This course surveys the history of Western art from its beginnings in the cave paintings of the paleolithic to the early Italian Renaissance. Rather than moving briskly through millennia of art and architecture, the course will be structured around ten important works or buildings, which we will treat in depth. Treating painting, sculpture, and architecture, the class will cover the major monuments from ancient Egypt, Greek and Roman antiquity, the Islamic World, and medieval Europe, among others. By situating these works within their historical contexts, we will study how the visual arts have been used to further various political, social, and religious ends. In class discussions and written assignments, students will develop their ability to look at and describe works of art, paying special attention to the way in which artworks present their unique visions of the world.

Looking Diary
Each week, students will submit a one-page account of close looking with a work of art from an online collection. You are free to choose any object that is in roughly the same chronological range that we cover in class. This range can be considerable: we will cover millennia in a week. The purpose of this exercise in looking is to help you refine your eye and develop a language with which to communicate your observations. Outside research is not necessary, and personal reflections or musings are welcome. Format your entry with the subject, medium, culture or author, date range, and accession number of the work at the top of the page single-spaced. The diary is not formal, but it should be handed in as a polished piece of writing free of major errors. Upload your Looking Diary to Canvas each Friday by 5:00 p.m.

Tests
There will be two at-home tests, for which you will have 24 hours to write two short essays about the major works we are studying. The prompts will be made available on Canvas.

Grade Breakdown
Test 1 40%,
Test 2 40%,
Looking Diary 10%
Participation 10%

Readings
All readings will be available as .pdfs on Canvas

Absences
Because of the condensed nature of Yale Summer Session, no absences will be permitted. In the case of an emergency, students should contact the instructor immediately.

Plagarism
The strength of the university depends on academic and personal integrity. In this course, you must be honest and truthful. Plagiarism is the use of someone else’s work, words, or ideas as if they were your own. Here are three reasons not to do it:

- By far the deepest consequence to plagiarizing is the detriment to your intellectual and moral development: you won’t learn anything, and your ethics will be corrupted.

- Giving credit where it’s due but adding your own reflection will get you higher grades than putting your name on someone else’s work. In an academic context, it counts more to show your ideas in conversation than to try to present them as *sui generis*.

- Finally, Yale punishes academic dishonesty severely. The most common penalty is suspension from the university, but students caught plagiarizing are also subject to lowered or failing grades as well as the possibility of expulsion. Please be sure to review [Yale’s Academic Integrity Policy](#).
I. Cave paintings of Chauvet (ca. 30,000 BCE)
   Course Introduction

II. Victory Stele of Naram-Sin (ca. 2300-2200 BCE)
   Readings: Zainab Bahrani, *Art of Mesopotamia*, pp. 112-133
   *The King List: When the Kingship Was Lowered from Heaven*

III. Complex of Cheops, Giza (ca. 2500 BCE)
   Readings: Bill Manley, *Egyptian Art*, pp. 10-25, 45-60
   Ancient Egyptian Pyramid texts (selections)
IV. Parthenon (5th c. BCE)
Readings: Richard Neer, *Greek Art and Archaeology*, pp. 266-292

V. Primaporta Augustus (1st c. CE)
*Res Gestae* (selections)
VI. Vienna Genesis (6th c. CE)
Test 1
Readings: John Williams, ed. *Imaging the Early Medieval Bible*, pp. 1-4, 9-21
Jeffrey Spier, ed. *Picturing the Bible: The Earliest Christian Art*, pp. 1-24

VII. Apse mosaic of Virgin Theotokos, Hagia Sophia (ca. 867 CE)
Readings: Cormack, *Byzantine Art*, pp. 78-117; Patriarch Photios, Homily 17

VIII. Great Mosque of Cordoba (987 CE)
Readings: Ettinghausen, Grabar, and Jenkins-Madina, *Islamic Art and Architecture 650-1250*, pp. 3-8, 82-101
IX. Sainte Foy, Conques (1125-1135 CE)
Bernard of Angers, The Book of Sainte Foy’s Miracles, selections

X. Chartres Cathedral (1140-1220 CE)
TEST 2
Readings: Michael Camille, Gothic Art: Glorious Visions
Abbot Suger on the Church of St. Denis