



MEDIEVAL ART AND ARCHITECTURE:

VENICE AND THE MEDITERRANEAN

PROF. MARK ROSEN

Course Information

AHST 3313 Section: 001
Spring 2013
MW 1–2:15

Professor Contact Information

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Course Pre-requisites, Co-requisites, and/or Other Restrictions

Prerequisites: AHST 1303 and AHST 1304.

Course Description

This class, covering roughly the period from 1000 to 1500 CE, will examine the art and architecture of the medieval world through the concentrated study of a single urban center: the Italian city of Venice. Owing to its large population, economic power, and location on the sea, Venice was one of the most important cities of the medieval world, and—equally important—was a critical cultural crossroads between east and west, north and south. No other place has such an unusual fusion of artistic and architectural elements that still stand intact today. The city was influenced by the Romanesque and Gothic architecture of the north, as well as by classical and Byzantine architecture from the south and east, and everywhere throughout the city are traces of Islamic architecture inspired by distant trading partners.

Over the course of the semester, we will look at global trends in medieval art and architecture by focusing on its manifestation in the Venetian environment, as well as in some places with which it had close contact, such as Constantinople and Cairo. (We will also “visit” nearby Padua to study Giotto’s frescoes

there, and will look at art and architecture in the Italian cities of Assisi, Florence, and Siena, among other places in Europe.) We will not be moving through the material exclusively chronologically, but will have lectures and readings oriented around individual monuments or places in contact with Venice. Throughout the course we will cross-reference the relevant important ancient and medieval background that Venetian art and architecture grew out of, looking at examples of Byzantine, Romanesque, Gothic, and Islamic art and architecture outside Venice.

Student Learning Objectives

- Students will grasp the interdisciplinary ways that historical works of art can be understood, with the goal that they can carry this skill beyond this class to studying or evaluating artworks from other periods and cultures.
 - Students will become familiar with current methodologies and approaches to historical inquiry through concentrated study of a single major historical era and place.
 - Students will develop their skills of visual analysis and critical reading through writing a series of short essays.
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Textbooks and Materials

Required books:

Thomas Madden, *Venice: A New History* (New York: Viking, 2012)

Chiara Frugoni, *A Day in a Medieval City* (Chicago: University of Chicago Press, 2006)

Edward Muir, *Civic Ritual in Renaissance Venice* (Princeton: Princeton University Press, 1981)

All other **required** readings will be available online through electronic course reserves. The password will be given out on the first day of class. Readings should be done **before** each class meeting. Some readings will be discussed during the lecture and it is expected that students will be prepared to participate in the discussion and be familiar with the works.

Papers and Assignments

Over the course of the semester you will have two short (2-page) and two longer (4-to-5-page) writing assignments. The shorter papers will be reading responses where you are asked to evaluate readings and discuss their content, their method, and your own reaction to them. One of the longer papers is a visual analysis, and the other is a response to John Ruskin's influential nineteenth-century writing on Venice. Please note that none of these papers are meant as large-scale research papers requiring outside sources beyond our course readings. The most significant skills they demand are close looking, attentive reading, and insightful expository writing. In addition, you and a partner at one point during the semester will introduce an artwork to the group in a five-minute presentation. These will begin on February 6 and will continue throughout the semester. You will get to choose your partner and an artwork on January 30, the same day at which there will be a demonstration of what's expected of your presentation.

For information regarding plagiarism and other issues of academic integrity, see the university's website: <http://go.utdallas.edu/syllabus-policies>. Let me confirm that plagiarism is a very serious offense and will not be tolerated. It will result in your being forced to rewrite a paper or accept a failing grade for the assignment. Your own intellectual honesty is of the greatest importance in this class.

Assignments & Academic Calendar [all readings except Madden, Frugoni, and Muir are on electronic reserve]		
Class	Topic	Reading
14 Jan.	The City of Venice and Its Place in Medieval Mediterranean History	
16 Jan.	The Shape of Venice Venice's Civic Saints	• Madden, chs. 1–3 • Frederic C. Lane, <i>Venice, A Maritime Republic</i> (Baltimore, 1973), 1–21 (optional)
21 Jan.	MLK Holiday	NO CLASS
23 Jan.	What is “The Myth of Venice”?	• Muir, 1–102 FIRST SHORT PAPER DUE
28 Jan.	The Church and the Cathedral in Byzantine and Medieval Europe: Form, Function, Significance	• Deborah Howard, <i>The Architectural History of Venice</i> (New York, 1981), 1–45
30 Jan.	The Church of San Marco: Architecture Discussion of In-Class Presentations	• Madden, ch. 4 • Otto Demus, <i>The Mosaic Decoration of San Marco, Venice</i>, ed. Herbert Kessler (Chicago: University of Chicago Press, 1988), 1–14
4 Feb.	The Political and Social Structure of Medieval Venice	• Muir, 185–211, 251–297 • Marino Sanudo, “A Doge’s Election,” in <i>Venice, Città Excelentissima</i>, ed. P. H. Labalme and L. Sanguineti White (Baltimore: Johns Hopkins University Press, 2008), 59–67
6 Feb.	Governmental Buildings The Doge’s Palace Presentations Begin	• Michelangelo Muraro, “Art as an Instrument of Power: The Ducal Palace,” in <i>Venice: The Church of St. Mark’s</i> (New York, 1986), 85–113 • Stefano Carboni, “Moments of Vision: Venice and the Islamic World, 828–1797,” in <i>Venice and the Islamic World, 828–1797</i> (New Haven, 2007), 12–35

