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Study Guide: Art of the Western World

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Classical (480 - 323 BC)

Created during a “golden age” from the time Athens arose to prominence, to Greek expansion, and right up until the death of Alexander the Great. The time period when human statues were so heroically proportioned, they were reflective of Greek Humanistic belief in the nobility of man and perhaps, a desire to look a bit like gods. During this time was the invention of metal chisels that were capable of working with marble (Janson, 1986).

I. Ancient Greece

A. Vase Painting Styles During the Greek Period

1. Geometric Style

- i. *Greek style in the fine arts began with Geometric shapes, seen in mainly painted pottery* and small scaled sculptures (Janson, 1986).
- ii. Pottery was only decorated with abstract designs, triangles, checkers, and concentric circles at first (Janson, 1986).
- iii. Human figures and animals began to appear toward 800BC (Janson, 1986).
- iv. Most of the Greek pottery was used for commemorating the dead (Janson, 1986).
- v. *The Dipylon vase is an example of Greek Geometric style.* The vase (fig.1) is from the cemetery in Athens and belongs to a very large group of vases that serve as grave monuments.



1. Dipylon Vase, Unknown Artist

2. Orientalizing Style

- i. *Style reflects powerful influences from Egypt and Near East* (Janson, 1986).
- ii. Greeks were influenced by Oriental motifs, ideas, and their art was transformed in the process (Janson, 1986).
- iii. Geometric shapes did not disappear from vases altogether during this time, but they appeared in the peripheral zones on the foot, handle, and the lip of the vase (Janson, 1986).
- iv. *The Orientalizing style of Greek painted vases is marked by the imagery of the Near East, which include zoomorphic imaginary animals.* (Janson, 1986).
- v. The image (fig. 2) shows a close link with the Near East. The perfume vase is molded in the shape of an animal (Janson, 1986).



2. Proto- Corinthian Perfume Vase, Artist Unknown

3. Archaic

- i. The archaic period showed a more naturalistic style reflecting significant influences from the Near East and Egypt (Janson, 1986).
- ii. Greek artists began to work in techniques such as gem cutting, ivory carving, jewelry making and metal working (Janson, 1986).

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- iii. Painted vases became extremely refined. The images usually relate to a story about the Gods and Goddesses, the heroes and heroines, or show people engaged in daily activity (Janson, 1986).

4. Black-Figured Style

- i. ***Black-figured style means that the entire design is silhouetted in black against the reddish clay*** (Janson, 1986).
- ii. Art detail is scratched in with a needle. White and purple may be added on top of the black to make certain areas stand out (Janson, 1986).
- iii. ***The drinking cup, Dionysus in a Boat (fig. 3), is an example of the black-figured style.*** The image depicts Dionysus who is reclined in his boat.
- iv. The boat moves with ease amid the dolphins, whose light forms are counterbalanced by the heavy clusters of grapes (Janson, 1986).



3. Dionysus in a Boat, Exekias

5. Red Figured Style

- i. Technique changed from black figure to red figure, where the background and details are not painted in black, and the natural color of the red clay now represent flesh tones (Janson, 1986).
- ii. An example is the Large red-figure krater (fig. 5)
- iii. ***Euphronios was a famous vase painter and potter working in the red-figure technique in Athens during the Classical Greek Period*** (Janson, 1986).
- iv. The krater is a terracotta calyx crater originally used for mixing wine and water. It is capable of holding 12 gallons (Janson, 1986).
- v. The image is a scene from the Trojan War and depicts the death of Sarpedon, son of Zeus and Laodamia (Janson, 1986).
- vi. In the death scene, the god Hermes directs Sleep and Death to carry the fallen away to his homeland for burial (Janson, 1986)
- vii. The figures are painted in natural poses and accurate anatomy, this style characteristic of Classical Greek painting (Janson, 1986).
- vii. The image of Eos Memnon painted by Douris (fig. 6), is another example of the characteristic style of Classical Greek art. (Janson, 1986).
- viii. The image depicts the detail of grief and the naturalistic style of the body as the goddess of dawn holds the body of her son, who has been killed by Achilles (Janson, 1986).
- ix. Douris was one of the most well known vase painters in Athens during the Classical Greek period. Almost 3000 vases have been attributed to him. He



5. Large Red-figure Krater painted by Euphronios



6. Eos and Memnon painted by Douris

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primarily decorated red-figure cups, but he also painted a few vessels of other forms in other techniques, including white- ground (Janson, 1986).

x. His scenes are divided evenly between mythology and depictions of everyday life (Janson, 1986).

