CONTENT AREA 3

Early Europe and Colonial Americas

200–1750 C.E.

ENDURING UNDERSTANDING 3-1. *European medieval art is generally studied in chronological order and divided into geographical regions, governing cultures, and identifiable styles, with associated but distinctive artistic traditions. There is significant overlap in time, geography, practice, and heritage of art created within this time frame and region. Nationalist agendas and disciplinary divisions based on the predominant language (Greek, Latin, or Arabic) and religion (Judaism, Western or Eastern Orthodox Christianity, or Islam) have caused considerable fragmentation in the study of medieval art.*

▸ **Essential Knowledge 3-1a.** Medieval artistic traditions include late antique, early Christian, Byzantine, Islamic, migratory, Carolingian[*], Romanesque, and Gothic, named for their principal culture, religion, government, and/or artistic style. Continuities and exchanges between coexisting traditions in medieval Europe are evident in shared artistic forms, functions, and techniques. Contextual information comes primarily from literary, theological, and governmental (both secular and religious) records, which vary in quantity according to period and geographical region, and to a lesser extent from archaeological excavations.

▸ **Essential Knowledge 3-1b.** Before the late Middle Ages, the coexistence of many regional styles makes period-wide generalizations impossible. Isolated regional revivals of naturalism and classicism occurred, sometimes motivated by the association of classicism with the Roman Christian emperors and church. Other traditions, such as those of European Islamic art and early medieval migratory art, embraced calligraphic line and script, as well as dense geometrical and organic ornament.

▸ **Essential Knowledge 3-1c.** Medieval artists and architects were heavily influenced by earlier and contemporary cultures, including coexisting European cultures. Thus early medieval and Byzantine art was influenced by Roman art and by motifs and techniques brought by migratory tribes from eastern Europe, West Asia, and Scandinavia. High medieval art was influenced by Roman, Islamic, and migratory art, and European Islamic art was influenced by Roman, migratory, Byzantine, and West Asian art.

ENDURING UNDERSTANDING 3-2. *Medieval art (European, c. 300–1400 C.E.; Islamic, c. 300–1600 C.E.) derived from the requirements of worship (Jewish, Christian, or Islamic), elite or court culture, and learning.*

▸ **Essential Knowledge 3-2a.** Elite religious and court cultures throughout the Middle Ages prioritized the study of theology, music, literary and poetic invention, and in the Islamic world, scientific and mathematical theory. Cultural and artistic exchanges were facilitated through trade and conquest.

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* An asterisk denotes content that will not be directly assessed on the AP Art History Exam.

▶ Essential Knowledge 3-2b. Surviving architecture is primarily religious in function (though domestic architecture survives from the late Middle Ages); ground plans and elevations both accommodated worship and incorporated symbolic numbers, shapes, and ornament.

▶ **Essential Knowledge 3-2c.** Medieval figurative and aniconic two- and three-dimensional works of art are characterized by stylistic variety, avoidance of naturalism, primarily religious or courtly subject matter, and the incorporation of text.

▶ **Essential Knowledge 3-2d.** Periodic rejections of figural imagery on religious structures or objects on theological grounds were common to all three major medieval religions. These artworks could facilitate a connection with the divine through their iconography (icons) or contents (reliquaries).

ENDURING UNDERSTANDING 3-3. *Art from the early modern Atlantic World is typically studied in chronological order, by geographical region, according to style, and by medium. Thus, early modernity and the Atlantic arena are highlighted, framing the initiation of globalization and emergence of modern Europe, and recognizing the role of the Americas in these developments. More attention has been given in recent years to larger cultural interactions, exchanges, and appropriations.*

▶ **Essential Knowledge 3-3a.** The early modern Atlantic World encompasses what today is known as Western Europe — specifically Italy, Spain, France, Germany, England, Belgium, and the Netherlands — and those territories in the Americas that were part of the Spanish empire, including the Caribbean, the Western and Southwestern regions of the United States, Mexico, Central America, and South America, from approximately 1400 to 1850 C.E. Study of this art historical period, and specifically of the European material traditionally identified by the more familiar labels of Renaissance and Baroque, is canonical in the discipline and is thus extremely well documented. Most primary source material is housed in archives and libraries worldwide and includes works of art both in situ and in private and public collections. An immense body of secondary scholarly literature also exists.

▶ **Essential Knowledge 3-3b.** The traditional art history survey presents a historical narrative that, by selectively mapping development of the so-called Old World, constructs the idea of the West. One problem with this model is that in privileging Europe, the Old World is placed in an oppositional relationship to the rest of the world, which tends to be marginalized, if not neglected. A focus upon early modernity and interconnectedness of the Atlantic regions presents a more comprehensive approach to the study of art.

▶ **Essential Knowledge 3-3c.** The advent of the Age of Exploration in the late 15th century resulted in the emergence of global commercial and cultural networks via transoceanic trade and colonization. European ideas, forms, and practices began to be disseminated worldwide as a result of exploration, trade, conquest, and colonization.

▶ **Essential Knowledge 3-3d.** Information and objects from different parts of the world were gathered in European cultural centers, where their influence is evident in the contents of curiosity cabinets, advances in science and technology, consolidation of European political and economic power, and the development of modern conceptions of difference such as race and nationalism.

ENDURING UNDERSTANDING 3-4. *The arts of 15th century Europe reflected an interest in classical models, enhanced naturalism, Christianity, pageantry, and increasingly formalized artistic training. In the 17th century, architectural design and figuration in painting and sculpture continued to be based on classical principles and formulas but with a pronounced interest in compositional complexity, dynamic movement, and theatricality. There was an increasing emphasis on time, narrative, heightened naturalism, and psychological or emotional impact.*

▸ **Essential Knowledge 3-4a.** Developments in the form and use of visual elements, such as linear and atmospheric perspective, composition, color, figuration, and narrative, enhanced the illusion of naturalism.

▸ **Essential Knowledge 3-4b.** The emergence of academies redefined art training and the production and identity of the artist by introducing more structured, theoretical curricula in centralized educational institutions.

▸ **Essential Knowledge 3-4c.** Corporate and individual patronage informed the production, content, form, and display of art — from panel painting, altarpieces, sculpture, and print to myriad decorative arts, such as metalwork and textiles. Displayed in churches, chapels, convents, palaces, and civic buildings, the arts performed various functions (e.g., propagandistic, commemorative, didactic, devotional, ritual, recreational, and decorative).

