



ARTH 111 HISTORY OF WESTERN ART I
Professor: Dr. Jorge Fernández-Santos
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Fall '14
3 credit hours

Meeting times: MW 14:00-15:15
Padre Rubio Hall 13
Office hours: M 13:00-14:00 (or otherwise by appointment)
San Ignacio Hall, 3rd floor (room 5: Humanities shared office space). Telephone 91 554 58 58 -
Ext.: 235/229

I. OVERVIEW

The course is intended as an introductory survey of western art and architecture from Paleolithic times to the late Middle Ages. Given the vast time span involved, an effort will be made to emphasize the defining characteristics of the art of the various historical periods, following a largely chronological sequence. The Fertile Crescent (Middle East) and the Mediterranean basin will provide the principal settings for our discussion of the origins of western civilization. The very concept of "art" will be called into question, and students will be encouraged to reflect upon the socio-cultural relevance of vestiges of the past of vastly different scales, ranging from cities and territories to cameos and filigree-work.

Assigned fieldwork will take advantage of Madrid's status as a major European capital housing internationally renowned collections: the Museo del Prado (Classical Sculpture Department), the Museo Arqueológico Nacional, the Real Academia de Bellas Artes de San Fernando, the Museo Arqueológico Regional (Alcalá de Henares), the Museo de Antropología, and the Museo de América. We shall visit and comment on the exhibit *Mediterráneo: del mito a la razón* (Mediterranean: From Myth to Reason) at CaixaForum.

Readings:

Specific readings will be assigned for each of the course units. Unless otherwise specified, all required readings will be posted on BLACKBOARD. Students should make sure they have access to the server (please contact IT Support in case this is not so).

II. COURSE OBJECTIVES

The course is designed to provide students with a broad, critical understanding of western art from Antiquity to the proto-Renaissance. Emphasis on major monuments is not designed to stress "heritage" value per se but rather to encourage the importance of critical (hermeneutic) distance in assessing the social and cultural significance of artworks. Indeed, a heightened appreciation of the debt of modern culture to ancient civilizations will be one of the course's major goals. In this respect, the role of paleontology, archaeology and anthropology will be discussed specifically. A general grasp of the dumbfounding richness and complexity underlying western culture, including its multilayered historical foundations, stands as a key objective of the course. The dialogue (or quarrel) between "ancients" and "moderns", which Baroque culture found so riveting, is perhaps more significant than is generally admitted to our own times —a historical juncture when, influenced by the widespread technological hubris, we risk losing sight of the "humanistic" foundations of western culture.

The following points will be stressed:

* Ability to work with notions of artistic center and periphery in a nuanced, critical fashion.
The art of Rome, the imperial metropolis par excellence, vis-à-vis the art of the provinces under Roman rule constitutes a prime example.

- * Contextualization of artworks on various, preferably related levels: socio-economic, religious, aesthetic, philosophical, etc.
- * Visual identification of works on the basis of formal tools, including the ability to date and locate approximately works not previously seen. Students will be able to locate diverse items within a timeline.
- * Awareness of the main analytical tools at an art historian's disposal and their relevance to the assessment of ancient and medieval art.
- * The role of interdisciplinary approaches in the history of art and their usefulness for the study of the artistic production of the historical periods under consideration.
- * Direct contact with artworks in assigned museum visits. Where relevant the close scrutiny of such works will be complemented with the discussion of museological criteria.
- * A combination of synthetic and analytical abilities to be demonstrated in a prepared exposé (oral and written) on an artwork (or art exhibit, monument, archaeological site, etc.) that summarizes and reviews the current state of knowledge.
- * Command of the art-historical vocabulary relevant to the discussion of ancient and medieval art, demonstrating literacy in the field. Students will be encouraged to self-assess their written work.

III. ASSESSMENT POLICY

The final grade should reflect the student's work throughout the summer session¹:

- 25% 1st exam (midterm)
- 35% 2nd exam (final)
- 15% individual class presentations
- 20% museum projects (teams)
- 5% attendance and class participation

Attendance to class is mandatory. Students who repeatedly fail to attend lectures without justification may find their grade significantly lowered. A poor attendance record would normally result in a low passing or failing grade.

