



Vocabulary

Image List

Class Information

Homework Assignment Submissions

Most homework assignments for this class will be uploaded to the Discussion. Each assignment will have a specific posting area in the Discussion.

Multimedia



Narrated Slideshows present lecture content from the modules. However, be sure to review each entire module for assignment information, additional media, and other important resources.



Downloadable Media such as instructor demonstrations, video clips, and other important course files may be included in this class and will contribute greatly to your online learning experience. To access this media, click the Media link in the top toolbar.



QuickTime player is required to view course videos.

[Click here](#) to install the latest version of the free QuickTime player.



You need to update Flash Player in order to view interactive media presented in this course. Adobe Flash Player version 9 or higher is required.

You have Flash Player 0.0.0 installed.

[Click Here](#) to download and install Adobe Flash Player.

[+] Throughout the class, click on [+] Enlarge Image to view a larger version of the image(s).

The image(s) will open in an overlay window; to close, click on the "x" or anywhere behind the image.

Discussion

You are required to participate in the Discussion and respond to the topics posted there. To enter the Discussion, click on the Discussion link in the top toolbar.

Quizzes

Quizzes will be based on the content of each module.

Important Information

- In order for all students to benefit from the instructor's responses, any questions you have relating to the content of the class must be asked in the Discussion. Content-based emails will not be answered.
- Contact your instructor using the Mailbox link at the top of each page if you have any questions that are not appropriate for the Discussion or the Help Desk.
- Contact the Help Desk at online@academyart.edu if you ever encounter any technical difficulties using the Online Education system.
- A problem with your own personal hardware or Internet access will NOT be considered a sufficient reason to miss assignments.

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[Vocabulary](#)[Image List](#)

Artistic Beginnings

To navigate each module, click the next button to go to the next session or click the back button to return to the previous session. Each module may have multiple sessions.

Overview

This module will introduce you to humanity's artistic beginnings, from the earliest traces of art to the art of the Ancient Egyptian civilization. Module 1 provides a glimpse of prehistoric, Ancient Near Eastern, and Egyptian art so that you will be better prepared to learn the heritage of Western art. Your study of Egyptian art in particular will help you to understand the development of Ancient Greek art in later modules.

Student Outcomes

- Identify prehistoric, Ancient Near Eastern, and Egyptian art.
- Explore the stylistic characteristics and the function of art, architecture, and sculpture.
- Recognize how Egyptian art influenced the development of Ancient Greek art.

Assignments

- Learn module vocabulary
- Become familiar with the images
- Participate in Discussion
- Take quiz

Narrated Slideshow

- [Slideshow](#)

This narrated slideshow presents lecture content from this module. However, be sure to review the entire module for assignment information, additional media, and other important resources.

Discussion

- Topics for each module will be posted by your instructor in the Class Discussion.

Participation in the Discussion is required and makes up a significant part of your classroom experience. To enter the Discussion and respond to the topics posted there, click the Discussion link in the top toolbar.

Quiz

The link for this module's quiz can be found on the Outline. Please take the quiz only after you have completed all of the sessions in this module.



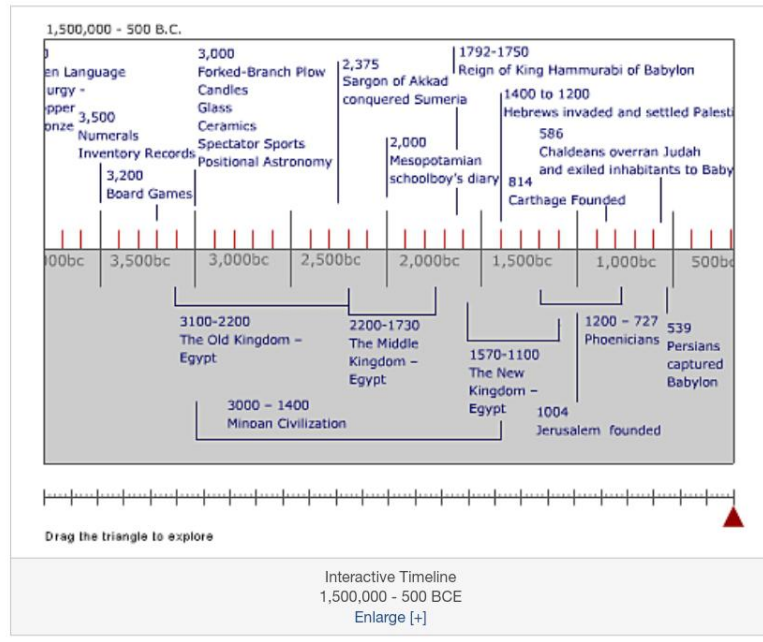
Vocabulary
Image List

Prehistoric Art: Paleolithic Art

This course begins with a glimpse at prehistoric, Ancient Near Eastern, and Egyptian art. Encountering works from these artistic periods will provide context for the study of Ancient Greek art, which you study in Module 2. Module 1 is designed as an introduction to the earliest known forms of art and the first signs of civilization. This course, however, encompasses everything from ancient art of the Aegean to Italian Renaissance art, the latter being the rebirth of antiquity in the 15th century.

