

OVERALL:

- Your **midterm test grade** is the average between the 3 sections of your midterm.
- Your **midterm course grade** is mostly this grade, but affected by your Timeline Project (Part A) performance and slightly by quiz grades. If you earned a significantly low grade (C or lower) on your Timeline, it affected your midterm grade.
- Remember the midterm grade is for guidance and is not on your transcript. If it's low, do better. There is plenty of time to balance that grade to be higher.

MIDTERM TEST OVERALL:

- There is no real rubric. Overall, I needed some major points to be made (listed on following pages). The fewer the points made, the lower the grade dropped. I did not grade on writing skill or even spelling. I simply graded on information and critical thinking.
- This is upper-level college course. I already provided way more guidance than would normally be expected at this level. Art history is about history and you are expected to have already learned about major points in western history. (Even though I didn't test you on anything else beyond what I clearly explained in class, reminding you of what you should at least be aware of already.)
 - **You were allowed a notes page.**
 - **I had a practice session with you.**
- The essays were also **weighted**. In other words, the best-written (as in information and critical thinking) essay shifted all other essay grades up. If this person(s) didn't include the information I thought I would see, I would consider it too lofty of an expectation and wasn't so hard if somebody didn't include it. (*FYI: I didn't need to weight the grading very much in relation to what I was hoping to find.*)
- All of the following information (see following pages) must be mentioned.
 - **Any information not listed reduces grade.**
 - **Any information that is incorrect reduces grade significantly.**
 - **Any information that isn't all that relative (but is correct) doesn't affect the grade significantly in a negative manner.**
- The following is information that can be confusing (or easily worded incorrectly by a student under pressure). These would be marked wrong, but didn't majorly affect the grade in a negative manner:
 - If you stated Art Nouveau BEGAN in France, that's not quite right, but I understand the confusion.
 - If you stated Celtic designs were part of the Holy Roman Empire, that is not in correct and would be marked wrong with a negative effect. BUT if you said they were part of the *start* of the Holy Roman Empire, I was more forgiving. That's not correct either; however, I understand that it's confusing when looking simply at dates, so I didn't count it against you.
 - The monks creating most of the work would not have known who Charlemagne was or what was going on in Aachen. (also Germanic ≠ Celtic).
 - Plus the HRE didn't really begin until 900s (the Coronation Gospels weren't finished until the late 8th century = late 900s).
- **MY MARKS:**
 - If there is a checkmark, that is a good thing. It's me checking off the something important you mentioned.
 - If there is an X over a word or number (like #4), that is bad. It's incorrect.
 - C = average performance

MIDTERM 2A:

Gismonda (or Gismonda poster)

Alphonse Mucha

1894

Ink on paper (lithograph > not a painting)

1. Time period: Art Nouveau is not a time period.

- Prominent in western Europe and US from about 1890 - 1914 (or WW1) >> short but extremely influential.
- La Belle Époque (explain what and why this name is)
- Mention Arts & Crafts Movement's influence (and therefore, it reacting to the Victorian Era in England) (Industrial production was widespread, and yet the decorative arts were increasingly dominated by poorly-made objects imitating earlier periods.)
- 1881: French law allows posters anywhere except churches, at polls, or any place designated for official notices (Loi sur la liberté de la presse du 29 juillet 1881, often called the Press Law of 1881); therefore, streets become art galleries in Paris. (Advertising as art)
- Arts and Crafts movement claims applied arts are equal to traditional arts. THEREFORE, advertisements could be art.
- **Japonisme** (explain) popular in western Europe (why).
- **Industrial Age. Middle class** (not poor, not aristocratic wealthy). **Rural to city.**
 - Something about: “Working in cities, Art Nouveau designers found greatest inspiration in nature — not necessarily nature's beauty, but instead its vital force, its never-changing life cycle of birth, life, decay and death. Nature sometimes took the role of a creepy other-world, governed by dark uncontrollable forces...”
 - “...This idea of an uncontrollable world all around us was mirrored in the Art Nouveau interest in psychology, symbolism and the supernatural. Sigmund Freud was writing about the unconscious dream world, and artists were trying to explore that world through art and design. Symbols weren't fixed — their meaning shifted and was ambiguous....”
- **Role of women** during this time period.
 - Something about: “...But in an era when women were increasingly independent — struggling for suffrage, gaining the right to divorce, more visible in the public sphere than previous generations — the Art Nouveau woman had a menacing twist. She was alluringly sexual, but also scandalous, morally compromised, even mortally threatening.”
- This piece was in 1894, created for the famous performer **Sarah Bernhardt**. She was in the play Gismonda. (A Greek melodrama based in 15th century Athens during Florentine rule > so Renaissance. > Byzantine is not Renaissance.)

