

**Sumptuary Art in the Middle Ages**

Code: 100536  
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OT	3	0
2500239 Art History	OT	4	0

## Contact

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## Teaching groups languages

You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject. Please note that this information is provisional until 30 November 2023.

## Teachers

Anna Orriols Alsina

## Prerequisites

- General notion of the historical-artistic period in the context of the history of Western art.
- Sufficient knowledge of English and French (and, if possible, also Italian) that allow the proper use bibliography and/or electronic resources in these languages.
- The intellectual attitude and level of general culture of a person who, having voluntarily and consciously enrolled in a university degree, is of course interested in studying and gaining new knowledge.
- It is absolutely essential that both oral and written expression are correct in content and form, as must be required of anyone who has completed high school and aspires to a university degree, regardless of the language used.

## Objectives and Contextualisation

- 1- To know and value a chapter frequently excluded from teaching programs and insufficiently highlighted in some handbooks and studies.
- 2- To understand and know the relationships between "object arts" and the context in which they have been created, as well as their different typologies, meanings, functions and readings.

3- To know and learn how to conveniently handle the relevant bibliography and certain electronic resources, insofar as they allow the knowledge provided in the classroom to be expanded and information to be sought when necessary.

4- To consolidate the use of a specific lexicon that allows the correct reading and description of a work, a typology, a technique or an iconographic theme.

## Competences

### Art History

- 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.
- 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.

## 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. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
9. Explaining the reception mechanisms of a work of art.
10. Identifying the artistic imagery, placing it into its cultural context.
11. Reconstructing the artistic outlook of a particular cultural context.

## Content

Frequently referred to as "minor arts," sometimes in parallel to a certain contempt that considers them less relevant than other arts, sumptuary arts have exactly the same value as any other artistic manifestation. Beyond their material wealth, most stand out for their formal quality and can offer iconographies as rich and suggestive as any other work in monumental format. Their role in various settings was absolutely relevant in the Middle Ages. Their special nature and mobility have sometimes led them to be protagonists of singular historical and artistic chapters.

The course will deal with the typologies, functions, uses and meanings of the different artistic objects of the medieval world according to chapters specified in the programme. This is not articulated on the basis of types of techniques nor does it attempt to carry out an impossible exhaustive historical or geographical journey through the sumptuous arts of the time. Rather it proposes to delve into the history of medieval art, culture and mentality starting from some of its artefacts, drawing the context in which they arose and were used. In some cases the consideration and vicissitudes of some pieces up to the present (reuse, reinterpretation, remakes...) will also be valued. Both the profane and religious spheres will be taken into account, as well as everyday objects of little material value but of iconographic and symbolic interest. Crowns and sceptres, thrones and chairs, reliquaries, chess sets, liturgical objects, jewellery and amulets... constitute a rare but stimulating way of approaching the intentions, devotions and beliefs of all the strata of the Middle Ages.

## PROGRAMME

- 1.- *Thesaurus*. From medieval treasure to museum. Lives of the sumptuary object.
- 2.- *Regalia*. The object and the image of lay and ecclesiastical power.
- 3.- *Loca sancta*. Pilgrimages and relics. From souvenirs to great reliquaries.
- 4.- *Profana*. Lay objects. Games. Jewels. Textiles. Luxury at the table. Mechanical prodigies.
- 5.- *Ornamenta ecclesiae*. The object on the liturgical stage. Typologies and functions.
- 6.- *Marginalia*: amulets, badges and *ex-votos*.

\*\*\* The different sections of the programme will not necessarily follow the order in which they appear here, which may vary depending on the argumentative convenience or particular circumstances (possible exhibitions or lectures related to the content of the subject).

## Methodology

- During classroom-based instruction, the programme will be developed in master class sessions, always with the accompaniment of images and occasionally the reading of texts or the use of some electronic resource. Readings will be assigned and others will be recommended.
- Interventions by students will be welcome, in the form of questions, comments or contribution of complementary information that can generate a debate or lead to other aspects of interest.
- The Virtual Campus /Aules Moodle will be used to provide lists of bibliography, links and other material deemed appropriate, as well as to warn of incidents that may affect the course.
- There will be a regular control of attendance to class. Attendance is necessary to obtain one's own class notes, for a correct understanding of the subjects and for participation in the activities that may be carried out.
- All information regarding readings, tasks, calendar and programmed activities will be provided in the classroom and/or through the Virtual Campus / Aules Moodle. E-mail will only be used when agreed upon by both parties.
- Tutorials are reserved for specific and particular doubts, leaving those of collective interest for interventions in the classroom.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Development of the programme ( classroom-based master classes)	50	2	3, 4, 2, 10, 5, 1, 7, 8, 9, 6
Methodology and guidelines for carrying out the classwork	4	0.16	10, 1, 7, 8, 6

Seminar	6	0.24	3, 4, 10, 1
Type: Supervised			
Coursework	45	1.8	5, 1, 7, 8, 6
Type: Autonomous			
Reading of texts indicated by the teacher	15	0.6	
Study (consolidation and expansion of content explained in class through bibliography and other resources)	30	1.2	3, 4, 2, 10, 5, 1, 7, 8, 9, 6

## Assessment

In order to pass the subject a grade of not less than 5 out of 10 must be obtained.

