



CAS AH 349 BETWEEN THE LILY AND THE LION: ART IN RENAISSANCE PADUA

Course meets: 2 hours twice a week + on-site classes

Credits: 4

Hub Units: 1+1

Course Description

How did Giotto's frescoes in the Scrovegni chapel change the development of medieval art foreshadowing the great season of the Renaissance? How did patrons, scholars and artists respond to such innovations within the city of Padua? And how did the Florentine masters Giotto and Donatello contribute to instill Renaissance ideals and techniques into the fertile context of Paduan culture and art? How did they become a source of inspiration for the young Mantegna? To what extent did the Venetian color penetrate into the local artistic tradition?

During the course students will learn to identify critical developments in art history in the city of Padua from the beginning of the 1300 to the end of the 1500 and how to draw relevant comparisons with contemporary work in Florence and Venice. In so doing students will be able to reconstruct the cultural and artistic exchanges that gave birth to the phenomenon called Renaissance.

Through the course students will learn to assess how far such stylistic evolution introduced relevant novelties into visual culture affecting the developments of specific iconographic types and pictorial or sculptural genres (e.g. how the iconography of the Virgin and Child evolves from Byzantine icons to Renaissance altarpieces and devotional paintings, the different narrative techniques used by Medieval and Renaissance artists in order to tell the sacred stories through pictures, etc.).

Since the spatial environment tells us about the original appearance and function of an artwork, most of the artworks will be studied through site visits which will give students the chance of observing artworks and monuments in the physical context they were originally meant for. Students will experience an active learning approach which alternates in-class lessons, excursions, group discussions and investigation projects. Course assignments include two oral presentations based on field research and critical discussion of assigned readings, two written exams and one report paper.

There are no prerequisites for this course. The course will be taught in English.

BU Hub Learning Outcomes and Course-Specific Learning Objectives

This course satisfies the following requirements for the BU Hub:

1. Aesthetic Exploration - Hub Learning Outcomes

- *Students will demonstrate knowledge and appreciation of notable works in literature and/or the arts, including the cultural contexts in which those works were created, and be able to identify their ongoing significance and relevance.*
- *Students will demonstrate the reasoning skills and vocabulary necessary to interpret a work of art (literature, music, visual arts, etc.)*
- *Students will produce evaluative, analytical, or creative works that demonstrate an understanding of the characteristics—such as genres, modes, styles, and cultural history— of at least one literary or artistic medium*

In order to meet the above Hub learning outcomes, by the end of this course students will be able to:

- Demonstrate knowledge and appreciation of notable works of art and architecture of the Middle Ages and the Renaissance in the cities of Padua, Venice and Florence.
- Show the reasoning skills and vocabulary (iconographical analysis, formal and stylistic analysis and the related specific terminology) necessary to interpret these works of art and architecture; situate artworks in their historical and cultural contexts and interpret their meaning (subject, formal features, symbolic meanings) accordingly.
- Produce analytical works (report paper) that demonstrate the ability of identifying and comparing the key features of at least two artworks; examples of key features are genres (such as the private chapel, the altarpiece, the narrative painting); individual and period styles (the distinctive features of individual artists and common aspects in the works of different artists from the late middle ages to the late Renaissance); developments of specific iconographic types (crucifixes, painting of the Virgin and Child, episodes from the lives of the saints and their distinctive iconography).

2. Historical Consciousness - Hub Learning Outcomes

- *Students will create historical narratives, evaluate interpretations based on historical evidence, and construct historical arguments.*
- *Students will demonstrate an ability to interpret primary source material (textual, visual, or aural) using a range of interpretive skills and situating the material in its historical and cultural context.*
- *Students will demonstrate knowledge of religious traditions, intellectual paradigms, forms of political organization, or socioeconomic forces, and how these have changed over time.*

In order to meet the above Hub learning outcomes, by the end of this course students will be able to:

