

[Arthum] Midterm Study Guide:

Midterm Information

- [Link to Midterm Document](#)

TLDR:

- **[40] Part 1: Short Answer** (4x, Identify core works, answer questions about core works)
- **[40] Part 2: Compare Essay** (1x, Compare and contrast 2 works, these will be core works)
- **[20] Part 3: Mystery Work** (1x, Analyze some non-core work)

Unit 1: Parthenon

- [Arthum Website Link](#)
- [Canvas Link](#)
- [Vocab Sheet \(Diana\)](#)

Key Figures

- Iktinos & Kallikrates (architects)
 - Chief Architects of the Parthenon
 - Designed Parthenon in Doric order, including some Ionic elements
 - Doric capitals vs ionic capitals (above)
- Pheidias (director of sculptural program)
 - Oversaw the sculptural decoration of the Parthenon (including statue of Athena Parthenos)
 - Athena Parthenos (a chryselephantine statue, gold and ivory)
 - Supervised the creation of pediments, metopes, friezes to depict myths like Panathenaic procession, Gigantomachy, Centauromachy



Terms & Themes

acropolis	The high city of Athens, home to the Parthenon and other significant buildings, serving as a religious and cultural center.
cornice	The uppermost section of the entablature, projecting outward to frame the pediment.
pediment	The triangular gable on the front and back of the Parthenon, containing sculptural decoration.
pediment sculpture	Large-scale mythological sculptures filling the pediments, such as the birth of Athena on the east side and the contest between Athena and Poseidon on the west.
Frieze (Doric, Ionic)	The Doric frieze consists of alternating metopes (carved panels) and triglyphs (three-bar divisions), while the Ionic frieze is a continuous sculpted band, famously depicting the Panathenaic Procession inside the colonnade.
Optical refinements (optical refinements (entasis, inclination, curvature))	Subtle adjustments to columns and horizontal lines (such as the outward swelling of columns, entasis) to correct visual distortions and create a sense of balance and harmony.
column	Vertical architectural element supporting the Parthenon, designed in Doric order with a fluted shaft and simple capital.
colonnade	A row of columns surrounding the Parthenon, providing structural support and rhythm to the design.
capital	The topmost part of a column; in the Doric order, it is simple and unadorned.
shaft	The tall, cylindrical part of a column, typically fluted for aesthetic refinement.
base	The lowest part of a column; in the Doric order, columns lack a base and rest directly on the stylobate.
Pentelic marble	The fine white marble from Mount Pentelikon used to construct the Parthenon, known for its subtle golden hue.

marble carving	The process of chiseling marble to create the intricate sculptural decorations on the Parthenon.
naturalism	The Parthenon sculptures depict realistic human forms, capturing movement, anatomy, and emotion with remarkable detail.
propylaia	The monumental entrance to the Acropolis, framing the approach to the sacred site.
metopes	The rectangular sculpted panels on the Doric frieze, depicting mythological battles such as the Gigantomachy, Centauromachy, and Amazonomachy.
triglyphs	Three-grooved elements separating metopes in the Doric frieze, maintaining the classical rhythm.
Archaic Greek sculpture	Pre-Classical sculptures characterized by rigid, stylized figures and the Archaic smile (e.g., the Kouros and Korai).
Classical Greek sculpture	Characterized by idealized proportions, movement, and anatomical precision, seen in the Parthenon's sculptural program.
Hellenistic Greek sculpture	Later Greek art, emphasizing dramatic movement, deep emotion, and dynamic compositions (e.g., Laocoön Group).
classical architectural orders (Doric, Ionic)	The Doric order (used for the Parthenon) is characterized by sturdy, fluted columns with simple capitals, while the Ionic order has more slender columns with volutes (scrolls) on the capitals.
"the classical"	Refers to the idealized artistic and architectural style of ancient Greece, exemplified by the Parthenon's harmony, proportion, and balance.
high relief / low relief sculpture	Sculptural techniques where figures project prominently (high relief) or subtly (low relief) from a background, seen in the Parthenon's metopes and frieze.
sculpture in the round	Free-standing sculptures fully modeled from all sides, such as the statue of Athena Parthenos inside the Parthenon.
polychromy	Ancient Greek sculptures, including those on the Parthenon, were originally painted in vibrant

	colors, though most of this has faded over time.
cella	The inner chamber of the Parthenon, which housed the colossal statue of Athena Parthenos.
statue of Athena Parthenos	A massive chryselephantine (gold and ivory) statue of Athena, designed by Pheidias, symbolizing Athenian power and divine protection.
Panathenaic procession	A central theme of the Ionic frieze, depicting the Athenian civic festival honoring Athena, blending mythology and civic pride.
floor/ground plan	The layout of the Parthenon, revealing its rectangular peristyle design with a colonnade.
(cross) section	A vertical cut through the building, showing the relationship between the cella, colonnade, and roof structure.
elevation	A flat depiction of the building's façade, highlighting proportions and architectural details.
"Elgin Marbles" debate	The controversy over whether the Parthenon sculptures removed by Lord Elgin in the 19th century should be returned to Greece.
repatriation	The ongoing discussion about returning the Parthenon Marbles from the British Museum to Greece, where they originally belonged.
Acropolis Museum	A modern museum in Athens that houses Parthenon artifacts, designed to display sculptures in their original context.
composition	The arrangement of figures in the Parthenon's sculptural program, creating a sense of narrative and movement.
medium	The material used in art; the Parthenon's sculptures are made of Pentelic marble.
scale	The grand proportions of the Parthenon and its sculptures reflect its importance as a religious and political monument.
hierarchies	The visual prominence of deities, mythological figures, and mortals in the sculptural program, emphasizing Athenian ideals.

Morningside Acropolis	A modern reference to the Acropolis, drawing parallels with architecture at Columbia University.
post-and-lintel	A structural system where horizontal beams (lintels) are supported by vertical columns (posts), as seen in the Parthenon's construction.
formal analysis	A method of studying art by examining its composition, technique, and stylistic choices rather than historical context.
systems of representation	The artistic conventions used in depicting figures, such as naturalism vs. idealization in Parthenon sculptures.
architecture as expression of power	The Parthenon symbolized Athenian dominance, particularly after the Persian Wars.
architecture as expression of divinity	The Parthenon was built as a sacred space for Athena, reinforcing religious devotion.
how architecture shapes access	The processional pathways leading to the Parthenon controlled movement and visibility, emphasizing the temple's sacred nature.
the approach to a building	The gradual ascent to the Acropolis enhances the viewer's experience and reverence for the Parthenon.
viewership (who sees an architectural element and how does it appear?)	The sculptures were designed to be seen from specific angles, and optical refinements ensured they appeared balanced to viewers below.
cosmic, mythical, historical themes in sculptural decoration	The Parthenon sculptures depict gods, heroes, and historical events, reinforcing Athenian identity and mythology.

