



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

Office Hours: One hour per week after in-class lessons or by appointment
Office: BU Padua, Via Dimesse 5 – 35122 Padova (Italy)
Class Meets: 3 hours twice a week
Credits: 4
Hub Units: 1+1

Course Description

How did Giotto's frescoes in the Scrovegni chapel change the development of medieval art foreshadowing the great season of the Renaissance? How did patrons, scholars and artists respond to such innovations within the city of Padua? And how did the Florentine masters Donatello and Filippo Lippi contribute to instill Renaissance ideals and techniques into the fertile context of Paduan culture and art? How did they become a source of inspiration for the young Mantegna? To what extent did the Venetian color penetrate the local artistic tradition?

During the course students will learn to identify critical developments in art history in the city of Padua from the beginning of the 1300 to the end of the 1500 and how to draw relevant comparisons with contemporary work in Florence and Venice. In so doing students will be able to reconstruct the cultural and artistic exchanges that gave birth to the phenomenon called Renaissance.

Through the course students will learn to assess how far such stylistic evolution introduced relevant novelties into visual culture affecting the developments of specific iconographic types and pictorial or sculptural genres (e.g. how the iconography of the Virgin and Child evolves from Byzantine icons to Renaissance altarpieces and devotional paintings, the different narrative techniques used by Medieval and Renaissance artists in order to tell the sacred stories through pictures, etc.).

Since the spatial environment tells us about the original appearance and function of an artwork, most of the artworks will be studied through site visits which will give students the chance of observing artworks and monuments in the physical context they were originally meant for. Students will experience an active learning approach which alternates in-class lessons, excursions, group discussions and investigation projects. Course assignments include two oral presentations based on field research and critical discussion of assigned readings, one written exam and one report paper.

There are no prerequisites for this course. The course will be taught in English.

BU Hub Learning Outcomes and Course-Specific Learning Objectives

This course satisfies the following requirements for the BU Hub:

1. Aesthetic Exploration - Hub Learning Outcomes

- *Students will demonstrate knowledge and appreciation of notable works in literature and/or the arts, including the cultural contexts in which those works were created, and be able to identify their ongoing significance and relevance.*
- *Students will demonstrate the reasoning skills and vocabulary necessary to interpret a work of art (literature, music, visual arts, etc.)*
- *Students will produce evaluative, analytical, or creative works that demonstrate an understanding of the characteristics—such as genres, modes, styles, and cultural history— of at least one literary or artistic medium*

In order to meet the above Hub learning outcomes, by the end of this course students will be able to:

- Demonstrate knowledge and appreciation of notable works of art and architecture of the Middle Ages and the Renaissance in the cities of Padua, Venice and Florence.
- Show the reasoning skills and vocabulary (iconographical analysis, formal and stylistic analysis and the related specific terminology) necessary to interpret these works of art and architecture; situate artworks in their historical and cultural contexts and interpret their meaning (subject, formal features, symbolic meanings) accordingly.
- Produce analytical works (report paper) that demonstrate the ability of identifying and comparing the key features of at least two artworks; examples of key features are genres (such as the private chapel, the altarpiece, the narrative painting); individual and period styles (the distinctive features of individual artists and common aspects in the works of different artists from the late middle ages to the late Renaissance); developments of specific iconographic types (crucifixes, painting of the Virgin and Child, episodes from the lives of the saints and their distinctive iconography).

2. Historical Consciousness - Hub Learning Outcomes

- *Students will create historical narratives, evaluate interpretations based on historical evidence, and construct historical arguments.*
- *Students will demonstrate an ability to interpret primary source material (textual, visual, or aural) using a range of interpretive skills and situating the material in its historical and cultural context.*
- *Students will demonstrate knowledge of religious traditions, intellectual paradigms, forms of political organization, or socioeconomic forces, and how these have changed over time.*

In order to meet the above Hub learning outcomes, by the end of this course students will be able to:

