

The Age of Leonardo, Raphael and Michelangelo (V43.9307.001)

Spring 2009, Course Meetings: Wednesdays, 9:00-11:45 a.m.

Prof. Edelstein, edelstein@nyu.edu

Office, Villa La Pietra, 055 5007246 (office hours, Tuesdays, 3:00-5:00 p.m.)

Course 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.

Requirements

This is an advanced course in art history and has a **PRE-REQUISITE** of at least one course in art history. Regardless of whether the computer has permitted you to enroll in the course, you may not take it without this pre-requisite. If you do not have the pre-requisite to take this course, please do not hesitate to speak to me or to Lisa Cesarani or Jennifer Dronsfield in the Academic Support office for suggestions regarding alternatives.

There is an overnight field trip for this course:

Friday-Saturday, 3-4 April: Venice

Since this is an advanced level course, it is assumed that you will be interested in visiting other cities with significant examples of High Renaissance and Mannerist art on your own (e.g., Parma, Mantua, Milan, Naples, Rome, etc.) on your own, and you are warmly encouraged to do so. Please feel free to ask me for further information and/or recommendations for sites to visit.

Class meetings take place in our assigned classroom in Villa Ulivi, unless otherwise noted on the syllabus; when the class takes place on site, please be certain that you know where we are meeting and how to get there well in advance of our meeting time since class begins promptly at 9:00 a.m. Site visits are closely timed and entrance times are frequently reserved in advance; therefore, no exceptions will be made for late arrivals. Attendance is required in class, at all site visits and on the field trips. **Absences will affect your final grade for the course. Two unexcused late arrivals at class will be considered the equivalent to one unexcused absence, with the same consequences for your final grade.** Readings are assigned weekly and **must be read in advance of the lecture for which they are assigned.** Your attendance and preparation are fundamental to your ability to ask questions and participate in class discussion. Site visits and field trips are intended primarily as opportunities to examine works of art in person and for class discussion. **Class participation is worth 15% of your final grade.**

Grades will be based on:

Attendance and Class Participation	15%
Midterm	20%
Term Paper	35%
Final Exam	30%

The midterm and the final exam are comprised of image identifications (10 works shown for 2 minutes each, 3 points per ID) and an essay question (40 minutes, 70 points). The images for identification and comparison will be chosen from among those shown during lecture, seen in your readings or works seen on site: **all images seen in the exams will have appeared in at least one of these places**. It is recommended that you keep a folder on ArtStor of images of the works listed on your weekly handouts in order to facilitate studying for the image identification portion of the exams. For each image shown, you will be required to identify the artist (if known), the name of the work, its material or materials, its present or original location, and its date (within five years on either side of the actual date), and one fundamental thing that is important about the work. For the essay portion of the exam, you will have a choice of three topics. These are generally 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 assigned reading in your response to the topic that you choose; an exam essay question that does not cite any of the assigned reading will not receive full credit.** In this context, it is sufficient to cite the name of the author to whom you are referring. The final has the same format and is comprehensive, although greater weight is given to material covered in the second half of the course. Both the midterm and the final are carefully timed: **if you have a recognized learning disability for which you are entitled to extra time, please see Lisa Cesarani or Jennifer Dronsfield in the Academic Support office immediately to insure that we can make proper arrangements for testing.**

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 length. 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 or sources identified by you on your own or suggested by me. 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 must be on some aspect of one of the following topics:

1. Venetian Painting in the High Renaissance (e.g., Giovanni Bellini, Vittore Carpaccio, Giorgione, Titian, Venice, 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 Salviati, Bronzino, Vasari and the "Artists of the Studiolo," Cellini and/or Giambologna)
3. Art for courtly and/or female patrons (e.g., Giulio Romano and the Palazzo Te and/or the Studiolo 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 the midterm. For the class prior to the midterm you are required to submit a **term paper proposal**, including your **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, in the Course Reader on our Blackboard site, 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 – link in External Links on our Blackboard 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.

