ART HISTORY 322

Italian Art from Donatello to Leonardo da Vinci: 1400-1500

Spring 2014
ITALIAN ART 322
Italian Art from Donatello to Leonardo da Vinci: 1400-1500

Within the rich cultural tradition known as the Renaissance, the art of the fifteenth-century (quattrocento) on the Italian peninsula offers the greatest variety of styles and types of patronage. This period includes deeply religious art, a new passion for ancient Roman, Greek and Etruscan art, a new art from distant regions of exploration, art for status, for the Church, and for mundane, everyday purposes.

This course will be concerned primarily with painting, sculpture, architecture, but also will include some other media such as textiles, glass, fired clay with tin glaze, wood, and gold. Initially we shall focus on the revolutionary changes in artistic style in Florence and then consider the integration of this "new style" within numerous regional traditions throughout the peninsula from Naples in the south to Venice in the north. Scholars have interpreted these changes from different points of view and have suggested that causes reside in politics, or economics, or genius, or cultural issues. Evidence for these views depends on the art itself, related documents and historical circumstances. We shall be equally concerned with such interpretative problems.

Course Requirements: You are expected to attend class and be prepared to discuss the required reading assignments. Readings will be found in your required text and in your READER from Bob's Copy Shop. In addition, the bibliography included in your syllabus is on reserve in the Kohler Art Library (listed in the binder and available behind the circulation desk) and can be found by the call numbers listed.

Texts:
Two required texts are available at the University Bookstore, textbook section:

Frederick Hartt and David Wilkins, History of Italian Renaissance Art, 7th ed. (2011) provides you with a general descriptive text and excellent photographs that I have used in the past as a required text useful to read both before and after the relevant class lecture.

Evelyn Welch, Art and Society in Italy 1350-1500, (Oxford, ’97) is a critical, focused text and should be read as soon as you can and used throughout the course.

Recommended only:
1. Sylvan Barnet, A Short Guide to Writing about Art (Addison Wesley Longman)
**Required READER:** Course **Reader** available at Bob’s Copy Shop, 616 University Avenue (257-4536—call before trekking over to make certain it is available). This contains the course syllabus, original documents, and secondary critical readings.

**Examinations:**

**Evaluation** will be based on three exams @25% each, a cumulative take home exam 25%. I do, however, take improvement into consideration.

**Exam Schedule:**
1. 23 Feb. Wed. Exam #1. [Lectures 2 through 14]
2. 9 April. Wed. Exam #2 [lectures 15-30]
3. 11 May Fri. Third “5 week exam” [lectures 31-43]

The in-class exam format consists of image identifications taken from your syllabus, image comparisons. In your responses you should incorporate relevant assigned original sources and critical essays. All visual art cited on your syllabus will be found on the Web Site for the course: **Web Site:** [http://www.wisc.edu/arth/ah322/index.html](http://www.wisc.edu/arth/ah322/index.html) The required images for your exams will appear on the flash card web site.

**Note:** Those who wish to take the class for graduate credit, or Honors should speak with me the first week of class regarding other requirements.

**COURSE PACKET**

1. Syllabus of Readings and Images to Know.
2. Table of Contents for Documents, Critical Essays.
3. Kohler Art Library Reserve List
4. Primary Sources
5. Secondary Sources.

**SYLLABUS**

**Week I.**

**1. 22 Jan. Wed. Introduction.**

*Historical Context: political; social; economic, theoretical.*

*Continuity:* the Church; corporate units- family, guild, confraternities; the government; communes, princely states, republics.

**Visuals:** [Note, these are not required.]
Welch: Maritime routes (pp. 18-19)
Map (p. 24)
Plan of S. Maria Novella, Fl (p. 168)
Chart of Popes and Anti-popes (p. 246)
Chart of Doges of Venice (p. 273)]
Time Line for Politics/Religion; Culture/Art, pp. 336+

Reading: Welch, Art and Society, Introduction, Parts II and III

B. The Cultural Context:
   Innovations: the antique; "science"--medicine, mathematics, and the natural world; individualism.
   Visuals: [Not required now, simply note these plates and images.]

From Bober Essay, # 2:
Pisanello, Drawing of Horae or Maenads
Andrea del Castagno, Parade Shield with David and Goliath, c. 1450
Detail of Mantegna's Parnassus
"The Muses" drawing from a Roman sarcophagus
   by follower of Jacopo Bellini, interpreting Roman sarcophagus.


C. The Arts: materials, production, patron.

Visuals: [Note, these images appear in later lectures.]

Welch: Process of lost-wax bronze-casting (pp. 52-53)
Verrocchio's Christ and Doubting Thomas from Orsanmichele, Fl. (Welch, pp. 52-53)
Fresco painting (p. 67), Masaccio's St. Peter's Shadow Healing the Sick, Brancacci Chapel, S. Maria d. Carmine, Fl.
Enameled terracotta, Luca della Robbia, Visitation, c. 1445 (Welch, fig. 27)
Tempera on panel: Vicenzo Foppa and Lodovico Brea, Enthroned Madonna, polyptych, 1490. S. Maria di Castello, Savona (Welch, fig. 32)
Woodcut: Jacopo de' Barbari's View of Venice, 1500 (Welch fig.36)
Workshop: Filarete, Doors of St. Peter's, 1433-45, St. Peter's Rome (Welch, fig. 43).

Required Reading: Welch, Art and Society, Part I, chapters 2-4.

PART I: TUSCANY, 1400-1436. THE ARTISTS IN REVOLT. Civic Consciousness and Artists in Competition.
2. **24 Jan. Fri. Commissions at the Cathedral in Florence.**

*Florence: The Cathedral Complex:*

**Visors:**

Baptistery Doors Competition Panels [remaining 2], bronze:
- Lorenzo Ghiberti (1381?-1455): *Sacrifice of Isaac*, 1402-03
- Filippo Brunelleschi (1377-1466): *Sacrifice of Isaac*, 1402-03

Ghiberti, Baptistery North Doors, 1403-24:
- *Annunciation*, c. 1401-07; *Adoration of the Magi*, by 1407; *Crucifixion*, c. 1413; *Flagellation*, c. 1416-19/20; and pen/bister drawing of the same.

The Cathedral Campanile:

The Cathedral's *Porta della Mandorla*: Nanni di Banco (1385?-1421): *Assumption of the Virgin*, 1414-21

**Reading:** Hartt-Wilkins [7th ed.], Ch. 6, pp. 183-188 (Ghiberti), 188 (begin Donatello), 193 and 195 (Nanni di Banco).

