

**Byzantine Art**

Code: 100563  
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OB	3	2

**Contact**

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**Use of Languages**

Principal working language: catalan (cat)  
Some groups entirely in English: No  
Some groups entirely in Catalan: Yes  
Some groups entirely in Spanish: No

**Prerequisites**

A minimum knowledge of English or French is required in order to carry out the supervised and autonomous activities. It's worth remembering that most of the material for the course works are written in English.

**Objectives and Contextualisation**

Context

This course is part of the general subject Medieval Art History, of 24 ECTS, which includes four courses: Art in Europe from the 4th to the 10th centuries, Byzantine Art, Romanesque Art and Gothic Art.

The aim of this course is to lay the ground to enable the student to know and be familiar with basic knowledge of the chronological development of the artistic image, its formal values, its iconographic meanings, artistic techniques and procedures as well as its reception in the Byzantine milieu.

Students are expected to acquire on the course analytical, comparative and critical tools and basic methodology in order to acknowledge several forms of cultural expression and mainly to place Byzantine forms of expression within their geographical and political framework as well as their transmission in Europe, the Slav world, the Eastern Mediterranean countries and the Middle East.

Goals

1-Students are expected to acquire deep knowledge on the Arts of Byzantium or Byzantine-like expressions with a particular focus on its chronological, formal and typological development within the Byzantine milieu.

2- The ultimate goal of the course is to acquire deep knowledge on the connections between Art and the historical, political and cultural background of Byzantine society and its areas of influence, as well as on the several functions and contents of the artwork within this period.

**Competences**

- Critically analysing from the acquired knowledge a work of art in its many facets: formal values, iconographic significance, artistic techniques and procedures, elaboration process and reception mechanisms.

- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

## Learning Outcomes

1. Accurately defining and explaining an artistic object with the specific language of art criticism.
2. Analysing ideas about an artistic phenomenon in a given cultural context.
3. Analysing the creators of an artistic phenomenon in a specific cultural context.
4. Analysing the recipients of an artistic phenomenon in a specific cultural context.
5. Applying the iconographic knowledge to the reading of artistic imagery.
6. Connecting an artistic imagery with other cultural phenomena within its period.
7. Distinguishing the elaboration techniques and processes of an artistic object.
8. Efficiently presenting knowledge in oral and written form.
9. Encouraging creativity and fomenting innovative ideas.
10. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
11. Explaining the reception mechanisms of a work of art.
12. Identifying the artistic imagery, placing it into its cultural context.
13. Identifying the main and secondary ideas and expressing them with linguistic correctness.
14. Reconstructing the artistic outlook of a particular cultural context.
15. Working in teams, respecting the other's points of view and designing collaboration strategies.

## Content

Unit 1. The Arts of Byzantium: Introduction. Justinian's prestigious models: architecture, mosaics, manuscript illumination, enamels, ivories and metalwork objects. Byzantine aesthetics, religious settings and expressions of faith: icons and the cult of sacred images.

Unit 2. The Art of Coptic Christianity: Byzantine Egypt. Monasticism, churches and rock sites. Iconography and visual content. Textiles. Liturgical implements. Icons and manuscript illumination.

Unit 3. Towards a Christian Orthodox Empire (680-843): Iconoclasm and the resolution of the Iconoclastic controversy. Iconoclasm as a sociological and conceptual phenomenon. Second Council of Nicaea (787). Wall paintings, icons and manuscript illumination.

Unit 4. Middle Byzantium (843-1204): Byzantium's continuous engagement with its ancient past and the re-establishment of icon veneration. Macedonian and Komnenian Renaissance. -Courtly Art: architectural renewal of Constantinople. The Great Palace. -Second flowering of Hellenistic aesthetics: an intensified revival of interest in classical art forms and ancient literature. Manuscript illumination, mosaic and ivory carving. -The art of the monasteries: smaller or mid-sized churches of domed centrally planned design, with "cross-in-square plan". Hosios Lukas' model. Cappadocia: rock sites and miniaturisation. Athens and Thessaloniki. Mosaic and fresco programmes decorating vaulted and domed spaces to complement narrative.