▸ **Essential Knowledge 3-4d.** Art production in the Spanish viceroyalties in the Americas exhibited a hybridization of European and indigenous ideas, forms, and materials, with some African and Asian influences. Although much colonial art is religious, nonreligious subjects such as portraiture, allegory, genre, history, and decorative arts were central to Spanish viceregal societies.

ENDURING UNDERSTANDING 3-5. *The 16th-century Protestant Reformation and subsequent Catholic Counter-Reformation compelled a divergence between northern and southern western European art with respect to form, function, and content.*

▸ **Essential Knowledge 3-5a.** Production of religious imagery declined in northern Europe, and nonreligious genres, such as landscape, still life, genre, history, mythology, and portraiture, developed and flourished. In the south, there was an increase in the production of political propaganda, religious imagery, and pageantry, with the elaboration of naturalism, dynamic compositions, bold color schemes, and the affective power of images and constructed spaces.

▸ **Essential Knowledge 3-5b.** Art production in the Spanish viceroyalties paralleled European art practices in terms of themes, materials, formal vocabulary, display, and reception. However, given the Spanish Catholic context in which this art production developed, Spanish colonial art of the early modern period corresponded more closely to that of southern Europe.

Image Set

48. Catacomb of Priscilla. Rome, Italy. Late Antique Europe. c. 200–400 C.E. Excavated tufa and fresco. *(3 images)*

Greek Chapel
© Scala/Art Resource, NY

Orant fresco
© Araldo de Luca/Corbis

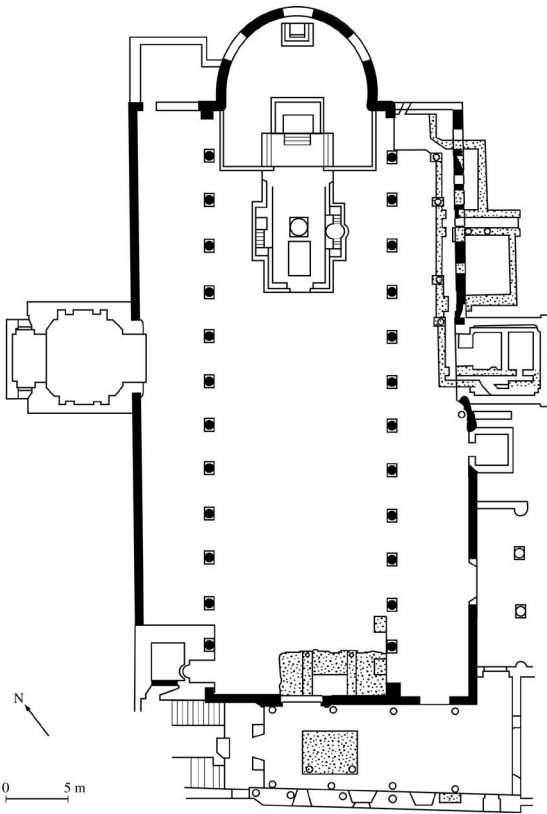Good Shepherd fresco
© Scala/Art Resource, NY

49. Santa Sabina. Rome, Italy. Late Antique Europe. c. 422–432 C.E. Brick and stone, wooden roof. *(3 images)*

Santa Sabina

© Holly Hayes/Art History Images

Santa Sabina

© Scala/Art Resource, NY

Santa Sabina plan

50. Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the *Vienna Genesis*. Early Byzantine Europe. Early sixth century C.E. Illuminated manuscript (tempera, gold, and silver on purple vellum). *(2 images)*

Rebecca and Eliezer at the Well

© Österreichische Nationalbibliothek, Gr. 31, fol. 7r

Jacob Wrestling the Angel

© Österreichische Nationalbibliothek, Gr. 31, fol. 12r

51. San Vitale. Ravenna, Italy. Early Byzantine Europe. c. 526–547 C.E. Brick, marble, and stone veneer; mosaic. *(5 images)*

San Vitale

© Gérard Degeorge/The Bridgeman Art Library
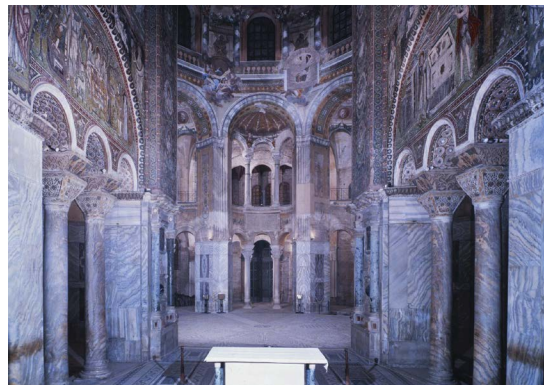
San Vitale

© Canali Photobank, Milan, Italy

San Vitale, *continued*

Justinian panel

© Cameraphoto Arte, Venice/Art Resource, NY

Theodora panel

© Giraudon/The Bridgeman Art Library
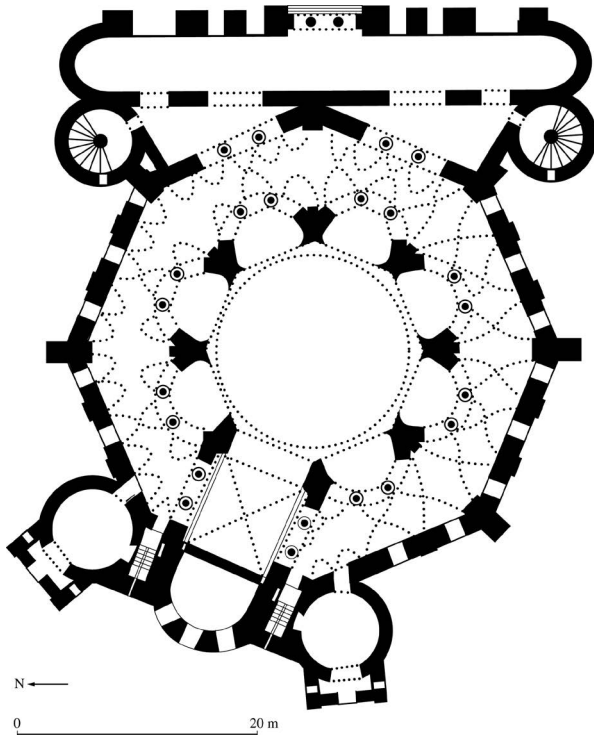
San Vitale plan

