

Ancient Egyptian Art; Luebke's History of Art; Flaxman's Lecture on Sculpture.

LESSON II.

BABYLONIAN AND ASSYRIAN.

Study civilization, character of country, no rock or marble, abundance of clay for bricks and tablets, architecture, arch, lofty foundations, no pillars, temples not enduring.

Sculpture is not carried to as high a plane as in Egypt. Causes: absence of stone and marble, and custom of closely enveloping the body. Representations of animals are frequent and good. Mark the characteristics of the nude.

Painting and low relief.

See Perrot and Chepiez History of Babylonian and Assyrian Art; Luebke's History of Art; Reber's History of Ancient Art (university library); Introductory Study in Greek Art, chapter 2; Manual of Oriental Antiquities, by E. Babelon (city library).

LESSON III.

ART IN PERSIA, PHOENICIA, PALESTINE AND ASIA MINOR.

Note—Civilization, religion, character of country, materials for building, style of architecture, sculpture, wall decorations.

See Reber's History of Ancient Art; Ferguson's History of Architecture; History of Art in Persia, by Perrot and Chepiez (all in the university library); Introductory Studies in Greek Art; Manual of Oriental Antiquities, by E. Babelon (city library).

LESSON IV.

GREEK ART TO THE PHIDIAN PERIOD.

1. (a) Physical characteristics of Greece. (b) Sea, mountains, cloudless sky, abundance of marble, temperament of the people, athletics. (c) Religion anthropomorphic.

2. Early Archaic period.

No remains of temples. Some statues. Greeks did not rise to highest plane at once. Their first ideas are received from Asia and Egypt. Chief remains are at Mycenae and Tirgus.

3. Advanced Archaic period.

Illustrated by temple and sculpture at Aegina, Doric temples in Sicily and Southern Italy. Give distinction between Doric and Ionic styles of architecture. Give general plan of Greek temple. Characteristics of this period are: simplicity, solidity, pillars shorter and temple longer than in the later period. Give characteristics of sculptures of this period.

See Reber's History of Ancient Art; Ferguson's History of Architecture, vol. 1; Winckelman's History of Ancient Art Among the Greeks; Taine's Philosophy of Art in Greece; Specimens from Naples Museum (all in university library); Walter Pater's Beginnings of Greek Sculpture; Hoppin's Greek Art on Greek Soil (city library).

LESSON V.

GREEK ART FROM PHIDIAN PERIOD TO END.

1. Phidian period. So-called from Phidias.

Note his statues of Athena Parthenos, Olympian Zeus and Frieze Parthenon. He added expression to sublime character and deep religious feeling in his statues of men and women, and a God-like mien in his statues of his deities. Describe the Parthenon, Erechtheum and Acropolis as a whole.

2. Past Phidian period.

How does the art of Scopas and Praxiteles differ from that of Phidias?

3. Hellenic period.

Note the decline. Illustrated by a comparison of Niobe and Laocoon; the dying Gaul and Farnese Bull.

4. Greek painting.

See the same authors for this lesson that were given for the previous one.

LESSON VI.

ROMAN ART.

1. Note. Roman art characteristics in religion, politics and art.

2. (a) Romans excelled in secular architecture. See their aqueducts, fountains, bridges, tunnels, temples, palaces, circuses, amphitheaters. Note the use of the arch and column. (b) Round buildings; use of columns for ornamentations; extended use of arch is Roman characteristic.

3. (a) In sculpture they imitate the style of the Hellenic period, and Greeks are hired to do the work. (b) Portrait sculpture is of Roman origin; compare Greek idealism with Roman realism. Illustrate.

4. In painting, the Romans make great advances. See Pompeian and Roman wall paintings.

See Luebke's History of Art; Reber's History of Ancient Art; Ferguson's History of Architecture; Architectural Plates (all in university library); Greece and Rome by Falke (city library).

LESSON VII.

EARLY CHRISTIAN ART.

1. Causes that led to the great decline in art,

Barbaric invasion; new religion; simplicity of living; abhorrence of idolatry and luxury.

2. Sculpture.

For many centuries nothing was done. Heathen gods and heroes were abhorred by early Christians, and their temples were destroyed. First illustrations were statuettes of the Good Shepherd and St. Hippolytus of the fifth century. Bronze statue in St. Peter's at Rome is supposed to be of the same date, and reliefs on the early sarcophagi.

3. Painting was scarcely more than crude symbolism seen in the catacombs, chapels and early places of worship.

4. In architecture the Roman Basilica gave way to the cathedral, and Romanesque, Byzantine, Gothic and Renaissance styles are the products of this change.

See Reber's History of Mediaeval Art; Perkins' Historical Handbook of Italian Sculpture; Luebke's History of Sculpture (university library); Mrs. Jameson's Legends of the Madonna (city library); DeForest's Short History of Art.

LESSON VIII.

FROM ITALIAN RENAISSANCE TO PRESENT.

1. Causes that produced the Renaissance. (a) Discovery of America. (b) Invention of printing. (c) Religious reformation. (d) Spirit of individual freedom. (e) Revival of classic learning. (f) Greek art.

Note the rise of architecture, sculpture and painting as separate branches of the great art movement.

2. Italian Renaissance.

First period, early Renaissance.

Second period, high Renaissance.

Third period, late Renaissance.

Fourth period, Modern Italian art.

See DeForest's A Short History of Art; Early Renaissance, by J. M. Hoppin (city library); Renaissance in Italy, by Symonds (university library); Pool's Index, Lives of Cimabue, Giotto, Angelico, M. Angelo and others.

LESSON IX.

GERMAN ART.

See Pool's Index; Lanzi's History of Painting; Eastlake's Handbook of Painting (university library); Handbook of German, Flemish and Dutch schools by J. S. Crowe (city library); see lives of Durer, Holbine and others.

LESSON X.

FRENCH ART.

See same general authorities named

(Continued on Page 10.)

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