- Demonstrate knowledge of the cultural context in which those works were created, with specific reference to religious traditions (such as key features of Christian iconography and related beliefs), forms of political organization (communes, signorie, republics and their respective forms of art patronage), societal values (eg.: the role of women in medieval and Renaissance art patronage), philosophical and/or scientific ideas and cultural attitudes (eg.: the relationship between Christian thinking and ancient pagan culture during the Middle Ages and the Renaissance).
- Explain the creation of artworks as a result of specific historical circumstances (art patronage, media and techniques, religious and/or philosophical and scientific thinking).
- Interpret the evolution of specific iconographic types and of period styles as a reflection of contemporary historical and cultural developments (eg.: the iconography of the *Virgin and Child* in the Venetian Renaissance and its connection with the Byzantine culture).
- Reflect on the significance of artworks and monuments in their present day environment, thanks to the direct experience of works of art pertaining different historical periods, as well as by reconstructing the original physical context the artworks were meant for.
- Identify the ongoing significance and relevance of artworks by comparing contemporary sources (such as Vasari) and modern art criticism.

Program Learning Outcomes

BU Global Programs/study abroad learning outcomes for BU Padova Italian and European Studies Program and Padua Internship program

<https://www.bu.edu/provost/planning/program-learning-outcomes-assessment/27362-2/#globallo>

Learning Outcomes for IESP Program

- Develop new perspectives on one's own culture and an ability to think critically about one's own values and beliefs.
- Demonstrate increased proficiency in Italian language from elementary to low-intermediate level.
- Demonstrate knowledge of Italian culture with respect to three of the following areas: history, politics, economics, religion, literature, film and the arts.

- Develop an awareness of cultural difference and an understanding of culture's role in shaping beliefs and practices.

Instructional Format, Course Pedagogy, and Approach to Learning

Aesthetic explorations and historical consciousness are complementary skills that will be developed during each class. The course is based on an active learning approach, and alternates in-class lessons, excursions, group discussions and investigation projects. Lessons are not simply to explain and review course contents and readings, but also to learn how to organize cultural and historical information and to formulate a critic analysis and interpretation with regard to the artworks studied. Excursions are designed in order for the students to be able to actively identify and reasonably interpret and compare the works of art and architecture studied in class and thorough assigned readings. Students have group discussions on assigned readings during which they are asked to demonstrate to be able to apply major aesthetic concepts and to make references to specific historical circumstances. Note taking and minute papers are part of the course activities, and are meant as strategies through which students classify, organize and summarize major concepts and contents of each class. Oral presentations (individual or in groups) and written papers are considered as analytical works through which students demonstrate an understanding of the characteristics – genres, modes, styles, and cultural history – of works of art and architecture treated during the course. Active learning is especially required in oral presentations: students conduct field research in order to relate the content of assigned readings to their personal experience of the artworks.

Grading and Assignments

Attendance and participation	15%
On-site oral presentation 1 (visual analysis, description)	15%
On-site oral presentation 2 (readings, interpretation)	20%
Report paper	25%
Final written exam	25%

Attendance and participation (15%) – (Aesthetic Exploration and Historical Consciousness).

Students are responsible for reading and watching all the course texts in full, and for attending class. In-class in-class/on-site looking exercises and identification will be assessed as a part of students' attendance and participation; cell phones and computers are not allowed in class.

On-site oral presentation 1 (15%) – (Aesthetic Exploration and Historical Consciousness)

This is an individual and/or small-group oral presentation (10 min. max) taking place during scheduled on-site classes (**Class 4, June 9**). During on-site class, students will analyse (technique, media, format), describe (composition, pre-iconographic interpretation) making reference to specific technical and visual aspects of the assigned monument and integrating personal remarks stemming from direct observation. PowerPoint presentations are required and will be uploaded on Blackboard as **PDF** files within **June 9** at 9:00 am.

On-site oral presentation 2 (20%) – (Aesthetic Exploration and Historical Consciousness)

This is an individual and/or small-group oral presentation (10 min. max) taking place during scheduled on-site classes (**Class 5, June 14**). Students are required to carry out field research by studying one monument among those assigned by the instructor and the related course readings. During on-site class, students report on the content of the readings (subject, contextual meaning, author's interpretation) making reference to specific aspects of the assigned monument and integrating personal remarks stemming from direct observation. PowerPoint presentations are required and will be uploaded on Blackboard as **PDF** files within **June 14** at 9:00 am.

