

Course Last Updated 9/30/2024



University of
New Haven

Italian Artistry: Timeless Creations from the Middle Ages to the Enlightenment

Section I: Course Overview

Course Code: ARH337FLR

Subject Area(s): Art History

Prerequisites: One 200-level course or two 100-level courses in Art History or another relevant subject area

Language of Instruction: English

Total Contact Hours: 45

Credits: 3

Course Description

This course will focus on Italian art from the Middle Ages to the Rococo period and its social, political, and cultural implications. Classes, lectures, and field studies will cover a period of time that lasts from the 14th century to the end of the 18th century. Through the study of defining masterpieces by the most famous Italian artists during those 500 years, this course will consider the historical and cultural context of the main artistic centers in Italy: Florence, Rome, and Venice.

Art in various forms—painting, sculpture, and architecture—will be explored, emphasizing the complementary relationships between the artistic disciplines. Students will be introduced to some of the main theories of art in their historical development from the Renaissance to the Enlightenment. A brief political history of each period will be presented in order to set the artists and their works in their contexts.

Learning Objectives

Upon successful completion of this course, students are able to:

- Recognize key themes and characters as well as their epithets, attributes, lives, and natures.
- Demonstrate visual literacy.
- Examine the most influential Italian artists and their respective historical background.
- Explain your opinions on the visual artworks studied, both verbally and in writing.

Section II: Instructor & Course Details

Instructor Details

Name: TBC

Contact Information: TBC

Term: TBC

Course Day and Time: TBC

Office Hours: By Appointment

Grading & Assessment

The instructor assesses students' mastery of course learning objectives by using the forms of assessment below. Each of these assessments is weighted toward the final grade. The Assessment Overview section provides further details for each.

Engagement: 20%

Museum/Church Assignment: 15%

Presentation: 15%

Midterm Exam: 25%

Final Exam: 25%

Assessment Overview

This section provides a brief description of each form of assessment listed above. Forms of assessment may be slightly modified in the term syllabus.

Engagement (20%): Students are expected to be engaged in class, to have read the CEA CAPA Engagement Policy, and to understand the [Class Engagement Rubric](#) that outlines how engagement is graded.

Museum/Church Assignment (15%): Students will go to an assigned museum/church and complete a prepared worksheet with specific questions on the paintings and sculptures presented in the museum/church. Subsequently, students should prepare a short 1000 word report assessing the location.

Presentation (15%): Each student must prepare a visual presentation on a given topic explaining the content of the scene, the story depicted, the historical context, the commissioner (if known), the original site it was planned for and any comparison that the literature makes.

Midterm Exam (25%): The midterm exam will consist of a slides-identification test, a slide comparison, short-answer questions, and an essay-response question.

Final Exam (25%): The final exam will consist of a slides-identification test, a slide comparison, short-answer questions, and an essay-response question.

Active Learning

Experiential learning is an essential component of education abroad, and participation in field studies is a required part of coursework. In this course, students explore the city in which they are studying using a variety of methods. This provides the opportunity to gain nuance and perspective on the host context and course content, as well as to collect information and resources for assigned papers, projects, and presentations.

- Visit to museo opera del duomo
- Visit to santa maria novella
- Visit to uffizi
- Visit to palazzo pitti

Readings and Resources

The below readings and resources are representative of what will be assigned as required in this course, but may vary slightly in the term syllabus.

All students are given access to the online library of the University of New Haven (UNH), accessible [here](#), and are expected to comply with [UNH Policies](#) regarding library usage.

Wherever possible, required readings are made accessible through the online library or Canvas. Students are responsible for obtaining all required readings.

Each course utilizes Canvas as its LMS. Students are expected to check Canvas regularly for updates and deadlines. Canvas is also the primary platform for contacting your instructor in case of questions or concerns about the course.

Required

Arnheim, R., "Brunelleschi's Peepshow", in *Zeitschrift für Kunstgeschichte*, 41. Bd., H. 1 (1978), pp. 57-60.

Barolsky, P., "Looking at Venus: A Brief History of Erotic Art", in *Arion: A Journal of Humanities and the Classics*, Third Series, Vol. 7, No. 2 (Fall, 1999), pp. 93-117.

