



**ITALIAN MEDIEVAL ART -- ART 402**

**Dr. Helen Manner**

**Tues., 11:00 – 13:45 (when outside classroom on site class goes until 14:00)**

**SPRING 2019**

**Office Hours: Tuesday from 14 – 15 or by appointment**

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**Course Description**

This course surveys Italian medieval art circa 300 - 1300 A.D.. It begins by tracing the emergence of Christian art in the catacombs of late antiquity, and then studies major Early Christian monuments of Rome, Milan, and other centers of the Empire, especially Constantinople, "the new Rome". The departure from classical naturalism in search of a new semi-abstract and symbolic language of form in the sculpture and mosaics of the time is a major theme. Ravenna, for several centuries the capital of the Empire in the west and the best place to study Early Christian architecture and mosaics intact here, is given considerable emphasis and is also studied on a mandatory day site visit.

The course continues by examining the Early Medieval period (seventh through tenth centuries circa), and the Romanesque period (eleventh through thirteenth centuries circa) in the various regions of Italy. Central Italy is considered first with special focus being given to the works of these periods in Rome, Florence, Pisa and Lucca. There will be class site visits to Florentine Romanesque buildings such as San Miniato and the Baptistery, and to the excavations of Santa Reparata, as well as to nearby Fiesole. The Romanesque art and architecture of Pisa and Lucca will be studied on a mandatory day site visit. Among the themes to be considered in the study of central Italian Romanesque are the importance of this architecture as a proto-Renaissance or revival of the classical in anticipation of the Renaissance, and the connections between the various classical and Early Christian renewals in the Romanesque and the claims to power of the political and religious authorities of the time (*renovatio urbis Romae*) -- from the papacy and the young communes (city states), to the Holy Roman emperors. The role of the great central Italian Romanesque Cathedrals, such as that of Pisa, as objects of civic pride in the growing city-states, much enriched by maritime as well as overland commerce, will also be demonstrated.

Following the study of central Italy, the course traces Romanesque stylistic developments in North Italy, especially Emilia (Bologna, Modena, Parma), Lombardy (Milan, Pavia), and the Veneto (Verona, Venice), as well as South Italy, in particular Apulia (Bari, Trani), Campania (Salerno, Amalfi), and Sicily (Palermo, Monreale, Cefalù). There will be a strong focus on architecture and sculpture, the major arts of the Romanesque; whenever possible the pictorial arts,

especially mosaics, are also studied, for example the important cycles in Venice and Sicily; again whenever possible given the available visual material, the crafts are also brought in.

The course concludes with a brief study of the Gothic in Italy, in architecture focussing on the renowned Cathedrals of this period, such as those of Florence, Siena, Milan, and Orvieto, and examining the interesting synthesis of northern European influence with local Romanesque traditions in these buildings. The re-emergence of naturalism and classicism in the sculpture of this period will receive attention, as well as the transition from a semi-abstract two dimensional Byzantine language of form to renewed three-dimensionality and physical as well as psychological realism around the year 1300 in painting and mosaics. The correlation of these developments with the changing character of religion and society in the late Middle Ages in Italy will be brought out, also in light of its importance as a background to the Renaissance.

**CSU GE category: C3, C4 or C elective**

## **Syllabus**

### **Brief Description of Course**

This course surveys major monuments and works of Italian medieval art from the beginnings of Christian art and architecture in the third century to the dawn of the Renaissance. Particular attention is given to the historical and cultural context of the works of art. Among the themes to be considered are the survival and revival of the classical heritage and the various factors involved in this development from political to aesthetic, the development away from naturalism and towards a semi-abstract language of form in Early Christian art in response to the transcendental Christian world view, the rebirth of monumental sculpture in the Romanesque period, and the return to naturalism in sculpture and the pictorial arts in correlation with the changing character of religion and culture in the later Middle Ages.

An aim of the course is to give the student a general grasp of the broad style developments and their historical and cultural basis in the periods of Italian medieval art covered, as well as to provide an in depth knowledge of outstanding monuments of central Italian medieval art through on site study. There will be classroom lectures as well as on site visits to medieval monuments in Florence and Fiesole, a day site visit to Ravenna and a day site visit to Pisa and Lucca, together with final reports in Siena, are part of course requirements. A written midterm exam with slide identification and essays is required, as well as a term paper. Readings are listed at end of syllabus.

