

The Hebrew University of Jerusalem

Syllabus

Medieval musical iconography - 5423

Last update 10-03-2019

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: History of Art

Academic year: 0

Semester: 2nd Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Avia Shemesh

Coordinator Email: avia.z.shemesh@gmail.com

Coordinator Office Hours: appointment based

Teaching Staff:

Ms.

Course/Module description:

This course will introduce the different contexts of musical imagery in the late medieval period. During the semester we will discuss the connections between the different disciplines of art history and musicology; the different approaches for researching a broad theme; the variety of musical imagery known in different contexts of iconography and medium; and the methodical tools available to us as researchers.

Course/Module aims:

Introducing the subject of musical iconography, and through it discuss the variety of context and meanings of medieval imagery, as well as coping with different research methods.

Learning outcomes - On successful completion of this module, students should be able to:

Approaching a broad theme critically, constructing a research question based on images of different sources, integrating the inter-disciplinary connections between music and visual art.

Attendance requirements(%):

85

Teaching arrangement and method of instruction:

Course/Module Content:

Introduction to musical iconography; broad theme as a research possibility; heavenly depictions: angels, David the Psalmist, the Elders of the Apocalypse; historical depictions: banquets, weddings and courtly life; earthly depictions: the margins; musical depictions of hell; the meanings of depictions in different media; methodology of researching visual sources; modern reconstructions of medieval instruments.

Required Reading:

איקונוגרפיה

Camille, Michael. *Image on the Edge : The Margins of Medieval Art*. Cambridge, Mass: Harvard UP, 1992. Print. *Essays in Art and Culture*.

Castiñeiras, Manuel. "The Romanesque Portal as Performance." *Journal of the British*

Archaeological Association. 168.1 (2015): 1-33.

Edmund A. Bowles. "The Symbolism of the Organ in the Middle Ages: A Study in the History of Ideas." In LaRue, Jan, *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, New York 1966, pp. 27-39.

Fischer, Kurt von. "An Angel Concert in a Trecento Sienese Fresco." *Aspects of Medieval and Renaissance Music*. Ed. Jan LaRue. New York: W. W. Norton & Company, 1966. 308-313

Gillette, Amy. "Depicting the Sound of Silence; Music and "Angelization" in Medieval Sacred Art." *Imago Musicae*, 27/28 (2014/2015): pp. 95-125.

Kendrick, Laura. "Making Sense of Marginalized Images in Manuscripts and Religious Architecture." *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*. Edited by Conrad Rudolph, Malden, MA 2006, pp. 274-294.

Montagu, Jeremy. "Musical Instruments in the Macclesfield Psalter." *Early Music*, vol. 34, no. 2, 2006, pp. 189-203

Pope, Isabel. "King David and his Musicians in Spanish Romanesque Sculpture. In LaRue, Jan, *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, New York : W.W. Norton, 1966, pp. 693-703

כנען-קדר, נורית. תחייתו של הפיסול המונומנטלי באירופה : הפיסול הרומנסקי במאות ה-11 וה-12. הקיבוץ המאוחד 2002. [יום הדין האחרון, עמ' 140-167].

הקשרים היסטוריים

Boerner, Bruno. "Sculptural Programs." *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*. Edited by Conrad Rudolph, Malden, MA 2006, pp. 557-576.

Edmund A. Bowles. "The Symbolism of the Organ in the Middle Ages: A Study in the History of Ideas." In LaRue, Jan, *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, New York 1966, pp. 27-39.

Harrison Caviness, Madeline. "Reception of Images by Mediaeval Viewers." *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*. Edited by Conrad Rudolph, Malden, MA 2006, pp. 65-85.

Hildegard of Bingen. *The Letters of Hildegard of Bingen*, trans. by Joseph L. Baird and Radd K. Ehrman, I, New York and Oxford 1994.

Kanaan-Kedar, Nurith. "The Margins of Society in Marginal Romanesque Sculpture." *Gesta*, Vol. 31, No. 1 (1992), pp. 15-24.

Kendrick, Laura. "Making Sense of Marginalized Images in Manuscripts and Religious Architecture." *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*. Edited by Conrad Rudolph, Malden, MA 2006, pp. 274-294.