B. Greek Statues

1. Greek sculptors learned to represent the human body naturally and easily, in action or at rest (Janson, 1986).
2. ***Style is characterized by a joyous freedom of movement, expression and celebration of mankind*** (Janson, 1986).
3. When comparing the gods to humans, there was no great distinction in size or body make up, suggesting that the Gods were no greater or more powerful than humans (Janson, 1986)
4. Gods were portrayed in almost godlike perfection in their calm and ordered beauty (Janson, 1986).
5. The human body was immortalized in marble stone or bronze (Janson, 1986).
6. Characteristic smiles of the Archaic sculptures were replaced by solemn facial expressions (Janson, 1986).
7. After the 5th Century B.C., females were depicted nude, often with flowing robes. This gave the idea of movement and realism to the sculpture and to show humans more realistically (Janson, 1986).

C. Styles of Greek Sculptures include:

1. ***Contrapposto – when a figure stands with one leg holding its full weight and the other leg relaxed.*** This classic pose causes the figure's hips and shoulders to rest at opposite angles, giving a slight s-curve to the entire torso.
<http://www.msfcbigshop.info/learn/greeks/art/sculpture/severe.htm>
2. *The Kritos Boy* (fig 7) stands at ease. The artist has masterfully observed the balanced non symmetry of this relaxed, natural stance. Kritos boy is an example of contrapposto (Janson, 1986).
3. ***The Severe Style - sculptors began to make statues more true to life with more feeling in their faces and in their movements.***
4. Instead of standing straight up and looking sacred and peaceful, now statues began to do things: drive a chariot, carry something, throw a spear, or ride a horse.
<http://www.msfcbigshop.info/learn/greeks/art/sculpture/severe.htm>
5. ***The Classical Style*** –Greek sculptors began to experiment with honoring the gods by showing the beauty and grace of the human body, especially the bodies of young, athletic men (women's bodies were still not shown without their clothes). The sculptors also became more interested in the three-dimensionality of sculpture: people being able to see it from all different sides, and not just from the front.



7. Standing Youth
(The Kritos Boy)

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The people (and the gods) are shown serene, calm, peaceful, and in control of their emotions and their bodies.

(<http://www.historyforkids.org/learn/greeks/art/sculpture/classical.html>)

6. The Phidian Style – Used to describe the Parthenon sculptures.

7. Poseidon (Zeus) a bronze sculpture is an example of the Severe style (fig.8). The pose is that of an athlete. He is hurling a weapon, and shows the continuous succession of movements of a God (Janson, 1986).

<http://www.statue.com/Itemdesc.asp?CartId=&ic=BIS10-0564&tpc=&cc=&SR=>



8. Poseidon (Zeus)

8. Discobolos (fig. 9) is one of the most famous classic Greek statues from this period. Myron's athlete engaged in the discus throw boasts vigorous and convincing movement in perfect male form. His flexing muscles and concentrated expression create the impression of a tightly stretched bow a moment before the string is released. This is an example of the Classical style (Janson, 1986).



9. Discobolos (The Discus thrower) by Myron

9. Venus de Milo or Aphrodite of Melos is an example of the Classical style. Work is linked to the Hellenistic period, the last great year of Greek history. Her pose is natural, and her expression is neutral and expressionless (Janson, 1986).

D. Greek Architecture

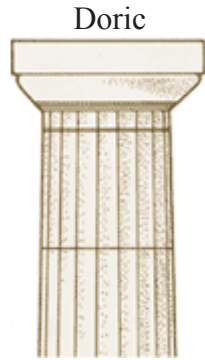
1. In Ancient Greece, proportion became the main preoccupation for sculptors and architects (Janson, 1986).
2. They were interested in creating art that represented the surrounding universe, and sought relationships in the universe, which created harmonious balance through opposites. They searched for it in Astronomy, Philosophy, Science, Architecture and Art, and expressed it with mathematical formulas which could be applied in nature (Janson, 1986).



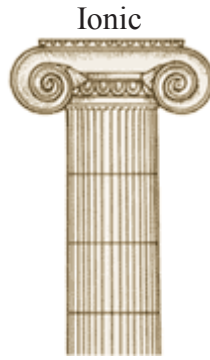
10. Venus De Milo

3. The Golden Section/Proportion is a precise way of dividing a line, music or anything else. **Pythagoras, the Greek geometer, was especially interested in the Golden Section/Proportion**, and proved that it was the basis for the proportion of the human figure. He showed how the body is built with each part in a definite Gold Proportion to all the other parts. Greek artists were heavily influenced by the Golden Section and used this theory in sculptures and architecture. (<http://milan.milanovic.org/math/english/golden/golden4.html>)
4. **The Greeks developed three architectural systems called orders, each with their own distinctive proportions and detailing. The Greek orders used to describe columns are: Doric, Ionic, and Corinthian** <http://www.ancientgreece.com/s/Art/>

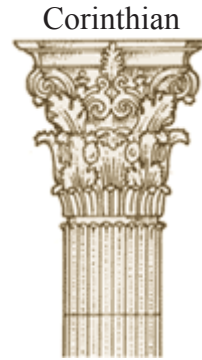
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The Doric style is rather sturdy and its top (the capital), is plain. This style was used in mainland Greece and the colonies in southern Italy and Sicily.