Grading scale:

A-	90-94	A	95-100		
B-	80-83	B	84-86	B+	87-89
C-	70-73	C	74-76	C+	77-79
D	61-69	F	0-60		

¹ The dates for the midterm and final exam and class presentations cannot be changed. Verifiable circumstances deemed exceptional will call for alternative arrangements on a strictly case-by-case basis. Late submissions are unacceptable and will be severely penalized unless fully justified.

IV. COURSE OUTLINE AND RECOMMENDATIONS

UNIT A: Prehistoric "art"? Paleolithic cave paintings. The Neolithic "revolution".

UNIT B: Bronze Age societies. Sumerians. Akkadians. Assyrians. Babylonians.

UNIT C: Ancient Egyptian Art. Old and New Kingdoms.

UNIT D: Archaic Greece. Early Classical and High Classical Greek Art.

UNIT E: Late Classical Greece and Hellenism.

UNIT F: Etruria and Republican Rome. Early, High and Late Imperial Rome.

UNIT G: Jewish and Early Christian Art.

UNIT H: The Fall of Rome and Germanic Invasions.

UNIT I: Early, Middle and Late Byzantine Art.

UNIT J: Islam. Umayyad Imperial Art. Abbasids. Islamic Europe: Spain and Sicily.

UNIT K: Carolingians. Ottonians.

UNIT L: Monasticism. Romanesque Art. The Way of Saint James.

UNIT M: Gothic Architecture: Origins and Success of a "Modern" Urban Style.

UNIT N: Late-Medieval and Proto-Renaissance Europe.

Exam Dates:

10/15 MIDTERM PRH 13 @ 14:00

12/17 FINAL PRH 13 @ 15:30

Students should bear in mind the following important dates:

9/15 Last day to drop a class without a grade W and/or add a class

9/30 Last day to choose Audit (AU) or Pass/No Pass (P/NP) options

10/30 Last day to drop a class and receive a grade of W

11/10 Nuestra Señora de la Almudena Holiday

12/8 Immaculate Conception Holiday

12/12 Final day of classes

Academic honesty and plagiarism

Students should make every effort to credit sources whether quoting directly from them or merely paraphrasing. It is an integral part of the course to learn to abide by academic standards of transparency and honesty. It is disingenuous to use materials without due credit even if such materials are anonymous. While it is possible to detect various forms of plagiarism on countless websites, students should try whenever possible to credit the original source. Cheating in any way or form during exams is entirely unacceptable and will result in a failing grade. The Policy on Academic Honesty of the College of Arts and Sciences will be enforced. Please refer to:

<http://www.slu.edu/colleges/AS/languages/department/files/AcademicHonestyPolicy.pdf>

Learning disabilities

In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. Students who think they might benefit from these resources can find out more about:

* Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.

* University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to:

http://spain.slu.edu/academics/learning_resources.html.

Students who believe that, due to a disability, they could benefit from academic accommodations are encouraged to contact Disability Services at +34 915 54 58 58, ext. 204, send an e-mail to counselingcenter-madrid@slu.edu, or to visit the Counseling Office (San Ignacio Hall). Confidentiality will be observed in all inquiries. Course instructors support student accommodation requests when an approved letter from Disability Services has been received and when students discuss these accommodations with the instructor after receipt of the approved letter.

Collection of student work for assessment

Saint Louis University - Madrid Campus is committed to excellent and innovative educational practices. In order to maintain quality academic offerings and to conform to relevant accreditation requirements, we regularly assess our teaching, services, and programs for evidence of student learning outcomes achievement. For this purpose we keep on file anonymized representative examples of student work from all courses and programs such as: assignments, papers, exams, portfolios, and results from student surveys, focus groups, and reflective exercises. *Thus, copies of your work for ARTH 111 History of Western Art I, including exams, oral presentations, written assignments and submitted papers may be kept on file for institutional research, assessment and accreditation purposes.* If you prefer that Saint Louis University-Madrid Campus does not keep your work on file, you will need to communicate your decision in writing to your professor.

