



AH331 RENAISSANCE ART AND PATRONAGE: COMPARING SIENA AND FLORENCE

IES Abroad Siena

DESCRIPTION:

This course introduces Renaissance Art in Tuscany and Italy by exploring the historical, political, and cultural evolution of Siena and Florence between the 15th and 16th centuries. This overview is not confined to works of art. Still, it will include social and patronage issues - i.e., the differences in private, civic, and church patronage - that affected the style and content of the rich Italian artistic output, which reached a peak often nostalgically referred to by later generations as the "golden age." Attention focuses on the way art evolved in the most important artistic centers of Tuscany and how the cities' diversities during this period created a range of distinct styles and "schools." The course starts with analyzing the historical and social background of the beginning of the early Renaissance during the 15th century (i.e., focusing on Brunelleschi's, Donatello's, Jacopo Della Quercia's, Masaccio's, and Domenico di Bartolo's achievements). It then deals with the Medici's and Piccolomini's patronage during the second half of the 15th century (i.e., focusing on Filippo Lippi's, Verrocchio's, and Botticelli's arts). Lastly, it analyses the Golden Age of the High Renaissance during the 16th century, focusing on Leonardo da Vinci, Michelangelo Buonarroti, and Raphael Sanzio.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

This course includes weekly in-class lectures, course-related field studies, and field trips. As the course progresses, a seminar-style presentation is formed, whereby students are asked to present specific objects to the class as a whole in seminar sessions. In addition, group work and group presentations will complete an insightful look at topics and allow the student to practice more interactively. Lectures in class: will include videos, PowerPoint presentations, and handouts. Each lesson is followed by a question and answer section. Course-related field studies and field trips include palaces, museums, and churches in Siena and Florence (see below for details).

N.B. Students are kindly advised not to carry bulky backpacks or troublesome objects during course-related field studies or field trips since they are forbidden in museums.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Attendance, active class participation and class discussion – 5%
- Moodle Assignments - 10%
- Art in Context: Experiential Learning - 10%
- Midterm Exam - 20%
- Reading assignment (video and oral presentation) 5%
- Research Paper - 25%
- Final Exam - 25%

Course Element

Attendance, Active class participation, and class discussion (5%)

For attendance policy, please see below. Students are encouraged to be active in class. Discussion is a crucial part of this course, so the instructor expects students to express their thoughts and perceptions and develop a critical response to the material under consideration. In addition, students must gain first-hand knowledge of the significant monuments and artworks treated during the course. Therefore, they must participate in class, field studies, and field trips.

Since the class is flipped, students must watch Moodle videos, readings and fulfill assignments **before class**.

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The Notebook Compilation aims to ensure students review the class material before starting the following lesson and collect notes regularly. Students will highlight all-important facts, concepts, keywords, definitions in one single page per masterpiece.

Moodle Assignments (10%)

Each student will orally present the flipped content of Moodle videos during each class to start a group discussion and deepen the most crucial course topics.

The Moodle Video Presentations aim to ensure students an oral review of the course material: students should orally highlight the essential facts, concepts, vocabulary, keywords of the topic under consideration.

Art in Context: Experiential Learning (making active use of Siena on your own): (10%)

Students will be assigned **one** significant art object as a specific analysis topic during the course by the instructor. The Art in Context consists of a visual analysis, with a series of critical descriptions, notes, and observations on the assigned art object: during one on-site visit, students will summarize the overall appearance, the 'formal' qualities, and the object's details.

This assignment aims to improve students' level of visual learning.

Consider the following steps: 1. Compare lectures notes with the art object. 2. Identify the main subject. 3. Highlight essential concepts. 4. Fill in critical ideas. 5. Define the art object following the Notebook structure given by the instructor.

Topic: it will be provided by the instructor.

Sources: N.B. Please remember that the only sources that the students can use are the museum labels (to be correctly quoted). No other source, or web source, can be used for this Analysis.

