

Spring 2021 - The Age of Leonardo, Raphael and Michelangelo

ARTH-UA 9307

Tuesdays and Thursdays, 3:30-4:45 p.m. CET

Blended/Remote Synchronous

Location TBD

Spring 2021

We know that you may be taking courses at multiple locations this semester. If you are enrolled in this course 100% remotely and are not a Go Local/Study Away student for this course site, please make sure that you've completed the online academic orientation via NYU Classes so you are aware of site specific support, policies and procedures.

Please contact florence.academicssupport@nyu.edu if you have trouble accessing the NYU Classes site.

If you are attending in person, you will be instructed to choose your seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol.

Class Description:

Prerequisite: ARTH-UA 0002 (History of Western Art II), or ARTH-UA 0005 (Renaissance Art), or AP Art History score of 5, or permission of the instructor. Students in the Art History Dept: This course counts for Advanced Renaissance/Baroque credit.

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 original works on site. Renaissance art cannot be divorced from its times; thus, much attention will be given to contemporary history, especially politics in Florence and 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**

NYUGlobalHome Email Address: edelstein@nyu.edu

Office Hours: **Appointments available via Zoom or in person on request**

Villa Ulivi Phone Number: +39 055 5007 300

[Zoom Personal Meeting Room](#)

Inclusion, Diversity, Belonging and Equity

NYU is committed to building a culture that respects and embraces diversity, inclusion, and equity, believing that these values – in all their facets – are, as President Andrew Hamilton has said, “...not only important to cherish for their own sake, but because they are also vital for advancing knowledge, sparking innovation, and creating sustainable communities.” At NYU Florence, we are committed to creating a learning environment that:

- fosters intellectual inquiry, research, and artistic practices that respectfully and rigorously take account of a wide range of opinions, perspectives, and experiences; and

- promotes an inclusive community in which diversity is valued and every member feels they have a rightful place, is welcome and respected, and is supported in their endeavours.

NYU Florence embraces diversity and recognizes our responsibility to foster an open, welcoming environment where students, faculty and staff of all backgrounds can collaboratively learn, work and communicate. We will continually strive to work together to nurture a culture of inclusivity, compassion and mutual respect.

There are both on-campus and NYU Global resources available to students and staff wishing to share their experiences with us or offer suggestions for improvement. On-campus, students, faculty and staff can contact any one of our three local IDBE Liaisons, Mary Barbera, Lisa Cesarani and Angelica Pesarini. Students can also contact the Office of Academic Support or the Office of Student Life to talk to a member of staff. Students are invited to join the NYU Florence IDBE Student Committee and take on an active role in planning encouraging dialogues on issues around diversity and inclusion.

The Global NYU community can access the Office of Global Inclusion, Diversity and Strategic Innovation who works closely with students, faculty, administrators, and staff, regardless of where you may be located, to help make every aspect of NYU more equitable. You can contact them at globalinclusion@nyu.edu for more information and resources.

Bias Response Line

NYU's [Bias Response Line \(BRL\)](#) provides an open forum to members of our community and helps to ensure that our community is equitable and inclusive. It is a centralized way to share or report experiences and concerns regarding bias, discrimination, or harassing behavior that may occur within our local or global NYU community. To contact the BRL, please email or call: 212-998-2277.

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%: Academic Commitment**

20%: Midterm

35%: Oral Presentations

(5 minutes, followed by discussion)/Term Paper (6-10 pages)

30%: Final Exam

Commitment:

A student's commitment will be evaluated based on active participation, involvement and contribution in the course either remote or in-person.

Contributions include, but are not limited to: class assignments, tasks, discussion boards, office hours, labs, online chat, and/or the viewing of asynchronous course materials and completion of relevant work. If the student is participating remotely in the courses, it is imperative that they communicate regularly with their faculty members.

Exams:

The midterm and the final exam are comprised of three essay questions. You will be presented with three broad topics discussed in class the week before the exam; one of these will be chosen as the prompt for the exam itself. You are expected to write a well-organized essay, with an introduction, exposition and conclusion in response to the question.

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. While the final is comprehensive, greater weight will be given on it to material discussed in the second half of the course. Both the midterm and the final are carefully timed: **see below if you are entitled to an Academic Accommodation.**

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 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 after the midterm. To confirm your topic, 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 required readings on this syllabus (although required readings may, of course, be used for the final paper, and must be cited like any other source). 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.

Given the different rules for Covid-19 currently in place around the world, your sources will largely be electronic. Many outstanding electronic resources are available through the NYU Libraries site. While we all use Wikipedia and Google search to find quick answers to questions, sources lacking an identifiable author may not be used for your term paper. If libraries near you are open, you are also warmly encouraged to use these as well for your research. Both the NYU Florence librarian, Cristina Bellini, and I are available to assist you in locating and accessing appropriate sources for your research.

Go Local Florence Students: at least one object discussed in your term paper should be a work belonging to a Florentine museum (Uffizi, Pitti Palace, Bargello, etc.), or a local monument if you are working on an architecture topic. For all students: visiting local museums is warmly encouraged, but should only be done where permitted and under the appropriate safety protocols for your area. Please bring any works by sixteenth-century Italian artists you may see in person into our class discussions!

For your presentation, you will present a part of your paper that regards a work of art that you consider particularly important to or characteristic of your arguments. Works in Florentine museums are especially appreciated but not required. Your presentation will therefore **not be a reading of your term paper**. Presentations should be five minutes in length to allow for class discussion and comments. Presentations provide an opportunity to receive feedback and consider questions raised by the material you present. The term paper will allow you to present all of your research but also to make changes to your presentation material as you see fit. Presentations will be made during the last two classes in Zoom sessions. The quality and clarity of your writing is essential to communicating your ideas, especially in a humanities discipline like art history. You are warmly encouraged to take advantage of the outstanding assistance that is offered by the NYU Florence Writing Center. See below for information about the Writing Center and how to access their services.

Submitting your work

All work will be submitted electronically in Word (.doc or .docx format). If you do not have Word on your computer, Google Docs, available to you through NYU Home, allows you to Download your files as Word Docs. If you use Pages on a Mac, that too allows exportation of your files as Word Docs. For your midterm and final, which will be held online through NYU Classes, you may only submit in PDF or Word. Please use Word, because the “Review” menu allows me the most efficient ways to make visible corrections to your work and to add comments. **Please submit your work using the following naming system: YourLastName_AssignmentName (e.g., Smith_Midterm, Smith_Proposal, Smith_Paper, Smith_Final).** Please submit your assignments **prior to the start time of the class indicated as the due date on this syllabus**. Electronic submissions received subsequently will be considered late. **Late submission will result in a lower grade or evaluation for your work.**

Readings

Readings are listed under the weeks for which they are assigned and must be done **in advance** of those classes. It is essential that you keep up with the reading as it serves as the basis for class discussion. On a rotating basis, students will be assigned responsibility to present key ideas from one of the required readings to the class. **You should identify 3-5 key ideas presented by the reading and at least one question that is raised by the text, which may be either a question you have about it or a question that you think would be useful to pose to the class.** These presentations will not be graded but will contribute to your academic commitment grade. Active participation in class discussion is an essential component of your academic commitment grade, 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
 F=below 65

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 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. In blended course format, students, based on need and circumstance may attend class sessions in-person or remote synchronously online. Both are acceptable and would be considered present in class. 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 Global Sites is expected. Unexcused absences will affect students' semester participation grade.** Faculty will take attendance at the beginning of every class. For Go Local Students studying in Florence, **If you have scheduled a remote course immediately preceding/following an in-person class, you may want to discuss where at the Academic Center the remote course can be taken.** Both in-person and remote students are responsible for making up any work missed due to absence. Repeated unexcused absences in a course may result in failure. Please be in contact with your professor via email to meet during office hours to discuss any missed lectures and assignments and arrange a timeline for submitting missed work.

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. **Absences should be reported to the Office of Academic Support via email and to your faculty member BEFORE your class meets for lesson.**

Categories of Excused Absences

- Absence Due to Illness
 - If you are a Go Local student present in Florence and feel sick, please contact the [Office of Student Life](#) for assistance.
 - COVID-19 related family emergencies will be considered as an excused absence
 - 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
 - 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.academicssupport@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 NYU Florence Writing Center offers you feedback on any type of writing, at any stage in planning or drafting; very rough drafts are welcome. Sign up for an online 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](#).

