Semester: Fall 2019  
Full Title of Course: *Early Masters of Italian Renaissance Painting*  
Alpha-Numeric Class Code: ARTH-UA9306001  
Meeting Days and Times: Tuesdays, h13:00-16:00 PM  
Classroom Location: Villa La Pietra, Aula Le Vedute  

**Class Description:**
Prerequisite: ARTH-UA 2, History of Western Art II, ARTH-UA 5, Renaissance and Baroque Art, or equivalent introductory art history course or a score of 5 on the AP Art History exam.

This course is conceived as a series of selected studies on early Renaissance painting, offering in-depth analysis of the historical, political and cultural evolution of Italy and Europe between the 14th and the 15th centuries. This overview will be not confined to works of painting 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 “dawn of the Golden Age”. Themes such as patronage, humanism, interpretations of antiquity, and Italian civic ideals form a framework for understanding the works of art beyond style, iconography, technique, and preservation. Special attention will be given to the phenomenon of collecting as an active force in shaping the development of artistic forms and genres. By the end of this course, students gain a thorough knowledge of the Italian and European early Renaissance age, developing practical perception and a confident grasp of the material, understanding the relationship between both historical and artistic events and valuing the importance of patronage. As the early Renaissance works are often still in their original physical settings, during field-studies to museums and churches in Florence, Venice and Milan students will have a unique opportunity to experience the works as their original viewers did and as their creators intended.

**Instructor Details:**
Name: Silvia Giorgi  
NYU Global Home Email Address: silvia.giorgi@nyu.edu  
Office Hours: by appointment  
Villa Ulivi Office Location: second floor  
Villa Ulivi Phone Number: +39 055 5007 300
Desired Outcomes:

On completion of this course, students should:

- Have improved their ability to think critically, engage in complex reasoning and express their thoughts clearly through their written work
- Have improved their ability to analyse primary source materials
- Have improved their understanding of the methodologies of art history
- Recognize works by the principal protagonists of the early Renaissance painting in Italy and understand why they are significant for the history of art.

Assessment Components

Attendance and Participation: 5%
Oral Presentation of Reading Assignments: 10%
Oral and Written Visual and Comparative Analysis: 10%
Written Midterm Exam: 20%
Written Research Paper: 20%
Oral Seminar Section: 10%
Written Final Exam: 25%

Failure to submit or fulfil any required course component results in failure of the class.

Attendance and Participation: 5% total
Attendance is mandatory and is taken at the beginning of every class. Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly.

Oral Presentation of Reading Assignments: 10% total
Length of time of the oral presentation: approximately 10 minutes length. On the due dates, each student will orally present and discuss his/her assigned reading. Over the course of the semester, students will be assigned five significant reading assignments by the instructor (each 2% total). The purpose of these assignments is to improve students’ level of reading awareness, consider the following steps: 1. identify main headings and subject areas covered, 2. highlight important facts, concepts, vocabulary, 3. write out the natural outline of the reading and fill in keywords, ideas, and definitions, 4. Compare lectures notes with notes from your reading.

Oral and Written Visual and Comparative Analysis: 10% total
Over the course of the semester, students will be assigned one significant art object as a specific analysis topic by the instructor. This Analysis consists of a series of critical descriptions, notes, observations on the assigned art object: during one on-site visit, students will summarize the overall
appearance, the ‘formal’ qualities and the details of the object, following the Notebook structure given by the instructor. Students are also asked to compare and/or contrast their assigned work of art with another one previously presented by the instructor.

**Oral Analysis: 5% total:** approximately 10 minutes in length. On the due date, each student will orally present his/her assigned art object.

**Written Analysis: 5% total:** The written version of the oral presentation should be as follows: approximately 6-7 pages. Font: Times New Roman, 12-point font size; margins: 1” on left, right, top, and bottom; spacing: double-space everything, paragraph alignment: Justified. Approx. 1800-2000 words. It must be printed and submitted via NYU Classes in **Word.doc format** on the due date. Any exception will result in a lowering of your grade. Please remember that if you are absent on the due date, the assignment must reach me nonetheless. **N.B. Extensions will not be granted, so please do not ask.**