Written Analysis: to be uploaded on Moodle on the due date in Word.doc format (that allows me to edit). Approx. **2-3 pages, 750 words**. Please use the following: Font: Times New Roman, 12-point font size; margins: 1,27" on left, right, top, and bottom; spacing: double-space everything, with Title page (student name, the title of the assignment, course code, and title, word count), numbered pages, section headings.

Oral presentation: approx. 10 minutes in length. On the due date, students will orally present their assigned art object.

Plagiarism: it will automatically result in a grade of "F."

Late submission: Please remember that a delay in turning in the writing assignment will result in a lowering of your grade by a half grade the day after the due date and 2% for each following day. Therefore, if you are absent on the date the paper is due, your written work must reach me nonetheless.

Mid-term Exam (20%)

It is comprised of four sections (approximately 6-8 handwritten pages, approx. 3000-3500 words, excluding the template ones):

1. 2 Slides identification: the instructor will select two images to identify and describe, choosing them from among those shown during a lesson or seen on-site (Notebook Pages)
2. 1 Slide attribution: you will suggest the probable artist and state your reasons for making this attribution
3. 2 short questions with open answers on a topic covered in class
4. 1 Question on the visual analysis

Students will write a brief description of the work in complete sentences, explaining the work's importance as identified in class and the course readings.

Reading assignment (video and oral presentation, 5%)

The Reading assignment consists of a well-organized video on a significant reading assignment by the instructor.

This assignment aims to improve students' level of reading awareness.

Consider the following steps:

1. Identify main headings and subject areas covered.
2. Highlight essential facts, concepts, vocabulary.
3. Write out the natural outline of the reading and fill in keywords, ideas, and definitions.
4. Compare lecture notes with notes from your reading.
5. Record your reading presentation following your notes.

Video requirements: 5-10 min., with Moodle, or a free screen recorder and video editor program, such as "Loom" or "Screencast o Matic." Students will submit their Videos via Moodle on the due date.



Late submission: Please remember that a delay in submitting your video on Moodle will result in a lowering of your grade by a half grade the day after the due date and 2% for each following day. Therefore, if you are absent on the date the video is due, it must reach me nonetheless.

Oral presentation: approx. 10 minutes in length. On the due date, students will orally present their assigned reading.

Written Research Paper (25%)

Students will choose one of the assigned masterpieces and research it, following the grading rubric provided by this instructor on Moodle.

The Research Paper is a student's research work related to a Renaissance masterpiece. It consists of a well-organized essay on the chosen topic, including references to all sources used. It follows the Notebook structure, but any point must be correlated to bibliographic citations.

Topic: students are encouraged to choose their paper topics.

Bibliography: it is, by definition, a list of all the works used as sources for the project. Students may find their references among those listed on the syllabus or any other appropriate source available in the Library on campus, JSTOR, or other online databases of scholarly articles.

Plagiarism: any arguments, ideas, and insights of others and direct quotations, citations, and paraphrases of another scholar's words or ideas from articles, books, or any other source require a citation in either a footnote or endnote. Failure to properly cite or quote your references constitutes plagiarism (which will result automatically in the grade of "F").

Written work requirements: to be uploaded on Moodle on the due date in Word.doc format (that allows me to edit). Approx. **10-12 pages (approx. 4000-4500 words)**, Title page (student name, the title of the paper, course code and title, word count); Numbered Pages; Section headings, List of contents and a Bibliography; Font size: 12-point font size; margins: 1,27" on the left, right, top, and bottom; spacing: double-space everything; Font: Times New Roman.

Late submission: Please remember that a delay in turning in the writing assignment will result in a lowering of your grade by a half grade the day after the due date and 2% for each following day. Therefore, if you are absent on the date the paper is due, your written work must reach me nonetheless.

Oral presentation: approx. 10 minutes in length. On the due date, students will orally present their papers in class.

Written Final Exam (25%)

It is comprised of four sections (approximately 6-8 handwritten pages, approx. 3000- 3500 words, excluding the template ones):

1. Slides identification: the instructor will select two images to identify and describe, choosing them from among those shown during a lesson or seen on-site (Notebook Pages)
2. 1 Slide attribution: you will suggest the probable artist and state your reasons for making this attribution
3. 2 short questions with open answers on a topic covered in class (20% of final grade)
4. 1 Question on the readings

Students will write a brief description of the work **in complete sentences**, explaining the work's importance as identified in class and the course readings. The final exam is **comprehensive**, although the material covered in the second half of the course has greater weight.

