

MEDIEVAL ART IN ITALY -- ART 402
(Mystery, Intrigue & Spirituality in Italian Medieval Art)

Dr. Helen Manner
Tues., 9,00-11,45 A.M

Course Description

This course surveys Italian medieval art circa 300 - 1300 A.D.. It begins by tracing the emergence of Christian art in the catacombs of late antiquity, and then studies major Early Christian monuments of Rome, Milan, and other centers of the Empire, especially Constantinople, "the new Rome". The departure from classical naturalism in search of a new semi-abstract and symbolic language of form in the sculpture and mosaics of the time is a major theme. Ravenna, for several centuries the capital of the Empire in the west and the best place to study Early Christian architecture and mosaics intact here, is given considerable emphasis and is also studied on a mandatory day site visit.

The course continues by examining the Early Medieval period (seventh through tenth centuries circa), and the Romanesque period (eleventh through thirteenth centuries circa) in the various regions of Italy. Central Italy is considered first with special focus being given to the works of these periods in Rome, Florence, Pisa and Lucca. There will be class visits to Florentine Romanesque buildings such as San Miniato and the Baptistery, and to the excavations of Santa Reparata, as well as to nearby Fiesole. The Romanesque art and architecture of Pisa and Lucca will be studied on a mandatory day site visit. Among the themes to be considered in the study of central Italian Romanesque are the importance of this architecture as a proto-Renaissance or revival of the classical in anticipation of the Renaissance, and the connections between the various classical and Early Christian renewals in the Romanesque and the claims to power of the political and religious authorities of the time (*renovatio urbis Romae*) -- from the papacy and the young communes (city states), to the Holy Roman emperors. The role of the great central Italian Romanesque Cathedrals, such as that of Pisa, as objects of civic pride in the growing city-states, much enriched by maritime as well as overland commerce, will also be demonstrated.

Following the study of central Italy, the course traces Romanesque stylistic developments in North Italy, especially Emilia (Bologna, Modena, Parma), Lombardy (Milan, Pavia), and the Veneto (Verona, Venice), as well as South Italy, in particular Apulia (Bari, Trani), Campania (Salerno, Amalfi), and Sicily (Palermo, Monreale, Cefalù). There will be a strong focus on architecture and sculpture, the major arts of the Romanesque; whenever possible the pictorial arts, especially mosaics, are also studied, for example the important cycles in Venice and Sicily; again whenever possible given the available visual material, the crafts are also brought in.

The course concludes with a brief study of the Gothic in Italy, in architecture focussing on the renowned Cathedrals of this period, such as those of Florence, Siena, Milan, and Orvieto, and examining the interesting synthesis of northern European influence with local Romanesque traditions in these buildings. The re-emergence of naturalism and classicism in the sculpture of this period will receive attention, as well as the transition from a semi-abstract two dimensional Byzantine language of form to renewed three-dimensionality and physical as well as psychological realism around the year 1300 in painting and mosaics. The correlation of these developments with the changing character of religion and society in the late Middle Ages in Italy will be brought out, also in light of its importance as a background to the Renaissance.

California State Universities International Program in Italy
MEDIEVAL ART IN ITALY

Art 402

Dr. Helen Manner

Spring, 2014

Tues., 9,00-11.45 A.M. (when outside classroom on site class goes until 12,00) Office Hours:
after class on Tuesday or by appointment
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Syllabus

Brief Description of Course

This course surveys major monuments and works of Italian medieval art from the beginnings of Christian art and architecture in the third century to the dawn of the Renaissance. Particular attention is given to the historical and cultural context of the works of art. Among the themes to be considered are the survival and revival of the classical heritage and the various factors involved in this development from political to aesthetic, the development away from naturalism and towards a semi-abstract language of form in Early Christian art in response to the transcendental Christian world view, the rebirth of monumental sculpture in the Romanesque period, and the return to naturalism in sculpture and the pictorial arts in correlation with the changing character of religion and culture in the later Middle Ages.

An aim of the course is to give the student a general grasp of the broad style developments and their historical and cultural basis in the periods of Italian medieval art covered, as well as to provide an in depth knowledge of outstanding monuments of central Italian medieval art through on site study. There will be classroom lectures as well as a few on site visits to medieval monuments in Florence. A half day site visit to Fiesole, a day site visit to Ravenna and a day site visit to Pisa and Lucca are part of course requirements. A written midterm and final exam, involving both slide identification and take-home essays, are required, as well as a term paper. Readings are listed at end of syllabus.

