



Syllabus Fall 2008

Medieval and Renaissance Studies: Materiality and the Religious Impulse

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program website: <http://academic.evergreen.edu/curricular/materiality/>

Book List

These are the books you will need to purchase; other reading assignments will be available in PDF format via the program website:

The Medieval Church in Manuscripts by Justin Clegg, U of Toronto Press, paperback, ISBN: 0-8020-8598-9 (\$22.00)

Three Treatises on the Divine Images by St. John of Damascus (translated by Andrew Louth), St. Vladimir Seminary Press, 2003, ISBN: 0-88141-245-7 (\$16.00)

The Mirror of the Artist by Craig Harbison, 1995, Harry N. Abrams, Inc. ISBN: 0-13-368549-7 (\$25.00)

Revelations of Divine Love by Julian of Norwich, Penguin Classics; New edition 1999; ISBN-10: 0140446737; ISBN-13: 978-0140446739 (\$15.00)

The Power of Images by David Freedberg, University Of Chicago Press (1991); ISBN-10: 0226261468; ISBN-13: 978-0226261461 (\$40.00)

Writing

The writing assignments for this program will prepare you more fully for seminar discussions and for the final exam. Each of the three essays will be 2-3 pages in length; you will revise each one at least once. Our Wednesday sessions will be devoted to faculty-moderated peer review of these essays. Thus, on each essay you will receive feedback both from your peers and then from us.

Intellectual journal

Just as your personal journal is a narrative of your private life and experiences, your intellectual journal will tell the story of your academic development during this program. What ideas became most important to you? What about this period in history most surprised you? The journal is a way for you to demonstrate your learning during seminar, lecture, and writing workshop, but also – and especially – to pull together that learning.

We will be specifically asking you to 'free write' each week and to type up these responses, but you will also use these journals as a space to articulate your own perspective on the concepts and themes introduced each week. The intellectual journal is one of the materials we will use as a basis for our discussion during individual conferences Week 5.

Exam

The exam is designed to test your knowledge both of individual artists and artistic conventions, but also to allow you to synthesize your thinking about the major themes and problems addressed in the lectures and readings. You will be given in-class time to prepare collaboratively for the exam, which will take place in week 9.

Covenant

Please note that both kinds of freedom—positive and negative—are essential to learning. Negative freedom is the freedom from something, eg. Irresponsible, thoughtless, or mean-spirited behavior. Positive freedom is the freedom to do something, i.e. to stretch your intellectual boundaries in an environment designed to support such activities. In seminars, we will collaboratively create covenants that lay out specific ground rules promoting civility and mutual responsibility.

In order to earn full credit for your work fall quarter, we expect you to:

- attend all class sessions, except in case of a documented illness or family emergency (two excused absences are permitted per quarter; more absences may result in a loss of credit)
- successfully complete all three writing assignments
- successfully complete the final exam
- successfully demonstrate your reading and understanding of assigned readings through participation in seminar and through detailed notes.
- refrain from plagiarizing or violating any other aspect of the Social Contract <http://www.evergreen.edu/about/social.htm>
- complete a self-evaluation to be placed in your transcript
- hold on to all assignments (especially those with faculty comments) for final portfolio

Other expectations

- Late assignments will not be accepted
- E-mail submissions of assignments will not be accepted
- Silence cell phones during class meetings
- Refrain from using headphones in class and art studio
- Refrain from using laptops in seminar; discuss use of laptops during lectures with us.
- Respectfully observe the fragrance-free and smoking policies on campus

Structuring Questions

- 1) How is the religious impulse tied to the visual impulse? What happens to that impulse after the Protestant reformation?
- 2) What is the relationship between art and ideology in the “secularized” western world?
- 3) What has been the role of the artist in relation to religion?
- 4) What is the relationship between religious institutions and personal faith?
- 5) What role can religion play in the lives of believers?
- 6) How does religion function as an ideology that supports intolerance and oppression?