**Written Midterm Exam: 20% total**
It is comprised of four sections, approximately 5-6 handwritten pages:
1. 2 Slides identification **8% total:** you will be shown two images to describe, compare and contrast; the images will be chosen from among those shown either during lecture or seen on site: all images seen in the exams will have appeared in at least one of these places.
2. 1 Slide attribution **4% total:** you will suggest the probable artist and state your reasons for making this attribution.
3. 1 short-answer question with open answer on a topic covered in class, **4% total**
4. 1 essay question on a reading based on material considered in class, **4% total**

For each image shown, 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 Age, 5. Artist’s Lifetime, 6. Technique, 7. Preservation, 8. Patronage, 9. Iconography, 10. Style. You will write a brief description of the work in complete sentences, identifying the work’s importance to the history of art as identified in class and/or in your reading. It is recommended that you keep a folder on ArtStor of images of the works listed on your weekly handouts in order to facilitate studying for the image identification portion of the exam.

**N.B.** the exams are carefully timed: if you have a recognized learning disability for which you are entitled to extra time, please speak to someone in the Office of Academic Support immediately to ensure that we can make proper arrangements for testing.

**Written Research Paper: 20% total**
The written paper should be as follows: approximately 6-7 pages + “Bibliography”. Font: Times New Roman, 12-point font size; margins: 1” on left, right, top, and bottom; spacing: double-space everything, paragraph alignment: Justified. Approx. 1800-2000 words. It must be printed and submitted via NYU Classes in **Word.doc format** on the due date.

It consists of a well-organized essay on the assigned topic, including references to all sources used. It follows the Notebook structure, but any point must be correlated to bibliographic sources. Any arguments, ideas, and insights of others, as well as direct quotations, citations, and paraphrases of another scholar’s words or ideas from articles, books, or any other source, require a citation in either a footnote or endnote. Failure to properly cite or quote your sources constitutes plagiarism, which will
result automatically in the grade of “F”, as you see below. Sources for the paper may be found among those listed on this syllabus or any other relevant source available in the Ulivi Library, the British Institute Library, Library of the Dutch Institute, the Library of the Center for Renaissance Studies at Palazzo Strozzi, Ebsco, JSTOR or other databases of scholarly articles (see “articles via databases” on the NYU Libraries site).

Any exception will result in a lowering of your grade. Please remember that if you are absent on the due date, the assignment must reach me nonetheless. N.B. Extensions for the paper will not be granted, so please do not ask.

N.B. This assignment must end with the “Bibliography”: all sources cited in notes must be listed in a separate attached page to the end of the paper.

To prepare an Outline, see: “Making an Outline”

Oral Seminar Section: 10% total
Each group will research and prepare a presentation that will last approximately 30 minutes. The last portion of this course will be run as a special seminar on symbology in the early Renaissance, based on your research papers. Group presentations will serve as the basis for our discussion. These groups will be formed during the first class following the Fall break and the topics to be discussed will be assigned.

Group presentations will be on one of the following topics on Symbology (i.e. either the study or interpretation of symbols, also called symbolism, or the use of symbols):
1. Symbols and allegories in art
2. Food and feasting in art
3. Gods and Heroes in art
4. Nature and its symbols

Should there be more than 15 students in the class, other topics will be assigned.

Written Final Exam: 25% total
It is comprised of four sections, approximately 5-6 handwritten pages:
1. 2 Slides identification 10% total: you will be shown two images to describe, compare and contrast; the images will be chosen from among those shown either during lecture or seen on site: all images seen in the exams will have appeared in at least one of these places
2. 1 Slide attribution 5% total: you will suggest the probable artist and state your reasons for making this attribution
3. 1 short-answer question with open answer on a topic covered in class, 5% total
4. 1 essay question on a reading based on material considered in class, 5% total

For each image shown, 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 Age, 5. Artist's Lifetime, 6. Technique, 7. Preservation, 8. Patronage, 9. Iconography, 10. Style. You will write a brief description of the work in complete sentences, identifying the work’s importance to the history of art as identified in class and/or in your reading. It is recommended that you keep a folder on ArtStor of images of the works listed on your weekly handouts in order to facilitate studying for the image identification portion of the exam.
N.B. the exams are carefully timed: if you have a recognized learning disability for which you are entitled to extra time, please speak to someone in the Office of Academic Support immediately to ensure that we can make proper arrangements for testing.

