royal authority
  - ii. Beads imported from Venice and Middle East represent great wealth and status
  - iii. Black beads- relationship between living and the dead
  - iv. White beads-ancestors and medicines
  - v. Red Beads-life and women
  - vi. Triangular pattern of beads-similar to the configuration of a leopard's spots: this animal was also seen as a great symbol of power and authority: required a lot of respect
- c. Form:
  - i. Composed of colored cloth and beads
  - ii. Round eyes with red beads and white cloth-strong navy blue tones in the cloth
  - iii. Cowrie shells decorated on the face and rest of mask
  - iv. 2 long panels and represent the elephant trunk-woven raffia fiber adorns the edges of the trunk
  - v. Geometric designs
  - vi. 2 circles=elephant ears
- d. Function:
  - i. This piece of art was meant to be used in performance-the wearer also wore a tunic and a decorative headdress very dramatic- many ppl wore these masks and emerge from a large palace compound
  - ii. Purpose was to emphasize the complete power and dominance of the Bamileke King



AP Art History Course Study Guide

179. **Reliquary figure (byeri)**. (Fang peoples (southern Cameroon). c. 19th to 20th century C.E. Wood)

a. Context:

- i. Fangs lived in rainforest: Equatorial Africa
- ii. Fang ppl believe ancestors had power even in afterlife so they worshipped and preserved men who found lineages and women who were successfully given birth to many children
- iii. These figures sits on top of reliquary boxes: nomadic culture of

b. Content

- i. Head is symbolic of infant with the body of an adult
- ii. Highlights the continuous cycle of the human development
- iii. Enlarged head- intelligence
- iv. Bulging belly button and high forehead- a recently born baby
- v. Bulging muscles
- vi. Infants form a link between living and the dead
- vii. Expressionless face
- viii. Symmetrical body
- ix. Elongated torso
- x. Downcasted eye
- xi. Closed mouth
- xii. Popular hairstyle of men at that time

c. Form

- i. Reduced Geometric forms
- ii. Wooden carved figure
- iii. Abstract

d. Function

- i. Guarded family reliquary boxes( container for holy relics)
- ii. Express spiritual ideas



180. **Veranda post of enthroned king and senior wife (Opo Ogoga)**. (Olowe of Ise (Yoruba peoples). c. 1910–1914 C.E. Wood and pigment)

a. Context

- i. Shows influential style that has been in Yoruba for centuries
- ii. Most important of the four veranda post commissioned, focal point

b. Content:

- i. Depicts the King seated
- ii. Senior wife behind him, crowning him, is in large scale to show her importance
- iii. A junior wife is at his feet along with a trickster god, Esu, playing the flute and a fan bearer (now missing)



## AP Art History Course Study Guide

- iv. Exaggerated proportions
  - v. Interrelationship with the other figures and open space between them
  - vi. Conveys a close relationship between the King and the Queen
    - 1. Patterns of beads in queen's bracelet repeated in the King's crown
- c. Form:
- i. One of the four carved wooden posts., painted with an unknown pigment
- d. Function:
- i. Veranda post
  - ii. Structural support for palace at Ikere

### Unit 7: West and Central Asia

181. **Petra, Jordan: Treasury and Great Temple.** (Nabataean Ptolemaic and Roman. c. 400 B.C.E.–100 C.E. Cut rock)

- a. Context:
- i. believe that the tombs were probably constructed when the Nabateans were wealthiest between the second century B.C.E. and the early second century C.E.
- b. Content:
- i. Their architecture reflects the diverse and different cultures with which the Nabateans traded, interacted
  - ii. Many of the tombs contain niches or small chambers for burials, cut into the stone walls
    - 1. No human remains have ever been found in any of the tombs, and the exact funerary practices of the Nabataeans remain unknown
  - iii. The treasury was exceptional for its figurative detail and ornate Hellenistic architectural orders
- c. Form:
- i. The entire city has been carved into the rock face
    - 1. The ability of ancient people to carve such a large building still confounds modern engineers
  - ii. The Treasury's façade is 24.9 x 38.77 high
  - iii. The style most clearly embodies the Hellenistic style and reflects the influence of Alexandria, the greatest city in the Eastern Mediterranean at this time.
  - iv. Its architecture features a broken pediment and central circular building on the upper level
    - 1. This architectural element originated in Alexandria.
  - v. Ornate Corinthian columns are used throughout
  - vi. Above the broken pediments, the bases of two obelisks appear and stretch upwards into the rock



AP Art History Course Study Guide

- d. Function:
- i. Functioning city that had all the necessary facilities to be one
182. **Buddha.** (Bamiyan, Afghanistan. Gandharan. c. 400–800 C.E. (destroyed in 2001). Cut rock with plaster and polychrome paint)
- a. Context:
- i. Bamiyan Valley in Afghanistan was a stop on the Silk Route: along with fertile land, ideal location for merchants and missionaries to stop
  - ii. plurality and lax nature of buddhist worship created pretext for buddhist cave architecture : 1000 buddhist caves along 1300 meters of cliff face in Bamiyan
  - iii. destroyed in 2001: taliban's iconoclastic campaign, backlash to western interest and funding for maintenance, falsely claimed as an islamic act; Bamiyan was muslim by 10th century yet maintained statues
  - iv. only niches and faint outlines remain
- b. Content:
- i. 2 monumental figures carved into the cliff face facing the valley
    1. western buddha (Buddha Vairochana) stood 175 ft tall
    2. eastern buddha (Buddha Shakyamuni) stood 120 ft tall
  - ii. described by writings of Chinese monk as covered in metal and other semi-precious decorative materials
  - iii. statues wore wooden masks covered in brass featuring facial features
  - iv. pigments were applied to the stucco
- c. Form:
- i. High Relief Sculpture
  - ii. Carved into cliff face but feet and head in the round
  - iii. Circumambulation
- d. Function:
- i. For worshippers to circulate



183. **The Kaaba.** (Mecca, Saudi Arabia. Islamic. Pre-Islamic monument; rededicated by Muhammad in 631–632 C.E.; multiple renovations. Granite masonry, covered with silk curtain and calligraphy in gold and silver-wrapped thread)

- a. Context:
- i. It is believed that the Kaaba is created by Abraham and his son Ismail
  - ii. Symbolic of the journey and triumph of Muhammed
    1. He was driven out of Mecca but upon his return he wiped the Kaaba of idols and returning it to a shrine dedicated to Ibrahim and the Muslim faith
  - iii. The stone is thought to have been given to Ibrahim by the Angel Gabriel
- b. Content:
- i. interior of the Kaaba is fitted with a marble and limestone floor.