Report paper (25%) - (Aesthetic Exploration and Historical Consciousness)

This assignment will meet Aesthetic Exploration and Historical Consciousness learning outcomes. Students will write a 4-page paper (cover page and bibliography excluded) based on the analysis and comparison of 2 artworks viewed on site and discussed in class.

Students will analyze the selected artworks using the skills learnt during the course and focusing on the following points: 1) media and technique; 2) architectural and/or physical environment; 3) subject and iconography; 4) visual analysis; 5) style; 6) meaning and function of the artwork/monument; 7) cultural and historical background. Students are expected to explain the criteria of their comparison and to develop an argument combining the content of the bibliography (class readings / JSTOR) with critical interpretations. Additional research is required (JSTOR).

Report papers to be uploaded on Blackboard as a **PDF** file within **July 30** at 9:00 am.

Final written exam (25%) - (Aesthetic Exploration and Historical Consciousness)

The final written exam will take place on **July 5**.

The exam is organized as follows:

- 1) slide identifications and brief descriptions of selected artworks and monuments studied on site and/or in class; (Aesthetic Exploration).
 - 2) short-answers and/or multiple choice questions (definitions, concepts or art vocabulary) – (Aesthetic Exploration).
 - 3) comparisons between selected artworks studied on site and in class in which students will be able to aesthetically explore differences and evolutions of styles and/or iconographic types and explain such differences making reference to the historical and cultural context (Aesthetic Exploration and Historical Consciousness).
 - 4) one essay question (discussion of broader topics) (Aesthetic Exploration and Historical Consciousness)
- The final exam will cover the materials of the whole course, aside from the last lesson.

Course Material and Readings

Readings for the class and to study at home available at BU Library and on course Blackboard site.

NB: Readings are listed on the syllabus on the day on which they are DUE!

Textbook (selection of excerpts):

Paoletti J.T., Radke G.M., *Art in Renaissance Italy*, second edition. Laurence King Publishing, 2001
Campbell, Stephen J., Cole, Michael Wayne. *L'arte del Rinascimento in Italia: una nuova storia*. Torino. Einaudi, 2015

Readings (selection of excerpts):

Avery, C., Donatello. An Introduction, John Murray Publishers, 1994.
Christiansen, K., Andrea Mantegna. Padua and Mantua, Braziller, New York, 1994.
Fortini Brown, P., Venetian narrative painting in the age of Carpaccio, Yale Univ. Press, New Haven and London, 1988.
Frugoni, C., La cappella Scrovegni di Giotto a Padova, Einaudi, Torino, 2005 (book, dvd, Italian/English version). (available in the BU library)
Frojmovič, E., "Giotto's allegories of Justice and the Commune in the Palazzo della Ragione in Padua: A reconstruction", *Journal of the Warburg and Courtauld Institutes*, Vol. 59, 1996, pp. 24-47.
Goffen, R., "Icon and Vision: Giovanni Bellini's Half-Length Madonnas", *The Art Bulletin*, Vol. 57, No. 4 (Dec. 1975), pp. 487-518.
Goffen, R., *Titian's women*, Yale Univ. Press, New Haven, 1997.
Humfrey, P., *Painting in Renaissance Venice*, second printing, Yale Univ. Press, 1996.
Norman, D., *Siena, Florence, and Padua. Art, Society and Religion 1280-1400*, 2 Voll., Yale Univ. Press, 1995.
Richards, J., *Altichiero. An Artist and His Patrons in the Italian Trecento*, Cambridge Univ. Press, 2000.
Rosand, D., *Painting in Sixteenth-Century Venice*, revised ed., Cambridge Univ. Press, Cambridge, 1997.
Saalman, H., Carrara Burials in the Baptistery of Padua, "The Art Bulletin", Vol. 69, No. 3 (Sep., 1987), pp. 376-394.
Stokstad M. & Cothren M. W., *Art History*, fourth edition, Prentice Hall, 2011.