**Week II. Sculpture, the Medium of Initiative.**

3. **27 Jan. Mon. Guild Commissions at OrSanMichele and a Tomb in the Baptistry**

*Orsanmichele Sculptures*, [cf. Hartt/Wilkins, 24 on Orsanmichele, “a civic building that held the food supply guaranteed by the republic during an era when famine was a constant threat”]:

**Visors:**
- Iconographic diagram [Hartt, fig. 7.9]
- Ghiberti: *St. John the Baptist*, c.1405-17; *St. Matthew*, 1419-23.
- Donatello: *St. Mark*, 1411-16; *St. George*, c. 1420 and relief, St. *George and the Dragon*.
- Nanni di Banco: *Four Crowned Martyrs*, c. 1409-16/17 and relief, *Sculptors at Work*.

*The Baptistry:*
- Donatello with Michelozzo, *Tomb of the Anti-Pope, John XXIII*, 1421-8, (Welch fig. 44)

**Reading:** Chambers Doc. 22c, "Contract of Lorenzo Ghiberti with the Money-changers Guild ('Arte del Cambio) to make the Statue of St. Matthew, 26 August 1418."

**Reading:** Hartt-Wilkins, Ch. 7, pp. 186-195. Hartt/Elkins, Glossary, 698: term, *rilievo schiacciato*

**Visuals:**

**Siena:**

_Baptismal Font_, marble with inset bronze relief (design by Jacopo della Quercia [c. 1374-1438]) Baptistery.
- Donatello: _Feast of Herod_, 1423-27
- Ghiberti, _Baptism_ by 1427

Jacopo della Quercia: Fonte Gaia, Piazza del Campo, 1408-19
- [original dismantled]; Drawing of the Fonte Gaia, 1409 [Welch, 118 and Hartt 7.20]); _Rea Silvia_ or Public Charity, and _Expulsion of Adam & Eve._

**Lucca:**

Jacopo della Quercia: _Tomb of Ilaria del Carretto_ 1406/8-13, Cathedral (Welch, fig. 88)

**Bologna:**

Jacopo della Quercia: Main Portal of S. Petronio (Welch, fig. 128), Bologna 1425-38 _Creation of Adam, Temptation, and Expulsion._

**Reading:** Welch, Pt II, ch. 8, “Rome and the Republics,” and “The Tuscan Republics.”


**Visuals:**

Cathedral Dome, 1420-36;
- [recognize plans for the following as well as elevations]
- Ospedale degli Innocenti, begun 1419
- San Lorenzo, 1421, plan, Old Sacristy, and nave

**Reading:** READER: Original Sources: #3 Chambers, b. Docs. 20 and 21 regarding the Cupola of Florence Cathedral; Hartt/Wilkins, Chapt. 6, 159-171.

**Week III.**
6. 3 Feb. Mon. Brunelleschi Part 2

Visuals

Santa Croce: Pazzi Chapel, designed c. 1433, but constructed 1442+
S. Spirito, construction, 1446+
Sta. Maria degli Angeli, begun 1434, unfinished.

For Terms, especially architectural see Hartt/Wilkins, Glossary, p. 692+
architrave, clerestory, cloister, coffer, colonnade, colonette,
column, orders [Doric, Ionic, Corinthian, Composite, Tuscan],
cornice, cupola, dentils, dome, drum, egg-and-dart, entablature,
frieze, lantern, nave, oculus, pediment, pendentive, pier, pietra
serena, pilaster, plinth, sacristy, side aisle, transept.


Visuals:
Lorenzo Monaco (c. 1371-c. 1425): Coronation of the Virgin, 1414
Gentile da Fabriano (d.1427): Adoration of the Magi (Strozzi Altarpiece) dated May
1423; predella, Nativity
Masolino (1338/1480-1440/1447): The Brancacci Chapel (fresco cycle), c. 1425, S.
Maria del Carmine,
Healing of the Cripple and Raising of Tabitha
Temptation of Eve and Adam
Masaccio, San Giovenale Triptych, 1422
San Pietro, Cascia di Reggello (Florence)

Reading: Hartt/Wilkins, relevant portions of Chapt. 8, “Gothic and Renaissance in
Florentine Painting.” Glossary: fresco, predella.

8. 7 Feb. Fri. A Synthesis of Sculpture, Architecture and Painting in Masaccio

Visuals:

Masaccio(1401-1428/29); Visual Theory of Leon Battista Alberti (1404-72): De picta
(1435) and Della Pittura (1436) as a Codification of the Innovations by Donatello,
Brunelleschi, and Masaccio.

Florence: S. Maria d. Carmine, the Brancacci Chapel frescoes, 1425:
Baptizing Neophytes; Tribute Money; Expulsion; Peter Healing with his
Shadow; Distribution of Goods of the Community & Death of Anaias
Pisa, Sta. Maria del Carmine (originally); The “Pisa” Polyptych, 1426 (reconstruction,
Web Site): Enthroned Madonna (London); Predella: Adoration (Berlin),
Crucifixion (Naples)
Florence: S. Maria Novella, *The Trinity*, fresco, 1427 or 1428

Leon Battista Alberti, Self-Portrait, c. 1435 Bronze, “in the Roman style”.

**Reading**: READER: Original Sources, #1, Leon Battista Alberti, *On Painting* (1435, Latin; 1436, Italian), Prologue, Bks. II and III. Critical Essays: Essay #17, Scher, on Alberti medal; Hartt-Wilkins, conclude Chapt 8; and Chapt. 10, 239-240/1 regarding "Alberti and Art of Painting”.

**PART II. FLORENCE: 1436-1466. FROM ALBERTI'S "DELLA PITTURA" TO THE DEATH OF DONATELLO: REVOLUTION CONSOLIDATED AND EXPORTED**

**Week IV.**

9 . 10 Feb. Mon. The Private Patron and the Concept of "Magnificence"

**Patrons, Sites and Visuals:**

**A. The Medici Family**

1. Cosimo de'Medici 'il Vecchio' (1389-1464)
   

   a. San Lorenzo:  
      
      Old Sacristy: Brunelleschi’s architecture, 1421-28; Donatello’s sculpture, after 1428-c. 1440.

   b. Convent of San Marco. Michelozzo (1396-1472), architectural renovation: note the library and courtyard, Florence, 1440  
      
      Paintings: Fra Angelico (c. 1400-1455)
      
      *Descent from the Cross*, c. 1434 [an earlier commission begun by Lorenzo Monaco, not for S. Marco]

      San Marco:  
      
      Frescoes: hallway and cells of friars [note, they are not monks], 1438-45 on second floor: *Annunciation*, hall way, *Annunciation*, cell no. 3 and *Coronation of the Virgin*, cell no. 6.
      
