ARCH 4114

Medieval Architecture

School of Architecture - Georgia Institute of Technology

COURSE DESCRIPTION

Explores the sacred and secular architecture of the western Christian Middle Ages, from late antiquity to the dawn of the Early Modern period.

Prerequisites: Successful completion of ARCH 2111/4105 or consent of the instructor. Teaching format: Lecture and discussion.

COURSE SCOPE

This course focuses on the architecture of Europe (south and north, west and east) from late antiquity to the dawn of the Early Modern period. It will include both sacred and secular structures and some treatment of works of art as they were created to decorate buildings or as they exemplify the habits of mind and aesthetics of the various sub-periods.

Our analysis of specific works of architecture will draw not only on literature by historians of art and architecture but also on studies of such topics as the evolution of Christian doctrine, liturgy and drama; the decline and resurgence of cities; "barbarian" culture; monasticism and the foundation of late medieval mendicant orders; imperial and royal power; patronage and artistic agency; literacy and illiteracy; and inter-religious or inter-cultural conditions at specific moments in time.

COURSE OBJECTIVES

This course is designed to help students accomplish the following learning objectives:

1. To be able to identify, describe, and analyze the major works of western medieval architecture.
2. To understand the evolution of medieval society and culture, with particular regard to the patronage of architecture, its materiality, and experience and interpretation of architecture grounded in ritual use.
3. To be able to evaluate different scholarly perspectives on medieval architecture.
4. To foster a habit of critical evaluation of historical and contemporary sources, whether architectural, visual, or textual.
5. To fomulate effective written and verbal communication through exercises in framing a topic, establishing an appropriate order for the presentation of ideas, and constructing a persuasive argument.

NAAB PERFORMANCE CRITERIA

The National Architectural Accreditation Board identifies 34 performance criteria it determines to be the measure of the "knowledge and skills [that] are the minimum for meeting the demands of an internship leading to registration for practice." The criteria which this course meets are numbers A.1, A.2, A.9, A.10, A.11, and C.2. More information on accreditation and a list of all the performance criteria, with descriptions, can be found on the NAAB's web site in the document entitled *2009 Conditions for Accreditation* at http://www.naab.org/accreditation/2009_Conditions.aspx.

ASSIGNMENTS

According to Georgia Tech norms for lecture classes, students are expected to spend a minimum of 2 hours studying outside of class for every hour spent in class.   This means you should expect to devote at least 5.5 hours of study per week to this class in addition to the 2 hours and 40 minutes spent in class, for a total of 8.5 hours; significantly less time than this will not be adequate to earn a passing grade.

Each assignment builds on those that have come before. Therefore, from the very beginning of the semester, the more care you put into each individual assignment, the more prepared you will be for all subsequent assignments.   There is no better guarantee of success in the class than consistent engagement and a determination to do the weekly readings according to a regular, timely schedule.

Reading

Readings from a variety of sources will be assigned weekly in accordance with the topics listed below.   Students should be prepared to discuss all the readings assigned for a given week in class. Whenever possible, the instructor will provide study questions in advance, in order to encourage you to think more actively, critically, and synthetically about the readings as you do them and to help you come to class prepared to participate in discussion.

Readings will generally be available on T-Square. Books for reference or consultation may occasionally be placed on hard-copy reserve in the Architecture Library.

Doing the readings and participating in class discussion constitute a major part of the work of the semester and are indicated as such in the structure of the grading.

Papers

After each of the four major parts of the course, there will be a synthesizing take-home essay or essays to be written. It is anticipated that these papers together might total 20 pages.

Exam

There will also be a final exam that asks students to write capsule histories of some of the works studied and/or to apply the ideas of the course in a research exercise of limited duration. The parameters of the exam and a list of sample or suggested questions and topics will be handed out later in the semester.

Graduate Student Requirements

There may on occasion be additional or alternative readings for the graduate students enrolled in ARCH 8823 and a small number of meetings just with them to deal with particularly complex theoretical or philosophical issues. In addition, more substantial and detailed final exam work is expected of the graduate students.

REQUIRED TEXTS/READINGS/SPECIAL MATERIALS

Texts

The required textbooks for the course are Roger Stalley, *Early Medieval Architecture* (Oxford and New York: Oxford University Press, 1999) and Nicola Coldstream, *Medieval Architecture* (Oxford and New York: Oxford University Press, 2002), both available for purchase in the Georgia Tech Bookstore.

