

**DEREE COLLEGE SYLLABUS FOR:
AT 3008 SACRED AND SECULAR IN WESTERN MEDIEVAL ART AND ARCHITECTURE**

(updated Fall 2022)

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

PREREQUISITES:

None

CATALOG DESCRIPTION:

The art and architecture of the medieval period in western Europe. From early medieval to Gothic.

RATIONALE:

The course pays particular attention to ideologies of rule, the complex relationship of church and state, the involvement of women in spirituality and governance, and the development of sacred space. 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 western medieval 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, projection of images, assignments, 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 lecture notes, 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 (take-home, comprehensive)	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>Stokstad, Marilyn. <i>Medieval Art</i>. Westview Press, latest edition.</p> <p>RECOMMENDED READING:</p> <p>Bernstein, David J. <i>The Mysteries of the Bayeux Tapestry</i>. Chicago: University of Chicago Press, 1987.</p> <p>Brilliant, Richard. "The Bayeux Tapestry: A stripped narrative for their ears and eyes." <i>Word and Image</i> 7 (1991): 98-126.</p> <p>Camille, Michael. <i>The Gothic Idol: Ideology and Image-Making in Medieval Art</i>. Cambridge: Cambridge University Press, 1989.</p> <p>Camille, Michael. <i>Gothic Art. Glorious Visions</i>. New York: Harry N. Abrams, 1996.</p> <p>Cardarelli, S., E.J. Anderson, and J. Richards, eds. <i>Art and Identity: Visual Culture, Politics, and Religion in the Middle Ages and the Renaissance</i>. Newcastle upon Tyne: Cambridge Scholars, 2012.</p> <p>Caviness, Madeline H. <i>Visualizing Women in the Middle Ages: Sight, Spectacle, and Scopio Economy</i>. Philadelphia: University of Pennsylvania Press, 2001.</p> <p>Cohen, Adam S. "Bernward and Eve at Hildesheim." <i>Gesta</i> 40 (2001): 19-38.</p> <p>Davis-Weyer, Caecilia, ed. <i>Early Medieval Art, 300-1150: Sources and Documents</i>. Toronto: University of Toronto Press, 1986.</p> <p>de Nie, Giselle, and Thomas F.X. Noble, eds. <i>Envisioning Experience in Late Antiquity and the Middle Ages: Dynamic Patterns in Text and Images</i>. Farnham: Ashgate, 2012.</p> <p>Deshman, Robert. "The Exalted Servant: The Ruler Theology of the Prayerbook of Charles the Bald." <i>Viator</i> 11 (1980): 385-417.</p> <p>Diebold, William J. "The Ruler Portrait of Charles the Bald in the S. Paolo Bible." <i>The Art Bulletin</i> 76 (1994): 7-18</p> <p>Duby, G. <i>Art and Society in the Middle Ages</i>. Malden, Ma: Wiley, 2000.</p>

Duggan, Anne J., ed. *Kings and Kingship in Medieval Europe*. London: King's College, 1993.

Duggan, Anne J., ed. *Queens and Queenship in Medieval Europe*. Rochester: Bodell Press, 1997.

Dutton, Paul Edward, and Herbert L. Kessler. *The Poetry and Paintings of the First Bible of Charles the Bald*. Ann Arbor: University of Michigan Press, 1997.

Foys, M. K., K. E. Overbey, and D. Terkla, eds. *The Bayeux Tapestry: new interpretations*. Rochester: Boydell Press, 2009.

Frese, Tobias, Wilfried E Keil, and Krüger Kristina, eds. *Sacred Scripture / Sacred Space: The Interlacing of Real Places and Conceptual Spaces in Medieval Art and Architecture*. Materiale Textkulturen, Band 23. Berlin: De Gruyter, 2019.

Frisch, Teresa G. *Gothic Art 1140-c.1450: Sources and Documents*. Toronto: Toronto University Press, 1987.

Ganz, David, tr. *Einhard and Notker the Stammerer: Two Lives of Charlemagne*. New York: Penguin, 2008.

Garver, Valerie L. *Women and Aristocratic Culture in the Carolingian World*. Ithaca: Cornell University Press, 2009.

