

School of Fine Art and Music
Winter Semester 2017
ARTH*2550-01
THE ITALIAN RENAISSANCE



INSTRUCTOR: Dr. Martina Meyer
TIME: Tuesday and Thursday, 11:30-12:50
LOCATION: MacKinnon Room 114
OFFICE: Johnston Hall, room 113A
EMAIL: meyerm@uoguelph.ca
OFFICE HOUR: Tuesday and Thursday 4-5pm

Calendar Description: This course will investigate the art, architecture, and visual and material culture of Renaissance Italy in its political, social, religious, intellectual and theoretical contexts. Topics can also include artistic training and practice; methods, materials and techniques of art-making; science and perspective; patronage; collectors and collecting; public monuments and domestic art; Renaissance theory; humanism; artistic biography; and other thematic contexts.

Prerequisite(s): 2.00 credits or (ARTH*1510 or ARTH*1520)

Course Description: In this course we will learn to read Early Renaissance images/buildings/objects, analyzing form and content to investigate and understand how such monuments communicated messages to various audiences. Students will gain an understanding of contemporary attitudes towards art and learn to identify the possible connotations of styles, themes, and media for audiences then and now. Students also will learn about the relationships between artists and consumers in order to understand how art was used to negotiate selfhood through the crafting of individual, family, civic and corporate identities.

Course Objectives: Students will gain a thoughtful appreciation of art of the Renaissance period through the study of the diverse artists who created it. Students will acquire knowledge of the characteristics of style, the power of images, the language of art, and the vocabulary necessary to communicate a scholarly analysis of the works of the Renaissance period. Students will develop a method for value judgment, critical analysis, and determining the cultural significance to the Renaissance period and to our own time. Students will recognize the way many Renaissance artworks relate directly to our modern world and understand the lasting effects of the Renaissance period into the 21st century.

Upon completion of this course, students will have achieved the following educational and disciplinary goals:

- Synthesize information and concepts gained from reading material and reach conclusions objects related to art and society terms
- and evaluate visual images in the arts
- cultures • Familiarity with major forms of aesthetic and cultural expression Familiarity with the major components of artistic expression.
- Evaluate written
- Conduct careful, thorough observations
- so Apply course theories to practical problem analysis
- Compare, contrast
- General law are

Required text:

Hartt, Frederick, and David G. Wilkins. *History of Italian Renaissance Art*. 7th ed. Pearson: Upper Saddle River, 2011. (Earlier editions are perfectly acceptable).

Any supplemental source readings will be uploaded to Courselink.

Courselink: Image lists, Readings, and Announcements will be posted regularly. I use the Courselink course management system and will expect everyone in the class to stay up-to-date by accessing the course website. Image lists and images for study will be available on the course website, as will additional readings. Check the website periodically for timely announcements. You will be expected to use image study lists as your study guides for the quizzes and exam.

Late papers and make-up tests: As the dates of exams and due dates of assignments will be included in the Course Outline, all students are expected to know about them and to be prepared accordingly. For those who miss a mid-term test for documented medical or compassionate reasons, the grade will be redistributed to the other exams. There will be NO make-up tests.

Library and Learning Commons Services

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[Program http://www.learningcommons.uoguelph.ca](http://www.learningcommons.uoguelph.ca)

E-mail Communication As per university regulations, all students are required to check their <mail.uoguelph.ca> e-mail account regularly: e-mail is the official route of communication between the University and its students.

When You Cannot Meet a Course Requirement When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons, please advise the course instructor (or designated person, such as a teaching assistant) in

writing, with your name, id#, and e-mail contact. [See the undergraduate calendar for information on regulations and procedures for Academic Consideration.](#)

Drop Date The last date to drop one-semester courses, without academic penalty, is March 10th, 2017 (40th day of class). For regulations and procedures for Dropping Courses, see the Undergraduate Calendar.

Copies of out-of-class assignments Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

Accessibility The University of Guelph is committed to creating a barrier-free environment. Providing services for students is a shared responsibility among students, faculty and administrators. This relationship is based on respect of individual rights, the dignity of the individual and the University community's shared commitment to an open and supportive learning environment. Students requiring service or accommodation, whether due to an identified, ongoing disability or a short-term disability should contact Student Accessibility Services as soon as possible. For more information, contact CSD at 519-824-4120 ext. 56208 or email sas@uoguelph.ca or see the website: <http://www.uoguelph.ca/csd/>

Student Rights and Responsibilities

Each student at the University of Guelph has rights which carry commensurate responsibilities that involve, broadly, being a civil and respectful member of the University community. The Rights and Responsibilities are detailed in the Undergraduate Calendar

Academic Misconduct The University of Guelph is committed to upholding the highest standards of academic integrity and it is the responsibility of all members of the University community – faculty, staff, and students – to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff and students have the responsibility of supporting an environment that discourages misconduct. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor. The Academic Misconduct Policy is detailed in the Undergraduate Calendar.