52. Hagia Sophia. Constantinople (Istanbul). Anthemius of Tralles and Isidorus of Miletus. 532–537 C.E. Brick and ceramic elements with stone and mosaic veneer. *(3 images)*

Hagia Sophia
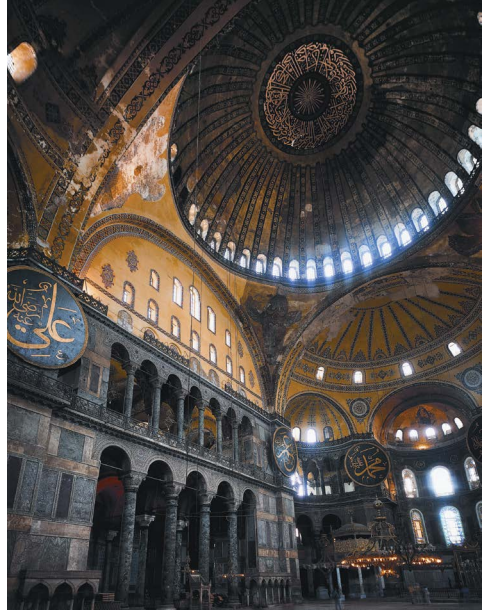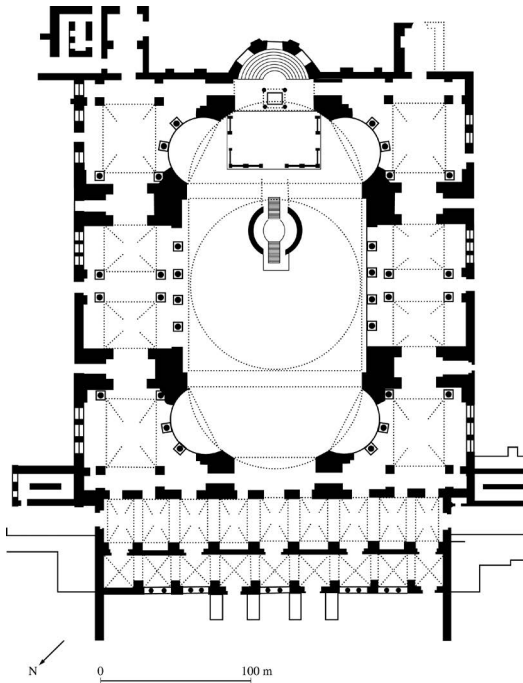
Hagia Sophia

Hagia Sophia plan

53. Merovingian looped fibulae. Early medieval Europe. Mid-sixth century C.E. Silver gilt worked in filigree, with inlays of garnets and other stones.

Merovingian looped fibulae
© RMN-Grand Palais/Art Resource, NY

54. Virgin (Theotokos) and Child between Saints Theodore and George. Early Byzantine Europe. Sixth or early seventh century C.E. Encaustic on wood.

Virgin (Theotokos) and Child between Saints Theodore and George
© Erich Lessing/Art Resource, NY

55. *Lindisfarne Gospels*: St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page. Early medieval (Hiberno Saxon) Europe. c. 700 C.E. Illuminated manuscript (ink, pigments, and gold on vellum). *(3 images)*

St. Matthew, cross-carpet page
© British Library Board/Robana/Art Resource, NY

St. Luke portrait page
© British Library Board/Robana/Art Resource, NY

**Lindisfarne Gospels: St. Matthew, cross-carpet page;
St. Luke portrait page; St. Luke incipit page**, *continued*
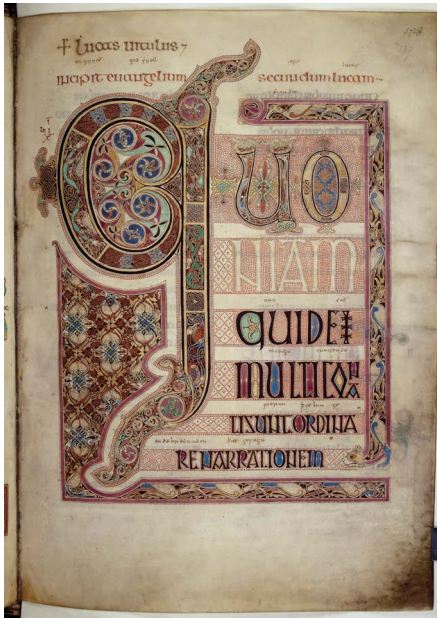
St. Luke incipit page

© Art Resource, NY

56. Great Mosque. Córdoba, Spain. Umayyad. Begun c. 785–786 C.E. Stone masonry.
(5 images)

Great Mosque

© Toni Castillo/Getty Images

Great Mosque

© Ken Welsh/The Bridgeman Art Library
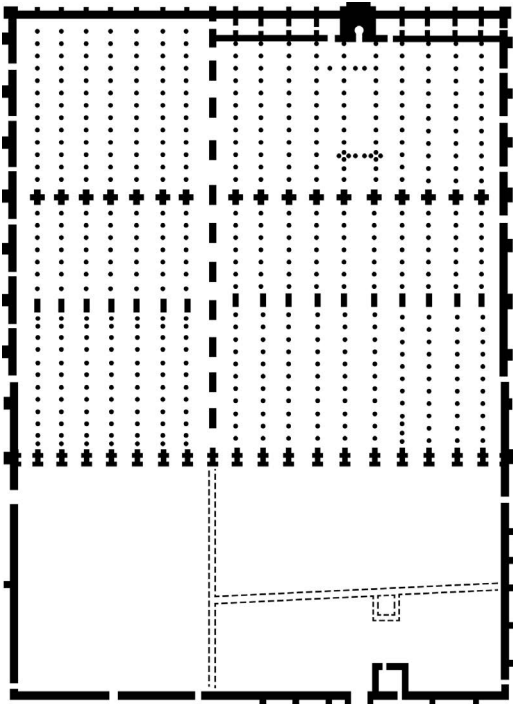
Great Mosque, *continued*

