Instructor: Tommaso Gazzarri
Email: gazzarrt@union.edu
Class meets: MWF hours TBD
Office: TBD
Office hour: TBD
Mailbox: TBD

**Description of the course**

This course combines classics and the history of art. The time frame analyzed goes from the dawn of the humanistic age down to modern and contemporary art. Literature and art will be used in synergy both to reveal a trajectory of the reception of classical texts and to provide a privileged insight into the history of art. Taking into consideration the basic mythological sources, we will engage in a in-depth analysis of a work of art representative of a specific period and author. We will play on the selected piece of art to widen our perspective and single out some main features and fundamental ideas pertaining to the production of a given era. This method will allow us both to study the reception of classical culture, and to investigates some representative themes informing the history of art. Basic questions such as composition and selections of the characters, commission, historical background, technique and material support will be regularly addressed. The final section of the week is conceived as a “lab” where students will analyze previously unseen works of art related to the theme of the previous classes, by discussing the historical relevance of the pieces of art and their relation to the reception of the classical tradition. A final paper of 8-10 pages on a topic to be arranged with the teacher will offer a chance to further enquire into the work of a specific artist.

Lecture 1
Classical space and perspective
Gardner, xxxv-xliv

Lecture 2
Paolo Uccello (Episodes from the Aeneid);
Fra Angelico (The rape of Helen by Paris) – Painting in Florence.
Gardner, 453-491

Lecture 3
Campen (Labors of Heracles) - the Flanders
Gardner, 425-444

Lecture 4
Dürer (Melancholia; Hercules at the crossroads); Leonardo (Dyonisos)
Gardner, 543-562, 493-498
| Lecture 5 | Neoplatonic Themes in Florence  
Plato, Symposium |
| Lecture 6 | Raphael (The School of Athens, Galatea)  
Gardner, 510-12 |
| Lecture 7 | Michelangelo and the mannerists: beyond  
the classical body.  
Gardner 499-510, 512-518, 528-32 |
| Lecture 8 | Bosch (The ship of fools) Bruegel (The  
tower of Babel, Icarus)  
Gardner 444-451, 559-564 |
| Lecture 9 | Bellini (Sacred conversation, the feast of  
gods), Mantegna (St. Sebastian, triumph of  
virtues)  
Gardner, 518-28 |
| Lecture 10 | Titian (Meeting of Bacchus and Ariadne,  
The rape of Europa), Tintoretto (Athena  
and Arachne) |
| Lecture 11 | **MIDTERM EXAM** |
| Lecture 12 | Caravaggio (Medusa, Bacchus)  
Gardner, 569-588 |
| Lecture 13 | Rubens (Prometheus Bound, Venus at the  
mirror)  
Gardner, 593-597 |
| Lecture 14 | Velazquez (las hilanderas or the fable of  
Arachne)  
Gardner, 588-593, 617-623 |
| Lecture 15 | Rembrandt (Artemis, The philosopher in  
meditation)  
Gardner, 598-606 |
| Lecture 16 | Vermeer (Woman with a balance, Diana and  
her companions)  
Gardner, 606-612 |
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<tr>
<th>Lecture 17</th>
<th>Watteau (Pilgrimage to Cythera, The Judgement of Paris), Chardin (Attributes of the arts) Gardner, 629-641</th>
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<tr>
<td>Lecture 18</td>
<td>David (Oath of the Horatii, The death of Socrates, the lictors bring to Brutus the bodies of his sons), Ingres (Oedipus and the Sphinx, The source) Gardner, 648-652, 656-668</td>
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<td>Lecture 19</td>
<td>Courbet (The source, Venus and Psyche) Gardner, 868-691</td>
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<td>Lecture 20</td>
<td>Manet (The surprised nymph, Olympia, Dejeuner sur l'herbe) Gardner, 692-694, 701-710</td>
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<td>Lecture 21</td>
<td>Picasso (Les damoisa., Venus and Psyche) Gardner, 745-752</td>
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<td>Lecture 22</td>
<td>Matisse (Amphitrite, Apollo, The abduction of Europa, Leda and the swan) Gardner, 735-745</td>
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<td>Lecture 23</td>
<td>Ernst, (Young Chimera, Approaching puberty or the Pleiads) Masson, (Sirens, Actaeon) Gardner, (752-758, 766-776)</td>
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<td>Lecture 24</td>
<td>Pollock (Europa, Icarus and Dedalus, Pasiphaë) Gardner, 805-816</td>
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<td>Lecture 25</td>
<td>Warhol (Hector), Lichtenstein (Artemis, Leda) Gardner, 825-830</td>
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<td>Lecture 26</td>
<td>Pierre et Gilles (Medusa-Zuleika, Mercure) - Final Remarks - <strong>TERM PAPER</strong></td>
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Required texts

(available from the Bookstore)

Course requirements

Attendance:
regular participation and prompt attendance are required. If a student misses more than two classes without an excuse or is consistently unprepared for class, his/her grade will be significantly affected.

Written work:
A term paper (no credit will be given for work handed in late without reasonable cause). There will be one mid-terms and one final exam.

Grades Final grades will be weighted as follows:

- Attendance and participation  10%
- Midterm  30%
- Term paper  30%
- Final exam  30%

Exam dates (subject to revision only by the instructor)

- Mid-term 1: Lecture 11
- Term paper: Lecture 26
- Final exam: TBD

N.B. This course will not meet during reading week.