Be able to define these terms (10 of them will be on the exam):

<table>
<thead>
<tr>
<th>Term</th>
<th>Term</th>
<th>Term</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ionic</td>
<td>Doric</td>
<td>pediment</td>
<td>caryatid</td>
</tr>
<tr>
<td>metope</td>
<td>triglyph</td>
<td>stylobate</td>
<td>column capital</td>
</tr>
<tr>
<td>naos</td>
<td>frieze</td>
<td>humanism</td>
<td>kouros</td>
</tr>
<tr>
<td>kore</td>
<td>Geometric</td>
<td>Archaic</td>
<td>Oriental</td>
</tr>
<tr>
<td>Euphronias</td>
<td>Exekias</td>
<td>Euthymides</td>
<td>Pericles</td>
</tr>
<tr>
<td>Alexander</td>
<td>centaur</td>
<td>acropolis</td>
<td>Corinthian</td>
</tr>
<tr>
<td>Delphi</td>
<td>Zeus</td>
<td>Athena</td>
<td>Herakles</td>
</tr>
<tr>
<td>Aphrodite</td>
<td>fibula</td>
<td>granulation</td>
<td>necropolis</td>
</tr>
<tr>
<td>tumulus</td>
<td>cista</td>
<td>Charon</td>
<td>Apulu</td>
</tr>
<tr>
<td>groin vault</td>
<td>concrete</td>
<td>barrel vault</td>
<td>Pliny the Elder</td>
</tr>
<tr>
<td>forum</td>
<td>atrium</td>
<td>triclinium</td>
<td>atmospheric perspective</td>
</tr>
<tr>
<td>verism</td>
<td>fresco</td>
<td>impluvium</td>
<td>tablinum</td>
</tr>
<tr>
<td>domus</td>
<td>fauces</td>
<td>Pax Romana</td>
<td>aqueduct</td>
</tr>
<tr>
<td>Domus Aurea</td>
<td>oculus</td>
<td>coffer</td>
<td>insulae</td>
</tr>
<tr>
<td>apotheosis</td>
<td>frigidarium</td>
<td>tepidarium</td>
<td>caldarium</td>
</tr>
<tr>
<td>tetrarchy</td>
<td>Edict of Milan</td>
<td>Edict of Nicaea</td>
<td>basilica</td>
</tr>
<tr>
<td>baptistery</td>
<td>mosaic</td>
<td>tesselae</td>
<td>Dura-Europa</td>
</tr>
<tr>
<td>diptych</td>
<td>nave</td>
<td>apse</td>
<td>transcept</td>
</tr>
<tr>
<td>narthex</td>
<td>ambulatory</td>
<td>sarcophagus</td>
<td>illuminated manuscript</td>
</tr>
<tr>
<td>catacomb</td>
<td>synagoge</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

You can expect to have to respond to questions related to the following key concepts discussed in your text and in lecture throughout the exam.

Be able to identify the distinguishing stylistic characteristics of the Geometric, Oriental, Archaic, Classical and Hellenistic periods in Greek art.

Understand the concept of Greek humanism and how this ideology impacts upon the production of art and architecture in Ancient Greece.

Know the contributions made to Greek art and architecture during the reign of Pericles.

Be able to identify what artistic styles, strategies and iconography from Egyptian and Etruscan civilizations inform Greek art and architecture from the Archaic period.

Be able to identify and discuss the evolution of the female figure in Greek art from the Archaic to the Hellenistic period and, in particular, how the role of Athenian women is embodied in the visual arts depicting the female during the Classical period.

Know and be able to identify the characteristics of the Greek Doric and Ionic architectural orders.
Know and be able to discuss how the death of Alexander the Great affected the artistic and architectural strategies of the Hellenistic world.

Be able to identify the unique characteristics of Etruscan art and architecture.

Be able to identify the similarities and differences between a Greek, Etruscan, and an early Roman temple.

Understand the Etruscan world view toward death and the afterlife and how it affects funerary art and architecture.

Be able to identify the differences in the roles of Greek and Etruscan women and how these differences affect the production of art from each culture.

Be able to identify the eclecticism found in Roman Republic temple architecture.

Be able to recognize true verism, imperial idealism, and the hybridization of the two in Roman portrait sculpture.

Know what innovations the Romans made in architecture and engineering (be sure you know your vaults).

Be able to identify the major characteristics of the four styles of painting found at Pompeii.

Know the distinguishing architectural features of a Roman villa.

Know the reasons why Pompeii and Herculaneum are considered an archaeologist’s dream in terms.

Be able to identify the influence of Greek Classical art on the works commissioned by the Emperor Augustus.

Be able to explain the Augustan “new order” and how it is expressed visually on the Ara Pacis.

Know who built the Roman Colosseum and why.

Understand the state of the Roman Empire during the early 2nd century, A.D.

Be able to identify the major building projects commissioned by Trajan and Hadrian.

Be able to compare and contrast the Classical style of Imperial art with the non-classical style of Late Antiquity.
Be able to identify the profound changes in Roman funerary practices that began under the reigns of Trajan and Hadrian and the reasons for the changes.

