

**WESTERN MEDIEVAL ART**  
**ARTH 334**

Tuesdays and Thursdays, 10.30–11.45 am

Art and Design Building L008

Instructor: Dr. Heidi Gearhart

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Office Hours: Tuesdays and Thursdays 2–3 pm, or by appointment

Office: Horizon Hall 3160 (3<sup>rd</sup> floor)

This course offers an introduction to the architecture, sculpture, manuscripts, and luxury arts of medieval Europe. We will begin with the decline of the Roman Empire and proceed through time, charting changes in culture and the visual arts. We will look at reconfigurations of Roman art for Christian purposes, precious objects of gold and precious stones made by the “Barbarian” tribes of northern Europe, glittering books made for emperors and Kings, and engineering wonders of the great Gothic cathedrals. We will study how, through the production of art, visual cultures evolved in response to vast changes in historical circumstances, and we will examine the varying functions that art could serve, from establishing religious sanctity and political power to enabling the private practice of devotion. Finally, but most importantly, we will consider how art-making was one way in which Europe was tied to, and dependent upon, a large global network. Whether it was ivory imported from Africa, or the techniques of paper-making imported from Asia via the Middle East, European art of the Middle Ages attests to the rich diversity and vibrancy of the medieval world. Assessments will be based on short quizzes, a final research paper, and a weekly journal.

Fulfills Mason Core Arts requirement.

**Learning Objectives:**

This goal of this course is for students to gain a broad understanding of the art of the Middle Ages in Europe. Through lectures, readings, and assignments, students should strive to:

- Use terms of art history to discuss and analyze works of medieval European art
- Develop a general understanding of medieval history and culture as manifest in the visual arts
- Assess the production, function, and reception of art within its medieval context
- Identify works of art within a chronology of the history of art
- Critically assess literature and writing about medieval art
- Organize and present works according to a scholarly themes in a research paper
- Understand the connection between medieval art history and contemporary issues such as cultural diversity and religious intolerance

**Learning Objectives for the Mason Core:**

Students who successfully complete a course in the Arts category must meet the first learning outcome and a minimum of two of the remaining four learning outcomes:

- Demonstrate an understanding of the relationship between artistic process, and a work's underlying concept, and where appropriate, contexts associated with the work.

- Identify and analyze the formal elements of a particular art form using vocabulary and critique appropriate to that form.
- Analyze cultural productions using standards appropriate to the form, as well as the works cultural significance and context.
- Analyze and interpret the content of material or performance culture through its social, historical, and personal contexts.
- Engage in generative artistic processes, including conception, creation, and ongoing critical analysis.

For these outcomes and further information on the Mason Core see: <https://masoncore.gmu.edu>

#### **Evaluation:**

Attendance and Class Participation	15%
Weekly Notes Journal (5 entries @ 5% each)	25%
Quizzes (3 @10% each)	30%
Final Paper	30%

#### **Attendance and Participation**

In order to pass this course you will have to keep up with assigned readings. Attendance and participation in class discussion is also critical and will be a part of your grade. If you attend all classes but do nothing else, your attendance and participation grade will be a B-. Thoughtful participation will raise this grade. More than two unexcused absences or disruptive behavior (including repeated lateness), will lower it.

#### **Readings:**

The required textbook for this course is Marilyn Stokstad, *Medieval Art*, 2<sup>nd</sup> ed. (Boulder, CO: Westview Press, 2004)

Additional Readings for this class will be available through the library e-reserves (Leganto) on Blackboard. The reading for this course is substantial and you will be expected to show evidence of reading in your papers.

#### **Journal:**

You will also be asked to keep a Journal which will ask you to connect an object from lecture to the larger themes of the course. Prompts for the journal entry are included on the syllabus, just below your assigned reading. Choose **FIVE** entries to complete. Each entry will be worth 5%. You will receive one final grade for the journal at the end of the semester.