The Ionic style is thinner and more elegant. Its capital is decorated with a scroll-like design (a volute). This style was found in eastern Greece and the islands.



The Corinthian style is seldom used in the Greek world, but often seen on Roman temples. Its capital is very elaborate and decorated with acanthus leaves.

(<http://www.ancientgreece.com/s/Art/>)



Figure 11



12. The Parthenon

5. The Parthenon of Athens, a temple, is one of the major architectural works of the Classical period. This and other temples usually contain sculptures of mythological subjects. ***The Parthenon is an example of the Doric style*** (<http://www.ancientgreece.com/s/Art/>).
6. Erechtheum - temple from the middle classical period of Greek art and architecture, built on the Acropolis of Athens between 421 and 405BC <http://www.ancientgreece.com/s/Art/>
7. The Erechtheum contained sanctuaries to Athena Polias, Poseidon, and Erechtheus. The Erechtheum is an example of the ionic style (<http://www.ancientgreece.com/s/Art/>)

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8. The temple of Apollo and the temple of Zeus are examples of the Corinthian style
<http://www.ancientgreece.com/s/Art/>



14. Temple of Apollo



15. Temple of Zeus

II. Republican and Imperial Rome

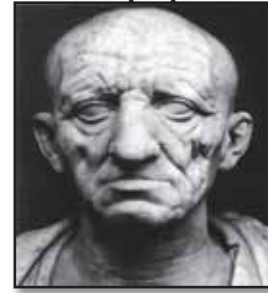
Roman artists were known to imitate art from the Greeks, Etruscans of Egypt, and the Near East. It is difficult to distinguish Roman art as Roman, only Roman subject matter (Janson, 1986).

A. Roman Sculptures

1. Rome began to have its own distinct style in sculpture. **Roman people were interested in portraiture: in making statues that really looked like one particular person, especially a famous person.** Greek people were more interested in ideals: most beautiful, most athletic, but Romans were interested in reality (Janson, 1986).
2. Political and military leaders were honored by having their statues placed on public display (Janson, 1986).
3. **The Romans practiced ancestor worship. They honored their deceased relatives.** They had death masks and sculptures made of them, allowing the past generations to continue to participate in some ceremonies (Janson, 1986).
4. In Roman custom, if the head of a family member died, a waxen image was made of his face, and then preserved in a special shrine, or family altar (Janson, 1986).
5. At funerals, these ancestral images were carried in the procession (Janson, 1986).
6. Because wax did perish, and did not last longer than a few decades, it was natural for the facial images to be duplicated in marble (Janson, 1986).
7. A life sized bronze, *L'Arringatore*, comes from the Southern Etruscan territory and bears an Etruscan inscription which includes the name Aule Metele (Aulus Metellus in Latin), presumably the name of the official represented (Janson, 1986).
8. *L'Arringatore* is assumed to be a Roman appointed official, since the gesture in both address and salutation, recurs in hundreds of Roman statues of the same sort, and the costume depicts an early Roman style toga. (Janson, 1986).
9. The wrinkles on the *Portrait of a Roman Man* are true to life, but the carver has nevertheless treated them with a selective emphasis designed to bring out a specifically Roman personality, stern, rugged, iron will in its devotion to duty (Janson, 1986).

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10. The life size marble statue of, *A Roman Patriarch with Busts of His Ancestors*, shows a patriarch presumably holding the busts of his father and grandfather. This statue is an example of how the Romans not only honored their ancestors but also monumentalized them (Janson, 1986).
11. *Imperial Rome marks the period when Rome was ruled by an emperor. The first emperor of Rome was Augustus. During this period, sculptures of men began to look godlike* (Janson, 1986).
12. During this period, the emperors also commemorated their outstanding achievements in narrative reliefs on monumental altars, triumphal arches and columns (Janson, 1986).
13. Roman art showed a greater concern with spatial depth than its Classical Greek predecessor; the softening of the relief background, so that the figures farthest removed from us seemed partly immersed in the stone (Janson, 1986).
14. The idea of attributing superhuman structure to the Emperor, which enhances his authority, soon becomes official policy (Janson, 1986).
15. The marble statue shows him enveloped in the air of divinity (Janson, 1986).
16. The Emperor's gesture is familiar of Aulus Metellus (Janson, 1986).
17. The costume, including the rich allegorical program in the breastplate, has a concreteness of surface texture that conveys the actual touch of cloth, metal and leather (Janson, 1986).