(Could mention other things that I have listed here in #5)

2. Artist: Alphonse Mucha.

- Czech painter (hence, MORAVIAN FOLK ART) and illustrator had moved to Paris (at age 37) with financial support. That support ended suddenly and he was in deep poverty.

- On Christmas Eve, he was working at a **PRINTING FIRM (not a design house, not commissioned, certainly not an ad agency)** correcting proofs for a friend who had taken holiday. Suddenly, printing firm's manager bust into room upset because the famous actress Sarah Bernhardt demanding new poster for play *Gismonda* beginning New Year's Day. (see #4 for more information about this.) (Not technically created overnight, but still rushed > beginning New Year's Day...)
- Overnight success with this poster in 1895 > so much so that **Le Style Mucha** became name for art nouveau in France.
- **His style overall** > central female figure, whiplash curves (hair especially), outlines, flat colors (ukiyo-e), how he portrayed women (exotic, sensuous, yet maiden-like - express no age, nationality, historical period), filled total space with animated form and content.
- *Though he did a lot of work for Bernhardt after this, it was by no means his only employer. He created many ads for many things. (He also painted and created other art in other mediums.)*

3. Paris, France

- La Belle Époque (explain what and why this name is if you did not already in #1.

4.

Simply put, Mucha used Grasset's poster of Sarah Bernhardt as one of the inspirations to how he created his work (also for Sarah Bernhardt). Mucha studied the pose from Grasset's earlier poster for Bernhardt in Joan of Arc. Specifically: the placement of the hand, she was placed on a stage, and shading hints at dimension though flat color used.

- Both for Sarah Bernhardt's performances.
- Grasset > for her role in Joan of Arc; Mucha > for her role in Gismonda.
- Both ads for theatre performances. Both in Paris during La Belle Époque.

Gismonda: (this info. not required, but incorrect info. would hurt you) > Mucha portrayed Bernhardt as an exotic Byzantine noblewoman wearing a splendid gown and an orchid headdress with a palm branch in her hand. This costume was worn in the last act, the climax of the play, where she joined the Easter procession. (Joan of Arc is a Catholic saint.)

- Both use similar typography.
- Both are inspired by Ukiyo-e (pictures of the floating world > and what this means):
 - Defines Japan's art movement of Tokugawa period (1603-1867)
 - Final phase of traditional Japanese history
 - Shogun issued decrees barring travel, exchange both ways
 - Japanese art acquired singular national character with few external influences
 - Earliest Ukiyo-e screen painting depicting entertainment districts, called the floating world
 - Subjects usually scenes and actors from Kabuki theatrical plays, renowned courtesans and prostitutes, erotica
- Influences of Ukiyo-e specifically:
 - Influences:
 - Calligraphic line drawing

- Abstraction, simplification of figures
 - FLAT color and silhouettes
 - Unconventional use of bold black shapes, decorative pattern
 - Subjects often emblematic symbols, graphic interpretations conveying ESSENCE
 - SUGGESTIVE (vs. detailed) impressions of environment
- Style points of art nouveau (*would be good to identify and explain what/how shown in each piece instead of listing...but you only had 35 minutes. So if you had thoroughly explained everything else with many pages full, I wouldn't expect you to do this. If you only filled up a page, then here is where you could EXPLAIN.*):
 - Organic, plantlike line
 - Freed from roots and gravity
 - Vine tendrils, flowers
 - "Whiplash curves", ESPECIALLY demonstrated by Mucha!!!
 - Flowers
 - Birds (esp. peacocks)
 - Human female >> Mucha's women >> (Male only really by Beardsley)
 - All of the following are in relation to the time period especially (including an Freudian psychoanalysis and Victorian Era dabbling with the occult and mysticism):*
 - Birth
 - Life
 - Death
 - Growth and decay
 - Specifics about Mucha's poster:
 - Studied pose from Grasset's earlier poster for Bernhardt in Joan of Arc (mentioned above already)
 - Bottom portion unfinished because Mucha ran out of time
 - Elongated format
 - Almost 7 feet tall
 - Used Byzantine-inspired mosaics as background motifs
 - Plants, flowers
 - **Moravian** (Czech) folk art (< understand what that is, as I explained in lecture)

5.