### **General Course Requirements**

You are responsible for required readings, the information given to you in class, on handouts **and via email**. Part of your grade will be determined by regular attendance, participation in class discussions and active engagement in all activities of this course. **Make sure to check your email on a regular basis for updates and additional information.**

### **Class Schedule**

**Tues., Feb. 26 -- Meet in classroom. Introduction to course material and lecture on Ravenna in the Early Christian period when it was capital of the Roman empire in the west:** the art and architecture from the reign of the Empress Galla Placidia, from that of the Ostrogothic King Theodoric, and from the period of Byzantine supremacy when Ravenna's most famous church was built: San Vitale, a twin to the great monuments constructed in Constantinople during the reign of Emperor Justinian. **The departure from realism and the development of an abstract, symbolic, and two-dimensional language of form better suited to conveying the transcendent concepts of Christianity in the Early Christian art of Ravenna.**

- Fri., Mar. 1** – **Site Visit to Ravenna. Details to be announced.** Ravenna is the best place in Italy to study Early Christian art in its original context; the Early Christian architecture and mosaics of Ravenna are a reflection of major architectural and artistic developments in both east and west in this time.
- Tues., Mar. 5** – **Meet in classroom. the beginnings of Early Christian pictorial art in Rome: symbolic and representational images in the catacombs. Early Christian art and architecture of Rome:** Constantine and the Christianization of Rome in the fourth century; the papacy and its patronage of the arts in Rome after Constantine and the "fifth-century Renaissance".
- Tues., Mar. 12** -- **Meet in classroom.** Lecture on Constantinople – the “new Rome” in the east -- and on the first Golden Age of Byzantine art; the development of complex centrally planned domed churches under Emperor Justinian, especially the Hagia Sophia. Brief consideration of Rome in the late phases of the Early Christian period, to be followed by an overview of the so called “Dark Ages” or Early Medieval period, and of the Carolingian Renaissance in Germany together with its repercussions in Italy from Milan to Rome; parallel developments in the Byzantine east, in particular iconoclasm, and then the emergence of the second Golden Age of Byzantine art (Middle Byzantine period).
- Tues., Mar. 19** – **Meet punctually at 9,20 in Piazza Duomo at building in front of baptistery where tickets are sold for the monuments of the piazza. Buy your ticket for the sites in the piazza, which costs 15 Euros.** We start with the Romanesque Baptistery, an important beginning point for the architecture of the whole Piazza Duomo and a building particularly significant and focal in Florence as it is dedicated to their patron saint. (closes 10,15 for mass). Then we visit the Cathedral. Once inside, we focus on its Gothic architectural style and study the excavations of the Early Christian and Romanesque churches of S. Reparata. Finally we visit the Opera del Duomo Museum with focus on the sculpture there from the Romanesque and Gothic periods.
- Fri., Mar. 22** – **Late morning/afternoon site visit to Fiesole.** This visit will cover works from the major periods of Italian medieval art and history, and will also include brief visits to ancient Etruscan and Roman, as well as Renaissance sites. It should be like a time line that will allow students to better grasp the chronological succession of different periods here from classical antiquity through the Middle Ages to the Renaissance. Specific sites to be viewed include: excavations of Roman and Etruscan temples, and of Roman theatre and baths, several Lombard (early medieval) tombs and early medieval objects found in these tombs now in the archaeological museum, the Romanesque Cathedral, the Gothic church of S. Francesco, and the Badia -- a Renaissance church with a Romanesque facade located at S. Domenico di Fiesole. **Bring two ATAF bus tickets and circa 8 Euros for admissions.** Details to be announced.
- Tues., Mar. 26** – **Meet punctually on the Ponte Vecchio in front of bust of goldsmith Cellini (centre of bridge) for site visit focussed on Florentine Romanesque architecture.** As with the Baptistery visited the preceding week, some themes to keep in mind are: a revival of ancient classical Roman architectural styles anticipating the Renaissance and constituting an important proto-Renaissance, together with the appearance of Byzantine and Islamic influences brought through commercial contacts and the crusades. We will walk up to S. Miniato al Monte, a Benedictine abbey church which is, together with the Baptistery, one of the most beautiful examples of the Florentine Romanesque style. Next, if possible to arrange, we continue to S. Leonardo in Arcetri by way of Fort Belvedere. There we

