



# UNIVERSITÀ DEGLI STUDI DI PALERMO

<b>DEPARTMENT</b>	Culture e società
<b>ACADEMIC YEAR</b>	2023/2024
<b>MASTER'S DEGREE (MSC)</b>	RELIGIONS AND CULTURES
<b>SUBJECT</b>	COMPARATIVE HISTORY OF MEDIEVAL ART IN THE MEDITERRANEAN
<b>TYPE OF EDUCATIONAL ACTIVITY</b>	C
<b>AMBIT</b>	20995-Attivit Formative Affini o Integrative
<b>CODE</b>	21531
<b>SCIENTIFIC SECTOR(S)</b>	L-ART/01
<b>HEAD PROFESSOR(S)</b>	TRAVAGLIATO                      Professore Associato                      Univ. di PALERMO GIOVANNI
<b>OTHER PROFESSOR(S)</b>	
<b>CREDITS</b>	6
<b>INDIVIDUAL STUDY (Hrs)</b>	120
<b>COURSE ACTIVITY (Hrs)</b>	30
<b>PROPAEDEUTICAL SUBJECTS</b>	
<b>MUTUALIZATION</b>	
<b>YEAR</b>	2
<b>TERM (SEMESTER)</b>	1° semester
<b>ATTENDANCE</b>	Not mandatory
<b>EVALUATION</b>	Out of 30
<b>TEACHER OFFICE HOURS</b>	<b>TRAVAGLIATO GIOVANNI</b> Monday    09:00    11:00    E' possibile contattarmi dal lunedì al venerdì (prenotazioni effettuate sabato o domenica potrebbero non essere prese in considerazione) via mail o telefono (+39 3517888751), e così pianificare un appuntamento in presenza (Viale delle Scienze, ed. 15, III piano, stanza 309) o telematico sulla piattaforma Teams, stanza "Ricevimento prof. Giovanni Travagliato", codice di accesso: q16g7kk. Grazie

DOCENTE: Prof. GIOVANNI TRAVAGLIATO

<b>PREREQUISITES</b>	Among the prerequisites the course includes the knowledge of the history of medieval art and the historical framework of the period in question (5th-15th centuries). In one of the first lessons will be verified basic knowledge through interview or imput test.
<b>LEARNING OUTCOMES</b>	<p>Knowledge and ability to understand</p> <p>The course is structured in a way that the student at the end of the studies demonstrate advanced skills for the critical analysis of the main trends of medieval art. During the course the student will acquire an in-depth historical and critical knowledge of medieval artistic production (painting, sculpture, decorative arts).</p> <p>Ability to collect, compare and interpret the acquired data and to deepen it on advanced texts.</p> <p>Ability to apply knowledge and understanding</p> <p>Thanks to the historical-critical baggage accrued the student will be able to apply a historiographic approach to the art developed during the treated period and will also be able to integrate with critical spirit and autonomy of judgement the knowledge acquired in order to possess the interpretative keys of the complexity of the works, the languages, the techniques and the theoretical reflections of medieval art.</p> <p>Autonomy of Judgement</p> <p>Learners will acquire and develop a more conscious capacity of judgement on the basis of historiography, aesthetic and epistemological through a cycle of lessons, aimed at the methodology to provide both the historiographic content of the program is to develop, through the direct involvement of the learner, capacity for reasoning and critical judgement.</p> <p>Communication skills</p> <p>Learners will be able to present and communicate effectively the results of their study and research work by arguing their positions and expressing their thoughts clearly in the light of the knowledge learned.</p> <p>They will also be able to contextualize historiographically the arguments.</p> <p>Learning skills</p> <p>Through participation in frontal lessons, seminars, guided visits, the student will master the history of international art and the current cultural debate and be able to analyze and interpret the medieval works of art in their many manifestations and to place them in their historical and cultural context.</p>
<b>ASSESSMENT METHODS</b>	<p>To verify in self-assessment the know-how, or the application of the acquired knowledge, is foreseen the personal elaboration of a short written text consisting in the critical analysis of aspects relating to the discipline on specific case studies. Of the exercise will be discussed in the course of the frontal lessons and will be held at the end of the lessons themselves not being evaluated final. The final test will be oral and consist of an interview, in which the candidate will have to answer at least three questions, aimed at ascertaining the possession of the competences and disciplinary knowledge provided for by the course; the assessment will be expressed in thirtieth. The overall final evaluation during the oral test will be obtained from the analysis of the following indicators:</p> <ul style="list-style-type: none"><li>- propriety and ownership in the use of technical language related to discipline (up to 10/30);</li><li>- correct and complete exposure of the required knowledge (up to 10/30);</li><li>- critical knowledge processing capacity (up to 10/30).</li></ul> <p>The areas of the questions focus on the topics covered by the programme and contribute to the results of expected learning.</p>
<b>EDUCATIONAL OBJECTIVES</b>	The most significant historical-artistic testimonies created between the 5th and 15th centuries in the countries bordering the eastern and western Mediterranean Sea (Sicily and Southern Italy; Asia Minor, Syria, Palestine, North Africa, Spain) will be examined, in close relation to the three monotheistic religions (Jewish, Christian, Islamic), with particular regard to the development of architecture and the figurative and decorative arts.
<b>TEACHING METHODS</b>	Lectures and/or distance learning, supported by the projection of images and power-point presentations; classroom exercises; educational visits. The images and power-point presentations projected during the lectures can be acquired by the attending students.
<b>SUGGESTED BIBLIOGRAPHY</b>	<p>Metodi e strumenti della Storia dell'Arte (scegliere uno tra i seguenti) / Methods and tools of art history (choose one of the following)::</p> <ul style="list-style-type: none"><li>- O. CALABRESE, Il linguaggio dell'Arte, Milano, Bompiani, 7 edizione (2 maggio 2002) - ISBN: 8845251934.</li><li>- G.C. SCIOLLA, La critica d'arte del Novecento, UTET, Torino 2012 (in particolare i primi sette capitoli) - ISBN: 8860080568.</li><li>- V. CURZI, Storie dell'arte per quasi principianti, Milano, Skira, 2018 - ISBN: 8857240126.</li><li>- O. ROSSI PINELLI (a cura di), La storia delle storie dell'Arte, Torino, Einaudi 2014 - ISBN: 8806214616.</li><li>- A. PINELLI, La storia dell'arte, istruzioni per l'uso, Bari, Laterza, 2009 - ISBN:</li></ul>

