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Office Hours: MWF 2:00-3:00
or by appointment

Art 321: Art and Spirituality in the Middle Ages

Fall 2010

TTh 9:30-10:45; Clough 417

Course Objectives and Description

This course will examine the visual arts in Western Europe and the Byzantine East during the period normally known as the Middle Ages. Chronologically this stretches roughly from the reign of Constantine in the 4th century to the outbreak of the Black Death in Europe in 1348 (or stylistically from the end of the classical period to the dawn of the Renaissance). During this era, Europe saw strikingly new and original artistic forms, both in a secular context and in art related to the increasingly influential Christian church. Emphasis of the course will be placed on the nature of art and spirituality during these turbulent times. Other topics covered will include issues of aesthetics, iconography, artistic style, the making and function of art objects, and women in the Medieval world.

Textbooks

Required (please consider used copies or ebooks, which should be less expensive):

- William J. Diebold, *Word and Image: An Introduction to Early Medieval Art*, Boulder, 2000.
- Thomas Matthews, *Byzantium: From Antiquity to the Renaissance*, New Haven, 2010.
- Andreas Petzold, *Romanesque Art*, New York, 1995.
- Conrad Rudolph, *Pilgrimage to the End of the World: The Road to Santiago de Compostela*
- Michael Camille, *Gothic Art: Glorious Visions*, New York, 1996.
- Umberto Eco, *The Name of the Rose*, New York, 1984.

Important Books on Reserve

- *Snyder's Medieval Art* (2nd Edition) by Henry Luttikhuisen and Dorothy Verkerk, 2005 [general all-purpose reference]
- *A Companion to Medieval Art*, Conrad Rudolph, ed., 2006.
- *Reading Medieval Images*, Thomas and Sears, eds., 2002.

Grading

- 3 Tests (25% each)
- Student Presentations (graded pass/fail)
- 1 Research Paper (25%)
- Group discussions and attendance (graded pass/fail)
- More than 3 absences may lead to a lower final grade

Three Important Notes

- All students are expected to abide by the Rhodes College Honor Code.
- Changes in content, scheduling, or other aspects of the course may be made at the discretion of the instructor. A rationale will always be provided.
- Students with disabilities will be offered appropriate academic accommodation. Requests should be made during the first two weeks of the semester and students must register with Student Disability Services.

Schedule of Classes

Part I. Late Antique and Early Christian Art

Aug 23: Introduction to Medieval Art and its classical background.

For next class please read the handouts provided for debate and discussion

Aug 28: Early Christian Iconography

Readings on controversies regarding Christian imagery from Tertullian, Minucius Felix, and Paulinus of Nola AND Jeffrey Spier, "The Earliest Christian Art: From Personal Salvation to Imperial Power," in *Picturing the Bible*

Aug 30: Constantine and the Arts

*Johannes G. Deckers, "Constantine the Great and Early Christian Art," in *Picturing the Bible*

Sept 4: Refinements in the Fifth and Sixth Centuries

*Mary Charles-Murray, "The Emergence of Christian Art," in *Picturing the Bible*

Sept 6: Group Discussion

All students must choose an object from the catalogue sections of *Picturing the Bible: The Earliest Christian Art* (Kimbell Art Museum), Jeffrey Spier, et al., 2009. Please bring a scan of the image and be prepared to discuss it in the context of Early Christian Art.

Part II: The Byzantine Empire

Sept 11: The Golden Age of Justinian

Reading: Fox, "What, if anything, is a Byzantine?"

*Irina Andreescu-Treadgold and Warren Treadgold, "Procopius and the Imperial Panels of S. Vitale," *Art Bulletin*, LXXIX, 1997, 708-723.

Sept 13: Middle and Late Byzantine Art

*Derek Krueger, "The Religion of Relics in Late Antiquity and Byzantium," in *Treasures of Heaven*, exhibition catalogue, 2010, pp. 4-17.

