

Summer 2019

Instructor:

Email:

Pathways of Heritage. Italian Art and Archaeology in the Renaissance and beyond

Course description

In 2018 Italy was the country most represented in the list of Unesco World Heritage sites. Among the 54 sites listed, the majority are sites of cultural interest. Indeed, Italy is renowned for its unique cultural heritage: Italian art is characterized by an astonishing variety of expressions, forms and settings, and any visitor to Italy today is dazzled by the vast range of works of art, archaeological sites, monuments, sculptural and architectural complexes, parks and gardens produced, designed and constructed throughout the centuries.

The course will aim to explore connections and relationships between ancient Greek and Roman settlements and works of art preserved in Italy on the one hand, and their wide-ranging influence on artists, architects, travelers, intellectuals and even politicians in the post-Classical era.

Naples, Florence, Rome, Verona, Padua and Venice will be considered as case studies to explore, for example, world-famous-sites such as Pompeii, Herculaneum and the Roman Forum, ancient monuments such as the Arena of Verona and prestigious collections such as those contained in the Uffizi in Florence and the Vatican Museums in Rome. Individual works and monuments will be studied with an eye to the context in which they were produced before focusing on the history of their survival and reception, which will be illustrated by a range of significant examples such as Piranesi's drawings of the Roman Forum, Michelangelo's imitations of ancient Greek sculptures or Titian's sketches of classical antiquities preserved in Venice or Rome.

By focusing on the connections between a living present and different eras of the past, the course has in its sights to recreate in class the atmosphere of the Grand Tour, a journey across Italy which for centuries had been central for played a central role in enabling young intellectuals to gain a first-hand experience of Europe and its historical roots. Students will be encouraged to build skills and competences in the fields of artistic and cultural history, fine-tuning their artistic appreciation and developing their awareness of the workings of tradition, (dis)continuity and reception throughout the centuries.

Prerequisites

There are no prerequisites for this course.

Required readings

Students will be provided with a reading pack which will include relevant chapters and sections from the following titles:

- Abraham, Mildred K., *Changing images of the Verona amphitheatre and its illustrators*, "Bollettino del CIRVI / Centro Interuniversitario di Ricerchesul Viaggio in Italia", 11, 1990, 21, 1-23
- Collins, Jeffrey Leird, *Museo Pio-Clementino, Vatican City: ideology and aesthetics in the age of the Grand Tour*, in Paul, Carole (ed.), *The first modern museums of art: the birth of an institution in 18th- and early-19th-century Europe*, Los Angeles: J. Paul Getty Museum 2012, 112-143
- Cook, Edward T.; Wedderburn, Alexander (eds.), *The Complete Works of John Ruskin*, London: Allen 1903-1912 [available online]
- Gardner Coates, Victoria C.; Seydl, Jon L. (eds.), *Antiquity recovered: the legacy of Pompeii and Herculaneum*, Los Angeles: J. Paul Getty Museum 2007
- Gorski, Gilbert, *The Roman Forum: a reconstruction and architectural guide*, New York, NY: Cambridge University Press 2015
- Grafton, Anthony; Most, Glenn W.; Settis, Salvatore (eds.), *The Classical Tradition*, Cambridge, Mass.: Harvard University Press 2010
- Hales, Shelley (ed.), *Pompeii in the public imagination from its rediscovery to today*, Oxford: Oxford University Press 2011
- Hewison, Robert; Warrel, Ian; Wildman, Stephen (eds.), *Ruskin, Turner and the Pre-Raphaelites*, Catalogue of the exhibition at the Tate Britain (London, 9 March - 28 May 2000), London: Tate Gallery Publishing 2000
- Highet, Gilbert; Bloom, Harold, *The Classical Tradition. Greek and Roman influences on Western literature*, New York, NY: Oxford University Press 2015
- Hughes, Jessica (ed.), *Remembering Parthenope: the reception of classical Naples from Antiquity to the present*, Oxford: Oxford University Press 2015
- Jacobus, Laura, *Giotto and the Arena Chapel: Art, architecture and experience*, London: Miller 2008
- Murray, Peter, *Piranesi and the grandeur of ancient Rome*, London: Thames and Hudson 1971
- Rowland, Benjamin, *The Classical Tradition in Western Art*, Cambridge, Mass.: Harvard University Press 1963
- Settis, Salvatore, *Giorgione's Tempest: interpreting the hidden subject*, Cambridge: Polity Press 1990
- Settis, Salvatore, *The future of the 'Classical'*, Cambridge: Polity Press 2006
- Seymour, Howard, *Michelangelo and Greek sculpture*, in Fischer-Hansen, Tobias (ed.), *The rediscovery of antiquity. The role of the artist*, Copenhagen: Museum Tusculum Press 2012, 37-62
- Winckelmann, Johann J., *History of the Art of Antiquity*, Los Angeles: Getty Trust Publications 2006

Grading

The following percentages are approximate weightings used to determine final grades:

Class attendance: 10%

Class participation: 30%

Mid-term test: 30%

Final test: 30%

Policies and procedures

Attendance is required and considered as part of the grading. *Any absence must be registered by the CFHSS office (email cafoscari-harvard@unive.it). All work submitted for this course must be the student's own and must follow proper citation procedures. All students are required to read in advance the policies on "Plagiarism and Collaboration" in the Handbook for Students at <http://hord.me/iXiaLD>. Please familiarize yourself with the **Guidelines for Using Sources**: <http://bit.ly/cQK9A3>. Other guides to reading, writing, and research are available on the course website: <http://hord.me/yYGeJy>*

Field trip

- A half day trip to Padua to visit the Scrovegni Chapel (June, Friday 28th TBC)
- A day trip to Florence to visit a selection from Michelangelo's works of art (at least the ones preserved at Bargello, Accademia, church of Santo Spirito, Museo dell'Opera del Duomo) (July, Friday 5th TBC)

Seminars

Lesson	Title and Description	Date
1	The Classical tradition in Western Art	Mon
Readings	Rowland 1963; Settis 2006; Grafton, Most, Settis 2010; Haget, Bloom 2015	
2	Giotto and the Scrovegni Chapel in Padua	Wed
Readings	Jacobus 2008	
3	The Arena of Verona between past and present	Mon
Readings	Abraham 1990	
4	Michelangelo's works in Florence and Rome	Wed
Readings	Seymour 2012	
5	Vatican Museums and Winckelmann's Laokoon	Mon
Readings	Collins 2012; Winckelmann 2006, <i>passim</i>	
6	Mid-term exam	Wed
7	The Roman Forum and Piranesi's drawings	Mon
Readings	Murray 1971; Gorski 2015	
8	Pompeii and Herculaneum	Wed
Readings	Gardner Coates, Seydl 2007; Hales 2012	
9	From Parthenope to Napoli	Mon
Readings	Hughes 2015	

10	<i>Maestri of Renaissance Venice: painting, sculpture, architecture</i>	Wed
Readings	Rowland 1963; Settis 1990	
11	The allure of Venice in the 19th century: John Ruskin and William Turner	Mon
	Cook, Wedderburn 1903-1912, <i>passim</i> ; Hewison, Warrel, Wildman 2000, 87-126	
12	Final exam	Wed