Detail
© Werner Forman/Art Resource, NY
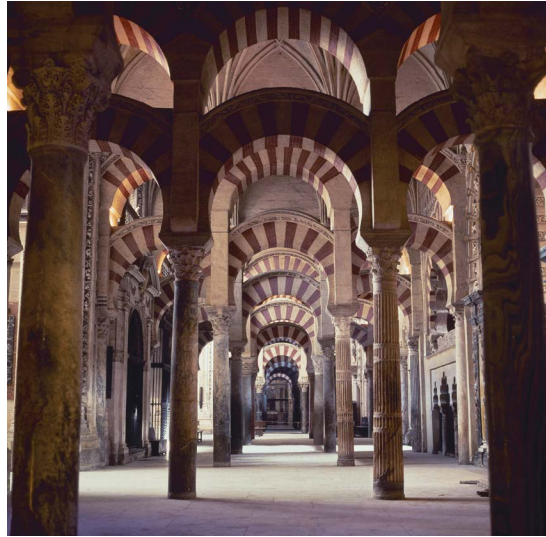
Great Mosque arches
© The Bridgeman Art Library

Great Mosque plan

57. Pyxis of al-Mughira. Umayyad. c. 968 C.E. Ivory.

Pyxis of al-Mughira
© RMN-Grand Palais/Art Resource, NY

58. Church of Sainte-Foy. Conques, France. Romanesque Europe. Church: c. 1050–1130 C.E.; Reliquary of Saint Foy: ninth century C.E., with later additions. Stone (architecture); stone and paint (tympanum); gold, silver, gemstones, and enamel over wood (reliquary). *(4 images)*

Church of Sainte-Foy
© Scala/Art Resource, NY

The Last Judgment
© Peter Willi/The Bridgeman Art Library

Church of Sainte-Foy
© The Bridgeman Art Library
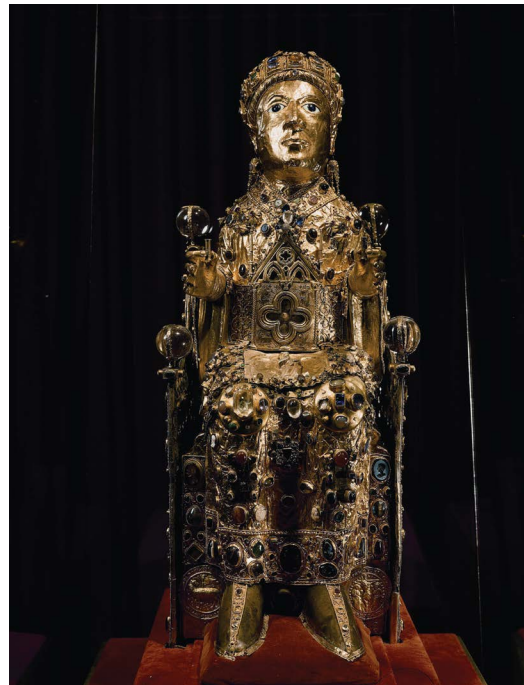
Reliquary of Sainte-Foy
© Gianni Dagli Orti/The Art Archive at Art Resource, NY

59. *Bayeux Tapestry.* Romanesque Europe (English or Norman). c. 1066–1080 C.E. Embroidery on linen. *(2 images)*

Cavalry attack
© Erich Lessing/Art Resource, NY

First meal
© Erich Lessing/Art Resource, NY

60. Chartres Cathedral. Chartres, France. Gothic Europe. Original construction c. 1145–1155 C.E.; reconstructed c. 1194–1220 C.E. Limestone, stained glass. *(6 images)*

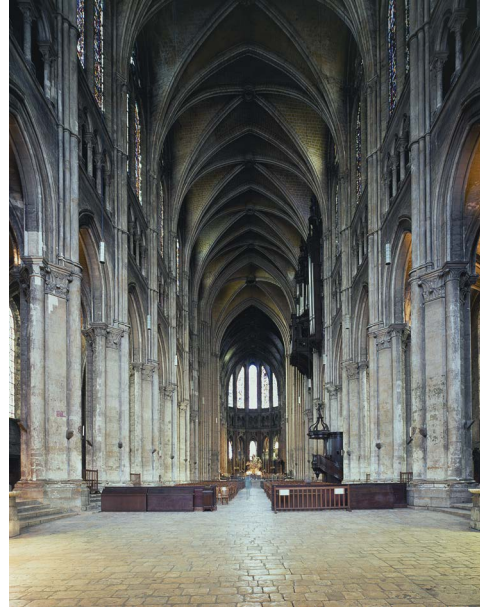Chartres Cathedral
© Alinari Archives/Corbis
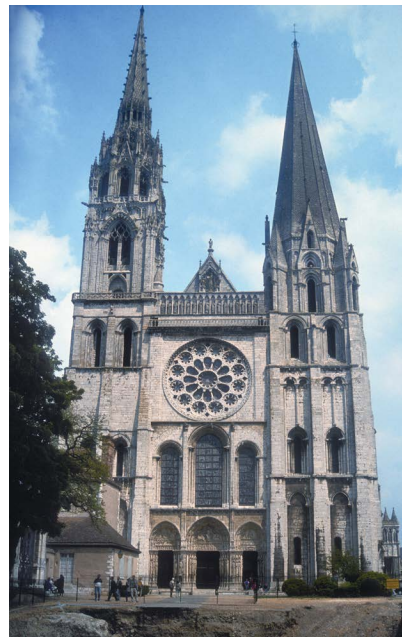
Chartres Cathedral
© Vanni Archive/Art Resource, NY

Chartres Cathedral, *continued*

Great Portal of the West Facade

© Scala/White Images/Art Resource, NY

Chartres Cathedral

© Paul Maeyaert/The Bridgeman Art Library

Notre Dame de la Belle Verriere window

© Anthony Scibilia/Art Resource, NY
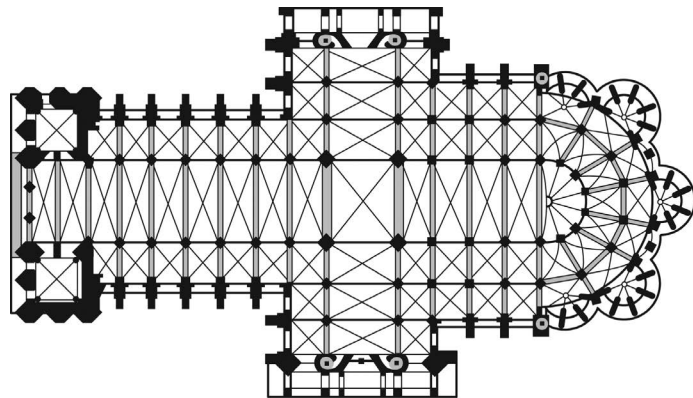
Chartres Cathedral plan