---. "Ovid, Bernini, and the Art of Petrification", in *Arion: A Journal of Humanities and the Classics*, Third Series, Vol. 13, No. 2 (Fall, 2005), pp. 149-162.

- . "Raphael in the Shadow of Death", in *Source: Notes in the History of Art*, Vol. 34, No. 2 (Winter, 2015), pp. 19-21.
- Blunt, A., "The Palazzo Barberini: The Contributions of Maderno, Bernini and Pietro da Cortona", in *Journal of the Warburg and Courtauld Institutes*, Vol. 21, No. 3/4 (Jul. - Dec., 1958), pp. 256-287.
- Bolland, A., "Desiderio and Diletto: Vision, Touch, and the Poetics of Bernini's Apollo and Daphne", in *The Art Bulletin*, Vol. 82, No. 2 (Jun., 2000), pp. 309-330.
- Bull, M., "The Iconography of the Sistine Chapel Ceiling", in *The Burlington Magazine*, Vol. 130, No. 1025 (Aug., 1988), pp. 597-605.
- Camiz, F. T., "Death and Rebirth in Caravaggio's 'Martyrdom of St. Matthew'", in *Artibus et Historiae*, Vol. 11, No. 22 (1990), pp. 89-105.
- Derbes, A., "Barren Metal and the Fruitful Womb: The Program of Giotto's Arena Chapel in Padua", in *The Art Bulletin*, Vol. 80, No. 2 (Jun., 1998), pp. 274-291.
- Goffen, R., "Bellini, S. Giobbe and Altar Egos", in *Artibus et Historiae*, Vol. 7, No. 14 (1986), pp. 57-70.
- . *Spirituality in Conflict: Saint Francis and Giotto's Bardi Chapel*. University Park: Penn State University Press, 1988, 214pp.
- Hartt, Frederick, *History of Italian Renaissance Art* (7th Edition), London, 2011.
- Hass, A., "Caravaggio's Calling of St Matthew Reconsidered", in *Journal of the Warburg and Courtauld Institutes*, Vol. 51 (1988), pp. 245-250.
- Hirst, M., "Michelangelo in Florence: 'David' in 1503 and 'Hercules' in 1506", in *The Burlington Magazine*, Vol. 142, No. 1169 (Aug., 2000), pp. 487-492.
- Lavin, I., "Divine Inspiration in Caravaggio's Two St. Matthews", in *The Art Bulletin*, Vol. 56, No. 1 (Mar., 1974), pp. 59-81.
- Miedema, H., "On Mannerism and Maniera", in *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 10, No. 1 (1978 - 1979), pp. 19-45.
- Molho, A., "The Brancacci Chapel: Studies in Its Iconography and History", in *Journal of the Warburg and Courtauld Institutes*, Vol. 40 (1977), pp. 50-98, 322.
- Most, G. W., "Reading Raphael: 'The School of Athens' and Its Pre-Text", in *Critical Inquiry*, Vol. 23, No. 1 (Autumn, 1996), pp. 145-182.
- Olson, R., *Italian Renaissance Sculpture*. London: Thames and Hudson, 1992, 216pp.
- Olszewski, E. J., "Michelangelo's *David*: Full Frontal Nudity in the Age of Savonarola", in *Source: Notes in the History of Art*, Vol. 35, No. 1-2 (Fall 2015/Winter 2016), pp. 118-125.
- Paoletti, J., and G. Radke, *Art in Renaissance Italy*. New York: H.N. Abrams, 1997, 480pp.
- Rosand, D., "Titian in the Frari", in *The Art Bulletin*, Vol. 53, No. 2 (Jun., 1971), pp. 196-213.
- . "So-And-So Reclining on Her Couch", in *Studies in the History of Art*, Vol. 45, Symposium Papers XXV: Titian 500 (1993), pp. 100-119.
- Schneider, L., "Raphael's Personality", in *Source: Notes in the History of Art*, Vol. 3, No. 2 (Winter, 1984), pp. 9-22.
- . "Fra Angelico" in *Italian Renaissance Art*. Boulder: Westview Press, 2001, pp. 106-115.
- Sebregondi, L., *Giotto at Santa Croce*. Florence: Polistampa, 2006, 32pp.