Class Schedule

Tues., Feb. 25 -- Meet in classroom. Lecture on the beginnings of Early Christian pictorial art: symbolic and representational images in the catacombs and their basis in the art of classical antiquity. Early Christian art and architecture of Rome: Constantine and the Christianization of Rome in the fourth century; the papacy and its patronage of the arts in Rome after Constantine and the "fifth-century Renaissance".

Sat., Mar. 1 -- Meet in Piazza S. Marco in center of Piazza where statue and benches are at 9,00 A.M. to take bus 7 to Fiesole for a morning site visit to Fiesole which will introduce major periods of Italian medieval art and history, and will also include brief visits to ancient Etruscan and Roman, as well as Renaissance sites. It should be like a time line that will allow students to grasp the chronological succession of different periods here from classical antiquity through the Middle Ages to the Renaissance. Specific sites to be viewed include: excavations of Roman and Etruscan temples, and of Roman theatre and baths, a Lombard (early medieval) tomb and other early medieval objects found in tombs now in the archaeological museum, the Romanesque Cathedral, the Gothic church of S. Francesco, and the Badia -- a Renaissance church with a Romanesque facade located at S. Domenico di Fiesole. *Bring two ATAF bus tickets and circa 8 Euros for admissions.*

Tues., Mar. 4 – No Class. This class is replaced by a mandatory site visit to Ravenna on Fri., Mar. 7.

Fri., Mar. 7 – Site Visit to Ravenna. Details to be announced. Ravenna is the best place in Italy to study Early Christian art in its original context. This city became capital of the Roman empire in the west during the fifth and sixth centuries; the Early Christian architecture and mosaics of Ravenna are a reflection of major architectural and artistic developments in both east and west in this time; a focal concept to be studied on this site visit is the departure from classical styles in search of a new Christian language of form in the art of Ravenna.

Tues., Mar. 11 -- Meet in classroom. Lecture on Constantinople – the “new Rome” in the east -- and on the first Golden Age of Byzantine art; the development of complex centrally planned domed churches under Emperor Justinian, especially the Hagia Sophia. Brief consideration of Rome in the late phases of the Early Christian period, to be followed by an overview of the so called “Dark Ages” or Early Medieval period, and of the Carolingian Renaissance in Germany together with its repercussions in Italy from Milan to Rome; parallel developments in the Byzantine east, in particular iconoclasm, and then the emergence of the second Golden Age of Byzantine art (Middle Byzantine period).

Tues., Mar. 18 – Meet *punctually* on the Ponte Vecchio in front of bust of goldsmith Cellini (centre of bridge) for first site visit focussed on Florentine Romanesque architecture. Some themes to keep in mind are: a revival of ancient classical Roman architectural styles anticipating the Renaissance and constituting an important proto-Renaissance, together with the appearance of Byzantine and Islamic influences brought through commercial contacts and the crusades. We will walk up to S. Miniato al Monte, a Benedictine abbey church which is, together with the Baptistery, one of the most beautiful examples of the Florentine Romanesque style. Next, if possible to arrange, we continue to S. Leonardo in Arcetri by way of Fort Belvedere. There we will see a fine Romanesque pulpit once in S. Pier Scherragio (a Romanesque church now incorporated in the Uffizi); this pulpit is the first in Florentine art with carved scenes from the Life of Christ; a panel of the pulpit was illicitly removed from Italy and is now in the Metropolitan Museum of New York. Then we walk back to the centre of town to see the small Romanesque church of Santi Apostoli, which both recalls Early Christian basilicas and leads to Renaissance architecture. It has sometimes been called a “school for Brunelleschi”.

Tues., Mar. 25 – Meet exceptionally at 9,15 in Piazza Signoria at copy of Michelangelo’s *David* for second visit to Romanesque (and Gothic) sites in Florence. We start with a viewing of Dante’s neighbourhood where we see two Romanesque parish churches and some houses and towers of this period, then go to the Gothic Cathedral of S. Maria del Fiore (opens 10,00 A.M.) where we visit its interior with a focus on architectural style and study the excavations of the Early Christian and Romanesque churches of S. Reparata. Finally we visit the Romanesque Baptistery (opens at 11,15). Class goes exceptionally until 12,15 due to hours of monuments to be seen. Bring 10 Euros for admissions.