      Chapter House *Crucifixion*, (Welch, fig. 76) on ground floor [note ground floor layout in Welch p. 173]
      
      For High Altar of S. Marco’s priory church: *Madonna and Saints* c. 1438-40

   Michelozzo: Palazzo Medici [Medici-Riccardi Palace], c. 1446.  
   Donatello: David, 1446-60? (bronze) and Judith, 1446-60 (bronze)

2. Piero de’Medici (1416-1469):
   Palazzo Medici interior, fresco, panel painting, terra cotta:
   Fra Filippo Lippi: Lunettes [Nat. Gal., London]; *Madonna Adoring the Christ Child*, late 1450s [chapel altarpiece]
   Paolo Uccello (c. 1397-1475): *Battle of San Romano*, c. 1445, 2 versions: London and Florence [unclear origins of the patronage].
   Palazzo Medici, Studiolo vault, terra cotta: Luca della Robbia,
   Desiderio da Settignano, *Meeting of Young Christ and St. John the Baptist* c. 1453-64 (marble, tondo).
   Michelozzo:
   Tabernacle (‘Cappella del Crocifisso, 1447+) San Miniato al Monte
   Tabernacle, finished 1448, SS. Annunziata.

11. 14 Feb. Fri. Medici Circle Patronage:

1. Giovanni Rucellai (1403-1481)
   Leon Battista Alberti (with Bernardo Rossellino):
   Palazzo Rucellai, 1446-51, façade and loggia;
   S. Maria Novella, facade, c. 1456-70
   Rucellai Burial Site as Holy Sepulchre, 1458-67 San Pancrazio
4. Other projects: *Sculpture*:
   Michelozzo, Faith from Aragazzi Tomb, c. 1427-37, Cathedral,
   Montepulciano
   Bernardo Rossellino (1409-64): Tomb of Lionardo Bruni, c. 1445, S. Croce
Antonio Rossellino (1427-79): The Chapel of the Cardinal of Portugal
Tomb of Cardinal of Portugal, 1460-66, S. Miniato al Monte.

Chapel of the Cardinal of Portugal; *Nativity*, 1460-62, SS. Annunziata.

**Reading:**
**READER:** Original Sources: # 7, Aristotle on "Magnificence." # 5. Gilbert
e. "Giovanni Rucellai's Taste"; "Piero de'Medici Acquires a Cimabue"; and "From the
Medici Inventory," "Giovanni de'Medici Buying a Flemish Tapestry"; #5. d. Bruni on
Aragazzi tomb. Hartt/Wilkins, Ch. 10, regarding the Palazzo Rucellai and S. Maria
Novella; ch. 10, 260-61, (Bruni tomb), Ch. 12, 302-306 (Desiderio da Settignano, and
Rossellino’s Chapel of Cardinal of Portugal), and 313-15 (Baldovinetti),

**Week V.**

**12. 17 Feb. Mon. Other Commissions from “Second Generation” of Artists.**

**Visuals:** *Painting:*

Fra Filippo Lippi (c. 1406-1469): *Madonna and Child*, c. 1452 (Pitti
tondo); *Madonna and Child*, c.1455; Choir, Cathedral of Prato: *Feast of Herod
and Head of St. John the Baptist Handed to Salome*, 1452/3-66, Cathedral Choir, Prato

*More Radical Tendencies in Perspective, Color and Expression.*

Paolo Uccello: *Sir John Hawkwood*, 1436, Cathedral; *Flood*, for S. Maria Novella,
c. 1445-45; Perspective Study, c. 1430s (fig. 11.2).

Domenico Veneziano (c. 1410-61): *Adoration of Magi*, (tondo), c. 1435;
S. Lucy Altarpiece, c. 1445: *Madonna and Saints* and predella panels depicting
the *Annunciation* and *St. John the Baptist in the Desert*.

Andrea del Castagno (1417/19-57): *Last Supper*, 1447, for convent
refectory of Sant'Apollonia; *Famous Men and Women*, Villa Carducci frescoes:
Pippo Spano and the *Cumaean Sibyl*, 1448 [see layout reconstructed in Bober
xerox]; *David*, c. 1451; *Vision of St. Jerome*, c. 1454-55, SS. Annunziata; *Nicolo
da Tolentino*, 1455-56, Cathedral, Florence.

**Reading:** Welch, Part II, “Audiences for Art,” chapters 5 and 6.  **READER:** Original
Sources: # 5.Gilbert, g. "Fra Filippo Duns a Patron.” Hartt/Wilkins: Ch. 11, 263-278.

Lucrative Business.”**

**Visuals:**

Ghiberti, East Doors, Baptistry, Florence, 1425-52: *Jacob and Esau*, c. 1435, *Creation,*
1425-37 (10.16), *Story of Abraham*, 1425-37 (10.17), *Meeting of Solomon and
Sheba*, Ghiberti’s *Self-Portrait*
Luca della Robbia (1399/1400-1482): Cantoria, 1431-38, (marble) and detail of Singing Boys, for Cathedral; Terra Cotta roundels for S. Croce’s Pazzi Chapel, by 1461; Madonna of the Apple 1460 (tin-glaze terra cotta); North Sacristy Doors, 1446-75 (bronze) and Resurrection, 1442-45 (tin-glaze terra cotta).

Reading: READER: Original Sources, # 6, Psalm 150, #3. Chambers .d. Doc. 24. Bruni on Ghiberti’s doors, and #5. Gilbert, b. excerpts from Ghiberti’s Second Commentaries. Hartt/Wilkins, Ch. 11, 249-51 (Ghiberti) and 251-254 (Luca).


Visuas:
Florence: Cantoria, 1433-39, for Cathedral, Fl.; Annunciation, c. 1430s, S. Croce;
Florence: San Lorenzo: Bronze pulpits: South Pulpit: Lamentation [front side] and North Pulpit: Martyrdom of St. Lawrence [back side].
Mary Magdalen 1454-55 (polychrome wood).
Portrait of Niccolò da Uzzano (?), polychrome terra cotta
Virgin and Child with Four Angels (The Chellini Madonna, roundel), ca. 1450.


Week VI.

15. 24 Feb. Mon. Exam #1. [Lectures 2 through 14]


Visuas:

Tombs:
Silvestro Dell'Aquila (act. 1471-1504), Tomb for Maria Pereira Camponeschi, 1492, S. Bernardo, Aquila (Welch 90).
Verrocchio, Death of Francesca Tornabuoni, tomb relief for now-lost monument, 1477.

Portraits:
Verrocchio, Portrait of a Woman, 1475-80 (marble);
Pisanello, Medal of Cecilia Gonzaga, died 1447, obverse and reverse;
Gian Cristoforo Romano, Medal of Isabella d'Este, gold, diamonds and enamel, 1498;
Marble portrait of Beatrice d'Este, ca. 1490-91.
Antonio del Pollaiuolo, Portrait of a Young Woman, 1467-70 (panel, Milan);
Mss. Portrait of Eleanor of Aragon (1450-1493), from Antonio Cornazzano, The Art of
Ruling and Ruling (Del modo di regere e di regnare) 1474-84.

