

**DEREE COLLEGE SYLLABUS FOR:
AT 3007 BYZANTINE ART AND ARCHITECTURE**

(updated Fall 2022)

**UK LEVEL 5
UK CREDITS: 15
US CREDITS: 3/0/3**

PREREQUISITES:

None

CATALOG DESCRIPTION:

Art and Architecture from the fourth century to the end of the Byzantine Empire.

RATIONALE:

The course explores key issues for the study of Byzantine art, such as the formation of Christian art, the question of continuity with the Roman past, the forms and uses of imperial art, Iconoclasm and image theory. It prepares students for the study of medieval art and architecture at level 6.

LEARNING OUTCOMES:

As a result of taking this course, the student should be able to:

1. Effectively analyse works of art and architecture discussed in class or in course readings.
2. Interpret assigned art and architecture of the period in relation to the cultural environment and the historical context.
3. Demonstrate detailed knowledge of key issues that inform the study of Byzantine art and architecture.

METHOD OF TEACHING AND LEARNING:

In congruence with the teaching and learning strategy of the college, the following tools are used:

1. Classes consist of lectures accompanied by visuals, and class discussion.
2. Use of field trips when possible.
3. Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture material.
4. Use of a Blackboard site, where instructors post assignment instructions, timely announcements, as well as additional resources.
5. Use of library facilities: students are encouraged to make use of the library facilities for their assignments as well as for preparation for the exams.

ASSESSMENT:

Summative:

First Assessment: Essay (2000-2500 words)	50%
Final Assessment: Exam (comprehensive, take-home)	50%

Formative:

Essay	0

The formative essay aims to prepare students for the examination.

	<p>The essay tests Learning Outcomes 1-3. The final exam tests Learning Outcomes 1-3. <i>The final grade for this module will be determined by averaging all summative assessment grades, based on the predetermined weights for each assessment. If students pass the final summative assessment that tests all Learning Outcomes for this module and the average grade for the module is 40 or above, students are not required to resit any failed assessments.</i></p>
<p>INDICATIVE READING:</p>	<p>REQUIRED READING:</p> <p>Lowden, John. <i>Early Christian and Byzantine Art</i>. London: Phaidon, 1997.</p> <p>RECOMMENDED READING:</p> <p>Angelov, Dimiter. <i>Imperial Ideology and Political Thought in Byzantium, 1204-1330</i>. Cambridge: Cambridge University Press, 2007.</p> <p>Angelov, Dimiter, and Michael Saxby, eds. <i>Power and Subversion in Byzantium</i>. Farnham: Ashgate, 2013.</p> <p>Barber, Charles. "From transformation to desire: Art and worship after Byzantine Iconoclasm." <i>Art Bulletin</i> 75 (1993): 7-16.</p> <p>_____. <i>Figure and Likeness: On the Limits of Representation in Byzantine Iconoclasm</i>. Princeton: Princeton University Press, 2002.</p> <p>_____. <i>Contesting the Logic of Painting: Art and Understanding in Eleventh-Century Byzantium</i>. Visualising the Middle Ages, V. 2. Leiden: Brill, 2007.</p> <p>Beckwith, J. <i>Early Christian and Byzantine Art</i>. New York: Penguin Books, latest edition.</p> <p>Belting, Hans. <i>Likeness and Presence</i>. Chicago: Chicago University Press, 1994.</p> <p>Betancourt, Roland, and Maria Taroutina, eds. <i>Byzantium/Modernism: The Byzantine As Method in Modernity</i>. Visualising the Middle Ages, Volume 12. Boston: Brill, 2015.</p> <p>Bolger, Claudia, Rosamond McKitterick and John Osborne. <i>Rome across Time and Space: Cultural Transmission and the Exchange of Ideas, ca 500 –1000</i>. Cambridge: Cambridge University Press, 2014.</p> <p>Brubaker, Leslie. <i>Vision and Meaning in Ninth-Century Byzantium: Image as Exegesis in the Homilies of Gregory Nazianzus</i>. Cambridge: Cambridge University Press, 1999.</p> <p>Brubaker, Leslie, and John Haldon, eds. <i>Byzantium in the Iconoclast Era (c. 680-850): the sources, an annotated survey</i>. Aldershot: Ashgate, 2001.</p>

Cameron, Averil. *The Byzantines*. Oxford: Blackwell, 2010.

