The background of the cover is a reproduction of the painting 'The Starry Night' by the Dutch Impressionist painter J.M.W. Turner. The painting depicts a night scene with a turbulent, swirling sky filled with stars and a crescent moon. Below the sky, a dark, silhouetted landscape features a prominent church with a tall, pointed steeple. The overall color palette is dominated by various shades of blue, green, and yellow, with visible brushstrokes throughout.

HISTORY OF ART

CREATION TO CONTEMPORARY



N E D B U S T A R D

HISTORY^{OF} ART

CREATION TO CONTEMPORARY



This book is dedicated to my friend,
art historian Dr. James Romaine, in thanks
for teaching me so much about art history.

Also, special thanks to Dr. Harry Bleattler,
Matthew and Amy Clark, and Carey Anne Bustard
for their research assistance.

Jackson Pollock, *Autumn Rhythm (Number 30)*. 1950. Enamel on canvas, H. 105, W. 207 in. (266.7 x 525.8 cm).
George A. Hearn Fund, 1957 (57.92). © 2015 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.
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Roy Lichtenstein / . . . / I'm Sorry ©Estate of Roy Lichtenstein

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History of Art

HOW TO USE THIS CURRICULUM



WHY STUDY ART HISTORY?

God made us creative and on Mount Sinai gave instructions on how to use art. Virtually all cultures have made art, and that culture's art reveals its hopes, dreams, and beliefs. Sometimes all we have of a past culture is its art. If you do an online search for the Italian Renaissance, much of it will be about the art. For nearly two thousand years, Christians have made art. Art educates and enriches faith. And by studying the art of the past, their hopes, dreams, and beliefs, we can learn something about ourselves in the present.



ABOUT THIS CURRICULUM

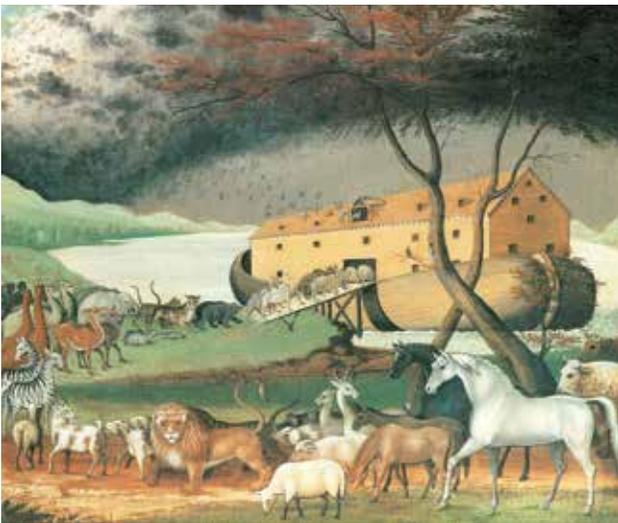
We hope this guide will be helpful as you study art history. The Veritas Press History of Art curriculum was designed to give students a concise body of information that they can more easily assimilate. The answers to questions on the worksheets and tests can all be found on the cards. There are 32 art movements featured in the cards in this series. That is approximately one per week. The projects are only suggestions, so use your imagination and have fun with your group. You will note that the projects vary to appeal to different ages (for example, a younger student would enjoy making the Aegean activity *A Museum for the Little People* project while older students would benefit from completing the *Nudity in Art* reading). You may choose the ones you think are appropriate for your students. The intent of this course is that student and teacher engage the art and history together. Particularly, if you are using this series for second grade or below, you may need to read the material to the students and have them reply orally. You



History of Art

HOW TO USE THIS CURRICULUM

will also want to sing the song daily for the first few weeks until it is memorized. Remember, the reason for the song is to help memorize the chronology of the events. After the song has been memorized, it is also good to have the students sometimes recite events in proper order rather than singing it. A sample school week might be planned as follows:



MONDAY

Sing *The Great Art Hist'ry Song* (page 223). You may want to have a student hold up the flashcards as everyone sings. The teacher should talk through the *Art + History* timeline, setting the card in its historical context, and then introduce the vocabulary before reading the card.

Present the new card. Read the back and discuss it with the students. Allow different students to read it out loud if you can. Then allow the students to answer questions on the corresponding worksheet. The questions are based on information on the cards and the introduction page. If you are working with second grade or below, they may need to be asked to do this orally for the first part of the year.

TUESDAY

Sing the *The Great Art Hist'ry Song*. Orally review questions from this card's worksheet and from previous worksheets. Obviously, you cannot review every question every day, so do a sampling. Review titles of the artworks.

WEDNESDAY

Sing the *The Great Art Hist'ry Song*. Recite the art movements studied and their dates. *Note: Some dates have been rounded off in this program to help younger students.* Do one of the projects.

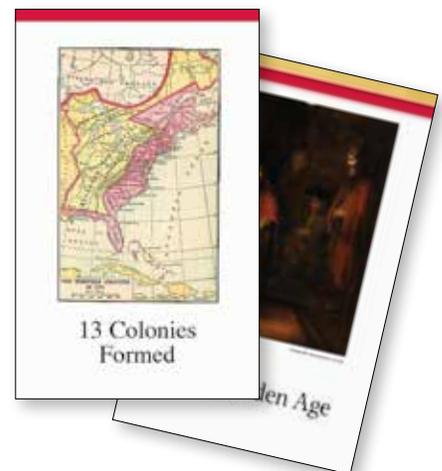
THURSDAY

Sing the *The Great Art Hist'ry Song*. Orally review titles of artworks. Discuss how this card relates to those before it. Perhaps play *The Curator Game* (instructions are found on page 103).

FRIDAY

Give the quiz. These are found starting on page 227, along with three tests. ***Go right now and tear them out.*** Set them aside until your student is ready to take them. Use remaining time for class instruction and drill. If using the Veritas Press History Cards, discuss how this card relates to the history that was going on at the time the artworks were made.

Another way to use this curriculum is to spread it out over a study of history. All the cards sync up with the Veritas Press History Flashcards. Each card has a color bar across the



History of Art

HOW TO USE THIS CURRICULUM

top of the card that matches the history cards, and the overview pages have timelines that use the history card number system to place the art in sequence.

Finally, the art history cards could be used to complement an art program, mixing them in as a way to add depth and inspiration while developing basic art skills.



HAVE FUN

Having fun makes it easy to learn. Using the cards for games is one way. Ask the children to shuffle them and then see who can get their cards in order the fastest. Or have four to six students mix up their cards and then play Go Fish. This allows them to get familiar with the titles. Or you can go to a large room and see who can arrange their own timeline on the floor the fastest. Playing *The Curator* or the *Art Memory Game* are great ways to make the study of art history a delight. Keep in mind, the whole point of this program is to nurture a love of art and to give the students a handful of works in their minds that they can use as mile markers for studying history and art history in the future.