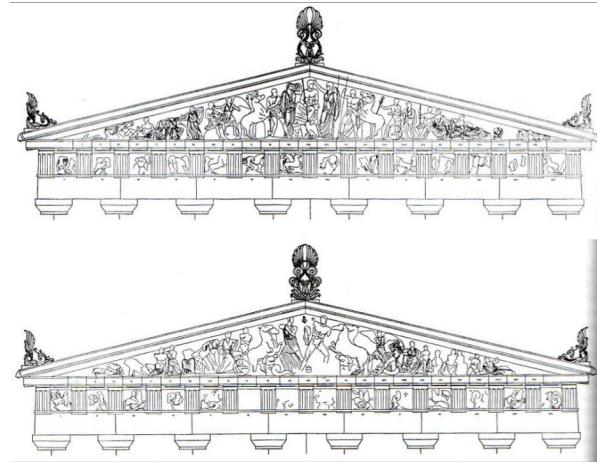
Core Works

- **The Parthenon**
 - 447-432 B.C.
 - Acropolis, Athens (Greece)
 - Notes
 - Doric Order (fluted columns, simple capitals, sturdy appearance)
 - **Doric** frieze (metopes and triglyphs)
 - They depict the **Gigantomachy** and **Centauroomachy**
 - **High-relief** carvings
 - Ionic Elements

- Ionic frieze, sculpted band inside the colonnade (**Panathenaic Procession**)
 - Low-relief carvings
- Opsisthomdomos (rear chamber) contains Ionic columns
- Optical Refinements
 - The **stylobate** (temple platform) is slightly curved, illusion of sagging
 - **Entasis** (columns have a subtle outward curve)
 - **Column inclination** tilt slightly inward, sense of unity!
- Constructed from Pentelic Marble
- Inside the cella, there is a **chryselephantine** (gold and ivory) statue of Athena
- **Propylaia** (monumental entrance) controlled approach to the Parthenon
- Acropolis (high, religious center dedicated to Athena)



- **Pediments**
 - 438-432 B.C.
 - Notes
 - East Pediment: Birth of Athena
 - West Pediment: Athena vs. Poseidon
 - Polychromy and “marble in the round” carving
 - Sculptures arranged in high-relief and adapted to the sloping shape of the pediment



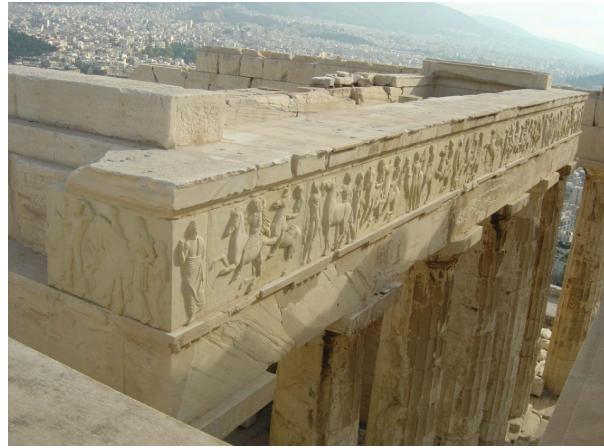
- **Metopes**

- ca. 440 B.C.
- Notes
 - Doric elements of the parthenon (carved deeply for dramatic depth and shadow effects)
 - Centauromachy (Athenian ancestors vs. the Centaurs)
 - Gigantomachy (Gods vs Giants)



- **Frieze**

- c.a. 442-438 B.C. (as late as 432 B.C.)
- Notes
 - Ionic frieze is the continuous sculpted band running along the inner wall of the naos (Panathenaic Procession and low-relief)
 - Doric frieze is the band that runs outside and can be seen as exterior, view image below for Doric frieze
 - Clarity at a distance (legible in changing light conditions)
 - Less protruding and less risk of breakage



- **New York Kouros**

- c.a. 590-580 B.C.
- Displayed at the Metropolitan Museum of Art
- Notes
- Archaic Greek Style
 - **Rigid, frontal stance**
 - **Symmetrical and blocky form**, archaic smile and patterned hair (not naturalism)
 - Geometric idealization rather than realism
 - Youth and idealized masculinity (tomb statue for a boy)



- **Doryphoros**

- 450-440 B.C.

- Note
 - High Classical Greek Statue → contrapposto pose (natural weight shift to create dynamic balance)
 - Idealized proportions, deeply carved musculature, anatomical accuracy and realism, calm expression
 - Ideal male beauty and balance, ideas of harmony and order

Feature	High Classical Greek (c. 450–400 B.C.)	Hellenistic (c. 323–31 B.C.)
Focus	Idealized perfection, balance, harmony	Emotion, drama, movement
Pose	Controlled, contrapposto (weight shift)	Dynamic, twisting, expressive
Facial Expression	Calm, stoic, idealized beauty	Deep emotion, agony, struggle
Example Works	Doryphoros (Polykleitos), Parthenon sculptures	Laocoön, Drunk Old Woman, Nike of Samothrace

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- **Laocoön**

- 2nd century B.C. - 1st century A.D.
- Notes
 - Laocoön and his sons, dramatic movement and extreme emotion, naturalistic anatomy
 - Deep carving and serpentine forms/interwoven figures
 - Laocoön and his sons being strangled by sea serpents



- **Drunk Old Woman**

- Late 3rd-early 2nd century B.C.
- Notes
 - Extreme Realism (verism) - wrinkled skin, sunken cheeks, sagging body
 - /
 - Expressive Emotion - facial expression is both pity and humor?
 - Imperfection and social realism!



Unit 2: Cordoba & Amiens

- [Arthum Website Link](#)
- [Canvas Link](#)
- [Vocab Sheet \(Diana\)](#)

Key Figures

- None for this unit!