The final exam is comprehensive, although greater weight is given to material covered in the second half of the course.

Assessment Expectations:

- **Grade A:** The student’s work demonstrates an understanding of the subject that goes beyond assigned course readings. The student writes essays/exam questions that are an original synthesis of source materials, demonstrating the ability to evaluate source material critically. Written arguments are clear, well-organized and well-presented; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student has distinguished himself/herself throughout the course of the semester for his/her contributions to class discussion.

- **Grade B:** The student shows a clear understanding of assigned readings and materials covered in class. The student writes clear, well-organized and well-presented essays/exam questions; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student is prepared in class and asks relevant questions.

- **Grade C:** The student’s work shows a basic understanding of the subject treated in assigned readings and covered in class. However, written and/or oral work is deficient in one or more of the following areas: clarity, organization or content. The student’s work is generally in need of improvement.

- **Grade D:** The student’s work shows occasional understanding of the subject treated in assigned readings and covered in class. Written and/or oral work is deficient in one of more of the follow areas: clarity, organization or content. The student does not participate in class discussion and has not frequented the instructor’s office hours.

- **Grade F:** The student’s work does not demonstrate understanding of the subject treated in assigned readings and covered in class. Written and/or oral work are either insufficient or are not submitted. The student appears unprepared in class and has not frequented the instructor’s office hours.

**Grading Guidelines**

- A = 94-100
- A minus = 90-93
- B plus = 87-89
- B = 84-86
- B minus = 80-83
- C plus = 77-79
- C = 74-76
- C minus = 70-73
D plus = 67-69
D = 65-66
F = below 65

**Grading Policy:**
Please refer to Assessment Expectations and the policy on late submission of work

**Academic Accommodations:**
Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see the Moses Center for further information.

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Center for Students with Disabilities at (212) 998-4980 as soon as possible to better ensure that such accommodations are implemented in a timely fashion. For more information, see Study Away and Disability.

**Attendance Policy:**
Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course.

To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student’s final course grade. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure. For courses that meet once a week, one unexcused absence will be penalized by a two percent deduction from the student’s final course grade. For courses that meet two or more times a week, the same penalty will apply to the number of class times over a single week

**Excused Absences:**
In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student. The only excused absences are those approved by the Office of Academic Support; they are as follows:

**Absence Due to Illness**
- If you are sick, please see a doctor. Contact the Office of Student Life for assistance.
- For absences that last for two or more consecutive days, a doctor’s certificate, “certificato medico” is required. The doctor will indicate in writing the number of days of bed rest required. Please note these certificates can only be obtained on the day you see the doctor and cannot be written for you afterwards.
- Absences can ONLY be excused if they are reported WITHIN 48 HRS of your return to class via the online NYU Florence Absence Form
- OAS will not accept a student email or telephone call regarding an absence due to illness
• OAS will only notify faculty of absences REPORTED on the ABSENCE FORM
• The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences

**Due to Religious Observance**
• Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday
• Information regarding absences due to religious observance must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online NYU Florence Absence Form
• Please note that no excused absences for reasons other than illness can be applied retroactively.

**Due to a class conflict with a program sponsored lecture, event, or activity**
• All students are entitled to miss one class period without any penalty to their grade in order to attend a lecture, event or activity that is sponsored by the academic program
• Information regarding absences due to a class conflict must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online NYU Florence Absence Form
• Please note that no excused absences for reasons other than illness can be applied retroactively.

Students with questions or needing clarification about this policy are instructed to contact a member of the Office of Academic Support located in Villa Ulivi or to email florence.academicsupport@nyu.edu

**Late Submission of Work**
• All course work must be submitted on time, in class on the date specified on the syllabus.
• To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date
• To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.

**Plagiarism Policy**
PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:
The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

In the event of suspected or confirmed cases of plagiarism, the faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school.
Writing Center:
The Writing Center, located in Villa Ulivi, offers you feedback on any type of writing, at any stage in planning or drafting; very rough drafts are welcome. Sign up for a consultation at the Writing Center’s website and submit your working draft or ideas at least six hours in advance to NYU Florence Writing Center. You can drop in for a consultation M-Th, but remember that appointments are given priority. Please also note that the Writing Center does not correct or “fix” your writing but prompts you to think and work. The aim is to create stronger writers in the long term, not necessarily perfect papers in the short term.