Cassone panels:
Francesco Pesellino, The Triumph of Love, Chastity, and Death, c. 1444
Jacopo del Sellaio, Morelli-Nerli cassone, 1472 with scenes Mucius
Scaevola Shows his Courage by Burning his Right Hand and Camillus with the Schoolmaster of Falerii (Welch fig.139) Matching cassone showing Camillus Defeating the Gauls and Horatius Cocles Defending the Bridge against the Etruscans
Chazen Museum panel (attrib. Giovanni Toscani), 1420s, Scene in a Court of Love: Boccaccio’s Filocolo Parable;
Circle of Andrea Mantegna, Justice of Trajan, 1477 (Welch 140).

Double-sided "birthing plates" (desco da parto):
Masaccio (attrib.): Birth Scene, c. 1426
Giovanni di ser Giovanni, Lo Scheggia, Triumph of Fame, 1449

Glass Ware: Goblet with double portrait, Venice, 1475-1500 [V&A 409-1854]

Maiolica Ware: Attr. Nicolo da Urbino, broth bowl and tray from a childbirth set, Casteldurante, 1525-30.

Reading: Welch, Chapt. 9, “The Domestic Setting,” pp. 280-296. Hartt/Wilkins, Ch. 12, 315-317 (Pesellino), 297 (Scheggia), Ch. 13, 331 (Sellaio, et al), Ch. 15, 392 (Cecilia Gonzaga); READER: Critical Essay #21, V&A Cat. At Home in the Renaissance.

PART III. REGIONAL DEVELOPMENTS: THE COURTS 1440s-1480s AND THE VENETIAN REPUBLIC

17. 28 Feb. Fri. Ferrara and Naples. Royal and Ducal City States.

A. Ferrara. Lionello d’Este (1441-50) and Pisanello (1395-1455).

Pisanello. St. George and the Princess, c. 1433 and Hanged Men, (pen over metalpoint), Pellegrini Chapel, Sant’ Anastasia, Verona;

Pisanello, medals of Lionello: c. 1441, Recto, Portrait of Lionello, Verso, Blindfolded Lynx; b. Recto, Portrait, Verso, Cupid Teaches Lion to Sing; Portrait of Lionello, panel, Vision of St. Eustace, c. 1440.
Jacopo Bellini, Madonna of Humility with Donor, Lionello d’Este? 1430s.

Matteo de’Pasti, Medal of Guarino da Verona (cast bronze, c. 1450): Recto, Portrait, Verso, Muse of Epic Verse, Calliope?.

The Castel Nuovo, Triumphal Arch: Design for the arch attrib. to Pisanello, c. 1449-50; completed arch, 1445+; detail from arch showing Armed Guards; Central relief: Alfonso of Aragon in Triumph, c. 1455.

Pisanello, Medal of Emperor John VIII Palaeologus, 1438-39, Recto, Portrait; Verso, Emperor Hunting and at Prayer.


Week VII.

18. 3 March, Mon.

A. Duchy of Urbino, Court of the Montefeltro.

Visuals:
Luciano Laurana. Courtyard, Palazzo Ducale, c. 1465-aft. 1472
Studiiolo in Palace, 1470’s. Intarsia.
Piero della Francesca (c. 1420-1492): Flagellation, 1460's; Portraits of Battista Sforza and Federigo da Montefeltro, reverses with Triumphs, after 1474; Brera Madonna, 1472074, Madonna di Senigallia, c. 1474.
Francesco Laurana: Portrait of Battista Sforza, c. 1474 and Death-Mask of a Woman (Battista Sforza?) 1472?
Guglielmo Giraldi, Frontispiece to Purgatory from Federigo da Montefeltro’s Ms. Of Dante’s Divine Comedy, c. 1477-82 (tempera & gold on vellum)

Reading: Hartt-Wilkins, From Ch. 14, 378-383 (Urbino), Ch. 11, 289-293 (Piero della Francesca in Urbino).

19. 5 March, Wed.

B. Other Work by Piero della Francesca.

Visuals:
Borgo San Seppolcro:
Misericordia Altarpiece, 1445: Madonna of Misericordia, and Crucifixion [originally for the Compagnia della Misericordia]
Baptism, c. 1450 (11.20) [originally for San Giovanni Battista]
Resurrection, c. 1458.
Madonna del Parto, c. 1460
Legend of True Cross, c. 1452-57, S. Francesco choir frescos, Arezzo and
diagram of program: Discovery of the True Cross; Meeting of King Solomon and
Queen of Sheba; Invention of and Recognition of True Cross; Annunciation;
Vision of Constantine; Battle of Constantine and Maxentius.

Reading: Hartt/Wilkins, Chapt. 11, 278-288; READER: Original Sources, Holt #2,
Piero's De prospectiva pingendi.

20. 7 March Fri. Rimini and Pienza

A. Rimini. Sigismondo Pandolfo Malatesta (1417-68), Lord of Rimini

Visuals
Tempio Malatesta:
Leon Battista Alberti: Tempio Malatesta (S. Francesco remodeled) facade and
west flank, 1450,
Matteo de' Pasti (act. 1441; d.1467/8): Medal of Tempio, 1450; Chazen Medal:
Medal of Sigismondo, Recto, Profile, Verso, Malatesta Castel at Rimini; Medal
of Isotta degli Atti da Rimini mistress (1446), then wife: Recto, Profile,
Verso, Elephant, Symbol of Strength, 1453-55.

Interior:
Agostino di Duccio (1418-81): Chapel of the Planets, 1456: Mercury, Luna, and
Saturn
Piero della Francesca: St. Sigismond and Sigismondo Pandolfo Malatesta, 1451

B. Pienza: Pope Pius II (Enea Silvioic Bartolomeo Piccolomini, reign, 1458-6)
Remodels His Hometown and Names it Pienza.

Bernardo Rossellino. Plan of Piazza, 1459-62; remodeled Cathedral, 1459-62
and interior.
Sienese School Painters Work in Church of Pienza.
Sassetta (c. 1392-1450). Sansepolcro Altarpiece [double-sided], 1437-44: St.
Francis in Ecstasy, central back panel, Marriage of St. Francis to Lady
Poverty, Pact with Wolf of Gubbio. Altarpiece reconstruction
Giovanni di Paolo (active 1420-1482): Madonna and Child in Landscape
(Madonna of Humility), c.1460's; St. John Entering the Wilderness, 1455-
Saint Bernardino Preaching on the Campo, 1448. Reconstruction of St.
Bernardo Altarpiece

Reading: READER: Essay # 17 Scher, relevant sections, Essay #16, Seymour on
"Rimini"; Original Sources: #5 Gilbert. a: "Ciriaco d'Ancona in Search of Greek
Antiquities." [as before in lecture #1] Gilbert, h: "San Bernardino Preaches about Sienese
Paintings.” Hartt/Wilkins, Ch. 10, 241-2 (Tempio Malatesta); Ch. 10, 246-248 (B. Rossellino, Pienza), Ch. 14, 359-362 (Sassetta)

Week VIII

21.10 March, Mon. Rome after Exile and before Pius II.

Visuals:
Martin V, (Oddone Colonna, pope 1417-1431) commissioned from Masolino [Masaccio helped] c. 1423-25 Triptych for S. Maria Maggiore [double-sided], Rome
Eugene IV (Gabriele Condulmer, pope 1431-1447) commissioned Filarete’s (Antonio Averlino) Bronze Doors for St. Peter’s, installed by 1443.
Nicholas V (Tommaso Parentucelli, pope 1447-1455) commissioned Fra Angelico to fresco his private chapel, Vatican Palace: 1447-49, Themes portray two martyred deacons, St. Stephen and St. Lawrence.
Filarete, Self-Portrait, cast bronze medal, Recto Portrait, and Verso, Allegory with inscription in translation: “As the sun nourishes the bees, so the prince fosters beneficial conditions for us.”