Important Terms

cathedral	A large Christian church, typically the seat of a bishop; Amiens Cathedral is a prime example of a Gothic cathedral with soaring height and intricate decoration.
church	A place of Christian worship; Amiens Cathedral functions as both a church and a pilgrimage site.
mosque	An Islamic place of worship; the Great Mosque of Córdoba (Mezquita) was one of the most significant in al-Andalus, known for its horseshoe arches, mihrab, and intricate mosaics.
al-Andalus	The Islamic-ruled region of medieval Spain (8th-15th century), where the Córdoba Mosque was built as a major center of Islamic culture, scholarship, and architecture.
gothic architecture	A European architectural style characterized by pointed arches, rib vaults, flying buttresses, and large stained glass windows, seen in Amiens Cathedral.
architect	The designer of a structure; while many Gothic architects were anonymous, the Córdoba Mosque's expansions were overseen by various Umayyad rulers.
patron	A financial supporter of a building project; the Córdoba Mosque was sponsored by the Umayyad Caliphs, while French monarchs and bishops funded Gothic cathedrals like Amiens.
conversion of religious spaces	A historical phenomenon where religious buildings change hands; for example, the Córdoba Mosque was converted into a Catholic cathedral after the Reconquista in 1236.

relationship of building to location/environment	The Córdoba Mosque was oriented toward Mecca and adapted to the hot climate with its courtyard and arcades, while Amiens Cathedral's verticality reflected the growing power of the French Church in medieval Europe.
(ground) plan	The architectural layout of a building; mosques often have an open prayer hall, while Gothic cathedrals have a Latin cross plan with a nave, transept, and choir.
facade	The front exterior of a building, often decorated with sculptures; Amiens Cathedral's elaborate facade includes three portals and detailed tympanums.
portal	A large entrance; Gothic cathedrals often had multiple portals, richly adorned with biblical relief sculptures.
Tympanum	The semi-circular or pointed space above a cathedral portal, decorated with sculptures depicting religious scenes, such as the Last Judgment on Amiens Cathedral's central tympanum.
lintel	A horizontal support beam above a door or window, sometimes decorated with carvings in Gothic architecture.
Trumeau	The central pillar supporting a tympanum, often carved with religious figures in Gothic churches.
rib vault	A structural innovation in Gothic architecture, where intersecting ribs provide support for the ceiling, allowing for taller, lighter spaces.
Vousoir	The wedge-shaped stones forming an arch; in Islamic architecture, these can be alternating colors, as seen in the Córdoba Mosque's red-and-white striped arches.
arcade / triforium / clerestory	<p>Architectural features that define Gothic interior spaces:</p> <ul style="list-style-type: none"> • Arcade – A series of arches supported by columns or piers. • Triforium – A narrow passage above the arcade in Gothic cathedrals. • Clerestory – The highest row of windows

	in a church, allowing natural light to enter.
dome	A curved vaulted roof; the Mihrab dome of the Córdoba Mosque is an example of an intricately decorated Islamic dome with mosaics and calligraphy.
Nave	The central space of a church where congregants gather, leading to the choir and altar.
aisle	The side passageways in a church or mosque, parallel to the nave.
pier	A large vertical support that holds up arches and vaults in both Gothic and Islamic architecture.
post-and-lintel construction	A basic structural system where horizontal lintels are supported by vertical posts; used in early architecture but replaced by arches and vaults in Gothic and Islamic styles.
transept	The crossing arm of a cathedral, giving it the shape of a Latin cross.
choir	The area where clergy and singers perform religious chants, located at the eastern end of a cathedral.
relief (sculpture)	A sculptural technique where figures are carved into a background; common in Gothic portals and tympanums.
(flying) buttress	A key feature of Gothic cathedrals, exterior supports that channel weight away from the walls, allowing for large stained-glass windows.
rose window	A large circular stained-glass window, typical of Gothic churches, often depicting biblical narratives.
relic / reliquary	A relic is a sacred object associated with a saint, while a reliquary is its ornate container; cathedrals like Amiens attracted pilgrims by displaying relics.
pilgrimage	A religious journey; Gothic cathedrals like Amiens were major pilgrimage sites, while mosques like Córdoba played a role in Islamic worship and learning.

pointed arch	Used in both Gothic and Islamic architecture, allowing for greater height and stability.
horseshoe arch	A distinctive Islamic arch, seen in the Córdoba Mosque, where the curve extends beyond a semi-circle.
prayer hall	The large open space in a mosque where worshippers gather for communal prayers.
courtyard	A central open space in Islamic architecture, often with a fountain for ritual purification (ablution).
qibla wall	The wall facing Mecca, toward which Muslims pray; in the Córdoba Mosque, it is elaborately decorated with mosaics and a mihrab.
Maqsura	A screened-off area near the mihrab, reserved for the ruler and dignitaries in mosques.
Mihrab	A niche in the qibla wall indicating the direction of Mecca, often the most decorated part of a mosque.
mosaic	Small pieces of colored glass or stone arranged into designs; in Islamic art, mosaics often include intricate geometric patterns and calligraphy.
calligraphy	The art of beautiful writing, used extensively in Islamic decoration instead of figurative imagery.
inscription	Written text, often in Arabic in mosques (e.g., Quranic verses), or Latin in Gothic cathedrals.
Imam	A leader of prayer in a mosque.
Caliph	A political and religious leader in Islam; Caliph Abd al-Rahman I commissioned the original Córdoba Mosque.
vertical tour of Saint John the Divine	A modern study of Gothic verticality, relevant to the towering height of Amiens Cathedral.
"biography" of a building	The idea that buildings have histories of modification and cultural significance, as seen in Córdoba Mosque's transformation into a cathedral.
polychromy	The use of multiple colors in architecture and sculpture, such as the red-and-white voussoirs in

	the Córdoba Mosque and the painted sculptures on Gothic facades.
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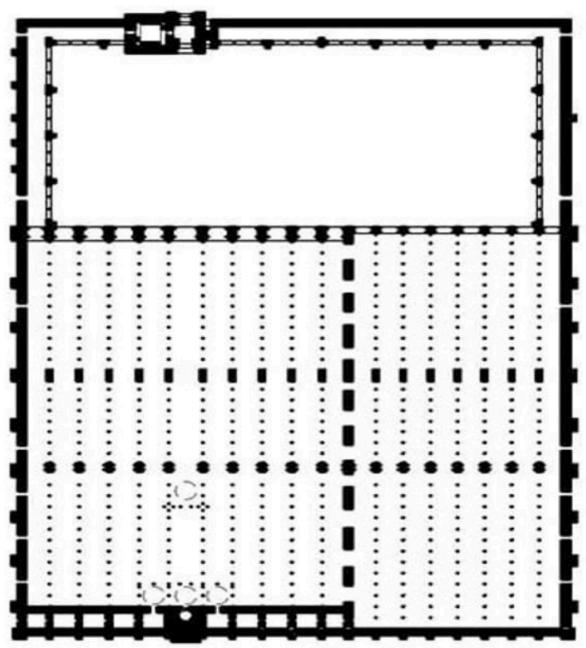
Core Works