Hamburger, Jeffrey F. *Nuns as Artists: The Visual Culture of a Medieval Convent*. Berkeley: University of California Press, 1997.

Hedeman, Anne D. *The Royal Image: Illustrations of the Grandes Chroniques de France, 1274-1422*. Berkeley: University of California Press, 1991.

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

_____. *Objects, Images, and the Word: Art in the Service of the Liturgy*. Princeton: Index of Christian Art, 2003.

Kantorowicz, Ernst H. *The King's Two Bodies: A Study in Medieval Political Theology*. Princeton: Princeton University Press, 1957.

Kessler, Herbert L. *Seeing Medieval Art*. Rethinking the Middle Ages, V. 1. Ontario: University of Toronto Press, 2011.

Latowsky, Anne A. *Emperor of the World: Charlemagne and the Construction of Imperial Authority, 800-1229*. Ithaca: Cornell University Press, 2013.

Lewis, Suzanne. *The Rhetoric of Power in the Bayeux Tapestry*. Cambridge: Cambridge University Press, 1998.

	<p>Lieber Gerson, Paula, ed. <i>Abbot Suger and Saint-Denis: A symposium</i>. New York: Metropolitan Museum of Art, 1986.</p> <p>McKitterick, Rosamund. "Charles the Bald and the Image of Kingship." <i>History Today</i> 38 Issue 6 (1988): 29-36.</p> <p>Martin, Therese, ed. <i>Reassessing the roles of women as 'makers' of medieval art and architecture</i>. Leiden: Brill, 2012.</p> <p>Nees, Lawrence. <i>Early Medieval Art</i>. Oxford: Oxford University Press, 2002.</p> <p>Nelson, Robert S., ed. <i>Seeing before and beyond the Renaissance: seeing as others saw</i>. Cambridge: Cambridge University Press, 2000.</p> <p>Normore, Christina, ed. <i>Re-Assessing the Global Turn in Medieval Art History</i>. The Medieval Globe, 3. Leeds England: ARC Humanities Press, 2018.</p> <p>Panofsky, Erwin. <i>Abbot Suger on the Abbey Church of St. Denis and its Art Treasures</i>. Princeton: Princeton University Press, 1979.</p> <p>Pratt, Karen, ed. <i>Roland and Charlemagne in Europe: Essays on the reception and transformation of a legend</i>. London: King's College, 1996.</p> <p>Sand, Alexa Kristen. <i>Vision, Devotion, and Self-Representation in Late Medieval Art</i>. New York: Cambridge University Press, 2014.</p> <p>Sears, Elizabeth, and Thelma K. Thomas, eds. <i>Reading Medieval Images: the art historian and the object</i>. Ann Arbor: University of Michigan Press, 2002.</p> <p>Shatzmiller, Joseph. <i>Cultural Exchange: Jews, Christians, and Art in the Medieval Marketplace</i>. Jews, Christians, and Muslims from the Ancient to the Modern World. Princeton, New Jersey: Princeton University Press, 2013.</p> <p>Tatarkiewicz, Władysław. <i>Medieval Aesthetics</i>. Edited by C Barrett. History of Aesthetics, Vol 2. Berlin: De Gruyter Mouton, 2015.</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:	www.medievalart.org (International Center of Medieval Art, The Cloisters, New York)

	<p>https://www.doaks.org/ (Dumbarton Oaks Research Center for Byzantine Studies)</p> <p>http://www.pitt.edu/~medart/menuglossary/INDEX.HTM (Glossary of Medieval Art and Architecture)</p> <p>http://arthistoryresources.net/ARTHmedieval.html (Art History Resources on the Web)</p> <p>http://www.bl.uk/onlinegallery/ttp/tpbooks.html (British Library Online Gallery - Turning the Pages)</p>
INDICATIVE CONTENT:	<ol style="list-style-type: none"> 1. Early Medieval Art: The Authority of the Church 2. Merovingian to Ottonian Conceptions of Rulership 3. Visual Narrative in Romanesque Art 4. Women and art production 5. Abbot Suger and the Abbey of St. Denis 6. The French Kings and Royal Art