8858116313.

- F. ZERI, *Dietro l'immagine*, Milano, Longanesi, 2007 (o edizioni precedenti) - ISBN: 8830407712.

Parte Generale / General part:

- G. TIGLER, *Circolazione di modelli artistici: l'incontro tra l'arte classica del bacino del Mediterraneo con le arti delle civiltà dell'Oriente e quelle dei 'barbari' del Nord germanico nelle teorie della Scuola di Vienna*, in: *Le vie di comunicazione nel Medioevo. Livelli, soggetti e spazi d'intervento nei cambiamenti sociali e politici*, a cura di M. BOTTAZZI, P. BUFFO, C. CICCOPEDI, Roma 2019, pp. 101-159 - ISBN: 9788895368320.

- M. BACCI, *Portolano sacro. Santuario e immagini sacre lungo le rotte di navigazione del Mediterraneo tra tardo medioevo e prima età moderna*, in: *The Miraculous Image In the Late Middle Ages and Renaissance*, a cura di E. THUNØ e G. WOLF, Roma 2004, pp. 223-248 - ISBN: 8882650000.

- ENCICLOPEDIA DELL'ARTE MEDIEVALE, ad voces (consultabile al seguente link: [https://www.treccani.it/enciclopedia/elenco-opere/Enciclopedia\\_dell%27\\_Arte\\_Medievale](https://www.treccani.it/enciclopedia/elenco-opere/Enciclopedia_dell%27_Arte_Medievale)):

M. CECHELLI, *Basilica*, vol. III, Roma 1992, pp. 162-176; A. PERONI, M. FALLA CASTELFRANCHI, *Battistero*, vol. III, Roma 1992, pp. 214-227; G. KÜHNEL, *Betlemme*, vol. III, Roma 1992, pp. 463-468; A. VAUCHEZ, F. GANDOLFO, A. CADEI, V. ASCANI, *Cattedrale*, vol. IV, Roma 1993-2013, pp. 505-565; G. ARNALDI, *Chiesa*, vol. IV, Roma 1993, pp. 684-686; C. BARSANTI, E. ZANINI, M. ANDALORO, W. CARR, *Costantinopoli*, vol. V, Roma 1994, pp.381-391; P. CUNEO, *Damasco*, vol. V, Roma 1994, pp. 614-616; C. BARSANTI, *Efeso*, vol. V, Roma 1994, pp. 770-771; M. PICCIRILLO, R. OUSTERHOUT, O. GRABAR, *Gerusalemme*, vol. VI, 1995, pp. 565-582; M. BERNARDINI, *Mecca*, vol. VIII Roma 1997, pp.285-287; R. HILLENBRAND, *Moschea*, vol. VIII, Roma 1997, pp. 586-592; O. GRABAR, *Omayyadi*, vol. VIII, Roma 1997, pp. 802-812; D. DI CASTRO, *Sinagoga*, vol. X, Roma 1999, pp. 685-691; A. GUIGLIA GUIDOBALDI, *Sinai*, vol. X, Roma 1999, pp. 691-698 - ISBN: non applicabile.