- **General Notes, Cordoba Mosque-Cathedral**
 - Masterpiece of Islamic architecture, known for its horseshoe arches, intricate mosaics, and calligraphic inscriptions
 - After the Reconquista (1236), it was converted into a Catholic cathedral and it now reflects a blend of Islamic, Roman, and Visigothic influences

- **Cordoba, Mosque-Cathedral, Exterior**
 - Begun 785 C.E.
 - Notes
 - Relationship of the building to location/environment, adapted for the hot climate with courtyards and arcades
 - Use of polychromy, with red-and-white voussoirs in the arches
 - Represents the power of the Umayyad Caliphs, the patrons of its construction and expansion



- **Cordoba, Great Mosque, Plan**
 - Notes
 - Prayer Hall, vast open space supported by piers and arcades
 - Large courtyard (sahn), essential for ritual purification before prayer
 - Qibla wall (opposite the main entrance) indicates the direction of Mecca



- **Cordoba, Great Mosque, Prayer Hall**

- 785-786 C.E.
- Notes
 - Horseshoe arches supported by double-tiered arcades, creating a unique rhythmic effect
 - Hypostyle hall (forest of columns), reinforcing the feeling of infinite space.



- **Cordoba, Great Mosque, Maqsura and Mihrab**

- 961 - 976 C.E.
- Notes
 - Maqsura - special enclosed space near mihrab reserved for the Caliph and dignitaries
 - Mihrab - most sacred space, ornately decorated with mosaics and inscriptions

- Dome over the mihrab, adorned with geometric and floral mosaics



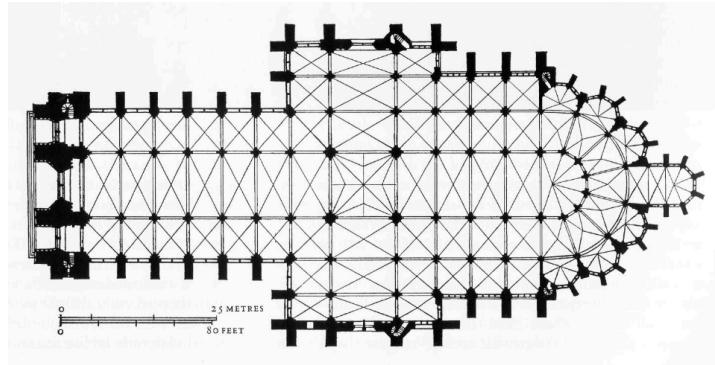
- **Amiens, Cathedral of Notre-Dame, Exterior**

- Begun 1220 C.E.
- Notes
 - 3 part facade with pointed arches, rose windows, and towering spires (Gothic verticality)
 - Flying buttress supporting the high walls and allowing for large windows
 - Portal sculptures adorn entrance (supposed to represent a heavenly place on Earth)



- **Amiens, Cathedral of Notre-Dame, Plan**

- Begun 1220 C.E.
 - Latin Cross plan, (nave, transept, and choir) typical of Gothic cathedrals
 - Nave and aisles create processional path leading to altar and relics
 - Transept with crossing towers enhance skyward emphasis
 - Contrast with the open hypostyle hall of Cordoba's Great Mosque



- **Amiens, Cathedral of Notre-Dame, Interior**

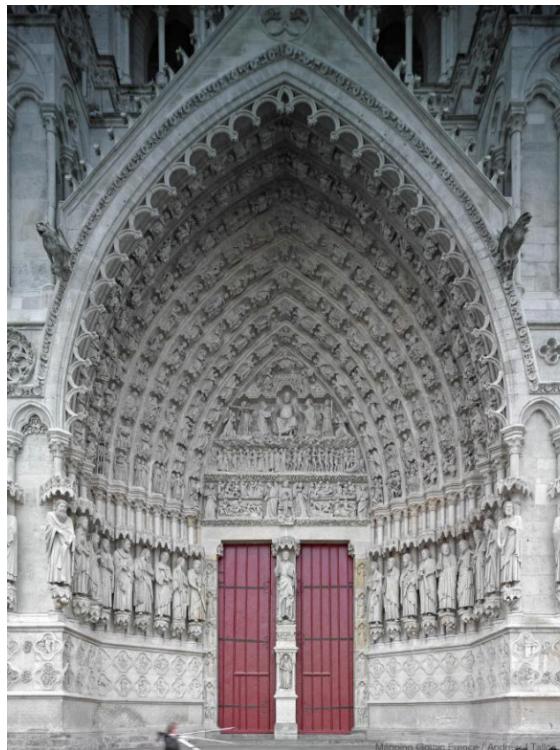
- Begun 1220 C.E.
- Notes
 - Rib vaulting - allows for height and flexibility distributing weight)
 - Clerestory windows created a luminous atmosphere, stained glass windows!
 - Arcade, triforium, clerestory (tripartite elevation system) to elevate height
 - Interior is designed for pilgrimage - directing visitors to the altars and also used as an expression of Church power!



- **Amiens, Cathedral of Notre-Dame, Last Judgment portal**

- Completed in the 1240s
- Notes
 - Trumeau, lintel, tympanum, archivolts
 - Tympanum (main sculpted area above the doors)
 - Divided into 3 tiers, Christ's return, resurrection of the dead, and final judgement

- Christ is Judge
 - Angels hold instruments of passion + St. Michael weighing the souls
- Lintel (horizontal support below tympanum)
 - Resurrected dead rising from their tombs
- Archivolts
 - Arched layers, heavenly figures and Choirs of Angels - saved souls vs damned souls!
- Read from bottom to top to guide souls to Christ! → didactic image for worshippers, understanding beyond literacy



Unit 3: The Renaissance

- [Arthum Website Link](#)
- [Canvas Link](#)
- [Vocab Sheet \(Diana\)](#)

Key Figures

- Michelangelo (Michelangelo Buonarrotti) (1475-1564)
 - Very famous sculptor, painter, architect, and poet
 - Also painted [Sistine Chapel Ceiling in the Vatican](#) and designed the dome for St. Peter's Basilica
- Raphael (Raffaello Sanzio da Urbino) (1483-1520)
 - Frescoes in the Vatican are super famous!