- Art Nouveau is the initial phase of the modern movement.
- Anything about:
 - NO LONGER LOOKED TO THE PAST FOR INSPIRATION
 - (Japan's past, but it was new to Europeans)
 - Close collaboration between visual artists and writers
 - Rejection of realism for metaphysical and sensuous
 - Led artists to symbolic and philosophic attitudes

- Attempted to make art part of everyday life >> very much like the ideology of Arts and Crafts Movement (in fact, Mackmurdo has been classified as both Arts and Crafts and Art Nouveau...botany, curves) > Century Guild
- “The desire to abandon historical styles of the 19th century was an important impetus behind Art Nouveau and one that establishes the movement's modernism.
- “The academic system – which dominated art education from the 17th to the 19th century – underpinned the widespread belief that media such as painting and sculpture were superior to crafts such as furniture design and ironwork. The consequence, many believed, was the neglect of good craftsmanship.
- Art Nouveau artists sought to overturn that belief, aspiring instead to total works of the arts.
- You could explain more about the Arts and Crafts Movement
- You could explain WHY the style points were important per the time period and why people were drawn to them.

MIDTERM 2B:

The Book of Kells, Chi-Rho page

artist unknown or blank (or I'd even accept Irish/Celtic monks)

794-806

Parchment (or ink on parchment)

Overall, you've got to explain the following:

- Regional styles and why
 - Roman Catholic Church and spreading of Christianity (Pagan mixed with Christianity) to the (former) Roman Empire
 - Pagan is not necessarily non-religious. For all we studied, it would mean non-Christian.
 - Also the Chi-Rho page is in no way expressing a Pagan religion. **It is 100% Christian**. It contains Pagan style (folk style) mixed with Roman influences of the imported Christianity.
- What an illuminated manuscript is
 - Why it was created
 - How it was created
 - Parchment
 - Scriptoriums
 - How it was used (and hence, regional styles)
- Explain who/what the Celts were (any summarized version would be good, **but at least explain WHERE** the Celts were in relation to Rome >>>
 - Germanic (≠ just Germany) vs. Celtic tribes
- **MUST EXPLAIN Celtic design**, specifically (but not only) **INTERLACE**
- There was not a “Celtic era”. There is a categorization of illuminated manuscripts that is Celtic design via the style of the work from a geographic location and the culture of a subset of its people.
- **MUST EXPLAIN** what the Chi-Rho page is (**Chi, Rho, Iota** (not just Chi and Rho), **GREEK** letters looks like **XPI** > **abbreviated form of Christ's name**,
 - (would be good to add that it opens the passage from the gospel of Matthew > though rest of the words (on another page) would be in **Latin**.)
- *Should* (but not required) explain Insular Script and spaces between letters, but not really shown that much on this page.

1. Medieval (middle)

- Between the end of the Roman Empire (476 CE) and the Renaissance (1400s).
 - The Romans had come in and changed everything. All of this is Celtic Pagan **style** mixed with Roman design influence, expressing the imported religion of Christianity (specifically Roman Catholicism).
 - Also imported language of Latin (though the Chi Rho page uses Greek letters).
- Fall of Roman Empire:
 - Dislocation and uncertainty
 - Cities degenerated and became villages
 - General population illiterate, impoverished, superstitious

- Barbarian (others) and Roman influences combine
- Trade and commerce slumped, almost nonexistent
- Travel became extremely dangerous
- Europe's regional languages, customs, etc. formed
- General population illiterate, impoverished, superstitious
- (You could mention Crusades and why, in reference to the Roman Catholic Church. However, the Crusades didn't happen in the area where these books were made.)
- **About illuminated manuscripts** (could place under 1 or just about any other number > but had to mention)
 - Illustrated handwritten "books" (codex) produced from the Late Roman Empire until printed books replaced manuscripts after typography was developed in Europe around 1450 CE
 - The use of visual embellishment to expand the word became very important, and illuminated manuscripts were produced with extraordinary care and design sensitivity.
- "ILLUMINATED" could mean:
 - Gold leaf
 - Religious enlightenment >>Eastern: Islamic texts; Western: First Greek and Roman mythology, but mostly Christian themes
 - Illustrated
- For whom?
 - Remember that most people were illiterate and these were VERY expensive books
 - Though many monasteries produced manuscripts for the collection in their own libraries. (And churches, obviously)
 - Many wealthy individuals who could read (ok) would use for daily devotional.
 - ALSO these books were commissioned works as a sign of status within the community.
 - *Could mention, but not necessary because not shown in this work: Through the commissioning of these works, the wealthy individuals requested that the illuminator place them somewhere in the illumination in a donor portrait. In a scene from the New Testament, Christ would be shown larger than an apostle, who would be bigger than a mere bystander in the picture, while the humble donor of the painting or the artist himself might appear as a tiny figure in the corner.*
- Use of visual embellishment to express/expand the word
- Communicating in a different way
- Especially to those who could not read (or read well)
 - (Text is/was usually in Latin > excluding Chi Rho Iota, which was in Greek)
- *Could mention:* Manuscript production over the thousand-year course of the medieval era created a vast vocabulary of:
 - Graphic forms

