COURSE OBJECTIVES

Historians have long pointed to the way in which the nineteenth-century industrial revolution stimulated yearning for a simpler and idyllic past. In Germany, for instance, the search began for a German history distinct from that of the Roman Empire. The Romantic movement signaled the desire of many Europeans to learn more about the Germanic peoples of the migration period, and its ideology contributed significantly from the 1820s to the development of antiquarian societies devoted to local history and material culture of the middle ages.

In the United States, where conditions were significantly different, increased immigration spurred by the industrialization of the northeastern seaboard nonetheless caused fears among elites as to the changing composition of urban populations. Some of northern European ancestry thus sought a more narrow definition of themselves to distinguish them from newly arrived southern and eastern Europeans. One of the most popular terms they used to describe themselves, and the one that became the most pervasive, was that of Anglo-Saxons. Although the choice reflected an English heritage, the name was rooted in a Catholic, Germanic medieval past, one which was conveniently overlooked by Protestants employing this usage.

The purpose of this seminar will be to explore various manifestations of heightened attention in the nineteenth century to the medieval centuries, a period traditionally castigated as backward by progressive Renaissance and Enlightenment thinkers. Growing knowledge of the Middle Ages and the corresponding desire to reinvigorate study (and in some cases use) of the history, literature, arts, architecture, and traditions of this period contributed fundamentally to nineteenth- and twentieth-century intellectual and artistic life both in Europe and the United States.

The readings for the seminar will therefore address a number of different themes rising out of the study of the middle ages and its transformation at the hands of modern thinkers, artists and architects. Among the topics to be covered in readings and discussions will be the rise of the fields of medieval history, medieval art history, and Anglo-Saxon studies in the United States, the inspirational role played by medieval artifacts, architecture, and nineteenth-century philosophers such as John Ruskin on English and American artists and designers such as Dante Gabriel Rossetti, Edward Burne-Jones, William Morris, and Louis Sullivan, the “restoration” of Gothic architectural sites by the likes of Eugène-Emmanuel Viollet-le-Duc and William Randolph Hearst, the literary studies of medieval texts and the recreation of the medieval period in nineteenth-century fiction and Worlds Fairs, and the impact of medievalism on emergent national archaeologies in Europe.
The reading load for this course is relatively intense. It is thus advised strongly that students keep current with the assignments so that they can discuss them critically in class. Time will also be devoted towards developing better composition and research skills, since the formulation, defense and presentation of an argument in the 15-25 page research paper in two drafts is critical to success in the course and the mastery of historical analysis.

11 January

**The Making of the Middle Ages in America: Introduction**


18 January

**Ideological and Nostalgic Uses of the Middle Ages in Nineteenth-Century America**


25 January

**The Middle Ages in Nineteenth-Century American Academia**

**Topic Proposal of Research Essay Due (One Paragraph)**


1 February
**Esteem for the Gothic Age**

**Proposed Bibliography for Research Essay Due (Primary and Secondary Sources)**


8 February

**Architectural Medievalism, Medieval Collecting, and the Decorative Arts in America**

**General Research Essay Outline Due**


15 February

**The European Memory of the Middle Ages and Disputes over Its Restoration**

**Medievalism Critique Due**


22 February
**The Medieval in American and European Literature**

- Sir Walter Scott, The Talisman (1825). Available online, including: [http://www.gutenberg.org/files/1377/1377-h/1377-h.htm](http://www.gutenberg.org/files/1377/1377-h/1377-h.htm)

29 February
**Medievalism, Consumerism, and Museums**


7 March
**Spring Break - No Class**

14 March
**The Medieval in the Arts and Crafts Movement**
**Rough Draft of Research Essay Due** *(One paper copy for Instructor; One pdf file for exchange with other students)*


17 March *(Saturday)*

**Optional Outing to the Ringling Museum of Art, Sarasota, Florida, or the Morse Museum of Art in Orlando, Florida**

21 March

**No Class – Research Day**

28 March

**Exchange and Discussion of Critiques of Drafts**

4 April

**Learned Societies and the Middle Ages**


11 April

**Nineteenth-Century National Histories and Archaeologies**

- Howard Williams, “Anglo-Saxonism and Victorian Archaeology: William Wylie’s

18 April

**Medievalism and Popular Culture**

**Final Draft of Research Essay Due**

**COURSE REQUIREMENTS**

**Discussions of the Reading**
Each week a student will be assigned to make a ten- to fifteen-minute presentation addressing some of the major points raised by the readings for the session. All other students should formulate at least two questions based upon the reading each week and thereby contribute to class discussion. In the case of insufficient participation, these may be collected at the instructor’s discretion, and in that case will affect the participation grade.

