



## THE SCHOOL OF ART

### THE MEDITERRANEAN AND BEYOND: CROSS-CULTURAL STUDIES IN MEDIEVAL ART AND ARCHITECTURE

ART / ARH 340  
Pr. GUILLAUME DURAND  
[guillaume.durand@iau.edu](mailto:guillaume.durand@iau.edu)

SEM 2 2021/2022  
3 CREDITS

#### I COURSE DESCRIPTION

*This course goes beyond the borders of empires, states and political history to discuss and analyze what makes the Middle Ages an artistic, architectural and intellectual momentum from the 5th to the 15th centuries CE. It studies the arts and architecture of various cultures and covers vast geographical and chronological scopes. We will deal with West Europe, the Islamic World, Iran, India, China, the Byzantine Empire, and the so-called Vikings (Danes). Field studies are an integral part of the course.*

#### II COURSE OBJECTIVES

To improve students' knowledge of the different periods within Ancient Times.

- From a chronological viewpoint: Students will be able to list the important stylistic and artistic evolutions from the Early Christian Period (400's) up to the Renaissance Period (1400's) from a practical viewpoint as well as theoretical one.
- From a geographical viewpoint: Students will be able to describe, discuss and compare the different cultural / religious spheres, which developed around the Mediterranean basin (Christianities, Islam, India...).
- From a thematic viewpoint: the scopes covered by the course are art history (art styles); history (important characters, events); auxiliary disciplines (hard sciences as humanities)

To enhance students' understanding of the fundamental importance of visual imagery in a largely non-literate society, especially in relation to how visual imagery may serve to instruct its audience about cultural values and norms.

By recognizing and evaluating masterpieces of art which exemplify the visual culture of the period covered in the course, students will begin to create a historical framework of artistic monuments with which to evaluate and classify works of art of the same cultures and periods that they encounter after they complete the course.

#### III LEARNING OUTCOMES

From the time the students finish the course, they should be able to:

1. To learn how to analyze an artistic composition in terms of its "language" of visual symbolism.
2. To learn how to analyze the fundamental importance of visual imagery in a largely non-literate society, and how visual imagery may serve to instruct its audience as to cultural values and norms.
3. To be able to explain the changes in artistic styles, both in terms of continuing human development and as expressions of the artistic requirements of diverse cultures.
4. To understand the major social and historical forces which conditioned the art of each period and/or culture studied.
5. To recognize masterpieces of art which exemplify the visual culture of the period covered by the course. This will allow the student to create a historical framework of artistic monuments with which to evaluate and classify works of art of the same cultures and periods that are encountered after he or she has completed the course.
6. To link the interrelationships of the visual arts and other areas in the humanities as the Modern French, Mediterranean and European social and cultural issues.

#### IV INSTRUCTIONAL METHODS AND ACTIVITIES

- a) Lectures
- b) Discussions / Reading Assignments
- c) On-site visits
- d) Study Tours

#### V PRIMARY TEXTBOOKS

Marilyn Stokstad, *Art History. Volume one.*

Several articles and book chapters provided by the professor and available on Teams.

Useful websites: <http://arthistoryresources.net/ARTHmedieval.html>  
[http://www.learn.columbia.edu/ma/htm/ma\\_site\\_resource\\_links.htm](http://www.learn.columbia.edu/ma/htm/ma_site_resource_links.htm)

#### VI EVALUATION AND GRADING

1. **Two exams during the course of the semester.** Exams are non-cumulative, and **each will constitute 20 % of your final grade.**

**ARH 340:** You will be asked to write in class an essay (approx. length: a double page) based on a question or a quote and a set of images studied during the class. You will need to bring up particular characteristics and the relevance of each image at the light of the question asked.

**ARH 540:** You will be asked to write in class an essay (approx. length: a double page) based on a question. You will be in charge of illustrating your arguments with specific and relevant examples (artefacts and / or arc. sites) seen during the class, field trips and in the readings in addition to a set of unknown images.

2. **Two Artifact Reports (40 % of the Final Grade).** You will have to write about an artifact displayed in an Archaeology Museum you will visit during the semester.

**Format and due date:**

- The title of your document has to be written as follow: Last name First name\_ARH\_Object I (or II or III or IV).
- **1,200-1,500 words, double space, Times, 12.**
- Turn the written analyze the appropriate day (cf. the calendar below),
- Your document has to be a **.doc file (No Pdf !)**
- To this address: [guillaume.durand@iau.edu](mailto:guillaume.durand@iau.edu) (Let's save trees)
- Any delay will affect the grade: From 1 hour to 12 hours = -5 point; from 13h-24h = -10 points... Any undue essay gets an "F".

#### **Instructions to follow:**

- For each, you will have to **identify and describe the artifact** completely and concisely.
- Then, using what you have read, what you have heard and the visual/physical aspects of the object itself, **describe how this particular artifact fits into the broader social practices and beliefs within medieval cultures. What can it reveal about the ideas and practices of the culture that produced/used it?**

3. **Participation: 20 % of the final grade.** Participation is graded « A », « B », « C » or « D » according to the implication of the student (relevant answers; enlargement of the topic by other questions / ideas) and his attitude in the classroom (cellphone, laptop...).

