University of Washington, School of Art
ART HISTORY 202

SURVEY OF WESTERN ART:
MEDIEVAL AND RENAISSANCE

Winter Quarter 2007

Professor Christine Göttler

Lectures: Monday, Wednesday, Friday, 1:30–2:20; Kane Hall 220
Section Meetings: Tuesday and/or Thursday 9:30, 10:30, 11:30, 12:30, 1:30, 2:30
Instructor office: 365
Instructor office hours: Monday 2:30–4:30 and by appointment

Teaching Assistants:
Amanda Waterman (abw4@u): AA (9:30) / AB (10:30)      Heather Fulkerson (heathf@u): AE (11:30) / AF (12:30)
Kim Lucy (klucy@u): AC (10:30) / AD (11:30)          Steve Bunn (seb3@u): AG (1:30) / AH (2:30)
Writing Link: Nancy Stoaks (nstoaks@u); Jen Gonyer-Donohue (jengd@u)

COURSE DESCRIPTION:
This course presents a selection of key monuments from late Antiquity to the Renaissance period. We will discuss their main stylistic features, their cultural functions and meanings as well as the ways in which these works changed the history of Western art. In addition, basic methods and techniques of art historical and visual analysis will be introduced. Throughout the quarter, we will describe and discuss art across different media and genres, from small private devotional pictures to large public monuments and commissions.

COURSE WEBSITE:
http://faculty.washington.edu/goettler/arth202/

EXAMS AND PAPER DATES:
- Midterm: Monday, February 5, 2007, in class (1:30–2:20, Kane Hall 220)
- Visual analysis paper (5 double-spaced pages): due Friday, March 2, 2007 in class. Papers submitted by e-mail will not be accepted.
- Final exam: Monday, March 12, 2007, 2:30–4:30, Kane Hall 220

REQUIRED COURSE READINGS:


The following chapters or parts of the following chapters will be assigned as preparation for the individual lectures:

Chapter 11: The Art of Late Antiquity
Chapter 12: The Art of Byzantium
Chapter 16: Early Medieval Art in the West
Chapter 17: Romanesque Art
Chapter 18: Gothic Art
Chapter 19: 14th Century Italian Art

Chapter 20: 15th Century Art in Northern Europe and Spain
Chapter 21: 15th Century Italian Art
Chapter 22: The High Renaissance and Mannerism
Chapter 23: 16th Century Art in Northern Europe and Spain

B Also required for reading are a number of short source texts that supplement the materials discussed in the textbook; they will be available through Electronic Reserve, Odegaard Library.
RECOMMENDED READING:

REQUIREMENTS:
A Absences from class prevent participation and may negatively affect grades. You are responsible for the content of all lectures and assigned reading materials. If you miss class due to illness or emergencies immediately notify your instructor and insure that all missed assignments and exams are completed.
B Participation in all section meetings. Written exercises will be assigned regularly during the quarter and must be turned in according to the requirements given by your Teaching Assistant. Any absences must be discussed with your TA.
C There will be a midterm and a final exam. The midterm exam is scheduled for Monday, February 5, 2007, in class (1:30–2:20, Kane Hall 220); the final exam is scheduled for Monday, March 12, 2007, 2:30–4:20, Kane Hall 220.
D A short visual analysis paper is due on Friday, March 2, 2007 in class. This paper should be five pages long, typed, double-spaced, 12 point font with at most one inch margins on the top, bottom and sides. Further details will be sent by e-mail and posted on the course website.

LECTURES
The lectures will follow the chronological order of *Gardner's Art Through the Ages*, however, in content they may differ from the textbook. In order to successfully pass the course it is therefore absolutely necessary to participate in all lectures and all section meetings from the beginning to the end and to fulfill the reading and writing assignments. Students are encouraged to take thorough class notes, to summarize and comment on the readings and to share and compare the notes with other students.