- Page layouts
 - Illustration styles
 - Lettering styles
 - Techniques
- CODEX: A codex is a book made up of a number of sheets of (usually) parchment with hand-written content, usually stacked and bound by fixing one edge and with covers thicker than the sheets, (but sometimes continuous and folded concertina-style.)
 - The alternative to paged codex format for a long document is the continuous scroll. (Scroll doesn't work with parchment and is not as easily transportable.)
 - The codex altogether transformed the shape of the book itself and offered a form that lasted for centuries.
 - >> **Spreading the word (easy to transport)** << **THIS IS IMPORTANT**
 - TO PARCHMENT (animal skin)
 - Vs. Papyrus (from plant plentiful Nile River Valley) and before paper
 - Very costly and time-consuming
 - Hours to prepare
 - Large book may require skins of 300 sheep
 - *Ink (could explain)*

Book of Kells:

- On high-quality calf vellum
- Using iron-gall ink, other colors derived from wide range of substances, many of which were imported from distant lands
- Book (codex) is about 13 inches L x 10 inches W (multiple books)

Scriptorium

- **Christian monasteries** were THE cultural, educational, and intellectual centers.
- During early Christian era, nearly all books created in the monastic SCRIPTORIUM Or writing room
 - **Scricttori** – head: Well educated scholar who understood Greek and Latin; Both editor and art director; Overall responsibility for design and production
 - **Copisti** – production letterer: Spent days bent over writing table penning page after page in a trained lettering style
 - **Illuminator** – illustrator: Responsible for execution of ornament and image in visual support of text
 - Started with a Light sketch from Scricttori > Often notes jotted in margins about where illustrations go

2. & 3. (artist unknown, but this information is important. Could be placed under #1.)

- Monks

- Takes its name from the Abbey of Kells (an abbey is a type of monastery, houses Christian monks and nuns)
- *(would be nice to mention any of the following, but not necessary):*
 - the Book of Kells was never finished and we're lucky we have any of it.
 - Ended abruptly in 795 AD
 - Northern raiders made first appearance on Irish coast
 - Period of intense struggle between Celts and Vikings
 - Scriptoriums of Iona and Lindisfarne destroyed and scribes from Iona escaped with as much of manuscript as could. They took it to Kells and continued to work on it there

4. (some of this information could be in #5)

Overall:

The Vatican Vergil is the oldest surviving illuminated manuscript. It is of Pagan origin (or “non-Christian”, but NOT “non-religious”). He is a figure from Greek and Roman mythology, while the Book of Kells Chi-Rho page is a religious text (the beginning of the Gospel of Matthew in the Christian Holy Bible’s New Testament).

Those who believed in the polytheistic religion that begot the Laocoön stories were not considering whether it was mythology or religion. It was their religion or (at least) deeply part of a cultural belief; therefore, it would be incorrect to label this as “non-religious”. (It’s like calling the medieval era the Dark Ages. It was only “dark” to those considering Europe as the world.)

However, this was specifically *a poem by Virgil* using the story from what many now call a mythology based on a pantheon of gods, and speaks to an audience that was not yet completely Christianized. Confused? Don’t be. **Major points were not taken from your essay if you wrote “non-religious”, but please understand the difference between Pagan and non-religious.**

For more subtleties in the relationship between mythology and religion in an objective academic sense, talk to a theologian or a philosopher. ☺ Even if (or especially if!) you consider yourself a religious person, studies into other belief systems from around the world can be fascinating. *You can start by reading Joseph Campbell!*

The two have a common element of the Roman Empire. The Vergil and the design elements from Italy would be mixed with the (Pagan or folk) STYLES of Celtic traditions to create what we now call Celtic design. NOT PAGAN RELIGION, BUT PAGAN STYLES.