Additional required readings for discussion will be available on the course T-Square site (accessible at https://t-square.gatech.edu) under "Resources".

Handouts

All course handouts will be posted on T-Square under "Resources" in case you miss any in class or lose any during the course of the semester.

Images

In addition to studying the images in the textbook, students are encouraged to review the image files from lecture, available on T-Square under "Resources", at least once a week.

POLICIES

Attendance

Attendance at all class meetings is mandatory and crucial to successful completion of the class. It is the precondition of active participation; together they count for 20% or 25% of your course grade, depending on whether you are an undergraduate or a graduate student. Attendance will be taken at every meeting and I expect punctual arrival, so that I can begin class on time. Late arrivals will be counted as absences; more than two unexcused absences or three total absences will be grounds for reduction of your course grade. Absences will be excused only for medical or family emergencies documented in writing. Don't jeopardize your overall performance and course grade by skipping class.

Grading

All work will be graded on a 100-point system and then weighted according to the following percentages for computation of the final course grade:

Activity ARCH 4823 ARCH 8823 Discussion Participation 20% 25%
Papers (4) 60% 50% Final Exam 20% 25%

The grade scale for all individual components of the course as well as for completion of the final course grade will be as follows:

Points Grade Description 90-100 A   Excellent
80 - 89 B   Good 70 - 79 C
Satisfactory 60 - 69 D Minimally Passing 0 -   59 F
Failing

There will be no incompletes awarded without appropriate reason nor without a prior meeting, in person, of the student and the instructor. All assignments must be completed in order to receive a passing grade in the class.

Academic Integrity

Georgia Tech aims to cultivate a community based on trust, academic integrity, and honor. Students are expected to act according to the highest ethical standards. For information on Georgia Tech's Academic Honor Code, please see *The Georgia Institute of Technology 2011-2012 Catalog* at http://www.catalog.gatech.edu/index.php. Refer specifically to section XVIII entitled "Academic Honor Code" at http://www.catalog.gatech.edu/rules/18b.php for the principles, policies, and procedures governing issues of academic integrity.

Student and Instructor Conduct

For expectations of student and instructor conduct more generally, consult section XIX of the catalog listed above, entitled "Code of Conduct," http://www.catalog.gatech.edu/rules/19a.php, and section XXII, entitled "Student Bill of Academic Rights," at http://www.catalog.gatech.edu/rules/22.php.

All persons in the classroom are expected to behave with courtesy towards others and in a way that does not interfere with the regular conduct of the class.   Students are expected to be on time for class.   Cell phones are to be turned off when students enter the classroom and should remain off for the duration of class; use of laptop computers is also not permitted.

Accommodation of Disabilities

Any student with a disability that may require accommodation should contact ADAPTS (Access Disabled Assistance Program for Tech Students) at (404) 894.2564 or http://www.adapts.gatech.edu/ to make an appointment to discuss his or her special needs and obtain an accommodations letter. He or she should also schedule an appointment to speak with the instructor.

Emergencies

In case of emergency (e.g., fire, accident, or criminal act), please call the Georgia Tech Police at (404) 894.2500. Pleasenote that Perry Minyard, IT Support Administrator for the College of Architecture, is also a firefighter and an EmergencyMedical Technician (EMT) certified in performing CPR.

COURSE TOPICS AND SCHEDULE
NB: The schedule given below is approximate; expect some variations.

R: Reading assignment for all students
G: Graduate reading assignment
W: Writing assignment

Introduction II: Basic Building Types

Lachlan, "The Empire Transformed (A.D. 284-330)," in *Byzantium: An Illustrated History* (New York: Hippocrene Books), 1-21.

Roger Stalley, "The Christian Basilica," in *Early Medieval Architecture* (Oxford: Oxford University Press, 1999), 17-36.

PART I EARLY CHRISTIAN AND BYZANTINE ARCHITECTURE

Early Christian Architecture I: Imperial Patronage

R: Georgia Frank, "'Taste and See': The Eucharist and the Eyes of Faith in the Fourth Century," *Church History* 70/4 (2001): 619-43.

