

Boston University Capitignano
IP 400 ART HISTORY
Italian Medieval & Renaissance Art
Summer 2008 Mark J. Aeschliman

COURSE DESCRIPTION

This course examines the history of painting, sculpture and architecture in Tuscany from roughly 1250 to 1564. It focuses on the master works of Italian painting, sculpture, and architecture of this period. Naturally, the focus is on works seen and experienced on the visits we make to Italian cities in the region, chiefly Florence. These works are covered in lecture format, emphasizing close visual analysis and iconographic investigation.

TEXTBOOK

History of Italian Renaissance Art: Painting, Sculpture, Architecture, Frederick Hartt and David Wilkins. NY: Abrams, 2003. ISBN: 0131832514

ASSIGNMENTS

Students are expected to attend every class and to complete three assignments over the course of the six-week program. There is one essay assignment, one ten-minute oral presentation on an artwork of their choice, if possible, on site, and the final exam. The oral presentation may be made at any point during the course, but must be made by the end of the fifth week. Late work will be marked down one grade (A becomes A-) for every day past the deadline. Make-up exams will be administered in the case of illness. Students must notify the instructor before the exam and present a medical note or certificate when they return to class.

GRADE:

Attendance 10%
Essay assignment 30%
On-site presentation 30%
Final Exam 30%

WEEKLY SCHEDULE

Week 1 Italy and Italian Art

- In class: Introduction; Florence and its geographical, political, religious, commercial, and social background

Required reading: Hartt chapters 1, 2, and 3 pp 27-103;

Recommended reading: *The Classical Tradition in the Middle Ages*, Panofsky, in Spencer, pp 415-442;

Week 2 The *DUECENTO*

From the Byzantine Heritage to Giotto. Mosaic and painting in Florence before the Black Death

• In class: Introduction; Florence and its geographical, political, religious, commercial, and social background • Florence Baptistery, the proto-Renaissance styles of Nicola and Giovanni Pisano, and Arnolfo di Cambio:
Required reading: Hartt chapters 1, 2, and 3 pp 27-103;
Recommended reading: Recommended reading: *Duccio and Giotto*, John White in Spencer, pp. 443-462;

Week 3 The *TRECENTO*

The achievement and legacy of Giotto di Bondone • In class: Giotto and the Giotteschi in Santa Croce, Andrea da Firenze in the Spanish Chapel, The Black Death and painting in its aftermath, Duccio and the Sienese, Italo-Byzantine and Gothic painting, Simone Martini, Pietro and Ambrogio Lorenzetti.

Required reading: Hartt chapters 4 and 5 pp 104-151;

Recommended reading: *Painting in Florence and Siena After the Black Death*, Millard Meiss in Spencer, pp 463-491; Joseph Polzer, "Andrea di Bonaiuto's Via Veritas and Dominican Thought in Late Medieval Italy", *Art Bulletin*, June, 1995, pp 263-289

Week 4 The *QUATTROCENTO*

• In class: early Renaissance sculpture Ghiberti, Donatello, and Nanni di Banco. early Renaissance painting of Masaccio, early Renaissance architecture of Brunelleschi Required reading: Hartt chapters 6, 7, and 8 pp 152-212;
Recommended reading: Sir John Pope-Hennessy, *Unveiling Masaccio's Radical Masterpiece in Florence*; Richard Krautheimer and Trude Krautheimer-Hess, *Ghiberti, Antiquity, and the Humanists*, 1956, Spencer, *Readings in Art History*, volume 2; Hans Baron, *The Crisis of the Early Italian Renaissance*

Week 5 The *QUATTROCENTO*

• In class: Angelico, Lippi, Alberti, Rossellino, Uccello, Castagno, Piero della Francesca Reading: Hartt chapters 9, 10, and 11 pp 213-289

Week 6 The Late *QUATTROCENTO*

• In class: Botticelli, Filippino, Gozzoli, Pollaiuolo, Verrocchio, Ghirlandaio, Leonardo da Vinci, Pinturricchio. Required reading: Hartt chapters 12 and 13 pp 290-350

Written Assignment due

Required reading: Hartt chapter 16 pp 430-478;

Recommended reading: Paolo del Poggetto, *I disegni murali di Michelangelo e della sua scuola nella Sagrestia Nuova di San Lorenzo*, translated by Otto Mower

Final Exam

Statement Regarding Plagiarism

All students are responsible for having read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston University program for cheating on examinations or for plagiarism may be "...expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the dean."