17. Portrait of a Roman Man



18. A Roman Patrician with Busts of His Ancestors



19. The Emperor



20. Triumph of Titus relief in passageway of Arch of Titus, Rome



21. Spoils from the Temple in Jerusalem, relief in passageway of arch of Titus, Rome

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22. Lower portion of the Column of Trajan, Rome

B. Roman Paintings

1. ***Most of the Ancient Roman paintings consisted of wall paintings*** (Janson, 1986).
2. Because Romans copied and imitated Greek artwork, it is difficult to distinguish Roman paintings from Greek paintings (Janson, 1986).
3. Portrait painting was an established custom in Rome (Janson, 1986).
4. Some Roman paintings were found in Egypt. Egyptians preserved them in tombs with mummified bodies (Janson, 1986).

III. Romanesque and Gothic

A. The Early Middle Ages

1. span from the fall of the Roman Empire in 300 AD to the beginning of the Renaissance in 1400AD.
2. ***Romanesque and Gothic art is also known as medieval art.***
3. The Interrelation of Christianity, Greco-Roman tradition, and new energetic spirit of the Celtic-Germanic people.
4. The Church was at the height of power (Gardner, Croix, and Tansey, 1980).

B. Migration Period - period of art Germanics created (Gardner, Croix, and Tansey, 1980).

1. Ethnic groups migrated to the Roman Empire so they may settle peacefully (Gardner, Croix, and Tansey, 1980).
2. They were seen as primitive and barbaric to the Romans (Gardner, Croix, and Tansey, 1980).
3. ***Art of the Germanic peoples “barbarians” was abstract, decorative and geometric and was primarily in metal craft*** (Gardner, Croix, and Tansey, 1980).
4. ***Confined to the decoration of small, portable objects. Weapons, bracelets, pendants, and belt buckles*** (Gardner, Croix, and Tansey, 1980).
5. ***Fibula, a decorative pin made of bronze, silver or gold used to fasten garments, was produced in considerable numbers by almost all tribes*** (Gardner, Croix, and Tansey, 1980).
6. Fibula had profusely decorated patterns, adjusted to the basic shape of the object they adorn and that they describe and amplify its form and structure, becoming an organic and structure, becoming an organic part of the object itself.



23. Ostrogoth Bronze
Fibula, ca. 5th-6th century AD

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7. Metal craft and its vocabulary of interlace patterns and other motifs, integrated with animal form, were the art of the Early Middle Ages in the west (Gardner, Croix, and Tansey, 1980)
8. ***The animal head from Oseberg is a great example of metal work, using interlacing patterns and integrating animal form*** (Gardner, Croix, and Tansey, 1980).
9. Missionary activities from the church tried to stabilize the wandering groups and establish authority (Gardner, Croix, and Tansey, 1980).
10. Christianization of the barbarians became an important force of their art, the masterpieces of barbarian art is also seen in the illuminations of their religious books
7. ***Germanics/Barbarians were constantly migrating, so their art can also be seen in books because they were easily transportable*** (Gardner, Croix, and Tansey, 1980).
8. Can easily follow the movements of some of the tribes from place to place since styles from their books were copied and are traceable in sequence of influence (Gardner, Croix, and Tansey, 1980).
9. Designs were intricate ornamental patterning, and manifested in a tightly compacted design (Gardner, Croix, and Tansey, 1980).



24. Animal Head from Oseberg ship burial



25. Ornamental page from the Book of Lindisfarne

C. The Carolingian Period

also called Charlemagne's renovation – energetic, brilliant emulation of the art and culture, of Christian Rome (Gardner, Croix, and Tansey, 1980).

