Class Description:
This course is conceived as a focused study of the works of Leonardo, Raphael and Michelangelo, the men whose careers largely defined the concept of Western artistic genius. Particular consideration will also be given to their Florentine contemporaries and followers in order to take advantage of the opportunity to study these original works on site. Renaissance art cannot be divorced from its times; thus, much attention will be given to contemporary history, especially Florentine politics and politics in Papal Rome. Special attention will also be given to the evolution of drawing practice in sixteenth-century Italy, an essential development for the changes that took place in the conception of works of art over the course of the century.

Instructor Details:
Name: Bruce Edelstein
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Office Hours: Tuesdays, 3:00-5:00 p.m., or by appointment
Office Location: Villa La Pietra
Office Extension: 07246

Desired Outcomes:
On completion of this course, students should:
- Have improved their ability to think critically, engage in complex reasoning and express their thoughts clearly through their written work
- Have improved their understanding of the methodologies of art history
- Have mastered a basic understanding of how to research questions in art history
- Recognize key works of painting, sculpture and architecture executed in Italy in the sixteenth century and understand why they are significant for the history of art

Assessment Components
- 15%: Class Participation
- 20%: Midterm
- 35%: Presentations/Term Paper
- 30%: Final Exam

Failure to submit or fulfill any required course component results in failure of the class.

Exams: The midterm and the final exam are take-home exams, comprised of three essay questions. You will be presented with the prompts in class on Thursday and your answers will be due in class on the following Thursday. You may submit your exam electronically (Word doc, Google doc, pdf) or bring a hard copy with you. For each response you are expected to write a well-organized essay, with an introduction, exposition and conclusion. Each answer should be the equivalent of 2-3 double-spaced, typewritten pages in a 12-point font. The final is comprehensive, but will give greater weight to material discussed in the second half of the course.
The exam prompts are broadly construed to allow you to address the larger themes discussed in class and particularly to demonstrate your knowledge of the reading. You are expected to cite relevant sources analyzed in class – texts and works of art; answers that do not cite any of these sources will not receive full credit. In this context, it is sufficient to cite the name of the author to whom you are referring.

Presentations and Term Papers: The term paper should be a well-organized essay in defense of a thesis statement, approximately 6-10, double-spaced, typewritten pages in a 12-point font. The term paper is a research paper. It must be completed independently and must include references to all sources used, whether assigned readings from this syllabus, sources identified by you on your own or suggested by me, or electronic resources. Failure to properly cite your sources constitutes plagiarism (see below); if you are uncertain as to how to properly cite sources, please do not hesitate to see me during office hours or to contact me via email.

Your term paper may be on any topic of interest to you that is reasonable to research using resources available to you in Florence. Some suggested topics are:

1. Venetian Painting in the High Renaissance (e.g., Giovanni Bellini, Vittore Carpaccio, Giorgione, Titian, Veronese, Tintoretto and/or El Greco)
2. Art after Leonardo, Raphael and Michelangelo and the rise of Mannerism (e.g., Andrea del Sarto, Fra Bartolomeo, Pontormo, Rosso Fiorentino, Francesco Salvati, Bronzino, Vasari and the “Artists of the Studioło,” Cellini and/or Giambologna)
3. Art for Courtly and/or Female Patrons (e.g., Giulio Romano and the Palazzo Te and/or the Studioło of Isabella d’Este in Mantua, works for the Este in Ferrara, works for Vittoria Colonna in Rome, Correggio and Parmigianino in Parma, the State Portrait [Bronzino and Titian])
4. Graphic Arts in the High Renaissance (e.g., drawing practice and/or the rise of printmaking and illustrated books)
5. Artists as Poets (e.g., Michelangelo or Bronzino)

You must choose your term paper topic by the week before spring break. In the second to last class before spring break, you will submit a term paper proposal, including a proposed title and/or thesis statement and an annotated bibliography. For the annotated bibliography, you are required to locate at least three sources relevant to your proposed term paper topic other than the assigned readings on this syllabus (although assigned readings may, of course, be used for the final paper). Your sources may be found among the sources listed on this syllabus, or any other relevant source available in the Ulivi Library, the British Institute library, Dutch Institute library, the library of the Center for Renaissance Studies at Palazzo Strozzi, JSTOR or other database of scholarly articles (i.e., see “articles via databases” on the NYU Libraries site). For each source, you are to write a complete bibliographic citation. Under each citation you must write a single paragraph describing the content of the source and why it is relevant to your research topic.