The instructor will give credit for the course only if students complete all requirements. N.B. Extensions for the exams and assignments can't be granted, so please do not ask.

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- gain thorough knowledge of the Italian Renaissance Age
- develop a practical perception
- understand the relationship between both historical and artistic events
- valuing the importance of patronage

As the Renaissance works are often still in their original physical settings, during course-related trips to museums and churches in Florence and Siena, students have a unique opportunity to experience the works as their actual viewers did and as their creators intended.

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- **Perspective Taking:** the ability to engage and learn from perspectives and experiences different from one's own and understand how one's place in the world both informs and limits one's knowledge. The goal is to develop the capacity to understand the interrelationships between multiple perspectives, such as personal, social, cultural, disciplinary, environmental, local, and global.
- **Cultural Diversity:** the ability to recognize the origins and influences of one's cultural heritage and its limitations in providing all that one needs to know in the world. This ability includes the curiosity to learn respectfully about the cultural diversity of other people and, on an individual level, traverse cultural boundaries to bridge differences and collaboratively reach common goals. On a systems level, the critical skill of comparatively analyzing how cultures can be marked and assigned a place within power structures that determine hierarchies, inequalities, and opportunities and which can vary over time and place. This critical skill can include but is not limited to understanding race, ethnicity, gender, nationhood, religion, and class.

ATTENDANCE POLICY:

Studying at IES Abroad Siena is an academically intensive and immersive experience in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. Therefore, class attendance at the center or online is mandatory, and the instructor will take attendance at the beginning of each class. Furthermore, the successful progress of the program depends on the full cooperation of both students and faculty members: regular attendance and active class participation are essential parts of the learning process.

More than **TWO** absences will result in a lowering of your grade by two percentage points for every absence.

N.B. In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes, and making up missed work promptly based upon a mutually agreed-upon schedule between the faculty member and the student. Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the missed work.

CONTENT:

	Content	Assignments
Week 1	Unit 1: • H 11:00-11.55 am Lesson: Course presentation. Introduction to course requirements and expectations. What is an Art object? How can I discover its date? How can I describe its medium/technique? How can I check its level of conservation? How can I find out its patron/commissioner? How can I identify its topic, signs, and symbols? How can I determine its style? Venue: In class. • H 12.00-12.50 pm Course-related trip: Pre-Renaissance Ages: Dark Ages and Middles-Ages, Romanesque and Gothic Styles (Castelvecchio). Unit 0: No class.	• <u>Introductory Video</u> (Early Renaissance, 1400-1450, excerpts from "Firenze," Art Media Editori, Speaker: former Director of the Vatican Museums Antonio Paolucci) • <u>Introductory Reading:</u> Hartt F. and Wilkins D. G., <i>History of Italian Renaissance Art. Painting, Sculpture, Architecture</i>, Pearson Education Inc., Prentice Hall - New York, 2011 (7th ed.), pp. 17-27 (Role of the Antiquity, Guilds), 28-38 (Artistic Techniques) [hereafter, "H/W"]