We have no written records of the prehistoric era; we only have the art objects and images themselves. Scholars have often referred to the people of this time as "primitive" because there is no evidence of civilization or writing. Nevertheless, so-called primitive human beings built temples to their gods and shelters to protect themselves from rain and adverse weather. To protect themselves from spirits or gods, they created images and used them for magical purposes.

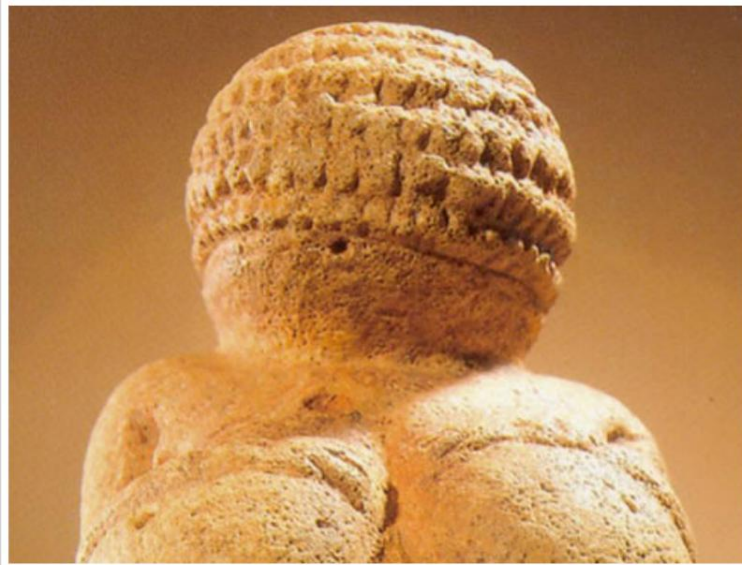
It is important to think critically about the most common interpretations of these images and objects. At best, scholars can only develop educated theories because there is no written evidence; we only have the works of art themselves.



Continued in the next session...

[Vocabulary](#)[Image List](#)

Prehistoric Art: Paleolithic Art (continued)



Venus of Willendorf, Austria, ca. 28,000-25,000 BCE.
Limestone, 4 1/4" high. Naturhistorisches Museum, Vienna.
[Enlarge \[+\]](#)

This small female figurine is known as the Venus of Willendorf. She is the first female nude in the history of art, carved out of limestone and measuring just over four inches tall. She was found on August 7, 1908, in an excavation on the highest layer of a site in Willendorf, Austria. She was carved between 28,000-25,000 BCE, during the Paleolithic period. This time is also known as the "Old Stone Age" period because human beings created tools out of stone during this time.

During the Paleolithic period, the climate between the Alps and Scandinavia resembled that of present-day Siberia and Alaska, and the last ice age was drawing to a close. At this time, people were more or less in constant battle with the elements, seeking shelter in caves, overhanging rocks, or other naturally occurring structures. People were essentially nomadic, constantly moving around in search of shelter and food.

Some scholars have seen a connection between the small size of the Venus of Willendorf and the nomadic nature of society. This small sculpture would have been portable and could have served as a charm that was carried around for good luck, either to ensure a successful hunt or as a symbol of procreative power and fecundity.

Stylistically, the Venus of Willendorf is a cluster of balls and shapes, devoid of a face and feet. In fact, her head is characterized by a stylized bead pattern, which is repeated in seven circles. She is not a portrait of a specific person but rather a type or symbol of woman. The head, breasts, and belly are spherical and exaggerated in proportion to her diminutive arms and feet. Thus, she is rather stylized and abstract as opposed to naturalistic. The emphasis is on her breasts, belly, and pubic region, possibly communicating a message about fertility; this has led some to consider her a fertility goddess. She may also symbolize fecundity and the life-giving nature of woman.

She is called "Venus" after the Greek goddess of love and beauty, a goddess who has stimulated the imagination of artists throughout history in their rendering of the female nude form.