Italian Source books (selection of excerpts):

Dante, *Inferno*,

<https://digitaldante.columbia.edu/dante/divine-comedy/>

Jacopo da Varazze (Jacobus de Voragine, ca. 1228-1298). *Legende de tutti li sancti & le sancte dalla romana sedia acceptati et honorati*. Tr. Nicolò Malerbi (Venezia, Nicolas Jenson), [dopo il luglio 1475] <https://www.internetculturale.it/jmms/iccvviewer/iccu.jsp?id=oai%3A193.206.197.121%3A18%3AVE0049%3AVEAE126423&mode=all&teca=marciana>

Giorgio Vasari, *Le vite de' più eccellenti pittori, scultori, e architettori*, 1550, 1567.

<http://vasari.sns.it/consultazione/Vasari/indice.html>

Sebastiano Serlio, *Trattato di architettura*, IV Libro [Venezia: Marcolini 1537], III Libro [Venezia: Marcoli 1540], Libro I [1545], Libro V [Paris: de Vascosan 1547], Libro Extraordinario [Lyon: de Tournes 1551], Libro VII [Frankfurt am Main: Wechel 1575], Libro VI [MS], [Libro VIII, MS]

<http://architectura.cesr.univ-tours.fr/Traite/Auteur/Serlio.asp?param=>

Andrea Palladio, *I quattro libri dell'architettura*, Venice: De Franceschi, 1570

http://architectura.cesr.univ-tours.fr/Traite/Notice/ENSBA_LES1338.asp?param=en

Venice Renaissance Sources (selection of excerpts):

Paolo Pino, *Dialogo di Pittura nuovamente dato in luce*, Venezia, per Paulo Gherardo, 1548.

Ludovico

Dolce, *Dialogo della pittura intitolato l'Aretino* [...], Venezia, Appresso Gabriel Giolito De' Ferrari, 1557

Francesco Sansovino, *Venetia città nobilissima, et singolare, descritta in XIII libri* [...], Venezia, appresso Iacomo Sansovino, 1581.

Raffaello Borghini, *Il Riposo, in cui della Pittura, e della Scultura si favella, de' più illustri Pittori, e Scultori, e delle più famose opere loro si fa mentione; e le cose principali appartenenti a dette arti s'insegnano*, Firenze, Appresso Giorgio Marescotti, 1584.

Francesco Sansovino, Giovanni Stringa, *Venetia città nobilissima et singolare [...] et hora con molta diligenza corretta, emandata, e più d'un terzo di cose nuove ampliata*, Venezia, Presso Altobello Salicato, 1604.

Carlo Ridolfi, *Le Maraviglie dell'Arte, ovvero le vite de gl'illustri pittori veneti, e dello stato* [...], Venezia, presso Gio. Battista Sgava, 1648.

Marco Boschini, *La Carta del navegar pitoresco, dialogo tra un Senator venetiano deletante, e un professor de Pitura, soto nome d'Ecelenza, e de Compare. Comparti in oto Veneti* [...], Venezia, Per il Baba, 1660.

Francesco Sansovino, Giustiniano Martinioni, *Venetia città nobilissima et singolare [...] con aggiunta di tutte le cose notabili fatte et occorse dall'anno 1581 al presente 1663*, Venezia, Appresso Stefano Curti, 1663.

Marco Boschini, *Le minere della pittura* [...], Venezia, Appresso Francesco Nicolini, 1664.

Marco Boschini, *Le Ricche minere della pittura veneziana. Sestiere di Dorsoduro*, Venezia, Appresso Francesco Nicolini, 1674.

Antonio Maria Zanetti, *Descrizione di tutte le pubbliche pitture della città di Venezia* [...], Venezia, Presso Pietro Bassaglia, 1733.

Forestièr illuminato intorno le cose più rare, e curiose, antiche, e moderne della città di Venezia, e delle isole circonvicine [...], Venezia, Presso Giovambattista Albrizzi, 1740.

Antonio Maria Zanetti, *Della Pittura Veneziana e delle Opere Pubbliche de' Veneziani Maestri*, Venezia, Nella Stamperia di Giambattista Albrizzi, 1771.

Class and University Policies

Examinations

All academic commitments must be completed before you leave the site; no incompletes are permitted. Students who do not complete a course on time will be given an F. Students are required to sit their examinations on the dates, at the times, and in the same classroom as the other students in their class. If a student is ill or has another extenuating circumstance which causes the student to be absent from a scheduled examination, he/she must provide appropriate documentation and receive approval from the Director.

