

Degree	Type	Year
2500239 Art History	OB	3

## Contact

Name: Daniel Rico Camps

Email: daniel.rico@uab.cat

## Teachers

Manuel Antonio Castiñeiras Gonzalez

## Teaching groups languages

You can view this information at the [end](#) of this document.

## Prerequisites

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

The teaching methodology and the evaluation proposed in the guide may undergo some modification subject to the onsite teaching restrictions imposed by health authorities.

## Objectives and Contextualisation

General introduction to Romanesque art

## 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.
- 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. Reconstructing the artistic outlook of a particular cultural context.
14. Working in teams, respecting the other's points of view and designing collaboration strategies.

## Content

1. Discovery and invention of Romanesque art. Historical context: feudalism, ecclesiastical reforms and pilgrimage roads.
2. The renewal of religious architecture: form, function and symbolism.
3. The rebirth of monumental sculpture: monumental portals and historiated cloisters.
4. Mural painting, mosaic and miniature: creative centers and iconographic programs.
5. The cult of images. From the reliquary to the devotional image. The sacred images. The special worship to the Virgin Mary. *Majestats* and other devotional images.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Directed	120	4.8	1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 13
Type: Supervised			
Supervised	10	0.4	1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 13, 14
Type: Autonomous			
Autonomous	20	0.8	1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 13

Master classes, class discussions and seminars, compulsory readings and book review, individual exercises.

15 minutes of a class will be reserved, within the calendar established by the center / degree, for the complementation by the students of the surveys of evaluation of the performance of the teaching staff and of evaluation of the subject

The teaching methodology and the evaluation proposed in the guide may undergo some modification subject to the onsite teaching restrictions imposed by health authorities

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.

## Assessment

### Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
First Exam	30%	0	0	1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 13
Reading controls	20%	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14
Second exam	50%	0	0	1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 13, 14

I-Continous Evaluation:

First exam: Units 1-2

Second exam:Units 3-4-5

Control of compulsory readings: article or book review

The final grade will be the result of the addition of the book/or article review (25%), the first exam (25%) and the second exam (50%).

To pass the cours, the student must add a minimum of 50% of the total score.

The student who does not pass the course and has a minimum final grade of 3.5 may take a reassessment exam in which he will be examined of the suspended part.

As far the reassessment exam is concerned, its date is officilly fixed. Who has not submitted the book/article review cannot pass this exam.

Students will receive the grade of "Not evaluable" as long as they have not submitted more than 30% of the evaluation activities.

At the time of each evaluation activity, the teacher will inform the students (Moodle) of the procedure and date of revision of the grades.*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*

II-Unique evaluation:

The single assessment will consist of a written test that includes the first (30%) and second (50%) exams (80% of the final mark), and the delivery of a review of a book or article (20% of the final mark).

As far the reassessment exam is concerned, its date is officilly fixed. Who has not submitted the book/article review cannot pass this exam.

## Bibliography

Recomendated books with\*

Ambrose, Kirk, *The Marvellous and the Monstrous in the Sculpture of Twelfth-Century Europe (Boydell Studies in Medieval Art and Architecture)*, Boydell Press, 2013

Bango, Isidro., *El Arte románico*, Madrid, 1989.

Barral, Xavier., *Contre l'art roman? Essai sur un passé réinventé*, París, 2006.

Braunfels, Wolfgang., *Arquitectura monacal en Occidente*, Barcelona, 1975<sup>2</sup>.

Cahn, Walter., *Romanesque Bible Illumination*, Nova York, 1982.

Christe, Yves, *Les grands portails romans. Études sur l'iconographie des Teophanies romanes*, Ginebra, 1971.

Conant, Kennet. John., *Arquitectura carolingia y románica (1954)*, Madrid, 1982.

Dale, Thomas, *Pygmalion's Power: Romanesque Sculpture, the Senses, and Religious Experience*, Penn State University Press, 2019 \*

Demus, Otto., *La peinture murale romane*, París, 1970.

Dodwell, Charles R., *Artes pictóricas en Occidente 800-1200*, Madrid, 1995.

Durliat, Marcel., *La sculpture du XI<sup>e</sup> siècle en Occident*, París, s.d.

Durliat, Marcel, *La sculpture romane de la route de Saint-Jacques. De Conques à Compostelle*, Mont-de-Marsan, 1990.