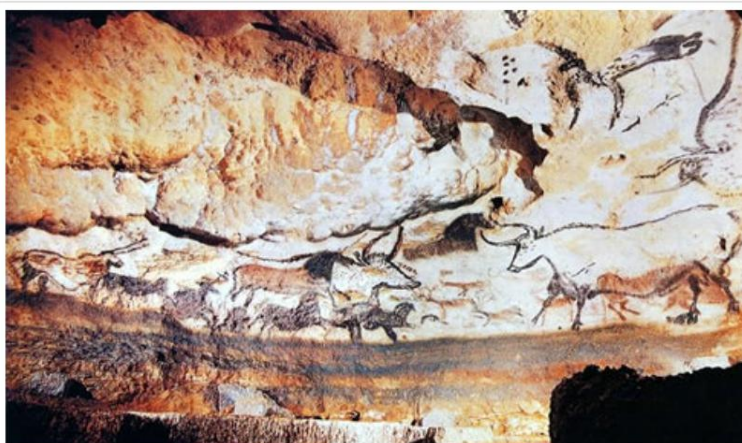
Continued in the next session...



Hall of the Bulls, in the cave at Lascaux, France, ca. 15,000-13,000 BCE.
Largest bull 11' 6" long.
[Enlarge \[+\]](#)

In 1940, in the Dordogne region of southern France, several boys discovered a series of subterranean networks and channels when their dog fell into a hole that led to an underground chamber. The most startling discovery was a series of paintings that adorned the walls of these caves. When the paintings were dated to 15,000-13,000 BCE, some people could not believe that human beings were capable of creating art so long ago. The paintings depict horses, bison, and deer. The same people who painted these animals depended upon them for food, clothing, weapons, and oil.

In order to reach some of these images, one must navigate through a series of low and narrow corridors, far into the darkness of the mountain, making them nearly inaccessible. As you can see, most of the representations of the bison are outlined in black and filled in with color. Some of these images derive their form from the natural shape of the rock formation; this is called found relief. For example, if the body of a bison coincides with a bump in the wall, or its contour falls on a crack in the surface, then we would say the image is an example of found relief.



Hall of the Bulls, in the cave at Lascaux, France, ca. 15,000-13,000 BCE.
[Enlarge \[+\]](#)

To light their way, the cave artists fashioned tiny stone lamps by pouring marrow or fat into them and using a piece of moss as a wick. For materials, they heated charred sticks by fire; they used these to create the outlines of animals. Red and yellow ochre were used for pigments. The pigment was applied in two ways. It was ground into a powdery substance and blown onto the walls through hollow reeds or bones. Or it was mixed with animal fat and painted on the surface with moss.

The artists used a large, flat stone for a palette and reeds or bristles for brushes. Some of the bison are represented in twisted perspective: the horns are facing forward while the head is shown in profile view.

Some of these images are hundreds of feet from the entrance. Why paint them in such a remote place? The most accepted theory is that the makers of these images believed in the magical properties of their representations. Numerous indentations on the surface of the walls have led scholars to believe that men threw spears at the representations of their prey. Perhaps they believed that doing so would ensure a successful hunt. This is called "sympathetic magic," which is not unlike the practice of putting needles in a voodoo doll.



[Learn more](#)

The French government's website for the Caves of Lascaux:
<http://www.lascaux.culture.fr>

Session 6

LA 120 OL15: ART HISTORY THROUGH THE 15TH CENTURY
Fall 2020 (Sep 3rd - Dec 19th)

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Vocabulary
Image List

Neolithic Art



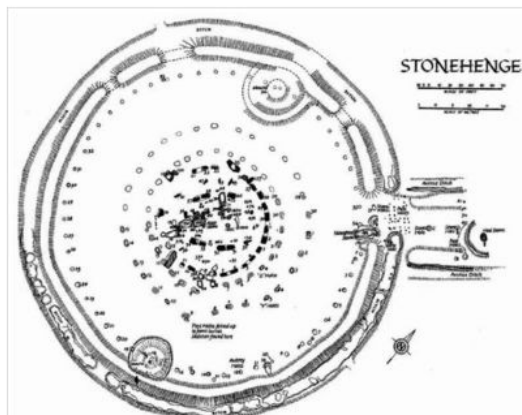
Stonehenge, Salisbury Plain, England, ca. 2550-1600 BCE.
Circle is 97' in diameter; trilithons 24' high.
[Enlarge \[+\]](#)

Neolithic (or "New Stone Age") societies were still organized into tribal communities after the introduction of bronze and iron. Ancient Near Eastern influences spread to the northern shore of the Mediterranean, where there were fewer signs of civilization. Monumental stone structures, comprised of megaliths -- large stones weighing as much as fifty tons -- are found there.