Reading: READER, Critical Essay #14, Pope-Hennessy (Filarete); Essay # 15, Renaissance Portraitu, cat. #99 (Filarete medal).

22. 12 March Wed. The Gonzaga in Mantua

A. Patrons and Humanists: Gianfrancesco (1407-44). Vittorino da Feltre (founded the Ca Giocosa humanist school)

Visuals:
Pisanello,
   Portrait Medal of Gianfrancesco Gonzaga, marquis of Mantua, c. 1447 (cast lead) Recto, Portrait, and Verso, On Horseback as “Commander in Chief of Armed Forces, first marquess of Mantua”
   Portrait Medal of Cecilia Gonzaga, 1447 Recto, Portrait, Verso, Symbolism of Cecilia as “maiden daughter of Gianfrancesco” [Unicorn, Diana, quarter moon]
   Portrait Medal of Vittorino da Feltre, c. 1446 (copper alloy). Recto, Portrait, Verso: inscription “Mathematician and father of all the humanists” [with image of a pelican piercing breast to feed its young].
   The Tournament at the Castle of King Brangoire, c. 1439-42 (fresco, Arthurian Romance), fresco.

B. Mantegna (c. 1432-1506), before Mantua:
   Ovetari Chapel, Eremitani Church, Padua: St. James before Herod Agrippa, 1454-7 (15.14)(destroyed fresco).
   San Zeno Altarpiece, San Zeno, Verona, 1456-59: Madonna and Saints, predella, the Crucifixion; Agony in the Garden, mid 1450s.

   Patrons: Ludovico (Marquis 1444-78) and Gianfrancesco II (Marquis 1484-1519) and his wife, Isabella d’Este (1474-1539)

Visuals:
Mantegna, Dead Christ, after 1466; Frescos for the Camera degli Sposi, Palazzo Ducale, 1465-74; Ludovico Gonzaga and Family, Oculus in ceiling; Madonna of Victory, 1493-96; Parnassus, 1490’s.
Mantegna's Engravings: Bacchanal with a Wine Vat, c. 1475; Bacchanal with Silenus, c. 1475-78; Battle of the Sea Gods, c. 1485-88; and Virgin and Child, c. 1485-91.
Alberti and the urban-architectural scene: San Andrea, 1470+ Giancristoforo Romano, Portrait Medal of Isabella d’Este, 1495-98 (gold, diamonds, enamel).


SPRING BREAK 15 March – 22 March.

Week IX.

24. 24 March Mon. Siena-Perugia.

A. Siena. “Fantasy Dominates the Rational World”.

Visuals:

Paintings for the Biccherna and the Gabriella (covers of account books for the city’s major financial offices, the first for state expenditures, the second for indirect taxation accounts): Attributed to Francesco di Giorgio Martini, The Coronation of Pope Pius II with the Virgin of the Assumption, View of Siena between two Chimera, 1460; Francesco di Giorgio Martini, The Virgin Protects Siena from Earthquakes, 1467-8.

Domenico di Bartolo (c. 1400-1477): Madonna of Humility, 1433; Care of the Sick, 1440-47, Hospital (Pelligrinaio) of Sta. Maria della Scala, Siena
Il Vecchietta (1412-80): *Risen Christ*, 1476 bronze, Hospital of St. Maria della Scala.

**B. Perugia, Heart of the Urbrian School of Painters.**

Perugino (c. 1445-1523): *Crucifixion with Saints*, 1480s [see also for 26 March, frescoes in Rome.]

**25. 26 March Wed. Rome.**

Sixtus IV (Francesco della Rovere, pope 1471-1484):
Melozzo da Forli (1438-94): *Sixtus IV Appoints Platina his Librarian Witnessed by the Pope’s Rovere Nephews c. 1476-77; Christ in Glory from the Ascension, 1479-80* (originally from SS. Apostoli).
Antonio and Piero Pollaiuolo, *Tomb of Pope Sixtus IV*, and detail of *Perspective*, 1484-93 St. Peter’s); *Tomb for Pope Innocent VIII*, 1492-98. St. Peter’s

Reading: Welch, Part III, beginning of chapter 8 regarding “Rome.”. Hartt/Wilkins, Ch. 14, 369-371 (Sistine Chapel frescoes), 376-378 (Melozzo da Forli); 334 (Botticelli), and Ch. 13, 325-326 (Pollaiuolo).


**Visuals:**
Antonio Vivarini (c. 1420-76/84 and Giovanni d'Alemagna (d.1450), *Coronation of the Virgin*, 1444
Lorenzo Bastiani, *Portrait of Doge Francesco Foscari*, c. 1457-60?
Giovanni & Bartolomeo Bon, *The Porta della Carta*, begun 1438, Ducal Palace
Johannes, Marco Polo’s Departure from Venice (detail), from Marco Polo, *Li Livres du Graunt Caam*, England, ca. 1400-1410 MS Bodley 265, Bodleian Library, Oxford

The Bellini Family: Jacopo (active c. 1423-70) and Gentile (1429-1507):
Jacopo Bellini:
Madonna of Humility with Donor, c. 1441, Lionello d'Este?
Drawings: The Bearing of the Cross, silver-point, c. 1430-50
Flagellation, drawing, c. 1450.
Gentile Bellini: Procession of the Relic of the True Cross, 1496, for the Scuola of S. Giovanni Evangelista [cf. Codussi architecture below]; Portrait of Sultan Mahomet II, 1480; Drawing of Artist at Sultan's Court, 1480s?; Cardinal Bessarion and Reliquary of the True Cross, c. 1472 (Note reliquary, Stauroteca, Welch 63).


WEEK X.


A. Antonello da Messina (c. 1430-79) and Legendary Origins of Oil Painting.

Visuals:
Antonello: Virgin Annunciate, c 1465; Portrait of a Man, c. 1465 (Nat. Gal. London);
St. Jerome in his Study, c. 1450-55; St. Sebastian, c. 1475
Colantonio (died c. 1450). St. Francis Giving Rule c. 1445 (Welch fig. 33)
Giovanni Bellini (early 1430's-1516). All work in Venice: Agony in the Garden, c. 1465; Pietà (Brera Pietà), 1468-71; Enthroned Madonna and Saints, Frari Altarpiece, 1488; Transfiguration, late 1475-80; S. Francis in Ecstasy, 1470s; Madonna and Saints, S. Giobbe Altarpiece, 1470s; Enthroned Madonna and Saints 1505; S. Zaccaria Altarpiece, San Zaccaria, Venice, 1505.