Shapely, F. R., and C. Kennedy, "Brunelleschi in Competition with Ghiberti", in *The Art Bulletin* Vol. 5, No. 2 (Dec., 1922), pp. 31-34.

Sparti, D. L., "Ciro Ferri and Luca Giordano in the Gallery of Palazzo Medici Riccardi", in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 47. Bd., H. 1 (2003), pp. 159-221.

Sperling, J. G., "Allegories of Charity and the Practice of Poor Relief at the Scuola Grande di San Rocco", in *Wallraf-Richartz-Jahrbuch*, Vol. 70 (2009), pp. 119-146.

Spieth, D. A., "Giandomenico Tiepolo's 'Il Mondo Nuovo': Peep Shows and the 'Politics of Nostalgia'", in *The Art Bulletin*, Vol. 92, No. 3 (Sep., 2010), pp. 188-210.

Vitzthum, W., "A Comment on the Iconography of Pietro da Cortona's Barberini Ceiling", in *The Burlington Magazine*, Vol. 103, No. 703 (Oct., 1961), pp. 426-431, 433.

Wasserman, J., "Reflections on the Last Supper of Leonardo da Vinci", in *Arte Lombarda*, Nuova Serie, No. 66 (3) (1983), pp. 15-34.

—. "Rethinking Leonardo da Vinci's 'Last Supper'", in *Artibus et Historiae*, Vol. 28, No. 55 (2007), pp. 23-35.

Wilking, A.T., "Bernini and Ovid: Expanding the Concept of Metamorphosis", in *International Journal of the Classical Tradition*, Vol. 6, No. 3 (Winter, 2000), pp. 383-408.

Zöllner, F., "The 'Motions of the Mind' in Renaissance Portraits: The Spiritual Dimension of Portraiture", in *Zeitschrift für Kunstgeschichte*, 68. Bd., H. 1 (2005), pp. 23-40.

Recommended

Alberti, L. B., *On Painting (Della pittura, 1436)*, trans. John Spencer. New Haven, 1966.

Baxandall, M., *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style*, Oxford University Press 1988.

Beck, J., *Italian Renaissance Painting*, New York, 1981.

Burke, P., *The Italian Renaissance, Culture and Society in Italy*, 2nd. ed. Princeton, 1986.

Cole, B., *The Renaissance Artist at Work from Pisano to Titian*, New York, 1983, pp.13-34; 57-136.

— *Italian Art 1250-1550*, New York, 1987.

Goldthwaite, R., *Wealth and the Demand for Art in Italy, 1300-1600*, Baltimore, 1993.

Gombrich, E., *Symbolic Images, Studies in the Art of the Renaissance*, New York, 1972.

Hale, J.R., *Florence and the Medici, the Pattern of Control*, London, 1977.

Hall, M., *Color and Meaning, Practice and Theory in Renaissance Painting*, Cambridge, 1992.

Kleinbauer, E., ed., *Modern Perspectives in Western Art History*, New York, 1971.

Meiss, M., *The Great Age of Fresco*, New York, 1970.

Minor, V. H., *Baroque Visual Rhetoric*, Toronto; Buffalo; London: University of Toronto Press, 2016.

Panofsky, E., *Renaissance and Renascences in Western Art*, New York, 1972.

Pedretti, C., *Raphael. His Life and Work in the Splendors of the Italian Renaissance*, Giunti Florence, 1989.

Smart, A., *The Dawn of Italian Painting, 1250-1400*, Ithaca, 1978.

Thomas, A., *The Painter's Practice in Renaissance Tuscany*, Cambridge, 1995.

Wind, E., *The Eloquence of Symbols: Studies in Humanist Art*, Oxford Clarendon Press 1983.