Thomas F. Mathews, "Larger-than-Life," in *The Clash of the Gods: A Reinterpretation of Early Christian Art* (Princeton: Princeton University Press, 1993), 92-114.

John Onians, "Early Christianity," in *Bearers of Meaning: The Classical Orders in Antiquity, the Middle Ages, and the Renaissance* (Princeton: Princeton University Press, 1990), 59-73.

Branham, "Sacred Space under Erasure in Ancient Synagogues and Early Churches," *Art Bulletin* 74/3 (1992): 375-94.

Richard Krautheimer, "The Constantinian Basilica," *Dumbarton Oaks Papers* 21 (1967): 115-40.

Early Christian Architecture II: Ecclesiastical Ritual

R: Annabel Jane Wharton, "The Baptistery of the Holy Sepulcher in Jerusalem and the Politics of Sacred Landscape [excerpt]," *Dumbarton Oaks Papers* 46 (1992): 319-25 (skim 313-19).

Annabel Jane Wharton, "Ritual and Reconstructed Meaning: The Neonian Baptistery in Ravenna," *Art Bulletin* 69/3 (1987): 358-75.

Thomas F. Mathews, "Convergence," and "Epilogue," in *The Clash of the Gods* (as above), 142-80.

Ann Marie Yasin, "Funerary Monuments and Collective Identity: From Roman Family to Christian Community," *Art Bulletin* 87/3 (2005): 433-57.

Early Byzantine Architecture I: Imperial Patronage in the Sixth Century

Heaven on Earth: Art and the Church in Byzantium, ed. Linda Safran (University Park, PA: Pennsylvania State University Press, 1998):

Joseph Alchermes, "Constantinople and the Empire of the New Rome," 13-38. Robert Ousterhout, "The Holy Space: Architecture and the Liturgy [excerpt]," 81-91. Skim: Eric D. Perl, "… That Man Might Become God': Central Themes in Byzantine Theology," 39-57.

McLachlan, "The Disintegration of the West and the Salvation of the East (330-476)," and "An Empire Won and Lost (476-695), in *Byzantium: An Illustrated History* (as above), 23-73.

Steven Runciman, "The Sixth-Century Synthesis," in *Byzantine Style and Civilization* (London: Penguin, 1971), 45-76.

Early Byzantine Architecture II: Structure and Decoration

Cyril Mango, "Byzantine Writers on the Fabric of Hagia Sophia," in *Hagia Sophia from the Age of Justinian to the Present*, ed. Robert Mark and Ahmet S. Çakmak (Cambridge: Cambridge University Press, 1992), 41-50.

Robert Mark, "Reinterpreting Ancient Roman Structure [excerpt]," in *Light, Wind, and Structure: The Mystery of the Master Builders* (Cambridge and London: MIT Press, 1990), 74-89.

Either: Rowland J. Mainstone, "Furnishing and Use: Architecture and Liturgy," in *Hagia Sophia: Architecture, Structure and Liturgy of Justinian's Great Church* (London: Thames and Hudson, 1988), 219-35.

Fabio Barry, "Cosmic Floors in Antiquity and the Middle Ages," *Art Bulletin* 89/4 (2007): 627-56.

Hans-Joachim Schulz, "The Liturgy of the Justinian Age and Its Interpretation by Maximus the Confessor," in *The Byzantine Liturgy: Symbolic Structure and Faith Expression*, trans. Matthew J. O'Connell (New York: Pueblo, 1986), 32-49.

Rowland J. Mainstone, "Structural Analysis, Structural Insights, and Historical Interpretation," *Journal of the Society of Architectural Historians* 56/3 (1997): 316-40.

Middle Byzantine Architecture in the Byzantine Hinterland

R: Otto Demus, "The Classical System of Middle Byzantine Church Decoration," in
Byzantine Mosaic Decoration: Aspects of Monumental Art in Byzantium
(New Rochelle, NY: Caratzas Brothers, 1976), 3-39.

Thomas F. Mathews, "The Sequel to Nicaea II in Byzantine Church Decoration," *Perkins Journal* 41/3 (1988): 11-21.

Rec: Bissera V. Pentcheva, "The Performative Icon," *Art Bulletin* 88/4 (2006): 631-55.