Carlo Crivelli (c. 1435-1495): Madonna della Candeletta, early 1490s, panel.


Vittore Carpaccio (c.1460-1526):
For the Scuola di Sant'Orsola: Story of St. Ursula:
  Departure of the Prince from Britain, 1495, Arrival of the Ambassadors of Britain at the Court of Brittany, 1495-96 and Dream of St. Ursula, 1495;
For the Scuola di San Giorgio: Vision of S. Augustine [who hears the voice of St. Jerome and bears the portrait of Cardinal Bessarion], 1502
Two Women on a Terrace, 1490 and Hunting in the Lagoon.
Meditation on the Passion, late 1490s

Francesco Colonna [?], Hypnerotomachia Poliphili [The Strife of Love in a Dream]
Aldine Press, 1499, Venice Hypnos (sleep), Eros (love), Mache (strife): See woodcuts

Luxury Manuscripts Printed with Hand Illuminations: Girolamo da Cremona, Aristotle, Works with Commentary of Averroës and Isagoge of Porphyry (Hartt/Wilkins, fig. 15.52).


29. 4 April, Fri. Sculpture from Mantua to Padua and Venice:

Pier Jacopo Alari Bonacolsi (c. 1460?-1528), called "Antico,” Andrea Briosco, called "Il Riccio" (c. 1460/70-1532) and and the Lombardo Family (Pietro and Tullio).

Visuals:

“Antico” at the Gonzaga Court in Mantua.  
The Gonzaga Urn, c. 1487, Apollo Belvedere, c. 1490-96, Venus Felix, c. 1496, Hercules and the Lernaean Hydra 1490s, and The Spinario, by 1496.

"Il Riccio": Active in Padua: Satyr with an Amphora and Shell (bronze) early 16th c. (Olson 106)
Antonio Rizzo (active 1465-99\1500) in Venice: Adam and Eve from Foscari Arch, c. 1485, Ducal Palace; Monument of Niccolo Tron, begun 1476, S. M. Gloriosa dei Frari; Portrait of Doge Cristoforo Moro, 1462-64?
Pietro Lombardo (c. 1435-1515) Monument of Pietro Mocenigo 1476-81, SS. Giovanni e Paolo
Tullio Lombardo (c. 1455-1532) (with Pietro), The Vendramin Monument, Now in S.S. Giovanni e Paolo, c.1490′s , detail of Adam (now in NY)

WEEK XI.

30. 7 April, Mon.  The New Architecture of Mauro Codussi (c. 1440-1504)

Visuals:

Giovanni Bartolomeo Bon et al: Ca’d’Oro, 1421-37.
Mauro Codussi: S. Zaccaria, Venice, 2nd half century; S. Michele in Isola, 1470s;
  Scuola di S. Giovanni Evangelista, staircase, 1498; and Palazzo Loredon, begun
  1500 (now Palazzo Vendramin-Calergi).

Reading: [Note, suggested only, Chapt. 9 of Ludwig Heydenreich, Architecture in Italy,
  1400-1500, rev. Paul Davies. On reserve in Kohler.].  Hartt/Wilkins, Ch. 15, 429-433.

31. 9 April.  Wed.  Exam #2 [lectures 10-30]

32. 11 April.  Fri.  Ferrara. The Este Court, Primarily.

Patrons at the Este Court:  Borso (d. 1471), Ercole I (d. 1505)

Visuals:

Cosimo Tura (c. 1430-95). Roverella Altarpiece, c. 1480: Enthroned Madonna (15.61),
  Pietà

The Palazzo Schifanoia, Hall of the Months (Salone dei Mesi): Francesco del Cossa
  (c.1435-c.1477) and Cosimo Tura: Sal dei Mesi, Triumph of Minerva from Month of
  March, Triumph of Venus from Month of April, 1469-70 (15.65 and Welch, 55 and detail
  facing page for Ch. 2.) and (Welch 56).

Others

Francesco del Cossa: St. John the Baptist, 1473 (from Griffoni Altarpiece)
Ercole d’Roberti (1456-96), St. John the Baptist, c. 1478-80
Carlo Crivelli (c.1435-1495), The Annunciation (signed and dated 1486 for Ascoli
  Piceno.

Alternative Art Forms

Borso d'Este's Bible, 1455-61, I:fol. 280v, "Opening [page] of Ecclesiastes [fig. 15 in
  Canova] and II: fol. 157v, "Opening of St. Luke" [fig. 16 in Canova] and "Opening of
  Genesis, Creation, vol. I: vol. 5v-6 [fig. 3]

Niccolo dell' Arca: Terra Cotta Polychrome Group, Lamentation of the Dead Christ
  1563-85, Bologna, S. Maria della Vita (Welch 8-10).

Reading: READER: Original Sources: #3. Chambers, g. Doc.103, "Francesco Cossa to
  Duke Borso d’Este."  Critical Essay # 7, Giordana Mariani Canova, "The Italian
Renaissance Miniature”; relevant sections in Essay # 13. Olson, Chapt. 7. Hartt/Wilkins, Ch. 15, 434-439 (Ferrara).

PART IV. FLORENCE, COURT OF LORENZO DE'MEDICI (IL MAGNIFICO), 1470-1492

Week XII.

33. 14 April Mon.  Sculpture: Linear Dynamism and the Antique.
Visuals:
Antonio del Pollaiuolo (1431/32-98): Hercules and Antaeus, c. 1470's (bronze);
Battle of the Ten Nudes, c.1470-75 (engraving); St. Sebastian, finished 1475 (panel).
Andrea del Verrocchio (1435-88) Doubting Thomas, 1465-83, Orsanmichele (bronze);
Portrait of a Lady with Flowers, late 1470s (marble); David, c. early 1470's (bronze);
Equestrian Monument of Bartolommeo Colleoni,(completed by Alessandro Leopardi) c. 1481-96, (bronze), Campo SS. Giovanni e Paolo, Venice; Tomb of Piero & Giovanni de'Medici, 1467-72, Old Sacristy, S. Lorenzo.

Bertoldo di Giovanni (c.1420-91): Battle (with Hercules), after 1478 (bronze);
Bellerophon and Pegasus, before 1486 (bronze).