Recording of Materials Presentations which are made in relation to course work—including lectures—cannot be recorded or copied without the permission of the presenter, whether the instructor, a classmate or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

Resources

The Academic Calendars are the source of information about the University of Guelph's procedures, policies and regulations that apply to undergraduate, graduate and diploma programs.

Email Etiquette: Please identify the course in your subject heading! Please allow a 24 hour turn around time. In most circumstances I will get back to you much sooner. I will not answer questions whose solutions are easily available on Courselink.

Method of Evaluation:

Midterm 1: Feb. 2 nd	25%
Midterm 2: March 9 th	25%

Midterms may contain IDs and vocabulary terms. Image IDs will require you to identify the artist, title, date, and location (architecture) of the work shown. You may also be asked to discuss in a few short sentences the significance of the image. Comparisons will ask you to identify the two works shown, and discuss in short-essay form how the images together elucidate certain ideas. Short essay questions will ask you to thoughtfully synthesize a response to a thematic question, drawing upon your repertoire of western art to support your answer. Questions may be based on content from lecture, the textbook, and readings. Use the Study Guide uploaded to Courselink to prepare. You will be responsible for the image information on this list.

Team Term Project: Renaissance Roadshow (20%) Scheduled the last two weeks of term.

Teams of two –three students will be assigned an unknown image. It is your job as experts to investigate the image and advise your client as to its authenticity. Your team should compare to images you have been assigned with those studied in class and base your findings on formal analysis. These help you build your connoisseurship of western art and you'll earn a considerable amount of money!

Final Exam: Take Home final distributed in the last lecture. (30%)

*A brief, but useful, bibliography is provided after the Course Schedule.

Course Schedule

Week I

Jan 10th: Introduction to the course- goals and expectations. The visual culture of the Italian Renaissance.

Jan. 12th: The Status of the Artist and the Function and Uses of the Visual Arts

Reading: Hartt, 17-36. *Body and Soul: Origins of the Renaissance* Andrew Graham-Dixon, BBC, film.

Week II

January 17: Florence in the first half of the 14th century (the Trecento): the Protorenaissance and Giotto. The beginnings of Humanism; Materials and methods of Italian Renaissance painting.

Reading: Hartt, 72-101.

January 19: Siena in the first half of the 14th century: the Protorenaissance.

Drawing, printmaking and sculptural techniques in the Renaissance.

Reading: Hartt, 103-135.

Week III

January 24: The Black Death and Florence and Siena in the second half of the 15th century. Northern Italy during the 14th century. Review.

Reading: Hartt, 136-156.

January 26: The Bronze Door competition of 1401. Brunelleschi and the beginning of Renaissance architecture. Reading: Hartt, 158-172.

Week IV

January 31: The Medici Palace. Orsanmichele and Early Renaissance sculpture to 1430. Reading: Hartt 172-199.

Feb 2: Midterm 1

Week V

February 7: Florentine Renaissance painting to 1430: Masaccio. Florentine Painting 1430-1460: Fra Angelico and Fra Filippo Lippi.

Reading: Hartt, 200-237.

February 9: Architecture, Sculpture 1430s-1460. Veneziano and Castagno.

Reading: Hartt, 239-281.

Week VI

February 14: Piero della Francesca. Art and architecture in Siena to the 1460s.

Urbino under Federigo da Montefeltro (the Laurana Brothers).

Reading: Hartt, 281-298, 365-375, 385-389.

February 16: Painting in Florence in the 1460s, Sculpture and Architecture in Florence 1460 to 1494. Perugino and Pintoricchio. Melozzo da Forlì and Rome in the 1470s. Antonio del Pollaiuolo in Florence and Rome.

Reading: Hartt, 299-331, 375-384.

READING WEEK! (Feb. 21, 23)

Week VII

February 28: Verrocchio, Sandro Botticelli, Filippino Lippi, and Ghirlandaio.

Reading: Hartt, 332-363.

Mar 2nd: Early Renaissance art in Northern Italy (and Naples). Reading: Hartt, 390-442.

