

MORAVIAN COLLEGE
Syllabus
Art History 218: ART OF THE RENAISSANCE
M-W 6B—3:35-4:45 p.m., PPHAC 235

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Office: Art Office Complex, South Hall, south campus
Hours: Mon & Wed 4:00-5:00 (& by chance or appointment)

COURSE DESCRIPTION

This slide lecture course is an introduction to the visual arts in Renaissance and post-Renaissance Europe. It focuses on the development of style (Early and High Renaissance, Mannerism, and Baroque) by examining a substantial body of material from, primarily, the 15th to the 17th centuries. Major artists discussed are, in Italy, Leonardo, Raphael, Michelangelo, and Caravaggio; and, in the North, Duerer, Bruegel, Rubens, and Rembrandt. Also included are El Greco, Velasquez and Poussin. Issues of patronage and gender are examined in historical context. Art museum and gallery visits are required.

GOALS

Students will learn to identify a core set of masterpieces from each period, as well as describe the compositional styles of individual works.

REQUIRED TEXTS for purchase

- 1) Peter and Linda Murray, The Art of the Renaissance
- 2) Linda Murray, The High Renaissance and Mannerism
- 3) Germain Bazin, Baroque and Rococo
- 4) Elizabeth Holt, A Documentary History of Art, vol. II

RECOMMENDED READING

- The New Testament Gospels
- Joshua C. Taylor, Learning to Look: A Handbook for the Visual Arts
- Heinrich Wölfflin, Principles of Art History: The Problem of the Development of Style in Later Art

COURSE REQUIREMENTS

- Students must attend all classes and bring the appropriate required text to each class. After the second unexcused absence, final grade will be dropped by one full letter. After the fourth unexcused absence, student will receive a failing final grade.
- One short paper based on the field trip to New York; one research paper; mid-term; and final exam.
- A field trip to New York City (details to be announced)

Grading: 45% is determined by written work; 45% by exams; and 10% by attendance. (Short paper, 15%; research paper, 30%; mid-term, 20%; and final, 25%)

Papers: 1) One short paper, or "Looking Assignment," 4-5 pages in length, comparing works of art from the museum visit to New York; 2) One research paper, 12-15 pages in length, using print sources in Reeves Library. All written work must be completed in order to receive a grade.

Papers are due at the beginning of class; papers handed in at the end of class or any time after will be marked down for lateness (minus one grade per class meeting).

You will be instructed to sign an honesty statement when you sit your exams.

Cheating on exams or quizzes will not be tolerated and will result in a 0 or F. Written assignments are designed to engage students with material covered in class through visual participation and personal reaction. Papers must be your own thoughts, impressions and reactions. The Internet can provide valuable source material, but you must participate by visiting the artwork yourself, in person, and offering your own viewpoint. Plagiarism in any form will not be tolerated. As you write your papers be aware that faculty are familiar with art websites, such as the Metropolitan Museum.

Disability: Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

Recommended Reading
on reserve at Reeves Library

Alpers, Svetlana, *The Art of Describing: Dutch Art in the Seventeenth Century*
Burckhardt, Jacob, *Civilization of the Renaissance in Italy*, 2 vols.
Cennini, Cennino, *The Craftsman's Handbook*
Freedberg, S.J., *Painting of the High Renaissance*
Friedlaender, M.J., *Early Netherlandish Painting* (relevant volumes)
Hockney, David, *Rediscovering the Lost Techniques of the Old Masters*
Meiss, Millard, *Painting in Florence and Siena after the Black Death*
Panofsky, Erwin, *Renaissance and Renascences in Western Art*
Schama, Simon, *The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age*
Vasari, Giorgio, *Lives of the Painters, Sculptors, and Architects*
White, John, *The Birth and Rebirth of Pictorial Space*
Woelfflin, Heinrich, *Classic Art*

Also look at monographs on the following artists:

- Leonardo (some suggested authors include K. Clark, L. Heyden-Reich, C. Pedretti)
- Michelangelo (by C. DeTolnay, A. Condivi, G. Bull, or H. von Einem); and the Sistine Chapel Ceiling
- Raphael (by J. Pope-Hennessy)
- Titian (by H. Tietze, H. Wethey, or E. Panofsky)
- Durer (by E. Panofsky, C. White, M. Levey, or H. Woelfflin)
- Breugel (by F. Grossman)
- El Greco (by H. Wethey or J. Gudiol)

The general topic for the research paper is the body. Your bibliography should have five book references beyond the required texts. In particular, consider these three:

- 1) Bernard Berenson, "The Value of the Nude in Art" (Section XIV "Michelangelo," Book II "The Florentine Painters"), *Italian Painters of the Renaissance*
- 2) Kenneth Clark, *The Nude: A Study in Ideal Form* (any chapter)
- 3) Erwin Panofsky, "The History of the Theory of Human Proportions as a Reflection of the History of Styles," *Meaning in the Visual Arts*

LOOKING ASSIGNMENT GUIDELINES

"You cannot say more than you see." Henry David Thoreau

"Accuracy of observation is the equivalent of accuracy of thinking." Wallace Stevens

A Looking Assignment is an exercise in visual analysis, synthesis, and evaluation. It has three parts.

Part I (graded): describe a work of art in one and a half to two pages (no less, no more);

Part II (graded): describe a second work in a like number of pages; and

Part III (ungraded): compare/ contrast the two artworks in one page, answering a question that will be given to you in class.

Begin Parts I and II with the materials (marble, oil paint, etc), the size (ignore the frame or pedestal), and, if a painting, the palette (colors). Be sure to pay close attention to the sculptor's touch or the painter's brushstroke: that is, address the physical reality of the object before you join any narrative that is represented.

Next, consider the overall composition. For example, before identifying something as a "Virgin and Child with Two Saints," realized that first it is a "Composition with Four Figures" (and in a particular setting such as landscape or interior). Note whether the figures are full-length or cut-off, clothed or nude; make note of where the figures are placed in the composition (center or off-center). Then go on to identify the figures and their relationship to one another, or the narrative that they are enacting.

Determine what is of primary, secondary, and tertiary importance in the work as a whole, and organize your analysis accordingly. Do not, in other words, describe the work simply from left to right, nor from top to bottom. (This results in just so many randomly piled facts, like loosely strung beads.) The point of this exercise is to hone your powers of observation so that you can rapidly identify what is relevant or extraneous. Ultimately, your goal is to develop a richly structured information base of visual knowledge. You can not say everything in two pages, so make sure you identify and say the most important things, and in the order of importance.

If the work is a painting, be sure to pay attention to brushwork and resultant style. If the work is a sculpture, be sure to look at it from all sides (and if an out-of-doors sculpture, be sure to take the site into consideration).

In Part III—which is ungraded--you are focusing on patterns, associations, or disconnections between the works.

Attention! Ignore the following at the peril of a markdown!

The paper should be between four to five pages in length. Papers that are too short, as well as those that are too long, will have to be rewritten to receive a grade. (Use the following as guidelines: 1) double spacing will produce a 26-line page; 2) the margin should be 1" all around; 3) use a standard font, such as Times New Roman, 12 point). Papers that are not proofread will be marked down. (Consult THE ELEMENTS OF STYLE by Strunk & White.) Titles of works of art (paintings/ sculptures) are underlined or *italicized*.