- Highly sought after by the Papacy - worked under 2 popes and led Roman art!
- Died at an early age of 37
- Sofonisba Anguissola (1535?-1625)
 - One of the first internationally recognized women artists
 - Known for **intimate and expressive portraiture**
 - The official court painter for King of Spain

Important Terms

oil painting	A technique using pigments suspended in oil, typically linseed, allowing for rich colors, smooth blending, and slow drying. Developed in the early Renaissance, it became dominant in European art, notably refined by Jan van Eyck in the 15th century and later mastered by artists like Titian and Rembrandt.
tempera painting	A fast-drying technique using pigments mixed with egg yolk as a binder, producing matte, durable colors. Dominant in medieval and early Renaissance art, exemplified by Michelangelo's early works before the rise of oil painting.
fresco painting (wet and dry)	A mural technique where pigments are applied to a wall surface. In buon fresco (wet fresco), paint is applied onto fresh lime plaster, bonding as it dries, as seen in Michelangelo's <i>Sistine Chapel Ceiling</i> . In fresco secco (dry fresco), pigments are applied to dry plaster, making the paint more prone to flaking over time.
cartoon (drawing for transfer)	A full-scale preparatory drawing used to transfer a design onto a surface for frescoes, tapestries, or paintings. Michelangelo used cartoons for planning the <i>Sistine Chapel Ceiling</i> , ensuring precise composition before painting.
giornata	The section of fresh plaster applied in a single day for a buon fresco painting. Michelangelo's <i>Sistine Chapel Ceiling</i> shows visible giornate, indicating the artist's daily progress.
preparatory drawing	A preliminary sketch or study used to plan a composition before the final work. Raphael's <i>School of Athens</i> was carefully designed using preparatory drawings to refine figures and perspective, ensuring the fresco's balanced composition.

transfer of design from drawing to painting support	Techniques like pouncing or incision used to replicate a preparatory drawing onto a final surface.
drawing & the design process	The foundational step in creating artworks, used to plan composition, refine forms, and experiment with ideas before execution.
<i>modello</i> (demonstration/presentation drawing)	A detailed preparatory work created for approval before final execution, often used in fresco and altarpiece commissions. Raphael likely produced modelli for <i>Disputa</i> and <i>School of Athens</i> to present his vision to patrons before painting the Vatican frescoes.
panel painting	A painting created on a wooden panel, often prepared with gesso. Common in Renaissance art before canvas became dominant. Raphael's <i>Marriage of the Virgin</i> is an example of this technique.
portraiture	The art of depicting an individual's likeness, often emphasizing personality and status. Sofonisba Anguissola excelled in this genre, as seen in <i>Self-Portrait at the Easel</i> and <i>Portrait of Massimiliano Stampa, Marquess of Soncino</i> .
self-portraits	Artistic representations of the creator, often used to showcase skill or personal identity.
conservation	The preservation and restoration of artworks to prevent deterioration. Michelangelo's <i>Sistine Chapel Ceiling</i> underwent extensive conservation to remove centuries of grime and restore its original vibrancy.
Pope Julius II	A powerful patron of the arts (papacy 1503–1513) who commissioned major Renaissance works, including Michelangelo's <i>Sistine Chapel Ceiling</i> and Raphael's Vatican frescoes, such as <i>Disputa</i> and <i>School of Athens</i> .
Pietro Perugino	Italian Renaissance painter known for harmonious compositions, soft modeling, and serene expressions, influencing Raphael's <i>Marriage of the Virgin</i> .
Donatello	Early Renaissance sculptor known for naturalism and expressive forms. His works, like <i>David</i> , influenced Michelangelo's own sculptural approach.

<i>contrapposto</i>	A naturalistic stance where the body's weight shifts onto one leg, creating asymmetry in the shoulders and hips. Michelangelo's <i>David</i> exemplifies this pose, enhancing realism and dynamism.
composition	The arrangement of visual elements within an artwork to create balance, focus, and movement. Raphael's <i>School of Athens</i> demonstrates masterful composition through its use of perspective and figure placement.
iconography	The study and interpretation of symbols and themes in art. Michelangelo's <i>Pietà</i> uses traditional Christian iconography to depict Mary mourning Christ, symbolizing sacrifice and divine sorrow.
naturalism	A style that aims for lifelike representation through accurate anatomy, proportion, and detail. Michelangelo's <i>David</i> exemplifies naturalism with its precise musculature and realistic contrapposto stance.
representation	The depiction of subjects in art, ranging from idealized to realistic forms. Raphael's <i>Portrait of Massimiliano Stampa, Marquess of Soncino</i> showcases a detailed and lifelike representation of the sitter's status and character.
The Renaissance	A cultural revival (14th–17th century) emphasizing humanism, classical influence, and artistic innovation. Michelangelo's <i>David</i> and Raphael's <i>School of Athens</i> exemplify the era's focus on idealized beauty, perspective, and intellectual inquiry.
marble	A durable, fine-grained stone favored for sculpture due to its ability to hold intricate details. Michelangelo used marble for <i>David</i> and <i>Pietà</i> , showcasing its potential for lifelike form and expression.
subtractive process	A sculpting method where material is removed to reveal the final form. Michelangelo used this technique in <i>Awakening Prisoner</i> , leaving parts unfinished to show the figure emerging from the marble.
surface texture	The tactile quality of an artwork's surface, ranging from smooth to rough. Michelangelo's

	<i>Pietà</i> features highly polished marble for lifelike softness, while <i>Awakening Prisoner</i> retains rough, chiseled areas to emphasize the unfinished form.
bronze	A metal alloy used for casting sculptures, valued for its strength and fine detail; a key medium in Renaissance sculpture.
bronze casting (lost wax process)	A technique where a wax model is replaced by molten bronze in a mold, allowing for detailed and durable sculptures.
altarpiece	A devotional artwork placed behind an altar, often featuring religious scenes. Raphael's <i>Entombment of Christ (Baglioni Altarpiece)</i> exemplifies the Renaissance altarpiece with its dynamic composition and emotional intensity.
commissions, patronage, contracts	Systems through which artists were funded and directed by patrons. Pope Julius II commissioned Michelangelo's <i>Sistine Chapel Ceiling</i> and Raphael's Vatican frescoes, demonstrating the power of patronage in the Renaissance.
linear perspective	A mathematical system for creating depth through converging lines toward a vanishing point. Raphael's <i>School of Athens</i> masterfully applies this technique, guiding the viewer's eye into the architectural space.
vanishing point	The spot where parallel lines converge in linear perspective, creating depth. In Raphael's <i>School of Athens</i> , the vanishing point centers on Plato and Aristotle, emphasizing their importance.
orthogonals	Diagonal lines that converge at a single point in linear perspective, guiding the viewer's eye toward a focal point; used in various works to create depth.
horizon line	The eye-level line in a painting where orthogonals meet; used in Renaissance perspective systems to organize space realistically.
atmospheric perspective	A technique where distant objects appear lighter, blurrier, and less detailed to simulate depth; used in Leonardo da Vinci's <i>Mona Lisa</i> and Raphael's landscape backgrounds.