Sept 18: Byzantium in Italy

*Anne Derbes and Amy Neff, "Italy, the Mendicant Orders, and the Byzantine Sphere," in *Byzantium: Faith and Power*, New York, 2004, pp.448-461.

Sept 20: Group Discussion

Thomas Matthews, *Byzantium: From Antiquity to the Renaissance*

Sept 25: Exam 1

Part III. The Early Middle Ages

Sept 27: Northern Traditions

Reading: The Treasure of Bishop Desiderius

*Robert D. Stevick, "Shapes of Early Sculptured Crosses of Ireland," *Gesta*, XXXVIII, 1, 1999, 3-21.

Oct 2: Monasticism and Manuscripts

Reading: How to Paint the Apostles; Video and discussion on the Lindisfarne Gospels

Oct 4: Carolingian Art

*John Osborne, "A Carolingian Agnus Dei Relief from Mola di Monte Gelato, near Rome," *Gesta*, Vol. 33, No. 2 (1994), pp. 73-78.

Oct 9: Diffusion, Diversity, and Ottonian Art

Reading: St. Bernward as a Patron

*Adam S. Cohen and Anne Derbes, "Bernward and Eve at Hildesheim," *Gesta*, XL/1, 2001, pp.19-38.

*Harvey Stahl, "Eve's Reach: A Note on Dramatic elements in the Hildesheim Doors", Reading *Medieval Images*, ed. E. Sears and T. Thomas, University of Michigan Press, 2002, 162-175

Oct 11: Group Discussion

William J. Diebold, *Word and Image*

Fall Recess

Part IV. Romanesque Art and Cultural Diversity in the West

Oct 18: Islam and the West

*Walter B. Cahn, "The 'Portrait' of Muhammed in the Toledan Collection," in *Reading Medieval Images: The Art Historian and the Object*, ed. E. Sears and T.K. Thomas, University of Michigan Press, 2002.

*Oleg Grabar, "About a Bronze Bird," in *Reading Medieval Images: The Art Historian and the Object*, ed. E. Sears and T.K. Thomas, University of Michigan Press, 2002.

Oct 23: Group Discussion

Conrad Rudolph, *Pilgrimage to the End of the World: The Road to Santiago de Compostela*, pp. ix-xii and 1-50.

Oct 25: The Pilgrimage Roads, Cathedrals and Monasteries

Readings: Church-Building Around the Year 1000

*Thomas E.A. Dale, "The Monstrous," in *A Companion...*

*Karen Rose Matthews, "Reading Romanesque Sculpture: The Iconography and Reception of the South Portal Sculpture at Santiago de Compostela," *Gesta*, Vol. 39, No. 1 (2000), pp. 3-12.

Oct 30: The Papacy, Empire, and the Cult of Saints

*Cynthia Hahn, "The Spectacle of the Charismatic Body: Patrons, Artists, and Body-Part Reliquaries," in *Treasures of Heaven*, pp. 162-172.

All students should read: Alexander Nagel, "The Afterlife of the Reliquary," in *Treasures of Heaven*, pp. 210-222.

Nov 1: Art and Politics in Normandy, England, and Italy

*Cyril Hart, "The Canterbury contribution to the Bayeux Tapestry," *Art and Symbolism in Medieval Europe: Papers of the Medieval Europe Brugge 1997 Conference*, Vol. 5, 1997, pp.7-15.

Nov 6: Group Discussion

Andreas Petzold, *Romanesque Art*, New York, 1995.

Nov 8: Test 2

I will be at a conference this day so the test will likely be a take-home exam. Please get started on reading *The Name of the Rose* if you haven't already—it is a lengthy but enjoyable read.

Part V. Gothic Art and The Late Middle Ages

Nov 13: Gothic Art in France

Readings from Abbot Suger (Holt, pp. 22-48)

*Conrad Rudolph, "Inventing the Exegetical Stained-Glass Window: Suger, Hugh, and a New Elite Art," *Art Bulletin*, XCIII, 2011, pp.399-422 (if not yet online see stacks).