**Research Essay**
1. Each student will select a topic in a field reflective of his or her own interest and related to the subject of medievalism. S/he will implement the core concepts discussed in class in an original research paper of 15-25 pages (two drafts required).

2. This essay will constitute the main requirement of this course, and will count for 50% of the final grade. The topic proposal (due 25 January) and bibliography (due 1 February) and general outline (due 8 February), although not graded, will be considered mandatory requirements for the research essay and no grade will be given until they are complete. The first draft of the essay (due 14 March) will be worth 20% of final grade, and the second draft (due 18 April) will be worth 30% of the grade. A formal note from a physician will be necessary for late essays; otherwise, 1/3 of a letter-grade will be subtracted for each day that the paper is late. Papers which demonstrate evidence of cheating or plagiarism from other sources (including your colleagues in the course) will not be tolerated, and will be handled in accordance with university policy.

3. Written critiques and discussion of colleagues’ rough drafts on 28 March will be considered part of the participation grade.
Medievalism Critique
Students will be asked to critique a medieval/Gothic Revival museum exhibit, piece of literature, architectural monument, decorative artifact or film of their choice (upon approval of instructor) using the tools which they have acquired in this course. This assignment of 3-5 pages will be due on 15 February, and will be worth 10% of the final grade.

Participation
Class participation (40%) will be judged on the basis of consistent attendance and active contribution to the ongoing discussion of the material read for the course, as well as the items listed above. More than three absences in this course will constitute grounds for an automatic failure in this seminar.

Grading
Grades will be awarded according to individual achievement and not in response to a set "curve." Thus, high grades by one student will not lower those of any other student. The instructor reserves the right to exercise professional judgment and discretion in adjusting marks according to circumstances leading to a mark, such as in the case of improving or deteriorating performance, and consistent class participation or a high proportion of absences and lack of preparedness for class. Queries regarding specific grades must be addressed within a month of having the assignment returned.

Grading scale:

- 93.3-100% = A
- 90-93.2% = A-
- 86.7-89.9% = B+
- 83.3-86.6% = B
- 80-83.2% = B-
- 76.7-79.9% = C+
- 73.3-76.6% = C
- *70-73.2% = C-
- 66.7-69.9% = D+
- 63.3-66.6% = D
- 60-63.2% = D-
- Below 60 = E

* Please note that a grade of C- does not count as a passing grade for major, minor, Gen Ed, Gordon Rule, or basic distribution requirements.

UF Grading Policy: http://www.registrar.ufl.edu/staff/grades.html

UF Academic Honesty Guidelines
http://www.dso.ufl.edu/studentguide/studentrights.php#academichonestyguidelines

All students are required to abide by the Academic Honesty Guidelines which have been accepted by the University. The academic community of students and faculty at the University of
Florida strives to develop, sustain and protect an environment of honesty, trust and respect. Students are expected to pursue knowledge with integrity. Exhibiting honesty in academic pursuits and reporting violations of the Academic Honesty Guidelines will encourage others to act with integrity. Violations of the Academic Honesty Guidelines shall result in judicial action and a student being subject to the sanctions in paragraph XIV of the Student Code of Conduct. The conduct set forth hereinafter constitutes a violation of the Academic Honesty Guidelines (University of Florida Rule 6C1-4.017).

**Texts for Course**
The main readings for this course are available at the university bookstore, and, when possible, on library reserve. Supplemental readings are available on the web or electronic reserve. I look forward to a stimulating semester, and encourage you to contact me by email or come to office hours if you have any questions on the readings or assignments.

**Additional Resources**
UF University Counseling and Mental Health Services [http://www.counseling.ufl.edu/cwc/](http://www.counseling.ufl.edu/cwc/)