**ARTHIST 236/336: ARTISTS AND PATRONS IN RENAISSANCE ITALY**

**LECTURE PROGRAMME 2019**

**Lecture 1       Introduction (7 March)**

Read: Richard Goldthwaite, Wealth and the Demand for Art in Renaissance Italy, pp. 69-148 (scanned version available on the course website). This reading may seem a bit dry, but this was the ground-breaking book that opened up a generation of studies into Renaissance patronage. Goldthwaite is a key scholar, and it is important to familiarise yourself with the key points. You will re-visit and employ this in your essay and your exam. Write down a list of the 4 main points to keep handy for assignments.

**Lecture 2        Florence: Private Chapels and Monasteries (14 March)**

Read: Nelson and Zeckhauser, The Patron’s Payoff, ch.5, ‘Private Chapels in Florence: A Paradise for Signallers’, pp113-132, a breakthrough economic approach. Again, engage with the terminology and methodology here and use this to tease out issues in your essays and for the exam. AND Luke Syson and Dora Thornton, Objects of Virtue, Art in Renaissance Italy, ch.1, ‘Defining Social Virtues’, pp.12-36.

**Lecture 3        Florence: Civic Patronage and the Medici (21 March)**

This is a heavy week for reading, but these are excellent readings for key Medici patrons and therefore directly relevant to your essay assignment. Read: Rupert Shepherd, ‘Republic Anxiety and Courtly Confidence: The Politics of Magnificence and Fifteenth-Century Architecture’, in The Material Renaissance, pp.47-70 (scanned version available on course website). I’d recommend thinking carefully about the concept of magnificence here, which you’ve already encountered in the Syson/Thornton reading from last week. AND

Dale Kent, ‘The Dynamic of Power in Cosimo de’ Medici’s Florence’, in Cosimo de' Medici and the Florentine Renaissance. The Patron's Ouevre, pp.63-78, AND F.W. Kent, Introduction: 'The Myth of Lorenzo' and 'Lorenzo and the Florentine Building Boom' in Lorenzo de' Medici and the Art of Magnificence, pp.1-9 and pp.79-111.

Optional: Caroline Elam, ‘Cosimo de Medici and San Lorenzo’ in F. Ames-Lewis, ed., Cosimo il Vecchio de Medici, 1389-1464, pp.158-182.

**Lecture 4        Florence:  Domestic Patronage, Portraiture and Ceremonial Presence (28 March)**

Read: Caroline Collier Frick, Dressing Renaissance Florence, pp.75-132 (scanned version available on course website). AND Luke Syson and Dora Thornton, Objects of Virtue, Art in Renaissance Italy, ch.2, ‘Betrothal, Marriage and Virtuous Display’, pp.37-77. See also the spectacular At Home in Renaissance Italy.

**Lecture 5                    Milan (4 April)**

Read: Cole, pp.93-117, for the big picture (need to consult this book on short loan), and Evelyn Welch, ‘The artist between court and community’, in Art and Authority in Renaissance Milan (New Haven and London, 1995), pp.243-268. AND Carol M. Richardson, ‘The Allure of Rome’ in Locating Renaissance Art, pp.25-61 (both of these available on the course website).

**Lecture 6        Mantua and Ferrara (11 April)**

Read: Alison Cole, Art of the Italian Renaissance Courts, pp.143-71 (consult this book on short loan), a good overview. AND Charles Hope et al, Titian (exh cat, National Gallery, 2003), pp.101-111, on Alfonso d’Este’s sumptuous Camerino.

MID-SEMESTER BREAK

**Lecture 7        Naples and Urbino (2 May)**

Read: Alison Cole, *Art of the Italian Renaissance Court*s, pp.67-91 (consult on short loan), a solid introduction. AND June Osborne, *Urbino: The Story of a Renaissance City*, pp.73-91 (read as much of this lavishly illustrated book as you can).

**Lecture 8        2-3pm: Stage 2 Test. Stage 3 students do not need to come to class until 3pm.**

**3-4pm: Introduction to Rome (9 May)**

\*\*\*Stage 3 essays due by 4pm at Arts1 Reception\*\*\*

Read: Charles L. Stinger, The Renaissance in Rome, ch.5, ‘The Renovatio Imperii and the Renovatio Rome’, pp.235-291.

**Lecture 9        Rome: Papal Patronage (16 May)**

Read: Loren Partridge, The Art of Renaissance Rome, ch.5, 'Chapel Decoration’, pp.109-143 (scanned version on the website), and ch.4, ‘The Roman Court and the Papal Palace’, pp.113-132 (consult on short loan).

**Lecture 10      Rome: Papal Patronage: Part 2 (23 May)**

\*\*\*Stage 2 essays and Stage 3 contract assignments due by 4pm at ARTS1 Reception\*\*\*

Read: John Shearman, ‘The Vatican Stanze: Functions and Decoration’ in George Holmes, ed., *Art and Politics in Renaissance Italy* (Oxford: Oxford University Press, 1993), pp. 185-240 (a lot of this is footnotes) AND Vasari, The Life of Raphael (consult on short loan; however you may be able to find this on-line).

**Lecture 11      Venice: Church Patronage (30 May)**

Read: Patricia Fortini Brown, The Renaissance in Venice (also published as Art and Life in Renaissance Venice), pp.9-37 (this is on the course website) and pp.91-115 (consult this section on short loan). AND David Chambers et al, Venice a Documentary History, pp.387-442 (available on the course website). The documents are very illuminating and will be a focus of discussion in the final tutorial.

**Lecture 12      Venice: Domestic and Civic Patronage (6 June)**

Read: Patricia Fortini Brown, The Renaissance in Venice (also published as Art and Life in Renaissance Venice) , pp. 117-141 (consult on short loan) AND Erin Griffey, ‘Currency and Conquest, or Love for Sale, in Titian’s Danaë Paintings’, in Sex Acts and Visual Culture in Early Modern Italy, ed. Allison Levy, Aldershot (Ashgate), 2010, pp.137-147.