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)

All readings for this course are to be found in the Resources section of our Classes site for this course. Links to some sources are also included directly in this syllabus. Recommended readings are just that: recommended, but not required. Recommended readings allow you to deepen your knowledge of specific topics covered in class. You are welcome to use them as sources for your term paper research and to cite them in your responses to exam questions in the same way that you would use required readings. Updates and announcements will be posted regularly on the Classes site so please check it regularly. If you are

having any difficulty accessing the Classes site, please let me know in person or via email. Our Classes site is a work in progress; recommendations and requests for it are much appreciated.

In the [Villa Ulivi Library](#) hard copies of some textbooks are available to loan out for the semester. For more information on the resources and services of the library, please email florence.library@nyu.edu.

The principal texts for this course are:

- Stephen J. Campbell and Michael W. Cole, *A New History of Italian Renaissance Art*, 2nd ed. London, 2017 [hereafter, “C/C”]
- Jerry Brotton, *The Renaissance: A Very Short Introduction*. Oxford, 2006 [hereafter, “Brotton”]:.
- Giorgio Vasari, *The Lives of the Artists*, trans. Julia Conway Bondanella & Peter Bondanella, Oxford, 1998 [hereafter, “Vasari 1568”]:.

Assigned chapters from C/C have been scanned and are available in our Classes site. Direct links to the assigned sections of Brotton and Vasari are included in the individual Resources folders on our Classes site, as are general links to the books themselves. Links to other assigned readings will also be found in the relevant folders in the Resources section of our Classes site.

Supplemental Texts(s)

The following texts, available in the Villa Ulivi library or electronically through the NYU library system, are recommended as extra resources for questions on high renaissance art and for presentation and term paper research. Links may not always be to the same edition of the work:

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).?
- Kemp, Martin, ed. *Leonardo on Painting: An Anthology of Writings by Leonardo da Vinci, with a Selection of Documents Relating to his Career as an Artist*, trans. Martin Kemp & Margaret Walker. New Haven, 2001.
- Irma Richter, ed. *Notebooks / Leonardo da Vinci*. Oxford, 2008.
- Saslow, James M., ed. *The Poetry of Michelangelo: An Annotated Translation*. New Haven, 1991.
- Buonarroti, Michelangelo. *Poems and Letters. Selections with the 1550 Vasari Life*, Antony Mortimer, ed. London, 2007.?
- Bull, George, ed. *Michelangelo: Life, Letters and Poetry*. Oxford, 1987 (contains Condivi’s 1553 *Life of Michelangelo*, written in response to Vasari’s first life of the artist, written in 1550).
- Shemek, Deanna, ed. *Isabella d’Este: Selected Letters (The Other Voice in Early Modern Europe, 54)*. Toronto, 2017.

General Studies:

- [Oxford Art Online](#)

this is an amazing resource, especially for the Grove Dictionary of Art, one of the resources available here. This is a great first stop for any research topic, since the entries contain excellent bibliographies. Also, the entries are authored, so you may cite them for term paper research!

- 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.

- Acidini Luchinat, Cristina, et al.

The Medici, Michelangelo, & the Art of Late Renaissance Florence. (ex. cat.: Florence, Palazzo Strozzi; Chicago, Art Institute; Detroit, Detroit Institute of Arts, 2002-2003). New Haven, 2002.

- Ames-Lewis, Francis.

Drawing in Early Renaissance Italy. New Haven, 2000.

- Ames-Lewis, Francis, ed.

Florence. Cambridge, 2012

- Atkinson, Niall.

The Noisy Renaissance: Sound, Architecture, and Florentine Urban Life. University Park, PA, 2016.

- Benadusi, Giovanna & Judith C. Brown, eds.

Medici Women: The Making of a Dynasty in Grand Ducal Tuscany. Toronto, 2015.

- Bohn, Babette & James M. Saslow, eds.

[*A Companion to Renaissance and Baroque Art.*](#) Chichester, 2013.

- Campbell, Stephen.

The Cabinet of Eros: Renaissance Mythological Painting and the Studiolo of Isabella d'Este. New Haven, 2006.

- Campbell, Stephen J. and Stephen J. Milner, eds.