Vatican Vergil:

- Classical, Roman Empire still around (or just ending)...but it wasn't just around one day and completely gone the next.
- Lettering style shown:
 - **RUSTIC CAPITALS**
 - **ALL CAPITAL LETTERS**
 - **NO SPACE BETWEEN WORDS**
- *Could add any of the following:*
 - The script depended on local customs and tastes. The sturdy Roman letters of the early Middle Ages gradually gave way to scripts **such as Uncial** and half-Uncial, especially in the British Isles, where distinctive scripts such as insular majuscule

and insular minuscule developed. Stocky, richly textured blackletter was first seen around the 13th century and was particularly popular in the later Middle Ages.

- Letter styles evolution: simpler and faster letterform construction or writing ease
 - Primarily used in Christian church
 - Named because written between 2 guidelines 1 uncial (Roman inch) apart
 - Rounded, freely drawn majuscule letters
 - More suited to rapid writing than square or rustic capitals
 - Curves reduced number of strokes
 - Number of angular joints reduced
 - Tendency to clog or close up with ink
 - Beginning hints of ascenders and descenders, but not yet
- (*Could mention* that Semi-Uncials were used by the time of the Book of Kells. Could mention how Celtic design started putting space between words. Could mention the creation of Insular Script, which would later influence the Caroline Minuscule.)
 - *Could discuss* how human figure shown at this time, far after antiquity and way before Renaissance. Flattened. Most copying what others had drawn with no real understanding of perspective and the human form. (Wouldn't have been known by Celts either in the early 800s, but the Chi-Rho page doesn't give significant space to the human figure....though they're there hiding somewhere in the interlace.)

More about Vatican Vergil's design and story:

- (Illustration shown) depicts demist of Laocoön : (Priest punished by death for profaning temple of Apollo)
 - Left – Laocoön calmly prepares sacrifice of bull at temple of Poseidon, unaware of 2 serpents in lake at upper left corner
 - Right – Laocoön and 2 young sons attacked and killed by serpents
- Consistent graphic design approach
- Lettered in crisp rustic capitals
- 1 wide column on each page
- Illustrations framed
- Bright bands of color (often red)
- Same width as text column
- Placed at top, middle or bottom of page
- Adjacent to passage illustrating

MUST TALK ABOUT CELTIC DESIGN:

- Abstract and extremely complex
- Geometric linear patterns
- Weave, twist, fill a space with thick visual textures
- Bright, pure colors used in close juxtaposition

- Pagan style added to imported Christianity
- Symbols in the minute details of the work that would mean something to the reader(s)/viewer(s)

Ornaments:

- Frames and borders to enclose full page illustrations
- Opening pages of each gospel and other important passages
- particularly used design or ornate initials

Interlace << must mention!:

- 2-dimensional decoration formed by a number of ribbons or straps woven into a complex, usually symmetrical design
- evident that drafting instruments used in many Celtic designs
- shown - mathematical grid buried under swirling lacertines (interlaces created by animal forms) birds and quadrupeds
- brings structure to textured areas
- red contoured cross with white circular “buttons”
- brings timeless stability to its churning energy

Could mention these too, but not necessary. Not shown on Image 1. >>

- Dimuendo (not shown on this page, but would be nice to mention)
 - Decreasing scale of graphic information
- Carpet Page (this is not a carpet page, though the decoration is SO extensive that it almost resembles it.) >
 - Full pages of decorative design
 - Had intricate patterns associated with oriental carpets (name obviously later)

EXPLAIN CHI-RHO PAGE (see earlier explanation. **To just say Chi and Rho were Christ's name is NOT correct.**)

INNOVATIONS from Celts (*would be good to mention, but because this is specifically about lettering not shown on this page, aside from the small letters in the bottom right of ONE WORD >>*):

- Leaving space between words to enable reader to separate string of letters into words more quickly
- Insular Script [INSULAR – from an island, but also assigned to being from Britain or Ireland from the Middle Ages.]
- Different forms of lettering from the capitals on architecture to the hand-rendered getting looser.
 - Half-uncial came to Ireland >> subtly redesigned to Insular Script
 - Became national letterform style in Ireland
 - Still used for special writings
 - Still a type style
 - Written with a slightly angled pen
 - Full, rounded characters have a strong bow with ascenders bending to right