Belting, "The Holy Image in Church Decoration [excerpt]" and "The Iconostasis and the Role of the Icon in the Liturgy and in Private Devotion," in *Likeness and Presence: A History of the Image before the Era of Art*, trans. Edmund Jephcott (Chicago and London: University of Chicago Press, 1997), 172-83, 225-49.

Late Byzantine Architecture at the Fringes of the Empire and Beyond

Robert Ousterhout, *Master Builders of Byzantium* (Philadelphia: University of Pennsylvania Museum of Archaeology and Anthropology, 2008):

> Pick two: Chapter 1: "Defining the Byzantine Church," 7-38. Chapter 2: "The Mysterious Disappearing Architect and His Patron," 39-57. Chapter 3: "Drawing the Line and Knowing the Ropes," 58-85. Chapter 7: "Sructural Design, Structural Expression, and the Construction of Arches and Vaults," 201-33. Chapter 8: "Builders and Artists: Creating the Decorated Interior," 234-54.

PART II

Early Barbarian Architecture and Material Culture I: Southern Europe
Early Barbarian Architecture and Material Culture II: Northern Europe
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Early Medieval Architecture in Italy and Spain: Syncretism and Assimilation
F. Donald Logan, "The Beginning of the Middle Ages," in *A History of the Church in the Middle Ages* (London and New York: Routledge, 2002), 13-29.
Kenneth John Conant, "The Preparation for Medieval Architecture," in *Carolingian and Romanesque Architecture, 800-1200*, fourth ed. (New Haven and London: Yale University Press, 1978), 31-41.
John W. Williams, "Orientations: Christian Spain and the Art of Its Neighbors," in *The Art of Medieval Spain, A.D. 500-1200* (New York: Metropolitan Museum of Art, 1993), 13-25.

Early Medieval Architecture in Germany and France: Imperial and Ecclesiastical Forms
Logan, "Church, Carolingians and Vikings," in *A History of the Church* (as above), 71-89.
Stalley, "The Carolingian Renaissance: The Basilica Transformed," and "Symbolic Architecture," in *Early Medieval Architecture* (as above), 37-57 and 59-81.
John Onians, "The Column in the Christian Middle Ages," in *Bearers of Meaning* (as above), 74-90.
Mary W. Helms, "Sacred Landscape and the Early Medieval Cloister: Unity, Paradise, and the Cosmic Mountain," *Anthropos* 972 (2002):   435-53.
Charles B. McClendon, "The Monastic Realm: Ideal and Reality," in *The Origins of Medieval Architecture: Building in Europe, A.D. 600-900* (New Haven and London: Yale University Press, 2005), 149-72.
Werner Jacobsen, "Saints' Tombs in Frankish Church Architecture," *Speculum* 72/4 (1997): 1107-43.
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Late Barbarian Architecture in England, Ireland, and Scandinavia
From Viking Architecture to Norman Architecture: A Case Study
   Everyone: Michael T. Davis, "'Sic et Non': Recent Trends in the Study of Gothic Ecclesiastical Architecture."

PART III ROMANESQUE ARCHITECTURE T Feb 28 Romanesque Architecture and Monasticism I: The Rhythms of

Monastic Life

R: Jean Leclercq, O. S. B., "Devotion to Heaven" in *The Love of Learning and the Desire for God: A Study of Monastic Culture* (New York: Fordham University Press, 1974), 65-86.
Georges Duby, "The Monastery: Model of Private Life," in *A History of Private Life*, gen. eds. Philippe Ariès and Georges Duby, vol. 2:   *Revelations of the Medieval World*, ed. Georges Duby, trans. Arthur Goldhammer (Cambridge and London: Belknap Press of Harvard University Press, 1988), 38-56.
Paul Meyvaert, "The Medieval Monastic Claustrum," *Gesta* 12 (1973):   53-58.

Edson Armi, "First Romanesque Wall Systems and the Context of the Ambulatory with Radiating Chapels," *Journal of the Society of Architectural Historians* 65/4 (2006):   494-519.

Romanesque Architecture and Monasticism II: Normative and Non-Normative Forms

Georges Duby, "The Monks," in *The Age of the Cathedrals: Art and Society, 980-1420*, trans. Eleanor Levieux and Barbara Thompson (Chicago: University of Chicago Press, 1981), 54-74.