Required Texts:
Required readings are assigned on the syllabus under the week for which they are due. Unless otherwise noted, all required readings are available on NYU Classes site. It is essential that you keep up with the readings as they serve as the basis for class discussion. Please see details of the readings in the week-by-week breakdown.
Copies of each textbook are available for consultation and short term loans in the Villa Ulivi Library. Extra copies of some textbooks are also available for semester long loans. More information on Books and Course Materials.

Supplemental Texts:
The following texts, available in the Villa Ulivi Library, are recommended as extra resources for presentation and term paper research:

Renaissance Art, General:

Primary Sources:

**Italian History**

**Italian and European Early Renaissance, General**
Nuttall, P., *From Flanders to Florence: the impact of Netherlandish painting, 1400-1500*, New Haven, Yale University Press, 2004

**Monographs on Individual Artists**
Covi, D., *Andrea del Verrocchio, life and work*, Firenze, Leo S. Olschki, 2005
Holmes, M., *Fra’ Filippo Lippi the Carmelite painter*, New Haven, Conn., Yale University Press, 1999

**Iconography, General:**

**Texts for Symbology seminar:**

Other electronic resources are available through [NYU Home](https://www.nyu.edu). Grove Art (included in Oxford Art Online) is especially useful for general questions, i.e. about the period, dates, artists’ careers.

**Internet Research Guidelines:**
The careful use of internet resources is encouraged and a list of recommended websites will be given. Failure to cite internet and other non-traditional media sources in your written work constitutes plagiarism.

**Additional Required Equipment:**
N/A
Class Assignments and Topics:

Session 1 - Tuesday 3rd September 2019
Week 1: Introduction to the Course.
Lecture in class: Course presentation. Focus on course requirements and expectations. Venue: h 1pm in class. **Readings presentations assigned.**

Reading: no readings.

Session 2 - Tuesday 10th September 2019
Week 2: The Mediterranean Antiquity
Site Visit: Archaeological Museum, address: Piazza Santissima Annunziata, n. 9b. Focus on Ancient Techniques: Encaustic and Secco techniques. Venue: h 1pm by General Manfredo Fanti bronze statue, at the center of San Marco Square.

Reading Presentation (Technique) 2: Fuga, A., *Secco*, pp. 92-96
Reading Presentation (Technique) 3: Fuga, A., *Painted decoration on Ceramic*, pp. 238-245

Session 3-Tuesday 17th September 2019
Week 3: The Dark Ages and Middle Ages in Florence, I

Reading Presentation (Technique) 4: Fuga, A., *Fresco*, pp. 99-111

Session 4 - Tuesday 24th September 2019
Week 4: The Dark Ages and Middle Ages in Florence, II
Site Visit: Baptistery, Santa Reparata, Giotto’s Bell-Tower and Duomo Museum, address: Piazza del Duomo. Focus on Medieval Italian Mosaics and Intarsias, Miniature, Painted wood and Painted Terracotta Statues. Venue: h 1pm by Giotto’s Bell-tower, beside the Duomo facade, Duomo square.
Reading Presentation (Technique) 5: Fuga, A., *Mosaic*, pp. 183-191
Reading Presentation (Technique) 6: Fuga, A., *Tessellated Pavement*, pp. 176-182
Reading Presentation (Technique) 7: Fuga, A., *Intarsia*, pp. 192-197
Reading Presentation (Technique) 8: Fuga, A., *Miniature*, pp.132-135

**Session A - Saturday, 26th September 2019**
Field trip: Required 1-day field-trip to Venice. Focus on Medieval Byzantine Mosaics and Renaissance Venetian “Teleri”. Mandatory. Details announced in class.

**Session 5- Tuesday 1st October 2019**
Week 5: *The Age of Giovanni di Bicci Medici*
Site Visit: Accademia, address: Via Ricasoli, 58-60. Focus on Late Gothic Tempera Wood Paintings: Giotto, Giovanni da Milano, Giovanni di Ser Giovanni called Scheggia and Lorenzo Monaco. Venue: h 1pm by General Manfredo Fanti bronze statue, at the center of San Marco Square.