We have found one of the best ways to file

the cards is to punch a hole in the top right corner and keep them on a large ring. The children can add the newest card and also have the previous cards handy. Another idea is to put Velcro strips on the card and on the wall, and start a timeline that children can put up and take down over and over again. An extra set of cards mounted at the end of the room for a reference timeline is a good idea, too.

Each worksheet, test, or writing assignment should receive three grades: one each for Content, Grammar and Linguistics (Spelling).

CONTENT

On a scale of 1 to 15, grade for completeness or the correct answer to a question. This grade is applied to their Art grade. If your grading system is different from 1 to 15, use yours.

GRAMMAR

The child should answer the questions in complete sentences, in which he first restates the question. For example:

Question:

What are mosaics?

Answer:

Mosaics are small bits of colored glass, marble, and gold leaf fused between layers of glass, set into walls, floors, and domes.



Initially in second grade the teacher may want to write a portion of the sentence on the board for the students to copy until they learn to do this correctly on their own. As the weeks go by, gradually wean them until they are able to do

History of Art

HOW TO USE THIS CURRICULUM

this on their own. Second graders adjust to this in about six weeks. Sentences should begin with a capital letter and end with an appropriate punctuation mark. As the year progresses you can grade more strictly for grammar. This grade should be applied to an Application grade in grammar, but should not affect the Art grade. We suggest application at twenty percent of the overall grade.

LINGUISTICS

The students should spell all words correctly. You should deduct for misspelled words once the rule for spelling that word has been mastered. This grade should be applied towards a Linguistics application grade, again not affecting their Art grade.



SCOPE

All histories are selective. This curriculum is a distinctively Christian overview of art history covering well-known works like the *Venus of Willendorf*, the *Bust of Nefertiti*, *Winged Victory*, the *Mona Lisa*, and *American Gothic*. But the program also takes time to focus on works by Christians and art about the Christian Faith. Out of necessity an art history program that is limited to 32 flashcards will have to leave out important works. Therefore, in order to follow the flow of Western art and particularly feature art about Christianity, the study of architecture, Asian art, Oceanic art, Folk art, Native American art, Islamic art, and others has been intentionally left out. In spite of these limitations, by the end of using this curriculum your student will be able to identify all the major art movements in Western art as well as know the titles and artists responsible for over five dozen artistic masterpieces. These movements and works of art are the grammar of art history and will allow the student to navigate nearly every museum of Western art in the world, as well as know how they fit in the study of history.

May the Lord bless you in this study—for glory and for beauty!

History of Art

TABLE OF CONTENTS

1	PREHISTORIC		7	EARLY CHRISTIAN	
	Introduction	10		Introduction	46
	Worksheet	11		Worksheet	47
	Artist of Faith: <i>God</i>	12		Activity: Christian Symbols	49
	Activity: Cave Painting	13			
2	MESOPOTAMIAN		8	BYZANTINE	
	Introduction	14		Introduction	52
	Worksheet	15		Worksheet	53
	Activity: Lamassu, etc	17		Activity: Eraser Mosaic	55
	Artist of Faith: <i>Sandra Bowden</i>	18		Artist of Faith: <i>Mary McCleary</i>	56
3	EGYPTIAN		9	EASTERN CHRISTIAN	
	Introduction	20		Introduction	58
	Worksheet	21		Worksheet	59
	Activity: Ark of the Covenant	23		Art Study: Ethiopian Icons	61
	Activity	25		Vocabulary	62
	Review	26		Review	63
	Artist of Faith: <i>Bezalel Urison</i>	27	10	CELTIC	
4	AEGEAN			Introduction	64
	Introduction	28		Worksheet	65
	Worksheet	29		Activity	67
	Activity: Fresco	31		Artist of Faith: <i>Saint Columba</i>	69
	Activity: A Museum for the Little People	32	11	CAROLINGIAN	
	Activity: Picture Studies	33		Introduction	70
5	GREEK			Worksheet	71
	Introduction	34		Reading: <i>The Saint John's Bible</i>	73
	Worksheet	35		Artist of Faith: <i>Donald Jackson</i>	74
	Reading: Golden Mean	37		Art Study: <i>The Codex Aureas</i>	77
	Reading: Naked Vs. Nude	38	12	ROMANESQUE	
6	ROMAN			Introduction	78
	Introduction	40		Worksheet	79
	Worksheet	41		Activity: Fairy Tale Tapestry	81
	Review	43		Review	83
	Activity: Bust	45			

History of Art

TABLE OF CONTENTS

13	GOTHIC		19	DUTCH GOLDEN AGE	
	Introduction	84		Introduction	124
	Worksheet	85		Worksheet	125
	Reading: Saints	87		Activity: Vanitas	127
	Artist of Faith: <i>Tanja Butler</i>	88		Artist of Faith: <i>Rembrandt Harmenszoon Van Rijn</i>	128
14	EARLY RENAISSANCE		20	NEOCLASSICISM	
	Introduction	90		Introduction	130
	Worksheet	91		Worksheet	131
	Activity: Egg Tempra	93		Art Study: <i>The Apotheosis of Homer</i>	133
	Reading: Madonna	94		Activity: Life of Christ	134
	Reading: Perspective	96			
	Art Study: <i>The Doors of Paradise</i>	97	21	ROMANTICISM	
15	HIGH RENAISSANCE			Introduction	136
	Introduction	98		Worksheet	137
	Worksheet	99		Review	139
	Activity	101		Review	140
	Review	102		Artist of Faith: <i>Frederic Edwin Church</i>	141
	Activity: <i>The Curator Game</i>	103	22	PHOTOGRAPHY	
16	NORTHERN RENAISSANCE			Introduction	142
	Introduction	104		Worksheet	143
	Worksheet	105		Review	145
	Art Study: <i>The Procession to Calvary</i>	107		Artist of Faith: <i>Ruth Naomi Floyd</i>	146
	Activity: <i>The Fall of the Rebel Angels</i>	108	23	REALISM	
	Artist of Faith: <i>Albrecht Dürer</i>	110		Introduction	148
17	MANNERISM			Worksheet	149
	Introduction	112		Art Study: <i>The Railway</i>	151
	Worksheet	114		Artist of Faith: <i>Jean-François Millet</i>	150
	Art study: <i>The Deposition</i>	115	24	AMERICAN REALISM	
	Artist of Faith: <i>Edward Knippers</i>	116		Introduction	154
18	BAROQUE			Worksheet	155
	Introduction	118		Artist of Faith: <i>Henry O. Tanner</i>	157
	Worksheet	119		Artist of Faith: <i>Catherine Prescott</i>	158
	Review	121		Review	160
	Review	122		Review	161
	Reading: Poussinists vs. Rubenists	123			

History of Art

TABLE OF CONTENTS

25	IMPRESSIONISM		30	ABSTRACT EXPRESSIONISM	
	Introduction	162		Introduction	198
	Worksheet	163		Worksheet	199
	Art Study: <i>The Rouen Cathedral</i>	165		Review	201
	Activity: <i>Water Lilies</i>	166		Review	202
				Artist of Faith: <i>Makoto Fujimura</i>	203
26	POST-IMPRESSIONISM			Activity: Color Field	204
	Introduction	168		Activity: Action Painting	205
	Worksheet	169	31	POP	
	Artist of Faith: <i>Vincent Van Gogh</i>	171		Introduction	206
	Activity	175		Worksheet	207
	Artist of Faith: <i>Daniel Finch</i>	176		Reading: Warhol and Wyeth	209
				Artist of Faith: <i>Wayne Adams</i>	210
27	EXPRESSIONISM		32	CONTEMPORARY	
	Introduction	178		Introduction	212
	Worksheet	179		Worksheet	213
	Activity: Scissor Music	181		Artist of Faith: <i>Bruce Herman</i>	215
	Review	183		Reading: Postmodern Movements	218
	Artist of Faith: <i>Georges Rouault</i>	184		Artist of Faith: <i>Lynn Aldrich</i>	220
				Review	222
28	CUBISM			THE GREAT ART HIST'RY SONG	
	Introduction	186		Song Lyrics/Sheet Music	223
	Worksheet	187			
	Activity	189		APPENDIX	
	Activity	190		Field Trip	224
	Review	191		Art Report	225
29	ABSTRACTION			Art Auction Game	226
	Introduction	192		Quizzes and Tests	227
	Worksheet	193		Answers	301
	Activity: Haiku	195		The Curator Game cards	311
	Activity: Scavenger Hunt	196		Art Memory Game cards	321

Prehistoric

INTRODUCTION: CAVES AND CARVINGS

ART+HISTORY

DAYS 1–7

*Creation, God 1/1**
(Genesis 1–2)
The Fall in the Garden
(Genesis 3) *2/2*
The Flood 4/5
(Genesis 6–9)
Lion Man of Hohlenstein Stadel
Venus of Willendorf
Lascaux Caves (Hall of the Bulls)

VOCABULARY

Introduce the following words and their definitions before reading the art card:

artisan: a person good at making things;
a craftsman

abstract: lines and shapes that do not form
the appearance of a natural object

ibex: a goat with long, curved horns

prehistoric: relating to the time before recorded
history

Venus: an ancient goddess of love and beauty

sculpture: three-dimensional forms either
carved from something like marble or
built up with something like clay

*The colored numbers in the timelines and the colored bars under the pictures connect this curriculum to the Veritas Press History Flashcards and Bible Flashcards. Each art history card has a gold bar along the top to indicate that it is part of the art history series, but it also has a colored bar that synchs the card to the history flashcards.



The Creation of Sun and Moon

Michelangelo



The Flood

Gustave Doré

Prehistoric

WORKSHEET

1. According to the Bible, who was the first artist?

2. Where are the famous Great Hall of Bulls cave paintings located?

3. What are some of the other animal drawings found in the cave systems near the Hall of Bulls?

4. What famous sculpture was nicknamed “the pear”?

5. What is missing from the face of “the pear”?

6. From what was the *Lion Man* sculpture carved?



The Separation of Light from Darkness

Michelangelo

Prehistoric

HISTORIC ARTIST OF FAITH

GOD

The first, and best artist that ever was—whose artwork every artist since has copied—is God. He made everything that artists try to represent in their art, and made all the materials artists use to make their art. God’s creativity is described in Genesis, but also sung about in Psalm 148:

... Let them praise the name of the Lord,
For He commanded and they were created.
He also established them forever and ever;
He made a decree which shall not pass away.
Praise the Lord from the earth,
You great sea creatures and all the depths;
Fire and hail, snow and clouds;
Stormy wind, fulfilling His word;
Mountains and all hills;
Fruitful trees and all cedars;
Beasts and all cattle;
Creeping things and flying fowl;
Kings of the earth and all peoples...

Most people study Genesis 1 to discuss how everything was made. But we should take time to wonder at all of the beautiful artwork. One way to think about God’s art is to look at each day of Creation as a source of color:

- DAY 1: white, black (*heavens, earth; light, dark*)
- DAY 2: blues; transparency (*water, sky*)
- DAY 3: earthtones, greens, violets; (*seas, land, vegetation*)
- DAY 4: yellows, oranges; (*sun, moon, stars*)
- DAY 5: florescents, reds, yellows, oranges, greens, blues, violets (*fishes, birds*)
- DAY 6: neutrals (*animals, humans*)
- DAY 7: all of the colors mingle together (*rest*)

Color the picture below of The Creation of Land and Vegetation (left) and The Creation of the Sun (center) and Moon (right). It is based on a detail of the Sistene Chapel ceiling by Michelangelo.



Prehistoric

PROJECT

CAVE PAINTING

Using the supplies listed below, try your hand at making a cave painting similar to the works found in the caves of Lascaux.

SUPPLIES

cardboard or construction paper

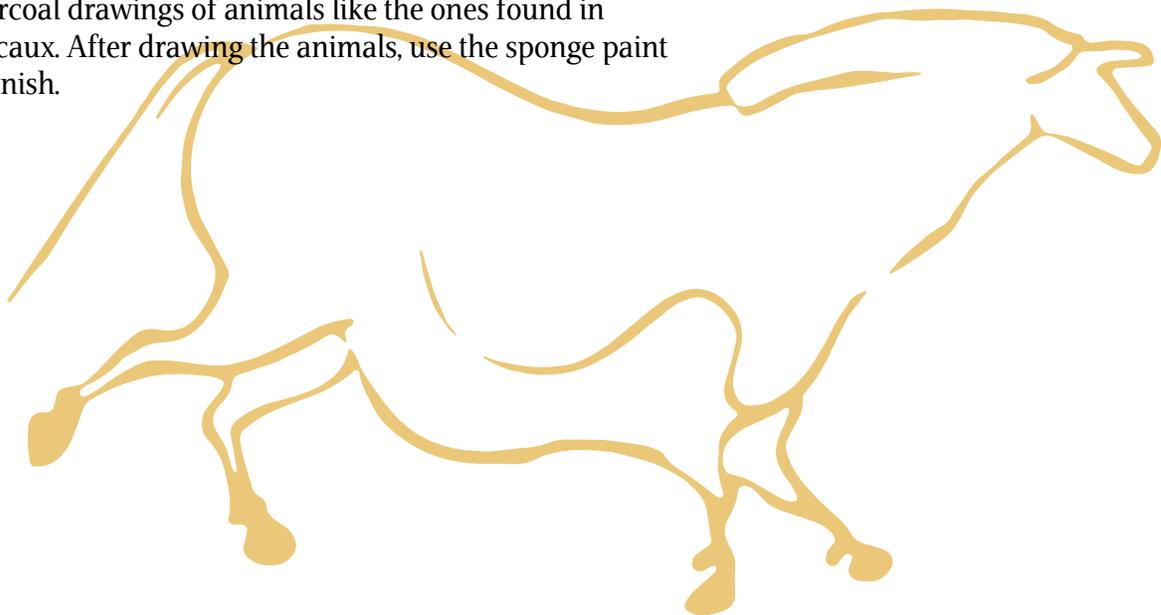
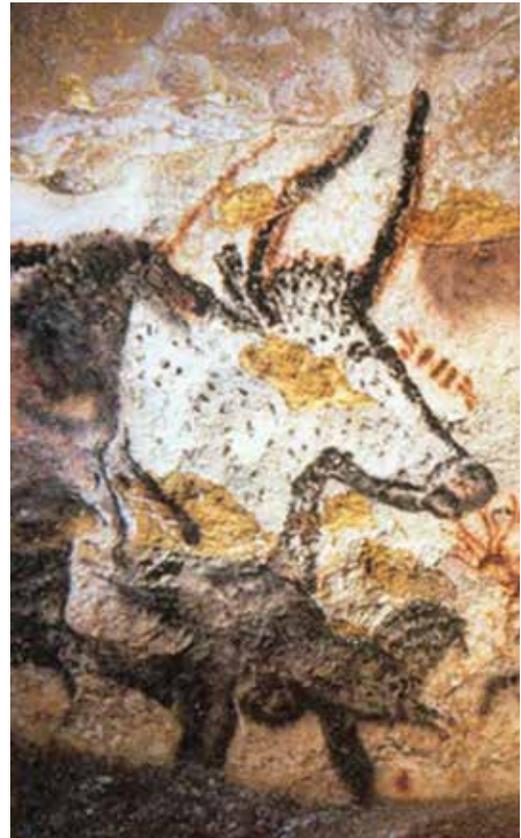
charcoal

