# NEW YORK UNIVERSITY
## Fall Program 2010

**RENAISSANCE ART**

V43.9005002

**Prof. Silvia Giorgi**

Time: BRITISH INSTITUTE, Monday and Wednesday, 9:00 am – 10:30 am  
Office hours: after class or by appointment  
Email: silviagiorgi1@libero.it

### COURSE SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Unit</th>
<th>Event</th>
<th>Location</th>
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| 9.6 (Mon.) | Unit 1 | Lecture: | Introduction to the Course.  
*Reading: HARTT AND WILKINS: pp. 12-38.* |
| 9.8 (Wed.) | Unit 2 | Site Visit: | Visit to Villa La Pietra. Meet at 9.00 am in front of Villa Ulivi.  
*Reading: HARTT AND WILKINS: pp. 12-38.* |
| 9.10 (Fri.) | Unit 3 | Site Visit: | Palazzo Davanzati. Meet at 9.00 am in front of the museum *WITH your Museum Card and ID.*  
*Reading: HARTT AND WILKINS: pp. 12-38.* |

### Week 2  
**From Middle–Ages to Early Renaissance**

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<th>Date</th>
<th>Unit</th>
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</table>
| 9.13 (Mon.) | Unit 4 | Lecture: | Giotto, Gentile da Fabriano, Masaccio, Paolo Uccello.  
*Reading: HARTT AND WILKINS: pp. 12-38.* |
| 9.15 (Wed.) | Unit 5 | Site Visit: | Uffizi Gallery. Meet at 9.00 am in front of the museum *WITH your Museum Card and ID.*  
*Reading: HARTT AND WILKINS: pp. 12-38.* |
| 9.17 (Fri.) | Unit 6 | Lecture: | Filippo Lippi and Piero della Francesca.  
*Reading: HARTT AND WILKINS: pp. 12-38.* |

### Week 3  
**The Age of Leonardo Bruni**

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<th>Date</th>
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| 9.20 (Mon.) | Unit 7 | Lecture: | Brunelleschi, Ghiberti, Donatello, Luca della Robbia.  
*Reading: HARTT AND WILKINS: pp. 12-38.* |
| 9.22 (Wed.) | Unit 8 | Site Visit: | Bargello Museum. Meet at 9.00 am in front of the museum *WITH your Museum Card and ID.*  
*Reading: HARTT AND WILKINS: pp. 12-38.* |

### Week 4  
**The Age of Cosimo the Elder Medici**

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<th>Date</th>
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| 9.27 (Mon.) | Unit 9 | Lecture: | Fra’ Angelico, Andrea del Castagno. **PAPER ASSIGNED (Deadline for returning the Outline), DUE 11.17**  
*Reading: HARTT AND WILKINS: pp. 12-38.* |
| 9.29 (Wed.) | Unit 10 | Site Visit: | Visit to St. Mark’s Museum and St. Apollonia’s Cenacolo (Last Supper). Meet at 9.00 am in front of St. Mark’s Museum *WITH your Museum Card and ID.*  
*Reading: HARTT AND WILKINS: pp. 12-38.* |

### Week 5  
**The Age of Lorenzo Medici, called ‘The Magnificent’ (I) and European Renaissance (I)**

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<tr>
<th>Date</th>
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<th>Location</th>
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*Reading: HARTT AND WILKINS: pp. 12-38.* |
| 10.6 (Wed.) | Unit 12 | Site Visit: | Uffizi Gallery. Meet at 9.00 am in front of the museum *WITH your Museum Card and ID.*  
*Reading: HARTT AND WILKINS: pp. 12-38.* |
| 10.8 (Fri.) | FIELD TRIP:  
READING: | **FIELD TRIP:** | REQUIRED ONE-DAY FIELD TRIP TO VENICE  
*Reading: HARTT AND WILKINS: pp. 12-38.* |
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<tr>
<th>Week 6</th>
<th>The Age of Lorenzo Medici, called 'The Magnificent' (II)</th>
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<tbody>
<tr>
<td>10.11 (Mon.)</td>
<td>Unit 13 Lecture: Andrea del Verrocchio, Leonardo da Vinci.</td>
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<td><strong>10.11 (Mon.)</strong></td>
<td><strong>10.13 (Wed.)</strong></td>
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<tr>
<th>Week 7</th>
<th>The Age of Savonarola</th>
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<tr>
<td>10.18 (Mon.)</td>
<td>Unit 15 Lecture: <strong>MID-TERM EXAM.</strong></td>
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<tr>
<td>10.20 (Wed.)</td>
<td>Unit 16 Site Visit: Bargello Museum. Meet at 9.00 am in front of the museum WITH your Museum Card and ID. Reading NONE: Review readings for mid-term exam.</td>
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<tr>
<th>Week 8</th>
<th>The Republican Age of Pier Soderini in Florence and the Age of Pope Julius II in Rome (I)</th>
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<tr>
<td>10.25 (Mon.)</td>
<td>Unit 17 Lecture: Michelangelo Buonarroti (I).</td>
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**10.26 - 11.1** FALL BREAK  No class

