

## **FALL SEMESTER 2010**

### **■ ARHS 550: All the Glitters: the Use and Meaning of Metal and Metallic Substances in the Medieval Period**

Shelly Nordtorp-Madson

Thursdays, 5:30 – 8:30 p.m.

Historically, the early medieval period in Europe has been called the Dark Ages, but if this is true, why was this era also a high point for metalwork, often studded with shiny glass, enamel, crystal, or gems? And as the centuries progressed, this love of shiny, valuable materials could be seen, not only in jewelry, but mosaics, gold leaf in manuscripts, metallic thread in textiles, and even in the sacred light of stained glass. No culture or religion, regardless of prohibition, was immune to the power of gold – and silver, jewels, and glass – whether used for clothing, domestic arts, writing, or sacred objects; nor did distance or difficulty of acquisition decrease its desirability. This course will explore the use of the glimmering resources that made the medieval world – pagan, Latin Christian, Byzantine, Islamic, and even Asian – united in its hunger for all that glitters.

*This course fulfills the Western/European requirement for those beginning in fall 2009 and beyond.  
This course fulfills an elective for those who entered the program prior to fall 2009.*

#### Background Reading:

"The Byzantine Openwork Gold Plaque in the Walters Art Gallery," Author(s): Aimillia Yeroulanou; Source: The Journal of the Walters Art Gallery, Vol. 46 (1988), pp. 2-10; Published by: The Walters Art Museum. Stable URL: <http://www.jstor.org/stable/20169037>

"Gold," Author(s): Thomas Hoving and Carmen Gomez-Moreno; Source: The Metropolitan Museum of Art Bulletin, New Series, Vol. 31, No. 2, Gold (Winter, 1972-1973), pp. 72-120; Published by: The Metropolitan Museum of Art. Stable URL: <http://www.jstor.org/stable/3258582>

"Enhancing Luxury through Stained Glass, from Asia Minor to Italy," Author(s): Francesca Dell'Acqua; Source: Dumbarton Oaks Papers, Vol. 59 (2005), pp. 193-211; Published by: Dumbarton Oaks, Trustees for Harvard University. Stable URL: <http://www.jstor.org/stable/4128757>

"Two Hispano-Islamic Silks," Author(s): Ernst J. Grube; Source: The Metropolitan Museum of Art Bulletin, New Series, Vol. 19, No. 3 (Nov., 1960), pp. 77-86; Published by: The Metropolitan Museum of Art. Stable URL: <http://www.jstor.org/stable/3257876>

"Medieval Church Treasuries," Author(s): Margaret English Frazer; Source: The Metropolitan Museum of Art Bulletin, New Series, Vol. 43, No. 3, Medieval Church Treasuries (Winter, 1985-1986), pp. 1+8-56; Published by: The Metropolitan Museum of Art. Stable URL: <http://www.jstor.org/stable/3269069>

"Medieval," Author(s): Barbara Drake Boehm; Source: The Metropolitan Museum of Art Bulletin, New Series, Vol. 53, No. 3 (Winter, 1995-1996), pp. 12+35-44; Published by: The Metropolitan Museum of Art. Stable URL: <http://www.jstor.org/stable/3258789>

"Rhetoric or Reality: Mosaics as Expressions of a Metaphysical Idea," Author(s): Eve Borsook; Source: Mitteilungen des Kunsthistorischen Institutes in Florenz, 44. Bd., H. 1 (2000), pp. 2-18; Published by: Kunsthistorisches Institut in Florenz, Max-Planck-Institut. Stable URL: <http://www.jstor.org/stable/27654515>