Week VIII

March 7: The High Renaissance in Florence and Milan: Leonardo. The High Renaissance in Florence: early Michelangelo.

Reading: Hartt, 443-480.

March 9: Midterm 2 (Mar. 10th, Last day to Drop)

Week IX

March 14: Early Raphael. The High Renaissance and Pope Julius II. Bramante in Rome. Michelangelo and the Tomb of Julius. The Sistine Chapel's ceiling.

Reading: Hartt 480-484; 492-521.

March 16: Raphael in Rome; Michelangelo 1516-1534; Andrea del Sarto. Reading: Hartt 522-566.

Week X

March 21: Mannerism in Central Italy and Rome, 1520s-1540. Correggio. Giorgione and Venice. Reading: Hartt. 566-603.

March 23: Venetian painting in the 16th century: Titian, Palladio, Tintoretto and Veronese. Jacopo Sansovino in Venice. Reading: Hartt 603-648.

Week XI

Group Presentations (Mar. 28 & 30)

Week XII

Group Presentations (Apr. 4 & 6)

A Bibliography for the Course

This is a selection of titles I believe to be most useful and significant for your use in this course. It is not meant to be exhaustive and it does not include articles.

General Topics

- Barnet, Sylvan. A Short Guide to Writing About Art. New York, 2005. Richter Reference N7476 .B37 2005,
don't really have to have the latest one. There are other titles in the same vein that may be available in bookstores.
- Clark, Kenneth. The art of humanism. New York : Harper & Row, 1983. ND615.H8 C4 1983
- Cole, Bruce. Italian art, 1250-1550 : the relation of Renaissance art to life and society. New York : Harper & Row, c1987. N6915 .C6 1987
- Cole, Bruce. Masaccio and the art of early Renaissance Florence. Bloomington : Indiana University Press, c1980. N6921.F7 C64
- Cole, Bruce. The Renaissance Artist at Work. New York, 1983. N6370 .C56 1983
- Gombrich, E. H. Norm and Form. London. Mostly 16th-century topics, but includes the classic "The Early Medici as Patrons of Art". N6915 .G6 1978 Should be on reserve.
- Hale, J. R., ed. The Thames and Hudson Dictionary of the Italian Renaissance. T & H, 1985. Not held by UM, requested.
a very useful small book with entries on a wide variety of topics in art, culture, history, political science, etc, relating to the Italian Renaissance.
- Hutton, Edward. Florence and Northern Tuscany with Genoa 2nd ed., London, 1907/1908. A Project Gutenberg EBook. This is an online, exact reproduction

There are earlier ed

If you can find th

of one of the many glossy educated layperson's books on Italy published in the glory days before the First World War.

Michael Levey. Early Renaissance. London, 1967. Harmondsworth, Penguin, 1967.
N6370 .L4

Michael Levey. High Renaissance. London, 1975. Harmondsworth ; Baltimore [etc.] : Penguin, 1975. N6374 .L48.

Painting

- Ahl, Diane Cole, ed. The Cambridge companion to Masaccio. Cambridge ; New York : Cambridge University Press, 2002. ND623.M43 C36 2002
- Goffen, Rona. Giovanni Bellini. New Haven, 1989. ND623.B39 G64 1989 oversize
- Goffen, Rona. Masaccio's Trinity. Cambridge ; New York, NY, USA : Cambridge University Press, 1998 ND623.M43 A74 1998
- Horster, Marita. Andrea del Castagno : complete edition with a critical catalogue. Ithaca, N.Y. : Cornell University Press, 1980, ND623.C47 H6
- Ronald Lightbown. Piero della Francesca. New York : Abbeville Press, c1992. ND623.P548 L54 1992 (Architecture Lib.)
- Lightbown, R. W. Sandro Botticelli. Berkeley : University of California Press, c1989. ND623.B7 L53 1989 oversize.
- Wood, Jeryldene M., ed. The Cambridge companion to Piero della Francesca. Cambridge ; New York : Cambridge University Press, 2002 ND623.F78 C26 2002

• Architecture

- Coffin, David R. The Villa in the life of Renaissance Rome. Princeton, N.J. : Princeton University Press, c1979. N25 .P7 vol. 43
- Heydenreich, Ludwig. Architecture in Italy, 1400-1500. New Haven : Yale University Press, 1996. NA1115 .H49 1996

Not as useful as it could be

been--for bizarre legal reasons the text could only be updated with a short preliminary chapter, rather than truly revised. However, the new large format with the excellent illustrations is some compensation.

