



*Bust of a Personification of Summer*, detail of floor mosaic attributed to 200-225 CE, excavated at Byzantium (modern-day Istanbul), now exhibited at Archaeological Museum, Istanbul (Turkey). Photograph by James A. Rodriguez.

**AHST 3320 – *Constantinople: Art & Ritual (Art in Historical Context)***

Mon. & Wed., 2:30 – 3:45 PM

Cecil H. Green Hall (GR), rm. 3.606

**PROFESSOR AND CONTACT INFORMATION**

James A. Rodriguez, Ph.D.

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Office location: ATC (Arts & Technology Building), 11

Office hours: Monday, 4:00-5:30 PM. Please send me an email to schedule an appointment, whether in-person or virtual. If the latter, I will set up and share the needed Teams link.

The T.A. (teaching assistant) for our course is Marquita Shonte de Jesus ([marquita.dejesus@utdallas.edu](mailto:marquita.dejesus@utdallas.edu)), a doctoral student with UTD's School of Arts & Humanities. Marquita will be assisting me with grading assignments and monitoring students' progress.

**COURSE DESCRIPTION**

This course focuses primarily on human-made objects, images, and buildings—what in today's world we might call works of art and architecture—completed at (or representative of) the city of Constantinople, which was founded by an ancient-Roman emperor in 324 CE and remained a predominantly Christian capital until 1453. Our investigation of the city begins prior to its aforementioned founding, for although the site became Constantinople in the early fourth century, it had previously been attracting successive generations of Greeks and Romans for roughly nine centuries. The course, then, surveys major artistic and architectural monuments completed there since the Hellenistic period (roughly 323-31 BCE), up to 1453,

which saw the conquest of Constantinople by the Ottoman ruler Mehmed II. In addition, we will read about, study, and discuss how the artworks and architectural monuments participated in various rituals, both secular and religious, performed by the site's inhabitants.

### **READING ASSIGNMENTS**

There is **NO** required textbook for this course. All reading assignments are either websites (linked on our syllabus) or, more commonly, scholarly articles in the form of PDFs. Unless indicated otherwise, all required reading assignments are available (as PDFs) under a folder titled "Scholarly Reading Assignments" and accessible through the option "Assignments," which is visible in the left-hand column of our eLearning webpage.

### **STUDENT LEARNING OUTCOMES:**

A student who completes this course successfully will be able:

1. through completion of course-related quizzes and exams, to describe specific historical and art-historical approaches to and interpretations of artistic practices related to the site of Constantinople and the culture of Byzantium during Antiquity, late-Antiquity, and the Middle Ages;
2. through completion of reading and written assignments, to demonstrate effective oral and written communication skills;
3. to develop and articulate a broad knowledge of key monuments, history, and interpretations of Byzantium from the mid 7<sup>th</sup> cent. BCE to 1453 CE;
4. to gain experience and expertise within the discipline of art history, including proper methods of citing discipline-specific scholarly sources, thereby developing a foundation for additional and higher-level courses within both this discipline and the Humanities more generally.

### **WRITTEN ASSIGNMENTS, QUIZZES, and EXAMS**

Our course includes three major types of assignments; they are: 4 quizzes; 2 written projects, the second of which might involve a visual component; 1 midterm exam and 1 final exam.

- **Quizzes – 10% each; collectively 40%.** Students will complete each quiz NOT in a classroom but rather on her/his/their own time and through the eLearning website designed for our course. Each quiz will count for a total of 100 points, and each will consist of ten short-answer and/or multiple-choice questions addressing the reading assignments and lectures of those weeks immediately preceding a given quiz.
- **Midterm and final exam – 15% each; collectively 30%.** Students will complete each exam NOT in a classroom but rather on her/his/their own time and through the eLearning website designed for our course. Whereas the midterm exam, which will count for a total of 100 points, can address content covered in our reading assignments and lectures from the semester's first eight weeks, the final exam, which also counts for a total of 100 points, can address content covered in our reading assignments and lectures from the weeks following our return from Spring Break. Both exams will consist of short-answer and/or essay-length questions and prompts.
- **Written projects (with visual component?) – collectively 25%.** Both written projects will draw upon the following website designed at Wesleyan University: [Constantinople as Palimpsest: The Place-Based Encyclopedia of Byzantium](#). Choose a Constantinopolitan site or monument included on this website's map, one we do not cover in our lectures. If your interests lean toward

the city's Ottoman history (post 1453), you can select an Islamic monument from Istanbul but it should predate 1900. It is this site/monument that will be the subject of your two written projects.