sponge paint (blacks, browns, reds)

sponges

DIRECTIONS

Crumple up the cardboard or construction paper, then flatten it out. The paintings in the caves often used shapes of the rocks as part of their art. Look at the shapes made by the crumpled paper and incorporate them into your charcoal drawings of animals like the ones found in Lascaux. After drawing the animals, use the sponge paint to finish.



Mesopotamian

INTRODUCTION: KINGS AND GODS

ART+HISTORY

- c. 2600 B.C. *Ram in a Thicket*
- c. 2091 B.C. *Call of Abram* 9/8
(Genesis 12, 13)
- c. 1860 B.C. *Twelve Tribes of Israel* 17/17
(Genesis 29–36, 46–50)
- c. 1792–1750 B.C. *Code of Hammurabi* 19
- c. 1446 B.C. *The Exodus (Exodus 13–15)* 24/20
- c. 1011–971 B.C. *Davidic Kingdom* 29/50
(I & II Samuel, I Chronicles)
- c. 971–931 B.C. *Solomon's Reign* 30/56
(I Kings 1–11, II Chronicles 1–9)
- c. 713–716 B.C. *Lamassu from the Palace of Sargon II*
- c. 510 B.C. *The Archers of Darius I*
- c. 444 B.C. *Nehemiah and the Jewish Return* 16/93 (Nehemiah)
- 332 B.C. *Alexander the Great* 31



VOCABULARY

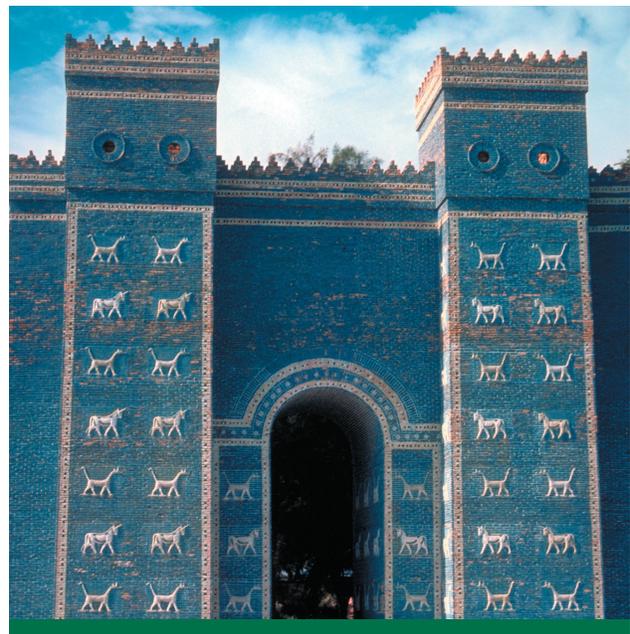
Introduce the following words and their definitions before reading the art card:

bas-relief: /bah ree leef/ shallow carved stone sculptures

frieze: a broad band of sculpted or painted decoration, often on a wall near the ceiling

hoard: a store of money or valued objects, often one that is secret or guarded

conical: shaped like a cone



Mesopotamian

WORKSHEET

1. What are the dates for Mesopotamian Art?

2. What are the three periods into which Mesopotamian art can be divided?



The Archers of Darius I

Mesopotamian

WORKSHEET 2

3. What are two aspects of Sumerian sculpture that makes it easy to identify?

4. What are the winged bulls with human heads from Assyrian art called?

5. What famous frieze would have been a backdrop to much of Nehemiah's life as the cupbearer to the king?

6. What is *bas-relief*?



REVIEW

7. Where are the Great Hall of Bulls cave paintings located?

Mesopotamian

ACTIVITY

LAMASSU, ETC

Draw a combination of a human and an animal that might have looked good in the palace of the Persian king Darius I.



A large, empty rectangular box with a black border, intended for drawing a combination of a human and an animal.

Mesopotamian

CONTEMPORARY ARTIST OF FAITH **OLDER STUDENT**

SANDRA BOWDEN (b. 1943)

Please tell us a little about yourself.

I grew up in a large family in New Hampshire where taking pride in the work of your hands was important. I studied Bible at Berkshire Christian College and art at Massachusetts College of Art in Boston and graduated from SUNY Empire State College in 1978.

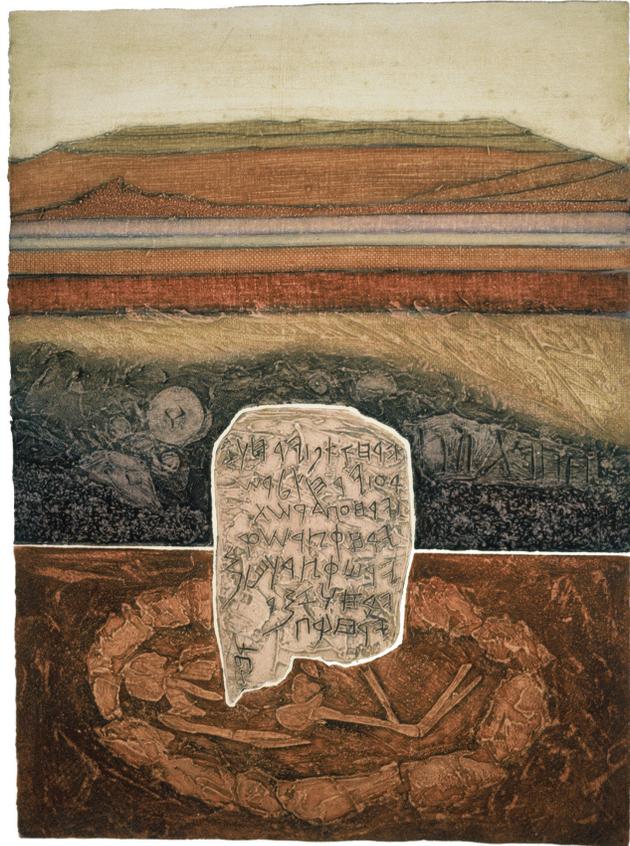
Currently I work as a painter and print-maker in Chatham, Massachusetts. I've had over 100 shows of my work, and my art is in many collections, including the Vatican Museum of Contemporary Religious Art, the Museum of Biblical Art, and the Haifa Museum. For fourteen years I was president of Christians in the Visual Arts. In addition to making art, I collect it, too.