Parte monografica / Monographic part:

- G. TRAVAGLIATO, *La Madonna della Bruna di Monreale: un testimone della 'maniera cyprica' nell'abbazia benedettina del re Guglielmo II*, in: *L'Odigitria detta 'di Guglielmo II' della Cattedrale di Monreale*, Palermo 2019, pp. 16-53 - ISBN: 9788855090582;

- A. IACOBINI, *Tra Sicilia e Terra Santa: le pitture murali della Cappella del Castello di Paternò*; G. CURATOLA, *I metalli islamici in Italia. Una fonte d'ispirazione*; P. BUZI, *Sull'altra sponda del Mediterraneo. Brevi note sull'arte 'copta' in età Ayyubide e proto-mamelucca*; P. ANDROUDIS, *Muslim and Latin presence in the treasures of Mount Athos (13th-15th centuries)*, in: *"Arte medievale"*, IV serie - anno X, Cinisello Balsamo-Milano-Roma 2020, pp. 33-66, 283-292, 293-304, 337-352 - ISSN: 0393-7267.

- D. CASSUTO, *Il Miqweh di Casa Bianca a Siracusa: confronto con il Miqweh ebraico tradizionale, e schede nn. 28 (A. NEF), 61-64 (U. STACKE-N. BUCARIA), VII-IX (N. BUCARIA)*, in: *Ebrei e Sicilia*, a cura di N. BUCARIA, M. LUZZATI, A. TARANTINO, Palermo 2002, pp. 201-208, 347-349, 360-362, 379-380 - ISBN: 8878042196.

- V. ZORIC, *Note sulle tecniche costruttive islamiche in Sicilia: il soffitto della Cappella Palatina di Palermo*, e M.G. AURIGEMMA, *Soffitto della Cappella Palatina, breve stato dell'arte*, in: *Castrum superius. Il palazzo dei re normanni*, Palermo 2019, pp. 102-127, 164-183 - ISBN: 8896729386.

Si consiglia vivamente, infine, per un'adeguata conoscenza del contesto storico, la lettura di uno dei seguenti volumi:

Finally, for an adequate knowledge of the historical context, the reading of one of the following volumes is highly recommended:

- G. JEHEL, *Il Mediterraneo medievale. Dal 350 al 1450*, trad. a cura di M. Masala e G. de' Giovanni Centelles, ed. Besa Muci, 2020 - ISBN: 8862801254;  
- L. TANZINI, F.P. TOCCO, *Un Medioevo mediterraneo. Mille anni tra Oriente e Occidente*, ed. Carocci, Roma 2020 - ISBN: 8829000663.

Avvertenze

Ulteriori e piu' specifiche indicazioni bibliografiche verranno fornite durante le lezioni e rese note nel programma per la preparazione dell'esame, alla fine del corso. Gli/le studenti/sse che non possono partecipare alle lezioni sono invitati/e a contattare il docente. Per chi lo preferisse, si puo' concordare un programma alternativo col docente.

Gli/le studenti/sse Erasmus sono pregati/e di contattare il professore per ulteriori informazioni sui contenuti del corso e sulla bibliografia.

Further and more specific bibliographical indications will be provided during the lessons and made known in the exam preparation programme at the end of the course. Students who cannot attend the lessons are invited to contact the

teacher. For those who prefer, an alternative programme can be arranged with the teacher.  
Erasmus students are kindly requested to contact the professor for further information on course contents and readings.

### **SYLLABUS**

<b>Hrs</b>	<b>Frontal teaching</b>
3	Welcome and knowledge of the class; presentation of the discipline and of the programme; methods and tools of the history of art.
3	The Mediterranean in the Late Middle Ages. Maritime cities, commercial and cultural exchanges.
6	Art for worship: the three monotheistic religions (Judaism, Western and Eastern Christianity, Islam).
3	The places: Holy Land, Jerusalem, Bethlehem.
3	The places: Damascus, Ephesus, Mecca, Sinai.
3	The places: Constantinople.
9	The places: Southern Italy and Sicily.