At least one object discussed in your term paper should be a work belonging to the Gallerie degli Uffizi (any of the museums in the Gallerie: the Uffizi, the Pitti Palace, etc.). You will receive a card allowing you free access to all of these museums without waiting on line. Be sure to bring this card with you to all classes on site regardless of whether the site is one of the Uffizi museums. You should visit the museum regularly on your own using the card. For your presentation, you will present the part of your paper that regards one work in the Uffizi directly in front of the object. Your presentation will therefore not be a reading of your term paper. The term paper will provide an opportunity to present all of your research but also to make changes to your presentation material in relation to the class discussion that will follow these.

Submitting your work: Electronic submission of your assignments is welcome, although you may also
submit assignments in hard copy. All electronic submissions must be made in Word (.doc or .docx format), Google Document or PDF (.pdf); for all other formats, please contact me to confirm their acceptability before submission. If you submit assignments electronically, you must do so before the beginning of the class for which that assignment is due.

Readings
Readings are listed under the weeks for which they are assigned and must be done in advance of those classes. Unless otherwise noted, all readings are available in the textbook listed for this course or in electronic form in the Resources section of the NYU Classes site for this course. The electronic resources may also be available in their original books in the Villa Ulivi library. It is essential that you keep up with the readings as they serve as the basis for class discussion. Active participation in class discussion is an essential component of your class participation grade, which is worth 15% of your final grade.

Assessment Expectations
Grade A: The student’s work demonstrates an understanding of the subject that goes beyond assigned course readings. The student writes essays/exam questions that are an original synthesis of source materials, demonstrating the ability to evaluate source material critically. Written arguments are clear, well-organized and well-presented; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student’s contributions to class discussion have been distinguished throughout the course of the semester.

Grade B: The student’s work shows a clear understanding of assigned readings and materials covered in class. The student writes clear, well-organized and well-presented essays/exam questions; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student is prepared in class and asks relevant questions.

Grade C: The student’s work shows a basic understanding of the subject treated in assigned readings and covered in class. However, written and/or oral work is deficient in one or more of the following areas: clarity, organization or content. The student’s work is generally in need of improvement.

Grade D: The student’s work shows occasional understanding of the subject treated in assigned readings and covered in class. Written and/or oral work is deficient in one of more of the follow areas: clarity, organization or content. The student does not participate in class discussion and has not frequented the instructor’s office hours.

Grade F: The student’s work does not demonstrate understanding of the subject treated in assigned readings and covered in class. Written and/or oral work are either insufficient or are not submitted. The student appears unprepared in class and has not frequented the instructor’s office hours.

Grading Guidelines
A=94-100
A-=90-93
B+=87-89
B=84-86
B-=80-83
C+=77-79
C=74-76
C-=70-73
D+=67-69
D=65-66
Grading Policy
Please refer to Assessment Expectations and the policy on late submission of work.

Academic Accommodations
Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see the Moses Center for further information.

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Center for Students with Disabilities at (212) 998-4980 as soon as possible to better ensure that such accommodations are implemented in a timely fashion. For more information, see Study Away and Disability.

Attendance Policy
Study abroad at Global Academic Centers 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. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student’s final course grade.

Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

Excused Absences:
In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student. The only excused absences are those approved by the Office of Academic Support; they are as follows:

Absence Due to Illness
- If you are sick, please see a doctor. Contact the Office of Student Life for assistance.
- For absences that last for two or more consecutive days, a doctor’s certificate, “certificato medico” is required. The doctor will indicate in writing the number of days of bed rest required. Please note these certificates can only be obtained on the day you see the doctor and cannot be written for you afterwards.
- Absences can ONLY be excused if they are reported WITHIN 48 HRS of your return to class via the online NYU Florence Absence Form.
- OAS will not accept a student email or telephone call regarding an absence due to illness.
- OAS will only notify faculty of absences REPORTED on the ABSENCE FORM.
- The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences.