*El romànic i la Mediterrània. Catalunya, Toulouse i Pisa. 1120-1180 (MNAC, 29 febrer - 18 maig 2008)*, eds. Manuel Castiñeiras i Jordi Camps, Barcelona, 2008.

Elliot , Gillian B., *Architecture, and the Moving Viewer, c. 300-1500 CE: Unfolding Narratives (Art and Material Culture in Medieval and Renaissance Europe)*, Leiden, Brill, 2022.\*

Elliot, Gillian B., *Sculpted Thresholds and the Liturgy of Transformations in Medieval Lombardy*, Routledge, New York, 2022. \*

Emmerson, Richard K., *Illuminated: The Visual Exegesis of Revelation in Medieval Illustrated Manuscripts*, Pennsylvania State University Press, 2018.

*Enciclopèdia dell'Arte Medievale*, Istituto della Enciclopedia Italiana, Roma (10 vols.).

Español, Francesca, Yarza, Joaquín., *El romànic català*, Manresa, 2007.

Focillon, Henri., *La escultura románica. Investigaciones sobre la historia de las formas (1931)*, Madrid, 1987.

Forsyth, Ilene. H., *The Throne of Wisdom. Wood Sculptures of the Madonna in Romanesque France*, Princeton, 1972.

Franzé, Barbara, *L'Église et les églises Iconographie du monde grégorien (Rome, Italie, France)*, Brepols, 2024

Frugoni, Chiara, *Uomini e animali nel Medioevo. Storie fantastiche e feroci. Il Mulino*, Bolonia, 2018. \*

- Fuentes y documentos para la historia del arte. III. Arte medieval. II. Románico y gótico*, ed. Joaquín Yarza et al., Barcelona, 1982.
- García Omedes, Antonio, *El románico aragonés. Mirar viendo*, Zaragoza, 2022.\*
- Gauthier, Madeleine., *Émaux du Moyen Âge occidental*, Friburg, 1978.
- Glass, Dorothy., *The Sculpture of Reform in North Italy, ca 1095-1130: History and Patronage of Romanesque Façades*, Farnham, 2010.
- Goldschmidt, Adolf., *Die Elfenbeinsculptures aus der romanische zeit, XI-XIII. Jahrhundert*, 2 vols., Berlín, 1923-1926.
- Grabar, André, y Nordenfalk, Carl., *La Peinture romane du onzieme au trezieme siecle*, Lausana, 1958.
- Grodecki, Louis., *Le vitrail roman*, Friburgo, 1977.
- Hamburger, Jeffrey F., *The Birth of the Author. Pictorial Prefaces in Glossed Books of the Twelfth Century*, Brepols 2021.
- Hearn, Millard. F., *Romanesque Sculpture. The Revival of Monumental Stone Sculpture in the Eleventh and Twelfth Centuries*, Oxford, 1981.
- Ibáñez Palomo, Tomás, *Memoria visual de Jerusalén: contemplar, evocar e inventar la ciudad en el arte medieval*, Guillermo Escolar Editor, SL, 2022. \*
- Krautheimer, Richard, *Introducción a una iconografía de la arquitectura medieval*, Sans Soleil Ediciones, Vitoria-Buenos Aires, 2018.\*
- La France romane*, catàleg de exposició (Paris, Museo del Louvre, 10 marzo - 6 junio 2005), coord. Danielle Gaborit-Chopin, París, 2005
- Lacoste, Jacques., *Les maîtres de la sculpture romane dans l'Espagne du pèlerinage à Compostelle*, Burdeus, 2006.
- Lahey, Christopher, *Sculptural Seeing. Relief, Optics, and the Rise of Perspective in Medieval Italy*, New Haven-London, 2017.\*
- Kendall, Calvin. B., *The Allegory of the Church. Romanesque Portals and their Verse Inscriptions*, Toronto, Buffalo, Londres, 1998.
- Lasko, Peter, *Arte sacro 800-1200* (1972), Madrid, 1999.
- Mâle, Émile., *L'Art religieux du XI<sup>e</sup> siècle en France. Étude sur les origines de l'iconographie du moyen age*, París, 1922.
- MARCHESIN, Isabelle, *The Tree and the Column: The Bronze Door of Hildesheim* (Medieval Societies, Religions, and Cultures, Cornell University Press, 2024.
- Nodar, Victoriano, *El Bestiario de la catedral de Santiago de Compostela: espacio, función y audiencia*, Santiago, 2021.\*
- Panofsky, Erwin, Saxl, Fritz, *Mitología clásica en el arte medieval*, Sans Soleil Ediciones, Vitoria-Buenos Aires, 2016.\*
- Patrimonio artístico de Galicia y otros estudios. Homenaje al Prof. Dr. Serafín Moralejo Álvarez*, 3 vols, ed. Ángela Franco Mata, Santiago, 2004.
- Pinkus, Assaf, *Giants in the Medieval City*, Brepols, 2024.

