



Art History I

From Divine to Human: Medieval and Renaissance Art in Siena and Florence

ARH 101

Office Hours: by appointment

email: office@sienaschool.com

Course Description

This course is an introduction to Renaissance Art in Tuscany, by exploring in depth the historical, political and cultural evolution of Siena and Florence between the 14th and the early 16th centuries.

This overview will be not confined to works of art but will include social and patronage issues - i.e. the role of the guilds, the differences in private, civic and church patronage - that affected the style, form and content of the Italian rich artistic output, which reached a peak often nostalgically referred to by later generations as the “golden age”.

Attention will be focused on the way art evolved in the most important artistic centres of Tuscany and will also be placed on the ways that cities diversities during this period created a range of distinct styles and "schools".

The course analyzes the historical and social background of the beginning of the early Renaissance during the 14th century (i.e. Giotto, Simone Martini and Lorenzetti brothers) and the impact of the Black Plague on art and patronage.

It then focuses on the 15th century art in Florence and Siena (investigating Filippo Brunelleschi's, Donatello's and Masaccio's achievements), and deals with Pius II Piccolomini's and Lorenzo the Magnificent Medici's ages (i.e. Leon Battista Alberti, Filippo Lippi, Andrea del Verrocchio, Sandro Botticelli, Pietro Perugino, Domenico Ghirlandaio, and Francesco di Giorgio Martini).

Lastly it analyzes the beginning of the ‘golden Age’ of High Renaissance during the papacies of Pius III Piccolomini and Leo X Medici, specifically focusing on Leonardo da Vinci, Bernardino Pinturicchio, Raffaello Sanzio, Michelangelo Buonarroti, Sodoma and Beccafumi.

As the Renaissance works are often still in their original physical settings, during field-studies to museums and churches in Florence and Siena, students will have a unique opportunity to experience the works as their original viewers did and as their creators intended.



Prerequisites

The course has no prerequisites.

Course Hours

The course meets twice a week. Weekly meetings are composed of a series of classes with visual presentation, supplemented each time by thematic visits to churches, buildings and galleries in Florence and Siena. The power point presentation, slides, CD-ROMs will help in focusing on the subject in class. The two field-studies to Florence will provide great opportunities to see some of the most important Renaissance works in their original location.

Student Learning Expectations

By the end of this course, students gain a thorough knowledge of the Italian Renaissance Age, developing practical perception, understanding the relationship between both historical and artistic events, valuing the importance of patronage, and developing the ability of focusing on primary and secondary sources.

Course Outline

Week by Week Description

WEEK 1

I - Lecture in class: Introduction to the course. The role of Antiquity. Artistic Techniques

II - In class: History of Siena. Walking tour of city center

Week Readings:

- Hartt and Wilkins, pp. 17-38 (Introduction and Techniques)

WEEK 2

I - Lecture in class: Romanesque Art and Architecture. Guido da Siena, Duccio.

II - Site-Visit: Pinacoteca I

**Week Readings:**

- Hartt and Wilkins, pp. 41- 57 (Romanesque Painting and Cimabue), 103-109 (Duccio di Buoninsegna)
- Hyman, pp. 14-23 (Guido da Siena and Duccio di Buoninsegna), 24-41 (Duccio di Buoninsegna)

WEEK 3

I - Lecture in class: Gothic Art and Architecture (I). Nicola and Giovanni Pisano, Pietro Lorenzetti

II - Site-Visit: Crypt and Museo dell'Opera del Duomo

Week Readings:

- Hartt and Wilkins, pp. 57-64 (Nicola Pisano and Giovanni Pisano), pp. 64-71 (Arnolfo di Cambio), 73-95 (Giotto), 100-101 (Andrea Pisano)
- Hyman, pp. 72-93 (Pietro Lorenzetti).

WEEK 4

I - Lecture in class: Gothic Art and Architecture (II). Ambrogio Lorenzetti, Simone Martini

II - Site-Visit: Palazzo Pubblico

Week Readings:

- Hartt and Wilkins, pp. 110-118 (Simone Martini), 122-127 (Ambrogio Lorenzetti);
- Hyman, pp. 42-71 (Simone Martini), 94-118 (Ambrogio Lorenzetti).

WEEK 5

I - Lecture in class: Renaissance Art in Florence (I): Brunelleschi, Ghiberti, Donatello, Masaccio.

II - Lecture in class: Renaissance Art in Siena: Domenico di Bartolo, Jacopo della Quercia, Sassetta

Week Readings:

- Hartt and Wilkins, Hartt and Wilkins, 159-174 (Brunelleschi), 181-188 (Brunelleschi and Ghiberti), pp. 188-193, 196-199 (Donatello), 199-201 (Jacopo della Quercia), 206-220 (Masaccio), 359-362 (Sassetta), 362-363 (Domenico di Bartolo), 364 (Matteo di Giovanni), 364-365 (Vecchietta);

- Hyman, pp. 122-130 (Bartolo di Fredi and Taddeo di Bartolo), 130-132 (Jacopo della Quercia), 193-197 (Domenico di Bartolo), 197-198 (Vecchietta)

Field-trip to Florence (I). Details announced in class. Morning: Bargello, Baptistery, Cathedral. Afternoon: Uffizi Gallery (to Late Gothic).

ORAL PRESENTATION OF LOOKING ASSIGNMENTS (I)

WEEK 6

I - Lecture in class: Review.

II - Midterm exam.

WEEK 7

I - Site-Visit: Santa Maria della Scala and Baptistery

II - Lecture in class: Renaissance Art in Florence (II): Filippo Lippi, Verrocchio, Botticelli, Ghirlandaio.

Week Readings:

- Hartt and Wilkins, 232-237 (Filippo Lippi), 254-259 (Donatello's maturity), 278-293 (Piero della Francesca), 327-330, 332-345 (Botticelli), 350-356 (Ghirlandaio), 469-480 (Verrocchio)

Field-trip to Florence (II). Details announced in class. Morning: Uffizi (Masaccio to Michelangelo). **ORAL PRESENTATION OF LOOKING ASSIGNMENTS (II)** Afternoon: Accademia

Paper Title Approved.

WEEK 8



- I - Lecture in class: Renaissance Art in Siena (II): Francesco di Giorgio, Neroccio, Sassetta
II - Renaissance Architecture: Alberti, Benedetto and Giuliano da Maiano, Giuliano da Sangallo

Week Readings:

- Hartt and Wilkins, pp. 365-367 (Francesco di Giorgio Martini), 367-369 (Neroccio de' Landi), 239-249 (Leon Battista Alberti), 306-309 (Benedetto and Giuliano da Maiano), 309-312 (Giuliano da Sangallo)
- Hyman, pp. 136-159 (Sassetta), 198-203 (Francesco di Giorgio Martini).

WEEK 9

- I - Site Visit: Libreria Piccolomini
II - Lecture in Class: The High Renaissance Age in Siena and Florence: Pinturicchio, Leonardo, Raffaello, Michelangelo.

Week Readings:

- Hartt and Wilkins, pp. 374-376 (Pinturicchio), 369-373 (Perugino), 443-469 (Leonardo da Vinci), , 480-484 (Raffaello), 515-526 (Raffaello) 496-515 (Michelangelo Buonarroti)

WEEK 10

- I - Lecture in class: The High Renaissance and Mannerist Age in Florence and Siena

Week Readings:

- Hartt and Wilkins, pp. 543-567 (Michelangelo Buonarroti and Mannerism), 567-570, (Beccafumi), 649-653 (Michelangelo's late activity), 660-673 (Cellini, Ammannati, Jean de Boulogne)
- Hyman, pp. 205-207 (Beccafumi).

PAPER DUE.

WEEK 11

- I - Site-Visit: Pinacoteca II



II - Final review.

WEEK 12

Final Exam: Tuesday, 15 December

Assignments and Form of Assessment

Credit for the course will be given only if all requirements are completed.

(30%) Active Class Participation:

Successful progress of the Program depends on the full cooperation of both students and faculty members: regular attendance and active participation in class are essential parts of the educational process. Students are expected to actively participate and contribute to class discussion. Student are required to fulfil looking assignments and required readings, and are expected to express their thoughts and perceptions about them.

(10%) Written and Oral Looking Assignments:

During the first field-trip to Florence, students are asked to select TWO masterpieces among those listed in the “Looking Assignment List” given by the course professor. During the course students will work on that topics on their own. This assignments are intended to give students the opportunity to look at and study a work of art independently. The written assignments consist of a series of critical descriptions, notes, observations, and are submitted to the professor after the two Oral Presentations at the Uffizi Gallery in Florence. Any exception will result in a lowering of your grade. The Looking Assignments are included in the Midterm and Final Exams.

(20%) Research Paper:

Students are asked to produce a research paper on a significant topic related to Sienese and/or Florentine Art. The topic has to be approved by the course professor. The written paper must be turned in at the beginning of class on the due date. Any exception will result in a lowering of your grade. The written paper has to be typed, stapled, and can be 15 pages (not inclusive of pictures). Its formal aspect must follow this structure: Title, Introduction, Paper with notes or footnotes, Bibliography, Illustrations, Table of Contents. Plagiarism will result automatically in the grade of “F”. N.B. Extensions for the paper will not be granted, so please do not ask. Papers that are not handed in when due are not accepted. If you are absent on the date the paper is due, the **printed** and **emailed** paper must reach me nonetheless.

