

ART AND ARCHITECTURE OF MEDIEVAL AND EARLY RENAISSANCE ITALY

AUTUMN 2009

PROF. LINDA REYNOLDS

WEDNESDAYS: LECTURE DAYS IN VILLA 11.30 - 1.00 & 2.30 - 4.00

**VISITS IN TOWN 12.00 - 4.00 (INCLUDING LUNCH BREAK)
MEET AT FIRST DESIGNATED SITE**

COURSE DESCRIPTION AND GOALS

The course is designed to complement the history course which covers a similar period and will begin with an introduction to classical and medieval art and architecture, followed by a focus on the innovations of Nicola and Giovanni Pisano in sculpture, and Giotto and Duccio in painting. These are the artists of the Proto-Renaissance, a renaissance before The Renaissance of the 15th century.

As the 14th century moves in to the 15th century, we look at International Gothic, the style of the Italian and European courts. This style forms a contrast to that of Masaccio, creator of the new Renaissance style in painting.

We trace developments from 1401, the art historical date for the beginning of the Renaissance, and focus on the sculpture of Ghiberti and Donatello, and the architecture of Brunelleschi, creators of the new style in their respective fields. The 1430s sees the emergence of the so-called Second Renaissance style as exemplified by the art of Fra Angelico and Fra Filippo Lippi, and Mantegna.

VISITS

Please note that these are an integral part of the course and are, in *effect*, classes on site, so be prepared with notebooks. The visits reinforce what has been discussed in class as well as dealing with material which is not discussed in class. Some presentations will be made on site. As these visits represent classes, please do not ask to bring visitors along. THIS APPLIES TO THE TRIPS TO ROME, MODENA AND VERONA AS WELL. If permission is given to one student then, out of fairness, permission would have to be given to another: our group is already large, potential extras would make it difficult to move around.

TEXT BOOK:

Frederick Hartt "A History of Italian Renaissance Art: Painting, Sculpture, and Architecture". By the second week of the semester you are expected to have read Chapters I and II. Thereafter, it is your responsibility to read the relevant chapters relating to the artists discussed in class, ideally before the class.

GRADING

Your final grade will be based on the following components:

- In- class presentations: each student is required to give a brief (no more than 10 minutes) presentation on a particular painting or sculpture. (10%)
- Mid-term essay to be written in class on topics given in advance. (40%)
- Final research paper of ca 2,500 words. (50%)

SAMPLE TOPICS FOR RESEACH PAPER

1. To what extent is Duccio tied to the Byzantine tradition and to what extent does he go beyond it
2. What common qualities unite Masaccio, Donatello, and Brunelleschi in the changes that they bring to the visual arts in the 15th century?

GUIDELINES FOR RESEARCH PAPER

These guidelines should be used along with any specific instructions for assignments.

Finished papers must contain

1. Title (use a title page for long papers) with your name, and date
2. Clearly typed text, double spaced with adequate margins
3. Footnotes or endnotes in standard form

Hand in the original, but keep a copy for yourself.

As you begin your research, and before you start to write, think about the purpose of the paper and make your presentation appropriate. Your problem, thesis or point of view right should be clearly exposed in the first paragraph – and in the title if possible. Develop your ideas in the essay. Organize material logically (this does not always mean chronological narrative).

Find a balance between recounting facts or information garnered from "authorities" and giving your own analysis of the issues. This means not just opinions, but informed commentary, based on your study of the subject. Be sure that any generalizations you make are supported by references to concrete details in the work. Use sources critically, distinguishing between primary and secondary, between fact and opinion. Consider differing views on a subject, and then decide on your own conclusion.

It is your responsibility to avoid even unintentional plagiarism. If you have any questions about the boundaries between acceptable citation and plagiarism, check: <http://gervaseprograms.georgetown.edu/hc/plagiarism.html>

Always acknowledge sources of information and ideas, as well as direct quotations.

CITATIONS

Use standard footnote or endnote form, even in short papers. Use full citations of your source for the first reference, abbreviated citations for subsequent notes, e.g.:

1. Francis Ames-Lewis, The intellectual life of the early Renaissance artist, New Haven : Yale University Press, 2000, pp. 20-23.
2. Ames-Lewis, Intellectual life, p. 19

It is good practice to cite not only the book or article you used, but also, if possible, the original source cited by your reference: this gives important information to the reader.

Note that it is not sufficient merely to insert page references in your text, even if do this in other kinds of papers, or in your rough drafts.. Be sure that you understand and use the proper format.

For full presentation of MLA-Style Citations of printed or electronic sources, see:

<http://gulib.lausun.georgetown.edu/swr/ref/style.htm>

After writing a draft, edit your paper for content, accuracy, logic; does it hold up under scrutiny? Then edit for style: clarity, economy of language, avoidance of repetition and empty phrases, correct syntax, spelling, and use of words.

Be prepared to edit for clarity and precision, and rewrite some sections several times. A short paper is harder to write than a long, rambling one. Check the final draft for proofreading errors, misspellings and misuse of words (spell-check is not enough), forgotten endnotes, misplaced pages. A sloppy result indicates careless preparation and cannot earn a top grade.