Bertoldo di Giovanni's Commemorative Medal of the Pazzi Conspiracy with Recto, Portrait of Lorenzo il Magnifico, Verso, Portrait of Giuliano de' Medici, 1478

Nicolò Fiorentino (Nicolò di Forzore Spinelli, 1430-1514) portrait medal of Lorenzo de'Medici, Recto, Portrait, Verso, Allegory of “Florentia” seated “in the shade of a laurel tree and holding a lily stalk with three blossoms, the city’s emblem. She cradles additional blossoms in the folds of her garment on her lap.” It also carries an inscription translated as “guardian of the fatherland” from “the poem Stanze per la Giostra di Giuliano del Magnifico by Angelo Poliziano” cf. Cat. 55 in Essay #16, p. 182.

Reading: READER: Critical Essay # 15, Renaissance Portrait, cat. # 53, cat. 55. Hartt/Wilkins, Ch. 12, 295-298 (Bertoldo medal), and Ch. 13, 319-330 (Pollaiuolo and Verrocchio).

34. 16 April Wed. The Pictorial Counterpart

Visuals:
Sandro Botticelli (1445-1510):
Mythological Paintings: Venus and Mars, c. 1483; Primavera, c. 1482; Birth of Venus, c.1484-86; Calumny of Apelles, 1497-98? Portrait of a Young Man with a Medal of Cosimo de’ Medici, il Vecchio, c. 1475
Religious paintings: *Madonna of the Magnificat*, c. 1480 (13.21); *Adoration of the Magi*, early 1470’s (Uffizi); *Annunciation*, 1489-90 (Uffizi); *Lamentation*, late 1490’s (Munich); *Mystical Nativity*, 1500 (N.G., London)

**Reading:** See below, 18 April.

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**35.18 April Fri. Filippino Lippi, Benedetto da Maiano and Savonarola.**

**Visuals**


Woodcut illustration from Savonarola’s *Predica dell’arte del bene morire*, 1496.


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**Week XIII**

**36. 21 April Mon Ghirlandaio and Architecture.**

*Domenico Ghirlandaio (1449-94): "The Journalist Realist"*

**Visuals:**

Chapel of St. Fina: Chapel design, Giuliano da Maiano; Benedetto da Maiano: Tomb/Altar/Reliquary Shrine; Ghirlandaio, frescos: *Announcement of Death to St. Fina* c. 1477-78, Collegiata, San Gimignano;

Ghirlandaio: Sassetti Chapel, Sta. Trinita, 1485: *Altarpiece of Nativity and Adoration of the Shepherds*, (panel), fresco of *Confirmation of the Franciscan Rule by Pope Honorius III*; Giuliano da Sangallo, Tomb designs.

Sala dei Gigli, Palazzo Vecchio, 1482-83: *St. Zenobius Enthroned with SS. Eugenius and Crescentius; Brutus, Mucius Scaevola, Camillus; Decius, Scipio, and Cicero.*


37. 23 April Wed.

Visuals:
*A. Architecture and Sculpture in the Maiano Shop in Florence*


Giuliano da Maiano (1432-90): Intarsia work, 1463-65, for Sacristy of Cathedral, Florence; *Altarpiece of the Annunciation*, 1489, Mastrogiudici Chapel, S. Anna dei Lombardi, Naples. [remember also Studiolo of Federico da Montefeltro, 1470s, Palazzo Ducale, Urbino, Hartt/Wilkins, fig. 14.31.]

*B. Architecture and Drawings after the Antique by Giuliano da Sangallo (1443?-1516)*

Ruins of the Ancient Roman Theater of Marcellus (Rome), drawing, 1480's; Villa Medici, Poggio a Caiano, 1480's; Sta. Maria delle Carceri, exterior and interior, Prato, 1485-92; [remember Tombs of the Sassetti, S. Trinita, 1485-90]

Reading: Hartt/Wilkins, Ch. 11, 306-309 (the Maiani); 309-312 (Sangallo).

38. 25 April Fri. Piero di Cosimo (1462-1521)

Visuals:
*Portrait of Simonetta Vespucci*, c. 1480s; *Mythological Scene* c. 1510 (London); *Hunting Scene*, 1490s with reference to Lucretius, *De rerum natures* (Concerning the Nature of Things). *Portrait of Giuliano da Sangallo*, 1485-90; *Enthroned Madonna, Child and Saints* [Pugliese Altarpiece] c. 1481-5; *Venus, Cupid, and Mars*, 1495-1505; *Death of a Nymph*, c. 1495-1500.

Week XIV.

39. 28 April Mon. Siena. 1450-1500.

Film in class: from exhibition of “Renaissance Siena”

Visuals:
Francesco di Giorgio (1439-1502): Coronation of the Virgin, 1471; Flagellation (bronze relief), late 1470s; Male Nude with a Snake (Aesculapius?), c. 1490-95; Sta. Maria del Calcinaio, building begun 1484, Cortona; Self-Portrait with Female Attendants, c. 1475-76.
Neroccio di Bartolomeo de’Landi (1447-1500): A Young Woman, c. 1482-90; Mirror Frame with Head of an Ideally Beautiful Young Woman and Two downward Diving Amorini, c. 1480-1500; Saint Catherine of Siena, 1474, Oratorio di Santa Caterina in Fontebranda, Siena. (polychrome wood).
Anonymous. St. Catherine, c. 1461-70, engraving (Welch fig. 47)
Pintoricchio (c. 1454-1513): Allegory of Fortune, 1505-06 (inlaid marble)
Cathedral, Siena and Fresco-cycle-biography of Pope Pius II in Piccolomini Library, Departure of Aeneas for Basel Siena Cathedral, 1502-08.

Reading: READER: Essay #19, Syson on Renaissance Siena: Art for a City from catalogue of the same. Hartt/Wilkins, Ch.14, 365-68 (Francesco di Giorgio and Neroccio de’Landi) and 374-376 (Pintoricchio).

40. 30 April. Wed. Luca Signorelli and the Young Michelangelo.

Visuals:
Luca Signorelli (c. 1440/50-1523):
Madonna and Child, (Uffizi inv. 1890. no. 502), ca. 1485-90.
Court of Pan, c. 1496 [for Lorenzo de’Medici?; destroyed W.W.II]; Bichi Chapel Altarpiece, c. 1488-90, Sant Agostino, Siena.
Chapel of S. Brizio, Cathedral of Orvieto, 1499-1504: Role of the Anti Christ, Resurrection of the Dead, Damned Consigned to Hell.

Michelangelo Buonarotti (1475-1564):
Madonna of the Stairs, 1489-92; Battle of Lapiths and Centaurs, c. 1492 and Crucifix, 1492, Santo Spirito, Florence.