Close-up of megaliths at Stonehenge, Salisbury Plain, England, ca. 2550-1600 BCE.
[Enlarge \[+\]](#)

The megalithic ruin known as Stonehenge lies in the Salisbury Plain, two miles west of the town of Amesbury, Wiltshire, in Southern England. It is called "Stonehenge" -- the word means "hanging stones" -- because it was believed that criminals were hung from these stones during the Middle Ages.



Reconstruction of Stonehenge, Salisbury Plain, England, ca. 2550-1600 BCE.
[Enlarge \[+\]](#)

The work of archaeologist Richard Atkinson suggests the structure was revised and remodeled over a period of about 1,400 years. The first phase of construction consisted of the creation of an outer circular bank, a ditch, and another bank of about 330 feet in diameter. Just inside the earth bank, some 56 wooden posts formed the perimeter of the structure. You can see the circular ditch and the bank in this image; however, all of the wooden posts have been destroyed.



CONCEPT
Image 1.1

Neolithic Art



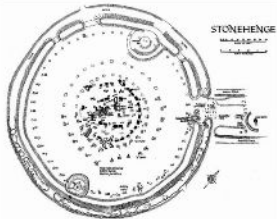
Stonehenge, Wiltshire, England, ca. 2500-1900 BCE
© Getty Images / Alamy

Stonehenge is a prehistoric monument consisting of a series of large standing stones arranged in a circular pattern. It is located in Wiltshire, England, and is one of the most famous prehistoric sites in the world. The monument is believed to have been built by Neolithic people between 2500 and 1900 BCE.



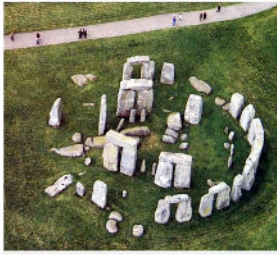
Close-up of Stonehenge, Wiltshire, England, ca. 2500-1900 BCE
© Getty Images / Alamy

The stones of Stonehenge were transported from the Marlborough Downs, a distance of about 20 miles, to the site. The stones were arranged in a circular pattern, and it is believed that they were used for religious or ceremonial purposes.



STONEHENGE
© Getty Images / Alamy

The stones of Stonehenge were transported from the Marlborough Downs, a distance of about 20 miles, to the site. The stones were arranged in a circular pattern, and it is believed that they were used for religious or ceremonial purposes.



Stonehenge, Wiltshire, England, ca. 2500-1900 BCE
© Getty Images / Alamy

The stones of Stonehenge were transported from the Marlborough Downs, a distance of about 20 miles, to the site. The stones were arranged in a circular pattern, and it is believed that they were used for religious or ceremonial purposes.

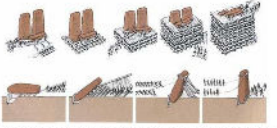


Stonehenge at night, Wiltshire, England, ca. 2500-1900 BCE
© Getty Images / Alamy

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Vocabulary

Image List

The Ancient Near East



Map of the Ancient Near East.

[Enlarge \[+\]](#)

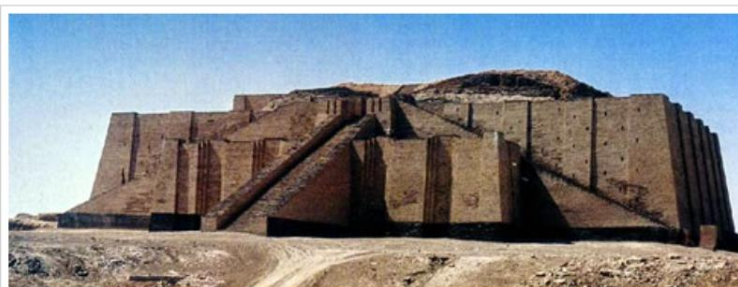
Your study of Ancient Near Eastern art will begin with the Sumerian civilization. The Sumerians transformed the land between the Tigris and the Euphrates (modern-day Iraq) into the Fertile Crescent. They developed the earliest known system of writing, called cuneiform (which means "wedge-shaped"), and left behind some of the oldest known written documents. They even wrote great literature, such as The Epic of Gilgamesh, which was written some fifteen hundred years before the Greek poet Homer wrote The Iliad.