Always underline or *italicize* the titles of works of art (just as you treat books). When you first mention a work, indicate its date and present location immediately after the title.

Be aware that thinking, drafting, writing and rewriting take time, even for a short paper. You might want to make a schedule, working backwards from the due date, in order to be sure that you are not rushed at the crucial rewriting stages.

ADDITIONAL READING

The following texts are available in the Villa Library, together with many other texts that may be useful for your final research paper. The complete Villa catalogue is available on-line through GEORGE, inserting "Villa (Fiesole)" under location.

Francis Ames-Lewis, The intellectual life of the early Renaissance artist, New Haven : Yale University Press, 2000.

Marilyn Aronberg Lavin, Piero della Francesca's Baptism of Christ, with an appendix by B.A.R. Carter, New Haven : Yale University Press, 1981.

Eve Borsook, The mural painters of Tuscany : from Cimabue to Andrea del Sarto. Oxford : Clarendon Press ; New York : Oxford University Press, 1980.

Bruce Cole, Masaccio and the art of early Renaissance Florence, Bloomington : Indiana University Press, 1980.

Bruce Cole, Italian art, 1250-1550 : the relation of Renaissance art to life and society, New York : Harper & Row, 1987.

Bruce Cole, The Renaissance artist at work : from Pisano to Titian, New York : Harper & Row, 1983.

Diane Cole Ahl (Ed.), The Cambridge companion to Masaccio, New York : Cambridge University Press, 2002.

Michael Greenhalgh, Donatello and his sources, New York : Holmes & Meier, 1982

Richard Krautheimer in collaboration with Trude Krautheimer-Hess, Lorenzo Ghiberti, Princeton, N.J. : Princeton University Press, 1982.

R.W. Lightbown, Donatello & Michelozzo : an artistic partnership and its patrons in the early Renaissance, London : H. Miller ; Philadelphia, Pa., 1980.

Loren Partridge, The art of Renaissance Rome, 1400-1600, New York : Harry N. Abrams, 1996.

Piero Sanpaolesi, Brunelleschi, Milano, Edizioni per il Club del libro 1962.

Randolph Starn and Loren Partridge, Arts of power : three halls of state in Italy, 1300-1600, Berkeley : University of California Press, 1992.

Adrian Stokes, The Quattro Cento, a different conception of the Italian Renaissance: Florence and Verona, an essay in Italian fifteenth-century architecture and sculpture, New York, Schocken Books [1968].

Marvin Trachtenberg, Dominion of the eye: urbanism, art, and power in early modern Florence, New York : Cambridge University Press, 1997.

Timothy Verdon and John Henderson (Eds), Christianity and the Renaissance : image and religious imagination in the Quattrocento, Syracuse, N.Y. : Syracuse University Press, 1990.

John White, Duccio : Tuscan art and the medieval workshop, [New York, N.Y.] : Thames and Hudson, 1979.

For primary sources have a look at

Creighton E. Gilbert (Ed.), Italian art, 1400-1500 : sources and documents, Englewood Cliffs, N.J. : Prentice-Hall, 1980.

Antonio di Tuccio Manetti, The life of Brunelleschi, Introduction, notes, and critical text ed. by Howard Saalman, University Park, Pennsylvania State University Press [1970] .

Giorgio Vasari, The lives of the artists, translated with an introduction and notes by Julia Conaway Bondanella and Peter Bondanella, Oxford ; New York : Oxford University Press, 1991.

COURSE CALENDAR

Note: For visits in Florence meet at first designated site.

SEPTEMBER

- 9 LECTURE Introduction: Classical to Medieval. The Dawn of Italian Art: Cimabue, Nicola and Giovanni Pisano.
- 11 **FRIDAY FIELD TRIP TO ROME: CLASSICAL ARCHITECTURE**
- 16 VISIT the Baptistry and Romanesque Church of San Miniato
- 23 LECTURE Giotto and Florentine Painting. Duccio and Sienese Painting. Painting after the Black Death.
- 30 VISIT Gothic Santa Croce, Santa Maria Novella and Cloister

OCTOBER

- 7 **MID-TERM PAPER** to be written in class 2:30-4:00. No Morning class
- 10/11 **SATURDAY/SUNDAY FIELD TRIP TO MODENA AND VERONA**
- 14 VISIT Ospedale degli Innocenti. Santa Maria degli Angeli, San Lorenzo, the Duomo (This visit is dedicated to Brunelleschi's Architecture)
- 21 LECTURE The Architecture of Brunelleschi. International Gothic Painting.

MID-TERM BREAK

NOVEMBER

- 4 VISIT The Bargello, Orsanmichele, Museo dell'Opera del Duomo.
- 11 LECTURE Renaissance Sculpture and Painting (Masaccio)
- 18 VISIT Brancacci Chapel. The Uffizi
- 25 LECTURE Renaissance Painting: Masaccio, Fra Filippo Lippi, Fra Angelico, Mantegna.

DECEMBER

- 2 VISIT Monastery of San Marco. The Accademia
- 7 **FINAL PAPER DUE**

Please note that meeting times may change according to necessity and that the topics may vary to take into consideration the specific interests of students.

When in doubt about dates, topics, readings, or assignments ASK