

עלילות הקדושים באמנות ימי הביניים: נרטיב, קהיל ופטרון

**Saints and their legends in Medieval Art: Narrative, Audience and Patron
0821-6207-01**

שיעור בחירה, שנה"ל תשע"ה, 2 ש"ס

המרצה: ד"ר גיל פישהוף

fishhofg@post.tau.ac.il
0523807967

שעת קבלה: לפי תיאום טלפון מראש

תיאור הקורס:

תיאורי הקדושים, חייהם ומותם מהווים חלק חשוב באמנות ימי הביניים כבר מראשיתה. חי הקדושים והקדשות, על עלילותיהם הסבוכות, מסעותיהם לניצור קצוט אرض, הניסים שבצעו ומותם, היו קורפוס מרכזי של סיפור עלילתי וככזה זכו להציג במחזורים נראטיביים נרחבים במידה השונות. דמותו של הקדוש הייתה מוקד להזדהות על ידי קהלים שונים, אליהם פנו ההציגות החזותיות באופן רב-רובי. בנוסף לכך היו שרידי הקדושים מוקד לפולחן מרתק ולעליה לרגל.

קורס זה יבקש ללימוד סוגיות מרכזיות בתיאור חי הקדושים באמנות ימי הביניים.

נושאי הקורס (נתון לשינויים)

רישימת קריאה ספציפית לכל שיעור תוגדר עם ראשית הסMASTER

שיעור 1 : הקדמה – תפקido של הקדוש בחברת ימי הביניים

Hahn Cynthia, "Seeing and believing: the construction of sanctity in early-medieval saints shrines", *Speculum*, 72:4 (1997), pp. 1079-1106.

Sanchez Ameijeiras, Rocío, "Imagery and interactivity: ritual transaction at the saint's tomb", in: in: S. Lamla, E. Valdez del Alamo (eds.), *Decorations for the Holy Dead: Visual Embellishments on Tombs and Shrines of Saints*, Turnhout: Brepols (2002), pp. 21-38.

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שיעור 4-2: מחזורי הקודושים – נושאים מרכזיים והתפתחות עלילית ונרטיבית.

Goodich, Michael E., "The miraculous military escape in canonization documents", in: Michael E. Goodich (ed.), *Lives and Miracles of the Saints – Studies in Medieval Hagiography*, Aldershot: Ashgate, 2004..

Hahn Cynthia, "Picturing the text: narrative in the *life* of the saints", *Art History*, 13:1 (1990) 1-33.

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שיעור 5-6: דמות הקדוש כמוקד להתפתחות זהות מקומית, אזורית ועירונית.

Abou-El-Haj, Barbara, F., "The audiences for the medieval cult of saints", *Gesta*, 30:1 (1991), pp. 3-15.

Gaposchkin, M. Cecilia, "Portals, processions, pilgrimage, and piety: Saints Firmin and Honoré at Amiens", in: *Art and Architecture of Late Medieval Pilgrimage in Northern Europe and the British Isles*. Ed. Sarah Blick and Rita Tekippe, Leiden: Brill, 2005, pp. 217-242.

Head, T., "Art and artifice in Ottoman Trier", *Gesta*, 36/1 (1997), pp. 65 - 82.

שיעור 7: הקדוש, השריד, והרליקויאר

Hahn, C., "The voices of the saints: Speaking Reliquaries", *Gesta* 36/1 (1997), pp. 20-31.

Holladay, J. A., "Relics, reliquaries, and religious women: visualizing the holy virgins of Cologne", *Studies in Iconography*, 18 (1997), pp. 67-118.

Remensnyder, A. G., "Legendary treasure at Conques: reliquaries and imaginative memory", *Speculum* 71 (1996), pp. 884 - 906.

שיעור 9-8: קדושים ופטרונים

Folda, Jaroslav, "Mounted warrior saints in crusader icons: images of the knighthoods of Christ", in: *Knighthoods of Christ: Essays on the History of the Crusades and the Knights Templar, presented to Malcolm Barber*. Ed. Norman Houskey, Ashgate, 2007, pp. 87-107

שיעור 10-11: מות הקדושים (מרטיריים)

Goodich, Michael E., "The death of a saint: a hagiographical *topos*", in: K. Mustakallio et. al. (eds.), *Hoping for continuity: childhood, education and death in Antiquity and the Middle Ages*, Rome: Instituti Romani Finlandiae, 2005, pp. 227-238.

Bynum, Caroline Walker, "Violent Imagery in Late Medieval Art", *Bulletin of the German Historical Institute* 30 (2002), pp. 3-36.

שיעור 12-13: מות הקדשה ומבט הצופה – בין תיאורי סבל לארכוטיות

Easton, Martha, "Saint Agatha and the sanctification of sexual violence", *Studies in Iconography*, 16 (1994), pp. 83-118.

Friesen, Lise, "'Virgo fortis': images of the crucified virgin saint in medieval art", in: Bonnie MacLachlan and Judith Fletcher (eds.), *Virginity revisited: configurations of the unpossessed body*, Toronto: University of Toronto Press, 2007, pp. 116-127.

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The portrayal of saints, and of their lives and death (often as martyrs), constituted a central part of medieval art from its very conception. The intricate plots of their conversion, their voyages to the far corners of the earth to Christianize pagans, the miracles they performed both in life and after death, all became major topoi of an extensive narrative corpus. As such saint's lives were depicted in numerous narrative cycles in different media. The saint thus became a source of identification for diverse audiences, with which the visual representations communicated in a multy-layered

manner.

The course whishes to investigate central aspects of the portrayal of saints in Romanesque and Gothic Art.

The lessons will be dedicated to (Subjected to changes):

1. Introduction

2-4: Cycles of Saint's lives – central topoi and narrative development in Saints' lives.

5-6: Saints and the development of local, regional, dynastic or urban identities and traditions.

7: The Saint, the relic, and the reliquary

8-9: Saints and patrons

10-11: Martyrdom

12-13: The female martyr – suffering, eroticism and the male gaze

דרישות הקורס:

nocחות בשיעורים, השתתפות בדיונים במהלך השיעור, קריית ספרות מחקר, כתיבת מבחן מסכם

מרכיבי הציון הסופי:

100% בחינה מסכמת

ביבליוגרפיה כללית:

כנען-קדר, נ., האמנות הגותרית בימי הביניים – מושגי יסוד, ספרייה "אוניברסיטה משוחרת", תל-אביב 1990.

כנען-קדר, נ., האישה ודימוייה באמנות ימי הביניים, ספרייה "אוניברסיטה משוחרת", תל-אביב 1998.

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Forsyth, I. "The vita apostolica and Romanesque sculpture: some preliminary observations", *Gesta*, 25 (1986), pp. 75-82.

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