#### **Quizzes**

You will have three quizzes over the course of the semester, on **Sept. 7, Oct. 12, and Nov. 2** (see course schedule below). Each will ask you to identify and discuss works we have examined in class and will take 30 minutes.

**Final Project**

Your final project will be an analysis of a theme found in art discussed in the course. It should be roughly 8 pages and will be due via Blackboard by **11.59 pm on Tuesday Dec. 12**, the date scheduled for your final exam.

**Deadlines:**

Deadlines are important. If you need an extension you must contact me 24 hours before the deadline to request more time. If you do not submit an assignment your grade will be a zero. Likewise, if you do not attend class on the day of a quiz, your grade will be a zero.

There will be NO MAKEUP QUIZZES WITHOUT FORMAL DOCUMENTATION OF ILLNESS OR EMERGENCY.

If you wish an exemption for religious holidays you must contact me within the first two weeks of the semester with the appropriate dates.

**Evaluation:**

Your work will be evaluated as follows:

A+ (98-100)	A (93-97)	A- (90-92)	Outstanding and exceptional level of work
B+ (87-89)	B (83-86)	B- (80-82)	Good to very good level of work
C+ (77-79)	C (73-76)	C- (70-72)	Satisfactory to average level of work
D (60-69)			Below average work -- marginally acceptable
F (below 60)			Unacceptable work – very poor quality or quantity

**Important University Deadlines:**

Last Day to Add	Mon. Aug. 28
Last Day to Drop (with 100% tuition refund)	Tues. Sept. 5
Last Day to Drop (with 50% tuition refund)	Tues. Sept. 12
Unrestricted Withdrawal (100% tuition liability)	Wed. Sept. 13–Tues. Sept. 26
Selective Withdrawal (Undergrad only; 100% tuition liability)	Wed. Sept. 27–Mon. Oct. 23

**GMU Calendar:**

For further information regarding these dates and other University deadlines, please consult the University calendar: [https://registrar.gmu.edu/calendars/fall\\_2023/](https://registrar.gmu.edu/calendars/fall_2023/)

**Proper Etiquette for our Course:**

Rules of respect and etiquette are important in this course. Some of the material we will deal with in this class may be controversial, and in some cases, politically loaded or difficult. Each student is expected to treat their fellow students and Instructor with utmost respect, and treat all persons fairly and kindly.

Our classroom is a safe, open space for the exchange and debate of ideas. Please respect your fellow students and listen to everyone's comments. We want our class to be a supportive, amicable and also challenging place for learning. We are all in this together!

Just a note – when you send an email, please remind me of your full name and which class you are in. Also, please let me know how best to address you. I use she/her for myself and you may address me as Dr. Gearhart in email and verbally.

#### **Technical Devices:**

Cell phone use is **not permitted** in class. Please be sure your phone is put away and silenced. I strongly discourage the use of laptops in class, as they add extra distraction and hinder participation and connection with your fellow students. Please be advised that if you engage in activities unrelated to class during class time (e.g. messaging, games, browsing, videos) your participation grade will suffer.

#### **Technological Requirements:**

*A GMU email address is required for this course.* All communication will be through Blackboard and email.

#### **Software:**

This course uses Blackboard as the learning management system. You will need a browser and operating system that are listed compatible or certified with the Blackboard version available on the [myMason Portal](#). See [supported browsers and operating systems](#). Log in to [myMason](#) to access your registered courses. Some courses may use other learning management systems. Check the syllabus or contact the instructor for details. Also, make sure your computer is protected from viruses by downloading the latest version of Symantec Endpoint Protection/Anti-Virus software for free [here](#).

Students owning Macs or Linux should be aware that some courses may use software that only runs on Windows. You can set up a Mac computer with Boot Camp or virtualization software so Windows will also run on it. Watch [this video](#) about using Windows on a Mac. Computers running Linux can also be configured with virtualization software or configured to dual boot with Windows.