- **First written project: Brief written discussion and annotated bibliography – 10%.** For your chosen Constantinopolitan monument/site, prepare a double-spaced, brief (2-3 pages) discussion *and* an annotated bibliography with at least three sources dedicated largely to your topic and published within the past thirty-two years in peer-reviewed, edited academic journals and/or volumes. You might begin by searching within *The Oxford Dictionary of Byzantium*, which is accessible online through the website for UTD's Eugene McDermott Library; use your UTD NetID to access this source. All sources included in your bibliography should be formatted according to the guidelines provided in *The Chicago Manual of Style*, 17<sup>th</sup> edition (2017), which is also accessible online through the website for UTD's Eugene McDermott Library. This first written project can earn a total of 100 points.
- **Second written project: Written discussion of your topic, with bibliography – 15%.** Your second paper should be a double-spaced, longer (4-5 pages) discussion that anchors your chosen monument/site within the city's ancient, late-antique, medieval, or Ottoman history. The discussion should have appropriate citations that give credit to your sources. If you are so inclined, you might combine your written presentation with a visual replica (a 3D-printed model, for example) of your chosen monument/site, although this is optional. This second written project can earn a total of 100 points.

I will share pre-recorded Zoom videos that offer tutorials on aspects related to these papers, including how to include and format footnotes within a Microsoft Word document, how to do a search within the online *Chicago Manual of Style*, and how to submit your written papers.

**All instances of plagiarism will be reported to Professor Mark Rosen, Associate Dean of Undergraduate Studies, and addressed accordingly based on decisions made by the professor and university leaders.** Please familiarize yourself with ways to avoid plagiarism and UTD's policies regarding plagiarism by visiting the university's [website on academic dishonesty](#).

- **Attendance – 5%.** Although our course is beginning as a virtual one (with the hopes we'll re-enter the physical classroom soon), attendance at every class, including virtual ones, is required of all students. Lack of attendance can affect a student's grade adversely. Marquita and I will take and record attendance following each lecture. A student that misses three or more lectures without providing a reasonable excuse receives a zero for her/his/their attendance portion of the final grade. Students that attend an entire lecture (at least 75% of the lecture) receive a 100 for that day, and students that miss a lecture (or leave less than 50% through the lecture) receive a 0 for that day.

**THERE IS NO EXTRA CREDIT OPTION FOR OUR COURSE!**

**CLASS SCHEDULE** (Unless indicated otherwise, all required reading assignments are available [as PDFs] under a folder titled "Scholarly Reading Assignments" and accessible through the option "Assignments," which is visible in the left-hand column of our eLearning webpage. The headings typed in red font below indicate generally the subject matter that will be addressed in the lectures listed immediately beneath a given red-font heading.)

## **Introduction**

**Mon., Jan. 17—NO CLASS in honor of Dr. Martin Luther King, Jr.**

**Wed. Jan. 19—Introduction to the class**

## **The Ancient Site of Byzantium**

**Mon., Jan. 24**

### *Required reading:*

- William T. Loomis, “Pausanias, Byzantium and the Formation of the Delian League: A Chronological Note,” *Historia: Zeitschrift für alte Geschichte* 39, no. 4 (1990): 487-92.
- “[The Parthenon, Athens](#)” (watch the Smarthistory video available at this website; the written essay is optional)
- “The Shape of the City,” in Sarah Bassett, *The Urban Image of Late Antique Constantinople* (Cambridge: Cambridge University Press, 2004), 17-22.

### *Recommended:*

- Douglas A. Howard, *The History of Turkey* (Westport, CT: Greenwood Press, 2001), 26-29 (from “After the Hittites” up to [but not including] “Christian Anatolia”). **(Available as an eBook via the website for UTD’s Eugene McDermott Library)**

**Wed., Jan. 26**

### *Required reading:*

- “Lepcis Magna,” in Richard Allan Tomlinson, *From Mycenae to Constantinople: The Evolution of the Ancient City* (London: Routledge, 1992), 191-200. **(This source is available via the website for UTD’s Eugene McDermott Library)**
- Örgü Dalgıç, “Pre-Constantinian Floor Mosaics in Istanbul,” in *ANAΘHMATA EOPTIKA: Studies in Honor of Thomas F. Mathews*, ed. Joseph D. Alchermes (Mainz: Philipp von Zabern, 2009), 124-30.

