

# ART HISTORY 222

## ARCHITECTURE FROM CATACOMBS TO CATHEDRALS

PROF. STEPHEN  
CLANCY



### CONTACT INFORMATION

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### WHAT THE COURSE IS ABOUT

Many forms of architecture that are familiar to us today – both religious and secular – were developed in Europe during the Middle Ages, from the 4<sup>th</sup> to the 15<sup>th</sup> centuries. Studying these developments can tell us much about our own architecture, and can also reveal the cultural values, social structures, and design practices of pre-modern Europe. This course will survey the major forms of medieval religious and secular architecture in both Eastern and Western Europe, focusing on how they were built and structured; the choices made in their design and appearance; the multi-faceted relationships between the ways they were used and how they were laid out spatially; and the roles played by patrons and builders in their creation.

### HOW THE COURSE WILL OPERATE

#### Readings

**Textbook:** Robert G. Calkins, *Medieval Architecture in Western Europe* (New York & Oxford: Oxford University Press, 1998)

**Other readings:** I will periodically make readings available in pdf format through the course's **Sakai** site. Readings will be announced at least one

week prior to their due date. It is important that you **print out, read, and think about** the pdf readings *before* you come to class. If students do not complete the readings, there will be **unscheduled quizzes** that will be averaged into the final grade.

**How I will determine your final grade (*assuming good attendance and observance of the course rules and regulations – see below*):**

- **3 exams** (worth 25% each)
- **Project** (worth 25%; see separate handout)

**Note:**

- The percentages I've assigned here are approximations; **I will take into account the level of commitment, class participation, and improvement when assigning a final grade.**
- In order to pass the course, **you must submit all of the required work.** If you fail to take an exam or hand in a paper or project, you will receive an "F" for a final grade.

### **Cultural events requirement**

To encourage shared cultural and intellectual engagement outside of the classroom, students enrolled in an art history course **are required to attend three cultural or departmental events during this semester and write a one-page response to each.** A list of suggested events is maintained on the Art History Department website (<http://www.ithaca.edu/hs/depts/arhistory/deptnews/Events/>). Individual professors may also suggest other events appropriate to a particular class. Students may attend other events but should check with the professor as to whether or not a particular event will count. The same events may be used for multiple art history classes, but they all must occur this semester. While these assignments are not formally graded, they are required and will be taken into consideration when the final grade is calculated.

### **Attendance and class participation**

*Attendance is essential and required*

- We will approach the course material in class from perspectives not readily obtainable outside of class, and listening, looking, and discussing while the images are on the screens are the only sure ways of mastering the material.
- *Also, I not only encourage constructive class participation, but I take it into account when I assign final grades.* If you are not in class, then you are not participating in the class.

Each student has **up to three absences** allotted to them during the semester. These are intended to cover things such as illnesses, family emergencies, etc., so **please use them wisely.** If you are absent more than three times, I will begin to **lower your grade**, and I reserve the right to **drop students with more than three absences from the course.**

### **Exams and make-up policy**

I normally *do not give make-up tests.* The dates of the tests are given in this syllabus, so *plan your schedules accordingly.* If, however, some unforeseen and documented emergency arises, I will give a make-up test, but only if you let me know *before* the date and time of the exam.

## Use of classroom computers and other electronic devices

- The computers with cinema display monitors will be our vehicles for in-class interactions with the digital material that forms the core of this course. However, these computers can also be distractions and temptations. You are welcome to use the computers to check email, etc., *before our class begins, but once the class begins you may use them only for tasks directly related to our in-class discussions and exercises.*
- If you wish to use a laptop in the classroom, **you must first ask my permission.** If I do grant permission, you must use the laptop responsibly: **no email, messaging, facebook, or surfing;** these are distractions not only to me, but also to your classmates.
- Treat your cellphones, tablets, or other digital devices just as if you were taking off on an airplane: **turn them off and put them away for the duration of the class.** Students violating this policy will be asked to leave the class.
- **Repeated or disruptive violations of these rules will result in your being dropped from the course.**

## Academic honesty

The project may require that you consult books, articles, and web sites. *You must cite any source not only from which you quote, but also from which you paraphrase words or borrow ideas.* I will not tolerate any student using another person's words *or* ideas, and passing them off as his or her own, even if unintentionally. **When in doubt, cite!** If you have any questions about documentation, *ask me before you hand in the paper.* Do not end up failing the course or getting suspended because of an avoidable mistake.

## Academic Support Services

In compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, reasonable accommodation will be provided to students with documented disabilities on a case by case basis. Students must register with the Office of Academic Support Services and provide appropriate documentation to the college before any academic adjustment will be provided.