Tues., Apr. 1 -- Meet in classroom. Lecture on the Benedictine abbey church of Montecassino and the Romanesque period in Rome: the resurgent power of the papacy in this time, a period of church reform, and the twelfth-century renaissance of classical and Early Christian architecture there directly related to papal claims to political power -- S. Clemente, S. Maria in Trastevere, and other churches. In second part of class, lecture on **the Romanesque architecture in Viterbo (Helen Manner's Ph.D dissertation topic)**, which provides an interesting counterpart to that of Rome during a period when Viterbo was a sort of "second Rome" in the countryside--both a vacation resort for the papacy and a secure town when the popes felt threatened in Rome. **Review sheets for midterm exam to be distributed. Optional review session for midterm exam to be scheduled.**

Tues., Apr. 15 -- Meet in classroom. Midterm Exam.

Fri., Apr. 18 – Sun., Apr. 27 – SPRING BREAK.

Tues., Apr. 29 – Meet in classroom. Lecture on Emilian and Lombard Romanesque architecture: the Cathedrals of Modena and Parma and their accompanying sculpture by Wiligelmo and Antelami; S. Zeno in Verona, with its famous and precocious bronze door; Sant'Ambrogio in Milan and S. Michele in Pavia; S. Stefano in Bologna, the most complete copy of the Holy Sepulchre and surrounding sites in Jerusalem to be found in the west.

Tues., May 6 -- Meet in classroom. Lecture on Romanesque architecture in Venice, with focus on St. Mark's; contact with Byzantium and the Near East as distinctive elements in the style of Venice in this time; St. Mark's -- considered the most important monument of the second Golden Age of Byzantine Art -- as a showcase of Venetian glory bedecked with objects pillaged from throughout Venice's vast maritime empire; the dual Ravennate and Byzantine origin of pictorial styles in Venice and its area, e.g., Torcello. Then consideration of **Romanesque art and architecture of Campania (Salerno and Amalfi) and Sicily (Palermo, Monreale, Cefalù); a unique blending of Moorish, Byzantine, and Norman influence in these areas; the Norman kingdom of Sicily as a centre for the development of a revival of classical and Byzantine styles in correlation with the claims to imperial power of the Norman dynasty. **Consideration also of the Romanesque architecture and sculpture in Apulia, especially Bari and Trani;** Norman and Lombard influence in this area; Emperor Frederick II Hohenstaufen and his *renovatio Roma*; Castel del Monte; the Apulian style patronized by the emperor as a background to Nicola Pisano.**

Fri., May 9 – MANDATORY DAY SITE VISIT TO PISA AND LUCCA to study the impressive Romanesque Cathedral, Baptistery, and Campanile (leaning tower) of Pisa, together with Nicola and Giovanni Pisano's pulpits there, and the frescoes and sinopias in the Camposanto and Sinopia Museums; we will also view the Opera del Duomo Museum (Cathedral works) with art from the Cathedral and related buildings. In Lucca we see several important Romanesque churches and also an unusual perfectly oval piazza built on the foundations of an ancient Roman amphitheatre; **further details to be announced.**

Tues., May 13 – Meet in classroom. Lecture on the development of the Gothic style in the architecture of northern Europe and the beginning of this style in Italy in the

mid 1200's; the role of the Cistercians as transmitters of a modified and simplified form of Gothic style in Italy; general differences between Italian and northern Gothic architecture; the synthesis of Gothic elements imported from the north with local Romanesque and classical traditions in Italy; examples in Milan, Florence, Siena, and Orvieto. **Italian Gothic sculpture**: the revival of classical styles and return to nature in the works of Nicola and Giovanni Pisano, Arnolfo di Cambio, and Lorenzo Maitani; their works as a major proto-Renaissance in sculpture. **Italo-Byzantine and early Gothic painting in central Italy, including Cimabue, Coppo di Marcovaldo, the Roman masters Cavallini and Torriti, and Giotto**; the rebirth of pictorial space in the painting and mosaics in the later Middle Ages -- the changing character of religion then and the role of the Franciscans in the popularization of religion in the growing towns; the importance of this development for the Renaissance; **Giotto's return to nature and the dawn of the Renaissance. All term papers due!**

Tues., May 20 – No class due to site visit to Pisa and Lucca on May 9.

May 26 - 29 -- **Final Exam. Exact day and time to be announced.**

Optional review session for this exam to be scheduled.