1. Charlemagne was crowned by the people to become the king of Frankish empire, the empire controlled a large part of western Europe (Gardner, Croix, and Tansey, 1980).
2. Charlemagne wished to create a unified Christendom, the new entity became the Holy Roman Empire (Gardner, Croix, and Tansey, 1980).
3. ***Works of art during this period were influenced by religion*** (Gardner, Croix, and Tansey, 1980).
4. Narrative illustration, developed in Early Christian and Byzantine art, was revived by the Carolingians and many fully illustrated books – some large bibles were produced (Gardner, Croix, and Tansey, 1980).
5. Illustrations included interest in simple human emotion and actions, the pantomimic kill in the variety of descriptiveness of gesture are essentially Medieval characteristics (Gardner, Croix, and Tansey, 1980).
6. Craft art – portable metal objects produced during the Migration period continued in the Carolingian age (Gardner, Croix, and Tansey, 1980).
7. Numerous precious and beautiful works were produced such as the book cover of the Codex Aureus of St. Emmeram (Gardner, Croix, and Tansey, 1980).
8. Translated classicizing style of Italy prevails.

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Charlemagne admired the culture of the South

(Gardner, Croix, and Tansey, 1980).

9. Architecture – Charlemagne encouraged the revival of the Roman building techniques in architecture (Gardner, Croix, and Tansey, 1980).
10. Innovation made in reinterpretation of earlier Roman-Christian sources became fundamental for Medieval designs (Gardner, Croix, and Tansey, 1980).
11. Churches included multi towers that were grouped together and many levels (Gardner, Croix, and Tansey, 1980).
12. Churches were attached to monasteries. Monasteries were the central importance in revival of learning (Gardner, Croix, and Tansey, 1980).
13. Most perfect Christian life should be led in seclusion, removed from temptation of ordinary life (Gardner, Croix, and Tansey, 1980).
14. Daily life was rigidly controlled and each monastic community was self-sufficient (Gardner, Croix, and Tansey, 1980).
15. Center of the monastery was the church including meeting rooms, dormitories, kitchen and storage rooms. Other buildings including school, guest house, bakery, brewery, and workshops were grouped around this central core of church and cloister (Gardner, Croix, and Tansey, 1980).



26. Christ in Majesty, four Evangelists, and Scenes from Life of Christ, cover of the Codex Aureus of St. Emmeram C870

D. Ottonian Period

1. The Charlemagne Empire broke up into three empires, west, central and east. These empires became weak and unable to defend themselves from invasions (Gardner, Croix, and Tansey, 1980).
2. In the mid-tenth century, the eastern empire consolidated under the rule of a new Saxon line of German emperors, called after the names of the three most illustrious members of the family, The Ottonians (Gardner, Croix, and Tansey, 1980).
3. Three Ottos were successful against invaders and remained free from Viking invasions. They were able to create an empire that became the successor of Charlemagne. Tradition and culture of Carolingian period not only was reserved, but was advanced and enriched.
4. Architecture during the Ottonian period is similar to that of the Carolingian period (Gardner, Croix, and Tansey, 1980).

E. Romanesque

1. ***Romanesque period represented growing wealth in Europe and power of church monasteries*** (Gardner, Croix, and Tansey, 1980).
2. Architecture combined the influences of Roman and Byzantine styles, resembles Roman architecture (Gardner, Croix, and Tansey, 1980).
3. Romanesque mainly refers to architecture, mainly churches that represent the Catholic world (Gardner, Croix, and Tansey, 1980).
4. ***Romanesque architecture have the following characteristics:*** <http://www.sacred-destinations.com/reference/romanesque-architecture>
 - i. harmonious proportions
 - ii. stone barrel vault or groin vault
 - iii. thick and heavy walls and pillars

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- iv. small windows*
- v. round arches supporting the roof*
- vi. multiple towers*
- vii. painted decoration throughout the interior
(Design <http://www.sacred-destinations.com/reference/romanesque-architecture>)
- 5. Combination of practical use and the aesthetic design.
- 6. *The castle design and Romanesque architecture needed to convey Fear, Awe, Domination, Envy, Submission, Respect, Power and Wealth***
- 7. The Comfort of the stone castle interior significantly improved from the wooden Motte and Bailey Castles but was still cold, smelly and dim. The Stone masons were able to add some ornamentation to the Romanesque castles
- 8. Economy - The castle designed in the Romanesque Architecture style was expensive – but durable.
- 9. *Romanesque had round arches, Gothic has pointed arches.***

F. Romanesque Architecture

1. Defining Features

Romanesque Architecture can be defined as having the following features

<http://www.middle-ages.org.uk/middle-ages-architecture.htm>

- i. Stone was cut with precision
- ii. Walls were initially solid, but the wall's shell designed in the Romanesque architecture style were hollow and distributed the weight
- iii. The use of the Roman arch led to the stone being supported in the middle by the arch construction
- iv. The stone used was extremely heavy. The weight of the ceilings would tend to buckle the walls outward and large piles of stone would be stacked along the wall in intervals to buttress (or support) the walls from pushing outward - these piles of stones became features of Romanesque Architecture and buttresses were introduced to the basic design
- v. *The window openings of Romanesque Architecture castles had to be small to keep the strength of the walls strong***
- vi. *The most important structural development of Romanesque architecture was the vault.*** The vault was developed to enable the construction of stone roofs - wooden roofs were an obvious fire hazard
- vii. Barrel or Tunnel Vaults - consisted of a continuous surface of semicircular or pointed sections resembling a barrel or tunnel which has been cut in half lengthwise
- viii. Groin Vault - A vault produced by the intersection, at right angles of two barrel vaults. The arches of groin vaults were either pointed or round.