Unit 5. The Arts of Armenia: Peculiarities of the Armenian Christianity. The Armenian principalities. The Armenian Kingdom of Cilicia. Greater Armenia and Lesser Armenia. -Armenia and Byzantium (9<sup>th</sup>-11<sup>th</sup> centuries): architecture, carved reliefs and wall paintings. Aght'amar. *Khatchkar*. Manuscripts and metalwork objects. -Armenia and the Crusades (12<sup>th</sup> century). The Arts of the Great Armenia (13<sup>th</sup>-15<sup>th</sup> centuries): architecture and manuscript illumination.

Unit 6. Byzantium and the West: Italy, maritime trade and Constantinople: bronze doors. -Interchange networks within the Crusades and the Latin Conquest of Byzantium. -Crusaders Art. Venice, Norman Sicily, Cyprus and the Holy Land. Architecture and pictorial arts: circulation of Constantinopolitan models and local traditions. St. Mark's Treasure. Byzantine models in the West.

Unit 7. Palaiologan Renaissance: Colourful use of materials and decorative motifs. Constantinople, Thessaloniki and Mystras. New pictorial humanism: narrative and expression. The Manual of the Painter of Mount Athos.

Unit 8. Byzantine Art: from the Balkans to Russia: Serbia, Bulgaria and Moravia. Russian-Byzantine architecture: Kiev and Novgorod. Moscow: the third Rome. Ivories and icons. Theophanes the Greek and Andrei Rublev.

Unit 9. Women and arts in Byzantium. Linage, education, patronage and devotions. The woman artists.

## Methodology

Besides the activities carried out during the lessons (explanations of the main contents of the units through Power Point Presentations and readings of texts), the course includes some supervised sessions of two types:

1. Studying a topic/artwork from the Macedonian, Comnenian or Palaeologan ages (which has been previously chosen from a given list) and giving a 10 minutes oral presentation on the topic using Power Point. Students are required as well to deliver a 5 pages paper on the same topic (including bibliography). These activities could be developed individually or by reduced groups of 2 or 3 students depending on the topic that is chosen.
2. Seminars. Watching videos and commenting images and texts. Material for these seminars should be worked by the student prior to the classes.
  - Watching the video: **Icons from Sinai** (J. P. Getty Museum, 2006). Content from Units 1, 2 and 3.
  - The Byzantine artist and his working system. Readings from **Mount Athos Painter's Guide** and some other sources that could be found in Campus Virtual.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lessons (From Units 1 to 9)	40	1.6	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 14, 6, 15
Type: Supervised			
Comment and debate (The Manual of the Painter of Mount Athos)	20	0.8	3, 4, 2, 7, 11, 14, 6, 15
Comment and debate: Icons from Sinai (video)	20	0.8	3, 4, 2, 14, 6
Seminar: oral exposition of a paper	30	1.2	3, 4, 2, 5, 9, 14, 6, 8, 15
Type: Autonomous			
To write a paper to be delivered and exposed	40	1.6	3, 4, 2, 12, 5, 7, 10, 15

## Assessment

-First grade: written exam (50%). It will be evaluated the theoretical and practical knowledge that students have learnt during the lessons. Development of topics and comments on image. The exam consist of: 1 page to develop a topic (to choose one between two) and a page to comment 4 images.

-Second grade: submission of a written paper and oral exposition in class (40%). The quality of the paper and the oral presentation will be evaluated.

-Active participation in seminars and workshops (10%). The interventions in class and oral exposition will be evaluated.

The final grade will be the result of the addition of the written exam (50%) and seminars, paper and oral interventions (50%).

- Final grade: it will be the additon of the grade of the paper and seminars and that of the exam. The result will be divide by 2.

As far the reassessment exam is concerned, its date is officilly fixed. This proof only involves the grade of the exam. Who has not attended seminars or not submitted the paper can not pass this exam.

- Students with a grade equal to or higher than 3,5 but less than 5 have the option to sit a reassessment exam. This exam will have in terms of content the characteristics of a final exam.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
ACTIVITAT AUTÒNOMA: Delivering a written paper and give an oral presentation	40%	0	0	2, 12, 5, 9, 14, 6, 8, 15
ACTIVITAT DIRIGIDA: Active participation in seminars and workshops	10%	0	0	1, 13, 15
Written exam	50%	0	0	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 14, 6

## Bibliography

### BIBLIOGRAPHY

#### Basic

- Acheimastou-Potamianou, Mirtaly, *Greek Art. Byzantine Wall-Paintings*, Atenes, 1994.
- Cameron, Averil, *Byzantine Matters*, Princeton University Press, Princeton, NJ, 2014.
- Cormack, Robin, *Byzantine Art*, Oxford History of Art, Oxford, 2000.
- *Holy Images. Hallowed Ground. Icons from Sinai*, Robert. S. Nelson, Kristen. M. Collins (eds.), The John Paul Getty Museum, Los Angeles, 2006.
- Curcic, Slobodan, *Architecture in the Balkans. From Diocletian to Süleyman the Magnificent*, Yale University Press, New Haven-London, 2010.
- Evans, Helen C.; Ratliff, Brandie (ed.), *Byzantium and Islam. Age of Transition, 7<sup>th</sup>-9<sup>th</sup> Century*, The Metropolitan Museum of Art, New York, 2012.

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[http://www.metmuseum.org/research/metpublications/Byzantium\\_Faith\\_and\\_Power\\_1261\\_1557](http://www.metmuseum.org/research/metpublications/Byzantium_Faith_and_Power_1261_1557)
- Lowden, John, *The Octateuchs. A Study in Byzantine Manuscript Illumination*, The Pennsylvania State University, University Park, Pennsylvania, 1992.
- Lowden, John, *Early Christian & Byzantine Art*, Phaidon, Londres, 1997 (2008).
  - Matthews, Thomas F., *The Art of Byzantium*, Hong Kong, 1998.
  - Nelson, Robert S.; COLLINS, Kristen M. (ed.), *Holy Images. Hallowed Ground. Icons from Sinai*, The John Paul Getty Museum, Los Angeles, 2006.
    - Ousterhout, Robert, *Master Builders of Byzantium*, Princeton University Press, Princeton, NJ, 1999.
    - Paloumpis Hallick, Mary, *The Story of Icons*, Brookline, Mass., 2001.
    - Rodley, Lyn, *Byzantine Art and Architecture. An Introduction*, Cambridge, 1994.
    - Runciman, Steven, *Byzantine. Style and Civilization*, Penguin Books, Harmondsworth, 1987 (1971).
    - *The Glory of Byzantium: Art and Culture in the Middle Byzantine Era, A.D. 843-1261*, Helen C. Evans, William D. Wixom (eds.), The Metropolitan Museum of Art, New York, 1997  
[http://www.metmuseum.org/research/metpublications/The\\_Glory\\_of\\_Byzantium\\_Art\\_and\\_Culture](http://www.metmuseum.org/research/metpublications/The_Glory_of_Byzantium_Art_and_Culture)
      - *The Oxford Handbook of Byzantine Studies*, Elizabeth Jeffreys, John Haldon, Robin Cormack (eds.), Oxford University Press, Oxford, 2008.
      - *Treasures of Mount Athos*, Athanasios A. Karakatsanis, Salònica, 1997. Wixom (eds.), The Metropolitan Museum of Art, New York, 1997.
      - Weitzmann, Kurt (ed.), *The Icons*, London 1982 (1990).

#### Coptic and Armenian art

- *Armenia sacra. Mémoire chrétienne des Arméniens (IV<sup>e</sup>-XVIII<sup>e</sup> siècle)*, Musée du Louvre, Paris, 2007
- Der Nersessian, Sirarpie, *L'Art Arménien*, Flammarion, Paris, 1989.
- Gabra, Gawdat, Eaton-Krauss, Marianne, *The Treasures of Coptic Art in the Coptic Museum and Churches of Old Cairo*, The American University in Cairo Press, El Cairo-Nueva York, 2005.
- *Interactions. Artistic Interchange between the Eastern and Western Worlds in the Medieval Period*, Colum Hourihane (ed.), Index of Christian Art, Penn State University, 2007.

#### Byzantium and the Latin West

- Demus, Otto, *The Mosaics of Norman Sicily*, Londres, 1949.
- Demus, Otto, *Byzantine Art and the West*, Londres, 1970.
- Folda, Jaroslav, *Crusader Art in the Holy Land, from the Third Crusade to the Fall of Acre, 1187-1291*, Cambridge University Press, Hong Kong, 2005.
- *The Year 1200. A Centennial Exhibition at the Metropolitan Museum of Art*, Kurt Hoffmann (ed.), The Metropolitan Museum of Art, New York, 1970 (2 vols.).  
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[http://www.metmuseum.org/research/metpublications/the\\_year\\_1200\\_a\\_background\\_survey](http://www.metmuseum.org/research/metpublications/the_year_1200_a_background_survey)

#### Russia

- Alpatov, Mijai., *Tesoros del arte ruso*, Barcelona, 1967.
- Papaioannou, Kostas, *Pintura bizantina y rusa*, Madrid, 1968.

#### DVD

- *Andrei Roublev*, Andreï Tarkovski, 1966.
  - *Holy Image. Hallowed Ground. Icons from Sinai, november 14, 2006-March 4, 2007*, J. P. Getty Museum, Los Angeles, 2006

#### Texts

*Arte Medieval I. Alta Edad Media y Bizancio*, ed. Joaquín Yarza et alii, Barcelona, Gustavo Gili, 1982.

Mango, Cyril, *The Art of the Byzantine Empire, 312-1453: Sources and Documents*, University of Toronto Press, 1986.

*The Painter Manual of Dionysius of Fourna*, ed. P. Hetherington, Londres, 1981 (1974).

## WEBSITES

### Museums

[www.doaks.org](http://www.doaks.org) (Dumbarton Oaks Collection)

[www.benaki.gr](http://www.benaki.gr) (Benaki Museum, Athens)

[www.culture.gr](http://www.culture.gr) (Byzantine and Christian Museum, Athens)

[www.alincom.com/tretiakov](http://www.alincom.com/tretiakov) (The State Tretyakov, Moscow)

### Byzantine Art

- The Sveltana Tomekovic Database of Byzantine Art: <http://ica.princeton.edu/tomekovic/>
- Byzantium 1200 (3-D virtual reconstructions of Byzantine monuments): <http://www.byzantium1200.com/>
- Iconotheque Numerique HAAByzance (C. Vanderheyde)/ Université Libre de Bruxelles  
<http://bib18.ulb.ac.be/cdm4/browse.php?CISOROOT=/shu022&CISOSORT=titlejr&CISOSTART=1,21>
- Student Network for Byzantine and Medieval Studies <http://snbms-ucy.weebly.com/>
- **Porphyra** <http://www.porphyra.it>
- Documentary on Mount Athos: <https://athosweblog.com/2016/12/26/1877-athos-film-with-drone-scenes/>

[www.fordham.edu/halsall/medweb](http://www.fordham.edu/halsall/medweb)

[www.georgetown.edu/labyrinth/labyrinth-home.html](http://www.georgetown.edu/labyrinth/labyrinth-home.html)

[www.courtauld.ac.uk/pages/indexframe.htm](http://www.courtauld.ac.uk/pages/indexframe.htm)

### Monastery of Saint Catherine of Sinai

<http://www.world-heritage-tour.org/africa/north-africa/egypt/saint-catherine/map.html>

### Armenia

<http://armenianstudies.csufresno.edu/>

-Churches of Historic Armenia

-Index of Armenian Art: Armenian Architecture

-Index of Armenian Art: Armenian Miniatures

-Saint Gregory of Ani

<http://www.virtualani.org/mren/index.htm>

<http://socalgalopenwallet.blogspot.com/2011/08/interiors-of-st-grigor.html>