What made you realize that being an artist was your calling in life?

I realized in high school that the only thing I really wanted to do was to be an artist. But it was when a church invited me to participate in an art show that I really found my calling to create art related to the Bible.

Where do you get your ideas for your art?

Long ago I made a textured piece of art with suggestions of ancient text for a church art show. That work contained the seeds of what I would pursue over the next 50 years. I studied Hebrew in order to use that language in my art. I saw language as communicating ideas and thoughts across time and place and how God had chosen this system as His way to speak to us. I also studied biblical archaeology, so the ancient biblical world of Mesopotamia and Egypt became important sources of inspiration for my art.



Gezer

How is your artwork related to or inspired by art of the past?

I have spent the last fifty years looking at the art of the past and how humans sought to communicate their beliefs through their art. When I consider the long rich history of Christian art, I am reminded that these people left a record that faith was alive and well in their time, and I hope that my art will leave such an evidence of faith to add to that legacy.



Hebrew Harpists

How does faith work itself out in your art?

For me creating art is a kind of doxology, an offering of praise, or a way of praying. The art I have created over the many years is a record of my spiritual journey—a trail of what was on my heart and how I sensed God in my life.

Would you please walk us through some of your art works?

Each of these works contains a *collagraph*. That is a way of making prints in which a variety of materials (strips of fabric, thread, aluminum foils, plants, marble dust, acrylic modeling paste) are glued onto a board, then the surface is painted or inked, and it is all run through a press, thereby transferring the paint and the texture to the surface of the paper.

Gezer is part of a series I made depicting important archaeological sites relating to biblical Israel. A *tel* is a mound covering the site of some ancient settlement, generally consisting of many layers of rubble and artifacts left by succeeding civilizations. Horizontal lines divide the picture into three levels, forming a cross-section of archaeological time. Excavations at Gezer uncovered a boundary inscription which identified the city's name. Burial sites were found which included pottery, plates, and jars. The Gezer Calendar, centered within the print (950 BC), is an agricultural calendar listing the months of harvest, in gathering and planting.

The interior of *Hebrew Harpists* is from Sennacherib's palace walls and depicts the capture of Israelites. The Hebrews are marching, carrying their lyres, surrounded by text from Psalms 66, "Make a joyful noise unto the Lord all the earth."

For Several Instruments is an oil mixed media piece with a collagraph depicting Jewish musicians from an Assyrian wall panel; the embossed text is from the Psalms ("Make a joyful noise unto the Lord all the earth") and the musical score reaching toward the heavens is a facsimile of Bach.



For Several Instruments

Egyptian

INTRODUCTION: ART FOR THE AFTERLIFE

ART+HISTORY

- The Old Kingdom in Egypt 7**
- 2548–2530 B.C. *Menkaure and his Wife*
- c. 2050–
1800 B.C. **The Middle Kingdom
in Egypt 14**
- c. 1898 B.C. **Joseph as a Slave 15/15**
(Genesis 37–40)
- c. 1730–
1570 B.C. **Hyksos Invasion
of Egypt 20**
- c. 1570–
1300 B.C. **Early New Kingdom
in Egypt 21**
- c. 1446 B.C. **The Exodus 24/20** (Exodus 13–15)
- c. 1444–
1435 B.C. **The Tabernacle and the
Ark of the Covenant, Bezalel 24**
(Exodus 36–37)
- c. 1400–
1350 B.C. **Fowling Scene from the
Tomb of Nebamun**
- 1345 B.C. **The Bust of Nefertiti**
- c. 1333–
1323 B.C. **Reign of Tutankhamon 27**
- c. 332 B.C. **Alexander the Great Conquers Egypt 31**
- c. 30 B.C. **Egypt Falls to Rome 32**



The Trials of Moses (detail)

Botticelli

VOCABULARY

Introduce the following words and their definitions before reading the art card:

- pharaoh:** the king in Egypt
- afterlife:** where people go after they die
- bust:** a sculpture of a person's head and shoulders
- pantheon:** all the gods of a people
- medium:** materials an artists works with—
pigments, clay, film, fabric, pencil, steel, etc.



Funeral Mask of King Tutankhamun

Egyptian

WORKSHEET

1. What are the dates for Egyptian Art?

2. In Egyptian painting, people would be shown in profile, but what parts of their bodies would be shown from the front?

3. How does the sculpture *Menkaure and his Wife* look different now compared to how it looked when it was first made?

4. What materials were used to make the *Bust of Nefertiti*?



Menkaure and his Wife, Queen Khamerernebtyn

Egyptian

WORKSHEET 2

5. If *Menkaure and his Wife, Queen Khamerernebtj* was completed around 2500 B.C., during which period in Mesopotamian art (Sumerian, Assyrian, or Persian) was it made?

REVIEW

6. What prehistoric sculpture was nicknamed “the pear”?



The Weighing of the Heart from the Book of the Dead. At the center, Anubis weighs a heart against the feather of Maat. At the right, the monster Ammut, who will devour the soul if he is unworthy, awaits the verdict, while the god Thoth prepares to record it. At top are gods acting as judges: Hu and Sia, Hathor, Horus, Isis and Nephthys, Nut, Geb, Tefnut, Shu, Atum, and Ra-Horakhty.

