

MORAVIAN COLLEGE  
Syllabus  
**AR 218: ART OF THE RENAISSANCE**  
Spring 2016 / M-W 6B (2:35-3:45pm)/ Room 204 Hall of Science

**Dr. Radycki/** dradycki@moravian.edu

Office: Art Office Complex, South Hall (south campus)/ phone 610-861-1627

Hours: South campus M-W 4:00-5:00pm & North campus M-W 1/2 hour before/ after class (& by chance or appointment)

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### COURSE DESCRIPTION

This 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.

The class includes power point presentations, textbook readings, written assignments, tests, and field trips. Art museum and gallery visits are required.

N.B. This course is one of five required courses for an art history minor.

### 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, Art of the Renaissance
- 2) Linda Murray, High Renaissance and Mannerism
- 3) Germain Bazin, Baroque and Rococo
- 4) Elizabeth Holt, 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 required text to each class. Art Dept. policy: only two unexcused absences allowed. After the second absence, the final grade will be dropped by one full letter; after the fourth, the student fails the course.
- Mid-term exam
- One short paper (Looking Assignment)

- One 8-page paper & 2-hour final exam; or one long research paper.
- A field trip to New York City (exhibitions TBA)

Total Time Required 174 hours (estimated)

Class attendance (70 mins@lecture x 28 lectures) = 33 hrs

Course reading, both required and recommended (6 hrs@wk x 15 wks) = 90 hrs

Looking assignment = 4 hrs

Research paper = 20 hrs

Preparation for in-class Mid-term = 3 hrs

Preparation and 2-hour Final exam = 12 hrs

Field trip to NYC = 12 hours

Grading: 50% of the grade is determined by exams and 50% by written work.

Exams: mid-term 20% and final 30%

Written work: short paper (Looking Assignment) 15%

Research paper/ project 35%

Paper ("Looking Assignment"): 4-5 pages in length, comparing works of art. Papers are due at the beginning of class; papers handed in at the end of class--or any time thereafter--will be marked down for lateness (minus one grade per class meeting).

This assignment is designed to engage you with material covered in class through visual participation and personal reaction. Papers must be your own thoughts, impressions, and reactions. While the Internet can provide source material, you must look at the artwork yourself, in person, and offer your own viewpoint. Be aware when you write your papers that the faculty is familiar with art websites, such as that of the Metropolitan Museum of Art. Don't plagiarize it! Cite it!

Sample "Looking Assignments" from other courses are on reserve in Reeves Library.

Honesty Policy: DO NOT BE A CHEATER. Cheating on exams and papers will not be tolerated and will result in an F.

Extra-credit is given for extracurricular visits to museums and galleries, as well as attending college-sponsored art exhibition receptions and artists' talks. For a list of events, see Proposed Schedule of Meetings at the end of this syllabus.

Disability: Students who wish to request accommodations in this class for a disability should contact the Academic Support Center, located in the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

RECOMMENDED READINGS 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*

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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. Wetthey, or E. Panofsky)
- Durer (by E. Panofsky, C. White, M. Levey, or H. Woelfflin)
- Breugel (by F. Grossman)
- El Greco (by H. Wetthey or J. Gudiol)

## AR 218 PROPOSED SCHEDULE OF MEETINGS

Week 1/ Jan 18, 2016 Syllabus and Payne Gallery Practicum

[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

***Extra Credit event: Thurs, Jan 21<sup>st</sup>, 6:30pm, Payne Gallery: exhibition opening reception for Poverty—We Are All Homeless***

Week 2/ Jan 25 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/ Feb 1 Mid-15<sup>th</sup> 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)

Week 4/ Feb 8 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

***Extra Credit event: Wed, Feb 10<sup>th</sup>, 4:15pm, talk by Visiting Artist Kurt Kauper***

Week 5/ Feb 15 Late 15<sup>th</sup> 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/ Feb 22 Review & MID-TERMWeek 7/ Feb 29 High Renaissance in Italy I

[ppt.6:53] Required looking: Leonardo  
 Required reading: Murray, chs 8 & 10; Linda Murray, chs 1, 2, 4, & 5  
 Recommended: Freedberg

Week 8/ SPRING RECESS

Week 9/ Mar 14 High Renaissance in Italy II

[ppt.7:78] Required looking: Michelangelo (sculpture & painting)  
 Required reading: Murray, chs 8 & 10; Linda Murray, chs 1, 2, 4, & 5;  
 Holt, pt. I, "Michelangelo Buonarroti"  
 Recommended: Freedberg

***Extra Credit event: Thurs, Mar 17<sup>th</sup>, 6:30pm, Payne Gallery: exhibition opening reception for Biennial Faculty Show***

Week 10/ Mar 21 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 11/ Mar 28 High Renaissance in the North (Netherlandish, German)

[ppt.9:89] 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 12/ Apr 4RENAISSANCE ART IN THE METROPOLITAN MUSEUM OF ART, NY

Web site: metmuseum.org

Required: Wink & Phipps

**LOOKING ASSIGNMENT:** *Compare one Renaissance painting with one from a later time period that we will not study (post-17<sup>th</sup> century). Choose works in the same genre: figure, landscape, or still life. Analyze each painting in terms of what has been retained vs what has changed over time, that is, what is at stake in this particular genre?*

Week 13/ Apr 11 Mannerism & Southern Baroque (Italian)

[ppt.10:79] Required looking: Giulio Romano, Correggio, Andrea del Sarto, Rosso,  
 [ppt.11:72] Pontorno, Bronzino, Parmigianino, Tintoretto, Veronese, El Greco  
 Required reading: Linda Murray, chs 6, 7 & 8

***Extra Credit event: Wed, Apr 13<sup>th</sup>, 4:30pm, HUB Gallery: exhibition closing reception for Moravian College Women's Show***

Week 14/ Apr 18 LOOKING ASSIGNMENT DUE!