11 Feb.	The Fourth Crusade, the Mediterranean, and □□□□□	- Madden, chs. 5–6 - Michael Jacoff, <i>The Horses of San Marco and the Quadriga of the Lord</i> (Princeton, 1993), 1–11.
13 Feb.	The Church of San Marco: Works in Mosaic I	- Madden, ch. 7 - Otto Demus, <i>The Mosaic Decoration of San Marco, Venice</i>, ed. Herbert Kessler (Chicago: University of Chicago Press, 1988), 99–126
18 Feb.	The Church of San Marco: Works in Mosaic II	John Ruskin, excerpts from <i>The Stones of Venice</i> (from <i>The Genius of John Ruskin</i>, ed. John D. Rosenberg [London, 1963], 139–169)
20 Feb.	The Church of San Marco: The Altar, the Pala d'Oro and the Ciborium	John Ruskin, excerpts from <i>The Stones of Venice</i> (from <i>The Genius of John Ruskin</i>, ed. John D. Rosenberg [London, 1963], 170–217)
25 Feb.	The Church of San Marco: Bronze and Marble Sculpture Discussion day on Ruskin	RUSKIN PAPER DUE
27 Feb.	Italian Mainland Sculpture Midterm Review	John White, <i>Art and Architecture in Italy, 1250–1400</i>, third ed. (New Haven: Yale University Press, 1993), 73–142
4 Mar.	MIDTERM EXAM	NO READING
6 Mar.	Burying the Dead: The Medieval Tomb	Frugoni, 1–44
11 and 13 Mar.	No class	SPRING BREAK
18 Mar.	Trecento Architecture on the Mainland: Cathedrals and Mendicant Churches	- John White, <i>Art and Architecture in Italy, 1250–1400</i>, third ed. (New Haven: Yale University Press, 1993), 19–58 - Diana Norman, <i>Painting in Late Medieval Siena and Renaissance Siena (1260–1555)</i> (New Haven: Yale University Press, 2003), 1–18
20 Mar.	Franciscans and Dominicans in Venice	- Madden, chs. 8–9 - Frugoni, 45–117

25 Mar.	Padua: The Arena Chapel	Alastair Smart, <i>The Dawn of Italian Painting, 1250–1400</i> (Ithaca: Cornell University Press, 1978), 47–60
27 Mar.	Early Trecento Painting in Florence and Assisi	- Charles Harrison, “Giotto and the ‘Rise of Painting,’” in <i>Siena, Florence, and Padua: Art, Society, and Religion</i>, ed. Diana Norman, vol. 1 (New Haven, 1995), 73–95 - Frugoni, 117–77
1 Apr.	Discussion Day: Bardi and Peruzzi Chapels	Madden, ch. 10 SECOND SHORT PAPER DUE
3 Apr.	Trecento Siena	Diana Norman, “‘A Noble Panel’: Duccio’s <i>Maestà</i>,” in <i>Siena, Florence, and Padua: Art, Society, and Religion</i>, ed. Diana Norman, vol. 2 (New Haven, 1995), 55–81
8 Apr.	Venice and Constantinople after the Fourth Crusade	Madden, chs. 11–12
10 Apr.	Trecento Venetian Painting	Muir, 103–181
15 Apr.	Later Trecento Painting in Florence	John White, <i>Art and Architecture in Italy, 1250–1400</i>, third ed. (New Haven: Yale University Press, 1993), 543–549
17 Apr.	The Venetian Palace	Juergen Schulz, “The Houses of the Dandolo: A Family Compound in Medieval Venice,” <i>Journal of the Society of Architectural Historians</i> 52 (1993): 391–415.
22 Apr.	Civic Rituals in Venice	Muir, 212–250
24 Apr.	The Venetian Confraternity	Madden, chs. 13–14 VISUAL ANALYSIS PAPER DUE
29 Apr.	Mapping the City and Rebuilding Piazza San Marco in the Renaissance	Madden, chs. 15–19
1 May	Final Exam Review	
10 May	Final Exam at 11 am in AH2 1.204	

Grading Policy

Short papers: 15% (7.5% each)

Longer Papers: 30% (15% each)

Midterm: 15%

Final Exam: 25%

In-Class Presentation, Attendance, and Participation: 15%

Course & Instructor Policies

- Office hours are meant for the benefit of you students, so use them! They can be used to discuss class materials, assignments, and questions arising from the readings, or other issues you'd like to discuss. If you can't make it to the scheduled hours, you can make an appointment with me at some other time.
- After each week, the instructor will post the image presentations seen in lecture. These are created in Keynote, but will be saved as PDF files.
- I can be reached by email and will make efforts to respond in a timely manner, but I'm not on call at all hours; use email sparingly, please.
- All major assignments must be completed to successfully pass the class (you can't skip the first paper and still expect to get a B+).
- No written assignments will be accepted via email.
- Late assignments will be marked down substantially.
- Please turn off your phone and refrain from texting in class. It's a drag for everyone.
- Class begins at 1 pm. If you must come in late, try to be as quiet as possible.
- You may have no more than three unexcused absences—beyond that, you will get a zero for your participation grade.