	Content	Assignments
Week 2	Unit 2: - H 11:00-11.30 am Lesson: Lesson: Pre-Renaissance Ages: The power of the Mendicant Orders during the Middle-Ages: Servites, Franciscans, and Dominicans. Venue: in class. - H 11.30-12.50 pm Course-related trip: Servi Church, San Francesco Church and San Domenico Church. Unit 0: No class.	
Week 3	Unit 3: - H 11:00-11.55 am Lesson: The Dawn of the Renaissance: Filippo Brunelleschi, Lorenzo Ghiberti, Donatello, Jacopo della Quercia, and Antonio Federighi. Venue: in class. - H 12.00-12.50 pm Course-related trip: Loggia della Mercanzia at Croce del Travaglio. Unit 0: No class.	<u>Assignments to be due before class:</u> A. Videos on Moodle: - Bronze Technique - Brunelleschi & Ghiberti, Competition Panels, Bargello Museum (Zucker - Harris) - Lorenzo Ghiberti, Paradise Doors, Opera del Duomo Museum, Florence - Donatello, Bronze David, Bargello National Museum - Marble Technique - Donatello, St. John The Baptist; Antonio Federighi, Basin, Chapel of Saint John, Siena Cathedral - Antonio Federighi, Stoups, Siena Cathedral B. Reading: - H/W, pp. 159-163 (Brunelleschi's Linear Perspective), 181-193 (Filippo Brunelleschi's and Lorenzo Ghiberti's Competition Panels), 249-251 (Ghiberti's maturity); 196-199, 254-259, 298-303 (Donatello), 199-201 (Jacopo della Quercia). - Blake McHam, S., <i>Donatello's Bronze "David" and "Judith" as Metaphors of Medici Rule in Florence</i>, "The Art Bulletin," Vol. 83, No. 1, March 2001, pp. 32-47

	Content	Assignments
Week 4	Unit 0: No class. Unit 4: H 11:00-11.55 am Lesson: Focus on Early Renaissance painting in Florence (Filippo Lippi, Piero della Francesca) and Siena (Domenico di Bartolo, Lorenzo di Pietro, called Vecchietta). Venue: in class.	<u>Assignments to be due before class:</u> A. Videos on Moodle: - Egg Tempera on wood panel Technique - Fresco Technique - Fra' Filippo Lippi, Madonna and Child and two angels ("Lippina"), Uffizi Gallery, Florence - Piero della Francesca, Urbino Diptych, Uffizi Gallery, Florence B. Reading: - H/W: pp. 232-237 (Filippo Lippi), 278-293 (Piero della Francesca), 362-363 (Domenico di Bartolo), 364-365 (Lorenzo di Pietro, called Vecchietta); - Baldwin, R., Politics, Nature, And The Dignity Of Man In Piero Della Francesca's portraits Of Battista Sforza And Federico Da Montefeltro, "Notes in the History of Art," Vol. 6, No. 3, Spring 1987, pp. 14-19; - Nygren, B., "We First Pretend To Stand At A Certain Window": Window As Pictorial Device and Metaphor In The Paintings Of Filippo Lippi, "Notes in the History of Art," Vol. 26, No. 1, Fall 2006, pp. 15-21
Week 5	Unit 5: - H 11:00-12.50 pm Course-related trip: The So-Called Crypt of the Cathedral and Opera del Duomo Museum. Focus on Early Renaissance Sculpture (Donatello, Jacopo della Quercia, Francesco di Giorgio Martini). Venue: in class. Unit 6: - H 11:00-12.50 pm Course-related trip: Baptistery and Duomo. Focus on Early Renaissance Sculpture (Lorenzo Ghiberti, Donatello, Jacopo della Quercia, Turino di Sano, and Giovanni di Turino). Assignment: Art in Context, Experiential Learning (making active use of Siena on your own) assigned. Venue: in class.	<u>Assignments to be due before class:</u> A. Videos on Moodle: - Siena So-called Crypt - Siena Opera del Duomo Museum <u>Assignments to be due before class:</u> A. Videos on Moodle: - Siena Baptistry and Baptistry Font - Assignment: Art in Context, Experiential Learning (making active use of Siena on your own) assigned. GLOBAL LEARNING OUTCOMES 1: class activity and discussion. Please see the Grading Rubric on Moodle.