pictorial illusion	The creation of realistic three-dimensional space on a flat surface, seen in Michelangelo's Sistine Chapel frescoes, where figures appear to exist in physical space.
artistic self-awareness	The Renaissance marked a shift where artists saw themselves as intellectuals and creators, rather than just craftsmen; Michelangelo, Raphael, and Sofonisba signed works and cultivated reputations.
artist's biographies	Giorgio Vasari's Lives of the Artists was the first major collection of biographies of Renaissance artists, shaping the legacy of Michelangelo and Raphael.
geopolitical contexts	Art was deeply tied to politics, religion, and power struggles; the Medici family's patronage and the Vatican's commissions influenced the careers of artists like Raphael and Michelangelo.
proportions & scale	Renaissance artists used mathematical ratios to create harmony; Michelangelo's David and Raphael's School of Athens balance idealized human proportions with grand architectural settings.
The Vatican, Rome	The center of Catholic power and artistic patronage during the Renaissance; Michelangelo and Raphael created masterpieces in the Vatican, including: <ul style="list-style-type: none"> • Michelangelo's Sistine Chapel Ceiling & Last Judgment • Raphael's Stanza della Segnatura & The School of Athens
St. Peter's Basilica	A monumental church in Vatican City, originally designed by Bramante but later modified by Michelangelo, who created its iconic dome, showcasing Renaissance ideals of harmony and grandeur.
Medici family	A powerful Florentine banking and political dynasty that were major patrons of the arts; Michelangelo worked under them, and their influence helped shape Renaissance culture.
Christian holy trinity	The belief in God the Father, Son (Jesus Christ), and Holy Spirit; often depicted in Renaissance

	religious art, including frescoes by Michelangelo and Raphael.
David & Goliath	A biblical story symbolizing the triumph of the underdog; Michelangelo's David (1504) represents strength, beauty, and idealized male form.
Duomo (cathedral)	A large, domed church central to Renaissance cities; Brunelleschi's Duomo in Florence inspired later architects, including Michelangelo.
Palazzo Vecchio (town hall)	Florence's government building, where Michelangelo's David was originally placed as a symbol of republican strength against tyranny.
Giorgio Vasari, <i>The Lives of the Artists</i>	A biography of Renaissance artists, written by Giorgio Vasari, which shaped how we view artists like Michelangelo and Raphael as geniuses.
biographies of artists	The Renaissance saw the rise of artist biographies, elevating their status from craftsmen to individual creators with distinct styles.
artist as creator, parallelling god	Renaissance thinkers compared artists to divine creators, with Michelangelo's work (e.g., The Creation of Adam in the Sistine Chapel) embodying this idea.
artistic legacy	The idea that an artist's work lives beyond their lifetime; Raphael and Michelangelo both influenced later generations of painters, sculptors, and architects.
entombment	A theme in religious painting and sculpture, depicting Christ's burial; Raphael's The Entombment (1507) shows his mastery of composition and emotion.
women artist's training	Unlike men, women like Sofonisba Anguissola were often excluded from formal workshops and had to rely on private instruction or family connections.
workshop practices	Renaissance artists trained in large workshops, where apprentices learned by copying masterpieces and assisting in major commissions.

drawing from the nude model	A crucial part of Renaissance training, allowing artists to study human anatomy; women were often barred from this practice, limiting their opportunities.
portraiture as representation of class and power	Wealthy patrons commissioned portraits to showcase status; Sofonisba Anguissola's court portraits displayed power through attire, expression, and setting.
fame	The Renaissance elevated artists to celebrity-like status, with Michelangelo and Raphael becoming household names across Europe.
sculpture of the male nude	A key Renaissance theme, reviving Greek and Roman ideals of the human body; Michelangelo's David and his unfinished Slaves are prime examples.
sculpture and sensuality/sexuality	Renaissance artists explored sensuality in sculpted figures, with Michelangelo's work often showing idealized yet emotionally charged male bodies.
finish and <i>non-finito</i>	The contrast between fully polished sculptures and unfinished (<i>non-finito</i>) works, seen in Michelangelo's unfinished sculptures like the Prisoners, which suggest struggle and movement.
foreshortening	A technique used to create depth and realism by distorting objects to appear closer or further away; seen in Raphael's frescoes and Michelangelo's Sistine Chapel figures.

Core Works

- **Marriage of the Virgin**
 - Raphael
 - 1504
 - Notes: **formula:** creation process/background -> color/vibe/posture → noticeable techniques/takeaways
 - Painted in tempera on wood, later transitioning to oil painting
 - Features soft colors, symmetrical balance, and serene expressions
 - **Linear Perspective & Vanishing point** (created depth toward the central temple and priest)
 - Figures are arranged in graceful harmony – natural yet posed, idealized



- **Entombment of Christ (Baglioni Altarpiece)**

- Raphael
- 1507
- Notes
 - Preparatory drawing to refine figures before painting
 - Painted this for Atalanta Baglioni, commemorating her son's death
 - **Dramatic movement in the dynamism of the work**
 - Contrasts the expression of grief and devotion in the figures



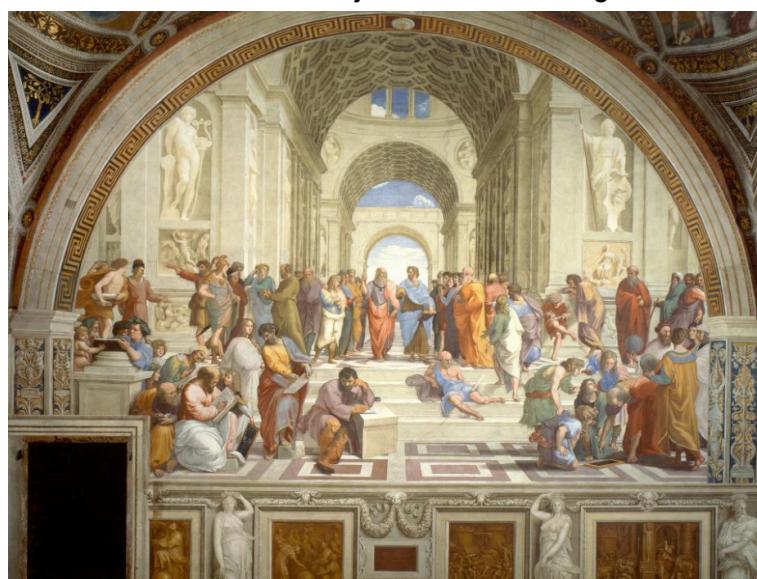
- **Disputa**

- Raphael
- 1509-1510
- Notes
 - Buon fresco technique - painted on wet plaster in the **Stanza della Segnatura (Vatican)**
 - Pope Julius II patronage
 - Depicts Christ, the Holy Trinity, and the saints
 - Atmospheric perspective fades background details, reinforcing divine realm
 - Circular composition leads the eye between heaven and earth