- Demonstrate knowledge of the cultural context in which those works were created, with specific reference to religious traditions (such as key features of Christian iconography and related beliefs), forms of political organization (communes, signorie, republics and their respective forms of art patronage), societal values (eg.: the role of women in medieval and Renaissance art patronage), philosophical and/or scientific ideas and cultural attitudes (eg.: the relationship between Christian thinking and ancient pagan culture during the Middle Ages and the Renaissance).
- Explain the creation of artworks as a result of specific historical circumstances (art patronage, media and techniques, religious and/or philosophical and scientific thinking).
- Interpret the evolution of specific iconographic types and of period styles as a reflection of contemporary historical and cultural developments (eg.: the iconography of the *Virgin and Child* in the Venetian Renaissance and its connection with the Byzantine culture).
- Reflect on the significance of artworks and monuments in their present day environment, thanks to the direct experience of works of art pertaining different historical periods, as well as by reconstructing the original physical context the artworks were meant for.
- Identify the ongoing significance and relevance of artworks by comparing contemporary sources (such as Vasari) and modern art criticism.

Program Learning Outcomes

BU Global Programs/study abroad learning outcomes for BU Padova Italian and European Studies Program and Padua Internship program.

Learning Outcomes for IESP Program

- Develop new perspectives on one's own culture and an ability to think critically about one's own values and beliefs.
- Demonstrate increased proficiency in Italian language from elementary to low-intermediate level.
- Demonstrate knowledge of Italian culture with respect to three of the following areas: history, politics, economics, religion, literature, film and the arts.

- Develop an awareness of cultural differences and an understanding of culture's role in shaping beliefs and practices.

Instructional Format, Course Pedagogy, and Approach to Learning

Aesthetic explorations and historical consciousness are complementary skills that will be developed during each class. The course is based on an active learning approach, and alternates in-class lessons, excursions, group discussions and investigation projects. Lessons are not simply to explain and review course contents and readings, but also to learn how to organize cultural and historical information and to formulate a critic analysis and interpretation with regard to the artworks studied. Excursions are designed in order for the students to be able to actively identify and reasonably interpret and compare the works of art and architecture studied in class and through assigned readings. Students have group discussions on assigned readings during which they are asked to demonstrate to be able to apply major aesthetic concepts and to make references to specific historical circumstances. Note taking and minute papers are part of the course activities, and are meant as strategies through which students classify, organize and summarize major concepts and contents of each class. Oral presentations (individual or in groups) and written papers are considered as analytical works through which students demonstrate an understanding of the characteristics – genres, modes, styles, and cultural history – of works of art and architecture treated during the course. Active learning is especially required in oral presentations: students conduct field research in order to relate the content of assigned readings to their personal experience of the artworks.

Grading and Assignments

Attendance and participation (including note taking)	10%
In-class oral presentation	15%
On-site oral presentations & Museum Activities	15%
Report paper	15%
Mid-term exam	20%
Final exam	25%

Attendance and participation (10%) – (Aesthetic Exploration and Historical Consciousness).

Students are responsible for reading and watching all the course texts in full, and for attending class. In-class slide identification exercises and in-class/on-site looking exercises will be scheduled along the course and will be assessed as a part of students' attendance and participation. Cell phones and computers are allowed in class only for note taking or viewing details of artworks. A notebook is recommended for on-site classes. **N.B. Active in class Participation** (paying attention to the lecture, asking questions, personal observations...) **will be extremely valued for the final grade.**

In-class Oral presentation (15%) - (Aesthetic Exploration) - This is an in-class individual oral presentation (10 min. max) based on the visit to the Scrovegni chapel and the related readings. During the presentation students take turns to present the Scrovegni chapel frescoes focusing on the narrative scenes. In particular, students will select one of the main sections of the narrative cycle and will report on: 1) description of subject; 2) analysis of narrative techniques; 3) comparison of relevant elements within the chosen episodes. Students are required to explain the criteria used in the selection of the narrative scenes and to demonstrate awareness of the whole iconographic program. PowerPoint presentations are required and will be uploaded on Blackboard as **PDF files before class.**

On-site oral presentation & Museum Activities (15% - 5% each) – (Aesthetic Exploration and Historical Consciousness)

- This is an individual oral presentation – (10 min. max) taking place during a scheduled on-site class. Students are required to carry out field research by visiting one monument among those assigned by the instructor and to study the related course readings. During on-site class, students report on the content of the reading referring to specific aspects of the assigned monument and integrating personal remarks

stemming from direct observation. PowerPoint presentation is required and will be uploaded on Blackboard as **PDF** files respectively **before class**.