G. Romanesque Towers/Churches: the Cathedral of Pisa (which includes the Leaning Tower), Italy; France's Mont St. Michel.

H. High Middle Ages Gothic

- 1. *The Gothic style was developed in the middle of the twelfth century and is named after the Goths who ruled France.***
<http://www.arthistory.net/artstyles/medievalart/medievalart1.html>
- 2. Some contemporaries of the Goths thought the use of figures such as gargoyles was hideous, but Gothic cathedrals represent the most beautiful and timeless

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accomplishments of the period. For example, Notre Dame Cathedral in Paris has been added to many times since the twelfth century, but it still bears important Gothic features such as gargoyles and flying buttresses.

<http://www.arthistory.net/artstyles/medievalart/medievalart1.html>

3. Gothic architecture adopted many of these characteristics, but the major development that marked the beginning of the ***Gothic style was the ability to support heavy stone vaults on much thinner walls.*** This provided the opportunity for large glass windows, thinner walls and pillars, and generally more delicate and more vertical architecture. <http://www.sacred-destinations.com/reference/romanesque-architecture>

I. Early Renaissance

Italian Proto- Renaissance – art in Italy began in the late 13th century (Janson, 1986).

1. Growth of wealth and power in many Italian cities and corresponded with rise of wool trade (Janson, 1986).
2. ***The “imitation of nature” becomes theory, doctrine in art,*** and objective for the artist (Janson, 1986).
3. Baconian principle – personal discovery through experience (Janson, 1986).
4. ***Art and science were closely related*** (Janson, 1986).
5. Art continued to be inspired by Greek and Roman art (Janson, 1986).
6. Nicola Pisano – Main proto-renaissance sculptor (Janson, 1986).
7. Carved marble reliefs and ornament for large pulpits, some carry on medieval traditions, but trying to retranslate into classical terms (Janson, 1986).
8. ***Duccio de Buoninsegna – sculptor*** (Janson, 1986).



27. Altar Piece 'Maesta'

9. Madonna enthroned in Majesty – Queen of Heaven amidst angels and saints, mature style (Janson, 1986).
10. Monumental side- Byzantine, reverse side small panels illustrating scenes from the life of Christ (Janson, 1986).

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28. Betrayal of Jesus – Duccio

11. Duccio's Annunciation of the Death of Mary illustrates the use of an architectural space that encloses a human figure. May be the first person to do this in art (Janson, 1986).

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Art of the Western World Practice Test

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- 1) The Dipylon vase is an example of _____ (pg. 3).
 - a) Greek style
 - b) Roman style
 - c) Etruscan style
 - d) Renaissance
- 2) The powerful influences from Egypt and the Near East helped create the _____ (pg. 3).
 - a) Geometric style
 - b) Orientalizing style
 - c) Black figured style
 - d) Archaic style
- 3) Greek art style in the fine arts began with _____ (pg. 3).
 - a) Sculpture
 - b) Architecture
 - c) Geometric shapes
 - d) Painting
- 4) The style that included zoomorphic imaginary animals (pg. 3).
 - a) Archaic
 - b) Etruscan
 - c) Orientalizing
 - d) Black Figured
- 5) Geometric style was found mainly in _____ (pg. 3).
 - a) Pottery
 - b) Sculptures
 - c) Architecture
 - d) Canvas
- 6) When an entire design is silhouetted in black against the reddish clay this is called (pg. 4)?
 - a) Red-Figured
 - b) Archaic
 - c) Black-Figured
 - d) Orientalizing
- 7) *Dionysus in a Boat* by *Exekias* is an example of _____ (pg. 4).
 - a) Red-Figured
 - b) Archaic
 - c) Black-Figured
 - d) Orientalizing