	Content	Assignments
Week 6	Unit 7: - H 11:00-12.50 pm Lesson: Written Art in Context due. Oral Presentation of Art in Context. Renaissance Painting in Florence (Sandro Botticelli, Andrea del Verrocchio, and Leonardo da Vinci) and Siena (Matteo di Giovanni, and Francesco di Giorgio Martini). Venue: in class. Unit 8: Course-related trip to Florence (I): Uffizi Gallery. Venue: TBA. - GLOBAL LEARNING OUTCOMES 2: class activity and discussion. Reading Assignment and Research Paper Titles selection. Focus on Filippo Lippi, Piero della Francesca, Sandro Botticelli, Andrea del Verrocchio, Leonardo da Vinci, Raffaello Sanzio and Michelangelo Buonarroti.	<u>Assignments to be due before class:</u> A. Videos on Moodle: - Piero del Pollaiuolo, Galeazzo Maria Sforza, Uffizi Gallery, Florence - Sandro Botticelli, Birth of Venus, Uffizi Gallery, Florence - Andrea del Verrocchio and Leonardo da Vinci, Baptism of Christ, Uffizi Gallery, Florence - Leonardo da Vinci, Annunciation, Uffizi Gallery, Florence: excerpt from The mountain on the sea. Leonardo's Annunciation, Art media Editori 2006 (Speaker: Antonio Natali, former Director of the Uffizi Gallery, and produced by Ministero per i Beni e Attività culturali). B. Reading: - H/W: pp. 319-325 (Antonio and Piero del Pollaiuolo), 326-330 (Andrea del Verrocchio), 332-345 (Botticelli), 364-365 (Matteo di Giovanni), 364-367 (Francesco di Giorgio Martini), 443-469 (Leonardo da Vinci). - Long, J. C., <i>Botticelli's Birth of Venus as Wedding Painting</i>, "Aurora," IX, 2008, 1-27. C. Assignment: - Art in Context due. - Oral Presentation of Art in Context. <u>Assignments to be due before class:</u> A. Videos on Moodle: - Uffizi Gallery, Florence, Renaissance Art - Raffaello Sanzio, Doni Strozzi Diptych, Uffizi Gallery, Florence - Oil Painting B. Reading: - H/W: pp. 480-485, 514-541 (Raffaello Sanzio). C. Assignment: - Reading Assignment selection. - Research Paper Titles selection.

	Content	Assignments
Week 7	Unit 0: No class. Unit 9: - H 11:00-11.30 am Lesson: Renaissance Painting in Siena: Francesco di Giorgio Martini. Venue: in class. - H 11.30-12.50 pm Course-related trip: “Biccherne” Museum (Archivio di Stato, Piccolomini Palace).	
Week 8	Unit 10: - H 11:00-12.50 pm Course-related trip: Renaissance Architecture, Painting and “commesso di pietre dure” (marble intarsia) in Siena (Matteo di Giovanni, Francesco di Giorgio Martini, Bernardino Pinturicchio). Piccolomini Palace and Loggia, “Papessa” Palace, and Siena's Cathedral (1). Unit 11: - H 11:00-12.50 pm Course-related trip: Renaissance Painting in Siena. Siena's National Pinacoteca (1). Focus on Giovanni di Ser Giovanni called Lo Scheggia, Domenico di Bartolo, Lorenzo di Pietro, called Vecchietta, Matteo di Giovanni, Francesco di Giorgio Martini.	<u>Assignments to be due before class:</u> A. Videos on Moodle: - Siena Cathedral - Siena Cathedral, Marble Floor (Matteo di Giovanni, Francesco di Giorgio Martini, Bernardino Pinturicchio) - Bernardino Pinturicchio, Piccolomini Library, Siena Cathedral <u>Assignments to be due before class:</u> A. Videos on Moodle: - National Pinacoteca, Siena
Week 9	Unit 12: - H 11:00-12.50 pm Lesson: Midterm Review. Make-up Oral assignments, if necessary. Reading Assignment due: Video and Oral Presentation. Please see the Grading Rubric on Moodle. Venue: in class. Unit 13: - H 11:00-12.50 pm: Written Midterm exam. Please see the Grading Rubric on Moodle. Venue: in class.	<u>Assignments to be due before class:</u> C. Assignment: - Reading Assignment due - Video and Oral Presentation.

