

**ART AND ARCHITECTURE IN ITALY  
16TH AND 17TH CENTURIES**

***HIGH RENAISSANCE TO BAROQUE***

**SPRING 2010 – Prof. Linda Reynolds**  
LECTURES: 11.30 - 1.00 and 2.30 - 4.00 VILLA

**VISITS: 12.00 - 4.00 - LUNCH IN TOWN - MEET AT FIRST  
DESIGNATED SITE**

**COURSE DESCRIPTION**

The course is designed to complement the history course which covers a similar period and will begin by looking at artistic developments in later 15th century Florence as a prelude to the High Renaissance, the founding father of which is considered to be Leonardo da Vinci.

Early Renaissance Florence was the "cradle" of the Renaissance, but the 16th century sees an artistic shift to Rome where the High Renaissance achievements of Michelangelo, Bramante and Raphael will be examined, as well as the situation in Florence with the work of Andrea del Sarto and in Parma with the work of Correggio.

The High Renaissance in Venice represents a separate development represented by the Venetian artists' fascination with colour. The focus will be on Giovanni Bellini and Titian.

The phenomenon of Mannerism will be examined which leads on to developments in Baroque art in Rome in the 17th century as exemplified by Carracci, Caravaggio, Bernini and Borromini.

An inter-connecting theme will be patronage and the course will also show how artistic developments are affected by social, political and religious factors.

**REQUIREMENTS:**

Two research papers due mid-semester and end of semester.

1 short (10) minute presentation in class on a painting or sculpture.

**PLEASE NOTE** that the visits are an integral part of the course, have been selected to amplify what is taught in class and involve students' presentations.

The visits are class sessions so **PLEASE DO NOT ASK TO BRING ALONG GUESTS**. This also applies to the visits to Mantua and Rome.

Extra visitors enlarge an already large group and, if permission is given to 1 extra guest then, in fairness, anyone else who asks should also be given permission which could result in a cumbersome group. Therefore **THERE ARE NO EXCEPTIONS**.

**TEXT BOOKS:**

1. Frederick Hartt "A History of Italian Renaissance Art: Painting, Sculpture, Architecture".  
By the second week of the semester you are expected to have read Chapter 16, pages 430-468. Thereafter, it is your responsibility to read the relevant chapters relating to the artists discussed in class, ideally before the class.
2. Rudolf Wittkower, "Art and Architecture in Italy 1600-1750".

**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. (45%)
- Final research paper of ca 2,500 words. (45%)

## **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.

### **SAMPLE TOPICS**

1. With reference to painting, sculpture and architecture, define the term “High Renaissance”.
2. With reference to painting, sculpture and architecture, define the term “Baroque”.

### **ADDITIONAL READING**

The following sample texts are available in the Villa Library, together with many more which will be useful for your research papers. The complete Villa catalogue is available online through GEORGE, inserting “Villa Fiesole” under location:

S.J. Freedberg	<u>Painting in Italy 1500-1600</u> , Yale University Press, 3 <sup>rd</sup> edition, 1993
Walter Friedlaender	<u>Mannerism and Anti-Mannerism in Italian Painting</u> , New York, Schocken Books, 1975
Kenneth Clark	<u>Leonardo da Vinci</u> , London, Penguin, 1973
Howard Hibbard	<u>Michelangelo</u> , London, Penguin, 1978
Howard Hibbard	<u>Bernini</u> , London, Penguin, 1978
Howard Hibbard	<u>Caravaggio</u> , London, Penguin, 1978
Frances Haskell	<u>Patrons and Painters – Art and Society in Baroque Italy</u>
Mary Hollingsworth	<u>Patronage in 16<sup>th</sup> Century Italy</u> , London, John Murray, 1997
Martin Kemp	<u>Leonardo</u> , Oxford University Press, 2004
Michael Levy	<u>High Renaissance</u> , London, Penguin, 1975
John Rupert Martin	<u>Baroque</u> , London, Penguin, 1977
John Pope Hennessy	<u>Raphael</u> , New York, Harper and Row, 1970
John Pope Hennessy	<u>Italian High Renaissance and Baroque Sculpture</u> , Penguin, 1970
John Shearman	<u>Mannerism</u> , London, Penguin, 1979.

### **PRIMARY SOURCES**

Robert Engass and Jonathon Brown	<u>Italy and Spain, 1600-1750 (Sources and Documents)</u> , Prentice Hall, New Jersey, 1970.
Robert Klein and Henri Zerner (Eds.)	<u>Italian Art 1500-1600 (Sources and Documents)</u> , Northwest University Press, Illinois, 1989
Giorgio Vasari	<u>The Lives of the Artists</u> , translated with an introduction and notes by Julia Conaway Bondanella and Peter Bondanella, Oxford University Press, 199

## Calendar

### PART I - HIGH RENAISSANCE

#### JANUARY

- 20** LECTURE Introduction to the High Renaissance. Creation of the new style:  
Leonardo, Michelangelo and Raphael in Florence
- 27** VISIT Casa Buonarroti, via Ghibellina 70. Gallery of the Uffizi

#### FEBRUARY

- 3** LECTURE Michelangelo and Raphael in Rome
- 10** LECTURE High Renaissance Architecture. Corregio. Andrea del Sarto.
- 17** VISIT Accademia (Michelangelo's David). Palazzo Pitti (1 st visit - Renaissance)
- 24** MID-TERM PAPER to be written in class 2.30-4.00 no a.m. class

### MID-TERM BREAK

### PART II - HIGH RENAISSANCE (conclusion). MANNERISM. BAROQUE

#### MARCH

- 10** LECTURE The Renaissance in Venice. Mannerism (painting).
- 12** FIELDTRIP to Mantua
- 17** VISIT Bargello, Sculpture in Piazza della Signoria, Michelangelo's New Sacristy (Cappelle Medicee), Laurentian Library. N.B. this class will take place from 9:15 am to 12:00 pm
- 19/20** FIELDTRIP to Rome
- 24** LECTURE Late Mannerism and the Decline of Italian Painting. (BAROQUE I) The effects of the Council of Trent upon painting. The Reform of Italian Painting - the Carracci in Bologna and Rome.
- 31** LECTURE BAROQUE II. Caravaggio and his followers

#### APRIL

- 7** VISIT meet on far side of Ponte Vecchio to visit church of Santa Felicità.  
Palazzo Pitti, Museo degli Argenti (2nd visit – Baroque)..
- 14** LECTURE BAROQUE III. The sculpture of Bernini. The Architecture of Borromini
- 20** PAPERS DUE

#### NOTE:

The above calendar and course description is a general guide. Precise details and visits may vary from year to year.