Due to Religious Observance
- Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday.
- Information regarding absences due to religious observance must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online NYU Florence Absence Form.
Please note that no excused absences for reasons other than illness can be applied retroactively.

**Due to a class conflict with a program sponsored lecture, event, or activity**

- All students are entitled to miss one class period without any penalty to their grade in order to attend a lecture, event or activity that is sponsored by La Pietra Dialogues, Acton Miscellany or the Graduate Lecture series.
- Information regarding absences due to a class conflict must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online NYU Florence Absence Form.
- Please note that no excused absences for reasons other than illness can be applied retroactively.

Students with questions or needing clarification about this policy are instructed to contact a member of the Office of Academic Support located in Villa Ulivi or to email florence.academicsupport@nyu.edu.

**Late Submission of Work**

- All course work must be submitted on time, in class on the date specified on the syllabus.
- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date.
- To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.

**Plagiarism Policy**

Plagiarism will not be tolerated in any form. The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

In the event of suspected or confirmed cases of plagiarism, the faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school.

**Writing Center**

The Writing Center, located in Villa Ulivi, offers you feedback on any type of writing, at any stage in planning or drafting; very rough drafts are welcome. Sign up for a consultation at the Writing Center’s website and submit your working draft or ideas at least six hours in advance to NYU Florence Writing Center. You can drop in for a consultation M-Th, but remember that appointments are given priority. Please also note that the Writing Center does not correct or “fix” your writing but prompts you to think and work. The aim is to create stronger writers in the long term, not necessarily perfect papers in the short term.

**Required Text(s)**

The following text is available for your purchase at Paperback Exchange, via delle Oche 4/r:


The following texts are available electronically through the Classes site for this course:

- [Jerry Brotton, The Renaissance: A Very Short Introduction Oxford, 2006](#) [hereafter, “Brotton”]: [print versions of this are available in the library; chapter titles are the same but page numbering is different: both numerations are indicated on this syllabus].
Copies of each textbook are available for consultation and short term loans in the Villa Ulivi Library. Extra copies of some textbooks are also available for semester long loans. For more information please consult Books and Course Materials.

Supplemental Text(s)

Required readings not in our textbooks are available through our Classes site in electronic form but you are warmly encouraged to read the original texts, which are all available in our library.

The following texts, available in the Villa Ulivi library, contain other assigned readings or are recommended as extra resources for questions on high renaissance art and for presentation and term paper research:

Primary Sources:

- **Vasari, Giorgio.** *Lives of the Painters, Sculptors and Architects*, 2 vols., trans. by Gaston du C. de Vere; intro. and notes by David Ekserdjian. London, 1996 (please note: this is the preferred edition in English as it is the only one that is COMPLETE! Assigned readings on your syllabus however come from the Bondanella translation which is available electronically for your convenience).

General Studies:

- **Bohn, Babette & James M. Saslow, eds.** *A Companion to Renaissance and Baroque Art*. Chichester, 2013.
- **Cole, Michael W.** *Ambitious Form: Giambologna, Ammanati, and Danti in Florence*. Princeton, 2011.


● Folini, Marco. Courts and Courtly Arts in Renaissance Italy. Woodbridge, 2011.


Monographic Studies:


Internet Research Guidelines

The careful use of internet resources is encouraged and a list of recommended websites will be given. Failure to cite internet and other non-traditional media sources in your written work constitutes plagiarism.
Additional Required Equipment: N/A

Class Assignments and Topics

The locations for classes that meet on site are specifically indicated. All other classes meet in our regularly assigned classroom.