General reference and bibliography

Please note that the books listed below are written in English and are available at the SLU library (Madrid campus) or accessible as electronic resources. For those students who can read French, Spanish, Italian or German and request so, I will be glad to provide an additional, expanded bibliography. (R) designates the one book placed on reserve for the

course, which appears first on the list below. Relevant primary sources, specific secondary sources and web resources will be introduced and where relevant discussed in class. PDFs of lecture presentations will be made available on BLACKBOARD. These are intended for study purposes and may not be otherwise circulated. Electronic devices (laptops, iPods, iPhones, cell phones, etc.) may not be used while in class. Bottled drinking water is acceptable provided it does not spill but food and beverages are strictly forbidden. It is highly recommended that students take handwritten notes during lectures.

^R Adams, Laurie S., *A History of Western Art* (New York: H. N. Abrams, 1994).

Algaze, Guillermo, *Ancient Mesopotamia and the Dawn of Civilization* (Chicago: Chicago UP, 2008).

Anderson, Glaire, and Rosser-Owen, Mariam, *Revisiting Al-Andalus: Perspectives on the Material Culture of Islamic Iberia and Beyond* (Boston: Brill, 2007).

Aufrecht, Walter E., Mirau, Neil A., and Gauley, Steven W. (eds.), *Urbanism in Antiquity* (Sheffield: Sheffield Academic Press, 1997).

Backes, Magnus, *Art of the Dark Ages* (New York: H. N. Abrams, 1969).

Bellah, Robert N., *Religion in Human Evolution: From the Paleolithic to the Axial Age* (Cambridge, MA: Belknap Press of Harvard UP, 2011).

Benton, Janetta Rebold, *Materials, Methods, and Masterpieces of Medieval Art* (Santa Barbara: Praeger, 2009).

Blick, Sarah and Gelfand, Laura D. (eds.), *Push Me, Pull You: Imaginative, Emotional, Physical, and Spatial Interaction in Late Medieval and Renaissance Art* (Leiden: Brill, 2011).

Boardman, John, Griffin, Jasper, and Murray, Oswyn, *Greece and the Hellenistic World* (Oxford/New York: Oxford UP, 1988).

Boardman, John, Griffin, Jasper, and Murray, Oswyn (eds.), *The Oxford History of Greece and the Hellenistic World* (Oxford/New York: Oxford UP, 1991).

Boardman, John, Griffin, Jasper, and Murray, Oswyn, *The Roman World* (Oxford/New York: Oxford UP, 1988).

Bradley, Richard, *Image and Audience: Rethinking Prehistoric Art* (Oxford/New York: Oxford UP, 2009).

Bradley, Richard, *The Significance of Monuments: On the Shaping of Human Experience in Neolithic and Bronze Age Europe* (London/New York: Routledge, 1998).

Branigan, Keith (ed.), *Urbanism in the Aegean Bronze Age* (London/New York: Sheffield Academic Press, 2001).

Carpenter, Thomas H., *Art and Myth in Ancient Greece: A Handbook* (London: Thames and Hudson, 1991).

Chilvers, Ian, and Osborne, Harold (eds.), *The Oxford Dictionary of Art* (Oxford/New York: Oxford UP, 1994).

Christe, Yves, et al., *Art in the Christian World, 300-1500* (London: Faber and Faber, 1982).

Connolly, Peter, *The Ancient City: Life in Classical Athens and Rome* (Oxford: Oxford UP, 1998).

Corfis, Ivy A., *Al-Andalus, Sepharad and Medieval Iberia* (Leiden/Boston: Brill, 2009).

Cunliffe, Barry (ed.), *The Oxford Illustrated Prehistory of Europe* (Oxford/New York: Oxford UP, 1994).

Ettinghausen, Richard, and Grabar, Oleg, *The Art and Architecture of Islam, 650-1250* (New Haven: Yale UP, 1994).

Ferrua, Antonio, *The Unknown Catacomb: A Unique Discovery of Early Christian Art* (New Lanark: Geddes and Grosset, 1991).

Fleming, John, et al., *The Penguin Dictionary of Architecture* (London/New York: Penguin Books, 1991).

Gagarin, Michael (ed.), *The Oxford Encyclopedia of Ancient Greece* (Oxford: Oxford UP, 2010).

Hansen, Mogens Herman, and Nielsen, Thomas Heine, *An Inventory of Archaic and Classical Poleis* (Oxford/New York: Oxford UP, 2004).

Hinks, Roger P., *Carolingian Art: A Study of Early Medieval Painting and Sculpture in Western Europe* (Ann Arbor: University of Michigan Press, 1962).