### *Recommended:*

- Örgü Dalgıç, “The Triumph of Dionysos in Constantinople: A Late Fifth-Century Mosaic in Context,” *Dumbarton Oaks Papers* 69 (2015): 15-48.

## **Emperor Constantine I (r. 324-337): the First Christian Emperor or the Sun God?**

**Mon., Jan. 31**

### *Required reading:*

- Elizabeth Marlowe, “Framing the Sun: The Arch of Constantine and the Appropriation of the Roman Cityscape,” *Art Bulletin* 88 (2006): 223-42.

**Wed., Feb. 2**

### *Required reading:*

- Eusebios of Caesarea (ca. 260-340 CE), *Life of Constantine*, trans. Averil Cameron and Stuart George Hall (Oxford: Oxford University Press, 1999), 79-85.
- Bassett, *The Urban Image of Late Antique Constantinople*, 22-36.

### **Required assignments:**

- **QUIZ!** This quiz, which will address the required reading assignments and our lectures since the beginning of our term, will be available on eLearning beginning on Wed., Feb. 2, and it will remain available for completion until the end of Sun., Feb. 6.

- **By or before Sun., Feb. 6, email Professor Rodriguez your chosen monument/site for your research topic.**

***The Urban Fabric of Nascent Constantinople: Stoa, Palaces, Imperial Monuments, Churches***

**Mon., Feb. 7**

*Required reading:*

- Franz Alto Bauer, "Urban Space and Ritual: Constantinople in Late Antiquity," *Acta ad Archaeologiam et Artium Historiam Pertinentia* 15 (2001): 27-37.
- Marlia Mundell Mango, "The Porticoed Street at Constantinople," in *Byzantine Constantinople: Monuments, Topography, and Everyday Life*, ed. Nevra Necipoglu (Leiden: Brill, 2001), 29-51.

**Wed., Feb. 9**

*Required reading:*

- Bauer, "Urban Space and Ritual," 37-46.
- Cyril Mango and Ihor Ševčenko, "Remains of the Church of St. Polyeuktos at Constantinople," *Dumbarton Oaks Papers* 15 (1961): 243-47.

*Recommended:*

- Jonathan Bardill, "A New Temple for Byzantium: Anicia Juliana, King Solomon and the Gilded Ceiling in the Church of St. Polyeuktos in Constantinople," in *Social and Political Life in Late Antiquity*, ed. W. Bowden, A. Gutteridge, and C. Machado (Leiden: Brill, 2006), 339-72.

**Mon., Feb. 14**

*Required reading:*

- Jonathan Bardill, "Visualizing the Great Palace of the Byzantine Emperors at Constantinople: Archaeology, Text, and Topography," in *Visualisierungen von Herrschaft: frühmittelalterliche Residenzen: Gestalt und Zeremoniell* (Istanbul: Ege Yayınları, 2006), 5-7.
- James Trilling, "The Soul of the Empire: Style and Meaning in the Mosaic Pavement of the Byzantine Imperial Palace in Constantinople," *Dumbarton Oaks Papers* 43 (1989): 27-31, 54-69.

**Wed., Feb. 16**

*Required reading:*

- Thomas F. Mathews, *The Early Churches of Constantinople: Architecture and Liturgy* (University Park, PA: Pennsylvania State University Press, 1971), 11-19.
- "The Church before Justinian," in Rowland J. Mainstone, *Hagia Sophia: Architecture, Structure, and Liturgy of Justinian's Great Church* (New York: Thames & Hudson, 1988), 129-43.

*Recommended:*

- Alessandro Taddei, *Hagia Sophia before Hagia Sophia: A Study of the Great Church of Constantinople from Its Origins to the Nika Revolt of 532* (Rome: Campisano Editore Srl, 2017).

***“Solomon, I Have Surpassed You!”: Emperor Justinian (r. 527-565) and the Great Church of Hagia Sophia***

**Mon., Feb. 21**

*Required reading:*

- Procopius (fl. 6<sup>th</sup> cent.), “*De aedificiis* I, i, 23ff.,” in Cyril Mango, *The Art of the Byzantine Empire, 312-1453: Sources and Documents* (Toronto: University of Toronto Press, 1986; repr., 2009), 72-78.
- “Justinian’s Church: The Initial Development of the Design,” in Mainstone, *Hagia Sophia*, 159-83.

