



Glory of Medieval France

Course Number

ARTH-UA 9250 C01

Instruction Mode: In-person

Prerequisites: None

Units Earned: Four credits

Spring 2022

If you are enrolled in this course 100% remotely and are not a Go Local/Study Away student for NYU Paris, please make sure that you've completed the online academic orientation via Brightspace so you are aware of site specific support structure, policies and procedures. Please contact nyu.paris.academics@nyu.edu if you have trouble accessing the Brightspace site.

Lecturer Contact Information

TBA

Course Details

- Meetings Times: Mondays and Wednesdays from 10:45am to 12:15pm and occasional Friday mornings/afternoons as per syllabus
- All times are in Paris local time [GMT+1] (Daylight Savings Time begins at 2am on Sunday, 27th of March 2022).
- Location: Rooms will be posted in Albert before your first class.
- COVID-related details: In the interest of protecting the NYU Paris community, we are closely following CDC guidance around COVID-19 and adjusting our recommendations and policies accordingly. Your health and well-being is our top priority.
 - As you are attending in person, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol. Please note that you are expected to attend every class meeting in-person; however, this may change at any point during the semester if local COVID-19 regulations require additional physical distancing.

Course Description

- This course examines medieval art and architecture of France through an exploration of the monuments and moments that define our understanding of the period.
- The course moves from the Romanesque to late Gothic to help students gain an understanding of medieval France through an analysis of monuments in their historic and cultural contexts.
- From the portals of Notre-Dame of Paris to the collections of the Musée de Cluny, we will seek to decode the symbolic language of medieval sculpture and architecture.
- Pairing texts and monuments, we will consider the writings of authors such as the Abbot Suger as we inspect his church of Saint-Denis, or as we study liturgical objects in the collections of the Louvre.
- Throughout the course we will consider how visual art during the Middle Ages helped shape cultural identity and express the political and religious agendas of the age.
- *Conducted in English.*

Course Objectives

Upon completion of the course students will be able to:

- Critically read and discuss medieval imagery using the appropriate art historical language.
- Identify the major artistic styles of the Middle Ages in France and articulate the primary social and historical forces which conditioned them.
- Articulate the importance of visual imagery during the medieval period.

Assessment Components

You are expected to attend class in person. Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

Details for all assignments are on Brightspace.

Exam

Mid-term exam on **Wednesday 9th of March**

Covering material from sessions 1 to 6

Assignment 1

Essay (1,500-1,750 words) due at **12 noon Wednesday 23rd of March**

Assignment 2

Research Paper (1,750–2,000 words) due at **12 noon on Wednesday 20th of April**

Assignment 3

Group debate due on **Wednesday 27th of April**

Assignment 4

Group Notre Dame of Paris project due on **Monday 9th of May**

Grading of Assignments

The grade for this course will be determined according to the following formula:

Assignments/Activities	% of Final Grade
Class Participation	10%
Essay	20%
Mid-Term Exam	20%
Group Debate	15%
Group Project	15%
Research Paper	20%

Required Text(s)

- Course reader: available via Brightspace
- Martin Bressani, *Architecture and the Historical Imagination Eugène-Emmanuel Viollet-le-Duc, 1814–1879* (Surrey and Burlington, 2014): available in the NYU Paris Library
- James Snyder, *Mediaeval Art* (New York, 1989): available via Brightspace
- Whitney Stoddard, *Art and Architecture in Medieval France* (Boulder, 1972): available via Brightspace

Useful Texts and Materials

Below texts are all available at the NYU Paris Library

- Nicola Coldstream, *Medieval Architecture* (Oxford, 2002)
- Paul Frankl, *Gothic Architecture* (New Haven and London, 2000)
- James Hall, *Dictionary of Subjects and Symbols in Art* (London, 2008)
- Meyer Schapiro, *Romanesque Architectural Sculpture: The Charles Eliot Norton Lectures* (Chicago, 2006)
- Roger Stalley, *Early Medieval Architecture* (Oxford, 1999)

- Oxford Art Online available through the NYU Library
- ArtStor available through the NYU Library
- Heilbrunn Timeline of Art History: www.metmuseum.org/toah/
- Mapping Gothic France: <http://mappinggothic.org/>
- The Corpus of Medieval Narrative Art: <http://medievalart.org.uk/>