Reading Presentation (Technique) 9: Fuga, A., *Tempera*, pp.112-117

**Session 6- Tuesday 8th October 2019**
Week 6: *The Age of Cosimo the Elder Medici*


Session 7- Tuesday 15th October 2019
Week 7: Mid-term Review
Venue: h 1pm in class.

Reading: review readings.

Session 8 - Tuesday 22nd October 2019
Week 8: Mid-term Exam
Lecture: Midterm Exam. Venue: h 1pm in class.

Reading: review readings.

Session 0 - Tuesday 29th October 2019
Week 0: Fall Break
No Class: FALL BREAK: 10.28-11.03

Session 9 - Tuesday 5th November 2019
Week 9: The Age of Piero the Gouty Medici, I.

Reading Presentation (Technique) 10: Fuga, A., Charcoal, pp. 12-14
Reading Presentation (Technique) 11: Fuga, A., Pen, pp. 18-20
Reading Presentation (Technique) 12: Fuga, A., Metalpoint, pp. 21-25
Reading Presentation (Technique) 13: Fuga, A., Red Chalk, pp. 26-27
Session 10 - Tuesday 12th November 2019

Week 10: The Age of Piero the Gouty Medici, II.


Reading Presentation (Technique) 18: Fuga, A., Oil, pp.121-131
Session 11 - Tuesday 19th November 2019
Week 11: The Age of Lorenzo The Magnificent Medici, I.
Site Visit: Santa Maria Novella Church, address: Piazza Santa Maria Novella. Focus on Renaissance Fresco and Stained Glass: Domenico Ghirlandaio and Filippino Lippi. Venue: h 1pm by “Caffè Rivoire”, Piazza della Signoria.

Reading Presentation (Technique) 19: Fuga, A., Stained Glass, pp. 292-297

Session 12 - Tuesday 26th November 2019
Week 12: The Age of Lorenzo The Magnificent Medici, II.

Reading Presentation (Technique) 20: Fuga, A., Marquetry, pp. 198-200

Session 13 - Tuesday 3rd December 2019
Week 13: Final review.

Reading: review readings.

Session 14 - Tuesday 10th December 2019
Week 14: Final exam.
Lecture: Final Exam. Venue: h 1pm in class. Research papers returned.

Reading: review readings.
Classroom Etiquette

- Eating is not permitted in the classrooms. Bottled water is permitted.
- Cell phones should be turned off during class time.
- The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor.
- We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings.

Instructional Format

Because we will be venturing outside for site-visits, students must dress appropriately for weather conditions since class will be held outside no matter what the climate is. **Do not bring backpacks** or troublesome objects on lessons outside of classroom, but make sure to bring your notebook and pen to take notes. A strict **dress code** exists in Italian churches and places of worship. Since many of our classes will be conducted in religious environments, students must wear appropriate attire to class. In churches, students are kindly advised not to wear very short shorts, tank tops, sleeveless shirts, mini-skirts or flip-flops. Ladies must have their shoulders and stomachs covered. Both ladies and men must be covered below the knees and all caps must be removed upon entering a Catholic holy site.

Required Co-curricular Activities

See Field-trip description under Session A.

Suggested Co-curricular Activities

Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester.

Your Instructor

Silvia Giorgi graduated in 1995 with a degree in Medieval Art History from the University of Siena. She received several research fellowships and scholarships in Italy and abroad: Fondazione R. Longhi in Florence, University of Siena, University College London. She attended the Scuola di Specializzazione in Art History and received a Ph.D. in Renaissance Iconography from the University of Siena. She further acquired a Certificate in Museum Curatorship in 2000. She worked on several exhibitions on Medieval and Renaissance Art History: 1999: *Mitria di Sant’Isidoro*, Bologna; 2000: *Duecento*, Bologna; 2002: *Masaccio e le origini del Rinascimento*, San Giovanni Valdarno; 2003: *Duccio*, Siena; 2004: *Petrarca e il suo Tempo*, Padova; 2006: *Giotto e le arti a Bologna*, Bologna. She has written several articles, essays and books about Italian Medieval and Renaissance Art History and gives lectures and conferences on these topics. She is an expert in Medieval Art History as well as Renaissance iconography and Iconology, and has published and presented prolifically on these topics. Her current research focuses on Renaissance Iconography in Central Italy. Silvia Giorgi currently teaches for several US programs and Universities in Florence and Siena.