- **School of Athens**

- Raphael
- 1509-1511
- Notes
 - Preparatory drawings and modelli were both used!
 - Figures transferred onto the plaster using pouncing (charcoal dust through the holes)
 - Perfect use of **orthogonals converging** at Plato & Aristotle (focal points of the painting)
 - Horizon line divides philosophy from divinity
 - Content divides two major schools of thought



- **Self-Portrait at the Easel**

- Sofonisba Anguissola
- 1556
- Notes
 - Subtly asserts her professional status without grand gestures (temperance as a woman)
 - Restricted from drawing with nude models, not formally trained
 - Oil on canvas, rich tonal variation and subtle blending (specifically for skin)
 - Smooth brushstrokes (no dimension), focused a lot on texture of the clothing
 - Light sources are often conflicting, lack of formal painting and a focus on the subject
 - She looks directly at the viewer → working!
 - She's drawing Jesus and his mom, peek how she purposely wants to portray herself as drawing Jesus since her tip is on his arms -> piety and skills (she is telling people that I draw, as a professional -> woman in male dominated field type shit)



- **The Chess Game**

- Sofonisba Anguissola
- ca. 1555
- Notes
 - Depicts her sisters playing chess, lively and expressive which is unusual for self-portrait at the time.
 - Brushwork is naturalistic and refined, silky sheen of clothing contrasts with the matte texture of skin

- Scene conveys movement → each sister seems to be in different stages of play
- Proportions are off → lighting is unrealistic and the board proportions are off, but it puts more emphasis on the subject
- Prioritizes intellectual stuff, shared experience, and family ties (baby keem)



- **Portrait of Amilcare, Minerva, and Asdrubale Anguissola**

- Sofonisba Anguissola
- 1559
- Notes
 - Her family (siblings and father), emphasizing the strength of familial bond
 - Triangular structure → reinforcing family identity and bonds, atmospheric pressure of the background and also the proportions are a bit off → includes other items as a reference for height
 - Positioning of the bodies and the form of individuals represents the refined intelligence of the woman, the playful youthfulness of the boy, and the affection for the family of the father



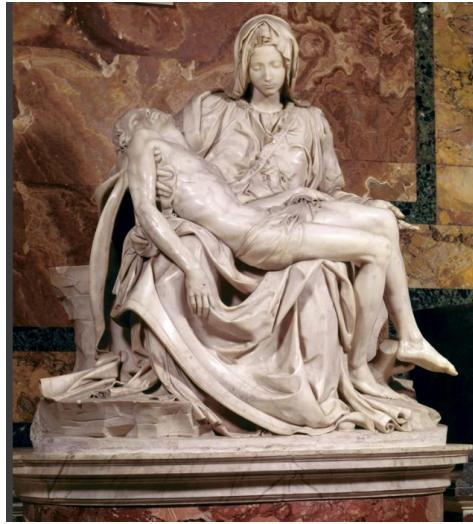
- **Portrait of Massimiliano Stampa, Marquess of Soncino**

- Sofonisba Anguissola
- 1557
- Notes
 - Commissioned for the new head of a noble family, a boy whose father just passed
 - Truthfully captured the sense of nerve and tension on the child's rigid pose and expression
 - Pay attention to details like the toy on his hands; the overly-large sword he carries.
 - Reference items to give scale to the image
 - Focus on the matted quality of the skin vs. the details in the clothing



- **Pietà**

- Michelangelo
- 1498-99
- Vatican, St. Peter's Basilica
- Notes
 - Single block of Carrara marble, subtractive sculpting → folds of the fabric and rendering of the skin
 - Smooth, idealized body of Christ in a statue with a lot of shadow
 - Contrapposto (all of the weight is centered in a leg) → but it is more like pressure put on Mary
 - Mary is portrayed as youthful and serene, reinforcing this idea of eternal purity → also Christ body is serene (divine resurrection instead of death)
 - Her body is “larger than life” → and her clothing gives her size as a “protector” role
 - Michaelangelo signed the band - bold af



- **David**

- Michelangelo
- 1501-1504
- Notes
 - Giant statue (17 feet); unfinished work by other sculptor until Michelangelo takes on the commission
 - Onlookers are supposed to view him from 1 direction/angle only
 - Represent Florence strength: small dominant state whose wield power against influential enemies like the banished Medici family.
 - Definite Greece's influence: Contrapposto Pose, idealized human form
 - Balance between action and repose
 - Over Exaggerated the physical strength and focus on anatomical precision



- **Awakening Prisoner**

- Michelangelo
- Ca. 1520-23
- Florence, Galleria dell' Accademia
- Note
 - "Non-finito" Technique → The sculpture is unfinished, making it seem as if the figure is "emerging" from the marble → Refers to his philosophy on how an artist was just freeing the sculpture trapped in the marblestone.
 - Symbolism → Represents the struggle of the human spirit to break free from physical and material constraints.
 - Dynamic Movement → Twisting, half-formed body gives an illusion of motion and tension.
 - Trivia: Michelangelo often refers to himself as a prisoner of love in his letter to Tommaso dei Cavalieri



Unit 4: Bernini & Roldán

- [Arthum Website Link](#)
- [Canvas Link](#)
- [Vocab Sheet \(Diana\)](#)

Key Figures

- Gian Lorenzo Bernini (1598-1680)
 - Leading figure in the Italian Baroque movement, specifically with Marble work
 - Worked for the papacy, but also was an architect - designing St. Peter's Square in the Vatican
- Luisa Roldán (1652-1706)
 - First woman officially recognized as a sculptor in Spain
 - Served as the court sculptor for King Charles II
 - Specialized in polychrome wood and terracotta sculptures
 - Struggled financially, despite her fame!