Course Schedule

Week 1: 26 January – Introduction to French Medieval Art and Architecture

- Class led by Dr Gabriel Wick

Week 2: 2 February – Saint-Julien-le-Pauvre

There will only be one session this week

Class visit to Saint-Julien-le-Pauvre with Dr Gabriel Wick

Week 3: Wednesday 9 and Friday 11 February – Architecture in the Romanesque World: A Taste

Class visit to Saint-Germain-de-Près on the Friday (usual class time)

- Read Whitney Stoddard, Ch. 1 ‘Historical Background’ [Romanesque] in *Art and Architecture in Medieval France*, pages 3-12
- Suggested reading: Roger Stalley, Ch. 8 ‘Architecture and Monasticism’ and Ch. 9 ‘The Language of Architecture’ in *Early Medieval Architecture*, pages 121-146 and 191-212

Week 4: Monday 14 and Friday 18 February – Abbot Suger and the Rise of Early Gothic

Class visit to Saint-Denis on the Friday (afternoon)

- Read Abbot Suger, Erwin Panofsky (ed.) *Abbot Suger on the Abbey Church of Saint-Denis and its Art Treasures* (Princeton and Sussex, 1979: Princeton University Press), pages 41-81
- Read Whitney Stoddard, Ch.8 ‘Historical Background’ [Early Gothic], Ch. 9 ‘The Abbey of Saint-Denis’ in *Art and Architecture in Medieval France*, pages 95-100 and 101-112

Week 5: 21 and 23 February – Early Gothic: Noyon, Paris, and Laon

Deriving the Gothic Aesthetic: Arriving at Chartres

- Read Whitney Stoddard, Ch. 11 ‘The Cathedral of Noyon’, Ch. 12 ‘The Cathedral of Laon’ and Ch. 13 ‘The Cathedral of Paris’ in *Art and Architecture in Medieval France*, pages 121-146
- Read Whitney Stoddard, Ch. 17 ‘The Cathedral of Chartres’ and Ch. 19 ‘The Cathedral of Reims’ in *Art and Architecture in Medieval France*, pages 173-190 and 197-210
- Suggested reading: Whitney Stoddard, Ch. 16 ‘Historical Background’ [High Gothic] in *Art and Architecture in Medieval France*, pages 167-172

Week 6: 28 February and 2 March – Illumination in the Medieval World

Class visit to be confirmed

- Read L.M.J. Delaissé, ‘The Importance of Books of Hours for the History of the Medieval Book’, in *Gatherings in Honour of Dorothy E. Miner* pages 203-225
- Suggested reading: Otto Pacht, Introduction, Ch. 1 ‘Pictorial Decoration’, Ch. 2 ‘The Initial’ in *Book Illumination in the Middle Ages*, pages 9-128

Week 7: 7 and 9 March – Revision and Mid-Term Exam

- Mid-term exam covering material from sessions 1 to 6

Week 8: 21 and 23 March – Sculpture in the Romanesque World

Class visit to the Louvre on either Monday or Wednesday (gallery closure schedule dependent)

- **NB:** Essay due at 12 noon on Wednesday
- Read Whitney Stoddard, Ch. 7 ‘Romanesque Sculpture and Painting’ in *Art and Architecture in Medieval France*, pages 69-92
- Read James Snyder, Ch. 16 ‘The Pilgrimage Roads and Regional Styles’ and Ch. 17 ‘Cluny and Burgundy’ in *Medieval Art*, pages 261-273 and 274-290

Week 9: 28 and 30 March – Sculpture in the Gothic World

Class visit to Notre-Dame-of-Paris on the Wednesday

- Read Whitney Stoddard, Ch. 15 ‘Early Gothic Sculpture and Painting’ and Ch. 24 ‘High Gothic Sculpture and Painting’ in *Art and Architecture in Medieval France*, pages 153-166 and 253-278
- Suggested reading: Paul Williamson, ‘The History of Ivory Carving in the Middle Ages’ in *An Introduction to Medieval Ivory Carvings*, pages 7-19
- Suggested reading: Paul Williamson and Glyn Davies, ‘Figures of the Virgin and Child’ in *Medieval Ivory Carvings 1200-1550*, pages 25-81

Week 10: 4 and 6 April – Textiles in the Medieval World

Class visit to the Musée de Cluny on the Wednesday

- Read Adolfo Salvatore Cavallo, ‘The Fabric, Weaving Procedure, and Yarns’, ‘How Tapestries Were Used in the Middle Ages’, and ‘The Character of Medieval Tapestry Design’ in *Medieval Tapestries in the Metropolitan Museum of Art*, pages 17-45

Week 11: Monday 11, Wednesday 13 and Friday 15 April – High Gothic: Chartres and Reims

From High to Rayonnant Gothic: Amiens

Class visit to Chartres on the Friday (morning)

- Read Whitney Stoddard, Ch. 17 ‘The Cathedral of Chartres’, Ch. 19 ‘The Cathedral of Reims’, and Ch. 20 ‘The Cathedral of Amiens’ in *Art and Architecture in Medieval France*, pages 173-190, 197-210 and 211-222
- Suggested reading: Whitney Stoddard, Ch. 16 ‘Historical Background’ [High Gothic] and Ch. 25 ‘Historical Background’ [From Rayonnant to Flamboyant] in *Art and Architecture in Medieval France*, pages 167-172 and 279-288

Week 12: 20 and 22 April – Stained Glass, Saint-Louis, and the Sainte-Chapelle

Monday is a bank holiday and therefore there is a make-up day on Friday

Class visit to the *Sainte-Chapelle* on the Friday

- **NB:** Research paper due at 12 noon on Wednesday
- Read Madeleine Caviness, ‘Biblical Stories in Windows: Were they Bibles for the Poor?’ in *Paintings on Glass*, pages 103-147
- Read Whitney Stoddard, ‘Saint-Denis’, ‘Sainte-Chapelle at Paris’ and ‘Saint-Urbain at Troyes’ sections in Ch. 26 ‘Rayonnant Architecture’ in *Art and Architecture in Medieval France*, pages 289-298

Week 13: 25 and 27 April – Late Medieval France: Rayonnant and Flamboyant Gothic

Debate: Viollet-le-Duc and his contemporaries had a positive impact on the survival of medieval architecture

- **NB:** Group debate will take place on Wednesday
- Read Whitney Stoddard, ‘Saint-Maclou at Rouen’ section in Ch. 27 ‘Flamboyant Architecture’ in *Art and Architecture in Medieval France*, pages 315-318
- Read Martin Bressani, *Architecture and the Historical Imagination Eugène-Emmanuel Viollet-le-Duc, 1814–1879*

Week 14: 2 and 4 May – The *Opus Francigenum* Abroad

Pestilence and Decay: The Artistic Response to the Black Death

- Read James Snyder, Ch. 23 ‘*Opus Francigenum* Abroad’ in *Mediaeval Art*, pages 402-437

Week 15: 9 May – Notre-Dame-of-Paris Roof Re-Design Presentations

- **NB:** Group presentations will take place on Monday

Classroom Etiquette

Please make sure you read and acknowledge the information regarding this section on the **NYU Paris Resources** site on Brightspace.

Academic Policies

Grade Conversion

Your lecturer may use one of the following scales of numerical equivalents to letter grades:

US Letter Grade	US numerical	French numerical	
A	94-100 or 4.0	15-20	Excellent
A-	90-93 or 3.7	14	Very Good
B+	87-89 or 3.3	13	Good
B	84-86 or 2.7	12	Good
B-	80-83 or 2.7	11	Satisfactory
C+	77-79 or 2.3	10	Sufficient
C	74-76 or 2.0	9	Sufficient
C-	70-73 or 1.7	8	Sufficient
D	65-66 or 1.0	5-7	Poor
F	below 65 or 0	1-4	Fail

Attendance Policy

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers, or online through NYU Brightspace if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to nyu.paris.academics@nyu.edu to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Your professor is entitled to deduct points if you frequently join the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Final exams

Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Late Submission of Work

- (1) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU Paris Staff), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.
- (2) Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.

- (3) Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be approved by Academic Affairs (nyu.paris.academics@nyu.edu).
- (4) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

Academic Honesty/Plagiarism

As the University's policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you **MUST** inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

[NYU Academic Integrity Policies and Guidelines](#)

[NYU Library Guides](#)

Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU SITE's Academics Office in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments.

Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

Pronouns and Name Pronunciation (Albert and Zoom)

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Paris.

Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, please contact one of the following:

- Online using the [Web Form \(link\)](#)
- Email: bias.response@nyu.edu
- Phone (NY): +1 (212) 998-2277
- Office of the Director, NYU Paris: +33 1 53 92 50 80