*Nota Bene:* If you are using an employer-provided computer or corporate office, please verify with your systems administrators that you will be able to install the necessary applications and that system or corporate firewalls do not block access to any sites or media types.

#### **Academic Integrity:**

At George Mason University, Academic Integrity is demonstrated in our work, community, the classroom and research. We maintain this commitment to high academic standards through Mason's Honor Code. It is an agreement made by all members of our community to not "cheat, steal, plagiarize, or lie in matters related to your academic work." Students sign an agreement to adhere to the Honor Code on their application for admission to Mason and are responsible for being aware of the most current version of the code.

The Honor Code Pledge reads as follows:

***To promote a stronger sense of mutual responsibility, respect, trust, and fairness among all members of the George Mason University Community and with the desire for greater academic and personal achievement, we, the student***

***members of the university community, have set for this Honor Code: Student Members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.***

The Honor Committee is selected to promote academic integrity as a core value for our university community. Members of the committee serve on hearing panels established to investigate and resolve alleged violations of the Honor Code. Undergraduate and graduate students at Mason are subject to the university Honor Code. Mason's law school, the Scalia School of Law, has an Honor Committee that is independent from the rest of the University's Honor Committee. Questions about cases brought by the Scalia School of Law should be referred to that committee.

In addition, Mason has an office that deals with issues around research misconduct. Those incidents are investigated through the Office of Research Integrity and Assurance. As it states in policy 4007, "Allegations of academic misconduct against graduate students are governed solely by the university's honor code, except for 1) research activities as defined above regardless of sponsorship; and 2) master's theses and doctoral dissertations, both of which are governed by this policy. Allegations of academic misconduct against undergraduate students are governed solely by the university honor code, except for sponsored research activities which are governed by this policy." For more information, visit the Office of Research Integrity and Assurance website at <https://rdia.gmu.edu/topics-of-interest/research-misconduct/>.

This link provides the full read of the 2023–2024 Honor Code. Select it to download:  
<https://oai.gmu.edu/full-honor-code-document/>

### **GMU Policy on AI Text Generation and Academic Integrity**

This class will require you to write. Because the act of composing a response in your own words actually increases your learning, it is important that you complete the task yourself, rather than rely on an artificial intelligence (AI) tool. Completing all writing assignments yourself will help strengthen your performance in this class, as well as help you develop professionally and succeed in your career goals. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus they are not yet prepared to produce text that meets the standards of this course. If you do choose to experiment with AI text generation, you are expected to indicate your usage of it and give credit for text that has been generated by AI. Use of AI-generated text without proper attribution is a violation of academic integrity.

### **Diversity:**

George Mason University values the diversity of its students. So do I. The University's Office of Diversity, Inclusion, and Multicultural Education (ODIME) seeks to create and sustain inclusive learning environments where all are welcomed, valued, and supported. Harmful or hateful behavior will not be tolerated.

### **Religious Holidays:**

Please consult the George Mason religious holiday calendar here:

<https://ulife.gmu.edu/religious-holiday-calendar/>

If religious observances will require an adjustment to your course schedule, please let me know within the first two weeks of class.

**Student Privacy:**

Student privacy is governed by Family Educational Rights and Privacy Act (FERPA). Students must use their MasonLive email account to receive important University information, including communications related to this class. I will not respond to messages sent from or send messages to a non-Mason email address. For Mason's policy on student privacy, please see <https://registrar.gmu.edu/ferpa/>

**Disability Guidelines**

If you have been diagnosed with a disability and require accommodation, I am happy to work with you to help you succeed in this course. However, you will first need to be in touch with the Office of Disability Services. Please see the office website at <https://ds.gmu.edu> for further information.