Magrill, Barry. "Figurated Corbels on Romanesque Churches: The Interface of Diverse Social Patterns Represented on Marginal Spaces." *RACAR: Revue D'art Canadienne / Canadian Art Review*, vol. 34, no. 2, 2009, pp. 43-54.

Sandler, Lucy Freeman, Smith, Kathryn A., and Krinsky, Carol Herselle. *Tributes to Lucy Freeman Sandler: Studies in Illuminated Manuscripts*. London: Harvey Miller, 2007.

Stokstad, Marilyn. *Medieval Art*. 2nd ed., Westview Press, 2004. [Romanesque art, pp. 191-226]

Thomas E. A. Dale. "the Monstrous." *A Companion to Medieval Art: Romanesque*

and Gothic in Northern Europe. Edited by Conrad Rudolph, Malden, MA 2006, pp. 253-273.

Winternitz, Emanuel, *Musical Instruments and their Symbolism in Western Art*, New Haven and London 1979.

מוזיקה וביצוע בימה"ב

Haines, John. "Living Troubadours and Other Recent Uses for Medieval Music." *Popular Music*, vol. 23, no. 2, 2004, pp. 133-153. JSTOR, www.jstor.org/stable/3877484.

Harrison, Frank Ll. "Tradition and Innovation in Instrumental Usage 1100-1450." In LaRue, Jan. *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, New York 1966, pp. 319-335.

Harrison, Frank Ll. "Tradition and Innovation in Instrumental Usage 1100-1450." In LaRue, Jan. *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, New York 1966, pp. 319-335.

Lassetter, Leslie. "Music Iconography and Medieval Performance Practice." *College Music Symposium*, vol. 31, 1991, pp. 91-116.

Reany, Gilbert. "The Performance of Medieval Music." In LaRue, Jan. *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, New York 1966, pp. 704-722.

Reany, Gilbert. "The Performance of Medieval Music." In LaRue, Jan. *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, New York 1966, pp. 704-722.

Ross W. Duffin (ed.), *A performer's Guide to Medieval Music*, Bloomington and Indiana 2000.

Smoldon, W. L. "Medieval Church Drama and the Use of Musical Instruments." *The Musical Times*, vol. 103, no. 1438, 1962, pp. 836-840. JSTOR, www.jstor.org/stable/950864

Sylvia Huot, 'Voices and Instruments in Medieval French Secular Music: On the Use of Literary Texts as Evidence for Performance Practice', *Musica Disciplina*, 43 (1989), pp. 63-113.

Winternitz, Emanuel. *Musical Instruments and Their Symbolism in Western Art: Studies in Musical Iconology*. New Haven: Yale UP, 1979.

Wold, et al. *An Introduction to Music and Art in the Western World*. 4th ed., W.C. Brown, 1975.

כלים ומאגרי מידע אינטרנטיים

Getty - <http://search.getty.edu/gateway/landing>

- הספרייה הבריטית

<https://www.bl.uk/catalogues/illuminatedmanuscripts/Search2.asp?FillIt&eq;N>

Free Library of Philadelphia - <https://libwww.freelibrary.org/digital/feature/medieval/>

Digital Scriptorium - <http://www.digital-scriptorium.org/search/>

Web Gallery of Art - <https://www.wga.hu/support/mobile/search.html>

Flickr - https://www.flickr.com/groups/romanesque_sculpture/

Pinterest - <https://www.pinterest.com/delgadooviedo/iconograf%C3%ADa-musical/>

גוגל על נגזרותיו - [/com.google.artsandculture//:https](https://com.google.artsandculture/)
המטרופוליטן - [/org.metmuseum.www//:https](https://org.metmuseum.www/:https)
RIDIM - <https://db.ridim.org/search.php>

Additional Reading Material:

Course/Module evaluation:

End of year written/oral examination 0 %
Presentation 0 %
Participation in Tutorials 10 %
Project work 80 %
Assignments 10 %
Reports 0 %
Research project 0 %
Quizzes 0 %
Other 0 %

Additional information: