
MEDIEVAL ART & ARCHITECTURE in Spring 2019 (AH2012)

Course Code	AH2012	Professor(s)	Anna Russakoff
Prerequisites	None	Office Number	C-504
Class Schedule	F: 13:45-15:05 in V-1 TF: 12:10-13:30 in C-101	Office Hours	Tuesdays 13h30-14h30
Credits	4	Email	arussakoff@aup.edu
Semester	Spring 2019	Office Tel. Ext.	x633

Course Description

This course will survey highlights of the painting, sculpture, architecture, mosaics, tapestries, metalwork, ivories, and stained glass windows of the Middle Ages in Europe. We will proceed in a chronological framework, starting with the beginnings of Christian art, and ending in the late Gothic period. Works of art will be studied in their historical, social, cultural, and religious contexts. Thematically, we will examine continuities and breaks with the Classical tradition, the recurring issue of iconoclasm, the rich effects of cross-cultural contact, and the diverse materials of the works of art.

Course Learning Outcomes

enrichment of art historical/architectural terminology
improved visual analysis and research skills
recognition of major monuments and styles of medieval art and architecture
deeper understanding of Biblical narratives and iconography
appreciation of the Middle Ages as a creative and dynamic period

General Education

[PLEASE EDIT OR REMOVE THE FOLLOWING TEXT AS APPLICABLE]

The general education program at AUP consists of four requirements: Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present.

This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

- **Cross-cultural awareness through a study of the visual arts**
- **Establishing historical chronology of the Middle Ages**
- **Comparison of visual material across an 1000-year period within Europe and the Mediterranean**

Course Outline

January 22 (T): Introduction

January 25 (F): Artistic legacy: the Classical tradition

Recommended reading: Jas Elsner. *Imperial Rome and Christian triumph: the art of the Roman Empire, AD 100-450*. Oxford: Oxford University Press, 1998; Stokstad, Chapter 1.

January 29 (T): No Graven Images? Early Christian Art and Architecture (catacombs, sarcophagi, architecture)

Reading: Exodus 20: 4-5, the Second Commandment (www.latinvulgate.com); Stokstad, Chapter 2; and Thomas Mathews, *Clash of Gods: a reinterpretation of Early Christian Art*. Princeton, 1999: Chapter 5 – “Christ Chameleon”; and Kathryn Smith, “Inventing Marital Chastity: the Iconography of Susanna and the Elders,” *Oxford Art Journal* 16/1 (1993), pp. 3-24.

Recommended reading: *Picturing the Bible: the Earliest Christian Art*. Ed. Jeffrey Spier. New Haven: Yale University Press, 2007.

February 1 (F): Images in the Codex: Early Christian Illuminated Manuscripts (mosaics,

illuminated manuscripts, ivories)

Reading: Stokstad – review Chapter 2.

Recommended reading: John Lowden, “The Beginnings of Biblical Illustration,” pp. 9-59 in John Williams, ed. *Imaging the Early Medieval Bible*. University Park, PA: Penn State Press, 1999.

February 5 (T): Early Byzantine Architecture

Reading: Stokstad Chapter 3; and Bissera V. Pentcheva, “Hagia Sophia and Multisensory Aesthetics,” *Gesta* 50/2 (2011), pp. 93-111.

February 8 (F): TRIP TO MEDIEVAL LOUVRE

February 12 (T): Early Byzantine Art: Icons and Ivories

Reading: Stokstad – review Chapter 3.

February 15 (F): After Iconoclasm: Middle Byzantine Art and Architecture

Reading: Stokstad Chapter 6 and Roland Betancourt, “The Icon’s Gold: A Medium of Light, Air, and Space,” *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 23, 2 (Fall-Winter 2016): 252-280.

Recommended reading: *The Glory of Byzantium: art and culture of the Middle Byzantine era,*

A.D. 843-1261. Ed. Helen C. Evans and William D. Wixom. New York: MMA, 1997.

February 19 (T): Byzantine Art in Italy, Crusader Art & Late Byzantine Art and Architecture

Reading: Stokstad – review Chapter 6; and Jeremy Johns, “Diversity by Design: the Art of Norman Sicily,” *Apollo* (June 2016).

Recommended reading: *Byzantium: Faith and Power (1261-1557)*, ed. Helen C. Evans. New York: Metropolitan Museum of Art, 2004; and Jaroslav Folda, “East Meets West: The Art and Architecture of the Crusader States,” in Conrad Rudolph, ed., *A Companion to Medieval Art*, Chapter 23, pp. 488-509.

February 22 (F): Shifting Focus: Art of the Migration Period

Reading: Stokstad Chapter 4; Le Goff Chapter 1.

PAPER #1 DUE AT THE BEGINNING OF CLASS

FEBRUARY 23-24: STUDY TRIP TO BURGUNDY!

March 1 (F): “The work of angels”: Hiberno-Saxon Illuminated Manuscripts, and Irish Crosses

Reading: Stokstad – review Chapter 4; and Suzanne Lewis, “Sacred Calligraphy: the Chi-Rho page in the Book of Kells,” *Traditio* 36 (1980): 139-59.

Recommended reading: Carol Farr. *The Book of Kells: its Function and Audience*. Toronto:

University of Toronto Press, 1997.

SPRING BREAK

March 19 (T): MIDTERM

March 22 (F): The Carolingian Renovatio: Art and Architecture

Reading: Stokstad Chapter 5; Le Goff Chapter 2; and Lawrence Nees, "The Originality of Early Medieval Artists," in *Literacy, Politics and Artistic Innovation in the Early Medieval West*, ed. Celia M. Chazelle (Lanham: University Press of America, 1992).

March 26 (T): Ottonian Art and Architecture

Reading: Stokstad, pp. 173-192.

Recommended reading: Mayr-Harting, Henry. *Ottonian book illumination: an historical study*. New York: Oxford University Press, 1991.

March 29 (F): Pilgrimage Roads and Monasteries: the "first" Romanesque

Reading: Stokstad Chapter 8; Le Goff Chapter 3; Claudia Rückert, "A Reconsideration of the Woman with the Skull on the Puerta de las Platerías of Santiago de Compostela Cathedral," *Gesta* 51/2 (2012), pp. 129-146; and Jérôme Baschet, "Iconography beyond Iconography: Relational Meanings and Figures of Authority in the Reliefs of Souillac," in Maxwell, Robert and Kirk Ambrose, eds. *Current Directions in Eleventh- and Twelfth-Century Sculpture Studies*. Brepols, 2010.

Recommended reading: Meyer Schapiro. "On the Aesthetic Attitude in Romanesque Art." in Meyer Schapiro. *Romanesque Art: Selected Papers*. New York: George Braziller, 1977 and Paula Gerson, "Art and Pilgrimage: Mapping the Way," in in Conrad Rudolph, ed., *A Companion to Medieval Art*, Chapter 28, pp. 599-618.

April 2 (T): Cluny and Cistercians: Romanesque Art and Architecture in Burgundy

Reading: Stokstad – Chapters 7 & 8 (follow along with subjects we are covering).

Recommended reading: Linda Seidel, "Texts and Contexts," chapter 1 in *Legends in Limestone: Lazarus, Gislebertus, and the Cathedral of Autun* (Chicago: University of Chicago Press, 1999), pp. 1-32.

APRIL 5 (F): TRIP TO THE CLUNY MUSEUM

April 9 (T): Romanesque Art and Architecture in Spain (Mozarabic/Islamic); and in Normandy and England

Reading: Stokstad – Chapters 7 & 8 (follow along with subjects we are covering).

Recommended reading: Elizabeth C. Parker and Charles T. Little. *The Cloisters Cross: its art and meaning*. New York: Metropolitan Museum of Art, 1994.

April 12 (F): TRIP TO THE BASILICA OF SAINT-DENIS

April 16 (T): The beginnings of Gothic Architecture

Reading: Stokstad Chapter 9.

Recommended reading: *Abbot Suger and St. Denis: a symposium*. Ed. Paula Gerson. New York: Metropolitan Museum of Art, 1986.

April 19 (F): TRIP TO NOTRE-DAME AND THE SAINTE-CHAPELLE

April 23 (T): “Artistic Integration”: Architecture, Sculpture, and Stained Glass Windows in Gothic Cathedrals

Reading: Stokstad Chapter 10; Jane Welch Williams, *Bread,*

Wine and Money: the Windows of the Trades at Chartres Cathedral. (Chicago: University of Chicago Press, 1993) – Chapter 4: “The Offering of Wine”; Elizabeth Carson Pastan, “Glazing Medieval Buildings,” in Conrad Rudolph, ed., *A Companion to Medieval Art*, Chapter 21, pp. 443-465; and Jacqueline Jung, *The Gothic Screen: Space, Sculpture and Community in the Cathedrals of France and Germany, ca. 1200-1400* (Cambridge, 2013) – Chapter 4: “Women, Men and the Social Order” (on the choir enclosure of Notre-Dame, the former jubé from Chartres, etc.).

Recommended reading: Virginia Raguin, Kathryn Brush and Peter Draper, eds. *Artistic Integration in Gothic Buildings*. Toronto, 1995.

April 26 (F): French Gothic Illuminated Manuscripts and Luxury Arts

Reading: Stokstad Chapters 10 & 11 (follow along with subjects we are covering); Jonathan Alexander, *Medieval Illuminators and their Methods of Work* (New Haven, 1992) – Chapter 2; Roger Wieck, *Painted Prayers: the Book of Hours in Medieval and Renaissance Art* (New York,

1997) – Introduction; and Anne D. Hedeman, “Gothic Manuscript Illustration: The Case of France,” in Conrad Rudolph, ed. *A Companion to Medieval Art*, Chapter 20, pp. 421-442.

Recommended reading: Susan Groag Bell, “Medieval Women Book Owners: Arbiters of Lay Piety and Ambassadors of Culture.” *Signs: Journal of Women in Culture and Society* 7, 4 (1982): 742-786. [JSTOR].

APRIL 27 (Sat.): DAY-TRIP TO ROUEN

April 30 (T): Italian “Gothic”

Reading: Stokstad, pp. 325-335; and Marvin Trachtenberg, “Gothic/Italian ‘Gothic’: Toward a Redefinition.” *Journal of the Society of Architectural Historians* (March 1991): 22-37.

PAPER #2 DUE AT THE BEGINNING OF CLASS

May 3 (F): Late Gothic Art and Architecture in Germany and England

Reading: Stokstad, pp. 310-322; and Jacqueline Jung, “Peasant Meal or Lord’s Feast? The Social Iconography of the Naumburg Last Supper,” *Gesta* 42/1 (2003): 39-61.

May 7 (T): The Gothic International Style

Reading: Stokstad Chapter 12; and Le Goff Chapter 4.

Recommended reading: *Les Très Riches Heures du duc de Berry et l’enluminure en France au*

début du XV siècle. Eds. Françoise Autrand, Patricia Stirnemann, Inès Villela-Petit, and Emmanuelle Toulet. Paris: Somogy, 2004; Michael Camille, "The *Très Riches Heures*: an illuminated manuscript in the age of mechanical reproduction," *Critical Inquiry* 17, 1 (Autumn 1990): 72-107.

FINAL EXAM: MAY 17 AT 12 noon

Textbooks

Title	Author	Publisher	ISBN	Required
Dictionary of Architecture & Landscape Architecture., 5th ed.	Fleming et al.	Penguin	9780140513233	No
Medieval Art Dictionary of Subjects & Symbols in Art., 2nd New Ed.	Stockstad Hall, James	Westview P J. Murray	9780813341149 9780813343938	Yes No

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the

department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an “F” for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Class participation:		10%
20%	Paper #1:	
25%	Paper #2:	
20%	Midterm Exam:	
25%	Final Exam:	

N.B.: late papers will receive grade penalties, and will not be accepted more than a week after their due dates. They may also not be rewritten for higher grades. Rewrites will only be accepted along with the original, marked-up version.

Please Note: Students are responsible for all images covered in class for the exams. All PowerPoint presentations will be posted on our Blackboard site. Failure of both in-class exams will result in a failing grade for the course, regardless of the grades received on the papers. *Evidence of cheating or plagiarism/fraud will also result in a failing grade for the course, regardless of all other work, and will be reported to the Office of Academic Integrity.*

EXTRA CREDIT!! Will be given for a 1-2 page summary of any of the recommended readings submitted to me before the last day of classes. Please note that extra credit will help bring your grade up half a point (i.e., from a B to a B+). If an entire book is listed as recommended reading, you can write a summary of a chapter or a selection (i.e., a catalogue entry).

Other
