

Boston University Study Abroad Padua

CAS AH 349 - BETWEEN THE LILY AND THE LION: ART IN RENAISSANCE PADUA

www.bu.du/padua/

Course schedule: from Monday to Thursday, 3,15-5,00 pm

Office hours: after class or by appointment

Instructor: Prof. Piergiacomo Petrioli

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Course Value: 4 credits

Description of the course

Padua can be considered the perfect case study to analyze Italian Renaissance Art and Culture. Art in Padua was strongly influenced by the two most important schools of Renaissance Art: Florence (whose symbol is the Lily) and Venice (whose symbol is the Lion). The best artists from those two cities such as Giotto, Donatello and Filippo Lippi from Florence, as well as Titian from Venice, came to work in Padua and instilled Renaissance ideals and style into the very fertile context of local culture and art. Because of its Roman origins, Padua was also a very important center for “antiquarian” Renaissance culture, attested by the activity of Mantegna. In addition to this, the contribution of scholars of the historical and renowned university of Padua made of the city a focal point for Italian Renaissance.

The course proposes the students a journey through the rich pageant of Renaissance art and culture, providing them with the critical tools with which to analyze, understand and fully appreciate more the works of art produced in Padua and in the Veneto region from the 14th through the 16th centuries.

Students will look closely at the way in which the evolution of styles in art reflects the historical and cultural attitude of the time.

Visits to museums, churches and other places of historical and artistic interest in and around Padua, Venice, Vicenza, Maser and Mantua, will give the students the opportunity to integrate classroom study with the actual viewing of main artworks.

Objectives

By the end of the course, students will have acquired:

1. General knowledge of early and late Renaissance art in Italy.
2. Specific knowledge of Medieval and Renaissance art in Padua and in the Veneto Region.
3. Extended familiarity with backgrounds, styles and works of the great Renaissance masters who worked in Padua, such as Giotto, Donatello, Mantegna, Titian, Palladio.
4. Critical tools necessary to understand and appreciate Renaissance Italian Art

Instructional Methodology

Acquisition of knowledge and understanding are acquired by means of a combination of lectures, excursions, in-class discussions and active involvement. Students have group discussions on assigned readings, with further information and data provided by the instructor through lectures and slides. Lessons are not simply to explain the readings, but complement them and present different material. Taking notes during classes, as well as actively participating in the in-class discussions and during excursions and visits to museums and churches, is highly recommended since the topics discussed there will be an integral part of the exams. Student participation is encouraged, appreciated and rewarded.

Course Requirements

Students are expected to read the materials listed for each class and to engage in active discussions on relevant topics.

There will be one class oral presentation based on the visit to the Scrovegni Chapel.

Students are required to write two short papers related to the looking assignment of an artwork by one of the artists discussed in class.

The first assignment (Reaction Paper 1) will be 3-4 pages long; the second assignment (Reaction Paper 2) will be 5-6 pages long.

Students should select one art piece among those discussed in class or viewed on site, and analyze it using the skills they are developing during the course, focusing on the following points: 1) style 2) subject 3) technique 4) cultural and historical background 5) students' personal ideas and interpretation.

Students should refer to the additional bibliography provided in the syllabus.

Students must discuss the topic selected with the instructor one week before the due date.

The course also includes a three quizzes and a final exam.

The quiz comprises ten multiple choice questions each.

The final comprises two sections—slide identification (40% of exam) and two essay questions (worth 60% of exam). The final exam will test material covered over the entire course.

Methods of Evaluation

The final grade shall be determined as follows:

Attendance and Participation	10%
Oral Presentation	10%
Reaction Paper 1	15%
Reaction Paper 2	15%
quiz (total of three)	25%
Final written	25%

Grading scale:

A:	93-100%	
A-:	90-92%	C: 73-76%
B+:	87-89%	C-: 70-72%
B:	83-86%	D+: 67-69%
B-:	80-82%	D: 63-66%
B-:	80-82%	D-: 60-62%
C+:	77-79%	F: 59% and below

Bibliography

- Michael Cole & Stephen Campbell, *Italian Renaissance Art*, Thames & Hudson, New York 2011 (related pages).
- Contemporary Sources (photocopies from: Creighton Gilbert, *Italian Art. 1400-1500. Sources and Documents*, Northwestern Univ. Press, 1980, pp.14, 31, 129, 132, 133, 179-181, 208-210; Elizabeth Holt, *A Documentary History of Art*, vol. II, Princeton Univ. Press, 1982, pp. 37, 43-62)
- Diana Norman, *Siena, Florence, and Padua*, Yale Univ. Press, 1995, vol. 1 pp: 20-23; 155-171; 187-190; 198-202; 210-215. Vol. 2. pp: 83-103; 179-191.
- Chiara Frugoni, *La cappella Scrovegni di Giotto a Padova*, Einaudi, Torino 2005, DVD in English.
- James Ackerman, *Palladio*, Penguin, New York, 1974.
- Margaret Plant, *Portraits and Politics in Late Trecento Padua: Altichiero's Frescoes in the S. Felice Chapel, S. Antonio*, "The Art Bulletin", Vol. 63, No. 3 (Sep., 1981), pp. 406-425.
- Theodor E. Mommsen, *Petrarch and the Decoration of the Sala Virorum Illustrium in Padua*, "The Art Bulletin", Vol. 34, No. 2 (Jun., 1952), pp. 95-116.

- Howard Saalman, *Carrara Burials in the Baptistery of Padua*, "The Art Bulletin", Vol. 69, No. 3 (Sep., 1987), pp. 376-394.
- Creighton Gilbert, *The Original Assembly of Donatello's Padua Altar*, "Artibus et Historiae", Vol. 28, No. 55, 2007, pp. 11-22.
- Eliot W. Rowlands, *Filippo Lippi and His Experience of Painting in the Veneto Region*, "Artibus et Historiae", Vol. 10, No. 19 (1989), pp. 53-83.
- Keith Christiansen, *Andrea Mantegna. Padua and Mantua*, Braziller, New York, 1994.
- Paul D. Knabenshue, *Ancient and Mediaeval Elements in Mantegna's Trial of St. James*, "The Art Bulletin", Vol. 41, No. 1 (Mar., 1959), pp. 59-73.
- Ian Holgate, *Giovanni d'Alemagna, Antonio Vivarini and the Early History of the Ovetari Chapel*, "Artibus et Historiae", Vol. 24, No. 47 (2003), pp. 9-29.
- Sarah Wilk, *Titian's Paduan Experience and Its Influence on His Style*, "The Art Bulletin", Vol. 65, No. 1 (Mar., 1983), pp. 51-61.

N:B all the materials (pdf version of the texts , videos, and all the powerpoint presentations of the course can be downloaded at this website:

<http://sdrv.ms/XyOerk>

Suggested Bibliography

- Andrew Ladis, *The Legend of Giotto's Wit and the Arena Chapel*, "The Art Bulletin", Vol. 68, No. 4 (Dec., 1986), pp. 581-596.
- Robert H. Rough, *Enrico Scrovegni, the Cavalieri Gaudenti, and the Arena Chapel in Padua*, "The Art Bulletin", Vol. 62, No. 1 (Mar., 1980), pp. 24-35.
- Andrea Bolland, *Art and Humanism in Early Renaissance Padua: Cennini, Vergerio and Petrarch on Imitation*, "Renaissance Quarterly", Vol. 49, No. 3 (Autumn, 1996), pp. 469-487.
- Geraldine A. Johnson, *Approaching the Altar: Donatello's Sculpture in the Santo*, "Renaissance Quarterly", Vol. 52, No. 3 (Autumn, 1999), pp. 627-666.
- Mary Bergstein, *Donatello's "Gattamelata" and Its Humanist Audience*, "Renaissance Quarterly", Vol. 55, No. 3 (Autumn, 2002), pp. 833-868.
- Martha Levine Dunkelman, *Donatello's Influence on Mantegna's Early Narrative Scenes*, "The Art Bulletin", Vol. 62, No. 2 (Jun., 1980), pp. 226-235.
- Michelangelo Muraro, *A Cycle of Frescoes by Squarcione in Padua*, "The Burlington Magazine", Vol. 101, No. 672 (Mar., 1959), pp. 89-96.

BU policies

Terms and Conditions

Promptness and punctuality are expected, and they will affect your participation grade.

Attendance at all classes, field trips and class visits is mandatory; you will be docked a *minus* for missing any session, unless ill (medical certificate necessary).

Please notice that weekend trips and family visits are not acceptable reasons for either lateness or absence.

Attendance

Boston University Padova students are expected to attend each and every class session, tutorial, and field trips required for the class. Students should note that attendance will be taken into account by faculty when determining final grades. Students absent from class for medical reasons need to provide a local doctor's note.

Plagiarism

Simply stated, plagiarism is taking another's work and presenting it as you own.

Dictionary definitions of plagiarism frequently include terms such as 'theft' or 'steal'. Plagiarism is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a

student will certainly result in course failure and may result in suspension or dismissal. For more details please see Boston University's *Code of Student Responsibilities*: <http://www.bu.edu/lifebook/university-policies/policies-code.html>

Religious Holidays

Boston University's Office of the University Registrar states:

'The University, in scheduling classes on religious holidays and observances, intends that students observing those traditions be given ample opportunity to make up work. Faculty members who wish to observe religious holidays will arrange for another faculty member to meet their classes or for cancelled classes to be rescheduled.' See Chapter 151C of the General Laws, Commonwealth of Massachusetts.

Outline of Course Content

June 18, wednesday

Course Introduction: The significance of Renaissance. History of Padua from the Origins to the end XVI Century. (Cole & Campbell, related pages; Norman, vol. 1, 20-23)

June 19, thursday

On Site lecture: Ancient Roman Padua: visit to the Archaeological Museum.

June 23, monday

Giotto and the beginning of Renaissance Art (Cole & Campbell, related pages).

June 24, tuesday

Giotto and Dante Alighieri, Enrico Scrovegni, Giovanni Pisano 1 (Frugoni; Norman, vol. 1, 83-103).

Oral presentation and discussion on the Scrovegni Chapel. **N.B.** Students will visit by themselves the Scrovegni Chapel and will prepare an oral presentation for the next class about a detail of the frescoes.

June 25, wednesday

Giotto and Dante Alighieri, Enrico Scrovegni, Giovanni Pisano part 2 (Frugoni; Norman, vol. 1, 83-103).

Giotto's followers in Padua: Giusto de' Menabuoi, Jacopo Avanzi and Altichiero, Cennino Cennini (Cole & Campbell, related pages; Norman, vol. 1, 201- 213; vol. 2, 179-191; Contemporary Sources, pp. 208-210).

June 26, thursday

On Site lesson: Visit to the Baptistery (Saalman).

June 27, friday

PROGRAM FIELD TRIP

June 30, monday

On Site lesson: Visit to the San Giorgio Oratory & San Giacomo Chapel (Plant).

Assignment 1 Due.

July 1, tuesday

On Site lesson: Visit to the Palazzo della Ragione (Norman, vol. 1, 155-171; 198-202; Mommsen)

July 2, wednesday

Donatello and XV century Renaissance Sculpture. Florentines in Padua #1: the exile of Palla Strozzi, Filippo Lippi, Paolo Uccello. (Cole & Campbell, photocopies pages 12-32; 42-44; 47-48, related pages; Rowlands). **Quiz #1**

July 3, thursday

Donatello and XV century Renaissance Sculpture. Florentines in Padua #2: Florentine focal point Perspective and the influence on Art in Padua (Cole & Campbell, photocopies pages 12-32; 42-44; 47-48, related pages; Rowlands).

July 8, tuesday

Visit to the Santo – Donatello (Creighton Gilbert, *The Original Assembly of Donatello's Padua Altar*)

July 9, wednesday

The “Antiquarian” painting in Padua: Marco Zoppo, Squarcione and Mantegna # 1 (Cole & Campbell, photocopies pages 45-47; 49-52. 57-63; Knabenshue, Contemporary Sources, pp.14, 31, 129, 132, 133, 179-181). **Quiz #2**

July 10, thursday

The “Antiquarian” painting in Padua: Marco Zoppo, Squarcione and Mantegna # 2 (Cole & Campbell, photocopies pages 45-47; 49-52. 57-63; Knabenshue, Contemporary Sources, pp.14, 31, 129, 132, 133, 179-181). On Site lesson: Visit to the Ovetari Chapel (Christiansen, pp. 7-28; Holgate)

July 11, friday

Florence (Bargello Museum, Uffizi)

July 14, monday

Followers of Donatello in the Veneto Area .The Small bronzes tradition. Lombardo, Bellano, Riccio. (Knabenshue, Contemporary Sources, pp.14, 31, 129, 132, 133, 179-181). **Assignment 2 Due.**

July 15, tuesday

On Site lesson: Visit to the Scoletta del Carmine.

July 16, wednesday

On Site lesson: Visit to the Scuola del Santo **Quiz #3**

July 18, friday

Venezia.(Accademia, San Marco, Frari)

July 21, monday

Palladio and the Renaissance Villa. (Ackerman, Contemporary Sources, pp. 37, 43-62).

July 22, tuesday

On Site lesson: Visit to the Museo Civico: painting in Padua from XIV to XV century (Giotto, Cennini, Guariento, Squarcione, Giorgione, Bellini, Titian, small Bronzes);

July 23, wednesday

FINAL EXAM