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<tr>
<th>Week 9</th>
<th>The Republican Age of Pier Soderini in Florence and the Age of Pope Julius II in Rome (II)</th>
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<tr>
<th>Week 10</th>
<th>The Age of Pope Leo X Medici</th>
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<tr>
<td>11.8 (Mon.)</td>
<td>Unit 19 Lecture: Raffaello Sanzio. Focus on Rome.</td>
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<tr>
<td>11.10 (Wed.)</td>
<td>Unit 20 Site Visit: Pitti Palace (Palatine Gallery). Meet at 9.00 am in front of the museum WITH your Museum Card and ID.</td>
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<td>11.13 (Sat.)</td>
<td>FIELD TRIP: REQUIRED ONE-DAY FIELD TRIP TO ROME</td>
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<tr>
<th>Week 11</th>
<th>The Age of Pope Clemens VII Medici</th>
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<tr>
<td>11.15 (Mon.)</td>
<td>Unit 21 Lecture: Michelangelo Buonarroti (II).</td>
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<th>Week 12</th>
<th>The Age of the Absolute Rulers: Great Dukes Cosimo I and Francis I Medici</th>
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<tr>
<td>11.22 (Mon.)</td>
<td>Unit 23 Lecture: Bandinelli, Cellini, Ammannati, Giambologna.</td>
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<th>Week 13</th>
<th>European Renaissance (II). From High Renaissance to Baroque.</th>
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<th>Week 14</th>
<th><strong>ITALIAN HOLIDAY</strong></th>
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<tr>
<td>12.6 (Mon.)</td>
<td>Unit 27 Lecture: <strong>FINAL REVIEW.</strong></td>
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<tr>
<td>12.8 (Wed.)</td>
<td><strong>No class</strong></td>
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<tr>
<th>Week 15</th>
<th><strong>FINAL EXAM.</strong></th>
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<tr>
<td>12.13 (Mon.)</td>
<td>Unit 28 Lecture: NONE. Review readings for Final Exam.</td>
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COURSE OUTLINE

COURSE AIMS AND OBJECTIVES

This course is an introduction to Renaissance Art by exploring in depth the historical, political and cultural evolution of Italy and Europe between the 14th and the 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 guild, 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”. 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.

The course analyzes the historical and social background of the beginning of the Renaissance during the XIV century and the impact of patronage on art. It then focuses on the early XV century art in Italy and Europe and deals with the Medici Family’s age. Lastly it analyzes the ‘golden Age’ of High Renaissance, specifically focusing on Botticelli, Leonardo da Vinci, Michelangelo Buonarroti, Raffaello Sanzio and Albrecht Dürer, Lukas Cranach The Elder, Hans Holbein The Younger, François Clouet. By the end of this course, students gain a thorough knowledge of the Italian and European 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 Renaissance works are often still in their original physical settings, during field-studies to museums and churches in Florence students will have a unique opportunity to experience the works as their original viewers did and as their creators intended.

TEACHING METHODS

Weekly meetings are composed of a series of classes with visual presentation, supplemented by thematic visits to churches, buildings and museums in Florence. On Monday the power point presentation, CD-ROMs and DVDs will help in focusing on the subject in class. On Wednesday class will take place on site. The two field-trips to Venice and Rome will provide great opportunities to see some of the most important Renaissance works in their original location.

NYU in Florence provides you with an “Amici degli Uffizi membership card”, which grants you free, unlimited admission to many of the State museums. It is required for every site visit for this class that you bring this card AND another form of photo identification, and that you arrive to the meeting point at least 5 minutes before the beginning of class. Failure to do so will require that you pay for your own admission to the museum. You will often have to use this card for your Looking Assignments as well. If your card is stolen or lost, please contact Jennifer Dronsfield or Lisa Cesarani at the Academic Support Office.

N.B. This card is non-transferable and is personalized for each student.

ATTENDANCE POLICY AND 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. 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. The more absences you have, the lower your final grade will be. Lateness and/or unexcused absences during class will affect your course grade as well. Site visits are closely timed and no exceptions will be made for late arrivals. 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. If you have conflicts with a Field-trip for another class, please contact Jennifer Dronsfield or Lisa Cesarani at the Academic Support Office.

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.
ASSIGNMENTS AND FORM OF ASSESSMENT

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

(20%) WRITTEN MIDTERM EXAM: It is comprised of two sections: 1) Slides identification and/or slide comparison; 2) Quizzes and Multiple-choice Questions based on material considered in class. Topics have to be approved by the course professor on Monday, September 27th. The written papers must be turned in at the beginning of class on the due date (Monday, November 17th). Any exception will result in a lowering of your grade. The written paper has to be typed, stapled, and can be 10-12 pages. Its formal aspect must follow this structure: TITLE, INTRODUCTION, PAPER WITH NOTES OR FOOTNOTES, 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 paper must reach me nonetheless (papers sent by e-mail or papers left in the teacher mailbox are not accepted).