**Sexual Harassment, Sexual Misconduct, and Interpersonal Violence**

George Mason University is committed to providing a learning, living and working environment that is free from discrimination and a campus that is free of sexual misconduct and other acts of interpersonal violence in order to promote community well-being and student success. We encourage students and employees who believe that they have been sexually harassed, sexually assaulted or subjected to sexual or interpersonal misconduct to seek assistance and support. University Policy 1202: Sexual Harassment and Misconduct speaks to the specifics of Mason's process, the resources, and the options available to students and employees.

**Notice of mandatory reporting of sexual or interpersonal misconduct:** As a faculty member, I am designated as a "Non-Confidential Employee," and must report all disclosures of sexual assault, sexual harassment, interpersonal violence, stalking, sexual exploitation, complicity, and retaliation to Mason's Title IX Coordinator per University Policy 1202. If you wish to speak with someone confidentially, please contact one of Mason's confidential resources, such as Student Support and Advocacy Center (SSAC) at 703-380-1434 or Counseling and Psychological Services (CAPS) at 703-993-2380. You may also seek assistance or support measures from Mason's Title IX Coordinator by calling 703-993-8730, or emailing [titleix@gmu.edu](mailto:titleix@gmu.edu).

**Other Student Services:**

Mason provides many services to help you learn. Take advantage of them! Here are a few:

- Keep Learning, Learning Services: [learningservices.gmu.edu/keeplearning/](https://learningservices.gmu.edu/keeplearning/)
- Online Education Services, University Libraries: [library.gmu.edu/for/online](https://library.gmu.edu/for/online)
- University Libraries: [library.gmu.edu](https://library.gmu.edu)
- The Writing Center: [writingcenter.gmu.edu](https://writingcenter.gmu.edu)
- Counseling and Psychological Services: [caps.gmu.edu](https://caps.gmu.edu)

## SCHEDULE OF CLASSES AND READINGS (14 Weeks)

### WEEK 1: INTRODUCTION

**Aug. 22:**                    **Introduction to the Course**  
**READ** Syllabus and make note of important dates  
**READ:** Stokstad, "Chapter 1: An Introduction to Medieval Art," 1–12  
Sears, " 'Reading' Images," *Reading Medieval Images, the Art Historian and the Object*, 1-7.  
Thomas, "Understanding Objects," *Reading Medieval Images, the Art Historian and the Object*, 8–15.

**Aug. 24:**                    **Late Antique Jewish and Christian Art**  
**READ:** Stokstad, "Chapter 2: The Early Christian Period" *Medieval Art*, 13-44

### WEEK 2: ART IN LATE ANTIQUITY

**Aug. 29:**                    **Late Antique Book Illumination**  
**READ:** Weitzmann, Kurt. "Introduction." *Late Antique and Early Christian Book Illumination*. London: Chatto and Windus, 1977. 9-24.

**Aug. 31:**                    **Early Byzantine Art: Emperors of the East**  
**READ:** Stokstad, "Chapter 3: The Early Byzantine Period," *Medieval Art*, 45–74  
  
**Start your Weekly Notes Journal. Entry 1:** What does it mean for a new religion to become dominant? How does art change, or not? Choose one object from lecture as an example.

### WEEK 3: GLOBAL CONNECTIONS: ISLAMIC ART

**Sept. 5:**                    **Islamic Art**  
**READ:** Stokstad, "Chapter 6: Rivals from the East" (Section on Islamic Art), 143–149

**Sept. 7:**                    **QUIZ #1**

### WEEK 4: MIGRATION AND MOVEMENT

**Sept. 12:**                    **The "Barbarians" of the North**  
**READ:** Stokstad, "Chapter 4: Early Medieval Art in the West," 75–100  
**READ:** Schapiro, Meyer. "Frame, Field and Figure." *The Language of Forms, Lectures on Insular Manuscript Art*. Morgan Library, 2005. 7-27.

**Sept. 14:**                    **The Visigoths, the Lombards, and the Merovingians**  
**READ:** Continue Stokstad, "Chapter 4: Early Medieval Art in the West," 75–100

**Weekly Notes Journal Entry 2:** How does the movement of people affect art? How do people integrate different artistic styles? How do we, as art historians, account for this? Choose one object from lecture as an example.

