

History of Art 311
Topics in Medieval Art: Discovering Medieval Manuscripts

Dr. Maeve Doyle
Spring 2017

Fridays, 1:00–3:00 PM
Classroom: Special Collections Seminar Room, Canaday Library 205

Office: Thomas Hall 248
Office Hours: Wednesdays, 2-4 PM and by appointment
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COURSE DESCRIPTION

What can we learn from a medieval book? A book is much more than the text or images it contains. As objects, books reflect their own histories of creation and use, and books have the capacity to shape their readers' interpretations of their contents. This class focuses on medieval manuscripts, books written by hand, to study the makers and readers of medieval books and to consider the relationship between texts and images. Students will gain hands-on experience studying medieval books in Bryn Mawr College Special Collections and in other local collections to explore the history, art, and culture of the European Middle Ages.

COURSE OBJECTIVES

By the end of this semester-long course, you will be able to:

- Use formal, comparative, historical, codicological, and paleographical analysis to develop original interpretations of works of art
- Read and critique scholarly literature in the fields of medieval art history and book studies
- Communicate responses to works of art and scholarly literature in written and oral formats
- Integrate the skills listed above in the development of an original written argument about a medieval book

SCHEDULE

Readings are available on Moodle **[M]** or on the course reserve shelf in Carpenter Library **[R]**.
Readings should be completed by the class under which they are listed. Bring copies of readings or detailed notes to class for discussion.

January 20	Welcome!
January 27	<p>The Basics of Book Production</p> <ul style="list-style-type: none">• Abigail B. Quant and William G. Noel, “From Calf to Codex,” in <i>Leaves of Gold: Manuscript Illumination from Philadelphia Collections</i>, ed. James R. Tanis and Jennifer A. Thompson (Philadelphia: Philadelphia Museum of Art), 14-20 [R]• Sarah Kay, “Legible Skins: Animals and the Ethics of Medieval Reading,” <i>postmedieval</i> 2:1 (2011): 13-32 [M]• Essays and videos on “Books and the dissemination of knowledge” on <i>smarthistory</i>: http://smarthistory.org/making-manuscripts/ [M]

- February 3 Scribes and Illuminators
- Michelle Brown, *A Guide to Western Historical Scripts from Antiquity to 1600* (Toronto: University of Toronto Press, 1993), 1-8 and peruse descriptions of scripts [R]
 - Jonathan J. G. Alexander, *Medieval Illuminators and their Methods of Work* (New Haven: Yale University Press, 1992), 4-35 [R]
 - Ben C. Tilghman, "The Shape of the Word: Extralinguistic Meaning in Insular Display Lettering," *Word & Image* 27:3 (2011): 292-308 [M]
- February 10 Reading, Owning, and Moving Books in the Middle Ages
- Students will work in groups to present on assigned readings (most from Guglielmo Cavallo and Roger Chartier, *A History of Reading in the West*):
 - M. B. Parkes, "Reading, Copying and Interpreting a Text in the Early Middle Ages," in Cavallo and Chartier, 90-102 [R]
 - Jacqueline Hamesse, "The Scholastic Model of Reading," in Cavallo and Chartier, 103-119 [R]
 - Paul Saenger, "Reading in the Later Middle Ages," in Cavallo and Chartier, 120-148 [R]
 - Susan Groag Bell, "Medieval Women Book Owners: Arbiters of Lay Piety and Ambassadors of Culture," *Signs* 7:4 (1982): 742-768 [M]
 - Kathryn M. Rudy, "Kissing Images, Unfurling Rolls, Measuring Wounds, Sewing Badges and Carrying Talismans: Considering Some Harley Manuscripts through the Physical Rituals they Reveal," *electronic journal of the British Library*, <http://www.bl.uk/ebj/2011/articles/pdf/ebjarticle52011.pdf> [M]
 - Peruse the books set aside for this assignment in Special Collections for examples of practices or qualities you read about. Come to class prepared to use these manuscripts as illustrations to your presentations.
- February 17 Study Day with Bryn Mawr MSS (*Dr. Doyle at College Art Association conference*)
- Use this time to choose and make a preliminary study of your book for the research paper.
 - **Submit a short list of books you'd like to examine to Marianne Hansen (mhansen@bmc) by Thursday, Feb. 16**
- By Sunday, Feb. 19: email Dr. Doyle your choice of BMC MS and 2 possible comparisons**
- February 24 Paper Proposal Show and Tell
- Lightning talks (5 minutes maximum!) introducing your book, comparison, and research questions