Artistic Exchange and Cultural Transmission in the Italian Renaissance City. Cambridge, 2004.

- Cecchi, Alessandro.

Agnolo Bronzino, trans. Christopher Evans. Antella: 1996.

- Cole, Michael W.

[*Ambitious Form: Giambologna, Ammanati, and Danti in Florence.*](#) Princeton, 2011.

- Currie, Elizabeth.

[*A Cultural History of Dress and Fashion in the Renaissance.*](#) London, 2017.

- Currie, Elizabeth.

[*Fashion and Masculinity in Renaissance Florence.*](#) London, 2016.

- Dunkerton, Jill, Susan Foister, and Nicholas Penny,

Dürer to Veronese: Sixteenth-Century Painting in the National Gallery. New Haven, 1999.

- Earle, T.F. & K.J.P. Lowe, eds.

Black Africans in Renaissance Europe. Cambridge, 2010.

- Eclercy, Bastian, ed.

Maniera: Pontormo, Bronzino and Medici Florence. (ex. cat., Frankfurt am Main, Städel Museum, 2016). Munich, 2016.

- Eisenbichler, Konrad, ed.

[The Cultural Politics of Duke Cosimo I de' Medici](#)

- Eisenbichler, Konrad, ed.
- [The Cultural World of Eleonora di Toledo, Duchess of Florence and Siena.](#) Aldershot, 2004.
- Falciani, Carlo & Antonio Natali, eds. *The Cinquecento in Florence: "Modern Manner" and Counter-Reformation.* (ex. cat.: Florence, Palazzo Strozzi, 2017-2018). Florence, 2017.
- Folin, Marco. *Courts and Courtly Arts in Renaissance Italy.* Woodbridge, 2011.
- Franklin, David. *Painting in Renaissance Florence 1500-1550.* New Haven, 2001.
- Gaston, Robert W. & Louis A. Waldman, eds. *San Lorenzo: A Florentine Church (Villa I Tatti Series, 33)* Cambridge, Mass., 2017.
- 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.
- Hopkins, Andrew. *Italian Architecture from Michelangelo to Borromini.* London, 2002.
- Howard, Peter & Cecilia Hewlett, eds.. [Studies on Florence and the Italian Renaissance in Honour of F. W. Kent.](#) Turnhout, 2016.
- Jestaz, Bertrand. *Architecture of the Renaissance: From Brunelleschi to Palladio.* London, 1996.
- Johnson, Geraldine & Sara Matthews-Grieco, eds., *Picturing Women in Renaissance and Baroque Italy.* Cambridge, 1997.
- Langdon, Gabrielle. [Medici Women: Portraits of Power, Love and Betrayal from the Court of Duke Cosimo I.](#) Toronto, 2006.
- Lawrence, Cynthia, ed. *Women and Art in Early Modern Europe: Patrons, Collectors and Connoisseurs.* Philadelphia, 1999.
- Lotz, Wolfgang. [Architecture in Italy, 1500-1600.](#) New Haven, 1995. [online access is to original 1974 edition, combined with Ludwig Heydenreich, *Architecture in Italy, 1400-1500*]
- Millon, Henry A. & 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.
- Nagel, Alexander. *The Controversy of Renaissance Art.* Chicago, 2011.
- Nagel, Alexander & Christopher S. Wood. [Anachronic Renaissance.](#) New York, 2010.?
- O'Malley, Michelle. *The Business of Art: Contracts and the Commissioning Process in Renaissance Italy.* New Haven, 2005.
- Paoletti, John T. & 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.?
- Robin, Diana, Anne R. Larsen & Carole Levin, eds., *Encyclopedia of Women in the Renaissance: Italy, France, and England.* Santa Barbara, 2007.
- Charles M. Rosenberg, ed. *The Court Cities of Northern Italy: Milan, Parma, Piacenza, Mantua, Ferrara, Bologna, Urbino, Pesaro and Rimini.* Cambridge, 2010.
- Rowe, Colin and Leon Satkowski. [Italian Architecture of the 16th Century.](#) New York, 2002.?
- Rubin, Patricia. *Giorgio Vasari: Art and History.* New Haven, 1995.
- Ruffini, Marco. [Art Without an Author: Vasari's Lives and Michelangelo's Death.](#) New York, 2011.
- Shearman, John. *Mannerism.* Harmondsworth, 1990.?
- Shearman, John. [Only Connect: Art and the Spectator in the Italian Renaissance.](#) Princeton, 1992.
- Strong, Roy. [Feast: A History of Grand Eating.](#) London, 2003.?
- Strunck, Christina, ed. *Medici Women as Cultural Mediators, 1533-1743.* Cinisello Balsamo, 2012.
- Tomas, Natalie R. *The Medici Women: Gender and Power in Renaissance Florence, Women and Gender in the Early Modern World.* Aldershot, 2003.