[ppt.11:72] Southern (Spanish) & Northern (Flemish) Baroque  
 [ppt.12:27] Required looking: Bernini, Caravaggio, Gentileschi; Velázquez  
 Required reading: Bazin, pt 1, Italy & Spain; Holt, pt I, "Spain;"  
 Wolfflin, Introduction & ch I (general, drawing, painting)

***Extra Credit event: Thurs, Apr 21<sup>st</sup>, 6:30pm, Payne Gallery: exhibition opening of Senior Thesis Show***

**Week 15/ Apr 25 FINAL PAPER DUE!**[ppt.13:71] Northern Baroque (Dutch)

Required looking: Rubens, Brueghel; Hals, Lyster, Rembrandt, Ruisdael, Hobbema, Vermeer

Required reading: Bazin, pt 1, The Southern Netherlands &amp; The United Provinces; Holt, pt II, "The Netherlands"; Wolfflin, chs II, III (painting)

Recommended: Schama, Alpers

[ppt.14:56] Northern Baroque III (French, English)

Required looking: Poussin, Claude Lorraine; Louvre, Versailles

Required reading: Bazin, pt 1, The Germanic Countries through England;

Holt, pt II, "France" &amp; pt III, "Germany/Goethe"; Woelfflin, chs IV (painting) &amp; V (painting, conclusion)

**Week 16/ EXAM WEEK**Tues, May 3<sup>rd</sup>, 11:30-1:30pm: Final Exam

## STUDY AIDS

### VOCABULARY

#### Time Periods/ Styles

Trecento, Quattrocento, Cinquecento

Renaissance, Mannerism, Baroque

#### Geography (locate—using north, south, east, west [not up, down, left, right])

Italy: Florence, Padua, Rome, Siena (Tuscany), Venice

The North: Germany, The Netherlands (Low Countries), Belgium; England, France, Spain

#### Medium (identify—consult *Learning To Look* by Joshua Taylor)

#### *2-DIMENSIONAL ART*

PAINTING = pigment + binder on a support

Pigment = color

Binder = water, egg, linseed oil (from flaxseed)

Support = wall, wood panel, canvas

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

DRAWING = artworks on paper

Media = charcoal, graphite, ink, silverpoint, watercolor

Support = paper, parchment

PRINTS/ GRAPHIC ARTS = woodcut, engraving & intaglio, etching, lithography, serigraphy

PHOTOGRAPHY = images created by recording light either chemically or electronically

#### *3-DIMENSIONAL ART*

SCULPTURE (free-standing, engaged, or relief [deep relief, shallow relief])

- additive, or molded (bronze, clay)
- subtractive, or carved (marble, wood)

Subjects

Abduction, or Rape  
 Adoration of the Magi, or Epiphany (Jan. 6<sup>th</sup>)  
 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  
 Transfiguration  
 Tribute Money  
 Venus

Terms

altarpiece (diptych; triptych; polyptych; panels [inc. wings, shutters], predella)  
 attribute  
 balance & symmetry  
 cartoon  
*chiaroscuro*  
*circa*  
*contraposto*  
 donor portrait  
 fresco cycle  
*in situ*  
 monumental vs decorative styles  
 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*



## LOOKING ASSIGNMENT GUIDELINES

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

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 (35-46 lines—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

Introduce Parts I and II with a standard identification of the artwork (artist / *title* / date / medium), as well as its location (i.e., where you saw the artwork).

Begin with the materials (oil paint, marble, etc.), palette (colors), and size (ignore the frame and/or pedestal). Be sure to pay close attention to the painter's brushstroke or the sculptor's touch: that is, address the physical reality of the object that cannot be easily seen in reproduction.

Next, before you join any image or narrative that is represented, 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). Only then go on to identify the figures and their relationship to one another, or the narrative that they are enacting.

If the work is a sculpture, be sure to look at it from all sides; if an out-of-doors sculpture, be sure to take its site into consideration.

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 unstrung 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 cannot say everything in two pages, so make sure you identify and say the most important things, and in the order of their importance as you perceive it.

In Part III you are considering patterns, associations, or disconnections between the two works.

*Attention! Ignore the following at the peril of a markdown!* The paper should be 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.

The quality of your writing is an important component of your grade. **Papers that are not proofread will be marked down.** Consult THE ELEMENTS OF STYLE by Strunk & White.

Titles of paintings are treated the same as titles of books (underline or *italicize*, do not put in "quotation marks").

SAMPLE LOOKING ASSIGNMENTS from previous semesters are on reserve in the Library.

#### RESEARCH PAPER

TBA: A research session with Kim Demyan, Research Instruction Librarian, in Reeves Library

The general topic for the research paper is the body. Your bibliography should include five book references beyond the required texts. Of particular importance to this topic are the following:

- 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*