**Wed., Feb. 23**

*Required reading:*

- “Justinian’s Church: Further Development of the Design, the Construction and First Partial Reconstruction,” in Mainstone, *Hagia Sophia*, 185-217.

***Required assignments:***

- **QUIZ!** This quiz, which will address the required reading assignments and our lectures since Feb. 7, will be available on eLearning beginning on Wed., Feb. 23, and it will remain available for completion until the end of Sun., Feb. 27.

**Mon., Feb. 28**

*Required reading:*

- Bauer, “Urban Space and Ritual,” 46-50.

**Wed., Mar. 2**

*Required reading:*

- Robin Cormack, “Interpreting the Mosaics of S. Sophia at Istanbul,” *Art History* 4, no. 2 (1981): 131-35.
- Bissera V. Pentcheva, “Hagia Sophia and Multisensory Aesthetics,” *Gesta* 50, no. 2 (2011): 93-106. (The section entitled “Stanford University’s ‘Icons of Sound’ Project and *Cappella Romana*” [pp. 102-04] is, for our purposes, less important and can be omitted from your reading.)

*Recommended:*

- John Onians, “Abstraction and Imagination in Late Antiquity,” *Art History* 3 (1980): 1-23.

**Fri., Mar. 4—RESEARCH PROPOSAL AND ANNOTATED BIBLIOGRAPHY DUE TODAY!**

**Submit your properly formatted paper as a Microsoft Word document through eLearning.**

**Mon., Mar. 7—NO ASSIGNED READINGS!** Let’s use today to discuss and review main points, stages of development, and themes we’ve covered thus far.

**Wed., Mar. 9—NO CLASS!** The midterm exam will be available on eLearning beginning on Wednesday, March 9, and it must be submitted by 11:59 PM of Saturday, March 12.

**SPRING BREAK, MARCH 14 – 20, NO CLASSES! ☺**

## ***The Byzantine Icon's Origins, Uses, Its "Breakers" and "Lovers"***

**Mon., Mar. 21**

*Required reading:*

- Thomas F. Mathews, "Early Icons of the Holy Monastery of Saint Catherine at Sinai," in *Holy Image, Hallowed Ground: Icons from Sinai*, ed. Robert S. Nelson and Kristen M. Collins (Los Angeles: The J. Paul Getty Museum, 2006), 39-54. **(This article might be replaced by a more recent one by the same author.)**

*Recommended:*

- Thomas F. Mathews, with Norman E. Muller, *The Dawn of Christian Art in Panel Paintings and Icons* (Los Angeles: The J. Paul Getty Museum, 2016).

**Wed., Mar. 23**

*Required reading:*

- "The Background," and "The Beginnings of the Image Struggle," in Leslie Brubaker, *Inventing Byzantine Iconoclasm* (London: Bristol Class Press, 2012), 9-29.

*Recommended:*

- Mike Humphreys, ed., *A Companion to Byzantine Iconoclasm* (Boston: Brill, 2021).

**Mon., Mar. 28**

*Required reading:*

- "Constantine V, the 754 Synod, and the Imposition of an Official Anti-Image Policy," and "The Iconoclasts Return," in Brubaker, *Inventing Byzantine Iconoclasm*, 32-50, 90-102.

**Wed., Mar. 30**

*Required reading:*

- Patriarch Photius (ca. 810-893), "Homily 17," in Mango, *Art of the Byzantine Empire*, 187-90.
- "The Triumph of Orthodoxy," and "Conclusions," in Brubaker, *Inventing Byzantine Iconoclasm*, 107-26.
- Cormack, "Interpreting the Mosaics of S. Sophia," 135-38.

***Required assignments:***

- **QUIZ!** This quiz, which will address the required reading assignments and our lectures since Mar. 21, will be available on eLearning beginning on Wed., Mar. 30, and it will remain available for completion until the end of Sun., Apr. 3.