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- 8) Europhinos was a famous vase painter and potter working in the ____ technique (pg. 4).
 - a) Black-Figured
 - b) Red-Figured
 - c) Orientalizing
 - d) All of the Above
- 9) Greek statue style is characterized by ____ (pg. 5).
 - a) Stoic, serious face
 - b) Freedom of expression and celebration of mankind
 - c) Joyous freedom of movement
 - d) b and c
- 10) Making statues more true to life with more feeling in their faces and movement is a style known as ____ (pg. 5).
 - a) Severe
 - b) Classical
 - c) Phidian
 - d) Contrapposto
- 11) When a figure stands with one leg holding its full weight and the other relaxed, this pose is known as (pg. 5)?
 - a) Classical
 - b) Phidian
 - c) Contrapposto
 - d) Severe
- 12) This style is used to describe Pantheon sculptures (pg. 6).
 - a) Severe
 - b) Contrapposto
 - c) Classical
 - d) Phidian
- 13) Statues shown as serene, calm, peaceful and in control of their emotions and their bodies are ____ (pg. 6).
 - a) Phidian
 - b) Classical
 - c) Severe
 - d) Contrapposto
- 14) An example of the severe style is depicted in the statue of ____ (pg. 6).
 - a) Discolobos
 - b) Kritos Boy
 - c) Poseidon (Zeus)
 - d) Venus de Milo

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- 15) The Greek geometer, who was especially interested in the Golden Section/Proportion is _____ (pg. 6).
- a) Myron
 - b) Aphrodite
 - c) Pythagoras
 - d) None of the above
- 16) In architectural systems, Doric, Ionic, and Corinthian are architectural systems used to describe _____ in architecture (pg. 6).
- a) Columns
 - b) Stairwells
 - c) Roof
 - d) Basement
- 17) The _____ style is thinner and more elegant (pg. 7).
- a) Doric
 - b) Ionic
 - c) Corinthian
 - d) None of the above
- 18) The _____ style is seldom used in the Greek world, but often seen on Roman temples. Its capital is very elaborate decorated with acanthus leaves (pg. 7).
- a) Corinthian
 - b) Doric
 - c) Ionic
 - d) Golden Section/Proportion
- 19) The Doric style can be seen in the _____ temple (pg. 7).
- a) Erechtheum
 - b) Apollo
 - c) Parthenon of Athens
 - d) Temple of Zeus
- 20) Romans were known to imitate art from the _____ (pg. 8).
- a) Japanese
 - b) Greeks
 - c) Egyptians
 - d) b and c
- 21) Roman people were interested in portraiture, which _____ (pg. 8).
- a) Make statues look like one particular person, especially a famous person
 - b) Honored their deceased relatives
 - c) Were used in funerals
 - d) Were placed on public displays

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- 22) The Romans practiced ancestor worship and honored their _____ (pg. 8).
- a) King
 - b) Deceased relatives
 - c) Women
 - d) Children
- 23) *A Roman Patriarch with Busts of his Ancestors* represents _____ (pg. 9).
- a) A official soldier
 - b) Leader of the Empire
 - c) A God
 - d) How the Romans not only honored their ancestors but almost monumentalized them
- 24) Imperial Rome marks the period when _____ (pg. 9).
- a) sculptures began to look godlike
 - b) Rome was ruled by an emperor
 - c) Augustus as the first emperor
 - d) All of the above
- 25) Most of the Ancient Roman paintings consisted of _____ (pg. 10).
- a) Canvas paintings
 - b) Wall paintings
 - c) On sculptures
 - d) All of the above
- 26) Romanesque and Gothic is also known as _____ (pg. 10).
- a) Medieval art
 - b) Renaissance art
 - c) Rococo art
 - d) Pop art
- 27) The migration period was a period of art the _____ created (pg. 10).
- a) Greeks
 - b) Egyptians
 - c) Romans
 - d) Germanics
- 28) Art of the Germanic people were _____ (pg. 10).
- a) Abstract
 - b) Geometric
 - c) Decorative
 - d) All of the above

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- 29) Art of the Germanic people was primarily made of _____ (pg. 10).
- a) Stone
 - b) Sand
 - c) Metal
 - d) Plastic
- 30) Most Germanic art were small portable objects and included _____ (pg. 10).
- a) Bracelets, earrings, and necklaces
 - b) Weapons, pendants, and belt buckles
 - c) Belt buckles, pendants, and rings
 - d) Weapons, pendants, and necklaces
- 31) A fibula, a decorative produced in considerable numbers by almost all tribes was used _____ (pg. 10).
- a) As a weapon
 - b) To ward evil
 - c) Fasten garments
 - d) All of the above
- 32) A great example of metal work, using interlacing patterns, and integrating animal form is the _____ (pg. 11).
- a) Fibula
 - b) Animal head from Oseberg
 - c) Ornamental page from Book of Lindisfarne
 - d) Scenes from Life of Christ
- 33) The Carolingian Period was also known as _____ (pg. 11).
- a) Charlemagne's renovation
 - b) Renaissance
 - c) Medieval Period
 - d) Migration Period
- 34) Work of arts during the Carolingian Period was influenced by _____ (pg. 11).
- a) The war
 - b) The Migration
 - c) Religion
 - d) Gods
- 35) Art from the Germanics/Barbarians were also seen in _____ because they were so easily transportable (pg. 11).
- a) Pots and pans
 - b) Clothing
 - c) Books
 - d) All of the above