Revised Paper Proposals due Monday, Feb. 27

March 3	<p>Text and Image: Illustration, Pictorial Gloss, or <i>Aide Memoire</i>?</p> <ul style="list-style-type: none"> • Students will work in groups to present on assigned readings: <ul style="list-style-type: none"> ○ Koert van der Horst, “The Utrecht Psalter: Picturing the Psalms of David,” in <i>The Utrecht Psalter in Medieval Art</i>, ed. Koert van der Horst, William G. Noel, and Wilhelmina C. M. Wüsterfeld (Westrenen: Hes, 1996), 22-84 [R] ○ John Williams, <i>The Illustrated Beatus</i> (London: Harvey Miller, 1994): 1:31-100 [R] ○ Jennifer Borland, “Freeze-Framed: Theorizing the Historiated Initials of the <i>Régime du corps</i>,” <i>Word & Image</i> 32:2 (2016): 235-250 [M] ○ Kathryn M. Rudy, “The Parchment Painting as Word-Image,” in <i>Postcards on Parchment: The Social Lives of Medieval Books</i> (New Haven: Yale University Press, 2015), 199-225 [R] <p>Midterm Reflection Portfolios due</p>
March 10	<p><i>Spring Break</i></p>
March 17	<p>Field Trip to the Walters Art Museum, Baltimore Choose a manuscript from the list provided, explore it on manuscripts.thewalters.org, and research it. Be prepared to present it, sharing something about what this book can tell us about the people who created it and who used it.</p>
March 24	<p>Field Trip to the Free Library of Philadelphia Annotated Bibliography due</p>
March 31	<p>Field Trip to the Kislak Center at the University of Pennsylvania</p> <ul style="list-style-type: none"> • Veronica Sekules, “Image and Learning,” in <i>Medieval Art</i> (Oxford: Oxford University Press, 2001), 118-145 [R for HART 212] • Mary Carruthers, “How to Make a Composition: Memory-Craft in Antiquity and the Middle Ages,” in <i>Memory: Histories, Theories, Debates</i>, ed. Susannah Radstone and Bill Schwarz (New York: Fordham University Press, 2010), 15-29 [M]
April 7	<p>Manuscript Culture and Italian Humanism</p> <ul style="list-style-type: none"> • Christopher de Hamel, “Books for Collectors,” in <i>A History of Illuminated Manuscripts</i> (London: Phaidon, 2003), 232-257 [R] • B. L. Ullman, “Some Aspects of the Origin of Italian Humanism,” <i>Philological Quarterly</i> 20 (1941): 212-233 [M] • A. C. de la Mare, “Humanist Script: The First Ten Years,” in <i>Das Verhältnis der Humanisten zum Buch</i>, ed. Fritz Krafft and Dieter Wuttke (Boppard: Boldt, 1977), 89-110 [?? TBA]

April 14

Fifteenth Century Books in Manuscript and Print

- Elisabeth Eisenstein, “Defining the Initial Shift: Some features of print culture,” in *The Book History Reader*, ed. David Finkelstein and Alistair McCleery (London: Routledge, 2002), 151-173; excerpted from *The Printing Press as an Agent of Change* (Cambridge: Cambridge University Press, 1979), 43-71 [R]
- Margaret M. Smith, “The design relationship between manuscript and the incunabular,” in *A Millennium of the Book: Production, Design & Illustration in Manuscript & Print, 900 – 1900*, ed. Robin Myers and Michael Harris (Winchester: St. Paul’s Bibliographies, 1994), 23-44 [R]
- Lilian Armstrong, “The hand-illuminated printed book,” in *The Painted Page: Italian Renaissance Book Illumination*, ed. J. J. G. Alexander (London: 1994), 163-208 [R]

April 21

Peer Review Day

Submit a draft of your paper to the Moodle Workshop by **Tuesday, April 18** (end of the day). Moodle will make your draft available to 2–3 other students. Read the drafts shared with you once through, then come prepared to complete a worksheet and discuss them in class.