Session 1 - Friday, Feb. 1, 10:00-12:00 a.m.
Location: Villa Sassetti, Sala Caminetto
Marian Devotion: the Madonna and Child in the Home & on the Altar

Session 2 - Feb. 14
The Renaissance Portrait
Reading:

Session 3 - Feb. 21
Site Visit: Painting in Leonardo’s Florence: Paintings by Leonardo, Raphael and Michelangelo in the Uffizi
Location: Gallerie degli Uffizi (reserved entrance door, groups)
Reading:

Session 4 - Feb. 28
The Young Michelangelo
Reading:

Session 5 - Mar. 7
Site Visit: Portraits by Raphael, Titian and Bronzino in the Galleria Palatina
Location: Galleria Palatina, Pitti Palace
Reading:
Session 6 - Mar. 14
The Giants and the Giant: Michelangelo and Leonardo in the Service of the Republic
Location: Classroom
Reading:

Term Paper Proposal/Annotated Bibliography Due

Midterm Exam distributed (due in following class, Thursday, Mar. 21)

Session 7 - Friday, Mar. 15, 9:00 a.m.
Field Trip: Visit to the exhibition, “Verrocchio, Master of Leonardo”
Location: Palazzo Strozzi
Reading:

Session 8 - Mar. 21
Papal Majesty: the Patronage of Julius II and Leo X
Reading:

Midterm Exam due

Session 9 - Apr. 4
Sculpture in Michelangelo’s Florence: Sculpture by Michelangelo, Cellini, Bandinelli, Ammannati and Giambologna in the Bargello
Location: Museo Nazionale del Bargello
Reading:

Session 10 - Friday, Apr. 5 (departure time TBC)
Field Trip: Rome
Location: Santa Maria Novella train station, under the pharmacy sign
Reading:
Session 11 - Apr. 11
Michelangelo at San Lorenzo
Location: Cappelle Medicee, S. Lorenzo (meet at back of the church, entrance to the Medici Chapels)
Reading:

Session 12 - Apr. 18
Presentations
Location: Gallerie degli Uffizi
Session 13 - May 2
Tombs, Tragic and Personal: Michelangelo in the Accademia and Opera del Duomo
Location: Galleria dell’Accademia (group entrance line)
Reading:

Term Papers Due
Final Exam distributed (due in last class, Thursday, May 9)

Session 14 - May 9
Inventing a Noble Court: Transforming Palazzo della Signoria into Palazzo Ducale
Location: Palazzo Vecchio (meet behind the Neptune Fountain)
Reading:

Final Exams due

Session 15 - Final Exam [see above, Session 14]
Classroom Etiquette
- Eating is not permitted in the classrooms. Bottled water is permitted.
- Cell phones should be turned off during class time.
- The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor.
- We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings.

Required Co-curricular Activities
See Field Trip descriptions in Sessions 7 and 10 above.

The field trip is an integral part of the course and your attendance is required. Should you have a conflict with a field trip in another course, please speak to someone in the Offices of Academic Support to determine how to resolve your field trip conflict.

Suggested Co-curricular Activities
Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester.

Your Instructor
Bruce L. Edelstein is an art historian. At NYU Florence he is Coordinator for Graduate Programs and Advanced Research and serves on the Academic Advisory Committee. He is Affiliated Faculty in the department of Italian Studies at NYU. He received his Ph.D. from Harvard University in 1995 after completing a dissertation on the patronage of Duchess of Florence Eleonora di Toledo, a reflection of his broader interest in mechanisms of court patronage and the exercise of female authority in Renaissance and Early Modern Italy. He has held teaching positions at the Florida State University Florence Study Center, Syracuse University in Italy and the Harvard University Graduate School of Design and curatorial positions at the Museum of Fine Arts Boston and the Fogg Museum in Cambridge, Mass. His publications include articles on Eleonora di Toledo’s investment policy, the typology of the Albertian hortus, the hydraulic system of the lost Neapolitan villa of Poggioreale as a model for sixteenth-century Medici gardens, the iconography of Abundance in the courtly persona of Eleonora di Toledo and the mid-sixteenth-century appearance and function of the Camera Verde in the Palazzo Vecchio. During the academic year 2001-2, he was a fellow at the Harvard University Center for Italian Renaissance Studies at Villa I Tatti. During the academic year 2015-16, he was Visiting Scholar at the Kunsthistorisches Institut in Florenz, while completing the manuscript for a book on the early history of the Boboli Gardens. He is co-curator of the exhibition “Miraculous Encounters: Pontormo from Drawing to Painting,” seen at the Palazzo Pitti in Florence, the Morgan Library and Museum in New York, and the J. Paul Getty Museum in Los Angeles in 2018-2019.