



The Renaissance in Italy- Spring Semester 2020

Mondays, 14:15-15:45, Room G3; Tuesdays, 16:00-17:30, Room G6

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Syllabus

Main Goals:

The course aims to provide students with a basic knowledge of the historical evolution of art in Tuscany and Rome during the early modern period. In particular it focuses on the rebirth of the arts of painting and sculpture in central Italy from the fifteenth century to ca. 1569, the year when Cosimo I de' Medici was granted the title of Grand Duke of Tuscany. It will start with the competition for the second set of bronze doors for the Baptistery in Florence (1401), and will end roughly with the reactions against mannerist art codified by the Council of Trent. Thus, it will take the student through various phases in Italian art, from the flourishing of the arts of painting, sculpture and architecture in the city state of Florence, where the guilds played a major role as patrons, to the rule of an oligarchy of magnates headed by the Medici, to their downfall and eventual reinstatement leading to their final consecration as Dukes of Florence. Meanwhile, the popes returned to Rome from Avignon and transformed the city according to the vision of the leading central-Italian artists, namely Michelangelo and Raphael. To all these political phases corresponded an extraordinary flourishing of the arts that embodied in different ways these two cities' pride and managed to express visually the emergence of Florence and Rome as leading world centres. Florentine artists responded to the aspirations of their patrons—be they groups or individuals—inventing a new visual language deeply rooted in the classical past but at the same time dramatically modern in its capacity to elaborate models and observe nature. The course will aim to introduce students to the leading artistic personalities of the period (Brunelleschi, Donatello, Ghiberti, Della Robbia, Masaccio, Lippi, Botticelli, Ghirlandaio, Verrocchio, Leonardo, Michelangelo, Giuliano da Sangallo, Raphael, Andrea del Sarto, Pontormo, Rosso Fiorentino, to name but a few), as well as to the genres and types of artefacts produced. Visits to museums and sites will complement frontal lectures.

Please, note that active participation in discussion is strongly encouraged. Therefore, students should read the assigned readings before each lesson in order to attend the classes already equipped with a basic knowledge, and engage in a more profitable dialogue with the lecturer.

Readings:

Michael Baxandall, *Painting and Experience in fifteenth-century Italy*, Oxford: Oxford University Press, 1988

Stephen Campbell and Michael Cole, *Italian Renaissance Art*, vol. 1 and 2, New York: Thames & Hudson, 2012

Rona Goffen, *Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian*, New Haven and London: Yale University Press, 2002



The Cambridge Companion to Raphael, edited by M.B.Hall, Cambridge: Cambridge University Press, 2005

Further reading material will be made available on Moodle, the e-learning platform on which the material for every lecture will be uploaded.

- Lesson 1. Political geography. The Centrality of Florence. The Church and the City.
- Lesson 2. Competition at Orsanmichele. Pictorial techniques vs sculpture.
- Lesson 3. Brunelleschi, narrative and perspective. Alberti's *De Pictura*. Masaccio.
- Lesson 4. Painting panels and frescoes (Paolo Uccello, Beato Angelico and Andrea del Castagno).
- Lesson 5. The Flemish manner. Domenico Ghirlandaio and oil painting.
- Lesson 6. Cities and Courts. Artists on the move.
- Lesson 7. Alberti: architecture and the antique.
- Lesson 8. Pius II: Rome and Pienza.
- Lesson 9. Florentine painters in Rome.
- Lesson 10. Leonardo and Michelangelo in Florence.
- Lesson 11. Raphael's beginnings and his Florentine years.
- Lesson 12. Raphael in Rome.
- Lesson 13. Renaissance Rivals.
- Lesson 14. The Florentine Schools.
- Lesson 15. Art in the Italian peninsula after the Sack of Rome (1527)
- Lesson 16. Rome and the arts under Pope Paul III
- Lesson 17. Court painters to Duke Cosimo I
- Lesson 18. Sculpture in Florence: Baccio Bandinelli, Cellini and Ammannati
- Lesson 19. Field trip

Final exam

The final assessment will consist in a written exam and orals based on the mandatory readings and the topics addressed during classes.