

LEBANON COLLEGE
15 HANOVER STREET
LEBANON, NH 03766
PH: 603-448-2445
FAX: 603-448-2491

SPRING 2012

HUM120
HISTORY OF
WESTERN ART

INSTRUCTOR
 Donna Stepien

PRE-RENAISSANCE AND EARLY RENAISSANCE IN EUROPE

During the medieval period the Church—and religious dogma—played a central role in all peoples lives, and Church doctrine was considered paramount. Ultimate power—all power: religious, economic, political—resided primarily with the Church and secondarily with the nobility and the feudal system kept the largest part of the population under the power of these clergy and nobility.

As we have seen, during the medieval period artists sought to glorify God through their works. It is important to note their primary goal was *not* for individual attention and a good deal of medieval work remains anonymous. A significant purpose of medieval art was commissioned by the clergy to educate a largely illiterate population.

During the *Renaissance* the Church remained hugely important, however a new class of wealthy individuals developed whose money was earned rather than inherited. A resulting shift in motivation occurred with the developments of *Humanism* (the belief in the inherent worthiness of the individual and the individual's ability to have independent thought), the rise of a merchant middle class, and a decentralization of power. Art-making diversified as new patrons gained strength in determining economic and political voice. This burgeoning patronage began to have a role determining the styles and subjects of art, with growing interest in the images and experiences of everyday life.

LOOK AT

- Giotto di Bondone, *Kiss of Judas*, p540 (17–9)
- Duccio de Buoninsegna, *Raising of Lazarus*, p543 (17–12)
- Simone Martini and Lippo Memmi, *Annunciation*, p544 (17–13)
- Aerial View of *Campo in Siena with the Palazzo Pubblico* (City Hall Including Its Tower) Facing Its Straight Side, p545 (17–14)
- Andrea di Cione (nicknamed Orcagna), *Enthroned Christ with Saints from the Strozzi Altarpiece* (Art and Its Contexts, p548)
- A Closer Look, p550: *The Hours of Jeanne d'Évreux*
- *Saint Hedwig of Silesia with Duke Ludwig of Liegnitz-Brieg and Duchess Agnes*, Dedication Page of *Hedwig Codex* (17–20)
- GoogleEarth and GoogleImages: Palazzo della Signoria, Florence
- http://www.youtube.com/watch?v=kOalEuidd_A
- <http://www.sanmiguelicons.com/>

QUESTIONS

1. 14th-century early Renaissance artists and writers were interested in everyday life events and experiences. Giotto di Bondone's *Scrovegni (Arena) Chapel* (17–7) shows this interest in its narration and decoration. Look at 17–7, 17–8, 17–9, accompanying text pp537–540, and—especially—GoogleImages (for many details).
 - a. Write how your text describes the layout and different areas of decoration in the chapel.
 - b. In your own words (i.e. NOT from the textbook)—write what the narrative explains.
 - c. From what you know about the 14th century viewer who would likely visit the Chapel, write—and based on what you wrote in 'b.' above—now write how Giotto organized this complicated narrative to make it 'readable' to a 14th century viewer.
2. a. Look at Simone Martini and Lippo Memmi's *Annunciation* (17–13). Read <http://temperaworkshop.com/artists/martini.htm>
 - i. What do you NOTICE?
 - ii. What does what you NOTICE mean to YOU?
- b. We didn't study Byzantine art, yet reference is made to Byzantine influences in this work of Martini's. Look at p252 (7–37), *The Virgin of Vladimir*.
 - i. What do you NOTICE different in *The Virgin of Vladimir* compared to *Annunciation*?
 - ii. What elements in *Annunciation* seem to specifically reflect new interests of fourteenth-century artists?

3. Cennino Cennini wrote *Il Libro dell' Arte* (*The Book of Art*), a handbook of techniques for painters (c. 1400). Read the excerpted translation of a portion of *Il Libro dell' Arte* at <http://www.goldrevere.com/resource/cennini.php>. Read it again, carefully, and underline parts you think are significant (for whatever reason, whatever strikes you). When you are satisfied you've underlined *anything and everything* that strikes you, answer the following questions:
 - a. What do you NOTICE?
 - b. What does what you NOTICE mean to YOU?
 - c. What sort of knowledge do you think was considered central to art production in 14th-century Italy?
 - d. Explain how the sort of knowledge you wrote in 'c' differs from ideas you have about present-day artists and their training.
4. Ambrogio Lorenzetti was commissioned to decorate the interior of the *Palazzo Pubblico* in Siena. His fresco painting represented *The Effects of Good Government in the City and in the Country* (17–15) as well as the effects of bad government.
 - a. How did Lorenzetti create effective propaganda to support the rule of his patron, the Siennese governing body?
 - b. Read <http://collegerelations.vassar.edu/2006/2319/>. Make a list of the similarities and the differences between what you read about the government-sponsored muralists in the US during the 1930s and 1940s, and your answer to 'a' above.
 - c. Think about 'a' and 'b' above, and provide your personal comments (As you write, keep in mind the possible connections among politics, economics, culture, technology and religion that your professor has reminded you as recurring themes through history)
5. Despite the devastation of the *Hundred Years' War*, France continued to be an artistic center in the 14th century. Based on what you know about the burgeoning merchant class during this time, comment on the effect wealthy patrons other than the monarchy and the church had upon the types of art created during this period.

KEY TERMS

Choose ten from the list below, and briefly define (include page # from your textbook):

Book of Hours	Buon fresco	Corbels
Fresco secco	Gesso	Giornata
Grisaille	Intonaco	Loggia
Ogee	Predella	Rosettes
Signoria	Sinopia	Tiercerons

OBSERVATIONS

1. Florence was arranged differently from the typical medieval city, which tended to be walled citadels on a hilltop. Look at the *Piazza della Signoria* on GoogleEarth and GoogleImages and pay special attention to the surrounding area.
 - a. Think about the construction of Florence, observing the *Cathedral* and the *Piazza della Signoria*. How does this layout reflect 14th century Florentine society?
 - b. Locate the *Baptistry of San Giovanni* and with Andrea Pisano's bronze doors (17–3).
2. In the 14th century, artists increasingly created naturalistic images of the human figure. According to Giorgio Vasari, *Giotto di Bondone* was the student of *Cimabue*. Look at both *Virgin and Child Enthroned*: first, *Cimabue* (17-5) and second, *Giotto di Bondone* (17-6).
 - a. what differences do you notice?
 - b. why do you think these differences exist?
3. Florence and Siena were both centers of artistic production in Italy during the 14th century.
 - a. Look at both *Christ's Raising of Lazarus* by Giotto di Bondone of Florence (17–9) and Duccio di Buoninsegna of Siena. What similarities exist?
4. The commission of a *Book of Hours* was a significant investment, and these illuminated manuscripts were treasured possessions that would be read over and over.
 - a. How did artists such as Jean Pucelle integrate text and image to create a multilayered document?
 - b. How does *The Hours of Jeanne d'Évreux* differ from a modern illustrated text? (p550)
5. Look at p548 in your text, "The Black Death." Imagine the effects of this plague—given the historical time period of its occurrence—upon artists. Look at the *Strozzi Altarpiece* while thinking about your response.