CET Syllabus of Record

Program: CET Florence
Course Title: Medieval Art and Architecture
Course Code: FL/ARTH 262
Total Hours: 45
Recommended Credits: 3
Primary Discipline: Art History
Language of Instruction: English
Prerequisites/Requirements: None

Description

This course is an introduction to Italian Medieval Art through a deep exploration of the historical, political and cultural evolution of central and northern Italy between the 5th and the 14th centuries. The aim of this class is to investigate the rich artistic output of Italy from the Dark Ages to the end of the Middle Ages, attentively focusing on artistic patronage and scholastic learning. This overview is not confined to works of art but includes the historical, social, cultural, political and patronage issues that affected the style of the Italy's most important Medieval artists.

Emphasis is placed on understanding painting (with mosaic and illuminated manuscript), sculpture (with goldsmith's art, metalwork and ivory), architecture (with urban design) within broad cultural and historical contexts. Attention is focused on the way art evolved in the most important artistic centers of Italy and on the ways that Italy's regional diversities during this period created a range of distinct styles and "schools". The course ends with the investigation of new pictorial modes emerging before 1350.

The course, largely taught on-site, is divided into four different parts: the first analyzes the historical and social background of the end of the Roman Empire; the second deals with the Dark Ages in Italy and analyzes the evolution and apex of the Italian Romanesque Age, ending with a focus on the political and artistic rivalry between Gibelline and Guelph towns. The third part highlights the beginnings of the Middle Ages, attentively observing the most important achievements of the Italian Gothic Age. The fourth part consists of an analysis of the end of the Middle Ages and the growth of the Italian "Signorie" (Lordships).

Objectives

The aim of this class is to investigate the rich artistic output of Italy from the end of the Roman Empire to the end of the Middle Ages. Through on-site lectures students:

- Develop practical perception of the most important masterpieces of Italian Medieval Art
- Understand the relationship between both historical and artistic events, and the importance of patronage

CET Syllabus of Record

- Develop the ability to focus on historical and artistic sources (primary and secondary sources, as well as bibliography)
- Gain a thorough, overall knowledge of the Italian Romanesque and Gothic Ages

Course Requirements

Class Participation: Successful progress of the program depends on the full cooperation of both students and faculty members—regular attendance and active participation in class are essential parts of the educational process. Students are required to gain a first-hand knowledge of the major monuments and artworks treated during the course. It is therefore essential that they participate in class and on-site visits. Students are required to fulfill reading assignments, looking assignments and written assignments (approximately 30 to 40 pages per session), and are encouraged to be active in class. Discussion is an important part of this course and students are expected to express their thoughts and perceptions and to develop a critical response to the material under consideration. Attendance at and participation in all class meetings and site tours are mandatory.

Looking Assignments: Each week, students complete Looking Assignments, which are intended to give them the opportunity to look at and study works of art independently. These written assignments consist of a series of critical descriptions, notes, observations, and sketches, and are submitted to the instructor twice over the course of the term.

Oral Presentation: Students choose their favorite Looking Assignments and present it to their classmates. Presentations must be polished and make good use of multimedia resources.

Exams: There is a midterm and final exam, each of which is comprehensive and includes slide tests, short answer questions and longer essay questions.

Methods of Evaluation

The final grade is determined as follows:

10% Attendance and participation
15% Looking Assignment 1
15% Looking Assignment 2
30% Midterm exam
30% Final exam

Primary Texts

CONANT: CONANT, KENNETH, *Carolingian and Romanesque Architecture*, New Haven and London, Yale University Press 1993

CET Syllabus of Record

ECO: ECO, UMBERTO – BREDIN, HUGH, *Art and Beauty in the Middle Ages*, New Haven and London, Yale University Press 2002

NORMAN: NORMAN, DIANA, *Siena, Florence and Padua: Art, Society and Religion 1280-1400, Interpretative essays*, New Haven and London, Yale University Press 1995

REBOLD BENTON : REBOLD BENTON, JANETTA., *Art of the Middle Ages*, London Thames & Hudson 2002

WHITE: WHITE, JOHN, *Art and Architecture in Italy: 1250-1400*, New Haven and London, Yale University Press 1993

Supplementary Texts
Additional articles are included in a shared folder accessible online.