Porter, Arthur. Kingsley., *Romanesque Sculpture of the Pilgrimage Roads*, Boston, 1923.

Puig i Cadafalch, Josep; Falguera, Antoni; Goday iCasals, Josep., *L'arquitectura romànica a Catalunya*, 4 vols., Barcelona, 1909-1918.

Salvini, Roberto., *La escultura románica en Europa*, Mèxic, 1962.

Santerre, Jean-Marie, *Les images sacrées en Occident au Moyen Âge*. Madrid, Akal, 2021.\*

Saxl, Fritz, *English Sculptures of the Twelfth Century*, Londres, 1954.

Schapiro, Meyer., *Estudios sobre el románico*, Madrid, 1984.

Schapiro, Meyer., *Romanesque Architectural Sculpture. The Charles Eliot Norton Lectures* The University of Chicago Press, Chicago, Londres, 2006.

Swarzenski, Hanns., *Monuments of Romanesque Art. The Art of Church Treasures in North-Western Europe*, Chicago, 1967<sup>2</sup>.

Sureda, Joan., *La pintura románica en Cataluña*, Madrid, 1981.

Sureda, Joan., *La pintura románica en España*, Madrid, 1985.

*The Art of Medieval Spain*, Metropolitan Museum of Art, Nova York, 1993.

Tolkien, J. R. R., *The Legend of Sigurd & Gudrún*, HarperCollins, 2010.

Toman, Rolf (ed.), *El Románico*, Colònia i Barcelona, 1996.

Vallery-Radot, Jean, *Églises Romanes. Filiationset échanges d'influences*, París, 1973.

Vergnolle, Eliane, *L'art roman en France*, París, 1994.\*

Verzar Borstein, Christine., *Portals and politics in the early Italian city-state: The sculpture of Nicholas in context*, Parma, 1988.

Wettstein, Janine., *Fresques et peintures des églises romanes en France*, París, 1974.

Wettstein, Janine, *La fresque romane. Italie-France-Espagne. Études comparatives*, París 1971; y *La fresque romane. Laroute de Saint-Jacques, de Tours à Leon*, París, 1978.

Wirth, Jean., *L'image à l'époque roman*, París, 1999.

Yarza, Joaquín., *Arte y Arquitectura en España 500/1250*, Madrid, 1979.\*

#### Websites

*Dictionnaire raisonnéde l'architecture française du XIe au XVIe siècle*, Eugène Viollet-le-Duc, 1856 ( [http://fr.wikisource.org/wiki/Dictionnaire\\_raisonn%C3%A9\\_de\\_l%E2%80%99architecture\\_fran%C3%A7aise\\_du\\_](http://fr.wikisource.org/wiki/Dictionnaire_raisonn%C3%A9_de_l%E2%80%99architecture_fran%C3%A7aise_du_) )

Visita virtual a la catedral de Santiago ( <http://www.catedraldesantiago.es/visita/visitavirtualcatedral.htm?catpres> )

Art Medieval (www.artmedieval.net)(DaniLatorre). Fotografías y descripciones de edificios románicos de diferentes regiones de España, Portugal y Catalunya

Amigos del Románico (AdR) (www.amigosdelromanico.org): Inventario románico, noticias y artículos de opinión.

Románico Aragonés (Antonio García Omedes)([www.romanicoaragones.com](http://www.romanicoaragones.com))

Camino de Santiago, Catedral de Santiago y Pórtico de la Gloria

<https://porticodelagloria.fundacionbarrie.org>

<https://apps.apple.com/es/app/id1523974342>

## Software

None

## Language list

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Spanish	first semester	morning-mixed
(TE) Theory	1	Spanish	first semester	morning-mixed