## AP Art History Course Study Guide

- ii. This black brocade cloth that is hung around the Kabba is known as the Kiswah.
    - 1. The Kiswah is elegant and coated in elegantly done Calligraphy.
  - iii. The Calligraphy is of important verses “ayats” from the Quran.
  - iv. Intense modifications have been done to the Kaaba
    - 1. The area around it is has been expanded multiple times to compensate for the growing amounts of people participating in the pilgrimage
    - 2. This was done by the second caliph ‘Umar (ruled from 634-44)
  - v. In 683 CE the Kaaba was set on fire during a civil war
  - vi. It broke apart and was reconstructed by Ibn Zubayr
    - 1. He used wood and stone and followed the original dimensions
  - vii. Umayyad caliph al-Walid ruled from 705-15 CE ornately decorated the Grand Mosque, that surrounds the Kaaba, with mosaics that surrounds the Kaaba.
- c. Form:
- i. The medium is black granite masonry
  - ii. It is about 13 meters high and the sides are 11 meters long
- d. Function:
- i. Every Muslim faces the direction of the Kaaba and Mecca when they are praying and they pray five times a day.
  - ii. establishes the universal direction of prayer for all Muslims.
  - iii. It is also the location where the Muslim population takes a very important religious pilgrimage. Hundreds of Thousands of Muslims travel to Mecca and circumvent the Kaaba five times.
  - iv. Most Muslims hope they can take this pilgrimage once in their lives and it is one of the five pillars of Islam.

184. **Jowo Rinpoche, enshrined in the Jokhang Temple. Lhasa, Tibet.** (Yarlung Dynasty. Believed to have been brought to Tibet in 641 C.E. Gilt metals with semiprecious stones, pearls, and paint; various offerings)

- a. Context:
- i. Buddha Shakyamuni aka Siddhartha Guatama
  - ii. The sculpture has undergo restoration/reconstruction
- b. Content:
- i. Rinpoche=“Precious One” in Tibetan
  - ii. Housed in the Jokhang temple in Lhasa tibet
  - iii. Seated against a resplendent gold and jeweled throne and with his legs in the lotus position or padmasana
  - iv. Left hand is in mudra of meditation
  - v. His right hand is the gesture of calling the earth to witness



## AP Art History Course Study Guide

- vi. Signifies Buddha's enlightenment
  - c. Form:
    - i. Statue is made of gilt metal
    - ii. The effect is an image of gold hue with blue hair
  - d. Function:
    - i. Cultural significance
    - ii. To act as the Buddha's proxy after his parinirvana or departure from the world
    - iii. Believed that Yarlung brought it to Tibet as part of her marriage
185. **Dome of the Rock.** (Jerusalem. Islamic, Umayyad. 691–692 C.E., with multiple renovations. Stone masonry and wooden roof decorated with glazed ceramic tile, mosaics, and gilt aluminum and bronze dome)
- a. Context:
    - i. A part of the Islamic religion
    - ii. Significant to the three of the Abrahamic faiths
      - 1. The Talmud
      - 2. The Bible
      - 3. The Quran
    - iii. Dispute over the 3 religions about this structure
    - iv. Modified several times the Ottoman Sultan
  - b. Content
    - i. Dome on a rock
    - ii. Has 2 ambulatories
    - iii. An octagonal exterior wall
    - iv. Arabic script
  - c. Form
    - i. Stone masonry
    - ii. Wooden roof
    - iii. Glazed ceramic tile
    - iv. Mosaic
    - v. Gilt aluminum
    - vi. Bronze dome
  - d. Function
    - i. Religious associations
186. **Great Mosque (Masjid-e Jameh).** (Isfahan, Iran. Islamic, Persian: Seljuk, Il-Khanid, Timurid and Safavid Dynasties. c. 700 C.E.; additions and restorations in the 14th, 18th, and 20th centuries C.E. Stone, brick, wood, plaster, and glazed ceramic tile)
- a. Context:



## AP Art History Course Study Guide

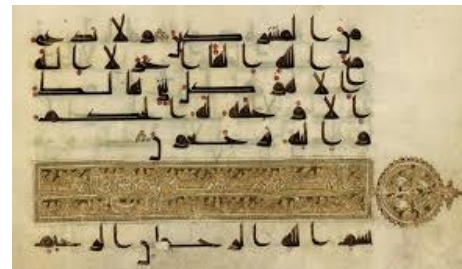
- i. The mosque visually embodies the visual tastes and political dynasties of the Persian empire
  - ii. Nizam al-Mulk commissioned the dome in 1086
  - iii. It has urbanized over time in order to accommodate the growing populous
- b. Content:
- i. Calligraphy covers the arches and walls
  - ii. Has towering minarets for the call for prayer
  - iii. Hypostyle hall and vaults (some ribbed to bring in light and ventilation)
  - iv. The undersides are carved with intricate geometric designs
  - v. Bricks and stucco motifs and tilework along with calligraphy
  - vi. Isfahans's covered bazaar connects to the mosque
- c. Form:
- i. Made up of a large central courtyard surrounded by two story arcade
  - ii. Brick piers and columns which support the roof system
  - iii. The mosque is a four iwan design
  - iv. Inscriptions on the walls
  - v. Centrally planned
  - vi. Makes use of gold and blue
- d. Function:
- i. To bring people to prayer away from busy streets
  - ii. Unite the community
  - iii. The location makes it the center gathering and transportation
  - iv. Commercial activity
187. **Folio from a Qur'an.** (Arab, North Africa, or Near East. Abbasid. c. eighth to ninth century C.E. Ink, color, and gold on parchment)
- a. Context:
- i. Huge part of daily Muslim's lives
  - ii. Very high value and prosperity in Islam
  - iii. It was a luxury have such a fine inscribed object
  - iv. The scribes illustrated them were highly valued in the community
- b. Content:
- i. Human and animal form depictions were considered inappropriate on sacred objects and motifs





## AP Art History Course Study Guide

- ii. The Qur'an consists of the divine revelation to the Prophet Muhammad in Arabic
- iii. The words on the Qur'an translate as rays of light for the people who read and recite the recitations Piece from "The Spider" a text in the Qur'an



- c. Form:
  - i. It is part of the Qur'an which is the sacred text of Islam
  - ii. The Qur'an is written on parchment in black ink with a broad-nibbed reed pen
  - iii. Kufic is the type of calligraphy used in the manuscript
  - iv. The Qur'an is read from left to right
- d. Function:
  - i. Used for sacred rituals and recitations
  - ii. Heavily decorated for ceremonial purposes
  - iii. The Qur'an is the central part of Islam and the Islamic faith revolves around this book