Kogman-Appel, Katrin and Meyer, Mati, *Between Judaism and Christianity: Art Historical Essays in Honor of Elisheva Revel-Neher* (Leiden/Boston: Brill, 2009).

Kubach, Hans Erich, *Romanesque Architecture* (New York: Abrams, 1975).

Laughlin, John C. H., *Archaeology and the Bible* (London/New York: Routledge, 2002).

Lowden, John, *Early Christian and Byzantine Art* (London: Phaidon, 1997).

Lucie-Smith, Edward, *The Thames and Hudson Dictionary of Art Terms* (London: Thames and Hudson, 1988).

Mann, Janice, *Romanesque Architecture and Its Sculptural Decoration in Christian Spain, 1000-1120* (Toronto: University of Toronto Press, 2009).

Martin, Thomas R., *Ancient Greece: From Prehistoric to Hellenistic Times* (New Haven: Yale UP, 2000).

McGill, Sara Ann, *Egyptian Art and Architecture* (Toledo, OH: Great Neck Publishing, 2009).

- Nissen, Hans Jörg, *From Mesopotamia to Iraq: A Concise History* (Chicago: Chicago UP, 2009).
- Osborne, Robin, *Archaic and Classical Greek Art* (Oxford/New York: Oxford UP, 1998).
- Panofsky, Erwin, *Gothic Architecture and Scholasticism* (London: Meridian Books, 1985).
- Pedley, John Griffiths, *Greek Art and Archaeology* (London: Laurence King, 2002).
- Petersen, Andrew, *Dictionary of Islamic Architecture* (London/New York: Routledge, 1996).
- Petzold, Andreas J., *Romanesque Art* (London: Weidenfeld and Nicolson, 1995).
- Ramage, Nancy H., *Roman Art: Romulus to Constantine* (Upper Saddle River: Pearson Prentice Hall, 2009).
- Rice, David Talbot, *Art of the Byzantine Era* (London: Thames and Hudson, 1963).
- Richard, Suzanne (ed.), *Near Eastern Archaeology: A Reader* (Winona Lake: Eisenbrauns, 2003).
- Richer, Jean, *Sacred Geography of the Ancient Greeks: Astrological Symbolism in Art, Architecture, and Landscape* (Albany: State University of New York Press, 1994).
- Ross, Leslie, *Medieval Art: A Topical Dictionary* (Westport: Greenwood Press, 1996).
- Schutz, Herbert, *The Carolingians in Central Europe. Their History, Arts, and Architecture: A Cultural History of Central Europe, 750-900* (Leiden/Boston: Brill, 2004).
- Scott, Robert A., *The Gothic Enterprise: A Guide to Understanding the Medieval Cathedral* (Berkeley: University of California Press, 2011).
- Sekules, Veronica, *Medieval Art* (Oxford: Oxford UP, 2001).
- Shaw, Ian (ed.), *The Oxford History of Ancient Egypt* (Oxford/New York: Oxford University Press, 2003).
- Smith, William Stevenson, *The Art and Architecture of Ancient Egypt* (New Haven: Yale UP, 1998).
- Spivey, Nigel J., *Greek Art* (London: Phaidon Press, 1997).
- Stokstad, Marilyn, *Art History*, 6 vols. (Upper Saddle River, NJ: Pearson/Prentice Hall, 2011), vols. 1-3.
- Stokstad, Marilyn, *Santiago de Compostela: In the Age of Great Pilgrimages* (Norman: University of Oklahoma Press, 1978).
- Thomas, Edmund V., *Monumentality and the Roman Empire: Architecture in the Antonine Age* (Oxford/New York: Oxford UP, 2007).



Timmers, J. J. M., *A Handbook of Romanesque Art* (New York: Harper and Row, 1976).

Vauchez, André (ed.), *Encyclopedia of the Middle Ages* (New York: Oxford UP, 2005).

Winter, Irene, *On Art in the Ancient Near East*, 2 vols. (Leiden/Boston: Brill, 2010).

Woolley, Leonard, *The Sumerians* (New York: Barnes and Noble, 1995).

Zubrow, Ezra, Audouze, Françoise, and Enloe, James (eds.), *The Magdalenian Household: Unraveling Domesticity* (Albany: State University of New York Press, 2010).