April 28

MS Study Day

3 PM: Class Presentation in “Friday Finds”

Final Reflection Portfolios due

**Revised research papers due Friday, May 12 at noon
(Due date for seniors: Saturday, May 6 at 5 PM)**

ASSIGNMENTS & ASSESSMENT

Course Requirements and Assignments	% of Final Grade
Student engagement	35%
<i>Class participation</i>	25%
<i>Reflection portfolios</i>	10%
Class and field trip presentations	20%
<i>Reading presentations</i>	10%
<i>Manuscript presentations</i>	10%
Research paper	45%
<i>Proposal</i>	5%
<i>Annotated bibliography</i>	5%
<i>Peer review</i>	5%
<i>Final paper</i>	30%

STUDENT ENGAGEMENT

Class Participation

Participation can take many forms: asking questions, answering questions, and contributing to class discussions and small group discussions. More than just being present in the classroom, it means engaging with the material and ideas of the course.

Your ability to participate in this course depends on your careful attention to the assigned reading. Bring a copy of each reading and/or detailed notes to class. Be prepared to discuss each reading in detail in class.

Reflection Portfolios

Before spring break and at the end of the semester, I will ask you to reflect on some questions related to the course and to compile a portfolio of work demonstrating your engagement with the course. I use these submissions, along with your participation in class discussions, to assess student engagement in the course; the reflection portfolio is another chance to show me how you're thinking about what we discuss in class. Your portfolio should comprise four examples of work you've completed for the course that I haven't otherwise seen—for example, reading notes, class notes, notes or drawings from a museum visit, presentation preparation, paper outlines, etc.—scanned as a PDF document. Reflection questions will be shared as a worksheet on Moodle.

CLASS AND FIELD TRIP PRESENTATIONS

Class Presentations

There will be two opportunities for class presentations, either singularly or in small groups (depending on the size of the class). Students will be responsible for presenting an assigned or chosen reading and/or a work of art. When presenting on a reading, be sure to include the author's name; the title of the work; the context for its publication (e.g., scholarly journal, popular book, etc.); the subject of the work; its argument or thesis; what kind of evidence it uses to support the thesis;

and what you think the larger scholarly project of the work might be (i.e., why did the author write this work? How does it change its field of study?). When presenting on a work of art, be sure to include the name of its creator (if known); its title or common designation; its size and media (what it is made of); and its function (what was it made to do?).

Field Trip Presentations

Field trips to the Walters Art Museum in Baltimore and the University of Pennsylvania in Philadelphia will give us further opportunities for hands-on study of medieval manuscripts. Students will be responsible for researching selected manuscripts in advance of the field trip in order to present them to the class and lead discussion on-site. These brief presentations should identify each book, its creators (if known), the subject or function of its text, any unusual or unique features of the codex, and some questions it raises or presents a researcher. What can these books tell us about the people who created and used them?

RESEARCH PAPER

Write an original research paper comparing a medieval book in Bryn Mawr College or Haverford College collections with another medieval book available for study through digital facsimile. Your discussion should be informed by a codicological assessment of the Bryn Mawr manuscript as well as study of its textual and/or pictorial content and understanding of its function. Issues your paper might address include:

- Book production in the Middle Ages
- Medieval book trade
- Reader reception and response
- Provenance and “afterlife” of medieval books
- Compilations and combinations of texts
- Use of images or relationship between images and texts
- Materiality of the book

In order to support your research over the course of the semester, this assignment has several stages:

Proposal (2 pages)—presented in class 2/24; revised write-up due Monday, 2/27

Identify and briefly describe the two manuscripts you will compare in your final paper. What are the similarities and differences that make this a compelling comparison?

Research Questions & Annotated Bibliography—due 3/24

List at least three questions driving your research and provide a bibliography of at least 10 sources you plan to consult. At least one of your sources must be a *primary source*. Annotate your bibliography with a brief description of how each source addresses at least one of your research questions. See below for citation guidelines.

Presentation (15 minutes)—presented in class 4/21 and 4/28; submit PowerPoint before class by midnight

The formal presentation should introduce the two books you compare and present your argument about them. Your presentation should be accompanied by a PowerPoint presentation (see below for formatting guidelines). You may either use a prepared text (it takes about 15 minutes to read about 8 pages of prose) or speak from notes. However you choose to present, I strongly encourage you to

practice your presentation before class. This will let you know if you are keeping to time and reveal any verbal stumbling blocks.