#### **WEEK 5: EMPIRE AND ORTHODOXY**

**Sept. 19:** **Charlemagne and Empire in Europe**

**READ:** Stokstad, "Carolingian Art," 101-26

**READ:** Davis-Weyer, ed., *Early Medieval Art 300-1150*, two excerpts:

Treasury of Desiderius of Auxerre, 66-69

St. Eloy of Nolon, 69-70

**Sept. 21:** **Carolingian Manuscripts**

**READ:** Keefe, Beatrice Radden. "Portraits of Terence, the African," *Illuminating the Middle Ages*. Laura Cleaver, Alixe Bovey and Lucy Donkin, eds. Leiden: Brill, 2020. 68-76.

**Weekly Notes Journal Entry 3:** What happens when one ruler takes over a vast, diverse territory and tries to impose homogeneity of culture, of religion? What are the benefits and/or drawbacks? What does this mean for art? Choose one object from lecture as an example.

#### **WEEK 6: ANXIETY AND UPHEAVAL IN THE FIRST MILLENNIUM**

**Sept. 26:** **Spain**

**READ:** Stokstad, "Chapter 7: Art at the Millennium," 155–166 (Mozarabic Art in Spain, and the Lombard-Catalan Style)

**Sept. 28:** **England**

**READ:** Stokstad, "Chapter 7: Art at the Millennium," 168–173

#### **WEEK 7: EMULATING THE PAST OR MAKING A GLORIOUS FUTURE? THE OTTONIANS**

**Oct. 3:** **Ottonian Architecture and Sculpture**

**READ:** Stokstad, "Chapter 7: Art at the Millennium," 173–190

**READ:** Davis-Weyer, ed., *Early Medieval Art, 300-1150*, excerpt:

Raoul Glaber, "Church-Building Around the Year 1000," 124-125

**Oct. 5:** **Ottonian Manuscripts and *Ars Sacra***

**READ:** Garrison, Eliza. "Mimetic Bodies: Repetition, Replication, and Simulation in the Marriage Charter of Empress Theophanu." *Word & image* 33 / 2 (April 3, 2017): 212–232.

**Weekly Notes Journal Entry 4:** How do rulers represent themselves? How does representation fill an agenda? What are the modes of communication that such rulers have at their disposal? Choose one object from lecture as an example.



### **WEEK 8: MIDTERM PAUSE**

**Oct. 10:** NO CLASS (Monday classes meet)

**Oct. 12:** QUIZ #2

### **WEEK 9: MULTICULTURALISM OR OCCUPATION? THE MEDITERRANEAN**

**Oct. 17:** **The Normans in Sicily and Race and Ethnicity in the Medieval World**  
**READ:** Stokstad, "Rivals from the East" 143-154 (section on Norman Sicily)

**READ:** Patton, Pamela A. "Blackness, Whiteness, and the Idea of Race in Medieval European Art." *Whose Middle Ages?: Teachable Moments for an Ill-Used Past*. Andrew Albin, et al, eds. New York: Fordham University Press, 2019. 154-65.

**Oct. 19:** **Pilgrimage, Relics, and Sculpture**  
**READ:** Stokstad, "Chapter 8, Romanesque Art," 191–221  
**READ:** Davis-Weyer, ed., *Early Medieval Art 300-1150*, excerpt:  
"Guide to Santiago," 147-156  
Sheingorn, ed. *The Book of Sainte Foy, Conques*, excerpts:  
"How Sainte Foy Collected Gold Everywhere for the Fashioning of an Altar," and  
"How a Ring Was Denied to Sainte Foy and Later Handed Over to Her," 82-84

**Weekly Notes Journal Entry 5:** What does it mean to think about "Race" in the Middle Ages? Who decides what "race" means, and who is, or is not, in what group? What are the implications for these categorizations? What does it mean to think about race in the past, and how might that affect our understanding of the present? Choose one object from lecture as an example.