_____. *Byzantine Matters*. Princeton, New Jersey: Princeton University Press, 2014.

Cormack, Robin. *Painting the Soul: Icons, Death Masks and Shrouds*. London: Reaktion Books, 1997.

Cutler, Anthony. *The Hand of the Master: Craftsmanship, Ivory, and Society in Byzantium, 9th-11th Centuries*. Princeton: Princeton University Press, 1994.

Dagron, Gilbert. *Emperor and Priest: The Imperial Office in Byzantium*. Cambridge: Cambridge University Press, 2003.

Drpić Ivan. *Epigram, Art, and Devotion in Later Byzantium*. Cambridge: Cambridge University Press, 2016.

Elsner, Jas. "Image and iconoclasm in Byzantium." *Art History* 11 (1988): 471-91.

_____. *Art and the Roman Viewer: The transformation of art from the pagan world to Christianity*. Cambridge: Cambridge University Press, 1995.

_____. *Imperial Rome and Christian Triumph*. Oxford: Oxford University Press, 2004.

_____. "Iconoclasm as discourse from Antiquity to Byzantium." *Art Bulletin* 94 (2012): 368-94.

Evans, Helen C. and William D. Wixom, eds. *The Glory of Byzantium: Art and Culture of the Middle Byzantine Era, AD 843-1261*. New York: Metropolitan Museum of art, 1997.

Garland, Lynda. *Byzantine Empresses: Women and Power in Byzantium, 527-1204*. London: Routledge, 1999.

Garland, Lynda, and Bronwen Neil, eds. *Questions of Gender in Byzantine Society*. Surrey: Ashgate, 2013.

Georgiou, Andriani. "Helena: The subversive persona of an ideal Christian empress in early Byzantium." *Journal of Early Christian Studies* 21 (2013): 597-624.

Gerstel, Sharon E. J. *Rural Lives and Landscapes in Late Byzantium: Art, Archaeology and Ethnography*. Cambridge: Cambridge University Press, 2015.

Gerstel, Sharon E. J. *Thresholds of the Sacred: Architectural, Art Historical, Liturgical, and Theological Perspectives on Religious Screens, East and West*. Dumbarton Oaks Byzantine Studies.

Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2006.

Grabar, Andre. *Christian Iconography: A Study of its Origins*. Princeton: Princeton University Press, 1968.

Herrin, Judith. *Margins and Metropolis: Authority across the Byzantine Empire*. Princeton: Princeton University Press, 2014.

Hilsdale, Cecily J. *Byzantine Art and Diplomacy in an Age of Decline*. New York: Cambridge University Press, 2014.

Hoffman, Eva R., ed. *Late Antique and Medieval Art of the Mediterranean World*. London: Wiley-Blackwell, 2007.

Hourihane, Colum, ed. *Image and Belief*. Princeton: Princeton University Press, 1999.

_____. *Byzantine Art: Recent Studies*. Princeton: Princeton University Press, 2009.

James, Liz. "Pray not to fall into temptation and be on your guard: pagan statues in Christian Constantinople." *Gesta* 35 (1996): 12-20.

Jeffreys, E., J. Haldon, R. Cormack, eds. *Oxford Handbook of Byzantine Studies*. Oxford: Oxford University Press, 2008.

Jensen, R.M. *Understanding Early Christian Art*. London: Routledge, 2000.

Kitzinger, Ernst. *Byzantine Art in the Making: Main lines of stylistic development in Mediterranean Art 3rd-7th Century*. Cambridge, Mass.: Harvard University Press, 1977.

Kalavrezou, Ioli. *Byzantine Women and Their World*. Cambridge, Mass.: Harvard University Press, 2003.

Krautheimer, R. *Early Christian and Byzantine Architecture*. New York: Penguin Books, latest edition.

L'Orange, H.P. *Art Forms and Civic Life in the Late Roman Empire*. Princeton: Princeton University Press, 1965.

Lymberopoulou, Angeliki, and Rembrandt Duits, eds. *Byzantine Art and Renaissance Europe*. Burlington: Ashgate, 2013.

Maguire, Henry. *Nectar and Illusion: Nature in Byzantine Art and Literature*. Onassis Series in Hellenic Culture. New York: Oxford University Press, 2012.