61. Dedication Page with Blanche of Castile and King Louis IX of France, Scenes from the Apocalypse from *Bibles moralisées*. Gothic Europe. c. 1225–1245 C.E. Illuminated manuscript (ink, tempera, and gold leaf on vellum). *(2 images, each from a separate manuscript)*

Dedication Page with Blanche of Castile and King Louis IX of France

© The Pierpont Morgan Library/Art Resource, NY
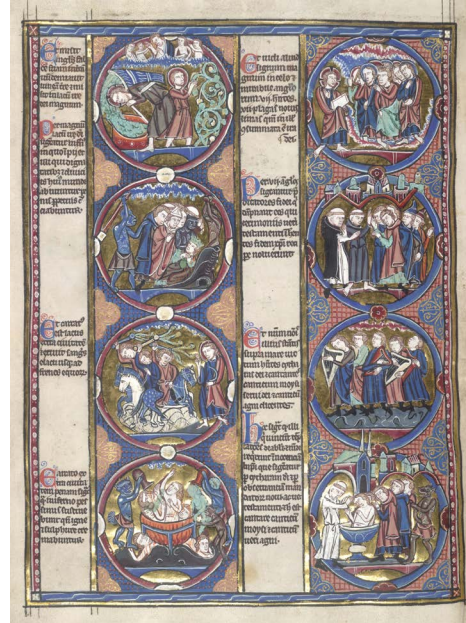
Scenes from the Apocalypse

© British Library/Robana/Hulton Fine Art Collection/Getty Images

62. *Röttgen Pietà*. Late medieval Europe. c. 1300–1325 C.E. Painted wood.

Röttgen Pietà

© Erich Lessing/Art Resource, NY

63. Arena (Scrovegni) Chapel, including *Lamentation*. Padua, Italy. Unknown architect; Giotto di Bondone (artist). Chapel: c. 1303 C.E.; Fresco: c. 1305. Brick (architecture) and fresco. *(3 images)*

Arena (Scrovegni) Chapel
© Alfredo Dagli Orti/The Art Archive at Art Resource, NY
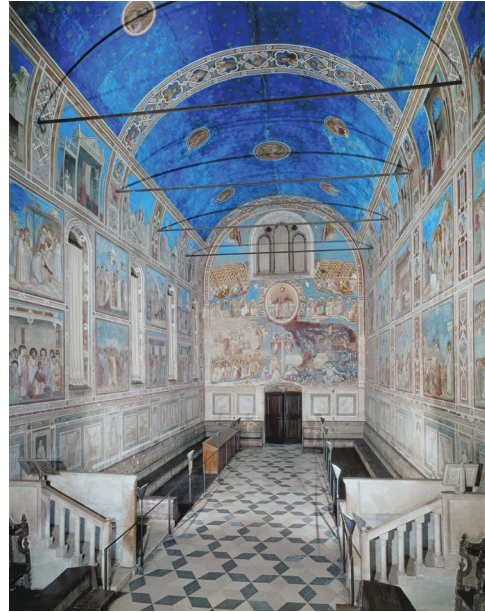
Arena (Scrovegni) Chapel
© Scala/Art Resource, NY

Lamentation
© Scala/Art Resource, NY

64. Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover). Late medieval Spain. c. 1320 C.E. Illuminated manuscript (pigments and gold leaf on vellum). *(3 images)*

The Plagues of Egypt

© British Library/Robana/Hulton Fine Art Collection/Getty Images

Scenes of Liberation

© The British Library Board, Add. 27210, f.14v
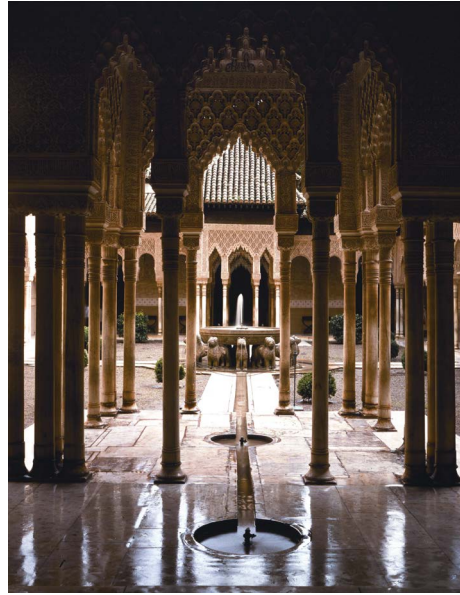

Preparation for Passover

© The British Library Board, Add. 27210, f.14v

65. Alhambra. Granada, Spain. Nasrid Dynasty. 1354–1391 C.E. Whitewashed adobe stucco, wood, tile, paint, and gilding. *(4 images)*

Alhambra
© Visions Of Our Land/The Image Bank/Getty Images
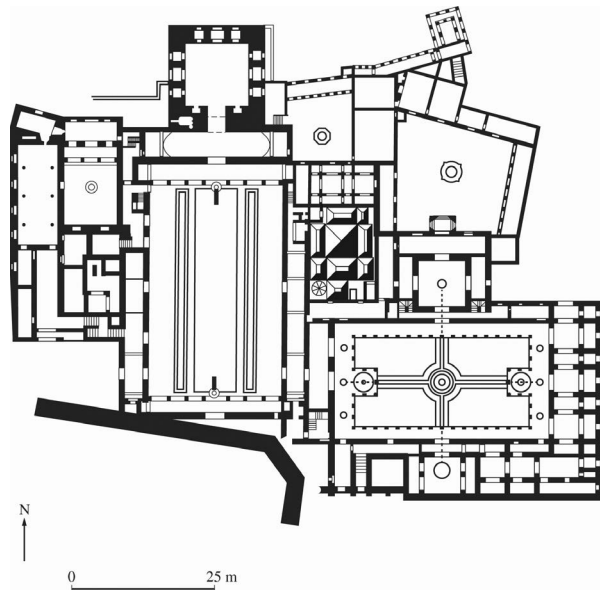