Each student must schedule a meeting with me as soon as possible following submission of the term paper proposal to discuss his or her topic and sources.

Plagiarism: All work executed for this class, including term paper proposals, exams and term papers, must be completed independently. **PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM AND WILL RESULT UNCONDITIONALLY IN A FAILING GRADE FOR THE COURSE.** To “plagiarize” is defined by the Oxford English Dictionary as:

Take and use as one's own (the thoughts, writings, inventions, etc., of another person); copy (literary works, ideas, etc.) improperly or without acknowledgment; pass off the thoughts, work, etc., of (another person) as one's own. [Lesley Brown, ed., *The New Shorter Oxford English Dictionary*, 2 vols. (Oxford: 1993), 2:2231]

You must cite all sources for your work, not just books and articles but also internet and non-traditional media sources. This is especially important in your term paper, which, as a research paper, is meant to be a demonstration of your ability to locate, assemble, analyze and employ sources. Your proper citation of these sources is fundamental for the proper completion of the paper. If you have any doubts or questions about what constitutes plagiarism, please do not hesitate to ask me in class, in office hours or via e-mail.

Submitting your work: Hard copy submission of your assignments is welcome, although you may submit assignments electronically (e.g., as attachments in Word to e-mail; for all other formats, please see me to confirm their acceptability before submission). If you submit assignments electronically, you must do so **BEFORE 9:00 p.m. OF THE DAY PRIOR TO THE DUE DATE INDICATED ON THE SYLLABUS.** Electronic submissions received after 9:00 p.m. will be considered late. **Late submission of either electronic or hard copy assignments will result in a lower grade or evaluation for them.**

Blackboard: There is a Blackboard site for this course. In order to access Blackboard, you must have an NYU net ID. All non-NYU students are automatically assigned an NYU net ID when they enroll in the program. In order to activate your net ID, please log on to home.nyu.edu (note: there is no “www” in this site address) and follow the instructions to create a password. Once you have a valid net ID and password, you can enter the course's Blackboard site by logging onto home.nyu.edu; then, from your NYUHome homepage, click on the tab marked “academics” to locate the appropriate hyperlink under “Classes.” Updates and announcements will be posted regularly on the Blackboard site so please check it regularly. You will also find links to some of our assigned readings, to websites and many other useful resources on the Blackboard site. If you are having any difficulty activating your net ID or using Blackboard for this course, please let me know in person or via e-mail. Our Blackboard site is a work in progress; recommendations and requests for it are much appreciated.

Office hours: Office hours will be held on Tuesdays, 3:00-5:00 p.m., or by appointment. Appointments may be requested in person, via e-mail or by phone; be sure to indicate a telephone number and/or e-mail address where you can be reached.

You will receive an e-mail after the first class meeting, requesting the following information:

1. Name (if applicable, specify any preferred name or nickname)
2. Telephone number
3. Home institution
4. Year/class
5. Degree program, concentration or other appropriate designation for your field
6. Foreign languages (indicating spoken fluency or reading knowledge)
7. Previous courses in history and art history (use descriptive titles, not course numbers)

If you do not receive an e-mail from me by the second class meeting, please let me know this by sending an e-mail to: **edelstein@nyu.edu**.

Texts

Some assigned readings are to be found in the following texts, available for purchase for this course:

- Kemp, Martin. *Leonardo da Vinci: The Marvellous Works of Nature and Man*, new ed., Oxford: 2006 [hereafter, "Kemp"].
- Hughes, Anthony. *Michelangelo*. London: 1997 [hereafter, "Hughes"].
- Talvacchia, Bette. *Raphael*. London: 2007 [hereafter, "Talvacchia"].
- Bull, George, ed. *Michelangelo: Life, Letters and Poetry*. Oxford: 1987 [hereafter, "Bull"].