	Content	Assignments
Week 10	Unit 14: H 11:00-12.50 pm Course-related trip: Siena's National Pinacoteca (2), and San Domenico Church. Focus on Girolamo Genga, and Giovanni Antonio Bazzi called Sodoma. Unit 0: No Class. Fall Break.	<u>Assignments to be due before class:</u> A. Videos on Moodle: - San Domenico - Raffaello and Sodoma, Villa Farnesina, Rome
Week 11	Unit 0: No Class. National Holiday (Easter Monday). Unit 15: H 11:00-12.50 pm Lesson: High Renaissance in Florence. Focus on the Republican Age of Piero Soderini: Michelangelo Buonarroti's early career. Venue: in class.	<u>Assignments to be due before class:</u> A. Videos on Moodle: - Michelangelo Buonarroti, David, Accademia Gallery, Florence: excerpt from Michelangelo's David, DVD, History and restoration, Le Lettere 2004 (produced by Ministero dei Beni e le Attività Culturali, Soprintendenza Speciale per il Polo Museale Fiorentino, texts by Antonio Natali, and Franca Falletti). B. Reading: - H/W: pp. 469-480, 496-515, 543-554 (Michelangelo Buonarroti); - Levine, Saul, The Location of Michelangelo's David: The Meeting of January 25, 1504, "The Art Bulletin," Vol. 56, No. 1 (Mar. 1974), pp. 31-49
Week 12	Unit 16: - H 11:00-12.50 pm High Renaissance in Siena. Focus on Bernardino Pinturicchio, Michelangelo Buonarroti, and Domenico Beccafumi. Course-related trip: Carmine Church and Siena's Cathedral (2). Venue: in class. Unit 17: Course-related trip to Florence (II): Palatine Gallery, Pitti Palace. GLOBAL LEARNING OUTCOMES 1-2: class activity and discussion. Venue: TBA. High Renaissance in Florence. Focus on Raffaello Sanzio and Tiziano Vecellio.	

	Content	Assignments
Week 13	Unit 0: - No class. Make-up class, if necessary. Unit 18: - H 11:00-11.55 am Lesson: European Renaissance: Albrecht Dürer, Lucas Cranach the Elder, and Hans Holbein the Younger. Venue: in class. - H 12.00-12.50 pm Course-related trip: Monte dei Paschi Collection at Santa Maria della Scala.	<u>Assignments to be due prior to class:</u> A. Videos on Moodle: - Albrecht Dürer, Self-portrait, Alte Pinakothek, Munich - Lucas Cranach the Elder, Adam and Eve, Courtauld Gallery, London - Hans Holbein the Younger, The Ambassadors, National Gallery, London B. Reading: - H/W: pp. 374-377 (Pinturicchio), 566-571 (Domenico Beccafumi)
Week 14	Unit 0: - No class. National Holiday. Labor Day. Unit 19: - H 11:00-12.50 pm Lesson: Written Research Paper due. Oral Presentation of the Research Paper. Please see the Grading Rubric on Moodle. Venue: in class.	<u>Assignments to be due before class:</u> C. Assignment: - Written Research Paper due. - Oral Presentation of the Research Paper
Week 15	Unit 20: - H 11:00-12.50 pm Lesson: Final Review. Make-up Oral assignments for the missed classes, if necessary. Venue: in class. Unit 21: - H 11:00-12.50 pm In class: Final Exam. Please see the Grading Rubric on Moodle. Venue: in class.	

COURSE-RELATED TRIPS:

- Siena: Castelvechio, Duomo, The So-called Crypt, Baptistery, Opera del Duomo Museum, National Pinacoteca, San Domenico Church, Servi Church, San Francesco Church, Biccherne Museum, Carmine Church.
- Florence: Uffizi Gallery, and Palatine Gallery (Pitti Palace).

REQUIRED READINGS:

Students find the required readings on the syllabus and Moodle under the due week. A hard copy of them is also available for consultation on campus. Students must keep up with the readings as they serve as the basis for class discussion. Please see details of them in the week-by-week breakdown.