Michael Camille, "In the Margins of the Monastery," in *Image on the Edge: The Margins of Medieval Art* (Cambridge: Harvard University Press, 1992), 56-76.

Charles M. Radding and William W. Clark, *Medieval Architecture, Medieval Learning: Builders and Masters in the Age of Romanesque and Gothic* (New Haven and London: Yale University Press,1992):

Introduction: "Art History as Intellectual History," 1-8 Chapter 1: "Beginnings," 11-19 Chapter 3: "Builders," 34-54

Thomas E. A. Dale, "Monsters, Corporeal Deformities, and Phantasms in the Cloister of St-Michel-de-Cuxa," *Art Bulletin* 83/3 (2001): 402-36.

Romanesque Architecture and the Cult of Saints I: An Architecture of Portals

R: Stalley, "Architecture and Monasticism," in *Early Medieval Architecture* (as above), 166-89.

Adolf Katzenellenbogen, "The Central Tympanum at Vézelay: Its Encyclopedic Meaning and Its Relation to the First Crusade," *Art Bulletin* 26/3 (September 1944): 141-51.

Hans Belting, "Statues, Vessels, and Signs: Medieval Images and Relics in the West," in *Likeness and Presence* (as above), 297-310.

*Ilene Haering Forsyth, "The *vita apostolica* and Romanesque Sculpture: Some Preliminary Observations," *Gesta* 25/1 (1986): 75-80.

G: M.-D. Chenu, "Monks, Canons, and Laymen in Search of the Apostolic Life," in *Nature, Man, and Society in the Twelfth Century: Essays on New Theological Perspectives in the Latin West*, ed. and trans. Jerome Taylor and Lester Little (Chicago: Chicago University Press, 1968), 202-38.

Linda Seidel, "Installation as Inspiration: The Passion Cycle from La Daurade," *Gesta* 25/1 (1986): 83-92.

Romanesque Architecture and the Cult of Saints II: Pilgrimage

R: Jonathan Sumption, *Pilgrimage: An Image of Mediaeval Religion* (London: Faber and Faber, 1975; repr. 2003), 21-49, 50-68

*"The Cult of Relics," 21-49 *"The Saints and Their Relics," 50-68 **"The Great Age of Pilgrimage," 160-93 "The Growth of a Cult," 207-38 **"The Journey," 239-98 "The Sanctuary," 299-307

Stalley, "Architecture and Pilgrimage," in *Early Medieval Architecture* (as above), 146-65.

G: Marcia Kupfer, "Symbolic Cartography in a Medieval Parish: From Spatialized Body to Painted Church at Saint-Aignan-sur-Cher," *Speculum* 75/3 (2000): 615-67.

W: **Paper 2 Due**

ART V GOTHIC ARCHITECTURE

Early Gothic Architecture I: Spatial and Decorative Innovation

Skim: Nicola Coldstream, "'What We Now Vulgarly Call Gothic,'" and "Architectural Space," in *Medieval Architecture* (Oxford: Oxford University Press, 2002): 22-53 and 122-47.

Pick one:
Background: Georges Duby, "The Cathedrals, 1130-1280" and "God is Light, " in *The Age of the Cathedrals: Art and Society, 980-1420*, trans. Eleanor Levieux and Barbara Thompson (Chicago: University of Chicago Press, 1981), 91-135.

Theology: Bernard McGinn, "From Admirable Tabernacle to the House of God: Some Theological Reflections on Medieval Architectural Integration," in *Artistic Integration in Gothic Buildings*, ed. Virginia Chieffo Raguin, Kathryn

Brush, and Peter Draper (Toronto: University of Toronto Press, 1995), 41-56.

Otto von Simson, "Gothic Form," in *The Gothic Cathedral: Origins of Gothic Architecture and the Medieval Concept of Order*, Bollingen Series 48 (Princeton: Princeton University Press, 1956), 3-20.

Design: Eric C. Fernie, "Suger's 'Completion' of Saint-Denis," in *Artistic Integration in Gothic Buildings* (as above), 84-91.
<u>Pick one</u>: Des. Context:

Conrad Rudolph, *Artistic Change at St-Denis: Abbot Suger's Program and the Early Twelfth-Century Controversy over Art* (Princeton: Princeton University Press, 1990):

"Introduction," 3-7 Chap. 1: "The Historical Situation," 8-11 Chap. 2: T"he Artistic Situation," 12-18 Chap. 7: "The Contradiction," 64-68 Chap. 8: "Conclusion: The Sugerian Synthesis," 69-75.