Court of the Lions
© Gianni Dagli Orti/The Art Archive at Art Resource, NY
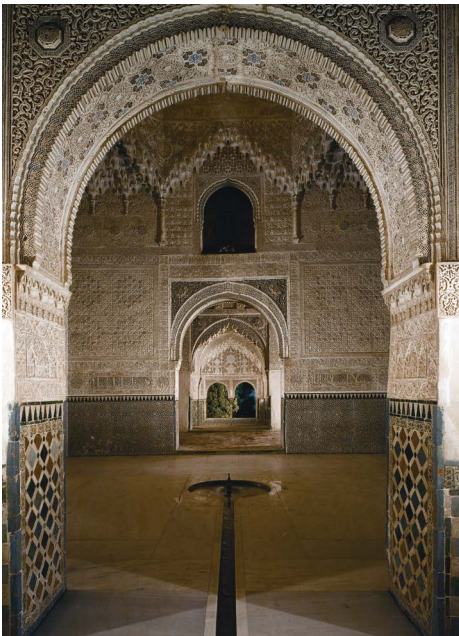
Hall of the Sisters
© Raffaello Bencini/The Bridgeman Art Library

Alhambra plan

66. Annunciation Triptych (Merode Altarpiece). Workshop of Robert Campin. 1427–1432 C.E. Oil on wood.

Annunciation Triptych

67. Pazzi Chapel. Basilica di Santa Croce. Florence, Italy. Filippo Brunelleschi (architect). c. 1429–1461 C.E. Masonry. *(2 images)*

Pazzi Chapel

Pazzi Chapel

68. The Arnolfini Portrait. Jan van Eyck. c. 1434 C.E. Oil on wood.

The Arnolfini Portrait
© National Gallery, London, UK/The Bridgeman Art Library

69. *David.* Donatello. c. 1440–1460 C.E. Bronze.

David
© Scala/Art Resource, NY

70. Palazzo Rucellai. Florence, Italy. Leon Battista Alberti (architect). c. 1450 C.E. Stone, masonry.
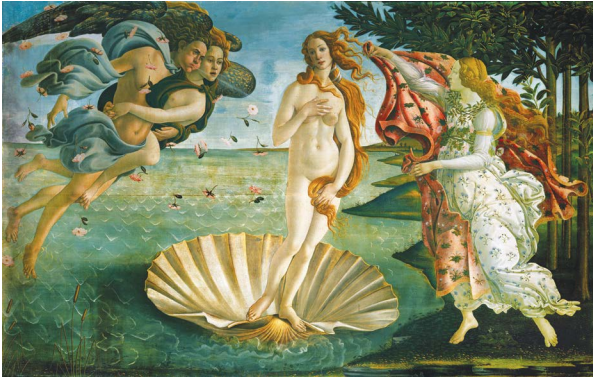

Palazzo Rucellai
© Scala/Art Resource, NY

71. *Madonna and Child with Two Angels.* Fra Filippo Lippi. c. 1465 C.E. Tempera on wood.

Madonna and Child with Two Angels
© Erich Lessing/Art Resource, NY

72. *Birth of Venus*. Sandro Botticelli.
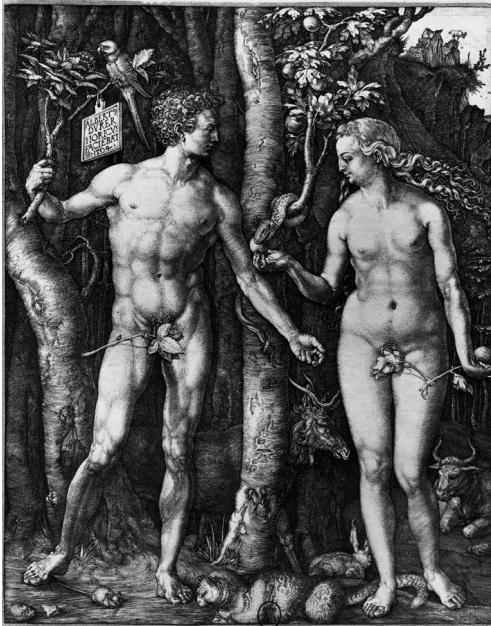c. 1484–1486 C.E. Tempera on canvas.

Birth of Venus
© Erich Lessing/Art Resource, NY

73. *Last Supper*. Leonardo da Vinci.
c. 1494–1498 C.E. Oil and tempera.

Last Supper
© The Bridgeman Art Library

74. *Adam and Eve*. Albrecht Dürer.
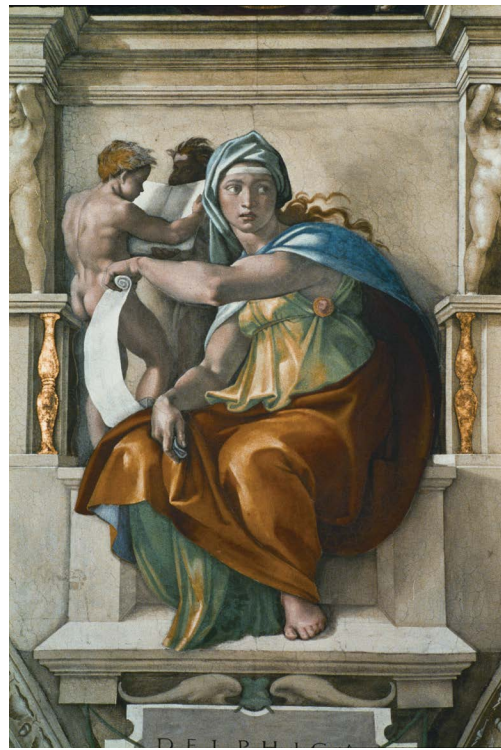1504 C.E. Engraving.