will see a **fine Romanesque pulpit once in S. Pier Scheraggio** (a Romanesque church now incorporated in the Uffizi); this pulpit is the first in Florentine art with carved scenes from the Life of Christ; a panel of the pulpit was illicitly removed from Italy and is now in the Metropolitan Museum of New York. **Prompt for midterm exam and take-home midterm question to be distributed.** **Optional review session for exam to be scheduled during this week.**

**Tues., Apr. 2** – **Meet in classroom. Midterm Exam.**

**Tues., Apr. 9** – **Meet in classroom. Lecture on the Benedictine abbey church of Montecassino and the Romanesque period in Rome: the resurgent power of the papacy in this time, a period of church reform, and the twelfth-century renaissance of classical and Early Christian architecture there directly related to papal claims to political power -- S. Clemente and S. Maria in Trastevere. The Romanesque architecture of Viterbo (Helen Manner's PhD topic), a major city in the papal state in the 12<sup>th</sup> and 13<sup>th</sup> centuries, which several times hosted the papacy and where there was also a significant and original renaissance of classical and Early Christian styles.**

**Tues., Apr. 16** -- **Meet in classroom. Lecture on the Romanesque architecture and sculpture of Pisa and Lucca.** Pisa, one of four maritime republics in Italy in this time, boasts the largest and most ambitious Romanesque Cathedral, one of the largest baptisteries, and of course Italy's most famous campanile. Nearby Lucca, rich from a flourishing silk industry, was a rival of Pisa and likewise has several outstanding Romanesque churches.

**Fri., Apr. 19 – Sun., Apr. 28** – **SPRING BREAK.**

**Tues., Apr. 30** -- **Meet in classroom. Lecture on Emilian and Lombard Romanesque architecture:** the Cathedrals of Modena and Parma and their accompanying sculpture by Wiligelmo and Antelami; S. Zeno in Verona, with its famous and precocious bronze door; Sant'Ambrogio in Milan and S. Michele in Pavia; S. Stefano in Bologna, the most complete copy of the Holy Sepulchre and surrounding sites in Jerusalem to be found in the west.

**Sat., May 4** – **SITE VISIT TO PISA AND LUCCA** to study the impressive Romanesque Cathedral, Baptistery, and Campanile (leaning tower) of Pisa, together with Nicola and Giovanni Pisano's pulpits there, and the frescoes and sinopias in the Camposanto and Sinopia Museums. In Lucca we see several important Romanesque churches, one of which – Ss. Giovanni and Reparata – has fascinating excavations with remains going back to Roman and Early Christian antiquity, as well as the Early Middle Ages, and also an unusual perfectly oval piazza built on the foundations of an ancient Roman amphitheatre; further details to be announced.

**Tues., May 7** -- **Meet in classroom. Lecture on Romanesque architecture in Venice**, with focus on St. Mark's; contact with Byzantium and the Near East as distinctive elements in the style of Venice in this time; St. Mark's -- considered the most important monument of the second Golden Age of Byzantine Art -- as a showcase of Venetian glory bedecked with objects pillaged from throughout Venice's vast maritime empire; the dual Ravennate and Byzantine origin of pictorial styles in Venice and its area, e.g., Torcello. Then consideration of **Romanesque art and architecture of Campania (Salerno and Amalfi) and Sicily (Palermo, Monreale, Cefalù); a unique blending of Moorish, Byzantine, and Norman influence in these areas;** the Norman kingdom of Sicily as a centre for the development of a revival of classical and Byzantine styles in correlation with the claims to imperial power of the Norman dynasty. **Consideration also of the Romanesque architecture and sculpture in Apulia, especially Bari and Trani;** Norman and Lombard influence in

this area; Emperor Frederick II Hohenstaufen and his *renovatio Roma*; Castel del Monte; the Apulian style patronized by the emperor as a background to Nicola Pisano.