(25%) LOOKING ASSIGNMENTS AND ORAL PRESENTATION: Each week, students are asked to do one looking assignment, which is intended to give them the opportunity to look at and to study a work of art independently. These assignments are to consist of a series of notes, observations, analysis and sketches, and students are asked to describe a work of art in their own words, attempting to be as accurate as possible. On Wednesday, October 13th (at the Uffizi Gallery), and on Wednesday, December 1st (at the Uffizi Gallery), each student will choose one Looking Assignment and have his/her Oral Presentation.

Any exception will result in a lowering of your grade. The Looking Assignments are included in the Midterm and Final Exams.

(30%) WRITTEN FINAL EXAM: It is comprised of two sections: 1) Slides identification and/or slide comparison; 2) Quizzes and Multiple-choice questions, or one essay based on material considered in class. The final exam will cover not only material presented in lecture and site-visit but also in the looking assignment 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 (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.

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

READINGS

Required:

Optional, but highly recommended:
HALI, J., Dictionary of Subjects and Symbols in Art, New York 1979

Everyone must purchase the required texts. Copies have been ordered at:
"Paperback Exchange", Via delle Oche 4 R - 50122 Florence, Tel. 055 / 293460 - Fax. 055 / 2658395
E-mail: papex@papex.it Web: http://www.papex.it

IMPORTANT REMINDERS

LAPTOP USE:
Laptop computers are not allowed in class.

INTERNET USE:
The element of speed and convenience that makes the Web so tempting should be approached with caution, as it can become all too easy to go adrift in an ocean of information that often proves inaccurate, misleading, and ultimately unreliable. Students should consult with me prior to using any Web site as a research tool for the paper. The following are a few of the trustworthy sites of which students may take advantage:

Grove’s Dictionary of Art Online (www.groveart.com/shared/views/home.html)
Bridgeman Art Library (www.bridgeman.co.uk/search/quick_search.asp)
Encyclopedia Britannica Online (www.britannica.com)
JSTOR (http://www.jstor.org/browse#Art+&+Art+History)

Museum web sites are traditionally very reliable. See, for example:
Florence museums (http://www.polomuseale.firenze.it/musei)
Louvre (www.louvre.fr)
National Gallery in London (www.nationalgallery.org.uk)
National Gallery in Washington (www.nga.gov)
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BIBLIOGRAPHY

PRIMARY SOURCES
CONAWAY BONDARELLA, JULIA – MUSA, MARK, ed., The Italian Renaissance Reader, New York 1987
MANETTI, ANTONIO, The Life of Brunelleschi, University Park and London 1970
RICHTER, JEAN PAUL, ed., The Notebooks of Leonardo Da Vinci, I-II, Dover (1883) 1970

GENERAL REFERENCES SOURCES
FERGUSON, GEORGE, Signs and Symbols in Christian Art, New York 1961
HALL, JAMES, Dictionary of Subjects and Symbols in Art, New York 1979
JANSON H. W. – JANSON A. F., A Basic History of Western Art, Prentice Hall (New Jersey) 2006

MUSEUM CATALOGUES
FOSSI, GLORIA, Uffizi Gallery. The Official Guide, Florence 2005

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avery, charles, Florentine Renaissance Sculpture, London 1996
BAXANDALL, MICHAEL, Painting and Experience in Fifteenth-century Italy, Oxford (1972) 1988
CAMPBELL, GORDON, Renaissance Art and Architecture, Oxford 2004
COLE, ALISON, Art of the Italian Renaissance Courts, Prentice Hall 1995
COLE, BRUCE, The Renaissance Artist at work, New York 1983
FREEDBERG, S., Painting in Italy, 1500-1600, New Haven 1983
SCHNEIDER ADAMS, LAURIE, Italian Renaissance Art, Boulder (Colorado) and London 2001
TURNER, RICHARD, Renaissance Florence. The Invention of a New Art, London 1997
WELCH, EVELYN, Art in Renaissance Italy 1350-1500, Oxford 1977

RENAISSANCE ARCHITECTURE
WHITE, J., Art and Architecture in Italy 1250 – 1400, New Haven 1993

RENAISSANCE SCULPTURE
DUBY, GEORGE – DAVAL, JEAN-LUC, Sculpture. From the Renaissance to the Present Day. From the 15th to the 20th Century, Köln 2006

NORTHERN RENAISSANCE
ROHLMANN, MICHAEL, Flanders and Italy, Flanders and Florence. Early Netherlandish painting in Italy and its particular influence on Florentine Art: an overview, in MEIJER, B., ed. Italy and the Low Countries – Artistic Relations. The Fifteenth Century, Florence 1999, pp. 39-68
SNYDERS, JAMES, Northern Renaissance Art. Painting, Sculpture, the Graphic Arts from 1350 to 1575, New York 1985

ITALIAN HISTORY
HIBBERT, CHRISTOPHER, Florence, The Biography of a city, London 2004