188. **Basin (Baptistère de St. Louis).** (Muhammad ibn al-Zain. c. 1320–1340 C.E. Brass inlaid with gold and silver)

- a. Context
  - i. Muhammad ibn al-zain was either egyptian or syrian
  - ii. Basins used at religious ceremonies
- b. Content
  - i. Shows people hunting
  - ii. Battle scenes
  - iii. Maluk hunters versus Mongol enemies
  - iv. Shows the conflict of the two groups
  - v. Decorated with fish, eels, crab, frogs and crocodiles
- c. Form
  - i. Brass inlaid with gold and silver (difficult task)
  - ii. Very expensive materials at the time
- d. Functions
  - i. Was to wash or purify themselves for the ceremony
  - ii. Later was used for royal baptisms



AP Art History Course Study Guide

189. **Bahram Gur Fights the Karg, folio from the Great Il-Khanid Shahnama.** (Islamic; Persian, IlKhanid. c. 1330–1340 C.E. Ink and opaque watercolor, gold, and silver on paper)

- a. Context
  - i. Part of the translated book of kings Shahnama,
- b. Content
  - i. Represents the ideal king
  - ii. Shows mix of Chinese and European influences
  - iii. Bahram wears a crown and halo (is the ancient Iranian king of the Sassanian Dynasty)
  - iv. European fabric for the clothes
- c. Form
  - i. Had calligraphy
  - ii. Overlapping planes
  - iii. Illuminated manuscript
  - iv. Flat colors script is continuous
- d. Function
  - i. Recounts the tale of Bahram Gur



190. **The Court of Gayumars, folio from Shah Tahmasp's Shahnama.** (Sultan Muhammad. c. 1522–1525 C.E. Ink, opaque watercolor, and gold on paper)

- a. Context
  - i. An angel tells Gayumars that his son will be killed by the Black Div (the demon, Ahirman)
  - ii. A part of the translated book of kings Shahnama,
- b. Content
  - i. Depicts the king Gayumars enthroned in front of his new kingdom
  - ii. The left is his son Siyamaki
  - iii. To the right is his grandson Hishang
  - iv. In a semicircle his court appears before him
  - v. They are all wearing court attire (leopard skin)
- c. Form
  - i. Ink, watercolor and gold on paper
- d. Function
  - i. To depict the enthroned king Gayumars
  - ii. Depicts the harmony between man and nature



191. **The Ardabil Carpet.** (Maqsur of Kashan. 1539–1540 C.E. Silk and wool)

- a. Context
  - i. Named after town of Ardabil in North Iran
  - ii. Home to the shrine of Sufi Saint, Safi-al Din Ardabili

## AP Art History Course Study Guide

- iii. Followers grew after his death
- iv. Highly prized in Iran
- v.
- b. Content
  - i. Prayer carpet
  - ii. Medallion in the center
  - iii. Mosque lamps hanging from both sides
  - iv. corner squishies have pendants
  - v. Borde- rectangle spaces for calligraphy
  - vi. Wool carpet
  - vii. Four line inscriptions
  - viii. A short poem
  - ix. Masquid - court official in charge with making the prayer mats
- c. Form
  - i. Wool and silk
  - ii. Natural dyes( pomegranate and indigo)
- d. Function
  - i. For prayer



### Unit 8: South, East, and Southeast Asia:

192. **Great Stupa at Sanchi** (Madhya Pradesh, India. Buddhist; Maurya, late Sunga Dynasty. c. 300 B.C.E.–100 C.E. Stone masonry, sandstone on dome)
- a. Context:
    - i. Located on a hill in the countryside; largest of several stupas in the area; surrounded by remains of other monastic buildings
    - ii. Emperor Ashoka (famous for converting Buddhism) recompense for slaughtering of thousands in battle
    - iii. Ashoka divided up those remains into many different locations throughout India including Sanchi
    - iv. 4 gateways added around 75-100 B.C.E
  - b. Content:
    - i. Exterior parts: Chatra-triple umbrella structure symbolizing the 3 jewels of Buddhism: the Buddha, Dharma (doctrine) and Sangha (community)
    - ii. Central pillar symbolizes the cosmic axis; supports the chatra
    - iii. Dome symbolizes dome of heaven enclosing the earth
    - iv. Upper level walkway: aka medhi; elevated terrace; 16 ft above ground
  - c. Form:
    - i. Stone and sandstone (stupas)=domed structured; evolved from earthen mounds containing relics
    - ii. The Stupa evolved into a pagoda form



AP Art History Course Study Guide

- d. Function:
  - i. Site for worship and meditation
  - ii. Devotees walk around in clockwise fashion
  - iii. Venerated as a symbol of the Buddha's final movements

193. **Terracotta warriors from the mausoleum of the first Qin emperor of China.** (Qin Dynasty, c. 221–209 B.C.E. Painted terra cotta)

- a. Context:
  - i. During Emperor Qin reign, he introduced standardization of currency, writing measurements and more
  - ii. He connected cities and states with advanced systems of road and canals
  - iii. He was also credited with continuing the construction of the Great Wall



- b. Content:
  - i. Army includes warriors, infantry men, horses, chariots, and all their attendant armour and weaponry
  - ii. There are unusually high amount of mercury around this place
  - iii. Historians may have believe that the emperor may have set up a system of mercury rivers: some evidence points to the fact that he believed in the life-giving power of mercury

- c. Form:
  - i. Emperor Win lined his burial complex with a treasury of riches and piles of precious gemstones said to represent the star, moon and sun
  - ii. All had unique faces

- d. Function:
  - i. The First Emperor ascended to the throne of Qin state at the age of 13; he began to plan his burial and underground palace and army to carry/conquer with him into the afterlife
  - ii. Made to guard the tomb

194. **Funeral banner of Lady Dai (Xin Zhui).** (Han Dynasty, China, c. 180 B.C.E. Painted silk)

- a. Context:
  - i. She was an elite member of the Han Dynasty
    - 1. It was expansive and powerful stretched to as far as the Roman Empire; Elite lived in an enclosed village around the emperor

- b. Content:
  - i. It is comprised of 4 horizontal registers
    - 1. Heavenly Realm:
      - a. Wider and longer than the other registers; two men stand guarding the gate to the heavenly realm; deity with dragon



## AP Art History Course Study Guide

body and human head; pink sun and crescent moon which were used to portray the supernatural aspect of the heavenly world