Important Terms

history painting	A genre of painting that depicts narrative scenes
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	from history, mythology, or religion; though Bernini and Roldán were sculptors, their works reflect drama and storytelling akin to history painting.
<i>paragone</i> debate	A Renaissance and Baroque-era debate over the superiority of painting vs. sculpture; Bernini, as a sculptor, challenged the notion that painting was superior by creating sculptures that captured emotion, movement, and theatricality.
rediscovery of antiquities	The revival of ancient Roman and Greek art influenced Bernini's work, seen in his lifelike figures and use of contrapposto.
allegory	A work in which figures or events symbolize deeper meanings; Bernini's sculptures often serve religious and political allegories, such as <i>The Ecstasy of Saint Teresa</i> representing divine rapture.
naturalism	A focus on realistic human forms and emotions; both Bernini and Roldán captured intricate details, from musculature in marble to expressive faces in polychrome wood.
Counter-Reformation	The Catholic Church's response to the Protestant Reformation, emphasizing religious emotion and spectacle; Bernini's and Roldán's sculptures were designed to evoke deep spiritual engagement.
sculpture: subtractive process (for example, marble)	subtractive process (for example, marble) – Carving away material to create a form; Bernini mastered marble carving, achieving softness, texture, and dramatic effects.
sculpture: additive process (for example, terracotta)	Building up material, often with clay or wood; Roldán used polychrome wood and terracotta, layering paint to create lifelike religious sculptures.
scale of sculptures	Baroque sculptures varied in scale: Bernini created monumental public works, while Roldán often worked on smaller devotional pieces.
marketing to new audiences: scale, medium, price, etc.	Artists like Roldán produced smaller, more affordable sculptures for churches and homes, while Bernini's large-scale commissions were for papal and royal patrons.

women court artists	Roldán was one of the few women officially recognized as a sculptor, securing commissions from the Spanish royal court despite financial struggles.
Spanish tradition of polychromed sculpture	Unlike Bernini's monochromatic marble, Roldán's works were painted and gilded, with added materials like glass eyes and metal adornments to enhance realism.
devotional / religious sculpture	Both artists created religious imagery designed to evoke spiritual connection.
Baroque	A style characterized by dramatic movement, theatricality, and emotional intensity; Bernini and Roldán epitomized Baroque art through dynamic forms and expressive detail.
transformation of materials	Both artists pushed their materials to the limits, making marble, wood, and terracotta appear soft, lifelike, and expressive.
relationship between subject matter, form, and materials	Bernini and Roldán chose materials to enhance emotional impact: <ul style="list-style-type: none"> • Bernini's marble figures capture movement through deep carving and shadow play. • Roldán's polychrome sculptures use paint, glass, and metal for enhanced realism.
dynamism and movement within the sculpture, and suggested movement of the viewer	Baroque sculptures were meant to be viewed from multiple angles: <ul style="list-style-type: none"> • Bernini's Apollo and Daphne changes dynamically as the viewer moves. • Roldán's religious sculptures create a sense of spiritual awe through expressive gestures.
lifelike sculpture using multiple kinds of materials (glass, metal, wood, paint, etc.)	A hallmark of Spanish Baroque sculpture, seen in Roldán's works, which incorporated glass eyes, gold leaf, and polychrome surfaces.
authorship, fame, and self-promotion	Bernini and Roldán both worked within patronage systems, but Bernini was more successful in self-promotion, securing commissions from popes and kings.

workshop organization and practices	Bernini ran a large workshop, delegating some work to assistants, while Roldán's practice was more modest but highly skilled.
<i>imagen de vestir</i> - sculpture, usually religious, that is dressed in clothing and sometimes used in religious processions	A Spanish tradition of sculptures dressed in real fabric, often carried in religious processions; Roldán's work influenced this tradition.
patronage	Both artists depended on royal and ecclesiastical patrons for commissions: <ul style="list-style-type: none"> • Bernini's patrons included Pope Urban VIII and King Louis XIV. • Roldán was court sculptor to King Charles II of Spain.
installation	The placement of sculptures within churches, palaces, or public spaces influenced their impact; Bernini's sculptures were often part of larger architectural settings.
theatricality	Both artists orchestrated dramatic effects in their work: <ul style="list-style-type: none"> • Bernini's St. Teresa in Ecstasy is staged like a theatrical scene with lighting effects. • Roldán's polychrome sculptures enhanced religious drama through lifelike expressions.
use of light in sculpture, architecture, and <i>in situ</i> works	Bernini used natural and artificial light to enhance sculptural drama, while Roldán's painted surfaces interacted with light to create depth.

Core Works

- **David**
 - Gian Lorenzo Bernini
 - 1623
 - Notes
 - Dynamic movement and lifelike detail → deep cuts in the hair and drapery play with the shadow to add more drama
 - Bernini's version has visible veins, tensed muscles → expressive instead of idealized

- Soft flesh, twisting fabric, taut muscle = animating stone
- Interaction from multiple angles, cinematic moment rather than a static pose



- **Apollo and Daphne**

- Gian Lorenzo Bernini
- 1622-1625
- Notes
 - Illusionistic textures → smooth flesh, rough tree bark, airy foliage
 - Daphne's body is a tree → pushes the limit of marble, so thin that they appear translucent
 - Blending of human and nature → narrative immediacy!
 - Baroque theatricality → allegory tale of the Metamorphoses



- **St. Michael and the Devil**

- Luisa Roldán
- 1692
- Notes
 - Additive process of sculpting using carved wood, layered polychrome paint, and gilding
 - Surface is painted, creating lifelike flesh tones and intricate detailing in fabric
 - Devil's grotesque features are exaggerated through textured paint and darker pigments
 - Painted shadows and the subtle shading of the face on top of the detail in the wood mimics the same chiaroscuro



- **Jesus Carrying the Cross**

- Luisa Roldán
- 1692-1700
 - Glass eyes are incorporated with metal for detailing, polychrome paint and carved wood
 - The physical position represent the tiredness and suffering of Christ, but the robe and halo add a celestial glow
 - Glistening tears creates the illusion of real moisture to the viewer, realism!



- **The Ecstasy of Mary Magdalene**

- Luisa Roldán
- 1690
- Notes
 - Painted with intense yet serene expression, gaining shadow and color and depth from the polychrome paint and the wood
 - Slightly open mouth and relaxed body is indicative of religious ecstasy → flowing robes and loose hair is part of that transition from earth to spiritual heaven



- **The Cornaro Chapel**

- Gian Lorenzo Bernini
- 1647-1652
- Notes
 - Multisensory experience with multiple materials—marble, stucco, bronze, fresco, etc.—extends beyond just the sculpture
 - Sculpture as a stage set → it is the centerpiece of chapel but it's also integrated into the architecture
 - Scene is filled with organic movement, rays of gilded bronze suggest divine energy → curved walls of sculptural elements creates immersive experience
 - Deep shadows and highly polished surfaces → use lights to create depth
 - Not a paragone debate → he combines sculpture, architecture, painting, and light → sculpture is almost at the center of a stage!