- During the visits to the Uffizi Museum in Florence students are required to choose a painting from the Venetian school section and write 1 page report paper (description, style and personal comment) to be submitted on blackboard; and in the Accademia in Venice a scavenger hunt on some specific works from the museum collection.

Report paper - (15%) – (Aesthetic Exploration and Historical Consciousness)

This assignment will meet Aesthetic Exploration and Historical Consciousness learning outcomes. Students will write a 5-page paper (3/4 pages text, 1 page pictures; cover page and bibliography excluded) (**due on November 26**) based on the analysis and comparison of artworks viewed on site and discussed in class. Students will previously discuss with the professor the topic they would like to work on. Students will analyze the selected artworks using the skills learnt during the course and focusing on the following points: 1) media and technique; 2) architectural and/or physical environment; 3) subject and iconography; 4) visual analysis; 5) style; 6) meaning and function of the artwork/monument; 7) cultural and historical background. Students are expected to explain the criteria of their comparison and to develop an argument combining the content of the bibliography with critical interpretations. Additional research is required.

Mid-term written in class exam (20%)

The mid-term exam will cover the first part of the course; it is organized as follows:

- 1) 4 slide identifications and brief descriptions of selected artworks and monuments studied on site and/or in class (3 minutes for each slide).
- 2) 1 slide identification of an unknown work by an artist covered in class (students will have to identify the artist and the date by analyzing the style and subject of the artwork) – no time limits.
- 3) 10 multiple choice questions (definitions, concepts or art vocabulary).
- 4) 2 comparisons between selected artworks studied on site and in class in which students will be able to aesthetically explore differences and evolutions of styles and/or iconographic types and explain such differences making reference to the historical and cultural context (Aesthetic Exploration and Historical Consciousness).

Final written exam (25%)

The final exam will cover the second part of the course; it is organized as follows:

- 1) 4 slide identifications and brief descriptions of selected artworks and monuments studied on site and/or in class (3 minutes for each slide).
- 2) 1 slide identification of an unknown work by an artist covered in class (students will have to identify the artist and the date by analyzing the style and subject of the artwork) – no time limits.
- 3) 10 multiple choice questions (definitions, concepts or art vocabulary).
- 4) 2 comparisons between selected artworks studied on site and in class in which students will be able to aesthetically explore differences and evolutions of styles and/or iconographic types and explain such differences making reference to the historical and cultural context (Aesthetic Exploration and Historical Consciousness).

Course Material and Readings (required)

Textbook: Schneider Adams Laurie, *Italian Renaissance Art*, Westview Press 2013 (available in the BU Padua library).

Articles:

- Avery Charles, *Donatello*, Murray, London, 1994, pp. 67-81.
- Bode, *Italian Bronzes of the Renaissance*, Murray, London, 1907, pp. 10-20.
- Christiansen Keith, *The Genius of Andrea Mantegna*, The Metropolitan Museum of Art, Yale Univ. Press, New Haven, 2010, pp. 5-38.