2. Lady and her attendants:
  - a. Portrait of Lady Dai in an expensive embroidered silk robe; leaning on a staff; standing on a platform; Two servants in front of her and three being; She is focal point of this register; she is standing on a bi or a disk with a whole, thought to represent the sky
3. Body of Lady Dai with Mourners:
  - a. Sacrificial funerary rituals; there are large containers and vase-shaped vessels; two rows of mourners are present
4. Underworld:
  - a. Two huge black fish; red snake; two blue goat; being in the underworld symbolize water and death

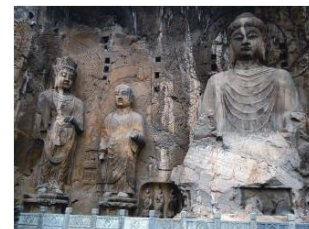
- c. Form:
  - i. Painted silk
  - ii. Made from wood and has lacquered exterior and interiors
  - iii. The dimension of coffin is 256x118x114 cm

- d. Function:
  - i. Display wealth
  - ii. A burial shrouds that assisted the soul on it's journey to the afterworld

195. **Longmen caves.** (Luoyang, China. Tang Dynasty. 493–1127 C.E. Limestone)

- a. Context:
  - i. 800,000 people worked on site
  - ii. Inscription states that Empress Wu Zetian was the patroness; used her private funds to finance the project
  - iii. Buddhism transmitted to China by chance and intermittently

- b. Content:
  - i. Includes 110,000 Buddhist stone, statues, and more than 60 stupas and 2800 inscriptions on steles
  - ii. Central Binyang cave-508 C.E.; previously painted
  - iii. Fengxian Temple: Vaircana Buddha has monk attendants (bodhisattvas) and guardians



- c. Form:
  - i. Bodhisattvas- enlightened ppl who delayed entrance to paradise to help others reach enlightenment
  - ii. Smiling Buddha/rectangular face=common
  - iii. high relief: sculpture are carved into existing limestone
- d. Function:

## AP Art History Course Study Guide

- i. Record the lineage of the patriarchs who passed on Buddhism
- ii. Asserted sovereignty and power
- iii. Used for assimilation

196. **Gold and jade crown.** (Three Kingdoms Period, Silla Kingdom, Korea. Fifth to sixth century C.E. Metalwork)



- a. Context:
  - i. Korea was split into 3 kingdoms and this crown was found in the Silla Kingdom which took up most of the southeast territory
  - ii. This piece shows the connection that Korea had with the Eurasian steppe; they used the same burial techniques as the Chinese
  - iii. Connection to the outside world and influence of other cultures
- b. Content:
  - i. Have 3 branches coming from headband which represents sacred tree that once stood in the ritual precinct of Gyeongju: connected heaven and earth
  - ii. The two antlers coming off the piece represent the reindeer that were native to the Eurasian steppe
  - iii. Gold disk and jade pieces were called gogok: these are supposed to be ripe fruits that represent the land fertility and abundance
- c. Form:
  - i. Made from gold and jade; granulated metal suggest idea of trade
- d. Function:
  - i. Placed in burial mounds when royal family members died; worn by high ranking people

197. **Todaya-ji.** (Nara, Japan. Various artists, including sculptors Unkei and Kaikei, as well as the Kei School. 743 C.E.; rebuilt c. 1700. Bronze and wood (sculpture); wood with ceramic-tile roofing (architecture))

- a. Context:
  - i. Has been destroyed during military unrest
  - ii. Reflects combination of Buddhist and politics
  - iii. Great Buddha took 6 years to complete: annual ritual cleaning ceremony of statue
- b. Content:
  - i. Massive hall (hondo) is located at its center or the daibutsuden=great Buddha hall
  - ii. Supported by 84 cypress pillars
  - iii. 2 nine-story pagodas (multi-tiered towers; an evolution of stupa) a lecture hall and quarters were added later by the monks
  - iv. The guardian kings: no guardian figures: one on either side of the gate; 2 massive wooden sculptures; intricate swirling drapery, fierce forbidding looks and gestures; powerful/dynamic bodies; dramatic contrappostos



## AP Art History Course Study Guide

- v. The Great Buddha: massive bronze statue; sits atop of a lotus petals which contains historical content; reflective of the elegant naturalistic style of the Nara era
  - vi. South Gate: 2 stones are the same size; roof supported by huge pillars; nandai men
- c. Form:
- i. Great Eastern temple: referred to its location: on eastern edge of city of Nara (Japan's capital)
- d. Function:
- i. Commissioned by emperor Shomu; promote spiritual unity among Japanese provinces to unite them under his rule
198. **Borobudur Temple.** (Central Java, Indonesia. Sailendra Dynasty. c. 750–842 C.E.

Volcanic-stone masonry)

- a. Context:
- i. at one point in the year, the sun comes up and perfectly aligns with top dome- not on equinox
- b. Content:
- i. stupas on top have buddhas inside, buddhas face outward, base = kamadhatu- 160 reliefs of sin, middle = radhitsu- transition from life to heavens, top = arupadhatu- abode of gods
- c. Form:
- i. three levels, square base, round top, sculptures, reliefs, bottom is most ornate, top is least ornate,
- d. Function:
- i. made to represent the path of life, enlightenment, and ascension after death



199. **Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia.**  
(Hindu, Angkor Dynasty. c. 800–1400 C.E. Stone masonry, sandstone.)

- a. Context:
- i. Became Cambodian Flag
  - ii. Built by King Suryavarman II aka protector of the sun
- b. Content:
- i. Ancient Sanskrit and Khmer texts say that temples should be in harmony with nature
  - ii. they planned it accordingly to sun and moon; the central axis should be aligned with planets; plan of the universe or mandala
  - iii. Structure: expansive enclosure wall separates the temple grounds from the moat; temple is comprised of 3 passageways running around temple



## AP Art History Course Study Guide

- iv. galleries and central sanctuary marked by 5 stone towers
- v. Decoration: 1200 square meters of carved bas-relief
- vi. Churning of the Ocean of Milk:
  - 1. Shows the beginning of the time and creation of universe
  - 2. Devas (Gods fighting asura (demons)) to save the earth amirta (elixir of life)
  - 3. Playing tug a war with Naga (shake) to churn oceans
  - 4. Once elixir is released Indra (king of Gods) is seen descending to collect it
- c. Form:
  - i. Largest religious monuments (400 kilometer large)
  - ii. Contains various capitals of Khemer empire
- d. Function:
  - i. Dedicated to Vishnu= protector or preserver

200. **Lakshmana Temple.** (Khajuraho, India. Hindu, Chandella Dynasty. c. 930–950 C.E. Sandstone)