**Tues., May 14 – Meet in classroom.** Lecture on the development of the Gothic style in the architecture of northern Europe and the beginning of this style in Italy in the mid 1200's; the role of the Cistercians as transmitters of a modified and simplified form of Gothic style in Italy; general differences between Italian and northern Gothic architecture; the synthesis of Gothic elements imported from the north with local Romanesque and classical traditions in Italy; examples in Milan, Florence, Siena, and Orvieto. **Italian Gothic sculpture: the revival of classical styles and return to nature in the works of Nicola and Giovanni Pisano, Arnolfo di Cambio, and Lorenzo Maitani; their works as a major proto-Renaissance in sculpture.**

**Tues., May 21 – Meet in classroom.** **This class will have to be rescheduled possibly in the late afternoon or early evening of this day as Helen Manner cannot teach at the usual class time.** Italo-Byzantine and early Gothic painting in central Italy, including Cimabue, Coppo di Marcovaldo, the Roman masters Cavallini and Torriti, and Giotto; the rebirth of pictorial space in the painting and mosaics in the later Middle Ages -- the changing character of religion then and the role of the Franciscans in the popularization of religion in the growing towns; the importance of this development for the Renaissance; **Giotto's return to nature and the dawn of the Renaissance. All term papers due!**

**Fri., May 24 – Final reports on late medieval topics to be assigned in Siena. These reports will constitute your final exam. Date to be confirmed and details to be announced.**

## LEARNING OBJECTIVES

The course will teach students to analyse and to comprehend outstanding works of art and architecture of the Italian Middle Ages, ranging from the Early Christian period through the Romanesque and Gothic periods in terms of both their style and their cultural and historical context.

## LEARNING OUTCOMES

At the end of the semester, students should be able to recognize and analyse major works of Italian Medieval art and architecture, as well as to understand these in their cultural and historical context.

## Grades

Your grades will be based on: midterm 30%, final report 30%, term paper 35%, and attendance and class participation circa 5 to 10%. **Please note that midterm exam and final reports must be when scheduled. No early exams to accommodate individual travel plans or personal needs, such as pre-planned trips with friends or relatives. Missing the midterm or final report, unless there is a dire emergency or you are seriously ill, will mean failure of the course.**

100-94	A
93-90	A-
89-88	B+
87-83	B
82-80	B-
79-77	C+
76-73	C
72-69	C-
68-67	D+
66-63	D
62-60	D-
59 and below	F

The + and - symbols will be used for grading (except for A+). Specific information about the paper, exams and other projects will be given to you during the semester. Late work will result in a lowered grade. ***You must complete all work assigned in the course to pass the class.***

### **Laptops and cell phones**

**Laptops may be used for note taking with my permission (see me) but are absolutely forbidden during exams. Cell phones must be switched off or put on silent mode during all class sessions. They must be totally switched off during exams.**

### **Term Paper**

A term paper circa 8 to 10 pages typed due **Tues., May 21** is a course requirement. All papers *must be neat*. Illustrations can positively enhance your presentation. Papers should be correctly spelled and written in good English. A sheet with some suggested topics will be distributed after the course is underway. All term papers *must also be properly footnoted and include a bibliography of works consulted. They should likewise incorporate on site research, exploiting the possibility of this type of work here in Italy. They should not be done exclusively from the web! Consult library books and scholarly articles as part of your research as well.* Students should make a point of seeing me during my office hour about their term paper for advice and bibliography suggestions.

### **Midterm Exam**

The midterm exam will combine slide identification and discussion in class and take-home essays.