*Daniel H. Weiss, "Architectural Symbolism and the Decoration of Ste. Chapelle," *Art Bulletin*, LXXVII, 1995, 308-320.

Nov 15: The Dissemination of Gothic Art

*Brigitte Kurmann-Schwartz, "Gender and Medieval Art," in *A Companion...*

Nov 20: Late Medieval and Gothic Art in Italy

*Sally J. Cornelison, "Art Imitates Architecture: The Saint Philip Reliquary in Renaissance Florence," *The Art Bulletin*, LXXXVI, 4, 2004, pp. 642-658.

*Nancy M. Thompson, "The Franciscans and the True Cross: The Decoration of the Cappella Maggiore of Santa Croce in Florence," *Gesta*, 43/1, 2004, pp. 61-79.

Thanksgiving Recess

Nov 27: Group Discussion

Michael Camille, *Gothic Art: Glorious Visions*, New York, 1996.

Nov 29: Final Class

Discussion of Medieval Fact and Fiction

Umberto Eco, *The Name of the Rose*

This will be our final class of the semester due to a commitment to the Fulbright program.

We may schedule a museum visit if schedules allow or a screening of the film version of *The Name of the Rose*.

Final Papers Due

Final Exam

The final exam is scheduled for Monday, 12/13 at 5:30

If circumstances allow it may be possible to take the exam before this date but absolutely not after.

Helpful Material

Supplemental Texts with Original Documents:

Periodic reading assignments will be assigned from primary documents in order to understand the art of the period in its original context. These supplemental readings generally come from the following sources and will be distributed in class:

- Caecilia Davis-Weyer, *Early Medieval Art, 300-1150*, Toronto, 1986.
- Elizabeth Gilmore Holt, *A Documentary History of Art*, Vol. I, Princeton, 1981.
- Cyril Mango, *The Art of the Byzantine Empire 312-1453*, Toronto, 1986.
- Theresa G. Frisch, *Gothic Art, 1140-ca.1450*, Toronto, 1986.

Readings from Scholarly Journals:

Students should be familiar with the following academic journals devoted to Art History. They are especially appropriate for the study of Medieval art and supplemental readings have been chosen from the most recent issues. We currently receive each of these journals in Burrow Library and back issues may be ordered through interlibrary loan:

- *The Art Bulletin* (leading American journal of Art History)
- *The Burlington Magazine* (leading British journal of Art History)
- *Gesta* (devoted to Medieval art and published by the International Center of Medieval Art)
- *Dumbarton Oaks Papers* (excellent source for studies of Byzantine art and culture)

Research Sites Online:

The department has developed a useful guide to online resources. Please see the following:

http://www.rhodes.edu/images/content/Art_Docs/Electronic_Resources_Guide_%283%29.pdf

There are additional sites on the Internet that have pertinent information on Medieval art and architecture. The following are excellent places to begin:

Netserf: The Internet Connection for Medieval Resources

www.netserf.org

International Center of Medieval Art

<http://www.medievalart.org/>

Notes on Class Presentations and Discussions

Each student will lead 2 class discussions based on scholarly articles marked on the syllabus by *, preferably one before and one after Fall break. The readings should be available online through JSTOR unless they come from books, all of which will be in the library. Do NOT wait until the last minute to retrieve your reading in case there is an access problem. The assigned student must establish the context for the reading, clearly articulate the author's thesis and method, and offer an insightful critique of the issue involved while identifying areas for further inquiry. A brief synopsis must be submitted before class following the outline below.

Each student will also act as a discussant for an additional article as well as participate in group discussions. Discussants must be prepared to discuss the article in class but need only briefly respond in writing to the presentation outline provided below. Excessive class absences (more than 2), failure to adequately prepare for discussions, or any absence on a day assigned to be leader or discussant will result in a lowering of the final grade.

Presentation Outline

The presentation leader must respond fully to all three of the following in writing, which must be turned in before class begins. Discussants need only respond briefly in writing with a few sentences for each question.