Egyptian

ACTIVITY

ARK OF THE COVENANT

SUPPLIES

cardstock

scissors

glue

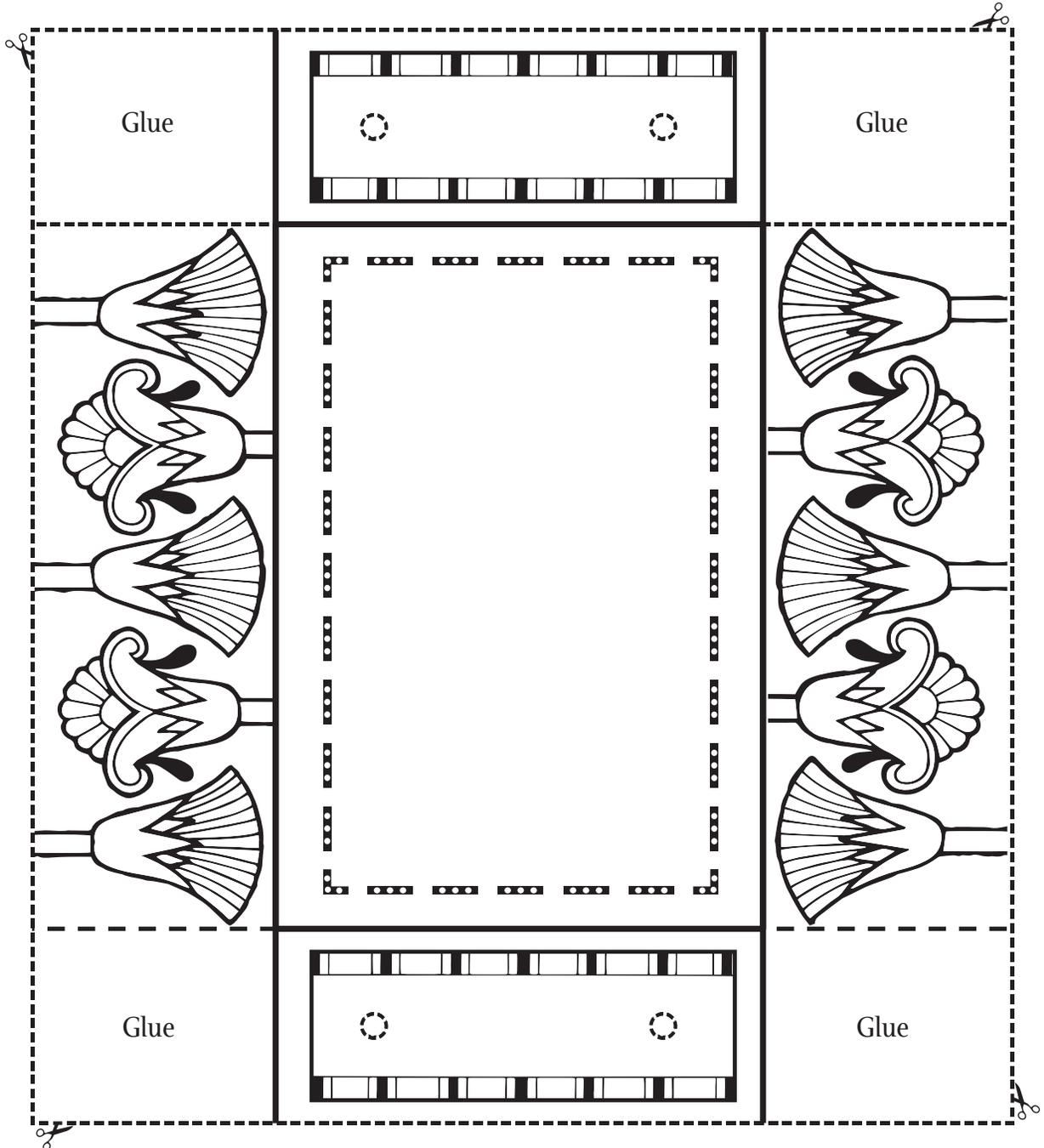
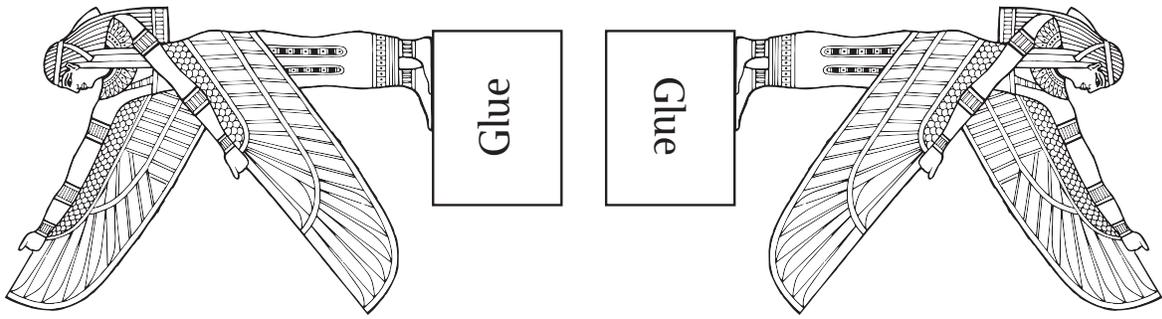
crayons or colored pencils

two drinking straws

DIRECTIONS

Photocopy the Ark of the Covenant and cherubim (page 24) on cardstock, then color with crayons or colored pencils. Cut out along the dotted cut lines. Fold along the solid lines. Glue the four tabs on the inside of the ark to form a box. Remove the four circles on each end of the box. Using two drinking straws as poles, slide the poles through the holes. Cut out and glue cherubim to the top of the Ark.



