

The University of Western Ontario
Department of Modern Languages and Literatures

CLC2293f The Work of Art and its Texts
Fall 2009

(Please note that this syllabus is subject to change)

Professor: Dr. Alena Robin

Schedule: M 11:30-1:30 pm [SSC3018], W 11:30-12:30 pm [WL258]

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Office Hours: Thursday 2:00-4:00 pm, or previous appointment

I. Course Content and Aims

The purpose of this course is to acquire iconographic references from the texts that most inspired artists in the Western tradition: The Holy Bible, Jacobus de Voragine's *Golden Legend*, Ovid's *Metamorphoses*, Homer's *Iliad*, Virgil's *Aeneid*, Dante's *Divine Comedy*, Cervantes' *Don Quixote* and Goethe's *Faust*. Emphasis will be placed on themes and not artists. All texts will be available in English translation.

The course aims to achieve the following:

- Analyze works of art from a wide range of times and places, some coming from outside the Western canon, and produced in different mediums (painting, sculpture, engraving, drawing, manuscript illumination).
- Identify visually important literary figures through their attributes, by observing and analyzing images, in terms of details, environment, gestures, clothing, etc.
- Examine the various ways in which artists adapted the themes according to historical context and material circumstances.

Upon completion of this course students are expected to have acquired:

- Familiarity with topics central to Western culture.
- Visual literacy of major works and artists.
- Knowledge of the sources used by artists.
- The adequate preparation to experience, read and explain works of art.

II. Prerequisites

CLC 1020

III. Required Readings

The required readings will be scheduled as mentioned in the course calendar.

The following books (and all books in the bibliography marked with an *) will be at the reserve section of the D.B. Weldon Library.

Many different versions are also available in the library and on internet.

* Alighieri, Dante. *The Divine Comedy. Vol. 1, Inferno*; translated and edited by Robin Kirkpatrick. London: Penguin, 2006.

PQ4315.2.K57 2006

<http://www.italianstudies.org/comedy/index.htm>

* Cervantes Saavedra, Miguel de. *Don Quixote*, translated by James H. Montgomery; introduction by David Quint. Indianapolis: Hackett Pub, 2009.

PQ6329.A2 2009

http://www.online-literature.com/cervantes/don_quixote/

* Goethe, Johann Wolfgang von. *Faustus: from the German of Goethe*, translated by Samuel Taylor Coleridge; edited by Frederick Burwick and James C. McKusick. Oxford: Clarendon Press; Oxford; New York: Oxford University Press, 2007.

PT2026.F2C65 2007

<http://www.gutenberg.org/etext/14591>

The Holy Bible: Containing the Old and New Testaments with the Apocryphal/Deuterocanonical Books. New York: Oxford University Press, 1989.

REFERENCE

<http://www.online-literature.com/bible/Genesis/>

* Homer. *Iliad*, translated by Thomas Hobbes; edited by Eric Nelson.

Oxford; New York: Clarendon, 2008.

PA4025.A1H6 2008 vol. 1

<http://classics.mit.edu/Homer/iliad.html>

* Ovid. *Metamorphosis, Englished, Mythologized, and Represented in Figures*, by George Sandys. Edited by Karl K. Hulley and Stanley T. Vandersall. Lincoln: University of Nebraska Press, 1970.

PA6522.M2S3 1970

<http://classics.mit.edu/Ovid/metam.html>

* Virgil. *Aeneid*, translated with notes by Frederick Ahl. Oxford ; New York : Oxford University Press, 2007.

PA6807.A5A38 2007

<http://classics.mit.edu/Virgil/aeneid.html>

* Voragine, Jacobus, *The Golden Legend: Readings on the Saints*, William Granger Ryan, translator. Volume I and II. Princeton University Press, 1993.

BX4654.J334 1993 v.1 and V. 2

<http://www.fordham.edu/halsall/basis/goldenlegend/>

IV. Course Requirements and Grade Distribution

Attendance (5%): Students are expected to attend every class unless medical circumstances prevent them from doing so (please see section below on Absenteeism). After two unexcused or undocumented absence the student will lose the total value of their attendance mark (leaving the student with an attendance grade of "0").

When absent, it is still the student's responsibility to complete and turn in coursework on time and to caught up on the material covered in class. Students must inform their professor by email of any absences as soon as possible.

Class Participation (10%): Students are expected to participate actively in class discussions through expressing their own viewpoints about the topics and by responding to the professor's questions addressed to the class in general. As part of the participation, every week students are invited to propose two questions that could form part of the exam, according to the topics covered in class.


Midterm Exam (25%): On Monday **October 19th**, there will be a midterm examination that will cover the first part of the syllabus. It will consist of four parts: identifications of iconographic themes, multiple choice, short answer and essay style questions.