Grades

Your grades will be based on: midterm 30%, final exam 30%, term paper 35%, and attendance and class participation circa 5 to 10%. **Please note that midterm and final exams must be taken when scheduled. No early exams to accommodate individual travel plans or personal needs, such as pre-planned trips with friends or relatives. Missing the midterm or final exam, unless there is a dire emergency or you are seriously ill, will mean failure of the course.**

Laptops and cell phones

Laptops may be used for note taking with my permission (see me) but are absolutely forbidden during exams. Cell phones must be switched off or put on silent mode during all class sessions. They must be totally switched off during exams.

Term Paper

A term paper circa 8 to 10 pages typed due **Tues., May 13** is a course requirement. All papers *must be neat*. Illustrations can positively enhance your presentation. Papers should be correctly spelled and written in good English. A sheet with some suggested topics will be distributed after the course is underway. All term papers *must also be properly footnoted and include a bibliography of works consulted*. **They should likewise incorporate on site research, exploiting the possibility of this type of work here in Italy. They should not be done exclusively from the web! Consult library books and scholarly articles as part of your research as well.** Students should make a point of seeing me during office hours about their term paper for advice and bibliography suggestions.

Attendance

Attendance is of utmost importance for this class; more than one unexcused absence will lower your grade as follows: two unexcused absences lowers by 1.5 letter grades (i.e., B to C-), three unexcused absences lowers by 3 letter grades (i.e., A to D). More than three unexcused absences will result in failure of the course. This is a school policy.

It is also school policy to punish late arrivals. In order not to disrupt the class, students are expected to be in class at the beginning of the class hour; any delay exceeding ten minutes will be considered an absence.

Cost of Site Visits

Site visits are a significant part of the class and you should anticipate the following costs:

Florence site visits: 10,00 Euro -- Santa Reparata and Baptistery; 8,00 Euro -- Fiesole excavations and museum; 2,00 Euro bus to Fiesole and return.

Pisa and Lucca: your train ticket 15,00 Euro; Pisa bus 1,00 Euro; Pisa and Lucca entrances 10,00 Euro.

Ravenna: your train ticket 20 Euro circa; entrances 18 Euro. (We might be able to have the school cover a small bus for this trip, which would mean no train ticket to pay for you.)

Total for Course: 84,00 Euro circa (This is an approximate figure which could be reduced by about 20 Euro or more should we get help with the transportation (and/or entrances) for the Ravenna trip from school funds.)

Supplementary Material

A course packet including much of the information given out in lectures and which can be extremely helpful both for following lectures and for exam preparation should be purchased by each student. The course packet, which I call supplementary material, is intended as a complement to but not a total substitute for assigned reading. Approximate cost of supplementary material is 9 Euros per person. As this is *not* published material, but rather my own notes, it is thus *not* subject to the new copyright restrictions regarding xeroxed material. Another possibility is to send each student the supplementary material as a PDF.

Power Point lectures

It is also possible to acquire a copy of my power point lectures from Refugio for study. In addition, you may acquire a copy of my reviews from Refugio, when the time to prepare midterm and final exams comes.

Assigned Reading

Before Midterm

H.W. Janson, History of Art, Prentice-Hall and Harry Abrams, New York, 1962.

Chapter 8 of Part One on Early Christian and Byzantine art.

Chapters 1 and 2 of Part Two on the Middle Ages covering Islamic art and Medieval art.

John Beckwith, Early Christian and Byzantine Art, Pelican History of Art, Penguin, 1970.

Chapters 2, 3 (especially section on Constantinople), 5 and 6.

Ernst Kitzinger, Byzantine Art in the Making, Harvard, 1980.

Introduction, Chapters 3,4,5,6, and Epilogue.

Richard Krautheimer, Rome, Profile of a City, 312-1308, Princeton, 1980.

Chapters 1-7, with focus on monuments covered in class lectures.

After Midterm

H.W. Janson, History of Art.

Chapters 3 and 4 of Part Two on the Middle Ages covering Romanesque Art and Gothic Art.

M.F. Hearn, Romanesque Sculpture, the Revival of Monumental Stone Sculpture in the Eleventh and Twelfth Century, Phaidon, Cornell, 1981.

Introduction, Chapters 3 and 4, relevant sections on Italy.

Meyer Schapiro, "On the Aesthetic Attitude in Romanesque Sculpture," from Art and Thought, London, 1947, reprint in Romanesque Art, George Braziller, 1977, 1-27.