AR 218 VOCABULARY

TIME PERIODS/ STYLES

Trecento, Quattrocento, Cinquecento
Renaissance, Mannerism, Baroque

GEOGRAPHY

Italy: Florence, Padua, Rome, Siena (Tuscany), Venice
The North: Germany, The Netherlands (Low Countries), Belgium; England, France, Spain

MEDIUM

2-d'l art (painting, drawing, print making, photography)

Painting media = pigment (i.e., color) + binder

- pigment + binder on a wall = fresco (when on wet plaster = *buon fresco*, or true fresco; when on dry plaster = fresco *secco*, or dry fresco)
- pigment + egg = tempera painting
- pigment + linseed oil = oil painting

Painting supports = wall, wood panel, canvas

Drawing media = charcoal, ink, silverpoint, watercolor (pigment + water)

Drawing supports = paper, parchment

Print: woodcut, engraving & intaglio, etching & aquatint

3-d'l art: free-standing sculpture; relief sculpture (deep relief, shallow relief)

Sculpture media: 1) molded, or additive (bronze)

2) carved, or subtractive (marble, wood)

SUBJECTS

Abduction, or Rape

Adoration of the Magi, or Epiphany (Jan. 6th)

Allegory

Annunciation

Ascension of Christ

Assumption of Mary

Crucifixion

David (patron saint of Florence)

Deposition & Entombment

Equestrian monument

Expulsion

Flagellation

Kiss of Judas

Last Judgment

Last Supper

Maestà
Nativity
Noli me Tangere
Pietà, or Lamentation
Sacra Conversazione
Sacrifice of Isaac
Temptation of. . . .
Transfiguration
Tribute Money
Venus

TERMS

altarpiece (diptych; triptych; polyptych; panels (inc. wings), predella)
attribute
balance & symmetry
cartoon
chiaroscuro
circa
contraposto
donor portrait
fresco cycle
in situ
monumental vs decorative styles (inc. International Gothic)
perspective (linear one-point, or mathematical; atmospheric; horizon line & vanishing point; foreshortening)
picture planes (foreground, middleground, background)
provenance
sfumato
terribilità
tondo
trompe l'oeil & *grisaille*

AR 218 PROPOSED SCHEDULE OF MEETINGS, FALL 2011

Week 1 Aug. 29th & 31st: Syllabus and Introduction
[ppt.1:80] Required looking: Giotto, Duccio, Martini, the Lorenzettis
Required reading: Peter and Linda Murray, ch 1
Recommended reading: Adams vol I, pt 3 (review); Burckhardt

Week 2 LABOR DAY & Sept. 7th: Early Renaissance in Italy
[ppt.2:76] Required looking: Masaccio, Donatello, Ghiberti, Brunelleschi, Alberti
Required reading: Murray, chs 2 & 3
Recommended: Cennini; Meiss

Week 3 Sept. 12th & 14th: Mid-15th century Renaissance in Italy
[ppt.3:58] Required looking: Fra Angelico, Uccello, Mantegna, Piero
Required reading: Murray, ch 4; Holt, pt I, "Giorgio Vasari"
Recommended: White; Vasari (selected bios)

**SPECIAL EVENT! FALL CONVOCATION Thursday, Sept. 15th, 10:30 a.m.-
12:00 p.m.**

Week 4 Sept. 19th & 21st: Early Renaissance in the North
[ppt.4:54] Required looking: Master of Flémalle (aka Robert Campin), the Van
Eycks, Weyden, Memling
Required reading: Murray, ch 5
Recommended: Panofsky; Hockney

Week 5 Sept. 26th & 28th: Late 15th century Renaissance in the North & in Italy
[ppt.5:77] Required looking: Goes (c1440-82), Bosch, Botticelli, Filippino Lippi,
Piero di Cosimo, Ghirlandaio, Antonello da Messina
Required reading: Murray, chs 7 & 9
Recommended: Vasari (selected bios)

Week 6 Oct. 3rd & 5th: **REVIEW and MID-TERM**

Week 7 FALL BREAK & Oct. 12th: High Renaissance in Italy I
[ppt.6:53] Required looking: Leonardo
[ppt.7:78] Required reading: Murray, chs 8 & 10; Linda Murray, chs 1, 2, 4, & 5
Recommended: Freedberg