Be sure to know what is Roman about Roman art.

Know what Constantine built and where did he built it.

Know the date of the Edict of Milan and what it is.

Be able to identify the ways in which early Christian style changed art.

Understand the significance of Dura-Europa to the study of early Christian and Jewish art.

Be able to describe the distinguishing architectural features of an early Christian church such as Old St. Peter’s.

Know why the Roman catacombs so important to the study of Early Christian art.

Know why Jonah is so important in the Early Christian religious tradition.

Understand how Santa Costanza mirrors Imperial Roman architecture.

Describe the importance of Ravenna to the Christianization of the Roman Empire and to study of early Christian art.

Know what an illuminated manuscript is, the name of the earliest known form of this type of book and the type of illustrations it contains.

**These three of the essay questions will be on the exam.** You will choose one and be prepared to write an informed response using at least two (or more if the question requires it) examples from relevant art and architecture presented in the text and in lecture to support your argument. Remember to fully identify your examples by name, culture, period, medium, technique and style. For example, “the Aphrodite of Knidos, a Hellenistic Greek marble sculpture in the round………”

1. Select three figures that you think best demonstrate the development of the female figure in Greek sculpture – one each from the Archaic, Classic and Hellenistic periods. Pay particular attention to the amount of motion given to the figures, the degree of realism, and the means used by the sculptors to achieve these effects. How does each illustrate the stylistic characteristics of her period? How do you think these women in art may relate to the position of real women in Greek society?
2. What types of vaulting techniques were employed in Roman architecture and how did they affect the interior space of Roman buildings? Identify one specific example in Roman architecture for each type of vaulting technique.

3. Compare and contrast the images of Christ as the Good Shepherd from the Mausoleum of Galla Placidia and the Miracle of the Loaves and Fishes from Sant’ Apollinaire Nuovo. How does each reflect the synthesis of Classical values?

**Image identification.** Fifteen of these works of art and/or architecture will be on the exam. Be able to identify the name, period, medium (what it is made of), possible or actual function, major symbolic motifs and elements of iconography, and historical significance of the following:

- Geometric Krater from Dipylon Cemetery
- Corinthian Black Figure Amphora with Animal Frieze
- Hero and Centaur Bronze Figurine
- Kouros Statue
- Peplos Kore
- Dying Warriors from east and west pediments of Temple of Aphaia
- Attic Red-Figure Vase by Euthymides
- Seer from the Temple of Zeus
- Grave Stele of Hegeso
- Three Revelers Vase
- Warrior Taking Leave of His Wife, white-ground lekythos
- Achilles and Ajax, bi-lingual vase
- Plan and aerial of the Athenian Acropolis
- Temple of Athena Parthenon
- Reliefs from the Parthenon Frieze
- Zeus or Poseidon
Doryphoros

Weary Heracles

Nike of Samothrace

Aphrodite, Eros and Pan

Stag Hunt mosaic by Gnosis

The Pergamun Altar, and detail of the Gigantomachy frieze

Etruscan Gold Fibula

6th Century Etruscan Temple

Statue of Apulu

Aerial of Banditaccia necropolis

Reclining Couple Sarcophagus

Tomb of the Reliefs

Tomb of the Leopards

Tomb of Hunting and Fishing

Sarcophagus of Lars

Statue of Aule Metele

Temple of Fortuna Virilis (Temple of Portunus)

Reconstruction Drawing of the Temple of Fortuna

Portrait Bust of a Roman Patrician

First, Second, Third and Fourth Style Wall Paintings from Pompeii

Portrait of Augustus from Primaporta

Portrait Bust of Livia

Ara Pacis Augustae (and details of the reliefs)
Pont-du-Gard, Nimes, France

Aerial of the Roman Colosseum

Portrait Bush of Vespasian

Portrait Bust of a Flavian Woman

Arch of Titus (and details of the reliefs)

Column of Trajan

Aerial of the Pantheon

Mosaic floor from the Baths of Neptune, Ostia

Funerary Reliefs from Ostia

Family Portrait of Septimius Severus

Bust of Caracalla

Equestrian Statue of Marcus Aurelius

The Ludovisi Battle Sarcophagus

Mummy Portrait of a Man, Faiyum, Egypt

The Four Tetrarchs

Colossal Portrait of Constantine

Reconstruction of the Basilica Nova

Wall painting from the interior of the synagogue at Dura Europos

Painted ceiling from the catacombs of Sts. Peter and Marcellinus

Sarcophagus with philosopher, orant, and Old and New Testament scenes

Sarcophagus of Junius Bassus

Reconstruction of Old St. Peter’s

Interior and mosaic details from Santa Costanza
Christ as Good Shepherd Mosaic from the Mausoleum of Galla Placidia

Interior of Sant’Apollinaire Nuovo and mosaic detail of the miracle of the loaves and fishes

Rebecca and Eliezer at the well, from Vienna Genesis

Vatican Vergil manuscript page

Ivory plaque of suicide of Judas and Crucifixion of Christ

Ivory dipytch leaf of the Nicomachi and the Symmachi