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- 36) Charlemagne admired the culture of the _____ (pg. 12).
a) East
b) West
c) North
d) South
- 37) The energetic, brilliant, emulation of art and culture of Christian Rome best describes _____ (pg. 11).
a) Greek art
b) Germanic art
c) Charlemagne's renovation
d) Egyptian art
- 38) Romanesque art represented _____ (pg. 12).
a) Growth of wealth in Europe
b) Power of Church Monasteries
c) a and b
d) None of the above
- 39) Characteristics of Romanesque architecture include _____ (pg. 13).
a) Multiple towers
b) Round arches supporting the roof
c) Small windows
d) All of the above
- 40) Romanesque architecture needed to convey _____ (pg. 13).
a) Fear, courage and awe
b) Domination, envy, and respect
c) Power, wealth, and envy
d) b and c
- 41) The most important structural development of Romanesque architecture was the _____ (pg. 13).
a) Entrance
b) Windows
c) Vault
d) Attic
- 42) Why did the window openings of Romanesque Architecture castles have to be small (pg. 13)?
a) To keep the strength of the walls strong
b) To support the paintings
c) To have more wall space to hang pictures
d) All of the above

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- 43) The difference between Romanesque and Gothic architecture (pg.13).
- a) Romanesque are grander in size than Gothic
 - b) Romanesque did not have any towers
 - c) Romanesque has round arches, Gothic has pointed arches
 - d) Romanesque buildings are more welcoming
- 44) The Gothic style developed in the middle of the twelfth century and is named after the Goths who ruled_____ (pg. 13).
- a) Germany
 - b) Rome
 - c) Greece
 - d) France
- 45) _____ style was the ability to support heavy stone vaults on much thinner walls (pg.14).
- a) Romanesque
 - b) Greek
 - c) Gothic
 - d) Germanic
- 46) Proto- Renaissance – art in Italy began in the late _____ (pg. 14).
- a) 12th Century
 - b) 13th Century
 - c) 14th Century
 - d) 15th Century
- 47) The “imitation of nature” became the theory and doctrine in art during the _____ (pg. 14).
- a) Migration Period
 - b) Romanesque
 - c) Renaissance
 - d) None of the above
- 48) The Cathedral of Pisa and France’s Mont St. Michael represents _____ art (pg. 13).
- a) Gothic
 - b) Romanesque
 - c) Renaissance
 - d) Barbarian
- 49) During the Renaissance period, art and _____ were closely related (pg. 14).
- a) Religion
 - b) Family
 - c) Power
 - d) Science

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50) Duccio de Buoninsegna was a famous _____ (pg. 14).

- a) Painter
- b) Sculptor
- c) King
- d) None of the above

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Answer Key

1. A) Greek style
2. B) Orientalizing style
3. C) Geometric shapes
4. C) Orientalizing
5. A) Pottery
6. C) Black-Figured
7. A) Red-Figured
8. B) Red-Figured
9. D) b and C
10. A) Severe
11. C) Contrapposto
12. D) Phidian
13. B) Classical
14. C) Poseidon (Zeus)
15. C) Pythagoras
16. A) Columns
17. B) Ionic
18. A) Corinthian
19. C) Parthenon of Athens
20. D) b and c
21. A) Make statues look like one particular person, especially a famous person
22. B) Deceased Relatives
23. D) How the Romans not only honored their ancestors but almost monumentalized them.
24. D) All of the above
25. B) Wall paintings
26. A) Medieval Art
27. D) Germanics
28. D) All of the Above
29. C) Metal
30. B) Weapons, pendants, and belt buckles
31. C) Fasten garments
32. B) Animal head from Oseberg
33. A) Charlemagne's renovation
34. C) Religion
35. C) Books
36. D) South
37. C) Charlemagne's renovation
38. C) a and b
39. D) All of the above
40. D) b and c
41. C) Vault
42. A) To keep the strength of the walls strong
43. C) Romanesque has round arches, Gothic has pointed arches
44. D) France
45. C) Gothic
46. B) 13th Century
47. C) Renaissance
48. B) Romanesque
49. D) Science
50. B) Sculptor

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