A = Regularly contributes to discussions; good discussion leader; good attitude

B = Often contributes to discussions; good discussion leader; good to fair attitude

C = Occasionally contributes to discussions; good to fair leader; fair to poor attitude D = Rarely contributes to discussions; fair to poor leader; poor attitude

A: 17 and more /20 ; A- : 16/20 ; B+ : 15/20 ; B : 14/20 ; B- : 13/20 ; C+ : 12/20; C : 11/20 ; C- : 10/20 ; D+ : 9/20 ; D : 8/20 ; D- : 7/20 ; F : 0-6/20.

### **VII ATTENDANCE**

One of the primary requirements this semester is that you attend class. This is not a lecture class, and its success depends very much on your coming to class on time, prepared for the lesson, and ready to participate in discussion and activities. Attendance will be part of your final grade.

About attendance, two unexcused absences are tolerated. Any other unexcused absence will affect the final grade. Are considered as excused absences: absences linked to IAU excursions; sickness (a medical certificate is required); emergencies.

The absence to a field trip counts for twice.

### **VIII CALENDAR**

Student should complete the assigned reading before the lecture

#### **WEEK 1:**

- Introduction to the course. Explanation of assignments.
- Geography and general timeline of the period covered by the course

## **Part 1- The Birth of New Worlds (4<sup>th</sup>-9<sup>th</sup> centuries)**

### ***WEEK 2: Sub-Part: Europe***

- Early Christian Art during the reign of Constantine the Great (4<sup>th</sup> cent.)
- Site visit (Cathedral Saint-Sauveur, Aix). The Legacy of the Early Christian Art in Aix
- “Barbarian” / Germanic art in Europe
- Southeastern Europe – The Birth of Byzantine Art (Justinian’s Reign)

### ***WEEK 3. Sub-Part: North Africa and Near / Middle East***

- Pre-Islamic Art (Palmyra)
- Pre-Islamic Art in Iran (Parthians and Sassanids)
- The Birth of Islam; Early Islamic Art and Architecture under the Umayyad Caliphate

### ***WEEK 4: Sub-Part: Indian Subcontinent***

- The Golden Age of Hinduism (4<sup>th</sup> – mid 7<sup>th</sup> cent.)
- The Gupta Empire

## **Part 2 – The Rise of New Empires (9<sup>th</sup>- 12<sup>th</sup> centuries)**

### ***WEEK 5: Sub-Part: Europe***

- Carolingian and Ottonian Art and Architecture in Europe
- The Birth and Spread of Romanesque art (11<sup>th</sup>-12<sup>th</sup> cent.)
- Site visit to the Cathedral Saint-Sauveur, Aix (Romanesque nave and cloister)
- The Coming of the Danes (Vikings) in Europe – Art and Architecture in Scandinavia

### ***WEEK 6: Sub-Part: SouthEastern Europe and Near East***

- The Macedonian Renaissance in the Byzantine Empire
- Islamic Art and Architecture under the Abbasids
- The Christian Crusades and the Creation of the Latin kingdoms

### ***WEEK 7: Sub-Part: India, Central Asia and China***

- Post-Classical India
- The Silk Road and the Chinese Empire (Tang and Song Dynasties)
- The Coming of the Turks (Ghaznavids, Seljuks)
- Conclusion & Review

## **Part 3 – Towards the Early Modern Age (13<sup>th</sup>-14<sup>th</sup> centuries)**

### ***WEEK 8: Sub-Part: Europe***

- From « Primitive » to « Flamboyant » - Evolution of the Gothic Architecture
- The Gothic Sculpture and Painting
- Site visit (Cathedral Saint-Sauveur, Aix – Gothic nave and portal)
- Early Renaissance in Italy (Duecento – Trecento)

### ***WEEK 9: Sub-Part: Southeastern Europe and Near East***

- The Last Golden Age of the Byzantine Empire (Palaiologan art and architecture)
- The Mamluk Empire in Egypt and Near East

### ***WEEK 10: Sub-Part: India, Central Asia and China***

- The Rise of the Mongol Power (Genghis Khan) – the Yuan Dynasty in China
- The Delhi Sultanate

#### **Part 4 – The End of the Medieval Period – New Minds, New Visions**

##### ***WEEK 11: Sub-Part: Europe***

- The Slow Birth of Nation-States in Europe (France, Spain, England)
- The Italian Renaissance (15th cent.) and Connections with the Islamic World

##### ***WEEK 12: Sub-Part: Southeastern Europe, Near East and Africa***

- The Fall of the Constantinople and the Ottoman Empire
- The African Kingdoms (Ghana, Mali and Songhay)

##### ***WEEK 13: Sub-part: Middle East and China***

- The Timurid Renaissance in Iran
- The Ming Dynasty in China
- Conclusion & Review

#### **IX STUDY TRIPS**

All the field trips are required

**An overnight excursion (Saturday – Sunday) to Paris is planned for this course.**

Site visit to Notre-Dame de Paris / Sainte-Chapelle but also the Louvre museum and Guimet Museum (Asian art).