(20%) Written Mid-term Exam:



It is comprised of two sections: 1) Slides identification and / or slide comparison; 2) Questions based on material considered in class. For each artwork appearing in the Midterm and Final Exams, everyone is responsible for the object's: 1. Artist, 2. Title and Location, 3. Date (and, if visible, signature or inscriptions), 4. Artistic and Historic Context, 5. Artist's Period, 6. Technique, 7. Preservation, 8. Patronage, 9. Iconography, 10. Style.

(20%) Written Final Exam:

It is comprised of two sections: 1) Slides identification and / or slide comparison; 2) Questions based on material considered in class and looking assignments. The final exam will cover not only material presented in lecture but also the looking assignments and will be comprehensive. For each artwork appearing in the Midterm and Final Exams, everyone is responsible for the object's: 1. Artist, 2. Title and Location, 3. Date, 4. Artistic and Historic Context, 5. Artist's Period, 6. Technique, 7. Preservation, 8. Patronage, 9. Iconography, 10. Style.

N.B. If you have any recognized learning disability, please contact the Siena School Office immediately to insure that we can make proper arrangements for testing.

Active Class Participation and Attendance Policy	30%
Two Written and Oral Presentations of the Looking Assignments	5%+5%
Research Paper	20%
Written Mid-term Exam	20%
Written Final Exam	20%

Course Policy

Academic Integrity:

Effective learning, teaching and research all depend upon the ability of members of the academic community to trust one another and to trust the integrity of work that is submitted for academic credit or conducted in the wider arena of scholarly research. Such an atmosphere of mutual trust fosters the free exchange of ideas and enables all members of the community to achieve their highest potential.

In all academic work, the ideas and contributions of others must be appropriately acknowledged, and work that is presented as original must be, in fact, original. Faculty, students, and administrative staff all share the responsibility of ensuring the honesty and fairness of the intellectual environment at the Siena Art Institute and Siena School for Liberal Arts.

Students with documented disabilities:



Any student who has a documented disability that may prevent him or her from fully demonstrating his or her abilities should contact the instructor as soon as possible to discuss accommodations necessary to ensure full participation and to facilitate the educational opportunity.

Participation and Attendance:

We consider attending class a crucial part of gaining the most from your study abroad experience. For this reason, we allow only **one unexcused absence** per course during the 15 weeks of the program. This means that you are only allowed to miss **one** lesson of each course for unexcused reasons. Reasons for an absence to be considered unexcused include absences related to personal travel (including delays, strikes, missed connections, etc.) or visits from family and friends.

In addition, being late to class on **4** occasions constitutes an unexcused absence. Please also consider that leaving before the end of the lesson or coming back late from a break is the equivalent of an unexcused absence.

Participation and attendance is worth 30% of the overall grade for every class.

Absences due to health-related issues are considered excused if the student informs the professor and office by email or phone before class begins.

No make-up exams or critiques will be considered unless warranted by extreme circumstances [for example, health, family tragedy] supported with proper documentation.

Regular attendance, punctuality at and participation in all class meetings and field-trips are required and mandatory. Students are expected to attend all classes; absences will affect your course grade. Each lecture will cover a wide range of material and missed information will be difficult to obtain. If you do miss a class for whatever reason, you are responsible for photocopying a fellow classmate's lecture notes.

N.B. During site-visits students are kindly advised not to carry bulky backpacks or troublesome objects. In churches, students are kindly advised not to wear shorts, sleeveless shirts, mini-skirts or baseball caps or flip-flops. Photography, with or without flash, is in general forbidden in museums and churches.

Textbook and required materials:

Textbooks

- Hartt and Wilkins: Hartt F. and Wilkins D. G., History of Italian Renaissance Art. Painting, Sculpture, Architecture, Pearson Education Inc., Prentice Hall - New



York, 2011 (7th ed.)

- Hyman:Hyman, Timothy. Sienese Painting. The Art of a City-Republic (1278-1477). London : Thames & Hudson, 2003

All readings should be completed before each class meeting so that students may fully participate in class discussions.

Optional, but highly recommended:

- Hall, J., Dictionary of Subjects and Symbols in Art, New York 1979
- Partridge I., Art of Renaissance. 1400-1600, University of California Press, Berkeley and Los Angeles, California 2009

Reminders

Laptop use:

Laptop computers are not allowed in class.

Retests/make up tests

N/A

Excursions

Siena: Opera del Duomo Museum; Siena: Battistero (Baptistery); Siena: Ospedale di Santa Maria della Scala; Siena: Palazzo Pubblico (Town Hall); Siena: Pinacoteca Nazionale; Siena: Cathedral (Duomo); Florence: Uffizi Gallery; Florence: Academy Gallery; Florence: Baptistery; Florence: Cathedral; Florence: Bargello Museum.