Your presentation should be a fully-realized first draft of your argument, with an thesis, evidence, and conclusion. The better this first draft, the better your revised final paper will be!

Final Paper (12-15 pages)—due Friday, 5/12 (Saturday, 5/6 for seniors)

Papers should be 12-15 pages. State your argument in a thesis statement near the beginning of your paper, and introduce and describe your two books early on. The final paper should represent significant revision of the presentation. Sources should be cited in footnotes and listed in a bibliography that follow a standard academic citation style (see “Citing Sources” below).

FRIDAY FINDS PRESENTATION (OPTIONAL)

Students who wish may also present their research projects in Special Collections’ series of informal talks, “Friday Finds.” This is a great way to share your semester’s work with the Bryn Mawr community and to help others discover medieval manuscripts!

COURSE RESOURCES

MOODLE

This syllabus is subject to change. Detailed and updated versions of the syllabus and all other materials pertinent to the course can be found on the course Moodle page. You will also use Moodle to access certain readings, turn in assignments, and coordinate with class members. Please make a habit of checking the site after each class for up-to-date information regarding readings and other assignments.

COURSE RESERVES

Books and other resources for this class are on reserve in Carpenter Library. The Carpenter reserve shelves are located behind the circulation desk on the upper floor of the library. You may browse books on reserve whenever the library is open. Take them to the circulation desk to check them out for use in the library.

COURSE POLICIES

ASSIGNMENTS

Formatting Papers

Papers must be formatted with 12-point Times New Roman font, 1” margins, double-spaced. Your name and the paper title should appear on the first page; a separate title page is not necessary.

Preparing Slide Presentations

Slide size must be 4:3 (Standard, not Widescreen). In an art history presentation, your images are your main evidence; choose high-resolution images that don’t look pixelated when viewed full-screen. Use text sparingly—don’t fill up your slides with bullet points. Slide presentations must be submitted in PowerPoint (.ppt or .pptx) format.

Citing Sources and Academic Honesty

If you repeat the words, ideas, or information of another author or source in your written work, you must cite your source. Failure to indicate the source of another’s words, ideas, or information is plagiarism or academic dishonesty, and is a breach of the Honor Code.

The standard citation format in art history is the Chicago Notes and Bibliography system, but you may use whatever format you prefer so long as your citations are consistent and complete. For

more information on when and how to cite sources, talk with me, with a librarian, or see the Purdue Online Writing Lab guide to Research and Citation:

<https://owl.english.purdue.edu/owl/section/2/>.

Revision

I strongly encourage you to revise papers before you turn them in. If you use the Writing Center to revise a paper, I will give you extra credit on your final grade. To earn this extra credit, you must submit: 1) a copy of a first draft with your reader's comments, and 2) a brief reflection (1 paragraph) considering what you learned in the process of receiving feedback and revising your paper. Submit these additional documents with the final version of your paper by the due date.

Deadlines

Deadlines are carefully assigned to ensure that the work of the course does not build to an overwhelming amount by the end of the semester, for either student or instructor. The assignments you turn in should reflect the best work that you could accomplish within the time given. Sometimes, though, life gets in the way. If you are unable to complete your work by the assigned deadline, you have two days in which you can either finish the assignment *or* meet with me to discuss your work so far. If you cannot submit the assignment after two days, your grade will not be affected, but you must meet with me to chart out a plan for finishing the work.

Submitting Assignments

All assignments are to be submitted on Moodle, unless otherwise indicated.

CONTACTING ME

You may contact me any time via email. I will try to answer all emails within 24 hours, except on weekends; please do not expect me to be familiar with emails sent only hours before a class.

Whether it's a problem, a question, or just something cool you saw on the internet, no issue is too large, too small, or too irrelevant.

ACADEMIC ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students who think they may need accommodations in this course because of the impact of a learning, physical, or psychological disability are encouraged to meet with me privately early in the semester to discuss their concerns. Students should also contact the Coordinator of Access Services (610-526-7351), as soon as possible, to verify their eligibility for reasonable academic accommodations. Early contact will help to avoid unnecessary inconvenience and delays.