- a. Context:
  - i. Built by the Chandella kings in their newly-created capital of Khajuraho
- b. Content:
  - i. Central deity is Vishnu in his 3 headed form known as Vaikuntha who sits inside the temple inner womb chamber
  - ii. Sculpture has a harmonious integration with the architecture
  - iii. Figures=sensuous with revealing clothing
  - iv. Depicts idealized female beauty; sculptures of loving couples=mithuna (state of being a couple); erotic poses symbol his regeneration
- c. Form:
  - i. Made of five store and ashlar masonry
  - ii. Nagara style Hindu Temple
  - iii. Consist of a shrine known as vimana and a flat roofed entry porch known as mandapa
  - iv. Shrine of Nagara temples includes a base platform and large superstructure known as sikhara which viewers can see from a distance
- d. Function:
  - i. Residence of a God
  - ii. Devotees approach the temple from the east and walk around (Circumambulation)



201. **Travelers among Mountains and Streams.** (Fan Kuan. c. 1000 C.E. Ink and colors on silk)



## AP Art History Course Study Guide



- a. Context:
    - i. Only surviving work by Fan Kuan; painted during Song Dynasty
    - ii. Neo-Confucianism: thinkers rebuilt Confucian ethics using Buddhist and Daoist metaphysics
  - b. Content:
    - i. Boulders in foreground; rocky outcroppings covered in trees; 2 men driving donkeys with firewood
    - ii. Temple partially hidden in forest; Gritty rick takes up  $\frac{2}{3}$  of picture; in the background central peak flanked by smaller peaks
    - iii. Contains immense details
    - iv. Long waterfall on right balanced by mountain on left
    - v. Man seen as small and insignificant in vast natural world
  - c. Form:
    - i. 7 feet long hanging scroll
    - ii. Take advantage of scale to increase grandeur and monumentality of mtns by decreasing the size of ppl.
  - d. Function:
    - i. Expresses cosmic vision on man's harmonious existence in vast/orderly existence
    - ii. Shows the Neo-Confucian search for absolute truth in nature
202. **Shiva as Lord of Dance (Nataraja)**. (Hindu; India (Tamil Nadu), Chola Dynasty. c. 11th century C.E. Cast bronze)
- a. Context:
    - i. Nataraja is a depiction of the god Shiva as the cosmic dancer who performs his divine dance to destroy a weary universe and make preparations for the god Brahma to start the process of creation
  - b. Content:
    - i. IT combines shiva;s roles as creator, preserver, and destroyer of the universe and conveys the Indian conception of the never-ending cycle of time. His upper right hand holds the damaru. His upper left hand holds the agni.
    - ii. The symbol implies that, through belief in Shiva, his devotees can achieve salvation
  - c. Form:
    - i. It's decorative and representational
  - d. Function:
    - i. It's used to praise Shiva



## AP Art History Course Study Guide

203. **Night Attack on the Sanjō Palace.** (Kamakura Period, Japan. c. 1250–1300 C.E.

Handscroll (ink and color on paper))

a. Context:

- i. Commemorates a 12th century incident
- ii. Made surin the Kamakura period
- iii. Sanjo palace incident just part of the Heiji insurrection 1159-60
- iv. The scroll was part of another set



b. Content:

- i. Vibrant color and outline
- ii. Characters appear multiple times
- iii. Narrative scene
- iv. Tangled mass of bodies; lone archer leads escape from burning palace with commander on horseback

c. Form:

- i. Emaki-Japanese handscroll
- ii. Example of Otoko-e “men painting”
- iii. The action moves from right to left: strong diagonal lines emphasizes movement
- iv. Written introduction
- v. 25 feet long: get progressively chaotic

d. Function:

- i. Designed to be unrolled and viewed up close
- ii. Informative about the Heiji Rebellion
- iii. Important reference painting to study bc it's very detailed

204. **The David Vases.** (Yuan Dynasty, China. 1351 C.E. White porcelain with cobalt-blue underglaze)

a. Context:

- i. Blue porcelain was imported from Iran
- ii. Vases were purchased by David

b. Content:

- i. Tall white vessels decorated with blue stylized dragons, birds, clouds, and floral designs
- ii. Elephant = head shaped handles
- iii. Neck and food of vase= leaves and flowers
- iv. Inscription: commissioned for a general at a Daoist Temple



c. Form:

- i. Glazed: cobalt blue paint
- ii. Porcelain= white ceramic
- iii. Very fine white clay 1300 degrees shimmery finish

## AP Art History Course Study Guide

- iv. Firing technique oxidizes it
- d. Function:
  - i. Were made as an altarpiece along with a incense burner to honor a general who had recently been made into a god due to his supernatural wisdom, power, and ability to tell the future

205. **Portrait of Sin Sukju (1417–1475)**. (Imperial Bureau of Painting. c. 15th century C.E. Hanging scroll (ink and color on silk))

- a. Context:
  - i. Sin Sukju is a scholar and politician that rose to status of Prime Minister in 1445
  - ii. Rank badges are typically made of embroidered silk and it indicated rank of anyone from local official to the emperor
- b. Content:
  - i. Depicts Sin as an official honored for his service to the court and loyalty to the king during a chaotic period
  - ii. Dressed in official robes with rank badge on chest
  - iii. Rank badge has a pair of peacocks surrounded by plants and clouds
  - iv. He is seated in a full-length view, head turned slightly, only one ear showing common during that time period
  - v. Wrinkles and solemn expression exudes wisdom and signity
  - vi. Detail on face contrasts with simplicity of attire
- c. Form:
  - i. The portrait is facing slightly to the right
  - ii. This is a hanging scroll made from ink and color on silk
- d. Function:
  - i. Meant to honor the accomplishments of the distinguished court member and eventual prime minister



206. **Forbidden City**. (Beijing, China. Ming Dynasty. 15th century C.E. and later. Stone masonry, marble, brick, wood, and ceramic tile)

- a. Context:
  - i. Palace operated for over 500 years; was originally built to solidify power
  - ii. The 4th son of the Ming Emperor usurped power from his older brother and seized control
  - iii. In order to solidify his power he moved the capital from Nanjing to Beijing
  - iv. The Qing dynasty which ruled after Ming Dynasty continued after Ming Dynasty continued this as HQ of the royal court
- b. Content:



## AP Art History Course Study Guide

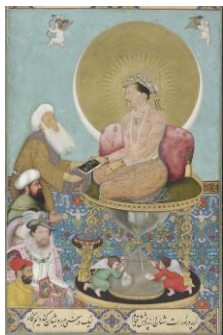
- i. Palace is divided into an inner and outer court
  - ii. Outer: used for state affairs and only men were allied inside
  - iii. Inner: contained living spaces and was focused on domestic life for imperial family
  - iv. Main building in the outer court is the hall of supreme harmony where the important decisions of state are made
  - v. Main buildings from the inner court are the emperor's residence known as the Palace of heavenly purity and the empress's residence is known as the palace of Earthly Tranquility
- c. Form:
- i. Red walls and yellow glazed roof tiles located in the heart of Beijing
  - ii. City=960 meters long and 750 meters wide
  - iii. 98 buildings and a moat that is 50 meters wide
  - iv. The design of the Forbidden City follows the ideal cosmic order in Confucian ideology
  - v. Living quarters were determined by social status
- d. Function:
- i. Palace served as home to the Chinese emperor and his court
207. **Ryoan-ji, Kyoto, Japan.** (Muromachi Period, Japan. c. 1480 C.E.; current design most likely dates to the 18th century. Rock garden)
- a. Context:
- i. Inspired by the aspects of Japanese and Chinese cultures
  - ii. Shinto: worship of deities in nature
  - iii. Zen Buddhism: emphasize meditation as a part toward enlightenment
- b. Content:
- i. Zen Dry Garden:
    - 1. Japanese rock gardens characterized by minimalistic perspectives and abstracted forms
    - 2. Enclosed courtyard small stones white sand with series of moss islands from which rocks protrude
    - 3. Asymmetrical arrangement
    - 4. The white sand raked in wavy patterns: acts as water/reflective of the waves
  - ii. Wet Garden:
    - 1. Contains a tea house
    - 2. Water symbolizes purification: used in rituals
    - 3. Hojo=main building of the monastery, the abbot's residence
- c. Form:
- i. Zen Buddhism Temple with 23 sub temples



## AP Art History Course Study Guide

- d. Function:
  - i. Built under the patronage of the Kosokana family
  - ii. Zen dry garden served as centers for meditation; encourages contemplation

208. **Jahangir Preferring a Sufi Shaikh to Kings.** (Bichitr. c. 1620 C.E. Watercolor, gold, and ink on paper)



- a. Context:
  - i. Jahangir wanted to bring together distant lands
  - ii. Used many different aspects of European art
  - iii. Artists want to sign his name so he put himself in the painting
  - iv. Very strong belief in religion so that they made the two holy men bigger and more important than everyone else
- b. Content:
  - i. Shows the 4th emperor of the Mughal Dynasty Jahangir: gold flames come out of his head which lead into a gold circle
  - ii. Moon and sun= represents the ruler's power and his divine knowledge
  - iii. Seated on a stone inlaid platform and is connected to a hourglass
  - iv. Embroidered blue carpet with intricate designs
  - v. Has the Shaikh or the holy man, who has been put on almost the same level as Jahangir himself
- c. Form:
  - i. Mixture of gold, ink, watercolor on traditional asian paper
- d. Function:
  - i. Was in an album that had alternating patterns and calligraphy scriptures

209. **Taj Mahal.** (Agra, Uttar Pradesh, India. Masons, marble workers, mosaicists, and decorators working under the supervision of Ustad Ahmad Lahori, architect of the emperor. 1632–1653 C.E. Stone masonry and marble with inlay of precious and semiprecious stones; gardens)

- a. Context:
  - i. Built by Shah Jahan (5th Mughal ruler)
  - ii. Tomb for his favorite wife=mumta 2 who died in childbirth
- b. Content:
  - i. Enter via forecourt; pass through the gateways inlaid red sandstone
  - ii. Long water channel (with fountain jets leads to Taj; surrounded by gardens)
  - iii. Taj set on raised panel at north end of gardens


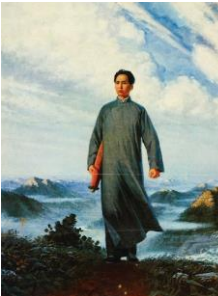


## AP Art History Course Study Guide

- iv. Exterior: topped by bulbous dome and 4 minarets of equal height: minarets are usually for mosques, here they are ornamental instead of functional
  - v. Interior: hasht bihisht (8 levels) floorplan references eight levels of muslim paradise; eight halls and side rooms connect to a central space in a cross axial form
- c. Form:
- i. Decoration: walls are inscribed with quranic verses; white marble is carved and inlaid with semi-precious stones: pietra dura technique using italian methods
  - ii. Mughal architecture tended to use red stone for exterior and white marble for decorations or interiors of tombs or holy places
- d. Function:
- i. Mausoleum and gardens for mumta Jahan
210. **White and Red Plum Blossoms.** (Ogata Korin. c. 1710–1716 C.E. Ink, watercolor, and gold leaf on paper)
- a. Context:
- i. Epitomizes Japanese Art
  - ii. Part of what is known as the Rimpa movement or school of korin
  - iii. Movement is known for the combination of naturalistic monumental presence, dynamism and sensuality
  - iv. Initially inspired by chinese literature but shifted to nature nad naturalistic chinese motifs
  - v. Invented by Honami and Koetsu: painted on screen and fans
- b. Content:
- i. Painting is abstract and naturalistic
  - ii. The gold leafs background denies viewers of any sense of the time or geographic location
  - iii. The stream has an un-naturalistic metallic color but has swirls that show that water is moving
  - iv. Sharp tapered contour lines gives the work and non-naturalistic upward tilt
- c. Form:
- i. Pair of 2 folds screens
  - ii. Colors and gold leaf on paper 156x172.2 cm
  - iii. Techniques=ink and watercolor
  - iv. Tarashikomi-diluting/blending color
- d. Function:
- i. Establish Korin's reputation



## AP Art History Course Study Guide

- ii. To preserve and perpetrate the values and characteristics of the Rimpa movement
  - iii. Traditional Japanese folding door
211. **Under the Wave off Kanagawa (Kanagawa oki nami ura), also known as the Great Wave, from the series Thirty-six Views of Mount Fuji.** (Katsushika Hokusai. 1830–1833 C.E. Polychrome woodblock print; ink and color on paper)
- a. Context:
    - i. Part of series of prints done by Hokusai: called 36 views of Mount Fuji
    - ii. Kasuchika Hokusai: went by many names; discovered western prints from Dutch trade; created Japanese variant of linear perspective
    - iii. Dutch influence in low horizon and prussian blue
    - iv. Mount Fuji: highest mountain in Japan; considered sacred
  - b. Content:
    - i. Composition arranged to frame Mount Fuji
    - ii. White top of great wave creates diagonal line leading viewers eye directly to peak of mountain top
    - iii. Juxtaposition of large wave in foreground dwarfing small mountain in distance; inclusion of men and boats amidst powerful waves
    - iv. Personification of nature, seems intent on drowning the figures on the boats
  - c. Form:
    - i. Polychrome woodblock print made of ink and color on paper
    - ii. Ukiyo-e print style
  - d. Function:
    - i. Hokusai responding to boom in domestic travel and corresponding markey for images of Mount Fuji
- 
212. **Chairman Mao en Route to Anyuan.** (Artist unknown; based on an oil painting by Liu Chunhua. c. 1969 C.E. Color lithograph)
- a. Context:
    - i. This painting was used as a way for the communist party in China to thank Chairman Mao for his support throughout the years
    - ii. At this time there was a large amount of conflict over power so Mao had these paintings done to help regain control
    - iii. SHows Mao on his way to lead the miners strike of 1922
      - 1. This created the bond of Mao with the communist party
- 