Credits

- 9 Medieval Christian material culture
- 4 Medieval and Renaissance art appreciation (lecture, exam, some seminar)
- 3 Critical writing

Fall Quarter Schedule of Lectures, Writing Assignments and Readings

Monday	Wednesday	Friday
Lecture 10am-1pm SEM II A1105	*Writing workshop 9am-1pm LAB I 2033 Elizabeth’s group LAB I 3033 Lisa’s group	Lecture 10am-12pm Lecture Hall 2
		*Seminar 1-3pm SEM II B 3107 Elizabeth’s group SEM II B 3109 Lisa’s group

*See Weekly Schedule below for room changes in weeks 9 and 10

Week 1: Ritual

Monday Lecture: Early Christian art: Roman forms and emerging iconographies

Wednesday Writing Workshop: essay writing assignments discussed

Friday Lecture: The crucifixion and the mass

Friday Seminar: Clegg, *The Medieval Church in Manuscripts*
Duffy, "The Mass" (PDF on program website)

Week 2: Icon/Iconoclasm

Monday Lecture: Early Christian art: Byzantine icons

Wednesday Writing Workshop: Group A presents essays

Friday Lecture: Idolatry and iconoclasm

Friday Seminar: St. John of Damascus, *Three Treatises on the Divine Images*
Freedberg, *The Power of Images*, Introduction and Chapters 1-4

Week 3: Relics

Monday Lecture: Early Christian art: reliquaries

Wednesday Writing Workshop: Group B presents essays

Friday Lecture: Saints' relics and the pilgrimage tradition

Friday Seminar: Freedberg, *The Power of Images*, Chapters 5-7
Sumption, from *The Age of Pilgrimage* (pdf)
Geary, from *Furta Sacra* (pdf)

Week 4: Prayer

Monday Lecture: Medieval art: illuminated manuscripts and books

Wednesday Writing Workshop: Group A presents essays

Friday Lecture: Prayer books and the Book of Common Prayer

Friday Seminar: Julian of Norwich, *Revelations of Divine Love*
Freedberg, Chapter 8
Duffy, "Lewd and Learned" and "The Devotions of the Primers" (pdf)

Week 5: The word of God

[Midterm Check-ins this week]

Monday Lecture: Medieval art: prints, indulgences and books

Wednesday Writing Workshop: Group B presents essays

Friday Lecture: The Gospel and the new Evangelicals

Friday Seminar: Cummings, "Iconoclasm and Bibliophobia in the English Reformations, 1521-1558" (pdf)
Scribner, "Incombustible Luther" (pdf)
Aston, "Devotional literacy" (pdf)

Week 6: Worship

Monday Lecture: German carved altarpieces

Wednesday Writing Workshop: Group A presents essays

Friday Lecture: Iconophobia and the image of the crucifix

Friday Seminar: Freedberg, Chapter 11, 14
Koerner, from *Reformation of the Image* (pdf)

Week 7: Reformations and Counter Reformations

Monday Lecture: Renaissance art: Italian painting

Wednesday Writing Workshop: Group B presents essays

Friday Lecture: “Catholic” art and objects in England

Friday Seminar: Martyn, “The state of Melford Church” and “William Dowsing’s destructions in East Anglia,” from *Religion and Society in early modern England* (pdf)
Thomas, “Art and Iconoclasm in Early Modern England” (pdf)
Viladesau, “The Council of Trent and the ‘Counter-Reformation’” (pdf)

Week 8: Theatricality of Church Space

Monday Lecture: Renaissance art: Netherlandish painted altarpieces

Wednesday Writing Workshop: final exam review in writing workshop groups

Friday Lecture: St. Luke and the tradition of religious painting

Friday Seminar: Harbison, *The Mirror of the Artist*

Week 9: The fashioning of the artist

Monday Lecture: Renaissance art: Holbein and the impact of iconoclasm

Wednesday Writing Workshop: final exam

Friday Lecture: Still lives: the object and function of art

Friday Seminar: Brusati, “Stilled Lives: Self-Portraiture and Self-Reflection in Seventeenth-Century Netherlandish Still-Life Painting” (pdf)
Nuechterlein, from *Holbein and the Reformation of Art* (pdf)

Week 10:

Monday Lecture: self evaluation writing workshop

Tuesday: portfolios due to your seminar leader with refined draft of self evaluation