Peter Kidson, "Panofsky, Suger and St Denis," *Journal of the Warburg and Courtauld Institutes* 50 (1987):   1-17.

Conrad Rudolph, "Inventing the Gothic Portal: Suger, Hugh of Saint Victor, and the Construction of a New Public Art at Saint-Denis," *Art History* 33/4 (2010):   568-95.

Paper 3 Due

Early Gothic Architecture II: Structural Experimentation

William W. Clark, "Introduction" and "Planning and Construction in the Gothic Era," in *Medieval Cathedrals* (Westport, CT and London: Greenwood Press, 2006), xxxv-li and 61-83.

Jean Bony, *French Gothic Architecture of the 12th and 13th Centuries* (Berkeley, Los Angeles, and London: University of California Press, 1983):

Chap. 1: "The Technical Bases of Gothic Architecture," 5-43 Chap. 3: "The Early Gothic Grid," 79-115 Chap. 4: "A First Gothic System, ca. 1160-1180," 116-55.

John Fitchen, *The Construction of Gothic Cathedrals: A Study of Medieval Vault Erection* (Chicago and London: University of Chicago Press, 1961):

Chap. 2: "Constructional Means," 9-41 Chap. 3: "Medieval Forms of Vaulting," 42-85 (esp. 73-85).

Brigitte Bedos-Rezak, "Form as Social Process," in *Artistic Integration in Gothic Buildings* (as above), 236-48.

High Gothic Architecture I: The Chartrain Family of Churches

Background: William Chester Jordan, "The Kingdoms of the North," in *Europe in the High Middle Ages* (London: Penguin, 2001), 226-42.

William Taylor and Robert Mark, "The Technology of Transition: Sexpartite to Quadripartite Vaulting in High Gothic Architecture," *Art Bulletin* 64/4 (1982):   579-87.

Bony, "The Flying Buttress and the Second Gothic System," in *French Gothic Architecture* (as above), 194-243.

PART II

Early Barbarian Architecture and Material Culture I: Southern Europe
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Early Medieval Architecture in Italy and Spain: Syncretism and Assimilation
F. Donald Logan, "The Beginning of the Middle Ages," in *A History of the Church in the Middle Ages* (London and New York: Routledge, 2002), 13-29.
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Logan, "Church, Carolingians and Vikings," in *A History of the Church* (as above), 71-89.
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John Onians, "The Column in the Christian Middle Ages," in *Bearers of Meaning* (as above), 74-90.
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Charles B. McClendon, "The Monastic Realm: Ideal and Reality," in *The Origins of Medieval Architecture: Building in Europe, A.D. 600-900* (New Haven and London: Yale University Press, 2005), 149-72.
Werner Jacobsen, "Saints' Tombs in Frankish Church Architecture," *Speculum* 72/4 (1997): 1107-43.

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Late Barbarian Architecture in England, Ireland, and Scandinavia
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Everyone: Michael T. Davis, "'Sic et Non': Recent Trends in the Study of Gothic Ecclesiastical Architecture," *Journal of the Society of Architectural Historians* 58/3 (1999):   414-23.

Marvin Trachtenberg, "Suger's Miracles, Branner's Bourges: Reflections on 'Gothic Architecture' as Medieval Modernism," *Gesta* 39/2 (2000):   183-205.
Hans Jantzen, *High Gothic: The Classic Cathedrals of Chartres, Reims, and Amiens*, trans. James Palmes (Princeton: Princeton University Press, 1962):
"The Nave [excerpts]," 23-45 "The Transepts," 60-66 "Gothic Space and Its Containment," 70-80 "On

Barbara Abou-el-Haj, "The Urban Setting for Late Medieval Church Building: Reims and Its Cathedral between 1210 and 1240," *Art History* 11 (1988): 17-41.

Paris, etc.: Henry Kraus, *The Living Theatre of Medieval Art* (Philadelphia: University of Pennsylvania Press, 1967):

"The Eight Invisible Reliefs at Notre-Dame," 3-21 "Anti-Semitism in Medieval Art," 139-62.

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