NOTE: MAKE-UP EXAMS
Make-up exams will not be given without legitimate documentation of severe illness, family emergency, etc. Extensions for written work will be granted only under similar circumstances. Late papers and written assignments will lose 0.5 points per day (thus, a paper due Friday that would receive a 4.0 will receive a 2.5 if turned in on Monday). All course requirements must be completed for credit to be awarded.

GRADING:
Midterm Exam: 20 %
Paper: 20 %
Final Exam: 30 %
Written exercises and section participation: 30 %

SLIDE LIST:
You are responsible for identifying on your midterm and final exams the works of art on your slide list (listed under required works of art). Most of the required study images are illustrated in your textbook *Gardner's Art Through the Ages* and can be viewed on the e-reserve for this course.
You will need to identify each work according to artist, title, approx. date, and (if required) medium and location.

DISABILITY ACCOMMODATION:
If you would like to request academic accommodations due to a disability, please contact Disabled Student Services, 448 Schmitz, (206) 543-8924 (V/TTY) or uwdss@u.washington.edu. If you have a letter from Disabled Student Services indicating you have a disability that requires academic accommodation, please present the letter to me so we can discuss the accommodations you might need for the class.

PLAGIARISM:
Plagiarism is defined as using in your own work the creations, ideas, words, inventions, or work of someone else without formally acknowledging them through the use of quotation marks, footnotes, bibliography, or other reference. Please check with your instructor if you have questions about what constitutes plagiarism.
Instances of plagiarism will be referred to the Vice Provost/Special Asst to the President for Student Relations and may lead to disciplinary action.
COURSE SYLLABUS*

WEEK 1
LECTURE 1 (1/3): INTRODUCTION: ARTISTS, PATRONS, AUDIENCES, PLACES OF DISPLAY

LECTURE 2 (1/5): EARLY CHRISTIAN ART I
Reading: Gardner, 301–14.
Themes: Origins; catacombs; sarcophagi.

WEEK 2
LECTURE 3 (1/8): EARLY CHRISTIAN ART II
Reading: Gardner, 314–18; 325–38.
Themes: Imperial patronage.

LECTURE 4 (1/10): BYZANTINE ART
Reading: Gardner, 345–48.
Themes: The monuments of Ravenna; the age of Justinian.

LECTURE 5 (1/12): ART OF THE MIGRATION PERIOD
Themes: Hiberno-Saxon manuscript illumination.

WEEK 3
1/15: MARTIN LUTHER KING DAY: NO LECTURE

LECTURE 6 (1/17): CAROLINGIAN ART
Reading: Gardner, 430–36.
Themes: Charlemagne’s palatine chapel; Charlemagne’s books; an ideal monastery.

LECTURE 7 (1/19): OTTONIAN ART
Reading: Gardner, 436–44.
Themes: Bishop Bernward of Hildesheim; the Gero crucifix in Cologne cathedral; the Uta Codex and the Gospel Book of Otto III.

WEEK 4
LECTURE 8 (1/22): ROMANESQUE ARCHITECTURE
Themes: Pilgrimage churches; architecture and the veneration of relics; Saint-Sernin, Toulouse; Cluny III; Florence (Baptistery and San Miniato al Monte).

LECTURE 9 (1/24): ROMANESQUE SCULPTURE
Reading: Gardner, 460–67.
Themes: Romanesque tympana (Saint-Pierre, Moissac; Saint-Lazare, Autun; La Madeleine, Vézelay; Cathedral of Santiago de Compostela.

LECTURE 10 (1/26): ROMANESQUE SCULPTURE AND METALWORK
Reading: Gardner, 467–470.
Themes: Rainer of Huy; the golden statue of Sainte Foy in Conques.

WEEK 5
LECTURE 11 (1/29): GOTHIC ARCHITECTURE AND SCULPTURE I
Reading: Gardner, 479–89.
Themes: Abbot Suger and the abbey church of Saint-Denis; Chartres West; Laon Cathedral; Notre-Dame, Paris.
LECTURE 12 (1/31): GOTHIC ARCHITECTURE AND SCULPTURE II  
Reading: Gardner, 489–99.  
Themes: Chartres after 1194; stained-glass windows; Amiens Cathedral; Reims Cathedral; the Sainte-Chapelle in Paris and the courtly style of Saint Louis.