- Fortini Brown Patricia, *Venetian Narrative in the Age of Carpaccio*, Yale Univ. Press, New Haven, 1988.
- Frojmovič, Eva, *Giotto's Allegories of Justice and the Commune in the Palazzo della Ragione in Padua: a Reconstruction*, "Journal of the Warburg and Courtauld Institutes", Vol. 59 (1996), pp. 24-47.
- Johnson Geraldine A., *Approaching the Altar: Donatello's Sculpture in the Santo*, "Renaissance Quarterly", Autumn, 1999, Vol. 52, No. 3 (Autumn, 1999), pp. 627-666.
- Johnson Geraldine, *Renaissance Art: A Very Short Introduction*, Oxford Univ. Press, Oxford, 2005, pp. 1-12.
- Goffen Rona, *Titian's Women*, Yale Univ. Press, New Haven, 1997, pp. 13-25.
- *Italian Women Artists from Renaissance to Baroque*, Skira, 2007, p.189.
- Humfrey Peter, *Painting in Renaissance Venice*, Yale Univ. Press, New Haven, 1995, pp. 238-255.
- Knabenshue Paul D., *Ancient and Mediaeval Elements in Mantegna's Trial of St. James*, "The Art Bulletin", Vol. 41, No. 1 (Mar., 1959), pp. 59-73.
- Ladis Andrew, *The Legend of Giotto's Wit and the Arena Chapel*, "The Art Bulletin" 68.4, 1986, pp. 581-96.
- Milliken William, *Paduan Bronzes by Riccio*, "The Bulletin of the Cleveland Museum of Art", Vol. 36, No. 3 (Mar., 1949), pp. 33-35.
- Mommsen Theodor E., *Petrarch and the Decoration of the Sala Virorum Illustrium in Padua*, "The Art Bulletin", Vol. 34, No. 2 (Jun., 1952), pp. 95-116.
- Norman Diana, *Siena, Florence, and Padua*, Yale Univ. Press, New Haven, 1995, Vol. 2. pp: 179-191.
- Petrioli Piergiacomo- Smith Riggs, *The Eloquent Artist. Construction of Narrative in Early Renaissance Painting*, Pendragon Bologna, 2024, pp. 46-104; 163-187; 189-220.
- Richards John, *Altichiero: An Artist and his Patrons in the Italian Trecento*, Cambridge University Press, Cambridge, 2000, pp. 104-117.
- Rosand David, *Painting in - Sixteenth-Century Venice*. Cambridge Univ. Press, Cambridge, 1997, pp. 10-25.
- Thomann J., *Pietro d'Abano on Giotto*, "Journal of the Warburg and Courtauld Institutes", Vol. 54 (1991), pp. 238-244.
- Wilk Sarah, *Titian's Paduan Experience and Its Influence on His Style*, "The Art Bulletin", Vol. 65, No. 1 (Mar., 1983), pp. 51-61.
- Frugoni Chiara, *La cappella Scrovegni di Giotto a Padova*, DVD, Einaudi, Torino, 2005 (English version). (available in the BU library).

Readings for the class and to study at home and ppt available on course Blackboard site.

Class and University Policies

Examinations

All academic commitments must be completed before you leave the site; no incompletes are permitted. Students who do not complete a course on time will be given an F. Students are required to sit their examinations on the dates, at the times, and in the same classroom as the other students in their class. If a student is ill or has another extenuating circumstance which causes the student to be absent from a scheduled examination, he/she must provide appropriate documentation and receive approval from the Director.

Attendance

Students should note that attendance will be taken into account by faculty. Boston University Padua students are expected to attend each and every class session, tutorial, on-site class, internship work appointment, and activity required for the class as indicated in the syllabus. Any student with irregular class attendance may have his/her final grade penalized.

Absences

Unjustified absences from class, and any class related activity, will affect the students' participation grade, which will be lowered by one letter grade for each absence.

Absence for Religious Reasons

According to Chapter 151C of the General Laws, Commonwealth of Massachusetts, any student in an educational or vocational training institution, other than a religious or denominational educational or vocational training institution, who is unable, because of his or her religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day, shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement that may have been missed because of such absence on any particular day; provided, however, that such makeup examinations or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said students such opportunity. No adverse or prejudicial effects shall result to students because of their availing themselves of the provisions of this section. Students who have questions about practicing their religion while abroad should contact Boston University Study Abroad.