## AP Art History Course Study Guide

- b. Content:
  - i. Shows young Mao Zedong (at the time of the painting he was in his seventies): youth makes him more revolutionary
  - ii. Has a determined face; makes him a strong leader; standing on top of a mountain which shows he is ready to conquer anything in his way
- c. Form:
  - i. This is based on an oil painting that was done on canvas
  - ii. Color lithograph: method of printing using a smooth stone or metal
- d. Function:
  - i. The communists party in China wanted to portray Mao as a new revolutionary leader; wanted to gain more followers

### Unit 9: The Pacific

213. **Nan Madol**. (Pohnpei, Micronesia. Saudeleur Dynasty. c. 700–1600 C.E. Basalt boulders and prismatic columns)

- a. Context:
  - i. Saudeleur Dynasty: an early example of centralized political system in western Pacific, placed high importance on agriculture and God (fertile land)
  - ii. Sacred sea deity (Killed Turtles for them)
  - iii. Inhabitants= Reef of Heaven
  - iv. Dynasty fell in 1628
- b. Content:
  - i. A system of crisscrossing canals, Luxurious palaces for the rulers and smaller houses surrounding for servants
  - ii. Contained a variety of specialized islets: some for constructing canoes, holding sacred eels, and preparing coconut oil for sacred ceremonies
- c. Form:
  - i. Carved basalt from volcanic plugs, transport stones 5-50 tons from mountain to reefs
  - ii. Nan Model translates to space between
  - iii. Did not use concrete, used a criss crossing pattern of horizontal logs called stethoscope and perpendicular to post and lintel.
- d. Function:
  - i. Served as a home to over 1000 inhabitants
  - ii. Remote Location meant not many resources were used towards military



214. **Moai on platform (ahu)**. (Rapa Nui (Easter Island). c. 1100–1600 C.E. Volcanic tuff figures on basalt base)

- a. Context:



## AP Art History Course Study Guide

- i. Easter Island is called Rapa Nui by the people who lived there
- ii. Moai means statue; Ahu means platform
- iii. Original Location: shown on a stone platform, orongo-stone village on Rapa Nui, by the ocean
- iv. All statues are turned with back to the sea



b. Content:

- i. Carvings on the back of some statues that are believed to have been made at a later time
- ii. Low relief; a red top red hat-higher status, coral shell eyes

c. Form:

- i. Made from chiseled stone, 14 are made from basalt while the rest are made from volcanic tuff, about 887 moai on Easter Island
- ii. Originally painted with red and white designs, height of the statue range from 8-70 feet tall; old statue are larger and more detailed/complex
- iii. Majority of statues share features such as: elongated ears, heavy eyebrow ridge, oval nostrils, emphasized clavicle, protruding nipples, thin arms that lie against the body, barely any arms. Stern expression.

d. Function:

- i. Represent human spirits ancestors, made by a high status

215. 'Ahu 'ula (feather cape). (Hawaiian. Late 18th century C.E. Feathers and fiber)

a. Context:

- i. This cape was retained by Captain Cook's widow and inherited by the descendants of her cousins, Rear Admiral Issac Smith
- ii. Cook arrived in Kealakekua Bay on 01.26.1779 which was at the same time as Makahiki seasonal festivals
- iii. Kalaniopuu (chief) greeted cook in a ceremonial way and gave him his cloak
- iv. Last bird spotted in 1930



b. Content:

- i. A feather cloak-yellow and red: Red associated with Gods and chiefs across Polynesia, Yellow= valuable because of their scarcity in the Hawaiian Island
- ii. Feather cloaks and capes were symbols of power and social standing Hawaiian culture

c. Form:

- i. Made with feathers and olona fiber
- ii. Feathers were attached to the nesting in overlapping rows

## AP Art History Course Study Guide

- iii. Exterior=red feathers from the' iui bird; black and yellow feathers are from the oo bird
  - iv. Dimensions: 64x15.5 inches
  - v. 500,000 feathers=some birds had only 7 usable feathers
  - vi. Coconut fiber were used as the based
- d. Function:
- i. Male nobility wore feathers cloaks/capes for ceremonies and battle
216. **Staff god.** (Rarotonga, Cook Islands, central Polynesia. Late 18th to early 19th century C.E. Wood, tapa, fiber, and feathers.)
- a. Context:
- i. Wooden and humanistic head on top and end has naturalistic phallus
  - ii. Missionary cut of the phallus bc it's indecent; they also convinced Rartongan people to embrace christianity and abandon their own faith
  - iii. Producing barkcloth was a demanding complicated process
- b. Content:
- i. 12 feet long; elongated body topped by carved head; head makes up about 1/3 of wood carving: smooth, stylized large eye, pointed chin, closed mouth
  - ii. A line of smaller figures were carved just below the head
  - iii. Small figures alongside larger ones=characteristic of Polynesian Art
  - iv. Most of the figures are encased in Barkcloth: clothing and protection
- c. Form:
- i. Reference to Tangaroa as a god of fertility
  - ii. Barkcloth wrapping: polynesian believed cloth was needed to protect deity's spiritual force;
  - iii. Red feathers and pearls on the wooden head act as a symbol of mana
  - iv. If wrapping was off then deity would leave and staff god would be useless
- d. Function:
- i. Symbol of manara or soul of the God; protects ancestral power of "mana" or deity of the society
217. **Female deity.** (Nukuoro, Micronesia. c. 18th to 19th century C.E. Wood.
- a. Context:
- i. Nukuoro is a micronesian atoll (ring shaped coral reef) in western pacific
  - ii. It was settled in the 8th century C.E. by polynesians traveling in Canoes from Samoa
  - iii. Nukuoro culture retained Polynesian influences such as social structures and the practice of carving humans