Week 8 Oct. 17th & 19th: High Renaissance in Italy II
[ppt.6:53] Required looking: Michelangelo (sculpture & painting)
[ppt.7:78] Required reading: Murray, chs 8 & 10; Linda Murray, chs 1, 2, 4, & 5;
Holt, pt. I, "Michelangelo Buonarroti"
Recommended: Freedberg

Week 9 Oct. 24th & 26th: High Renaissance in Italy III

- [ppt.8:86] Required looking: Raphael, Titian, Giorgione, Bellini Family
 Required reading: Linda Murray, chs 3 & 9; Holt, pt I, “Andrea Palladio” & “Paolo Veronese”
 Recommended: Woelfflin
- Week 10
 [ppt.9:89] Oct. 31st & Nov. 4th: High Ren. in the North (Netherlandish, German)
 Required looking: Bruegel, *Dürer in Monocacy Hall*, Grünewald, Cranach, Holbein
 Required reading: Murray, ch 6; Linda Murray, chs Envoi, 10 & 11; Holt, pt I, “The Council of Trent” & “Sebastiano Serlio”
- Week 11
 Nov. 7th & 11th:
 Art Resources in Reeves Library
FRIDAY: METROPOLITAN MUSEUM / NYC CLASS TRIP
 LOOKING ASSIGNMENT: *Compare one painting from a time period that we have already studied with one from a time period that we have yet to study. (Choose works in the same genre: figure, landscape, or still life.) Consider what each painting is about, what has been retained vs what has changed over time, that is, what is at stake here?*
- Week 12
 [ppt.10:79] Nov. 14th & 16th: Mannerism
 Required looking: Giulio Romano, Correggio, Andrea del Sarto, Rosso, Pontormo, Bronzino, Parmigianino, Tintoretto, Veronese, El Greco; Cellini, Giambologna; Palladio
 Required reading: Linda Murray, chs 6, 7 & 8; Holt, pt I, “Benvenuto Cellini” & “Giovanni Paolo Lomazzo” & pt II, “Giovanni Pietro Bellori”
- Week 13
 [ppt.11:72] Nov. 21st & THANKSGIVING: Southern Baroque (Italian, Spanish)
 Required looking: Bernini, Caravaggio, Gentileschi; Velázquez, Zurbaran, Murillo, Ribera, Boromini
 Required reading: Bazin, pt 1, Italy & Spain; Holt, pt I, “The Carracci” & “Federigo Zuccaro” & pt II, “Filippo Baldinucci” & “Spain;”
 Wolfflin, Introduction & ch I (general, drawing, painting)
MMA LOOKING ASSIGNMENT DUE MONDAY
- Week 14
 [ppt.12:27]
 [ppt.13:71] Nov. 28th & 30th: Northern Baroque I & II (Flemish, Dutch)
 Required looking: Rubens, Snyders, Seghers, Brueghel, Van Dyck; Hals, Lyster, Rembrandt, Ruisdael, Hobbema, DeHeem, Oosterwyck, Vermeer
 Required reading: Bazin, pt 1, The Southern Netherlands & The United Provinces; Holt, pt II, “The Netherlands”; Wolfflin, chs II, III (painting)
 Recommended: Schama, Alpers
- Week 15
 [ppt.14:56] Dec. 5th & 7th: **FINAL PAPER DUE (two copies)**
 Northern Baroque III (French, English)
 Required looking: Poussin, Claude Lorraine; Louvre, Vaux-le-Vicomte,

Versailles; Wren

Required reading: Bazin, pt 1, The Germanic Countries through England; Holt, pt II, "France" & pt III, "Germany/Goethe"; Woelfflin, chs IV (painting) & V (painting, conclusion)

Week 16 Dec. 15th: Thursday, 1:30 p.m. **FINAL EXAM**

- I. Oral presentation of your paper to your colleagues. In addition to presenting your argument and findings, be prepared to discuss and evaluate one of the assigned readings (Berendson, Panofsky, Clark) as regards your research paper.
- II. Critique of your paper—positive & negative—by your colleague, with your considered response.