Other assigned readings are to be found online, through links available on our Blackboard site; you will also find links to useful reference works through our Blackboard site under "External Links." 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.

Saslow, James M. *The Poetry of Michelangelo: An Annotated Translation*. New Haven, 1991.

General Studies:

Ackerman, James S. *Distance Points: Essays in Theory and Renaissance Art and Architecture*. Cambridge, Mass., 1991.

Ackerman, James S. *Origins, Imitation, Conventions: Representation in the Visual Arts*. Cambridge, Mass., 2002.

Campbell, Stephen J. and Stephen J. Milner, eds. *Artistic Exchange and Cultural Transmission in the Italian Renaissance City*. Cambridge, 2004.

Dunkerton, Jill, Susan Foister, and Nicholas Penny, *Dürer to Veronese: Sixteenth-Century Painting in the National Gallery*. New Haven, 1999.

Eisenbichler, Konrad, ed. *The Cultural Politics of Duke Cosimo I de' Medici*. Aldershot, 2001.

Eisenbichler, Konrad, ed. *The Cultural World of Eleonora di Toledo, Duchess of Florence and Siena*. Aldershot, 2004.

Franklin, David. *Painting in Renaissance Florence 1500-1550*. New Haven, 2001.

Gouwens, Kenneth and Sheryl E. Reiss, eds. *The Pontificate of Clement VII: History, Politics, Culture*. Aldershot, 2005.

Hall, Marcia. *After Raphael: Painting in Central Italy in the Sixteenth Century*. Cambridge, 1999. [hereafter, "Hall"]

Hopkins, Andrew. *Italian Architecture from Michelangelo to Borromini*. London, 2002.

Jestaz, Bertrand. *Architecture of the Renaissance: From Brunelleschi to Palladio*. London, 1996.

Lotz, Wolfgang. *Architecture in Italy, 1500-1600*. New Haven, 1995.

Millon, Henry A. and Vittorio Magnago Lampugnani, eds. *The Renaissance from Brunelleschi to Michelangelo: The Representation of Architecture*. Milan, 1994.

Murray, Peter. *The Architecture of the Italian Renaissance*. London, 1986.

McHam, ed., Sarah Blake. *Looking at Italian Renaissance Sculpture*. Cambridge, 1998.

Paoletti, John T. and Gary M. Radke. *Art in Renaissance Italy*, 3rd ed., London, 2005.

Reiss, Sheryl E. and David Wilkins, eds. *Beyond Isabella: Secular Women Patrons of Art in Renaissance Italy*. Kirksville, Mo., 2001. [hereafter, "Reiss & Wilkins"]

Rowe, Colin and Leon Satkowski. *Italian Architecture of the 16th Century*. New York, 2002.

Shearman, John. *Mannerism*. Harmondsworth, 1990 [hereafter, "Shearman, Mannerism"].

Shearman, John. *Only Connect: Art and the Spectator in the Italian Renaissance*. Princeton, 1992.

Van Veen, Henk Th. *Cosimo I de' Medici and his Self-Representation in Florentine Art and Culture: From Lofty Ruler to Citizen Prince*. Cambridge, 2006.

Monographic Studies:

Ackerman, James S. *The Architecture of Michelangelo*, 2nd. ed. Chicago, 1986.

Bambach, Carmen C., ed. *Leonardo Da Vinci: Master Draftsman*. New Haven, 2003.

Clark, Kenneth. *Leonardo da Vinci*. Harmondsworth, 1993.

Hibbard, Howard. *Michelangelo*, 2nd ed. New York: Harper & Row, 1974.

Hirst, Michael. *Michelangelo and His Drawings*, 2nd ed. New Haven, 1988.

Jones, Roger and Nicholas Penny. *Raphael*. New Haven, 1983.

Popham, A. E. *The Drawings of Leonardo da Vinci*. London, 1946.

Wallace, William E., ed. *Life and Early Works (Michelangelo: Selected Scholarship in English)*. New York, 1995.