John Beckwith, Early Christian and Byzantine Art.

Chapter 10.

- David Talbot Rice, Art of the Byzantine Era, Thames and Hudson, London, 1963.
Chapter on "Sicily and Venice", 159-187.
- Helen Manner, "The Field of Miracles, a Close Look at Pisa's Campo dei Miracoli," Vista, Number 1, Fall, 1991, 16-17.
- Richard Krautheimer, Rome, Profile of a City, 312-1308, Princeton, 1980.
Chapter 8.
- Frederick Hartt, History of Italian Renaissance Art, Painting, Sculpture, and Architecture, 2nd edition, 1979.
Chapters 2 and 3.
- Copies of all assigned readings, are on reserve for this class in the library.**

Recommended Supplementary Readings (helpful for term papers)

- Helen Gardner, Art Through the Ages, revised 6th edition, Harcourt Brace, 1975.
Chapters on Early Christian, Byzantine, Islamic, Early Medieval, Romanesque and Gothic art; these are good complements to the assigned readings in Janson, History of Art.
- Christine Smith, Ravenna, Edizioni Salera, Ravenna, 1977.
Excellent monograph on Ravenna, but only available in Italian; fine illustrations.
- Richard Krautheimer, Early Christian and Byzantine Architecture, Pelican History of Art, Penguin, 1965.
Excellent discussion of Early Christian and Byzantine Architecture; particularly recommended are: Chapter 9 (Hagia Sophia), Chapter 3 (section on Milan), Chapters on buildings in Rome and Ravenna covered in class.
- David Talbot Rice, Islamic Art, New York and Toronto, Oxford, 1965, 1975.
Good as comparison with Italian Romanesque, especially where Islamic influence is strong, e.g., Pisa and Lucca.
- Otto Demus, Byzantine Mosaic Decoration, Aspects of Monumental Art in Byzantium, Caratzas Brothers, New York, 1976.
Important work on Middle Byzantine church decoration; good as complement to our study of mosaic cycles of Sicily and Venice.
- John Beckwith, Early Medieval Art, Praeger, New York, 1969.
Fine summary of periods covered, especially for northern Europe; can complement general readings in Janson on these periods; also covers Ottonian and Romanesque art; helps with manuscript illumination, painting, ivories, crafts -- things that can not be covered in depth in lectures due to lack of visual material.
- Henri Focillon, The Art of the West in the Middle Ages, vol. I, Romanesque Art, ed. Jean Bony, Phaidon reprint, 1980.
First scholar to focus in depth on French Romanesque. Excellent discussion of Romanesque in general ; Chapter 3 on Romanesque decoration particularly helpful.
- Henri Focillon, The Art of the West in the Middle Ages, vol. II, Gothic Art, ed. Jean Bony, Phaidon, reprint, 1980.
By the scholar who first focussed in depth on French Romanesque and also made important contributions to the study of Gothic art.
- Dale Kinney, "Rome in the Twelfth Century: Urbs fracta and renovatio," Gesta, vol. XLV/2, 2006, 199 - 220.
An interesting commentary upon, update upon, and rethinking of some ideas in the Krautheimer book on Rome we use in this course.
- Linda Seidel, "Rethinking 'Romanesque;' Re-engaging Roman(z)," Gesta, vol. XLV/2, 2006, 109-123.
Very helpful on origin, development, and various interpretations of meaning of term "Romanesque".

