

Process: (1) *working in groups of 4 - 5, choose two questions to (1.5 hours) answer.* (2) *Poster your results (cite texts, textual examples, works of art, etc.) answering the questions.* (3) *In the remaining time, we'll return to the large group to discuss additional questions.*

- 1.** Discuss the varied roles played by image and text in Christianity. Consider examples in which either image or text was privileged, and others where they were used in tandem. Be clear about which theological or dogmatic frameworks supported the use of text or image (or both) and the arguments supporting that use.
- 2.** Outline the various categories of material images and objects we've discussed and read about this quarter. Focus on developing a clear, detailed understanding of how each of the objects was to be attended to. These would include, but not be limited to: relics, books of hours images, icons, ex votos, printed devotional manuals (Freedberg), the material culture of the church (pre-reformation), German prints, and crucifixes (consider the varied contexts for these).
- 3.** How do sacred objects gain their meaning? Discuss the significance of the narratives (visual and textual) that accompanied relics, and the various discourses that gave Byzantine icons their sacred status.
- 4.** Consider the fundamental arguments of the iconoclasts and the iconodules in proscribing or prescribing images for Christian religious use. Your primary examples should come from John of Damascus and Freedberg, though you may find others in your readings on the Reformation. Be sure to note which historical period you're discussing.
- 5.** Describe in detail the various kinds of prayer and meditation covered this quarter, including the prayerful attention employed with the use of: books of hours (The Little Office specifically), devotional prints (in single sheet prints and/or devotional books), relics, and icons.
- 6.** Develop a trajectory of the evolving status and role of the image-maker as we have discussed and read about it this quarter. Be sure to clearly link the status/role of 'makers' in the context of various periods of European Christian history.
- 7.** Discuss the signifier and signified with respect to the creation and destruction of images.
- 8.** Is there a difference between the institutional/liturgical context of images and those that operate in a personal or popular context? If so, develop a clear sense of the kinds of images/objects, the contexts for the objects/images and their use or the beliefs revealed by their use. This discussion may lead you to questions of authenticity.

Additional learning objectives for the exam:

- Be prepared to identify new images provided in the exam in terms of their approximate era (not date), their use, their religious context, and how one might 'read' the symbolism or composition. This will be a kind of 'image identification' that does not require you to memorize facts, but to learn to identify objects and images by how they look and might be used.
- Be able to link and discuss two related historical phenomena, such as Byzantine iconoclasm and the Protestant Reformation.