Wallace, William E., ed. *The Sistine Chapel (Michelangelo: Selected Scholarship in English)*. New York, 1995.

Wallace, William. *Michelangelo at San Lorenzo: The Genius as Entrepreneur*. Cambridge, 1994.

Wilde, Johannes. *Michelangelo: Six Lectures*. Oxford, 1978.

Readings and Amici Cards

Readings are assigned on the syllabus under the week for which they are due; that is, they must be done **in advance** of the lecture for which they are assigned.

All students at NYU in Florence receive Amici cards. These cards are invaluable resources both in the classroom and outside. You are required to bring your Amici cards with you **to all site visits, regardless of whether or not the sites are among those for which the cards provide free access.**

You are also **required to go on your own to the Uffizi, the Bargello and the Galleria Palatina to see any works which appear in your readings that are in those collections;** this is to be done in advance of the lecture for which that reading is assigned.

Schedule of Lectures

- 21 Jan.: Marian Devotion: the Madonna and Child in the Home & on the Altar
Location: classroom
- 28 Jan.: **Site Visit:** Painting in Leonardo's Florence and paintings by Leonardo, Raphael and Michelangelo in the Uffizi
Location: Galleria degli Uffizi (meet outside at door 2)
Reading: Kemp: Chapter 1, "Leonardo da Firenze," pp. 1-70.
Talvacchia: Chapter 1, "Raphael's Artistic Heritage: Urbino, Umbria and the Workshop Tradition," pp. 17-49.
- 4 Feb.: The Renaissance Portrait
Location: classroom
Reading: Kemp: Chapter 2, "The Microcosm," pp. 71-136.
- 11 Feb.: **Site Visit:** Portraits by Raphael, Titian and Bronzino in the Galleria Palatina
Location: Palazzo Pitti

Prof. Edelstein *The Age of Leonardo, Raphael and Michelangelo* syllabus, p. 6

Reading: Talvacchia: "Introduction: The Myth of Raphael;" Chapter 2, "The Impact of Florence: Leonardo, Michelangelo and the Modern Style;" Chapter 4, "Roman Patronage: The Vatican Court and Aristocratic Commissions," pp. 7-15; 51-77; 106-135.
Kemp: Chapter 3, "The Exercise of Fantasia," pp. 137-203.

18 Feb.: The Young Michelangelo

Location: classroom

Reading: Hughes: "Introduction;" Chapter 1, "Citizens from a Noble Line;" Chapter 2, "These Great Masters," pp. 4-62.
Bull: "Introduction," pp. ix-xvii; *Condivi's Life*, pp. 3-22; Letters 1-2, pp. 77-78.

25 Feb.: Casa Buonarroti and S. Croce

Location: S. Croce (meet by statue of Dante on steps of church)

Reading: Barolsky, "As in Ovid, So in Renaissance Art," online article (Blackboard Course Reader, "Renaissance Art-Topics and Theory" Folder)
Barolsky, "Michelangelo's Marble Faun Revisited," online article (Blackboard Course Reader, "Michelangelo Sources: Michelangelo-Youth and Early Maturity" Folder)

Due: Term Paper Proposal

4 March: Midterm

11 March: No class (Spring Break)

18 March: **Class to be rescheduled: make-up time & location to be announced**

The Giants and the Giant: Michelangelo and Leonardo in the Service of the Republic

Location: classroom

Reading: Kemp: Chapter 4, "The Republic: New Battles and Old Problems," pp. 204-270.
Hughes: Chapter 3, "Readiness and Triumph," pp. 65-102.
Bull: *Condivi's Life*, pp. 23-25.