Essay (5% + 25%): On Wednesday **October 7th** a brief description of the essay is due (250 words, 5%). The essay is due Monday **November 30th** (4-5 pages in length, 30%). Essays must be typewritten in Times New Roman, 12 point font (no other font will be accepted), double-spaced, and prepared according to MLA style. Essays must be handed in at the start of class. Email submissions and faxes will not be accepted. The essay will be graded on research, originality of thesis and approach, argument, structure and style. All university regulations concerning plagiarism apply. If you are unsure about plagiarism, please ask.


Final Exam (30%): The final examination will consist of four parts: identifications of iconographic themes, multiple choice, short answer and essay style questions, and will cover the material seen since the midterm examination.

IMPORTANT: The only acceptable reason for turning in a late assignment or missing an examination is for medical purposes (see section on Absenteeism below). Late assignments will lose 5 points per day. Assignments turned in a week after the due date (7 days) will not be accepted and will receive a grade of "0."

V. Course Calendar

Date	Topics	Reading Assignments
September 14 (Mon.)	Introduction	
16 (Wed.) 21 (Mon.) 23 (Wed.) 28 (Mon.)	Gospel figures in art: The Evangelists, the birth and childhood of Jesus, the public life, the Passion, after the Resurrection.	The Gospels of Luke and John  Gerard David, <i>The Adoration of the Magi</i> , Alte Pinakothek, Munich.
30 (Wed.)	Session in the Weldon Library's instruction room.	
October 5 (Mon.) 7 (Wed.)	Old Testament figures in art: Creation of Adam and Eve, the Garden of Eden, the temptation, the expulsion from paradise, Noah's ark and the flood, Moses, David, Solomon, Susanna, Judith.	Genesis (part I), Exodus.

		 <p>Nicolaus de Lyra, <i>The Creation of Eve</i>, Postilla in Bibliam, Troyes - BM - ms. 0129 - f. 035.</p>
12 (Mon.)	THANKSGIVING HOLIDAY – NO CLASS	
14 (Wed.)	Types and correspondences between the Old and New Testaments: Ezekiel, Isaiah, Jonah, Moses. Revision	To be confirmed
19 (Mon.)	MID-TERM EXAM.	
21 (Wed.) 26 (Mon.) 28 (Wed.) November 2 (Mon.)	Typology of saintliness: The apostles, the Fathers of the Church, the martyrs, the hermits, the mystics.	Jacobus de Voragine, <i>The Golden Legend</i> . The discovery of the True Cross, St. Sebastian, St. Francis, St. Catherine, St. Bartholomew, St. Laurence, St. Augustine, St. Anthony, St. Agnes, St. Agatha, St. Lucy.
4 (Wed.) 9 (Mon.) 11 (Wed.) 16 (Mon.)	Ovid’s <i>Metamorphoses</i>: Apollo and Daphne, Pygmalion, Daedalus and Icarus, Actaeon, Juno and Argus, Medusa, Narcissus, Prometheus, Arachne, Jupiter and Io, Abduction of Europa, Leda and the swan, Ganymede, Jupiter and Semele.	Ovid, <i>The Metamorphoses</i> . Books I, 452-567, 583-750; II, 836-75; III, 131-252, 259-309, 339-510; IV, 772-804; VI, 5-145; VIII, 183-235; X, 155-161, 238-297.  <p>Caravaggio, <i>Head of Medusa</i>, Galleria degli Uffizi, Florence.</p>
18 (Wed.) 23 (Mon.)	Homer’s <i>Iliad</i>: Judgement of Paris, Trojan War, Achilles.	Homer, <i>Iliad</i> Songs I, XVI, XVII, XVIII, XIX, XXII.
25 (Wed.) 30 (Mon.)	Virgil’s <i>Aeneid</i>: The pain of the Laocoön. Aeneas and Anchises, Dido and Aeneas, Dido and the foundation of Carthage, the departure of Aeneas, Venus and Vulcan.	Virgil, <i>Aeneid</i> Books I, II, IV, VIII. Goethe, “Observations on the Laocoon”, 1798.

		 <p>The Laocoön Group, Vatican.</p>
December 2 (Wed.)	Hell.	Dante Alighieri, <i>The Divine Comedy</i> , Part I, Songs 3, 5, 8, 33.
7 (Mon.)	Other heroes: Don Quixote, Faust.	To be confirmed
9 (Wed.)	Conclusion and revision	

VI. Bibliography

(All books in the bibliography marked with an * will be at the reserve section of the D.B. Weldon Library. Those with a + have been ordered but have not arrived yet. They will also be at the reserve section.)

1. GENERAL

* Battistini, Matilde. *Symbols and Allegories in Art*. Los Angeles: The J. Paul Getty Museum.

Belting, Hans. *Likeness and Presence: a History of the Image before the Era of Art*, translated by Edmund Jephcott. Chicago: University of Chicago Press, 1994.

The Dictionary of Art, Jane Turner, ed. New York: Grove's Dictionaries, 1996, 34 vols.

REFERENCE

Encyclopedia of Comparative Iconography: Themes Depicted in Works of Art, editor, Helene E. Roberts. Chicago: Fitzroy Dearborn, 1998, 2 vols. REFERENCE

+ Fuga, Antonella. *Artists' Techniques and Materials*. Los Angeles: The J. Paul Getty Museum.

* Frye, Northrop and Jay Macpherson. *Biblical and Classical Myths: the Mythological Framework of Western Culture*. Toronto: University of Toronto Press, 2004.

* Impelluso, Lucia. *Gods and Heroes in Art*. Los Angeles: The J. Paul Getty Museum, 2003.

* Pellegrino, Francesca and Federico Poletti. *Personnages et scènes de la littérature*. Paris: Éditions Hazan, 2004.

* Pointon, Marcia. *History of Art: a Students' Handbook*. New York: Routledge, 1994.

* Straten, Roelof van. *An Introduction to Iconography*. Yverdon, Switzerland: Gordon and Breach, 1994.

2. RELIGIOUS TOPICS

The Apocryphal New Testament Being the Apocryphal Gospels, Acts, Epistles, and Apocalypses, with Other Narratives and Fragments, James Montague Rhodes, ed. Oxford: Clarendon Press, 1966.

* Capoa, Chiara de. *Old Testament Figures in Art*. Los Angeles: The J. Paul Getty Museum, 2003.

+ Giori, Rosa. *Saints in Art*, edited by Stefano Zuffi ; translated by Thomas Michael Hartmann. Los Angeles: The J. Paul Getty Museum, 2003.

+ Giorgi, Rosa. *The History of the Church in Art*. Los Angeles: The J. Paul Getty Museum.

* Murray, Peter and Linda. *The Oxford Companion to Christian Art and Architecture*. Oxford: Oxford University Press, 1996.

Réau, Louis. *Iconographie de l'art chrétien*. Paris, Presses universitaires de France, 1955-1959, 6 vols.

* Zuffi, Stefano. *Gospel Figures in Art*. Los Angeles: The J. Paul Getty Museum, 2003.

3. MYTHOLOGY

* Aghion, Irène, Claire Barbillon, and François Lissarague. *Gods and Heroes of Classical Antiquity*, translation by Leonard N. Amico. New York: Flammarion, 1996.

* Bailey, Colin B. et al. *The Loves of the Gods: Mythological Painting from Watteau to David*. New York: Rizzoli International Publications in association with Kimbell Art Museum, Fort Worth, 1992.

Bieber, Margarete. *Laocoon: the Influence of the Group since its Rediscovery*. Detroit: Wayne State University Press, 1967.

Brilliant, Richard. *My Laocoön: Alternative Claims in the Interpretation of Artworks*. Berkeley: University of California Press, c2000.

Curtis, Penelope and Stephen Feeke, eds. *Towards a New Laocoon*. Leeds: Henry Moore Institute, 2007.

* Grimal, Pierre. *The Dictionary of Classical Mythology*. New York: B. Blackwell, 1986.

Haverkamp Begemann, Egbert. *Corpus Rubenianum: The Achilles Series*. London : Phaidon, 1975.

Raggio, Olga. "The Myth of Prometheus. Its Survival and Metamorphoses up to the Eighteenth Century", *Journal of the Warburg and Courtauld Institutes*, vol. 22, 1958, pp. 44-62.

Wiebenson, Dora. "Subjects from Homer's Iliad in Neoclassical Art", *The Art Bulletin*, vol. 46, 1964, pp. 23-37.

Please Note: You are responsible for ensuring that you have successfully completed all course prerequisites (or have special permission from your Dean to waive the prerequisite) and that you have not taken an antirequisite course. If you are not eligible for the course, you may be removed from it at any time, and it will be deleted from your record. In addition, you will receive no adjustment to your fees. These decisions cannot be appealed.

Academic Honesty

Plagiarism: Plagiarism is a major academic offense (see Scholastic Offense Policy in the Western Academic Calendar). Plagiarism is the inclusion of someone else's **verbatim** or **paraphrased** text in one's own written work without immediate reference. Verbatim text must be surrounded by quotation marks or indented if it is longer than four lines. A reference must follow right after borrowed material (usually the author's name and page number). Without immediate reference to borrowed material, a list of sources at the end of a written assignment does not protect a writer against the possible charge of plagiarism. The University of Western Ontario uses a plagiarism-checking site called Turnitin.com.

Absenteeism

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department.

UWO's Policy on Accommodation for Medical Illness
(<https://studentservices.uwo.ca/secure/index.cfm>)

Downloadable Student Medical Certificate (SMC): <https://studentservices.uwo.ca> under the Medical Documentation heading