Ziggurat

[Enlarge \[+\]](#)

Sumer was made up of small city-states, each believed to be under the protection of a god or goddess. The Sumerians were polytheistic, believing in many gods and goddesses. The earthly Sumerian ruler was seen as God's representative on earth, not unlike the Egyptian pharaoh or the Roman emperor.



Ziggurat

[Enlarge \[+\]](#)

The Sumerians created artificial mountains, called ziggurats, to establish a relationship with their gods. At the top of these ziggurats were temples holding sculpted images of protective deities. The Sumerians' king would worship from the top of these manmade mountains, whose height and the journey to the top symbolized man's ascent to the heavens.

Continued in the next session...

Iraq Museum, Baghdad.
Enlarge [+]

Excavations of palaces, cemeteries, and temples in the late 19th century yielded an array of artistic objects and imagery from the Sumerian civilization. Gold jewelry, musical instruments, and other objects were discovered from the Cemetery of Ur and the Temple of Eshnunna. These finds have helped bring the Sumerian civilization to life.

The image shown here is of several gypsum and limestone statuettes, which were discovered in the Temple of Eshnunna. They were originally buried beneath the floor of the temple. Some say that they were reverently placed because they were placed in a careful, symmetrical fashion. The tallest statue measures 2 1/2 feet and the shortest only about 12 inches. Many goblets were also found on the site. Based on those discoveries, scholars have concluded that the small beakers in the hands of the figures originally contained some sort of sacred libation (liquid) meant as offerings to the god or goddess of the temple.



Sumerian statuettes.
Enlarge [+]

These little cone-shaped figures are rather stiff and simple, with stylized skirts that do not reveal a body underneath. Like their clothing, the hair is patterned, which tells us that line, pattern, and symbolism were more important than naturalism or verisimilitude. They are stylized rather than lifelike.



Sumerian statuettes.
Enlarge [+]

These little figurines most likely functioned as votive offerings (gifts) to the gods. The figures' hands clasped in front indicate a gesture of prayer and humility before the gods. Their large, wide eyes were originally encrusted with colored shells. Perhaps the wide eyes indicate vigilance in prayer before the goddess. Or, if the votive figures depict individual members of society, perhaps they represent the deceased, who stare out from eternity. Perhaps they also stand eagerly, expecting their goddess to appear. They definitely seem to be multivalent, or have several layers of meaning.

Session 9

LA 120 OL15: ART HISTORY THROUGH THE 15TH CENTURY
Fall 2020 (Sep 3rd - Dec 19th)

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Vocabulary

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Egyptian Art



Some 5,000 years ago, the Egyptian civilization thrived in the narrow Nile River valley, flanked by desert barriers. Western societies can connect their artistic traditions back to Egypt. The Greeks went to school with Egyptians, studied their writings, and traded goods with them. Cultural, philosophical, and religious exchange took place among the different ancient civilizations and ultimately influenced the development of modern civilization. We also learn about the Egyptians from the Hebrew scriptures and the New Testament writings of Christianity.

Formidable desert barriers confined the Egyptians to the Nile River valley. Rain was almost nonexistent, but the annual flooding of the Nile River brought stability and permanence to Egyptian society. For the Egyptian people, a symbolic connection existed between the renewal of the land during the flooding of the Nile and the renewal of the soul after death in the afterlife.

Continued in the next session...

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Vocabulary

Image List

Egyptian Art (continued)



Palette of King Narmer,
c. 3000-2920 BCE [front].
[Enlarge \(+\)](#)



Palette of King Narmer,
c. 3000-2920 BCE [back].
[Enlarge \(+\)](#)

The Palette of King Narmer was created sometime between 3000-2920 BCE, and is made from schist (a durable material similar to slate). The British archeologist J. E. Quibell discovered the Palette of King Narmer in the late 19th century in Hierakonpolis, Egypt.

The Palette of King Narmer is arranged in horizontal bands (or "registers") containing stories, or narratives. It can be read like a cartoon strip. In the uppermost register on each side of the Palette, two cow heads flank a serekh (the precursor to the cartouche, an oval-shaped figure containing a person's name) in the center. The name "Menes" is inscribed in the serekh, and it is believed to have belonged to King Narmer -- a real historical personage, and perhaps one of the first pharaohs (kings).

The bovine heads have been interpreted to symbolize the Egyptian goddess Hathor, whose animal counterpart is the bull. Or, they may symbolize the bull-like strength of the pharaoh, who is shown donning a ceremonial bull's tail on either side of the Palette. This artificial tail, a bull's tail, symbolizes the Pharaoh's bull-like strength.