- Kenneth Conant, Carolingian and Romanesque Architecture, Pelican History of Art, Penguin, 1966.
Chapter 20, section on Florence, and Chapters 19, 20 (section on Pisa), and 21 helpful on Romanesque specifically covered in class. Book as a whole helpful on Carolingian and Romanesque in general.
- Franklin Toker, "The Baptistery Below the Baptistery of Florence," The Art Bulletin, 58, 1976, 157-168. Helpful on Florentine Baptistery and its chronology.
- Franklin Toker, "Excavations Below the Cathedral of Florence, 1965-1974," Gesta, XIV/2, 1975, 17-37. Helpful on excavations of S. Reparata.
- Walther Horn, "The Romanesque Churches in Florence, A Study of their Chronology and Stylistic Development," The Art Bulletin, XXV, 1943, 112-131. Helpful on Florentine Romanesque in general and its particular role as a proto-Renaissance of classical styles here.
- Helen Manner Watterson, "The Romanesque Dolphin Capitals in the Cathedral of Viterbo," Itinerari, I, 1979, Firenze, 1979, 47-60.
Helpful on proto-Renaissance in Romanesque Italy.
- Franklin Toker, "Florence Cathedral: the Design Stage," The Art Bulletin, 1978, 214-231.
Excellent discussion of problematic issue.
- Christine Smith, The Baptistery of Pisa, Garland, 1978.
Introduction, Chapter One, Chapter Three, 119-148, and Chapter Five are particularly relevant to our study of Pisa; her dissertation subject.
- Christine Smith, "East or West in 11th-century Pisan Culture: the Dome of the Cathedral and its Western Counterparts," Journal of the Society of Architectural Historians, Oct. 1984, 195-208.
Prize-winning article on another controversial issue.
- Christine Smith, "The Date and Authorship of the Pisa Duomo Facade," Gesta, XIX/2, 1980, 95-108.
Another excellent article on Pisa.
- Robert Ousterhout, "The Church of Santo Stefano: a 'Jerusalem' in Bologna," Gesta, XX/2, 1981, 311-321.
Excellent article on S. Stefano in Bologna in its role as a copy of Jerusalem for the medieval pilgrim.
- James Snyder, Medieval Art, Painting, Sculpture, Architecture 4th – 14th century, Prentice-Hall, Harry Abrams, New York, 1989.
Very helpful overall coverage of the periods we study in this course; although not focussed on Italy alone, includes a good coverage of the most significant Italian Medieval Art.
- Erwin Panofsky, Renaissance and Renascences in Western Art, Icon Editions, 1972.
Chapter II, "Renaissance and Renascences," very helpful on concept of medieval revivals of classical styles; important remarks on Gothic sculpture.
- Charles Homer Haskins, The Renaissance of the Twelfth Century, Meridian, first published 1957.
Good on cultural aspects of Romanesque period.
- John White, Art and Architecture in Italy, 1250-1400, Pelican History of Art, Penguin, 1966.
Good coverage of the later Middle Ages in Italy; relevant sections are useful complement to our lectures on this period.
- John Pope-Hennessy, Italian Gothic Sculpture, Phaidon, London and New York, 2nd edition, 1972.
Good coverage of this period with excellent illustrations
- James Ackerman, "*Ars sine scientia nihil est*, Gothic theory of architecture at the Cathedral of Milan," The Art Bulletin, XXXI, 1949, 84-111.
Excellent article on the curious controversies accompanying the construction of the Gothic Cathedral of Milan.

- Theresa Flanigan, "The Ponte Vecchio and the Art of Urban Planning in Late Medieval Florence," *Gesta*, vol. 47/1, 2008, pp. 1-15..
- James Stubblebine, *Giotto: the Arena Chapel Frescoes*, Norton Critical Studies, 1969.
Excellent short monograph on key work of this major and pivotal artist.
- George Ferguson, *Signs and Symbols in Christian Art*, reprint, 1981.
Helpful basic volume on Christian symbolism.
- James Hall, *Dictionary of Subjects and Symbols in Art*, revised edition with introduction by Kenneth Clark, Icon editions, 1974.
Also very good on iconography.
- Emile Mâle, *The Gothic Image, Religious Art in France of the Thirteenth Century*, trans. Dora Nussey, Harper reprint, 1958.
Fundamental study of Gothic iconography; though focussed on France, very helpful for this period in general.
- Alastair Smart, *The Assisi Problem and the Art of Giotto, A Study of the Legend of St. Francis in the Upper Church of San Francesco, Assisi*, Hacker Art books, New York, 1983.
A fundamental and thorough discussion of this highly controversial issue.
- Kerr Houston, "(A)History and Allusion: *Francis Mourned by Clare* in the Upper Basilica of San Francesco," *Gesta*, vol. 47/1, 2008, pp. 17-31.
A new look at the iconography of one of the famous frescoes in the upper church of S. Francesco in Assisi.

Many of the Supplementary Readings are also in the library; texts and some of the supplementary readings are also available in bookstores here in Florence. Some are also found in the British Institute Library. With the new copyright laws, xeroxed articles may no longer be kept in the library. You can probably get to these through JSTOR on your computers if your home school has access to this archive of published articles.

Some Bookstores in Florence selling English language books:

Paperback Exchange, Via delle Oche 4 R.

B.M. Bookshop, Borgo Ognissanti 4 R.

Feltrinelli, Via Cavour 12 R.