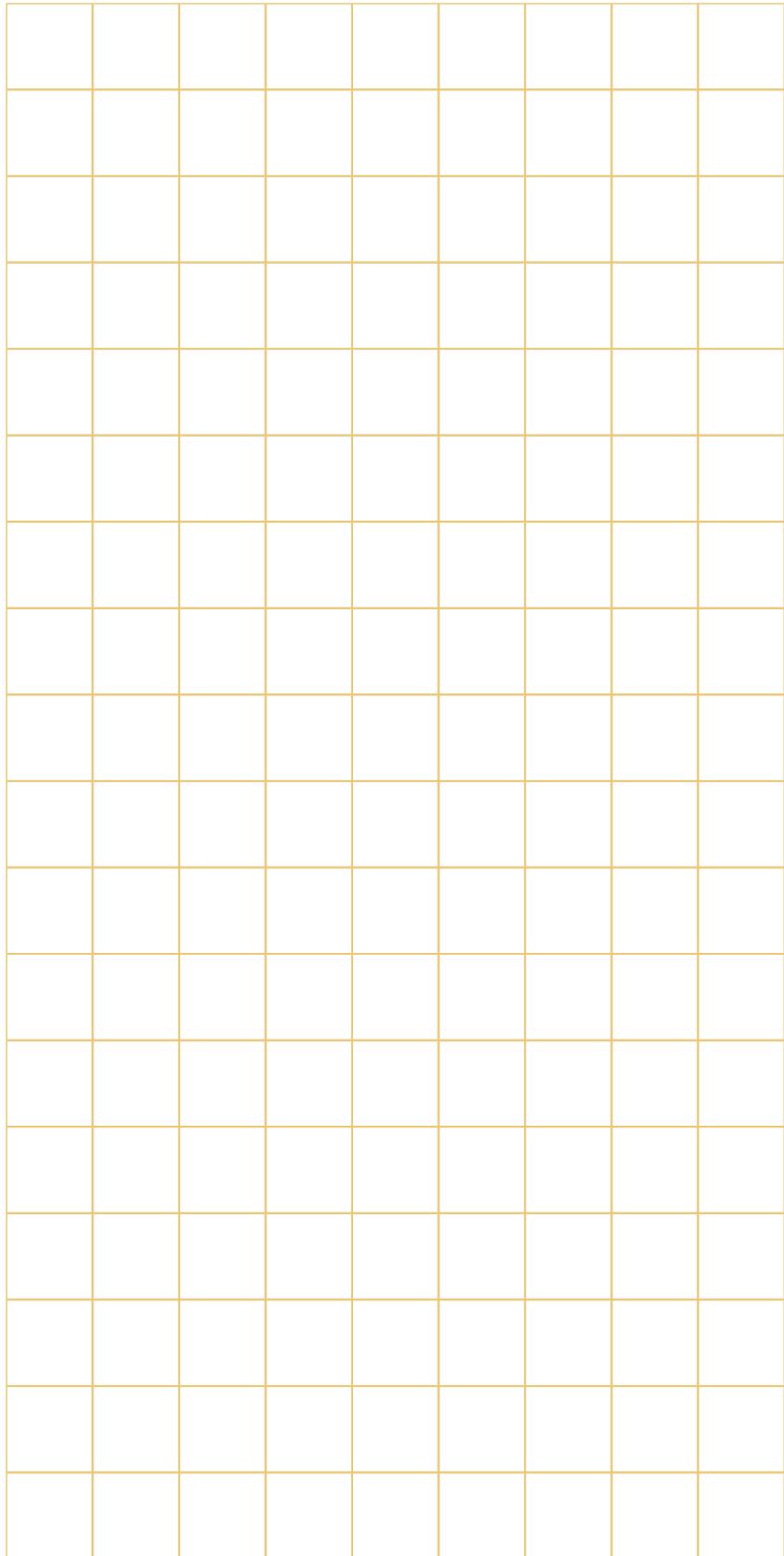
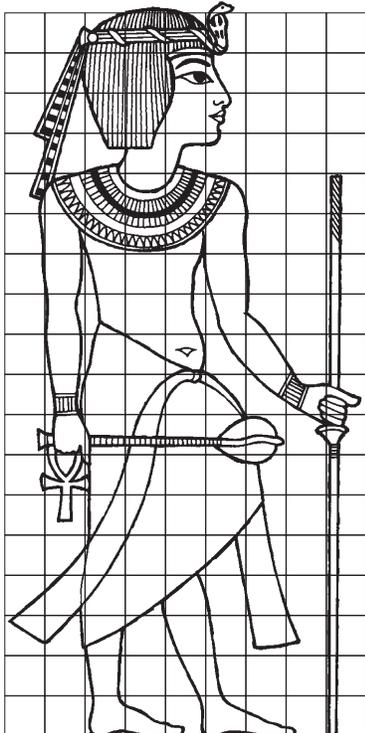


Egyptian

ACTIVITY

Egyptian painters followed a grid system to make their artwork. The figures are shown from the side, but the torso and eye are shown from the front. This combination of multiple viewpoints is similar to an effect that Picasso and other artists in the twentieth century would revisit and rework in the art movement called Cubism.

Draw yourself on the grid to the right in the Egyptian style. As in the example below, your knees will be around 5 boxes from the bottom, your waist around 9 boxes, shoulders 14 boxes and your head just over 3 boxes from the top.



Review

PREHISTORIC—EGYPTIAN

For each work of art list the title, date, and movement.



TITLE: _____

DATE: _____

MOVEMENT: _____



TITLE: _____

DATE: _____

MOVEMENT: _____



TITLE: _____

DATE: _____

MOVEMENT: _____



TITLE: _____

DATE: _____

MOVEMENT: _____

Egyptian Art

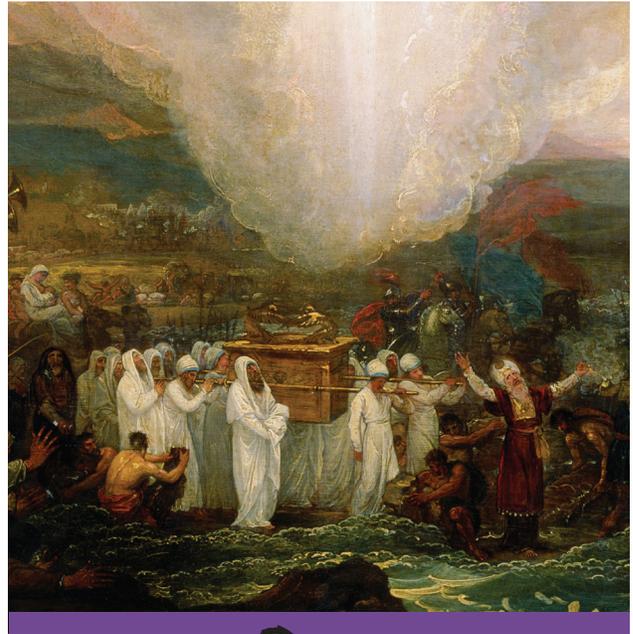
HISTORIC ARTIST OF FAITH

BEZALEL URISON

The first person in the Bible to be described as being “filled with the Spirit of God” was an artist, Bezalel the son of Uri. He was what would now be called a “Renaissance man”—a person with many talents or areas of knowledge. He was skilled in working “in gold, in silver, in bronze, in cutting jewels for setting, in carving wood, and to work in all manner of workmanship.” Bezalel would have learned to be an artist while he was living in Egypt and brought his skills, experiences, and aesthetics to the job of making art to the glory of God.

God appointed Bezalel (with the help of Aholiab and the other gifted artisans) to make the Tabernacle, the Ark of the Covenant, all the furniture of the Tabernacle (furniture, utensils, gold lampstand, laver), liturgical anointing oils and incense, and the priests’ clothes. According to Exodus 28:2, the goal of the work God gave Bezalel was “for glory and for beauty.”

In the Bible God clearly forbids making statues to worship. But He also clearly calls for art to be made for the place of worship. Bezalel was instructed to make sculptures (of cherubim), lampstands with floral ornamentation, clothes with unrealistic decoration (blue pomegranites of the priest’s clothes), furniture, and the tent structure itself. Years later God would call for more art to be made, this time for the Temple, including walls filled with bas-relief sculptures of cherubim, palm trees, and open flowers that were covered in gold (1 Kings 6:29). And in front of the Temple, topped with chains, stood two giant pillars that did nothing but stand there and look beautiful. They were called Jachin and Boaz.