## ***Constantinople, Church Images, and Ritual in the Years after Iconoclasm***

**Mon., Apr. 4**

*Required reading:*

- Robert Ousterhout, "Reconstructing Ninth-Century Constantinople," in *Byzantium in the Ninth Century: Dead or Alive?*, ed. Leslie Brubaker (Abingdon: Routledge, 1998), 115-30.

**Wed., Apr. 6**

*Required reading:*

- Philipp Niewöhner and Natalia Teteriatnikov, “The South Vestibule of Hagia Sophia at Istanbul: The Ornamental Mosaics and the Private Door of the Patriarchate,” *Dumbarton Oaks Papers* 68 (2014): 117-124, and 151-55.
- Cormack, “Interpreting the Mosaics of S. Sophia,” 138-41.

**Mon., Apr. 11**

*Required reading:*

- Evan Freeman, “[Mosaics and Microcosm: The Monasteries of Hosios Loukas, Nea Moni, and Daphni](#)” (Smarthistory essay)

**Wed., Apr. 13**

*Required reading:*

- Thomas F. Mathews, “The Sequel to Nicaea II in Byzantine Church Decoration,” *Perkins Journal* 41, no. 3 (1988): 11-23.

*Recommended:*

- Nektarios Zarras, “Narrating the Sacred Story: New Testament Cycles in Middle and Late Byzantine Church Decoration,” in *The New Testament in Byzantium*, ed. Derek Krueger and Robert S. Nelson (Washington, D.C.: Dumbarton Oaks, 2016), 239-75.

***Urban Processions and Processions with Icons***

**Mon., Apr. 18**

*Required reading:*

- Bauer, “Urban Space and Ritual,” 50-59.
- Albrecht Berger, “Imperial and Ecclesiastical Processions in Constantinople,” in *Byzantine Constantinople: Monuments, Topography and Everyday Life*, ed. Nevra Necipoglu (Leiden: Brill, 2001), 73-85.

**Wed., Apr. 20**

*Required reading:*

- Cormack, “Interpreting the Mosaics of S. Sophia,” 141-46.
- “The Hodegetria Icon and Its Tuesday Procession,” in Bissera V. Pentcheva, *Icons and Power: The Mother of God in Byzantium* (University Park, PA: The Pennsylvania State University Press, 2006), 109-36.

*Recommended:*

- Piotr L. Grotowski, “The Hodegon: Considerations on the Location of the Hodegetria Sanctuary in Constantinople,” *BYZANTINA SYMMEIKTA* 27 (2017): 1-61.

***Required assignments:***

- **QUIZ!** This quiz, which will address the required reading assignments and our lectures since Apr. 4, will be available on eLearning beginning on Wed., Apr. 21, and it will remain available for completion until the end of Sun., Apr. 24.

***Twilight: Constantinople of the Palaiologan Emperors***

**Mon., Apr. 25**

*Required reading:*

- Evan Freeman, “[Late Byzantine Naturalism: Hagia Sophia’s Deësis Mosaic](#)” (Smarthistory essay)

- Natalia B. Teteriatnikov, “The Mosaics of the Eastern Arch of Hagia Sophia in Constantinople: Program and Liturgy,” *Gesta* 52, no. 1 (2013): 61-84.

**Wed., Apr. 27**

*Required reading:*

- Robert Ousterhout, “The Virgin of the Chora: An Image and Its Contexts,” in *The Sacred Image, East and West*, eds. Robert Ousterhout and Leslie Brubaker (Urbana: University of Illinois Press, 1995), 91-104.

*Recommended:*

- Gülru Necipoglu, “The Life of an Imperial Monument: Hagia Sophia after Byzantium,” in *Hagia Sophia from the Age of Justinian to the Present*, ed. Robert Mark and Ahmet S. Çakmak (Cambridge: Cambridge University Press, 1992), 195-225.

**Fri., Apr. 29—RESEARCH PAPER DUE TODAY! Submit your properly formatted paper as a Microsoft Word document under the appropriate folder visible on eLearning.**

**Mon., May 2—NO ASSIGNED READINGS!** Let’s use today to discuss and review main points, stages of development, and themes we’ve covered since our return following Spring Break.

**Wed., May 4—NO CLASS!** The final exam will be available on eLearning beginning the morning of Monday, May 9, and it must be submitted by 11:59 PM of Friday, May 13.

***The descriptions, reading assignments, written assignments, and timelines contained in this syllabus are subject to change at the discretion of the professor.***