Adam and Eve
© Bridgeman-Giraudon/Art Resource, NY

75. Sistine Chapel ceiling and altar wall frescoes. Vatican City, Italy. Michelangelo. Ceiling frescoes: c. 1508–1512 C.E.; altar frescoes: c. 1536–1541 C.E. Fresco. *(4 images)*

Sistine Chapel

© The Bridgeman Art Library

The Delphic Sibyl

© Erich Lessing/Art Resource, NY

The Flood

© Erich Lessing/Art Resource, NY
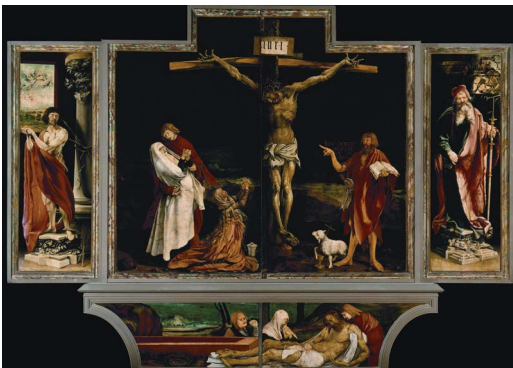

Sistine Chapel

© Reinhard Dirscherl/Alamy

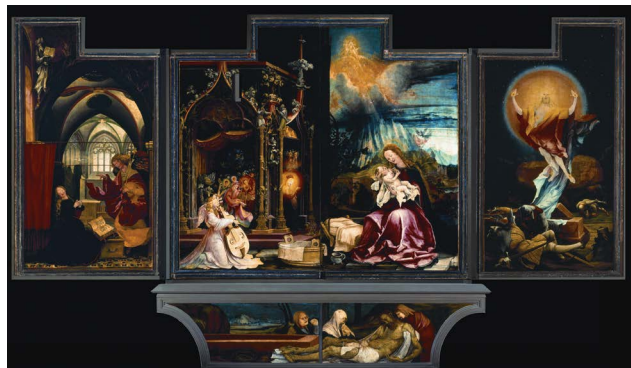**76. *School of Athens*.** Raphael. 1509–1511 C.E. Fresco.

School of Athens
© The Bridgeman Art Library Ltd./Alamy

77. Isenheim altarpiece. Matthias Grünewald. c. 1512–1516 C.E. Oil on wood. *(2 images)*

Isenheim altarpiece, closed
© Erich Lessing/Art Resource, NY

Isenheim altarpiece, open
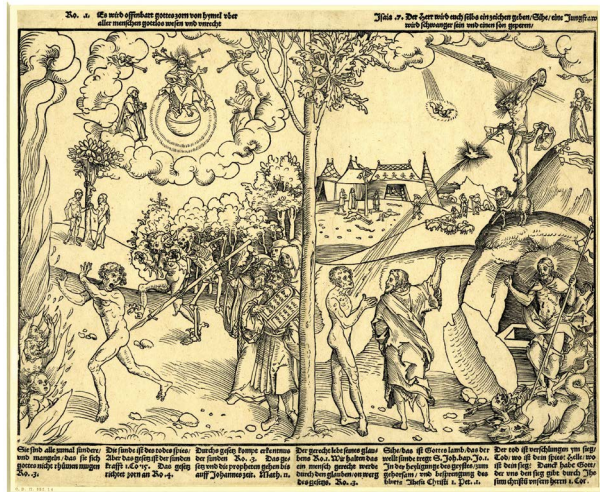© Scala/Art Resource, NY

78. *Entombment of Christ.* Jacopo da Pontormo. 1525–1528 C.E. Oil on wood.

Entombment of Christ

79. *Allegory of Law and Grace.* Lucas Cranach the Elder. c. 1530 C.E. Woodcut and letterpress.

Allegory of Law and Grace

80. *Venus of Urbino.* Titian. c. 1538 C.E. Oil on canvas.

Venus of Urbino

81. Frontispiece of the Codex Mendoza. Viceroyalty of New Spain. c. 1541–1542 C.E. Ink and color on paper.

Frontispiece of the Codex Mendoza

82. Il Gesù, including *Triumph of the Name of Jesus* ceiling fresco. Rome, Italy. Giacomo da Vignola, plan (architect); Giacomo della Porta, facade (architect); Giovanni Battista Gaulli, ceiling fresco (artist). Church: 16th century C.E.; facade: 1568–1584 C.E.; fresco and stucco figures: 1676–1679 C.E. Brick, marble, fresco, and stucco. *(3 images)*
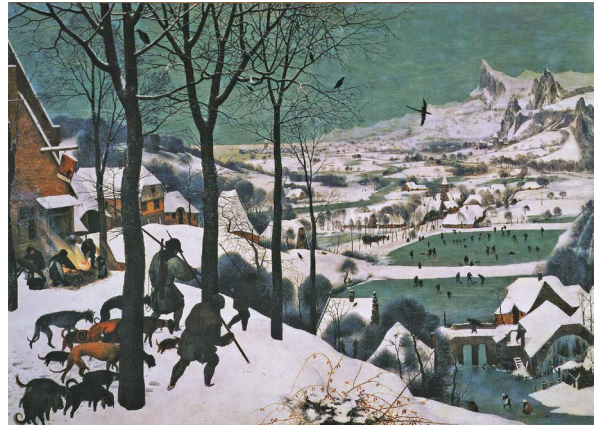

Il Gesù
© Scala/Art Resource, NY

Il Gesù
© Scala/Art Resource, NY

Triumph of the Name of Jesus
© The Bridgeman Art Library

83. *Hunters in the Snow*. Pieter Bruegel the Elder. 1565 C.E. Oil on wood.

Hunters in the Snow
© The Art Archive at Art Resource, NY

84. Mosque of Selim II. Edirne, Turkey. Sinan (architect). 1568–1575 C.E. Brick and stone.
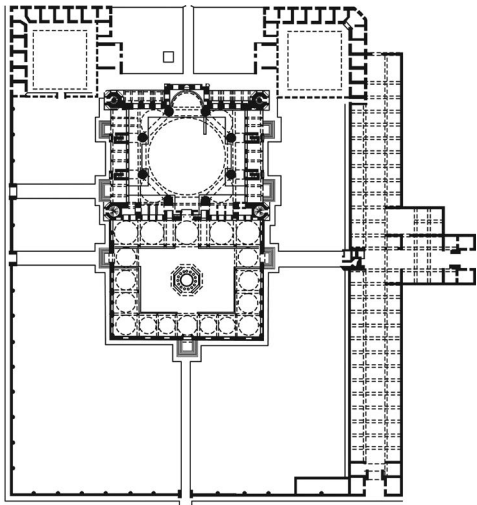*(3 images)*

Mosque of Selim II
© Giraudon/The Bridgeman Art Library

Mosque of Selim II
© Vanni Archive/Art Resource, NY

Mosque of Selim II plan

85. *Calling of Saint Matthew*. Caravaggio.
c. 1597–1601 C.E. Oil on canvas.

Calling of Saint Matthew
© Scala/Art Resource, NY

86. *Henri IV Receives the Portrait of Marie de' Medici*, from the Marie de' Medici Cycle. Peter Paul Rubens. 1621–1625 C.E. Oil on canvas.