# TENTATIVE COURSE SCHEDULE

## SOUTH AND EAST FROM ITALY: EARLY MEDIEVAL ARCHITECTURE



Week 1 (Aug. 31 & Sept. 2)

Analyzing architecture: some pitfalls and tricks  
The emergence of Christian architecture before  
the Edict of Milan: houses and catacombs

Required reading: Calkins 1-13; L. Hertling and E. Kirschbaum, The Roman Catacombs (London, 1975), 18-33 (available **online**)

**Monday, September 5: NO CLASS (Labor Day)**

Week 2 (Sept. 7 & 9)      The Christian church comes out into the open: the basic basilica  
Symbolic architecture: the centralized plan  
Required reading: Calkins 14-33

Week 3 (Sept. 12-16)      The best of both worlds: combining basilica and centralized plans  
Monks, hermits, and stylites  
A new imperial architecture: Justinian's building campaign  
Required reading: Calkins 34-45; **online readings** (TBA)

Week 4 (Sept. 19-23)      Developing the cross-church: into later Byzantine architecture  
Required reading: Calkins 45-55; **online readings** (TBA)

**NORTH AND WEST  
FROM ITALY I:  
ROMANESQUE  
ARCHITECTURE**



Architectural survivals and Irish monasticism  
The Great Mosque in Córdoba: establishing an architectural identity  
Required reading: Calkins 56-65; **online readings** (TBA)

Week 5 (Sept. 26-30)      Architecture of the Holy Roman Empire I:  
revivals and permutations under Charlemagne  
Early stone and vaults in Northern Spain:  
architecture in Asturias  
Required reading: Calkins 66-79 & 91-99; **online readings** (TBA)

Week 6 (Oct. 3-7)      "First Romanesque" in France  
**First exam:** Wednesday, 10/5  
Architecture of the Holy Roman Empire II:  
architecture under the Ottos  
Required reading: Calkins 100-10 & 80-90

Week 7 (Oct. 10-14)

Architecture for a monastic empire: Cluny, Burgundy, and the development of the pilgrimage  
Pilgrimage churches on the road to Santiago  
Required reading: Calkins 124-35; **online readings** (TBA)

Week 8 (Oct. 17 & 19)

Marble veneer and civic complexes in Italy  
The ambitious new architecture of the Normans  
Required reading: Calkins 136-67

Friday, October 21: **NO CLASS (Fall Break)**

## **EARLIER MEDIEVAL FORTIFIED ARCHITECTURE**



Week 9 (Oct. 24-28)

The early development of the castle: the Normans and beyond  
The rise and fall of the motte-and-bailey plan: Richmond and Chateau Gaillard  
Required reading: **online readings** (TBA)

## **NORTH AND WEST FROM ITALY II: GOTHIC ARCHITECTURE**



Some cultural context and building practices: the movie "Cathedral"  
Required reading: Calkins 305-12

Week 10 (Oct. 31-Nov. 4) **France**

Abbot Suger and the renovations at St.-Denis  
Early experimentation: Noyon, Laon, Paris  
The new cathedral system at Chartres  
Required reading: Calkins 168-207

Week 11 (Nov. 7-11)

Sizing up the competition at Bourges  
**Second exam:** Wednesday, 11/9  
Refining the system at Reims and Amiens  
Required reading: Calkins 208-18

Week 12 (Nov. 14-18)

"Radiant" architecture: Rayonnant, big and small  
**"Opus francigenum" abroad**

**England into the 14<sup>th</sup> c.**  
Purbeck marble and "horizontal" Gothic:  
Canterbury and Salisbury  
"Crazy vaults" at Lincoln  
Required reading: Calkins 219-25; 236-56

**Nov. 21-25: NO CLASS (Thanksgiving Break)**

Week 13 (Nov. 28-Dec. 2) From francophile to fan vaults: Westminster and Gloucester  
**Germany into the 13<sup>th</sup> c.**  
French Gothic meets German Romanesque:  
Limburg and Marburg  
**Spain**  
The "El Transito" synagogue: transcultural signs of status and "connectedness"  
Required reading: Calkins 225-29 & 257-61; **online readings** (TBA)

Week 14 (Dec. 5-9) **Italy into the 14<sup>th</sup> c.**  
Monastic architecture: French Gothic meets the fresco tradition at Assisi  
Civic stripes and the Black Death at Siena  
Preaching: the church as an open "hall" at Florence  
**Late Gothic: the structure of fantasy**  
Ribs, flamboyance, and beyond  
Required reading: Calkins 229-35; 262-89

## LATER MEDIEVAL CASTLES AND PALACES



Week 15 (Dec. 12-16) The Edwardian ring: castles of Wales  
Regularizing the castle: the quadrilateral plan  
From castles to palaces: toward a secular splendor  
Required reading: Calkins 290-304; **online readings** (TBA)

**Third exam:** Wednesday, 12/21, at 8:00 AM, in our classroom (please **note his date and time before making any end-of-semester travel plans**)