AP Art History Course Study Guide

- b. Content:
  - i. Deities were believed to inhabit animals, piece of woods, and wood figures called tino aitu
  - ii. Sacrifices to the figurine occurred each year during harvest
  - iii. Lack of facial details and the flexed legs provide a “blank canvas” ready to take on a deity’s vital force
  - iv. Stylized human figures
- c. Form:
  - i. Sculpture, wooden, 40 cms
  - ii. Made from the Breadfruit Tree, Pumice was used to make it shiny
- d. Function:
  - i. Religion purposes
  - ii. Used for a special annual harvest rituals
  - iii. Placed in temples, decorated with jewels



218. **Buk (mask)** (Torres Strait. Mid- to late 19th century C.E. Turtle shell, wood, fiber, feathers, and shell)

- a. Context:
  - i. Torres strait is between Australia and Papua New Guinea and has many small uninhabited islands
  - ii. Diego de Prado found turtle shell in 1606
  - iii. Very dependent on ocean life so fishing was vital to survival
  - iv. Language of the island is Kala Lagaw Ya
  - v. Island became Christianized: Missioned burned their masks since practice were seen as obsolete
- b. Content:
  - i. Significant performances
  - ii. Honoring/depicting hero or ancestor
  - iii. Bird could be a mythological totem connected to a family
- c. Form:
  - i. Heated individual hawk bill, sea turtles shell plates so they become flexible and could be bent to create desire shape
  - ii. Each plate then had to be pierced around the edges so that maker could use fiber to thread plates together
  - iii. Connected plates=formed 3D appearance
- d. Function:
  - i. Ceremonial significance; ritualistic uses



219. **Hiapo (tapa)**. (Niue. c. 1850–1900 C.E. Tapa or bark cloth, freehand painting.)

- a. Context:

AP Art History Course Study Guide



- i. Cloth is from Niue, a small polynesian island country located 1500 miles northeast of New Zealand, located next to Tonga, Samoa and Cook Islands; allowed for lots of trade with Christian missionaries in the region
- ii. Tapa cloth traditionally seen as women's art as it is a type of weaving and works with soft materials

b. Content:

- i. Certain designs were designed for people with high social status/rank
- ii. Different culture and islands would present similar pieces of cloth to places they travel to by boat

c. Form

- i. Fine lines, detailed geometric design such as spirals, concentric circles, squares, triangles, and diminishing motifs
- ii. Along the edge=representation of plants

d. Function:

- i. Tapa used for clothing bedding and wall hangings, displayed on special occasions

220. **Tamati Waka Nene** (Gottfried Lindauer. 1890 C.E. Oil on canvas)

a. Context:

- i. Lindauer and his patron: Henry Patridge
- ii. He tend to paint well known Maori in Maori clothing for Europeans purchases but painted unknown Maori in European clothing when commissioned by their families
- iii. Painted in 1890-3years after he died

b. Content:

- i. Maori man-indigenous people of New Zealand
- ii. A Rangatira or Chief of the Ngati Hao ppl in Hokianga-from the Ngapuhi tribe
- iii. Important war and peacetime leader
- iv. Estimated to be born in 1780s and died in 1871
- v. He converted to the Wesleyan faith and baptised in 1839 choosing to become Tamati Waka after Thomas Walker



c. Form:

- i. Cloak: a Kahu Kiwi: from Kiwi birds
- ii. Earring of Greenstone or pounamu
- iii. Both are considered prestigious treasures
- iv. weapons=tewhatewha which are adorned with feathers and has a finely carved hand grip with an abalone or paua eye
- v. mana=connection to power and prestige
- vi. moko=facial tattoos
- vii. Background=foliage mountains and sky

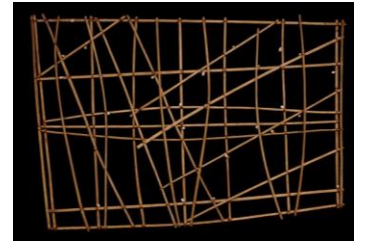
AP Art History Course Study Guide

- d. Function:
  - i. Preserving the person in history
  - ii. Bring the presence of ancestors into the living world-so the painting does not only show the image/appearance of Tamati Waka Nene but also physically embody him

221. **Navigation chart** (Marshall Islands, Micronesia. 19th to early 20th century C.E.

Wood and fiber)

- a. Context:
  - i. Micronesians in Northwest Pacific are renowned for navigational skills
  - ii. Religiously guarded their charts
  - iii. Showed that they traded between different tribes and islands
- b. Content:
  - i. Chart is form of a Rebbelib
  - ii. Composed of wooden sticks: horizontal and vertical acts as supports and the diagonal and curved ones represents wave swells
  - iii. Shells represents where the islands are
- c. Form:
  - i. Wooden sticks bound leaves and connected by shells representing Marshall islands
- d. Function:
  - i. Used for navigation
  - ii. Different charts represents differing degrees of geographical measurements



222. **Malagan display and mask**. (New Ireland Province, Papua New Guinea. c. 20th century C.E. Wood, pigment, fiber, and shell)

- a. Context
  - i. Malagan are concerned with honoring/dismissing dead but as affirmation of the identity of clan
  - ii. Often used representation of fish/birds since it alludes to specific myth
  - iii. Figures were collected by Hughe Hastings family, Deputy commissioner for western Pacific while he was on tour of New Ireland in 1882-83
- b. Content:
  - i. Mask can represents many things: Dead ancestors, spiritual double of an individual or the various bush spirits associated with the area
- c. Form:
  - i. Different mask made of same materials and pigment



*AP Art History Course Study Guide*

d. Function:

- i. Commonly used at funeral sites; send a farewell off the to the dead; celebrate the achievements/life of dead
- ii. Also used as a sort of copyright; when someone buys a piece, the seller gives up his right to use that particular style again

223. **Presentation of Fijian mats and tapa cloths to Queen Elizabeth II.** (Fiji, Polynesia. 1953 C.E. Multimedia performance (costume; cosmetics, including scent; chant; movement; and pandanus fiber/hibiscus fiber mats), photographic documentation)

a. Context:

- i. On Dec. 1753, queen visited kingdom of Tonga, which was the only pacific nation to retain a Monarchy and was protected by british government
- ii. Cloth is presented as a gift in special ceremonies
- iii. Queen Elizabeth witnessed many Fijian traditions and participated in Kava Ceremony



b. Content:

- i. Procession of women: skirts made of barkcloth and mats
- ii. Tapa mats were made from bark of mulberry tree
  1. Mend tend to the trees but only women can make the actual fabric
  2. Bark is cut into strips and beat with a hammer
  3. Women beat them together to form long plain sheets
  4. Designs were painted onto cloth by hand

c. Form:

- i. Black and white photo of women wearing skirts
- ii. Women skirts=painted with geometric patterns; men are wearing white clothing

d. Function:

- i. Presented as gifts to important people