Reading: READER: Original Sources: Doc. 8, Gospel According to Matthew 24: 5-31. Hartt/Wilkins, Ch. 14, 385-387 (Signorelli) and Ch. 16, 469-472 (Michelangelo)

41.2 May Fri. Leonardo da Vinci (1452-1519) from 15th c. Viewpoint

Visuals:
Collaboration with Verrocchio, *Baptism*, c. 1470; *Annunciation*, c. 1472-5; Study of Drapery, 1470s, Silverpoint, ink, wash white on red prepared paper; *Adoration of the Magi*, 1481 (unfinished); *Portrait of a Woman, Ginevra Benci?*, 1474-76 (front and back); Star-of-Bethlehem and other plants, c. 1505-08, pen and red pencil; “Vitruvian Man, c. 1490; Studies of Water, 1490-95, pen and ink.

**Week XV.**

**42. 7 May Mon.  Leonardo in Milan**

**Visuals:**
*Madonna of the Rocks*, 1483; *Portrait of Cecilia Gallerani?* 1482-85; *Last Supper*, 1495-97/8, St. Maria della Grazie, Milan; *The Virgin, St. Anne, Christ Child and St. John the Baptist [The Burlington Cartoon]*, 1499-1500.

**Reading:** Hartt/Wilkins, Ch. 16, 443-top of 464.

**43. 9 May Wed.  Review.**

**44. 11 May Fri. Third “5 week exam” [lectures].**

COURSE PACKET

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I. ORIGINAL SOURCES:
   I.
   Documents have been taken from D.S. Chambers, _Patrons and Artists in the Italian Renaissance_, C. Gilbert, _Italian Art, 1400-1500, Sources and Documents_, Chambers and Pullan, _Venice_, and Alberti, _On Painting_ comes from the Spencer translation, and Elizabeth G. Holt, ed., _A Documentary History of Art_, vol. 1.

1. Alberti, Leon Battista, _On Painting [Della pittura]_

2. Holt, _Documentary History of Art:_
   Piero della Francesca, _De prospectiva pingendi_ (Of the Perpective of Painting) ca. 1480-1490, dedicated to Federigo da Montefeltro.

3. Chambers, _Patrons and Artists:_
   a. Doc. 2. Letter of Jacopo della Quercia to the Officials of the 'Fabrica' of San Petronio, 26 June 1426.


   c. Doc. 22 Regarding the Sculpture Commissions at Or San Michele: "Contract of Lorenzo Ghiberti with the Money-changers Guild."


f. Doc. 102, "Guarino of Verona to Marquis Leonello d'Este."

g. Doc. 103 Regarding Court Patronage in Ferrara: "Letter of Francesco Cossa to Duke Borso d'Este, 25 March 1470."

h. Docs. 39 - 40: "The Hall of the Greater Council of Venice":
   "Resolution of the Greater Council, 29 August 1478" and "Petition of Alvise Vivarini to the Doge and Signoria, 28 July 1488."


j. Doc. 15. Correspondence between Mantegna and Gonzaga Patrons.

4. Chambers and Pullan, Venice

a. Doc. III.6.a: "The Rialto Brothel and the Regulation of Prostitution, 1460"


c. Doc. X.4.a: "Venetian Sculptors and Stonemasons Object to Foreign Competition, 1491."

d. Doc.V.6: "Splendour and Worldliness: Santi Giovanni e Paolo in the 1480s."

5. Gilbert, Italian Art

a. "Ciriaco d'Ancona in Search of Greek Antiquities."

b. Lorenzo Ghiberti, excerpt from the Second Commentaries, by 1455.

c. Cardinal Dominici on "Paintings and Painters."

d. Bruni Reproves Elaborate Tombs (by Michelozzo); Benozzo Gozzoli’s Patron asks for a Revision in his Work."

e. Regarding Florentine Patronage: "Giovanni de'Medici Buying a Flemish Tapestry"; "Giovanni Rucellai’s Taste"; Piero de'Medici Acquires a Cimabue"; and "From the Medici Inventory."


g. "Fra Filippo Duns a Patron."

h. "San Bernardino Preaches about Sienese Paintings."

j. "Lorenzo de'Medici's Criteria for Paintings" and "Savonarola on Painting."

k. "Mantegna's Field Trip."

6. Psalm 150.


8. Matthew 24:4-31

Critical Essays:

9. Giovanni Chellini’s Account book [V&A web site].

II. CRITICAL ESSAYS

1. Helen Barolini, excerpts, Aldus and his Dream Book (1992)

2. Bober, Phyllis Pray. Renaissance Artists and Antique Sculpture:
   "Introduction. Renaissance Artists and the Uses of Antiquity."


5. Early Italian Engravings: "VIII. Andrea Mantegna." Excerpts.


8. Gowing, Lawrence, “Mantegna,” in Andrea Mantegna


13. Olson, Roberta J.M., Chapter &, “Renaissance Fever Outside Florence, 1450-1500.

15. Renaissance Portrait: From Donatello to Bellini (2011)


17. Scher, Stephen K., **Currency of Fame** (1994)

18. **Splendours of the Gonzaga**: Fletcher, J.M. "Isabella d'Este, Patron and Collector."


21. V&A catalogue excerpts on **Maioliche: At Home in the Renaissance**

22. V&A catalogue on Donatello’s **Chellini Madonna**.
Kohler Art Library Reserve

ART HISTORY 322 ITALIAN ART FROM DONATELLO TO LEONARDO DA VINCI, 1400-1500

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ND/1130/A32/1956 Alberti ON PAINTING

XEROX Arnheim "Concerning an Adoration"
+ ND623 M3 A4 1992 ANDREA MANTEGNA

Z232 M3 B19 1992 Barolini, H. ALDUS AND HIS DREAM BOOK

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N/6915/I78 Gilbert ITALIAN ART, 1400-1500: SOURCES AND DOCUMENTS

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N/+6915/+H37/1979 Hartt HISTORY OF ITALIAN RENAISSANCE ART

Hall COLOR THEORY

N/1/Y3/24 Hersey THE ARAGONESE ARCH AT NAPLES, 1443-1475

NA/1115/H4913 Heydenreich & Lotz ARCHITECTURE IN ITALY, 1400-1600

NK/+6352/+H45 Hill A CORPUS OF ITALIAN MEDALS OF THE RENAISSANCE

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+WQ36/+H58/cutter Hind EARLY ITALIAN ENGRAVING

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NX701.2 M43 K46 2000 Kent COSIMO DE’MEDICI

NC257 L4 A4 2011 LEONARDO DA VINCI: …AT THE COURT OF MILAN

NB/615/O56/1992 Olson ITALIAN RENAISSANCE SCULPTURE

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N7606 R46 2011 RENAISSANCE PORTRAIT: FROM DONATELLO TO BELLINI

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NB/615/+S45 Seymour SCULPTURE IN ITALY, 1400-1500

N/6370/S47 Sheard ANTIQUITY IN THE RENAISSANCE

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ND/1460/W65/T56/1997 Tinogli WOMEN IN ITALIAN RENAISSANCE ART

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N/6921/F7/W313 Wackernagel THE WORLD OF THE FLORENTINE RENAISSANCE ARTIST:

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N/6915/w42/1997 Welch ART AND SOCIETY