Outline of Course Content
Note: Fall/Spring students cover approximately 1 topic every week. During the summer, when class periods are longer, students cover approximately 2 topics per week.

TOPIC 1 - Course Introduction: Late Antiquity and the Roman Empire Fall (V c. AD).
Introduction to the format of the course.
An historical, intellectual and social Introduction to the Roman Empire Fall.
Architecture, Sculpture and Mosaic decoration: Focus on Milano and Ravenna, the new capitals of the last Roman Emperors.

TOPIC 2 – Early Christian and Byzantine Art (VI c. AD).
Sculpture, Goldsmith's art and Ivory: Focus on Early Christian and Byzantine Art. Visit to the Bargello National Museum.

TOPIC 3 – The Barbarian Invasions, marking the transition from Late Antiquity to the Early Middle Ages. The Longobard Kingdom in Italy (VI-VII c. AD)
Architecture: Focus on Barbarian Architecture and Domestic Dwelling. Visit to Santa Reparata's Church, Pagliazza Tower-House and Santissimi Apostoli Church.

TOPIC 4 – The 'renovatio Romanorum imperii': The Carolingian and Ottonian Ages, with the birth of the Holy Roman Empire (VIII -XI c. AD).
Architecture, Sculpture, Goldsmith's Art and Illuminated Manuscript: Focus on Milano (Sant'Ambrogio's Church and the Golden Altar by Vuolvino).

TOPIC 5 – The Romanesque Art and Architecture in Italy (XII-XIII c.).
Architecture and Sculpture: Focus on Pisa (Buscheto and Bonanno Pisano), Lucca (Biduino), Modena (Wiligelmo) and Parma (Benedetto Antelami).

CET Syllabus of Record

TOPIC 6 – The expansion of the Sea Republics in Italy (XII-XIII c.): Pisa, Genoa, Amalfi, Palermo and Venice.
Painting: Focus on Pisan Art: Visit to the Uffizi Gallery.

TOPIC 7 – The Romanesque Art and Architecture in Tuscany (XII-XIII c.).
Architecture, Sculpture and Mosaic decoration : Focus on Coppo di Marcovaldo and Cimabue. Visit to San Miniato al Monte's Church and to the Baptistery of Florence.

TOPIC 8 – The Gothic Age in Italy (XIII c.) and the birth of the Mendicant Orders.
Architecture, Goldsmith's Art, Stained-glass window, Illuminated Manuscript and Painting: Focus on French Artists and Giotto.

TOPIC 9 – The Gothic Age in Florence (XIV c.).
Painting: Focus on Giotto. Visit to the Uffizi Gallery and to Santa Croce Church.

TOPIC 10 – The Gothic Age in Florence (XIV c.).
Architecture, Urban Design and Sculpture: Focus on Arnolfo di Cambio and Andrea Pisano. Visit to the Florence Cathedral, Giotto's Bell-Tower and "Opera del Duomo" Museum.

TOPIC 11 – The Gothic Age in Siena (XIV c.).
Architecture, Sculpture, Goldsmith's Art, Stained-glass window and Painting: Focus on Nicola and Giovanni Pisano, Guccio di Mannaia, Duccio di Buoninsegna, Simone Martini, Ambrogio and Pietro Lorenzetti.

TOPIC 12 – The Growth of the Italian "Signorie" (Lordships)(XIV c.)
Architecture, Sculpture, Painting: Focus on the Gothic Age in Bologna (the oldest university in Europe) and on Della Scala Lordship in Verona, Visconti Lordship in Milano and Da Carrara Lordship in Padua.