### **Attendance Policy**

**Attendance is of utmost importance for this class; more than one unexcused absence will lower your grade as follows: two unexcused absences lowers by 1.5 letter grades (i.e., B to C-), three unexcused absences lowers by 3 letter grades (i.e., A to D). More than three unexcused absences will result in failure of the course. This is a school policy.**

**It is also school policy to punish late arrivals. In order not to disrupt the class, students are expected to be in class at the beginning of the class hour; any delay exceeding ten minutes will be considered an absence.**

### **CLASS CODE OF CONDUCT**

**Activities unrelated to the course (including private conversations, emailing, text messaging, reading, web surfing, etc.) are not permitted during class time.** Please turn off or put all electronic devices on silent mode prior to the beginning of the class, as also on site visits. **Cell phones must be totally switched off during exams. This is a school policy.**

### **ACADEMIC DISHONESTY WILL NOT BE TOLERATED**

Any form of plagiarism or cheating may result in a failing final grade in the course. If you have questions about what constitutes academic dishonesty, please refer to the student handbook and catalog of your campus, and/or ask the Resident Director for more information.

### **COPYRIGHT AND PRIVACY LAWS**

No portion of the texts and other readings used in this course can be reproduced in any format including scanning, electronic downloading or sharing of files.

In addition, no portion of class lectures can be reproduced (for example recorded), without my consent.

## **CHANGES**

Information in this syllabus, including the class calendar, may be subject to change due to unexpected external circumstances, as strikes affecting museum opening hours and/or transportation for site visits, severely adverse weather, etc.

### **Cost of Site Visits**

**Site visits are a significant part of the class and you should anticipate the following costs:**

**Florence site visits:** 15,00 Euro -- Santa Reparata and Baptistery; 8,00 Euro -- Fiesole excavations and museum; 3,00 Euro bus to Fiesole and return.

**Pisa and Lucca:** your train ticket 15,00 Euro; Pisa and Lucca entrances 12,00 Euro.

**The transportation and admissions on the Ravenna trip will generously be covered by the school.**

**Total for Course: 53,00 Euro circa**

### **Supplementary Material**

**A course packet, which I call supplementary material, including much of the information given out in lectures and which can be extremely helpful both for following lectures and for exam preparation will be sent to each student as a PDF.**

### **Power Point lectures**

**It is also possible to acquire a copy of my power point lectures from Refugio for study. In addition, you may acquire a copy of my midterm review from Refugio, when the time to prepare this exam comes.**

### **Assigned Reading**

#### **Before Midterm**

H.W. Janson, History of Art, Prentice-Hall and Harry Abrams, New York, 1962.

Chapter 8 of Part One on Early Christian and Byzantine art.

Chapters 1 and 2 of Part Two on the Middle Ages covering Islamic art and Medieval art.

John Beckwith, Early Christian and Byzantine Art, Pelican History of Art, Penguin, 1970.

Chapters 2, 3 (especially section on Constantinople), 5 and 6.

Ernst Kitzinger, Byzantine Art in the Making, Harvard, 1980.

Introduction, Chapters 3,4,5,6, and Epilogue.

Richard Krautheimer, Rome, Profile of a City, 312-1308, Princeton, 1980.

Chapters 1-7, with focus on monuments covered in class lectures.

#### **After Midterm**

H.W. Janson, History of Art.

Chapters 3 and 4 of Part Two on the Middle Ages covering Romanesque Art and Gothic Art.

M.F. Hearn, Romanesque Sculpture, the Revival of Monumental Stone Sculpture in the Eleventh and Twelfth Century, Phaidon, Cornell, 1981.

Introduction, Chapters 3 and 4, relevant sections on Italy.

Meyer Schapiro, "On the Aesthetic Attitude in Romanesque Sculpture," from Art and Thought, London, 1947, reprint in Romanesque Art, George Braziller, 1977, 1-27.

John Beckwith, Early Christian and Byzantine Art.

Chapter 10.

David Talbot Rice, Art of the Byzantine Era, Thames and Hudson, London, 1963.

Chapter on "Sicily and Venice", 159-187.

Helen Manner, "The Field of Miracles, a Close Look at Pisa's Campo dei Miracoli," Vista, Number 1, Fall, 1991, 16-17.

Richard Krautheimer, Rome, Profile of a City, 312-1308, Princeton, 1980.

Chapter 8.

Frederick Hartt, History of Italian Renaissance Art, Painting, Sculpture, and Architecture, 2nd edition, 1979.

Chapters 2 and 3.

**Copies of all assigned readings, are in the library.**