- 1) What is the main point of the article?** (Identify the thesis or the reason we should be interested in the article in the first place.)
- 2) What are the methods used to make the case?** (Identify the way the author goes about making an argument. Identify and new evidence brought to bear, such as theoretical, scientific, documentary, iconographic, stylistic, etc.)
- 3) Provide an overall critique.** Was the article useful? Do you agree or disagree with the article? Would you have accepted it for publication? How might the author have strengthened the article? How does this article enhance our understanding of Medieval art? Would you recommend this article being used again?

Notes on the Research Paper

Your paper should make a significant and original contribution to our discussion of Medieval Art. You should identify a timely theme of interest and I encourage you to think broadly in terms of designing your topic to explore ideas across a wide spectrum of time, geography, and artistic contexts. The paper must be professionally presented. It must be proofread for grammar and presentation style and use consistent and proper format for notes and bibliography. It must contain a high level of analytical and critical thinking.

Sources: You are expected to consult the most recent sources regarding your topic. This will include both books and articles, some of which may not be available in our library. Get started early so I can help you obtain materials. In addition, much information is available on the Internet. While I encourage you to use (and cite) these sources note that the quality and reliability of web sites is radically mixed so be very careful which ones you use. See the prior page for suggestions where to begin.

Nitty Gritty: All topics must be approved by November 1st. Paper length should be 8-10 pages, supplemented by illustrations (photocopies), notes, and other relevant supporting material. **Papers are due on the last day of class, November 29th.**

FAQ

How long should the paper be?

About 10 pages (about 2500 words). I am not a page counter so don't fiddle with extra large type and small margins to try and fool me. The page number is significant because it is about the length of papers given at professional and undergraduate research conferences. If your paper is excellent you may be able to submit it to such a venue as has happened regularly in the past.

Do I need footnotes, endnotes or bibliography?

Yes. You must cite any sources that you have used. Anything consulted more generally may be listed in a bibliography. Specific quotes or ideas must be noted either with footnotes or endnotes but not both. Be careful with internet sources. You must use legitimate academic sources and not a webpage of unknown authorship. And don't forget about books. We have many helpful books in the library.

What stylistic format should I use for notes and/or bibliography?

You may use any of the generally accepted styles such as MLA, Chicago, or Art Bulletin. You may not simply make up your own style. The most important thing is to be consistent and correct within one of the officially recognized styles.

What about comparative Images?

In most cases you will want to find images of other objects that can be usefully compared to your chosen piece. They can either be integrated within the text or appended to the end. Since this is for academic purposes there is no copyright issue. Identify the image source with a caption or note so I can click on the link, if possible.

Where do I find images?

Everywhere. I like Google Images, the Web Gallery of Art, and Wikimedia Commons. If you seek images you shall find them all over the web. You can also scan them from books.

Where do I find electronic resources?

Students are encouraged to use electronic resources, especially the Internet. The library has access to several excellent electronic databases as well as book catalogues. Know your source! Be forewarned that the information

on the web is mixed, ranging from the highly informative to the seriously misleading so use good critical judgment on those sites you use.

Please visit the art department web page on using electronic sources for research at:

http://www.rhodes.edu/images/content/Art_Docs/Electronic_Resources_Guide_%283%29.pdf

Does the Honor Code Apply?

Yes! Give credit to those whose ideas you have presented. Place direct quotes in quotation marks and note instances in which you are paraphrasing. If anything is unclear please ask me or consult a manual of style.

When is the paper due?

Papers are due by the final class, November 29th. Late papers will not be accepted.

Can I have an extension?

No!

Please, can I have an extension? I have an extenuating circumstance...

No!

What if I miss the deadline?

You will receive a fail for your paper.

How do I submit my paper?

Please submit your paper electronically using Moodle. This way we can save trees and I can click on links. Put your last name in the file name.

May I send the paper as an email attachment?

No!

Can I name my file “paper.docx”?

No! You must put your last name somewhere in the file name.

How is the paper graded?

Please see the sample rubric provided.