Lateness

Students arriving more than 10 minutes after the posted class start time will be marked as late. Being late three times is equivalent to missing one class.

Late Assignments

Students are expected to turn in all course assignments on time as stated in each course syllabus. Late assignments will not be accepted and missed assignments will automatically be awarded an F. Please note that all coursework must be completed by the end of the program.

Plagiarism

Simply stated, plagiarism is taking another's work and presenting it as you own. Definitions of plagiarism frequently include terms such as 'theft' or 'steal'. Plagiarism is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. For more details, please see Boston University's Code of Student Responsibilities: <http://www.bu.edu/lifebook/universitypolicies/policies-code.html>

Disability accommodations

If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the Office for Disability Services (ODS) at 617-353- 3658 to coordinate any reasonable accommodation requests. For more information, please visit: <http://www.bu.edu/disability>

Interruption of program or early departure

Only in serious cases – mostly related to medical emergencies – the Director will allow a student to take a significant break during the program or to leave before its official conclusion. Official written approval must be received by the Director.

Academic Advice

The Director serves as the head of the faculty and as academic advisors. The Director is available on an appointment basis to assist students with academic issues. For academic advice regarding students' home institutions' policies and transfer credit information, non-Boston students should also contact their school's academic advisors.

Tutorials

BU faculty are available by appointment for students who may need support in the learning process. We strongly encourage you to take advantage of this resource. Students in the past found it very useful to succeed. Students who receive a C on a test must seek support from faculty.

Schedule of Classes and Assignments

WEEK 1

In-class lesson: Introduction to the course. What is Art History? Art History timeline. History of Padua.

In-class lesson: Narrative scenes and allegorical figures in medieval art. Giotto and the beginning of Renaissance art.

WEEK 2

On-site lesson: Giotto and the Scrovegni chapel. Visit to the Scrovegni Chapel.

In-class lesson: Further remarks about the Scrovegni Chapel.

Assignment: In-class oral presentation

Ppt for in-class oral presentation due

WEEK 3

On-site lesson: Religious and secular themes in medieval fresco cycles. Visit to the Baptistry

On-site lesson: Visit to the Palazzo della Ragione.

WEEK 4

On-site lesson: Lives of the saints in medieval fresco cycles. Visit St. George Oratory and, in the Santo, the Chapel of St. James and the Chapel of the Belludi's Family.

In-class lesson: The XV century sculpture in Padua: innovations and antiquarian culture.

WEEK 5

In-class lesson: Donatello and XV century sculpture. Donatello's Paduan reliefs: the miracles of St. Anthony.

Class 10 – Friday October 18

Trip to Florence. Compulsory for Art History students (Uffizi Museum)

On site Museum Activity.

WEEK 7

On-site lesson: Lives of the saints in XV century painting. Visit to Eremitani church (Ovetari chapel).

Assignment: On-site oral presentations

Ppt for on-site oral presentation due

In-class lesson: Squarcione and Mantegna's works in Padua and Mantua.

WEEK 8

Review before the Midterm with class activities.

Midterm

WEEK 9

In-class lesson: The tradition of "Bronzetti" in Padua: innovations and antiquarian culture.

On-site class: Renaissance painting in Padua. Visit to the Scoletta del Carmine (if it is closed, we have a lecture in class on it).

WEEK 10

In-class lesson: Renaissance in Venice: XV century

Outline report paper due

On-site class: Lives of the saints in XVI century painting. Titian's works in Padua. Visit to Scoletta del Santo.

WEEK 11

On-site lesson: The Rebirth of ancient Rome in XVI century fresco cycles. Visit to Sala dei Giganti and Odeon Cornaro). **On-site class in Venice:** Masterpieces of Venetian Renaissance: visit to the Basilica dei Frari and the Gallerie dell'Accademia.

WEEK 12

In-class lesson: Renaissance in Venice: XVI century.

Report paper due

In-class lesson: Palladio. A woman painter in Renaissance Padua: Chiara Varotari.

Review before the final with class activities.