The following evaluable tests will be carried out:

### A) Two mid-term exams

One in the middle of the term and another at the end. Dates will be set on the first day of the course.

They will be of the same type and will consist of a written test with two parts of variable length:

a) 3 to 5 short questions consisting of the identification of images including the essential information (work, artistic period, chronology, agents involved - patron, artist if known) accompanied by a brief and precise indication of the most relevant aspects. One of the questions may be theoretical.

b) Explanation of a work or a theme based upon one or more images shown. Answer must include the essential information (as with brief questions) developed in this case in a reasoned manner, specifying the context in which the work arises and carrying out its reading from all possible angles (historical-artistic, iconographic...).

\* The grade of each exam will constitute 35% of the final grade, which will be added to the 30% obtained in the coursework.

### B) Coursework

A written exercise that complements the subject will be proposed. It will be of limited extension in its final form but of dilated execution throughout the course, which will suppose the search of bibliography and images and the correct management of the information.

The structure and methodology of the coursework will be explained in detail in a practical session in the classroom and will be published via Virtual Campus / Aules Moodle, where the delivery date will also be provided and, eventually, that of a script prior to its final writing.

The coursework will be delivered in printed format on a date to be specified in due time (and which will be at the end of the term).

Courseworks carried out spontaneously outside the established criteria or those delivered after the deadline will not be accepted.

Courseworks totally or partially plagiarized and those being no more than the result of automatic translations will be graded with a 0.

\* The grade obtained in the work will constitute 30% of the final grade, which will be added to the 70% obtained from the exams.

Second-chance examination.

Students can sit a reassessment exam only in the following cases.

- if it could not be done at the time (proof must be provided)

- if the final result obtained is a failing score of not less than 3,5.

\* If both mid-term tests were failed, one should take the second-chance exam corresponding to that which obtained a lower grade .

\* The date for the second-chance exam is fixed by the Faculty. No change or exception will be made at a particular level. If there were any change of date it would affect the whole group and would be communicated in due time.

\* The second-chance exam will have the same structure as the partial exams. The length may vary slightly.

\* Courseworks can not be repeated.

\* In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

Those acts of evaluation where there have been irregularities will not be recoverable.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Mid-term exam 1	35%	0	0	3, 4, 2, 10, 5, 1, 7, 8, 6
Mid-term exam 2	35%	0	0	3, 4, 2, 10, 5, 1, 7, 6
Written coursework	30%	0	0	3, 4, 2, 10, 5, 1, 7, 8, 9, 11, 6

## Bibliography

Bibliographic selection (general works)

\* The virtual campus will provide a broader list of bibliography, especially exhibition catalogues, which are essential for the subject.

Monographic studies and scientific articles will be cited in due time.

Leader-Newby, Ruth E., *Silver and Society in Late Antiquity. Functions and Meanings of Silver Plate in the Fourth to Seventh Centuries*, Ashgate, Aldershot, 2004.

Sena Chiesa, Gemma (ed.), *Gemme dalla corte imperiale alla corte celeste*, Hoepli / Università degli Studi di Milano, Milà, 2002.

Caillet, Jean-Pierre, Bazin, Pierre (dirs.), *Les Trésors de sanctuaires, de l'Antiquité à l'époque romane*, Nanterre, Université de Paris-X (Cahier du Centre de recherches sur l'Antiquité tardive et le haut Moyen Âge, 7), Picard, Paris, 1996.

Burkart, Lucas. *et al.*, *Le trésor au Moyen Âge. Discours, pratiques et objets*, SISMEL (Micrologus Library, 32)-Edizioni del Galluzzo, Florència, 2010.