87. *Self-Portrait with Saskia.* Rembrandt van Rijn. 1636 C.E. Etching.

Self-Portrait with Saskia
© The Pierpont Morgan Library/Art Resource, NY

Henri IV Receives the Portrait of Marie de' Medici
© RMN-Grand Palais/Art Resource, NY

88. San Carlo alle Quattro Fontane. Rome, Italy. Francesco Borromini (architect). 1638–1646 C.E. Stone and stucco. *(3 images)*
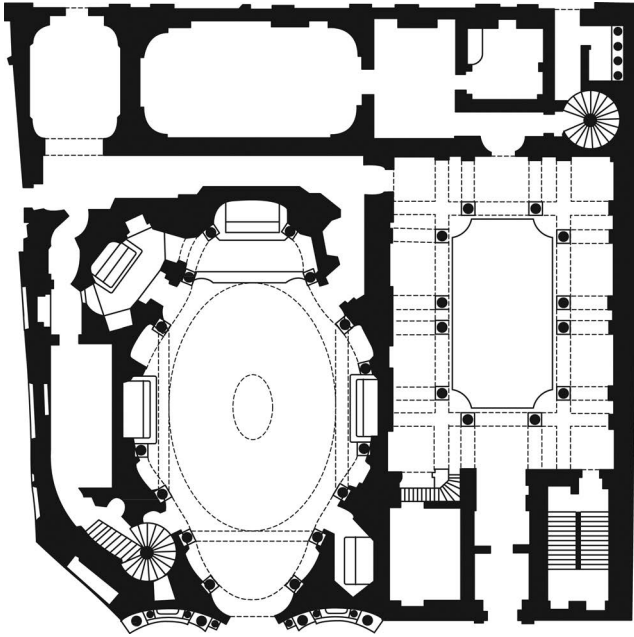

San Carlo alle Quattro Fontane
© Scala/Art Resource, NY

San Carlo alle Quattro Fontane
© Andrea Jemolo/Scala/Art Resource, NY

San Carlo alle Quattro Fontane, *continued*

San Carlo alle Quattro Fontane plan

89. *Ecstasy of Saint Teresa.* Cornaro Chapel, Church of Santa Maria della Vittoria. Rome, Italy. Gian Lorenzo Bernini. c. 1647–1652 C.E. Marble (sculpture); stucco and gilt bronze (chapel). *(3 images)*

Church of Santa Maria della Vittoria

Cornaro Chapel

Ecstasy of Saint Teresa, *continued*

Ecstasy of Saint Teresa
© Nimatallah/Art Resource, NY

90. *Angel with Arquebus, Asiel Timor Dei.* Master of Calamarca (La Paz School). c. 17th century C.E. Oil on canvas.

Angel with Arquebus, Asiel Timor Dei
© Paul Maeyaert/The Bridgeman Art Library

91. *Las Meninas.* Diego Velázquez. c. 1656 C.E. Oil on canvas.

Las Meninas
© Erich Lessing/Art Resource, NY

92. *Woman Holding a Balance.* Johannes Vermeer. c. 1664 C.E. Oil on canvas.

Woman Holding a Balance
© National Gallery of Art, Washington D.C., USA/The Bridgeman Art Library

93. The Palace at Versailles. Versailles, France. Louis Le Vau and Jules Hardouin-Mansart (architects). Begun 1669 C.E. Masonry, stone, wood, iron, and gold leaf (architecture); marble and bronze (sculpture); gardens. *(5 images)*

The Palace at Versailles
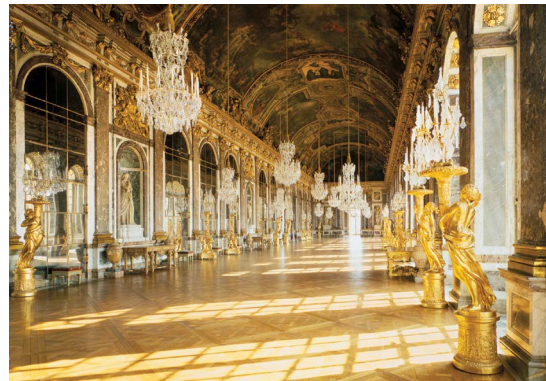© Yann Arthus-Bertrand/ALTITUDE

The Palace at Versailles
© RMN-Grand Palais/Art Resource, NY

Courtyard
© Warren Jacobi/Corbis

Hall of Mirrors
© RMN-Grand Palais/Art Resource, NY

The Palace at Versailles, *continued*

Gardens

94. Screen with the Siege of Belgrade and hunting scene. Circle of the González Family. c. 1697–1701 C.E. Tempera and resin on wood, shell inlay. *(2 images)*

Siege of Belgrade
© González Family. *Folding Screen with the Siege of Belgrade (front) and Hunting Scene (reverse)*, ca.1697-1701. Oil on wood, inlaid with mother-of-pearl, 90 1/2 x 108 5/8 in. (229.9 x 275.8 cm). Brooklyn Museum, Gift of Lilla Brown in memory of her husband John W. Brown, by exchange, 2012.21

Hunting scene
© González Family. *Folding Screen with the Siege of Belgrade (front) and Hunting Scene (reverse)*, ca.1697-1701. Oil on wood, inlaid with mother-of-pearl, 90 1/2 x 108 5/8 in. (229.9 x 275.8 cm). Brooklyn Museum, Gift of Lilla Brown in memory of her husband John W. Brown, by exchange, 2012.21

95. *The Virgin of Guadalupe (Virgen de Guadalupe).* Miguel González. c. 1698 C.E. Based on original Virgin of Guadalupe. Basilica of Guadalupe, Mexico City. 16th century C.E. Oil on canvas on wood, inlaid with mother-of-pearl.

Virgen de Guadalupe

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96. *Fruit and Insects.* Rachel Ruysch. 1711 C.E. Oil on wood.

Fruit and Insects

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97. *Spaniard and Indian Produce a Mestizo.* Attributed to Juan Rodríguez Juárez. c. 1715 C.E. Oil on canvas.

Spaniard and Indian Produce a Mestizo

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98. *The Tête à Tête,* from *Marriage à la Mode.* William Hogarth. c. 1743 C.E. Oil on canvas.

The Tête à Tête

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