LECTURE 13 (2/2): GOTHIC ART III  
Themes: the Parisian royal illuminator Master Honoré and the Parisian artist Jean Pucelle; the Castle of Love; the Hereford Mappa Mundi; sculpture in Strasbourg, Naumburg and Bamberg.

WEEK 6  
2/5: MIDTERM EXAM IN CLASS (1:30–2:20, KANE HALL 220)

LECTURE 14 (2/7): FOURTEENTH-CENTURY ITALIAN ART I  
Themes: The classical heritage (Nicola Pisano); the Greek manner (Berlinghieri); Cimabue and Giotto. Nicola Pisano, pulpit for the baptistery of Pisa Cathedral, 1260

LECTURE 15 (2/9): FOURTEENTH-CENTURY ITALIAN ART II  
Reading: Gardner, 531–42.  
Themes: The Sienese school; the Triumph of Death on the Camposanto of Pisa Cathedral.

WEEK 7  
LECTURE 16 (2/12): FIFTEEN-CENTURY NORTHERN EUROPEAN ART I  
Reading: Gardner, 545–556.  
Themes: The calendar pictures of Les Très Riches Heures du Duc de Berry; Sluter and Broederlam at the Carthusian monastery of Champmol; Jan van Eyck’s Ghent altarpiece.

LECTURE 17 (2/14): FIFTEEN-CENTURY NORTHERN EUROPEAN ART II  
Themes: Robert Campin; Jan van Eyck’s Arnolfini Portrait; Rogier van der Weyden’s Deposition.

LECTURE 18 (2/16): FIFTEEN-CENTURY ITALIAN ART AND ARCHITECTURE I  
Reading: Gardner, 573–82; 587–91.  
Themes: The bronze doors of the baptistery of Florence Cathedral (Brunelleschi, Ghiberti); Or San Michele (Nanni di Banco, Donatello); Filippo Brunelleschi (Dome of Florence Cathedral) and Alberti.

WEEK 8  
2/19: PRESIDENTS DAY: NO LECTURE

LECTURE 19 (2/21): FIFTEEN-CENTURY ITALIAN ART II  
Reading: Gardner, 583–587; 591–97.  
Themes: Masaccio; Florentine Davids (Donatello, Verrocchio); Uccello, Pollaiuolo, Botticelli).

LECTURE 20 (2/23): FIFTEEN-CENTURY ITALIAN ART III  
Reading: Gardner, 597–98; 600–610.  
Themes: Mantegna in Mantua; Piero della Francesca in Urbino; Luca Signorelli in Orvieto.

WEEK 9  
LECTURE 21 (2/26): HIERONYMUS BOSCH  
Reading: Gardner, 564.  
Themes: Bosch, Garden of Earthly Delights.
LECTURE 22 (2/28): HIGH RENAISSANCE ART I
Themes: Leonardo da Vinci. (David; tomb for Julius II); paragone (rivalry between painting and sculpture)

LECTURE 23 (3/2): HIGH RENAISSANCE ART II
Reading: Gardner 624–33.
Themes: The Sistine Chapel and the Papal apartments of Julius II.

VISUAL ANALYSIS PAPER DUE IN CLASS

WEEK 10
LECTURE 24 (3/5): HIGH RENAISSANCE ART III
Themes: New St Peter’s; the papacy of Paul III.

LECTURE 25 (3/7): SIXTEENTH-CENTURY VENICE
Reading: Gardner, 638–47.
Themes: Giovanni Bellini, Giorgione, Titian.

LECTURE 26 (3/9): TBA

WEEK 11
3/12: FINAL EXAM (2:30–4:20, Kane Hall 220)

* subject to change