- Howard, Deborah. The Architectural History of Venice. Rev. & enlarged ed., New Haven, 2004. NA1121.V4 H68 2002

A popular treatment

- King, Ross. Brunelleschi's Dome. 2000 NA5621.F7 K56 2000

of the great project.

- Ralph Lieberman. Renaissance Architecture in Venice. London, 1982. NA1121.V4 L53 1982

Beautifully done by

photographer. Lillie, Amanda. Florentine villas in the fifteenth century : an architectural and social history. Cambridge ; New York : Cambridge University Press, 2005. NA7594 .L55 2005

- Peter Murray. Renaissance Architecture. New York, 1971. NA510 .M87

An

overview.

- Wolfgang Lotz. Studies in Italian Renaissance Architecture. NA1115 .L67 A collection of some of Lotz's shorter articles. Includes basic studies such as "Notes on the Centralized Church of the Renaissance."
- Rudolf Wittkower. Architectural Principles in the Age of Humanism. London, 1962.

City/Regional/Thematic Treatments

- Brown, Patricia Fortini. Art and Life in Renaissance Venice. New York, 1997. N6921.V5 B75 1997.
- Loren Partridge. The Art of Renaissance Rome, 1400-1600. New York, 1997. N6920 .P38 1996.
- A. Richard Turner. Renaissance Florence: the Invention of a New Art. New York, 1997. N6921.F7 T83 1997. These three are all from the same "Perspectives" series.
- Argan, Giulio Carlo. The Renaissance City. New York, 1969. An introduction to ideas about urban design in the Italian Renaissance.
- Cheles, Luciano. The Studiolo of Urbino: an iconographic investigation. University Park : Pennsylvania State University Press, c1986. ND2757.U73 C5 1986
- Smith, Christine. Architecture in the culture of early humanism: ethics, aesthetics, and eloquence 1400-1470. New York : Oxford University Press, 1992. NA510 .S65 1992

Sculpture Topics

Again, this selection is not meant to be exhaustive, but to show you some of the most important studies on sculpture.

- Charles Avery. Florentine Renaissance Sculpture. London, 1970; 1987. A good handbook for Florence; moving from the Pisani to Mannerism and the Late Renaissance.
- Bennett, Bonnie A. & David G. Wilkins. Donatello. Mt. Kisco, N.Y. : Moyer Bell, 1984. NB623.D7 B38 1984a
- Butterfield, Andrew. The sculptures of Andrea del Verrocchio. New Haven : Yale University Press, c1997. NB623.V5 B88 1997
- Carl, Doris. Benedetto da Maiano : a Florentine sculptor at the threshold of the high Renaissance. Turnhout, Belgium: Brepols, 2006. NB623.B45 C37 2006 2 vols.
- Covi, Dario. Andrea del Verrocchio : life and work. Firenze : Olschki, 2005. Not held by UM.
- Greenhalgh, Michael. Donatello and his sources. New York : Holmes & Meier, 1982
- Hartt, Frederick, Gino Corti [and] Clarence Kennedy. The Chapel of the Cardinal of Portugal, 1434-1459, at San Miniato in Florence. Philadelphia, University of

Pennsylvania Press [1964]. Oversize, NA5621 .F8H3

- Lightbown, R. W. Donatello & Michelozzo : an artistic partnership and its patrons in the early Renaissance. London : H. Miller; Philadelphia, PA 1980.
NB623.D7 L53 2 vols.
- McHam, Sarah Blake. Looking at Italian Renaissance sculpture. Cambridge ; New York: Cambridge University Press, 1998. NB615 .L66 1998. A collection of essays by different authors.
- Olson, Roberta J. M. Italian Renaissance sculpture. New York, N.Y. : Thames and Hudson, c1992. NB615 .056 1992. -~~Handy short one~~ of 15th- and 16th-century sculpture.
- Pope-Hennessy, John. An introduction to Italian sculpture / John Pope-Hennessy. London : Phaidon Press, 1996. NB614 .P6 1996 3 vols. (the 1984 edition is just as good) The basic text on the subject
- Pope-Hennessy, John. The study and criticism of Italian sculpture. New York : Metropolitan Museum of Art, 1980. NB616 .P66. A collection of some essays on the subject.
- Pope-Hennessy, John. Essays on Italian sculpture. Phaidon, 1968.
- Seymour, Charles. Sculpture in Italy: 1400-1500. Harmondsworth [England] Baltimore, Penguin Books, 1966. NB615 .S45 1966
- Seymour, Charles. The sculpture of Verrocchio. Greenwich, Conn., New York