Benjamin West



Aegean

INTRODUCTION: ART OF THE SEA AND WAR

ART+HISTORY

- 2200— Minoan Culture 1
- 1450 B.C.
- 1550–1500 B.C. *Mask of Agamemnon*
- 1500–1450 B.C. *Octopus Flask*
- c. 1445 B.C. Ten Commandments 25/21
(Exodus 19–20)
- c. 1450— Mycenaean Culture 2
- 1200 B.C.
- c. 1450 B.C. *Bull Leapers*
- c. 1406 B.C. The Battle of Jericho 30
(Joshua 5:13–6:27)
- 1250 B.C. Trojan War 3
- c. 1200— Phoenician Civilization
and the Alphabet 4
- 1000 B.C.
- c. 1080 B.C. Samson and Delilah 39
(Judges 13–16)

VOCABULARY

Introduce the following words and their definitions before reading the art card:

civilization: the society, culture, and way of life of a particular area

Aegean: relating to the region comprising the Aegean Sea and its coasts and islands

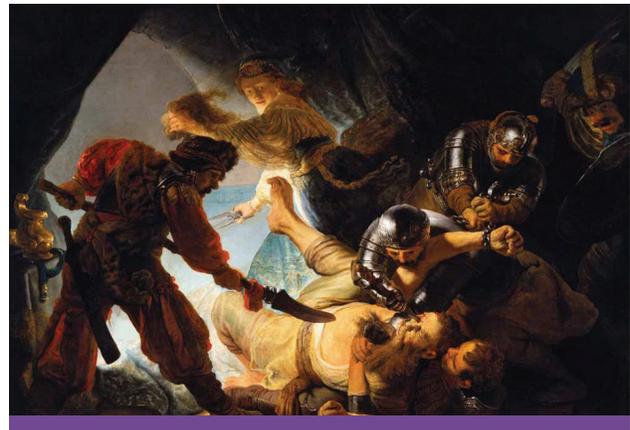
decorative arts: the design and ornamentation of functional items (basket-weaving, cabinet-making, ceramics, tapestry, and others)

Agamemnon: in Greek mythology he was the king of Mycenae and commander of the united Greek soldiers in the Trojan War

fresco: wall decoration made by applying pigments and water to fresh plastered walls



Cycladic "Venus"



Samson and Delilah

Rembrandt

Aegean

WORKSHEET

1. What are the dates for Aegean Art?

2. What three civilizations are considered together and called Aegean art?

3. What does the earliest Aegean art look like?

4. What natural disasters wiped out the Minoans?



Octopus
Flask

Aegean

WORKSHEET 2

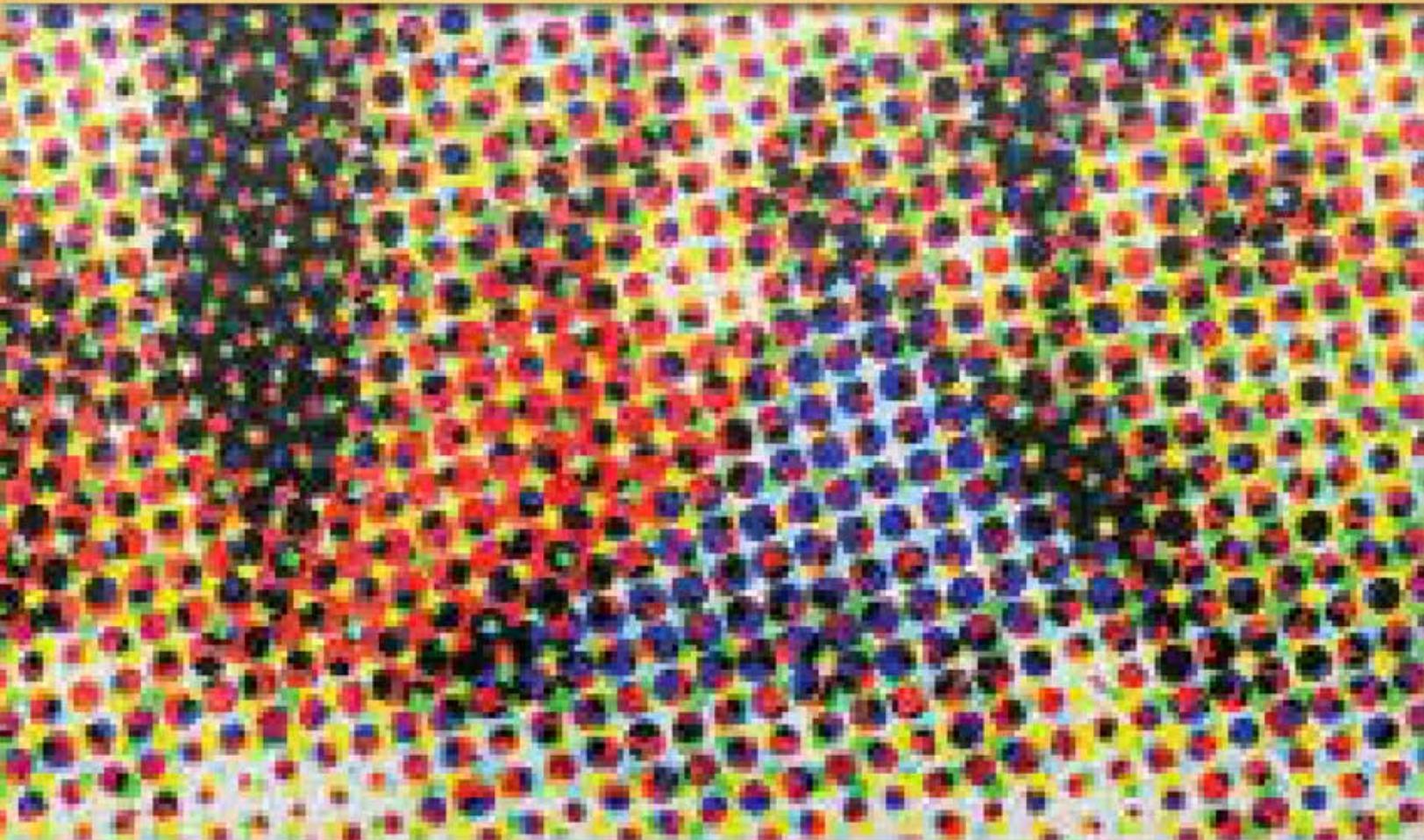


5. On what island would be found the famous *Bull Leapers* fresco?

6. Of what material did artists make the *Mask of Agamemnon*?

REVIEW

7. What is *bas-relief*?



EVERY GOOD
PAINTING IS NOBLE
AND DEVOTIONAL IN
ITSELF AND THEREFORE IS
ABLE TO HONOR GOD,
WHETHER OR NOT THE
ARTIST IS A BELIEVER.

Michelangelo

This distinctively Christian overview of the history of Western art covers well-known works of art, from the Lascaux Cave paintings and *Winged Victory*, to the *Mona Lisa* and *American Gothic*. But the program also takes time to focus on art by Christians and about the Christian faith—works like the early Christian catacomb paintings, icons, the *Book of Kells*, and artists like Rembrandt, Cézanne, and Rouault. Fully integrated with the Veritas History Series (yet able to stand on its own), this program is an ideal way to learn about art. The companion flashcards are filled with great works of art and fascinating information about the various art movements. This full-color workbook accompanies the flashcards and contains crafts, comprehension questions, activities, and readings on historical as well as contemporary artists of the Faith.



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