Maguire, Eunice Dauterman, and Henry Maguire. *Other Icons: Art and Power in Byzantine Secular Culture*. Princeton, N.J.: Princeton University Press, 2007.

Mango, Cyril. *The Art of the Byzantine Empire 312-1453. Sources and Documents*. Toronto: University of Toronto Press, 1986.

Mathews, Thomas F. *The Clash of Gods: A Reinterpretation of Early Christian Art*. Princeton: Princeton University Press, 1993.

Metropolitan Museum of Art (New York, N.Y.). *Byzantium and Islam: Age of Transition, 7th-9th Century*. Edited by Alexandra Bonfante-Warren, Cynthia Clark, Brandie Ratliff, and Helen C Evans. New York, N.Y.: Metropolitan Museum of Art, 2012.

Mondzain Marie-José. *Image, Icon, Economy : The Byzantine Origins of the Contemporary Imaginary*. Cultural Memory in the Present. Stanford, Calif.: Stanford University Press, 2005.

Necipoglou, Nevra. *Byzantine Constantinople: monuments, topography, and everyday life*. Leiden: Brill, 2001.

Normore, Christina, ed. *Re-Assessing the Global Turn in Medieval Art History*. The Medieval Globe, 3. Leeds England: ARC Humanities Press, 2018.

Olovsson, Cecilia, ed. *Envisioning Worlds in Late Antique Art: New Perspectives on Abstraction and Symbolism in Late-Roman and Early-Byzantine Visual Culture (c. 300-600)*. Berlin: De Gruyter, 2019.

Ousterhout, Robert. *Master Builders of Byzantium*. Princeton: Princeton University Press, 2000.

Oxford Dictionary of Byzantium. Oxford: Oxford University Press, 1991.

Papaioannou, Stratis. *Michael Psellos on Literature and Art: A Byzantine Perspective on Aesthetics*. Edited by Charles Barber. Michael Psellos in Translation. Notre Dame, Indiana: University of Notre Dame Press, 2017.

Parani, Maria G. *Reconstructing the Reality of Images: Byzantine Material Culture and Religious Iconography (11th-15th Centuries)*. The Medieval Mediterranean, V. 41. Leiden: Brill, 2003.

Peers, Glenn. "Icons' Spirited Love." *Religion and the Arts* 13 (2009): 218-47.

Romaine, James, and Linda Stratford, eds. *Revisioning: Critical Methods of Seeing Christianity in the History of Art*. Cambridge, United Kingdom: Lutterworth Press, 2014.

Tsamakda, Vasiliki, ed. *A Companion to Byzantine Illustrated Manuscripts*. Brill's Companions to the Byzantine World, Volume 2. Leiden: Brill, 2017.

Walker, Alicia, and Amanda Luyster, eds. *Negotiating Secular and*

	<p><i>Sacred in Medieval Art</i>. Aldershot: Ashgate, 2009.</p> <p>Walker, Alicia. <i>The Emperor and the World: Exotic elements and the imaging of Middle Byzantine imperial power, ninth to thirteenth centuries</i>. Cambridge: Cambridge University Press, 2012.</p> <p>Walter, Christopher. <i>The Warrior Saints in Byzantine Art and Tradition</i>. Taylor and Francis, 2016.</p> <p>Whittow, Mark. "Early Medieval Byzantium and the end of the Ancient world." <i>Journal of Agrarian Change</i> 9 (2009): 134-53.</p>
INDICATIVE MATERIAL:	
COMMUNICATION REQUIREMENTS:	Ability to use the appropriate technical language when discussing or writing about art and architecture.
SOFTWARE REQUIREMENTS:	Word
WWW RESOURCES:	<p>https://www.doaks.org/ (Dumbarton Oaks Research Center for Byzantine studies)</p> <p>www.medievalart.org (International Center of Medieval Art, The Cloisters, New York)</p>
INDICATIVE CONTENT:	<ol style="list-style-type: none"> 1. The Tetrarchy and Constantine the Great: Continuity or Break with the Roman Past? 2. Art and Architecture for a New Religion 3. Iconoclasm: The Formation of an Image Theory 4. Art as Political Commentary 5. The Question of Renaissance(s) 6. Middle Byzantine Church Architecture and Decoration 7. Komnenian Art: A New Expressiveness 8. The Latin Occupation and its Aftermath