25 March: Sculpture in Michelangelo's Florence and Sculpture by Michelangelo, Cellini, Bandinelli, Ammannati and Giambologna in the Bargello

Location: Museo Nazionale del Bargello

Reading: G. M. Helms, "The Materials and Techniques of Italian Renaissance Sculpture," in *Looking at Italian Renaissance Sculpture*, ed. McHam, 1998, pp. 18-39.
Bull: Letters 33-44, pp. 120-131.
Elam: "'Che ultima mano!': Tiberio Calcagni's Marginal Annotations to *Condivi's Life of Michelangelo*," online article (Blackboard Course Reader, "Vasari Sources" folder).

1 Apr.: Papal Majesty: the Patronage of Julius II and Leo X

Location: classroom

Reading: Hughes: Chapter 4, "Strong, Violent and Difficult to Manage;" Chapter 7, "A Knight at Arms," pp. 105-144; 231-254.
Talvacchia: Chapter 3, "The Vatican Stanze: Raphael Conquers Rome;" Chapter, 7, "Raphael and his Collaborators: A Revolutionary Configuration," pp. 80-103; 186-205.

- 3-4 Apr.: Field Trip: High Renaissance Painting in Venice
 Location: Departure from Santa Maria Novella train station
 Reading: Goffen, "Bellini, S. Giobbe and Altar Egos," online article (Blackboard Course Reader, "Venetian Painting" folder).
 Rosand, "Titian in the Frari," online article (Blackboard Course Reader, "Venetian Painting" folder).
 Campbell, "Giorgione's 'Tempest,' 'Studiolo' Culture, and the Renaissance Lucretius," online article (Blackboard Course Reader, "Venetian Painting" folder)
 Rosand, "Theater and Structure in the Art of Paolo Veronese," online article (Blackboard Course Reader, "Venetian Painting" folder)
 Grabski, "The Group of Paintings by Tintoretto in the 'Sala Terrena' in the Scuola di San Rocco in Venice and Their Relationship to the Architectural Structure," online article (Blackboard Course Reader, "Venetian Painting" folder)
- 8 Apr.: Tombs, Tragic and Personal: Michelangelo in the Accademia and Opera del Duomo
 Location: Galleria dell'Accademia
 Reading: Hughes, Chapter 8, "Julius Laid to Rest;" Chapter 9, "How Much Blood Costs," pp. 257-316.
 Bull: *Condivi's Life*, pp. 25-58; Letters 22-32, pp. 107-120; Poems, pp. 140-149.
- 15 Apr.: Michelangelo at S. Lorenzo
 Location: Cappelle Medicee, S. Lorenzo (meet at the back of the church at the entrance to the Medici Chapels)
 Reading: Hughes: Chapter 5, "The Return of the Medici;" Chapter 6, "Many Things Shall be Done;" Chapter 10, "The Unfinished Task," pp. 147-228; 318-330.
 Bull: *Condivi's Life*, pp. 59-73; Letters 10-21, pp. 188-206; Poems, pp. 150-160.
 Coffin, "Tintoretto and the Medici Tombs," online article (Blackboard Course Reader, "Venetian Painting" folder)
- 22 Apr.: The Birth of Florentine Mannerism: Andrea del Sarto, Rosso Fiorentino and Pontormo in the Chiostrro dei Voti and the Capponi Chapel
 Location: SS. Annunziata (meet in front of the church)
 Reading: Hall, "The 1520s in Florence and Rome," pp. 55-94 (Ulivi Library).
 Shearman, *Mannerism*, "The Historical Reality," pp. 15-30 (Ulivi Library).
- 29 Apr.: Palazzo Vecchio
 Location: Palazzo Vecchio (meet at entrance by the copy of Michelangelo's *David*)
 Reading: Hall, Chapter 6: "Ducal Florence," pp. 215-256 (Ulivi Library).
 Edelstein, "Bronzino in the Service of Eleonora di Toledo and Cosimo I de' Medici: Conjugal Patronage and the Painter-Courtier," in Reiss and Wilkins, pp. 225-261 (Ulivi Library).
- Due: Submit Term Papers**
- 6 May: Final Exam (term papers returned)
 Location: classroom