OFFICE HOURS
Room 309 or faculty lounge. By appointment, or simply, open door policy.

COURSE DESCRIPTION
The course satisfies the Arts and Sciences Fine Arts core.

A survey of Italian and European Renaissance art covering three centuries. It starts with the forming influences behind Renaissance art with the forefathers of Renaissance painting, the Florentine school of Giotto and the Sienese school of Duccio. The second part covers the 15th century Early Renaissance which began in Florence together with the simultaneous artistic revolution of the Flemish masters. The third part analyzes the High Renaissance works of Leonardo da Vinci, Michelangelo, and Raphael ending with the 16th century Northern Renaissance when Italian artists were called to France by king Francis I (Rosso Fiorentino, Benvenuto Cellini) and Northern artists, (Albrecht Dürer), came down to Italy and were introduced to the new Renaissance style and the Neo-platonic philosophy of Marsilio Ficino.

Every Wednesday morning the students will experience a full immersion into Renaissance Florence joining the Florence of the Medici class for a two hour field trip, led by the professor throughout the city and Florence’s major museums. This is one of the courses in the Renaissance track but can be taken singly, without being enrolled in the track.

Those interested can act as volunteer English speaking guides in Florence’s major churches through Ars et Fides (Art and Faith), the no-profit organization promoted by Monsignor Timothy Verdon, one of the ten Canons of the Florence Cathedral. Lay people volunteer to act as guides for two or three hours a week showing visitors the interior of the church of their choice. The layman in charge of training future guides in the church of their choice is Dr. Mario Lastrucci, who is in the board of directors of Ars et Fides. Student life staff member Federica Dionisio will take care of the bureaucracy providing the church handouts and collecting the insurance necessary to act as tour guides.

The churches are the Duomo or Florence Cathedral, begun in 1296, topped by Brunelleschi’s dome; the Dominican church of Santa Maria Novella with the only Early Renaissance church façade in Florence, and the Franciscan church of Santa Croce where Michelangelo is buried. This a voluntary service available to those enrolled in the class. It is a way of introducing church visitors to the architectural wonders built for the glory of God and decorated by the most famous painters and sculptors of the period.

COURSE OBJECTIVES

1. To understand how Tuscan Romanesque architecture in Pisa and Florence and the Pantheon dome were essential for Brunelleschi’s Early Renaissance architecture.

2. To realize how the 1401-1402 competition for a new set of Baptistery doors, sponsored by the Calimala Guild, brought forth the Early Renaissance, both in sculpture and architecture. Leonardo Bruni referred to Florence as a new Athens, comparing the public works sponsored by the Florentine guilds to those done by Pericles in Athens when he rebuilt the Acropolis c. 450 BC.

3. To see the difference between Italian artists and 15th century Flemish masters, who took the International Gothic style as their point of departure. The Flemish artistic revolution was not seen
as a rebirth of classical antiquity but as a continuation of the realistic details and atmospheric effects introduced into painting and sculpture by the International Gothic Limbourg brothers, Gentile da Fabriano, Claus Sluter and Lorenzo Ghiberti.

4. To emphasize how the use of oil painting and disguised symbolism used by early 15th century Flemish painters Robert Campin, Hubert and Jan Van Eyck, had an enormous impact on their Italian contemporary Masaccio, creator of Early Renaissance painting and his followers Fra Angelico and Fra Filippo Lippi.

5. To stress how Alberti’s *Treatise on Painting*, introducing one point perspective, was crucial for Early Renaissance painting (Paolo Uccello, Andrea del Castagno, Veneziano, Piero della Francesca, Botticelli, Ghirlandaio) and sculpture (Donatello, Pollaiuolo, Verrocchio).

6. To have students realize how the High Renaissance, started in Florence by Leonardo da Vinci, Michelangelo, and Raphael, moved to Rome when Michelangelo started carving the *Slaves* for the Tomb of Julius II, the Sistine Chapel ceiling, Bramante started St. Peter’s, and Raphael frescoed the Vatican Rooms for Julius II.

7. To see how Late Renaissance/Mannerism came to the fore in an attempt to imitate Leonardo’s “sfumato”, Raphael’s elegance, and Michelangelo’s monumental works. It instead brought forth the emerging artists’ virtuosity, originality, and technical skill.

8. To understand how the Renaissance was adopted by the rest of Europe in the 16th century when Leonardo da Vinci, Rosso Fiorentino, Benvenuto Cellini were called to France by king Francis I and Northern artists, like Albrecht Dürer came down to Italy.

**LEARNING OUTCOMES**

Students will have a lasting knowledge and appreciation for Renaissance Art, once they realize its enormous impact on world culture. They will be able to analyze and recognize an Italian Renaissance piece from a Northern Renaissance work by pointing out the differences in style. Italian works influenced architecture, painting, and sculpture throughout Europe. Weekly field trips with the instructor and student’s travels through Europe will help them grasp the impact Renaissance Art has had in the art of every succeeding century, all the way up to the 21st century.

**GRADING AND OTHER POLICIES**

Students are graded on:

1. **25% A weekly (maximum two page reflection) on the Wednesday tours using the handout as reference with no extra research involved.** To save paper the students can email the entries every week. **Tours are mandatory.** If a tour is missed, **it must be made up with a hard copy** and ticket stub attached proving they made up they missed. Tickets always have the and entrance time. A used ticket with the date of the missed tour clearly shows the tour was not made up.

2. **45% Two midterms and a final.** The course is divided into three parts, followed by a test, not comprehensive of earlier material.

3. **25% A final project.**

4. **5% Class discussions and attendance are essential to get an A at the end of the course.**

**GRADES**

A 100 to 94; A- 93.5 to 89; B+ 88.5 to 85.5; B 85 to 84; B- 83.5 to 79; C+ 78.5 to 75.5; C 75 to 74; C- 73.5 to 69; D+ 68.5 to 65.5; D 65 to 59; F 58 to 0.
Gonzaga in Florence Attendance Policy (effective Fall Semester 2013) Official Policy Valid for all Courses

Attendance is taken at the beginning of class from the first day of the semester. The student entering class after attendance is taken has to contact the professor at the end and announce his/her presence. However, this does not mean that coming late is accepted. Two late arrivals may be excused, three turn automatically into an absence and will affect the attendance and participation part of the final grade.

Students can miss one week’s work, irrespective of the course formula (three sessions, two sessions, one session). It is their responsibility to make up for the missed work. If they miss a quiz or a report they are not allowed to have it at another time, unless the absence is for certified medical reasons and the professor and Dean agree.

More than one week’s work missed is going to be penalized as follows:

One extra absence:
1. by lowering the attendance and participation grade as determined by the professor

Two extra absences
2. by lowering the final grade by a whole letter grade

Three extra absences
3. by grading the whole course F

ACADEMIC HONESTY AND DECORUM
Cell-phones off, no food or beverages allowed in the classroom. No technical devices accepted. No computers, I pads, or other electronic devises will be allowed in the classroom during lectures or exams.

REQUIRED READINGS PROVIDED BY THE LIBRARY

Tour handouts are distributed before each field trip.

COURSE OUTLINE & SCHEDULE
The course is divided into three parts with an examination after each part. The final exam only covers the third part of the course, and, is therefore not comprehensive.

Part 1  –11th cent. Romanesque to 14th century painting before Black Death. 1st test Jan. 29 January
14 1st tour: Archaeological Museum Florence
15 French Gothic sculpture, Nicola and Giovanni Pisano, German Gothic sculpture. Reflection to be emailed before next class.

19 Neo-Byzantine Coppo di Marcovaldo, Cimabue, Cavallini. Florentine school of painting before the Black Death: Giotto.
20 Florentine school: Taddeo Gaddi, Andrea Pisano’s Baptistry doors and Giotto’s bell tower panels
21 2nd tour: Walking Tour of Roman, medieval, and Renaissance Florence.
22 Siennese school of painting before Black Death: Duccio, Simone Martini.
   Reflection to be emailed before next class.

26 Siennese Gothic painting after Black Death: Lorenzetti brothers Pietro and Ambrogio.
27 Review for the test
28 3rd Tour: Dominican church of Santa Maria Novella, outside second western wall.
29 First exam format
   a. The first part takes 10 minutes and involves ten slide identifications for a total of 40 points.
   b. Students will discuss four of the identified slides and all the images in them for 40 points.
   c. An essay question (with at least three choices) for a total of 20 points.

February
2 Andrea da Firenze, Andrea Orcagna. Gothic painting in Northern Europe.
3 International Style sculpture and painting
4 4th Tour: Franciscan church of Santa Croce outside the second eastern wall.
5 Early Renaissance sculpture, 1403-1450. Reflection due before next class
9 Early Renaissance architecture (Brunelleschi, Michelozzo)
10 Early 15th century Flemish painting (Master of Flémalle, Van Eyck brothers, van der Weyden).
11 5th Tour: Cathedral Complex Video, Baptistery Doors, Orsanmichele. With the 10€ cumulative ticket for the Baptistery, Cathedral Museum, Giotto’s Bell Tower and Brunelleschi’s dome valid for two days, students can do the Cathedral complex as final project.
16 Early Renaissance painting, Uccello, Veneziano, Andrea del Castagno, Piero della Francesca.
17 Early Renaissance architecture and sculpture Alberti, Rossellino, Pollaiuolo, Verrocchio.
18 6th Tour: Bargello (Competition Panels, Donatello’s sculpture, Michelangelo’s Bacchus)
19 Painting 1450-1500. Flemish Van der Goes, Italian Botticelli, Ghirlandaio, Perugino. Reflection before next class.

23 Early Renaissance Painting in Venice 1450-1500. Andrea Mantegna and Giovanni Bellini
24 Student-led class discussions on possible essay questions to review for the test.
25 7th Tour: Uffizi Gallery with Botticelli’s Birth of Venus, da Vinci’s Annunciation, etc.
26 Exam with same format of first test. Reflection due before the next class.

Part 3 – From the High Renaissance in Italy to Renaissance in the North and Mannerism
France, and Netherlands-
March, April
2 High Renaissance in Florence: Leonardo da Vinci
3 High Renaissance in Florence: Michelangelo
4 7th Tour: Convent of San Marco with frescoes by Fra Angelico and Savonarola’s cell.
5 High Renaissance in Florence and Rome: Raphael, Bramante. Reflection due before break
9-13 Spring break
16 Michelangelo’s Sistine Chapel ceiling, Dying and Rebellious Slave, Moses
17 Raphael’s Vatican Apartments and portraits
18 8th Tour: Accademia with Michelangelo’s David and Four Prisoners
19 Medici Tombs, Laurentian Library, Michelangelo after 1520. Reflection on the Accademia

23 Andrea del Sarto. Rosso Fiorentino and Pontormo start Mannerist painting.
24 Correggio (Proto Baroque) Parmigianino and Giulio Romano (Mannerist)
25 9th Tour: New Sacristy by Michelangelo, Medici Mausoleum for younger branch of family.
26 High Renaissance in Venice and the Mainland: Giorgione, Titian. Reflection due before Monday
Late Renaissance in Venice: Sansovino, Palladio. Reflection on New Sacristy and Mausoleum,
Late Renaissance in Venice and the Mainland (Tintoretto, Veronese, Anguissola).
10th Tour: Government Square - Piazza della Signoria and Palazzo Vecchio
Renaissance in France, the Netherlands (Clouet, Lescot, Bruegel), Spain (El Greco)

Easter weekend no class
Michelangelo’s Last Judgment Sistine Chapel, St. Peter’s Capitoline Hill
11th Tour: Pitti Palace Gallery
Final paper

Final Project
A ten page research paper, with a minimum of five sources, is due on April 9. It could be handed in earlier to be sure it is A/A- material. A two point penalty will be given for each day of late consignment.
Students are free to choose any topic they want from a favorite artist to a comparison between an Early Renaissance and a High Renaissance master. The options below are a sample of the endless possibilities available for research. Please ask the professor for approval before starting the project.

1. Students can analyze an artist’s stylistic development from his early works, the high point of his career, and his late period with illustrations to prove their points or can discuss the works done by various artists for a specific pope.
2. It can be done on disguised symbolism and /or the influence of Neo-platonism on Italian and Northern Renaissance artists. A fascinating topic would be comparing Early, High, Late, or Northern Renaissance pieces with the same subject. (David, Adam and Eve, etc.)
3. Students can do the Cathedral complex as final project buying the 10€ cumulative ticket for the Baptistery, Cathedral Museum, Giotto’s Bell Tower and Brunelleschi’s dome valid for two days. This visit is warmly recommended.