Continued in the next session...



Vocabulary

Image List

Egyptian Art (continued)



Palette of King Narmer [back], from Hierakonpolis, Egypt, Predynastic, ca. 3000-2920 BCE Slate, 2' 1" high. Egyptian Museum, Cairo.
[Enlarge \[+\]](#)



Horus.

Whereas the front side of the Palette relates to the King's victory over Lower Egypt, the back side shows King Narmer as the ruler over Upper Egypt. Lower Egypt is the region closer to the Nile delta and the sea. Upper Egypt is farther away from the delta. In effect, the visual imagery conveys the message that King Narmer is the ruler of both the Upper and Lower Egypt.

King Narmer wears the white crown of Upper Egypt, which resembles to some extent a bowling pin. Holding a mace in one hand, the king appears ready to strike an enemy, whom he grabs by the hair. A servant holds the King's sandals, much as one did on the front side of the Palette. The fact that the king is barefoot suggests his divinity.

In the upper right-hand corner is an image of a falcon, perched atop some lotus plants, with the disembodied head of an enemy at left. The falcon represents the god Horus, the first pharaoh of Ancient Egypt, and the protector of all succeeding pharaohs. Horus holds what seems to be an embalming tool used in the mummification process. This tool was used to extract the brains of the deceased out the nasal cavity. The symbolic language here communicates the divine power and authority of the pharaoh.

The Palette is an example of narrative storytelling. It recounts real events from history. The figures are stylized, flat, and unnatural because the artist was concerned with the didactic purpose of the narrative: it teaches us about the strength and might of King Narmer, who unified Lower and Upper Egypt. By extension, the Palette symbolizes the strength of the Egyptian kings.

Continued in the next session...



Pyramids, Gizeh, Egypt, Fourth Dynasty.
Enlarge [+]

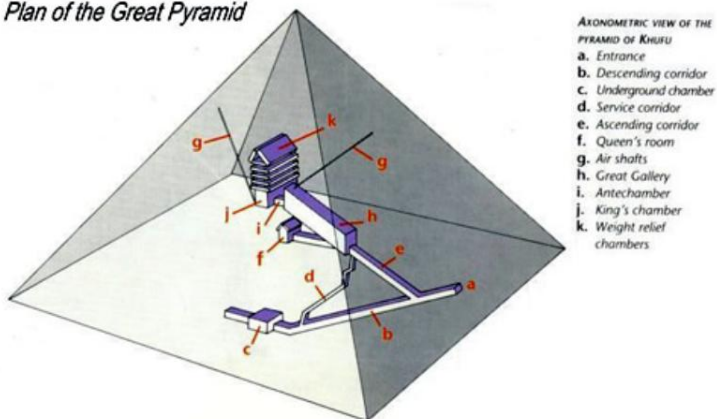
These three pyramids at Gizeh were tombs for the mummies of Pharaohs Menkare, Khafre, and Khufu. At the end of their lives, the Egyptian kings would depart from earth only to ascend to the gods from whence they originally came. The pyramidal shape of the tombs -- dramatically pointing to the sky -- helped the pharaohs on their journey. It symbolizes the soul's ascent to the gods.



Great Sphinx, Gizeh, Egypt, Fourth Dynasty, ca. 2520-2494 BCE. Sandstone, 65' x 240'.
Enlarge [+]

The Khufu pyramid, the largest of the three, is 480 feet tall, 756 square feet at the base, and made up of some 2.3 million blocks of stone, each weighing about 2 to 2.5 tons. Originally, these pyramids were sheathed in limestone, only a small portion of which is visible today. Over time, people used the pyramids as a quarry, chipping away at their limestone. In their original splendor, they must have glistened like diamonds in the sun as the light reflected off the surface.

Plan of the Great Pyramid



Plan of the Pyramid of Khufu, Gizeh, Egypt, Fourth Dynasty, ca. 2551-2528.
Enlarge [+]

(Note: The sun-worshipping cult of the god Ra was prevalent at the nearby city of Heliopolis, or "the city of the sun." The image of the sun god was a pyramid called a benben. Some scholars have suggested that the pyramidal shape also relates to worship of the sun god in ancient Egypt, and to the cult of this god in nearby Heliopolis.)



Learn more

- Ancient Egypt: ancientegypt.co.uk
- Mummification: ancientegypt.co.uk/mummies/home.html
- Pyramid of Man: pyramidofman.com



Vocabulary

Image List

Egyptian Art (continued)



Palette of King Narmer [front], from Hierakonpolis, Egypt, Predynastic, ca. c. 3000-2920 BCE Slate, 2' 1" high. Egyptian Museum, Cairo.
Enlarge [+]



Crown of Lower Egypt.