Attendance

Students should note that attendance will be taken into account by faculty. Boston University Padua students are expected to attend each and every class session, tutorial, on-site class, internship work appointment, trips

and activity required for the class as indicated in the syllabus. Any student with irregular class attendance may have his/her final grade penalized.

Absences

Unjustified absences from class, and any class related activity, will affect the students' participation grade, which will be lowered by one letter grade for each absence.

Absence for Religious Reasons

According to Chapter 151C of the General Laws, Commonwealth of Massachusetts, any student in an educational or vocational training institution, other than a religious or denominational educational or vocational training institution, who is unable, because of his or her religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day, shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement that may have been missed because of such absence on any particular day; provided, however, that such makeup examinations or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said students such opportunity. No adverse or prejudicial effects shall result to students because of their availing themselves of the provisions of this section. Students who have questions about practicing their religion while abroad should contact Boston University Study Abroad.

Lateness

Students arriving more than 10 minutes after the posted class start time will be marked as late. Being late three times is equivalent to missing one class.

Late Assignments

Students are expected to turn in all course assignments on time as stated in each course syllabus. Late assignments will not be accepted and missed assignments will automatically be awarded an F. Please note that all coursework must be completed by the end of the program.

Plagiarism

Simply stated, plagiarism is taking another's work and presenting it as you own. 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: <https://www.bu.edu/academics/policies/>

Disability accommodations

If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the Office for Disability Services (ODS) at 617-353- 3658 to coordinate any reasonable accommodation requests. For more information, please visit: <http://www.bu.edu/disability>

Interruption of program or early departure

Only in serious cases – mostly related to medical emergencies – the Director will allow a student to take a significant break during the program or to leave before its official conclusion. Official written approval must be received by the Director.

Academic Advice

The Director serve as the head of the faculty and as academic advisors. The Director is available on an appointment basis to assist students with academic issues. For academic advice regarding students' home institutions' policies and transfer credit information, non-Boston students should also contact their school's academic advisors.

Tutorials

BU faculty are available by appointment for students who may need support in the learning process. We strongly encourage you to take advantage of this resource. Students in the past found it very useful to succeed. Students who receive a C on a test must seek support from faculty.

Detailed Schedule

Class 1

In-class lesson: Introduction to the course. What is Art History? Art History timeline and history of Padua from the origins to the XVI century through the city's monuments.

Class 2

On-site lesson: The Arena: roman Padua and the antiquarian culture of the city. Lives of the saints in XV century painting: Mantegna's frescoes in Padua. Visit to the Amphitheatre (outdoor), Eremitani Museum collections and Ovetari chapel (Eremitani church).

Class 3

On-site lesson: Religious and secular themes in medieval art. Art patronage in Padua at the time of the commune and during the *signoria*. Visit to Palazzo della Ragione, Baptistry, Reggia Carrarese

Class 4

On-site lesson: Lives of the saints in paintings and in sculpture. Visit St. Anthony Basilica, St. James Chapel, St. George oratory, Scoletta del Santo

Presentation 1

Class 5

On-site lesson: Donatello's Paduan sculptures: the miracles of St. Anthony, Gattamelata, Chiesa dei Servi (Crucifix)

Presentation 2

Class 6

In-class lesson: The XV century in Florence and in Northern Italy: innovations and antiquarian culture. Altarpieces and narrative painting in Renaissance Venice.

Class 7

The rebirth of ancient Rome in XVI century architecture. Visit Piazza dei Signori (outdoor), Odeo Cornaro

Class 8

On-site lesson: Altarpieces, narrative painting, *poesie* in Renaissance Venice at the Basilica dei Frari in Venice and at the Gallerie dell'Accademia.

Paper draft due

Class 9

On-site lesson: The rebirth of ancient Rome in XVI century fresco cycles. Veronese's works in Padua. Visit to Basilica di Santa Giustina, Sala dei Giganti.

Class 10

In-class lesson: Between the Lily and the Lion: a course on Art in Renaissance Padua. Final Exam review: workshop on class materials up to class 9 included.

Report paper due

Final exam