

Fall 2007 Syllabus  
Castles and Cathedrals: Medieval Art  
ARH 220 HOLT

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TEXT: *Medieval Art*, Marilyn Stokstad  
Class Meets: Wednesday Evenings Room 116 –Cornell Fine Arts Center  
August 29, 2007 – December 12, 2007

**DESCRIPTION:**

Medieval art is generally said to encompass a period of more than 1000 years, and, from the standpoint of history of art, to include a number of individual styles. For the purpose of this study, the dates covered will be, more-or-less, from the 4<sup>th</sup> century (the time when Constantine moved the capitol of his empire from Rome to Byzantium) to 1453, the date the Ottoman Turks finally captured Byzantium, or Constantinople, as it had then come to be known.

The art styles, Eastern and Western, which will be reviewed in this class will be Early Christian and Byzantine, an international style of East and West, the more limited Western styles of the Celts, the Carolingian Empire, the Ottonian Empire, the Visigothic, Asturian and Mozarabic art of Spain, and finally, the two well-recognized international styles – the Romanesque and the Gothic.

Some features of the medieval period and its arts soon become obvious. First of all, the Christian religion is the backbone of the culture. The major art impetus seems to be found in the construction of the churches, and in the decoration of these churches. Of the three traditional arts, architecture becomes the most important and progressive. Sculpture and painting, both of which had reached high peaks under the Greeks and Romans, began, in the Early Christian period, to diminish in importance until they virtually disappear, only to resurge during Romanesque and Gothic times. Minor arts, so-called, such as illuminated manuscripts and the carving of ivory miniatures, gained, along with mosaics, an important place during these intermediate centuries.

One of the first questions of Medieval art concerns the source of Christian art forms. What were the influences on these Early Christians which shaped their art? Obviously in the West it was the Greco-Roman world which was copied and adapted by the Christians. But this style of art was greatly modified when the capitol of the Roman Empire was moved to the shores of the Bosphorus, and West met East. The realism of the Greco-Roman West was attacked and changed by the symbolic, abstract, two dimensional art of the Near East, and by the religious philosophy of the Eastern Christian church.

Medieval art is the story of the art styles which resulted from this collision of two worlds.

**ATTENDANCE:** Regular attendance is expected in this class, and reasonable excuses in writing will be required after 2 absences.

**GRADING:** Grading in the course will be based upon two examinations, Mid-Term and the Final. Research papers will be included as a portion of two examinations.

READING IN TEXT:

CHRONOLOGICAL TABLES: (Time Line) p. 356

MAPS: Western Medieval World: p. XXIV  
Eastern Medieval Europe: p. XXV

EARLY CHRISTIAN AND BYZANTINE ART

Chapter 2 – The Early Christian Period – p.13

Chapter 3 – The Early Byzantine Period – p.45

Chapter 6 – Rivals from the East – p. 127

VISIGOTHIC, CELTIC ART

Chapter 4 – Early Medieval Art in the West – p.75

ASTURIAN ART

Chapter 7 – Art At The Millennium – p.155

CAROLINGIAN ART

Chapter 5 - Carolingian Art, p. 101

OTTONIAN ART

Chapter 7 – Art at the Millennium – p. 155

ROMANESQUE ART

Chapter 8 - Romanesque Art in Western Europe, p. 191

GOTHIC ART

Chapter 9 - The Origins of Gothic Art – p.227

Chapter 10 - Mature Gothic Art – p. 259

Chapter 11 – Rayonnant Gothic – p. 175  
& Reverberations – p. 303

Chapter 12 – High Gothic Art – p. 335

The following terms are all relative to the architecture of the Early Christian and Byzantine and /or later Medieval churches and cathedrals. Be aware of these terms and their explanations as you may meet them on examinations! For definition of these and further terms, study glossary beginning on page 365.

1. Basilica
2. Nave
3. Side aisles
4. Narthex
5. Campanile
6. Baptistry
7. Ambulatory
8. Triforium Gallery
9. Clerestory
10. Nave Arcade
11. Flying Buttress
12. Wheel Window
13. Rose Window
14. Floor Maze
15. Groin vault
16. Barrell vault
17. Tympanum
18. Trumeau
19. Radiating Chapel
20. Ribs
21. Transept
22. Kings Gallery
23. Centering
24. Chevet
25. Choir
26. Ogee
27. Pendentive
28. Westwork

SUGGESTED READING:

THE GOLDEN AGE OF JUSTINIAN,

Andre Grabar, N6250 .g6713 A309

CAROLINGIAN AND ROMANESQUE ARCHITECTURE, K. J. Conant, NA365 .C A309

CATHEDRAL, David McCauley, 726.6, M117c

CASTLE, David McCauley, oversize .Ug. 405.m18 A309

ICONS AND THEIR HISTORY, D.T. Rice, N8187 .R52 1974 A309

THE ART OF THE ILLUMINATED MANUSCRIPT, David Robb, ND2900 .R63 A309

MOSAICS: HISTORY AND TECHNIQUE, Fischer, 751.48, F429

BYZANTINE ARCHITECTURE, Cyril Mango, NA370.M36 1976 A309

THE MONASTIC WORLD, Christopher Brooke, oversize BX2470.B76 1994

MEDIEVAL STRUCTURE: THE GOTHIC VAULT, James Acland, 721.43094,H184n

CATHEDRALS OF EUROPE, Josef Granenfelder, 726.6094, G886c, tg747

ORIGIN OF CHRISTIAN CHURCH ART, Joseph Strykowski, NA4800.S72 A380

BARBARIAN EUROPE, Philip Dixon, CB353 .055 1976 A201

ART OF THE MEDIEVAL WORLD, George Zarnecki, N5970. 237 1975 A201

MYTH AND ALLEGORY IN ANCIENT ART, Hinks, R. N7760.H6 A201

SAINTS IN ART, Tabor, M. N8080 .73 1913

SYMBOLIC IMAGES, Gombrich, E. H. N6370. G58 1972



More Suggested Reading

Sir Mortimor Wheeler, ROMAN ART AND ARCHITECTURE

Barry Cunliffe, ROME AND HER EMPIRE

C. C. Vermeule, ROMAN IMPERIAL ART IN GREECE and ASIA MINOR

D. T. Rice, ICONS AND THEIR HISTORY

Gertrude Shiller, ICONOGRAPHY OF CHRISTIAN ART, Vols 1-2

Kent Weir, THE ICON-HOLY IMAGES 7th to 14th CENTURIES

Pearsall, LANDSCAPE AND SEASONS OF THE MEDIEVAL WORLD

David Robb, THE ART OF THE ILLUSTRATED MANUSCRIPT

Mervin Panofsky, TOMB SCULPTURE

Gibbs-Smith, THE BUICKS TAPESTRY

Richard Cavendish, VISIONS OF HEAVEN AND HELL

R. R. Sheridan, GARGOYLES AND GROTESQUES

Fischer, MOSAICS: HISTORY AND TECHNIQUE

Guiseppe, Bovin, RAVENNA (mosaics)

Joseph Strykowski, ORIGIN OF CHRISTIAN CHURCH ART

Demus, BYZANTINE ART AND THE WEST

Cyril Mango, BYZANTINE ARCHITECTURE

Van Milligan, BYZANTINE CHURCHES IN CONSTANTINOPLE

Kurt Weitsmann, LATE ANTIQUE AND EARLY CHRISTIAN BOOK I  
ILLUSTRATION

Spiri Koster, CAVES OF GOD

Baldwin Smith, THE DOME

Anthony Cutler, TRANSFIGURATION: STUDIES IN THE DYNAMICS OF  
BYZANTINE ICONOGRAPHY

Andre Grabar, THE GOLDEN AGE OF JUSTINIAN  
Francoise Henry, IRISH ART IN THE ROMANESQUE PERIOD

Herbert, CAROLINGIAN RENAISSANCE

Pierre Riche, EARLY LIFE IN THE WORLD OF CHARLEMAGNE

K. J. Conant, CAROLINGIAN AND ROMANESQUE ARCHITECTURE 800-1200

Hans Hollander, EARLY MEDIEVAL ART

George Zarnecki, ROMANESQUE ART

H. E. Kubach, ROMANESQUE ARCHITECTURE

THE EASTERN MEDIEVAL LANDS IN THE PERIODS OF THE CRUSADES

Christopher Brooke, THE MONASTIC WORLD

Whitney Stoddard, MONASTERY AND CATHEDRALS IN FRANCE

J. Kekai, THE CISTERCIANS

Quentin Hughes, MILITARY ARCHITECTURE

George Marrecki, ART OF THE MEDIEVAL WORLD

W. Swaam, THE LATE MIDDLE AGES: ART AND ARCHITECTURE FROM 1350  
TO THE RENAISSANCE

William Anderson, CASTLE OF EUROPE

David McCauley, CASTLE

David McCauley, CATHEDRAL

Joseph Granenfelder, CATHEDRALS OF EUROPE

James Reston, Jr., WARRIORS OF GOD