RECOMMENDED READINGS:

- Ames-Lewis, Francis, *The Intellectual Life of the Early Renaissance Artist*, New Haven&London: Yale Un. Pr., 2002.
- Avery, Charles, *Florentine Renaissance Sculpture*, London; John Murray 1996

- Baldassarri, Stefano U. - Saiber, Arielle, *Images of Quattrocento Florence*, New Haven&London: Yale Un.Pr.,2000.
- Baxandall, Michael, *Painting & Experience in Fifteenth-century Italy*, Oxford: Oxford Univ. Press, 1988.
- Campbell, Gordon, *Renaissance Art and Architecture*, Oxford: Oxford University Press, 2004.
- Duby, Georges and Jean-Luc Daval, *Sculpture. From the 15th to the 20th Century*, Köln: Taschen, 2006.
- Hale, John Rigby, *Florence, and the Medici*, London: Phoenix Press, 2001.
- Paoletti, John T., and Gary M. Radke, *Art in Renaissance Italy*, London: Laurence King, 2001.
- Vasari, Giorgio, *The Lives of the Artists*, (P. Bondarella transl.), Oxford: Oxford University Press, 1998.
- Welch, Evelyn, *Art in Renaissance Italy, 1350-1500*, Oxford: Oxford University Press, 2000.
- Wittkower, Rudolf, *Architectural Principles in the Age of Humanism*, New York and London: Norton 1972

RECOMMENDED READINGS FOR THE RESEARCH PAPER:

- Angelini, A., *Renaissance Art in Siena: Patrons, artists, and workshops*, in Syson L. et al., *Renaissance Siena. Art for a City (exhibition London, National Gallery, 2007-2008)*, London National Gallery Company Limited 2007, pp. 31-41
- Battistini M., *Symbols and Allegories in Art (A Guide to Imagery)*, The J. Paul Getty, Los Angeles 2005
- Battistini M., *Astrology, Magic and Alchemy in Art (A Guide to Imagery)*, The J. Paul Getty, Los Angeles 2007
- Catoni, G. – Piccinni, G., *An Illustrated History of Siena*, Pisa Pacini ed., 2008
- Dennis F., *At Home in Renaissance Italy*, London Victoria and Albert Museum 2006, pp. 76-85
- De Pascale E., *Death and Resurrection in Art (A Guide to Imagery)*, The J. Paul Getty, Los Angeles 2009
- Giorgi R., *The History of the Church in Art (A Guide to Imagery)*, The J. Paul Getty, Los Angeles 2008
- Giorgi R., *Saints in Art (A Guide to Imagery)*, The J. Paul Getty, Los Angeles 2003
- Impelluso L., *Nature and Its Symbols (A Guide to Imagery)*, The J. Paul Getty, Los Angeles 2004
- Impelluso L., *Gods and Heroes in Art (A Guide to Imagery)*, The J. Paul Getty, Los Angeles 2003
- Impelluso L., *Gardens in Art (A Guide to Imagery)*, The J. Paul Getty, Los Angeles 2007
- Malaguzzi S., *Food and Feasting in Art (A Guide to Imagery)*, The J. Paul Getty, Los Angeles 2008
- Matthews-Grieco, S. F., *Marriage, and sexuality*, in Ajmar-Wollheim M. –Dennis F., *At Home in Renaissance Italy*, London V&A Museum 2006, pp. 104-119
- Musacchio, J. M., *Conception, and birth*, in Ajmar-Wollheim M. – Dennis F., *At Home in Renaissance Italy*, London V&A Mus. 2006, pp. 124-135
- Syson L. et al., *Renaissance Siena. Art for a City (exhibition London, National Gallery, 2007-2008)*, London Nat. Gallery Company Limited 2007
- Syson, L., *Representing domestic interiors*, in Ajmar-Wollheim M. –Dennis F., *At Home in Renaissance Italy*, London V&A Mus. 2006, pp. 86-102
- Zuffi S., *Love and the Erotic in Art (A Guide to Imagery)*, The J. Paul Getty, Los Angeles 2010
- De Capoa C., *Old Testament Figures in Art (A Guide to Imagery)*, The J. Paul Getty, Los Angeles 2003
- Zuffi S., *Gospels Figures in Art (A Guide to Imagery)*, The J. Paul Getty, Los Angeles 2003