King Narmer appears on the front of the Palette wearing the red crown of Lower Egypt and a ceremonial bull's tail. He appears in twisted perspective; his chest is shown from the front, whereas his legs are in profile view. Trailing the king is a little servant who holds the king's sandals. The king is barefoot, which commonly indicated divinity in the ancient world. If we read from left to right, the scene is a procession. Standard-bearers holding emblems of the royal house of Narmer precede the king as they approach the slain enemy. To the far right, the enemy is sprawled out, with their decapitated heads between their legs.

This register recounts when Narmer conquered Lower Egypt and also symbolizes the power and strength of the king over his enemies. He has the protection of the gods above him and bull-like strength; as God's representative and ruling by divine right, he was able to defeat his enemy. This is a propagandist message about the power of the pharaoh.

The central register on the front of the Palette shows two men tying together the rope-like necks of two fantastic animals. Their necks intertwine to form a perfect circle in the center. The space is more deeply recessed and may have been used for cosmetics. The thick black lines that outlined the eyes of Egyptians helped to reflect the glare of the sun. In that time, both men and women used cosmetics.

Just beneath these animals, King Narmer is shown in the guise of a bull, perhaps symbolic of his favor with the goddess Hathor. He attacks the citadel of his foe with his horns and tramples over his slain enemy.

Continued in the next session...



Khafre Enthroned, from Gizeh, Egypt, Fourth Dynasty, ca. 2520-2494 BCE. Diorite, 5' 6" high. Egyptian Museum, Cairo.
Enlarge [+]

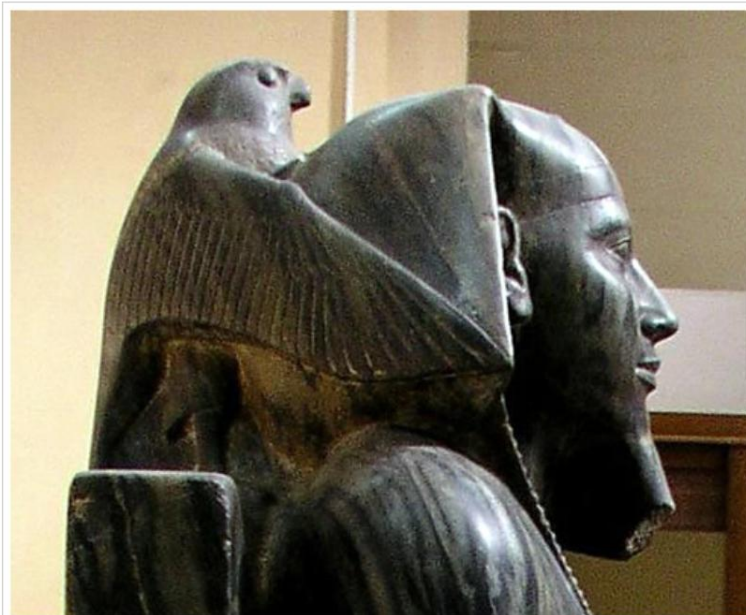
Front of Khafre Enthroned, from Gizeh, Egypt, Fourth Dynasty, ca. 2520-2494 BCE.
Enlarge [+]

In addition to preserving the body, Egyptians believed that it was equally important to make an image of a loved one. This is especially true of the pharaohs. In one sense, a portrait of the pharaoh ensured his immortality. The Egyptian word for "sculptor" translates as "he who keeps alive"; the sculptor keeps alive the memory and image of the king. It was also believed that the soul (ka) of a deceased pharaoh would reside in his sculpted image as well as his mummified body.

This seated statue of the pharaoh Khafre, known as Khafre Enthroned, would have functioned not only to preserve the likeness of the king, but also to house the king's soul. The sculptor chose diorite, a very durable material, from which to carve his image. The permanence and durability of the stone suggests the eternal state of Khafre.

Stylistically, the statue is motionless and frontal, and his body seems as rigid as the block of stone from which it was carved. To be sure, the statue does contain anatomical details and musculature, but the overall effect of the sculpture is one of symbolic import and functions to immortalize the deceased pharaoh.

A small falcon spreads its wings over the pharaoh. That falcon is the god Horus, the pharaoh's protector. The pharaoh also wears a ceremonial headdress, which was usually made of linen.



