This course should really be called Augustine & Dionysius & Fra Angelico. We will read the greatest hits of Augustine and Dionysius, but in the background will always be Georges Didi-Huberman’s 1990 study: Fra Angelico: Dissemblance and Figuration. Didi-Huberman borrows concepts from Augustine and Dionysius to develop a way of looking at medieval art, and specifically the art of the quattrocento painter Fra Angelico. Although Didi Huberman’s book fails at art history, it succeeds wildly as a work of neo-medievalism, allowing us a vision of the world that is authentically rooted in Augustine and Dionysius. Each week of the term we will spend the first half of the class discussing our reading of Augustine or Dionysius. The second half of the class will be taken up with student presentations on chapters from Didi-Huberman’s book, generally accompanied by PowerPoint presentations that apply the concepts from Augustine and Dionysius to specific works of art. You will need to obtain copies of Pseudo-Dionysius: The Complete Works, trans. Colm Luibheid (New York: Paulist Press, 1987), Saint Augustine, Confessions, trans. Henry Chadwick (Oxford: Oxford University Press, 1992), and J.H.S. Burleigh, ed., Augustine: Earlier Writings (Louisville: Westminster John Knox Press, 2006 [1953]). I will provide you with a scan of Didi-Huberman’s book in the English translation that has now gone out of print: Fra Angelico: Dissemblance and Figuration, trans. Jane Marie Todd (Chicago: University of Chicago Press, 1995). In the image to your right, Augustine the bishop is sitting in debate. Dionysius, the famous cephalophore, is at the center of the scene of his martyrdom above.