Course Calendar

Session 1	
Topics	Course Introduction: Review Syllabus, Classroom Policies Giotto and Arena Chapel
Activity	Course Overview Lecture & Discussion
Readings & Assignments	<ul style="list-style-type: none">• Paoletti, Introduction• Deber, pp 274-270

Session 2	
Topics	Giotto in Florence S. Croce Ghiberti, Brunelleschi - Donatello
Activity	Onsite visit to S. Croce - Meet in front of S. Croce
Readings & Assignments	<ul style="list-style-type: none">• Goffen, 1988, pp. 27-41• Sebregondi, pp. 34-45• Shapely & Kennedy, pp. 31-34• Olson, pp. 42-53

Session 3	
Topics	Early Renaissance sculpture - Invention of linear perspective - Masaccio and Masolino
Activity	Onsite visit Cathedral Museum Lecture & Discussion
Readings & Assignments	<ul style="list-style-type: none">• Olson, pp. 73-91• Arnheim, pp. 57-60• Hartt, Brancacci Chapel• Molho, pp. 50-98+322

Session 4	
Topics	Early Renaissance Painting
Activity	Onsite visit: Uffizi - Meet at David in Piazza della Signoria
Readings & Assignments	<ul style="list-style-type: none">• Barolsky, 1999, pp. 93-117

Session 5	
Topics	The Renaissance in Venice: Giovanni Bellini and Titian
Activity	Lecture & Discussion
Readings & Assignments	<ul style="list-style-type: none">• Goffen, 1986, pp. 57-70• Rosand, 1971, pp. 196-213

Session 6	
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Topics	Leonardo da Vinci and Michelangelo I
Activity	Lecture & Discussion
Readings & Assignments	<ul style="list-style-type: none"> • Wasserman, 1983, pp. 15-34 • Wasserman, 2007, pp. 23-35 • Zöllner, pp. 23-40 • Olszewski, pp. 118-125

Session 7	
Midterm Exam	

Session 8	
Activity	Visit to Santa Maria Novella

Session 9	
Topics	Michelangelo II Raphael Visit Palatina Stanze of Julius II
Activity	Lecture & Discussion
Readings & Assignments	<ul style="list-style-type: none"> • Olszewski, pp. 118-125 • Hirst, pp. 487-492 • Bull, pp. 597-605 • Review course materials • Most, pp. 145-182 • Schneider, "Raphael's Personality", pp. 9-22

Session 10	
Topics	Mannerism - Tintoretto Introduction Baroque
Activity	Lecture & Discussion
Readings & Assignments	<ul style="list-style-type: none"> • Miedema, pp. 19-45 • Sperling, pp. 119-146

Session 11	
Topics	Caravaggio – Caravaggisti, Artemisia Gentileschi
Activity	Lecture & Discussion
Readings & Assignments	<ul style="list-style-type: none"> • Hass, pp. 245-250 • Camiz, pp. 89-105 • Lavin, pp. 59-81 • Barolsky, 2015, pp. 19-21

Session 12	
Topics	High Renaissance, Mannerism and Baroque Uffizi
Activity	Onsite visit Uffizi - Meet at David in Piazza della Signoria

Readings & Assignments	<ul style="list-style-type: none"> • Barolsky, 1999, pp. 93-117 • Rosand, 1993, pp. 100-119
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Session 13	
Topics	Baroque Ceiling Paintings Baroque Sculpture Gian Lorenzo Bernini I
Activity	Lecture & Discussion
Readings & Assignments	<ul style="list-style-type: none"> • Vitzthum, pp. 426-431+433 • Blunt, pp. 256-287 • Sparti, pp. 159-221 • Bolland, pp. 309-330 • Wilkins, pp. 383-408 • Barolsky, 2005, pp. 149-162

Session 14	
Topics	Gian Lorenzo Bernini II - Review Final Exam
Activity	Lecture & Discussion
Readings & Assignments	<ul style="list-style-type: none"> • Spieth, pp. 188-201

Session 15	
FINAL EXAM	

Section III: Academic Policies and Standards

Academic Policies

Students are expected to review and understand all CEA CAPA student policies, including our [Academic Policies](#) and [Engagement Policy](#). CEA CAPA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. Additional requirements that may be associated with a specific course or program are addressed in the term syllabus.

Student Learning & Development Objectives

CEA CAPA has identified [Student Learning and Development Objectives \(SLDOs\)](#) for all programs in all locations: content in context, navigating differences, power and equity, critical thinking and intellectual curiosity, career and professional development, and sustainability and migration. These are meta-level learning objectives that transcend coursework and are infused across all elements of program delivery, beyond specifics of course offerings, addressing student learning holistically and framing it a larger learning context.