### **WEEK 10: NORMS AND DEVIATIONS: ROMANESQUE ART**

**Oct. 24:** **Monasticism and *Ars Sacra***  
**READ:** Stokstad, "Chapter 7, Art at the Millennium," 166–168  
Continue reading: Stokstad, "Chapter 8, Romanesque Art," 191–221

**Oct. 26:** **Architecture in England and France under the Normans**  
**READ:** Stokstad, "Chapter 8, Romanesque Art," 222-226

### **WEEK 11: ART AS CONQUEST? NORMAN ENGLAND**

**Oct. 31:** **Textiles and Manuscripts in England after the Norman Conquest**  
**READ:** Caviness, Madeline H. "Anglo-Saxon women, Norman knights and a "third sex" in the Bayeux embroidery." *The Bayeux Tapestry : New Interpretations*. Martin K. Foys, Karen Eileen Overbey, and Dan Terkla, eds. Woodbridge: Boydell Press, 2009. 85–118.

For an online view of the Bayeux Embroidery, see:

[http://www.hs-augsburg.de/~harsch/Chronologia/Lspost11/Bayeux/bay\\_tama.html](http://www.hs-augsburg.de/~harsch/Chronologia/Lspost11/Bayeux/bay_tama.html)  
<http://www.sd-editions.com/bayeuxsample/#/facsimile%3DBayeux%26panel%3D1>

**Nov. 2:** **QUIZ #3**

### **WEEK 12: COMPETITION AND IDENTITY: THE GOTHIC STYLE**

**Nov. 7:** **Early Gothic: Architecture & Sculpture**  
**READ:** Stokstad, "Chapter 9, The Origins of Gothic Art," 227-258

**Nov. 9:** **Art around the Year 1200**  
**READ:** Stokstad, "Chapter 9, The Origins of Gothic Art," 251-258

### **WEEK 13: INTERNATIONALISM AND THE GOTHIC STYLE**

**Nov. 14:** **Gothic Architecture**  
**READ:** Stokstad, "Chapter 10, Mature Gothic Art," 258–300

**Nov. 16:** **Gothic Manuscripts and Ivories**  
**READ:** Guérin, Sarah A. "Forgotten Routes: Italy, Ifrīqiya, and the trans-Saharan Ivory Trade," *Al-Masāq, Journal of the Medieval Mediterranean* 25, no.1 (April 2013): 70–91.

**Weekly Notes Journal Entry 6:** What does it mean to think about where the materials of an object came from? How does this change your understanding of the object, and of the medieval world? Choose one object from lecture as an example.

#### **WEEK 14: THE LATER MIDDLE AGES**

**Nov. 21:** **CLASS MEETS ONLINE**  
**Kings and Queens: the Fourteenth Century**  
**READ:** Stokstad, "Chapter 11, Rayonnant Gothic and its Reverberations," 303-334

**Nov. 23:** **THANKGIVING RECESS – NO CLASS**

#### **WEEK 15: LATE GOTHIC**

**Nov. 28:** **Late Gothic**  
**READ:** Stokstad, "Chapter 12, Late Gothic Art," 334–355  
**READ:** Rowe, Nina. "Devotion and Dissent in Late-Medieval Illuminated World Chronicles." *Art History* 41, no. 1 (February 2018): 12–41.

**Nov. 30:** **WRAP UP AND REVIEW**

**Weekly Notes Journal Entry 7:** What does it mean to write a "world history"? Whose past gets written? Whose does not? How do we read these histories, as a modern reader? What can it teach us? What is missing that you would like to see? Choose one object from lecture as an example.

**WEEKLY NOTES JOURNALS DUE NOVEMBER 30, 11.59 PM**

**FINAL PAPER DUE TUESDAY DEC. 12, 11.59 pm**