Detail of Horus protecting the pharaoh. From Khafre Enthroned, from Gizeh, Egypt, Fourth Dynasty, ca. 2520-2494 BCE.

Egyptian Canon of Proportions



Interact

Content on this page requires a newer version of Adobe Flash Player.



"Whenever the Ancient Egyptian artists sculptured, inscribed, or painted figures, their proportions would be determined by a canon of proportions. Up until the end of the New Kingdom's 26th Dynasty, the Ancient Egyptians used a grid that measured 18 units to the hairline, or 19 units to the top of the head. The height of the figure was usually measured to the hairline rather than the top of the head, this part of the head often being concealed by a crown or head piece, making it difficult to base a canon of proportions on.

"This separation of the crown of the skull from the rest of the body reduces the height of the figure to 18 units and provides a consistent point upon which a figure's proportions could be based.

"In the Old Kingdom a more simple canon was used, from which the later grid of 18 squares evolved. Also based on the height of the forehead or hairline, this canon had generally six lines, five of which form the basis of, and therefore corresponded to the later 18/19 canon. Occasionally a line level with the top of the head corresponding with the later canon's 19th line was added, though in many Old Kingdom examples this line is omitted."

Session 15

LA 120 OL15: ART HISTORY THROUGH THE 15TH CENTURY
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Egyptian Art (continued)



Tutankhamun's death mask, from his tomb at Thebes, Egypt, 18th Dynasty, ca. 1325 BCE.
Enlarge [4]

King Tutankhamun's tomb was discovered in 1922. Unlike most Egyptian tombs, this one was not plundered. Of all the gold and precious objects discovered within the tomb, the death mask of Tutankhamun is perhaps the most impressive.



Discovery of Tutankhamun's tomb in 1922.
Enlarge [4]



Tutankhamun's death mask.
Enlarge [4]

This death mask was created out of beaten gold and inlaid with lapis lazuli (which has a royal blue color), carnelian (a reddish stone), and turquoise. It was embedded within the innermost coffin of the youthful pharaoh, who reigned for only nine years and died around 1323 BCE at eighteen years of age. His body was laid in three coffins, somewhat like a Russian doll. When the coffin containing his body was opened, the interior was revealed to be made of beaten gold, suggesting a culture of great opulence that had been somewhat dimmed by centuries of looting.



Tutankhamun's sarcophagus.
Enlarge [4]

The death mask preserved the pharaoh's likeness and was placed over the deceased's face. The portrait does indeed look like that of a youth, but it is also distant and somewhat idealized. His wide eyes, reminiscent of the votive figures of the Sumerian civilization, stare out at us from eternity.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

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[Vocabulary](#)[Image List](#)

Artistic Beginnings

Summary

In this module, you studied humanity's artistic beginnings, from the earliest traces of art to the art of Ancient Egypt. You encountered theories on art's purpose among ancient people, the tools and processes used to create ancient art, and art's cultural significance. This module focused especially on the art of Ancient Egypt, which had a major impact on the artistic endeavors of the Greeks.

Assignments

- Learn module vocabulary
- Become familiar with the images
- Participate in Discussion
- Take quiz

Narrated Slideshow

- Slideshow

This narrated slideshow presents lecture content from this module. However, be sure to review the entire module for assignment information, additional media, and other important resources.

Discussion

- Topics for each module will be posted by your instructor in the Class Discussion.

Participation in the Discussion is required and makes up a significant part of your classroom experience. To enter the Discussion and respond to the topics posted there, click the Discussion link in the top toolbar.

Quiz

The link for this module's quiz can be found on the Outline. Please take the quiz only after you have completed all of the sessions in this module.

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Session 1

LA 120 OL15: ART HISTORY THROUGH THE 15TH CENTURY
Fall 2020 (Sep 3rd - Dec 19th)



Vocabulary

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Found relief: A term applied to artwork that has incorporated the natural surface of a rock or stone in the creation of an image. For example, a rock's rounded curves may suggest the torso of a body. Examples of the found relief technique are the Venus of Willendorf and the Lascaux cave paintings.

Megalith: A large stone used in the construction of sacred monuments, such as Stonehenge. Such monuments are referred to as megalithic.

Sympathetic magic: Refers to a belief in the magical power of images. An example of sympathetic magic is the presumed function of the Lascaux cave paintings. It is believed that hunters threw spears and weapons at the image of bison in order to have success in their hunt of the animal.

Twisted perspective: The term used to describe a figure that is represented in both frontal and profile views. For example, on the Palette of Narmer, King Narmer's torso is shown from the front, while his lower body is shown in profile.

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