

Subject card

Subject name and code	Iconography II, PG_00151253						
Field of study	History of Art						
Date of commencement of studies	October 2024	Academic year of realisation of subject				2025/2026	
Education level	Bachelor's studies	Subject group			Obligatory subject group in the field of study		
Mode of study	full-time studies	Mode of delivery			at the university		
Year of study	2	Language of instruction			Polish		
Semester of study	3	ECTS credits			3.0		
Learning profile	academic	Assessment form			exam		
Conducting unit	Division of Early Modern Art -> Institute of Art History -> Faculty of History -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Marcin Kaleciński				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		45.0	77
Subject objectives	1. to acquaint the student with the methods of research on the themes and ideological content of works of European art from the first centuries of Christianity to the end of the 19th century. 2. to acquaint the student with iconography, its literary sources and coded contents. 3. to show the textual and visual (plastic) sources of iconography of European art in relation to related religious and philosophical and general cultural content						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[HISTSZL3_U02] Knows how to interpret works of art by means of typical methods of interpretation, taking into account the formal shaping of statements and their place in the historical-cultural process	Can read and interpret the content of works of art based on their historical and cultural context.	[SU4] test/exam - oral or written
	[HISTSZL3_U06] Defines, explains and applies correctly orally and in writing the basic terms and concepts specific to the art sciences and related sciences in working on selected topics and eras	Defines, explains, and correctly uses basic terms and concepts related to iconography in speech and writing.	[SU4] test/exam - oral or written
	[HISTSZL3_K01] Critically evaluates his/her knowledge, demonstrates a willingness to continually expand his/her knowledge and to seek expert advice if he/she has difficulty solving a problem on his/her own	Critically assesses their knowledge, demonstrates a willingness to constantly expand it, and consults experts when they encounter difficulties in independently solving problems related to the content of works of art.	[SK1] oral statement/conversation/discussion
	[HISTSZL3_W06] Knows to an advanced degree the research methods and tools of the art historian's workshop, in particular the methods of analysis and interpretation of art products of different epochs	Has advanced knowledge of Christian and secular iconography in its historical development and understands the principles of using the iconological method.	[SW4] test/exam - oral or written
	[HISTSZL3_W05] Has advanced knowledge of the relationship between art history and other humanities and social sciences: history, cultural studies, philosophy, psychology, economics, sociology, ethnology, anthropology, theology	Knows and understands the connections between art history and other humanities and social sciences, especially in relation to the content of a work of art.	[SW4] test/exam - oral or written
[HISTSZL3_W02] Knows to an advanced degree the terminology, theory and methodology of the art sciences	Has an advanced knowledge of terminology and research methods related to iconography.	[SW4] test/exam - oral or written	
Subject contents	<p>Secular iconography</p> <p>1/ Classes on secular iconography in the modern era focus on the following issues:</p> <ul style="list-style-type: none"> - literary sources of themes from mythology and ancient history - the issue of knowledge of ancient art in the modern era (including collecting and patronage) - the place and function of mythological works in representative residences - iconography of gods and heroes - iconography of Greek and Roman heroes (exempla) - astrological iconography, including planetary deities and their children - iconography of the cosmos and nature - personifications of virtues - selected issues of iconography of still lifes, landscapes, portraits, and genre scenes - emblematics, iconological textbooks <p>Iconography classes are divided into two modules: Christian iconography and secular iconography.</p>		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Exam	51.0%	90.0%
	Attendance and activity	75.0%	10.0%

Recommended reading	Basic literature	<p>J. Białostocki, Metoda ikonologiczna w badaniach nad sztuką [w:] J. Białostocki, Pięć wieków myśli o sztuce, Warszawa 1976, s. 249- 275.</p> <p>F. Büttner, A.Gott dang, Einführung in die Ikonographie. Wege zum Deutung von Bildinhalten, C.H. Beck Vrlg, 2009 (II wyd.)</p> <p>T. Dobrzeński, Średniowieczne źródła Piety [w:] Treści dzieła sztuki. Materiały Ogólnopolskiej Sesji SHS Gdańsk, grudzień 1966. Warszawa 1967.</p> <p>D. Förstner, Świat symboliki chrześcijańskiej, tłum. W. Zakrzewska, P. Pachciarek, R. Turzycki, Warszawa 1970</p> <p>P. Grimal, Słownik mitologii greckiej i rzymskiej, Wrocław 1990</p> <p>L. Kalinowski, Geneza piety średniowiecznej , Prace Komisji Historii Sztuki X, 1953, s. 153-260</p> <p>L. Kalinowski, Ikonologia czy ikonografia? Termin ikonologia w badaniach nad sztuką Erwina Panofsky ego. Zeszyty naukowe UJ, Prace z historii sztuki 10, 1972, s. 5-33</p> <p>R. Knapiński, Biblia pauperum - czy rzeczywiście księga ubogich?, Roczniki humanistyczne 48, 2000, s. 223-245</p> <p>S. Kobieliński, Krzyż Chrystusa : od znaku i figury do symbolu i metafory, PAX , Warszawa 2000</p> <p>E. Panofsky, Ikonografia i ikonologia tłum. K. Kamińska [w:] Studia z historii sztuki. Oprac. J. Białostocki, Warszawa 1971, s. 11-33;</p> <p>A. Warburg, Narodziny Wenus i inne szkice renesansowe, Gdańsk 2010J. Baschet, Inwencyjność i seryjność średniowiecznych przedstawień wizualnych. W kierunku poszerzonej metody badania ikonografii, przekł. J. Mackiewicz , Konteksty LIX, nr 39 (270) s.49-70</p>
	Supplementary literature	<p>A. Henkel, Arthur; Schöne, Albrecht (hg.): Emblemata: Handbuch zur Sinnbildkunst des 16. und 17. Jhs., Stuttgart 1976.</p> <p>Héros et dieux de l'Antiquité : Guide iconographique, Paris 2008</p> <p>M. Kaleciński, Mity Gdańska, Gdańsk 2011</p> <p>W. Marcinkowski, Przedstawienia dewocyjne jako kategoria sztuki gotyckiej, Kraków, 1994</p> <p>C. Ripa, Ikonologia, Kraków 1992, (wstępy Andrzeja Borowskiego i Mario Praza)</p> <p>J-C. Schmitt, Le corps des images. Essais sur le culture visuelle au moyen - age, Ed. Gallimard 2002 ,(fragm. s. 35-164).</p> <p>G. de Tervarent, Attributs et symboles dans l'art profane 1450-1600. Dictionnaire d'un langage perdu, vol. 1-2, Genève 1958-1959.</p>
	eResources addresses	
Example issues/ example questions/ tasks being completed	<p>Iconological method in art research</p> <p>Iconology or iconography? The term iconology in art research by Erwin Panofsky</p> <p>Biblia pauperum - is it really a book of the poor?</p>	
Work placement	Not applicable	

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