- Cordez, Philippe, *Trésor, mémoire, merveilles. Les objets des églises au Moyen âge*, EHESS, Paris, 2016.
- Cutler, Anthony, *The Craft of Ivory. Sources, techniques and uses in the Mediterranean World: AD 200-1400*, Dumbarton Oaks Research Library and Collection, Washington, 1985.
- Cabrol, Henri; Leclercq, Fernand [& Marrou, Henri-Irénée], *Dictionnaire d'archéologie chrétienne et de liturgie (DAACL)*, 15 vols., Letouzey et Ané, Paris, 1905-1953.
- Perrin, Joel; Vasco Rocca, Sandra, *Thesaurus. Objets religieux du culte catholique/ Religious Objects of the Catholic Faith / Corredo ecclesiastico di culto cattolico*, edició trilingüe francès / anglès / italià, Éditions du Patrimoine, Paris, 1999.
- Castelfranchi Vegas, Liana, *Lo splendore nascosto del Medioevo. Arti minori: una storia parallela, V-XIV secolo*, Jaca Book, Milà, 2005] trad. castellana: *Esplendor oculto de la Edad Media. Artes menores, una historia paralela siglos V-XIV*, Lunweg, Barcelona, 2005].
- Hourihane, Colum, *From minor to major. The minor arts in Medieval Art History*, Penn State University Press, University Park, 2012.
- Lasko, Peter, *Arte sacro, 800-1200*, Cátedra (Manuales Arte), Madrid, 1999. [Ed. or. anglesa: *Ars sacra, 800-1200*, 2a ed. Yale 1994 (1ª ed. 1972)].
- Gaborit-Chopin, Danielle, *Ivoires du Moyen Age*, Office du Livre, Friburg, 1978.
- Gauthier, Marie-Madeleine, *Émaux du Moyen Age occidental*, Office du Livre, Friburg, 1972.
- Gauthier, M.-M., *Catalogue international de l'œuvre de Limoges - Époque romane (tome I)*, Paris, Éditions du CNRS, Paris, 1987.
- Gauthier, M.-M.; Gaborit, D.; Antoine, Élisabeth (dir.), *Corpus des émaux méridionaux. Catalogue international de l'Œuvre de Limoges, Tome II, l'Apogée 1190-1215*, Comité des travaux historiques et scientifiques (CTHS), Paris, 2011.
- Gaborit-Chopin, D.; Tixier, F., *L'oeuvre de Limoges et sa diffusion. Trésors, objets, collections*, Presses Universitaires de Rennes - Institut National d'Histoire de l'Art, Rennes - Paris, 2011.
- García de Castro Valdés, César, *Signvm Salvitis. Cruces de orfebrería de los siglos V al XII*, Consejería de Cultura y Turismo del Principado de Asturias / KRK Ediciones, Oviedo, 2008.
- Gauthier, Marie-Madeleine, *Les routes de la foi. Reliques et reliquaires de Jerusalemà Compostela*, Bibliothèque des Arts, Paris 1983. Hi ha ed. en anglès.
- Bozóky, Eva, Helvétius A.-M. (dir.), *Les reliques. Objets, cultes, symboles*, Brepols, Turnhout, 1999.
- Hetherington, Paul, *Enamels, Crowns, Relics and Icons. Studies on Luxury Arts in Byzantium*, Ashgate Variorum, Farnham, 2008.
- Robinson, J. *Finer than gold. Saints and relics in the Middle Ages*, The British Museum Press, Londres, 2011.
- Hahn, Cynthia, , *Strange Beauty. Issues in the Making and Meaning of Reliquaries, 400 -circa 1204*, Penn State University Press, University Park, 2012.
- Bruna, Denis, *Enseignes de pèlerinage et enseignes profanes dans les collections du musée national du Moyen Âge*, Éditions de la Réunion des musées nationaux, Paris, 1996.
- Bruna, Denis, *Enseignes de plomb et autres menues chosettes du Moyen Âge*, Le Léopard d'Or, Paris, 2006.
- Bruna, D., *Saints et diables au chapeau. Bijoux oubliés du Moyen Âge*, Seuil, Paris, 2007.

Gudiol i Cunill, Josep, *Nocions d'arqueologia sagrada catalana*, Vic 1931-1933 [2a ed.; 1a ed., 1902] Apartats dedicats a arts sumptuàries i indumentària dels caps. VI-VIII.

*Arts de l'objecte* (col. L'Art gòtic a Catalunya), Enciclopèdia Catalana, Barcelona, 2008.

Hahn, Cynthia, *Passion Relics and the Medieval Imagination: Art, Architecture, and Society*, University of California Press, 2020.

Lund, Julie & Semple, Sarah (eds.), *A Cultural History of Objects in the Medieval Age*, Bloomsbury Academic, 2022.

Grandet, Matthieu & Goret, Jean-François, *Echecs et trictrac: Fabrication et usages des jeux de table au Moyen-Âge*, Errance, Paris 2012.

Electronic resources

\* other resources of a more specific type will be mentioned throughout the course.

Metropolitan New York: <http://www.metmuseum.org>

British Museum London: <http://www.britishmuseum.org/>

Victoria & Albert, London: <http://www.vam.ac.uk>

Louvre Paris: <http://www.louvre.fr>

Bibliothèque Nationale de France, Département des monnaies, médailles et antiques [Cabinet des Médailles]  
Paris: [http://www.bnf.fr/visiterichelieu/collections/mma\\_cp.htm](http://www.bnf.fr/visiterichelieu/collections/mma_cp.htm)

Treasures of Heaven (exhibition) <http://www.learn.columbia.edu/treasuresofheaven/>

## **Software**

No specific software is required.