

Florence: Renaissance Art History
Johns Hopkins University Intercession in Florence
7 January – 28 January, 2017

Instructor: Elizabeth Bernick (ebernic1@jhu.edu)

Teaching Assistant: Christopher Daly (cdaly12@jhu.edu)

Course Description:

This course will introduce students to the architecture, painting and sculpture produced in Central Italy over a period of three centuries, that is, roughly from 1280-1550. The course will consist of intensive daily lectures for which the students will prepare from assigned readings. Students should come to class prepared with questions and ready to engage in discussion through which they will develop an understanding of visual analysis as well as artistic style and development. Emphasis will be placed on understanding artworks within their original cultural and historical contexts. This approach will necessarily include careful consideration of the relationship between artworks and the original architectural spaces within which they were housed. Students will be evaluated according to class participation, group presentations, and written assignments.

Readings:

Course textbook: Stephen J. Campbell and Michael W. Cole, *Italian Renaissance Art*, 1st ed. (New York, New York: Thames & Hudson, 2011) – students should order this prior to departure via a vendor like Amazon.com. Electronic copies are available. Additional readings will be made available on a USB stick given to each student.

The daily class meetings will include questions and discussion concerning the assigned readings. The students' participation will be evaluated partially based on their demonstration of having read and comprehended the assignments.

Writing:

Students will write two short papers. The first paper will involve the visual analysis of an object. The second will consist of a critical comparison of two substantial articles about a single work of art or group of works. Students will also be asked to write short journal entries on readings and site visits on weekdays, which are to be submitted on the course blog website.

Presentations:

Each student will present an object-focused reading to the class on-site before the monument.

Office Hours: By appointment

Grading:

Class participation: 25%

Presentations: 25%

Papers: 50% (15% for first paper [4-5 pages]; 25% for second paper [6-8 pages]; 10% for daily journals [minimum one paragraph each])

Tentative Course Schedule:

Saturday, 7 January: Evening departure from US

Sunday, 8 January:

Morning arrival in Florence – Introduction to the city & walking tour

Monday, 9 January:

Florence Baptistery, Duomo (Santa Maria del Fiore) and Museo dell' Opera del Duomo.

Campbell & Cole, pp. 53-67, 90-101, 117-121, 123-25, 472-475

Lorenzo Ghiberti, "Second Commentary," in *Images of Quattrocento Florence: Selected Writings in Literature, History, and Art*, S. Baldassari and A. Saiber (New Haven, 2000), pp. 188-191.

Marvin Trachtenberg, *Dominion of the Eye*, preface, pp. ix-xviii.

Tuesday, 10 January:

Santa Croce (The Bardi, Peruzzi, Baroncelli and Pazzi Chapels), Museo di Santa Croce and the Sacristy of San Miniato al Monte (Evening: Group Dinner).

Campbell & Cole, pp. 34-36, 146-148, 158, 549-550.

Giorgio Vasari, "Preface to the Second Part," in *Lives of the Most Eminent Painters, and Architects*, trans. G. du C. De Vere (London, 1976), pp. 77-87.

Joanna Cannon, "Giotto and Art for the Friars: Revolutions Spiritual and Artistic," in *The Cambridge Companion to Giotto*, ed. A. Derbes and M. Sandona (Cambridge, 2004). pp. 103-134.

Wednesday, 11 January:

Santa Maria del Carmine (Brancacci Chapel) and Santa Trinita

Campbell & Cole, pp. 101-103.

Diane Cole Ahl, "Masaccio in the Brancacci Chapel," in *The Cambridge Companion to Masaccio* (Cambridge, 2002), pp. 138-157.

E. H. Gombrich, "The Sassetti Chapel Revisited: Santa Trinita and Lorenzo de' Medici," in *I Tatti Studies in the Italian Renaissance* Vol. 7 (1997): 11-35.

Aby Warburg, "The Art of Portraiture and the Florentine Bourgeoisie," in *Aby Warburg: The Renewal of Antiquity* trans. David Britt (Los Angeles: Getty Research Institute, 1999) pp. 185-204.

Thursday, 12 January:

San Marco, Santissima Annunziata and Ospedale degli Innocenti.

Campbell & Cole, pp. 45, 87, 134-140, 398-402.

Francis Ames-Lewis, "Fra Angelico, Fra Filippo Lippi and the Early Medici," in *Early Medici and Their Artists* (London, 1995), pp. 107-124.

Hood, William, *Fra Angelico at San Marco* (New Haven, 1993), pp. 1-13, 39-43.

Pseudo-Dionysius the Areopagite, "Mystical Theology" in *Pseudo-Dionysius: the Complete Works*, trans. Colm

Luibhéid (New York, 1987), pp. 134-141.

Friday, 13 January:

EXCURSION TO ASSISI: Basilica di San Francesco and Assisi Cathedral.

Campbell & Cole, pp. 26-33

Donal Cooper and Janet Robson, "'A Great Sumptuousness of Paintings': Frescoes and Franciscan Poverty at Assisi in 1288 and 1312" in *The Burlington Magazine* Vol. 151, No. 1279 (Oct., 2009), pp. 656-662

Janet Robson, "The Pilgrim's Progress: Reinterpreting the Trecento Fresco Programme in the Lower Church at Assisi," in *The Art of the Franciscan Order in Italy*, ed. William Cook (Leiden: 2005) 39-70.

Saturday, 14 January: No Classes

Sunday, 15 January: No Classes

Monday, 16 January:

Santa Maria Novella, San Lorenzo and Palazzo Medici-Riccardi (FIRST PAPER DUE).

Campbell & Cole, pp. 97 (Review), 103 (Review), 132-134, 148-158, 194-197, 225-229, 291-292, 300-305, 504-508, 550-552.

Michael Baxandall, *Painting and Experience in Fifteenth Century Italy* (Oxford, 1988), pp. 29-71.

Dale Kent, "The Chapel in the Heart of the Palace: A Microcosm of Medici Patronage," in *Cosimo de' Medici and the Florentine Renaissance: The Patron's Oeuvre* (New Haven, 2000), pp. 305-328.

Tuesday, 17 January:

Orsanmichele and the Bargello Museum.

Campbell & Cole, pp. 47, 72-82, 150-152, 244-247, 320-321, 452-454.

Charles Avery, "The Early Medici and Donatello," in *Early Medici and Their Artists* (London, 1995), pp. 71-105.

Christian, Kathleen, "Michelangelo's *Bacchus* and 'Forged' Ancient Sculpture in Renaissance Collections," in *Common Ground: Archaeology, Art, Science, and Humanities: Proceedings of the XVI International Congress of Classical Archaeology*, ed. C. Mattusch et al. (Oxbow Books, 2006), pp. 252-5.

Wednesday, 18 January:

Galleria degli Uffizi (Part One).

Campbell & Cole, pp. 140-143, 234-239, 252-255, 295-300, 456-457

David Franklin, David, "Perugino and the Eclipse of Quattrocento Mannerism," in *Painting in Renaissance Florence: 1500-1550* (New Haven, 2001), pp. 5-17.

Charles Dempsey, "Poetry as Painting: The Classical *Materia* of Botticelli's Invention for the Primavera," in *The Portrayal of Love: Botticelli's Primavera and Humanist Culture at the Time of Lorenzo the Magnificent* (Princeton, 1992), pp. 20-49.

Thursday, 19 January:

Galleria degli Uffizi (Part Two).

Campbell & Cole, pp. 247-252, 280-283, 329-333, 438-441, 490-491

David Franklin, "Leonardo da Vinci and the Origins of a New Style," in *Painting in Renaissance Florence: 1500-1550* (New Haven, 2001), pp. 19-39.

Elizabeth Cropper, "The Beauty of Woman: Problems in the Rhetoric of Renaissance Portraiture," in *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe*, eds. M. Ferguson, M. Quiligan, N. Vickers (Chicago, 1986), pp. 175-190.

Friday, 20 January:

EXCURSION TO LUCCA: San Michele in Foro, San Frediano, Duomo di San Martino, Torre Guinigi, Santa Reparata

Everett Fahy, "A Lucchese Follower of Filippino Lippi," *Paragone*, vol. 16 (1965), pp. 9-20.

Max Seidel and Romano Silva, "A Musical Satire" in *The Power of Images, the Images of Power: Lucca as an Imperial City: Political Iconography*, Munich 2007, pp. 327-342.

Saturday, 21 January: No Classes

Sunday, 22 January: No Classes

Monday, 23 January: No Classes

Tuesday, 24 January:

EXCURSION TO SIENA: Duomo, Museo dell'Opera, Baptistry, Palazzo Pubblico and Piazza del Campo.

Campbell & Cole, pp. 19-24, 36-42, 50-53, 67-69, 98-101, 165-170.

Giovanni Boccaccio, *The Decameron*, trans. G. Waldman (Oxford, 2008), pp. 6-17.

Pius II, *Commentaries*, ed. M. Meserve and M. Simonetta, I Tatti Renaissance Library (Cambridge, 2003), v. 1, pp. 7-13, 17-21, 113-117, 209-219, 255-59.

Wednesday, 25 January:

New Sacristy and Galleria dell'Accademia.

Campbell & Cole, pp. 326-329, 393-396, 447-450.

Creighton Gilbert, "A New Sight in 1500: The Colossal," in *Michelangelo on and off the Sistine Ceiling* (New York, 1994), pp. 227-251.

Paoletti, John T., "Michelangelo's Masks," *Art Bulletin*, v. 74, n. 3 (1992), pp. 423-440.

Thursday, 26 January:

Palazzo della Signoria and the Loggia dei Lanzi.

Campbell & Cole, pp. 24-26, 333-337, 419-421, 450-452, 466-470, 479-481, 552-553, 577, 581-583. 606.
Michael Cole, "Cellini's Blood," *Art Bulletin*, v. 81, n. 2 (1999), pp. 215-235.

Friday, 27 January:

Santa Felicità, the Palazzo Pitti and the Boboli Garden (Evening: Group Dinner).

Campbell & Cole, pp. 338-342, 396-398, 421-423, 586-589

H. Saalman, "Form and Meaning in the Barbadori Capponi Chapel in Sta. Felicità," *Burlington Magazine*, v. 131 (1989), pp. 532-9.

Louis Waldman, "New Light on the Capponi Chapel in S. Felicità," *Art Bulletin*, v. 84 (2002), pp. 293-314.

Saturday, 28 January: Morning departure from Florence

FINAL PAPER DUE (TBD, after return to Baltimore)