- 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.
- Wackernagel, Martin. *The World of the Florentine Renaissance Artist: Projects and Patrons, Workshop and Art Market*, trans. Alison Luchs. Toronto, 2011.
- Wyatt, Michael, ed. [The Cambridge Companion to the Italian Renaissance](#). Cambridge, 2014.

Monographic Studies:

- Ackerman, James S.

[The Architecture of Michelangelo](#), 2nd ed. Chicago, 1986.?

- Bambach, Carmen C., Janet Cox-Rearick & George R. Goldner, *The Drawings of Bronzino*. New Haven, 2010.

- Bambach, Carmen C., ed.

[Leonardo Da Vinci: Master Draftsman](#). New Haven, 2003.

- Brothers, Cammy.

[Michelangelo, Drawing, and the Invention of Architecture](#). New Haven, 2008.?

- Clark, Kenneth.

[Leonardo da Vinci](#). Harmondsworth, 1993.

- Edelstein, Bruce & Davide Gasparotto, eds. *Miraculous Encounters: Pontormo from Drawing to Painting*. (ex. cat.: Florence, Uffizi, 2018; New York, Morgan Library, 2018-2019; Los Angeles, Getty, 2019) Los Angeles, 2018.
- Falciani, Carlo & Antonio Natali, eds. *Bronzino: Artist and Poet at the Court of the Medici*. (ex. cat.: Florence, Palazzo Strozzi, 2010-2011). Florence, 2010.
- Falciani, Carlo & Antonio Natali, eds. *Pontormo and Rosso Fiorentino: Diverging Paths of Mannerism*. (ex. cat.: Florence, Palazzo Strozzi, 2014). Florence, 2014.
- Gallucci, Margaret A. *Benvenuto Cellini: Sexuality, Masculinity, and Artistic Identity in Renaissance Italy*. New York, 2003. <https://link-springer-com.proxy.library.nyu.edu/book/10.1007%2F978-1-137-12208-7>
- Gallucci, Margaret A., & Paolo L. Rossi, eds., *Benvenuto Cellini: Sculptor, Goldsmith, Writer*. Cambridge, 2004.
- Geronimus, Dennis. *Piero di Cosimo: Visions Beautiful and Strange*. New Haven, 2006.
- Geronimus, Dennis & Michael W. Kwakkelstein, [Piero di Cosimo: Painter of Faith and Fable](#). Leiden: Brill, 2018.
- Hibbard, Howard. [Michelangelo](#). 2nd ed. New York: Harper & Row, 1974.?
- Hirschauer, Gretchen & Dennis Geronimus, eds. *Piero di Cosimo: The Poetry of Painting in Renaissance Florence*. (ex. Cat.: Washington, D.C., National Gallery of Art, 2015). Washington D.C., 2015.
- Hirst, Michael. *Michelangelo and His Drawings*, 2nd ed. New Haven, 1988.
- Hirst, Michael, & Jill Dunkerton. *The Young Michelangelo*. (ex. cat.: London, National Gallery, 1994-1995). New Haven, 1994.
- Hughes, Anthony. [Michelangelo](#). London, 1997.?
- Jones, Roger and Nicholas Penny. *Raphael*. New Haven, 1983.
- Kemp, Martin. [Leonardo da Vinci: The Marvellous Works of Nature and Man](#), new ed. Oxford, 2006.
- Marani, Pietro C. [Leonardo da Vinci: The Complete Paintings](#). New York, 2003.?
- Nagel, Alexander. *Michelangelo and the Reform of Art*. Cambridge, 2000.
- Parker, Deborah. *Bronzino: Renaissance Painter as Poet*. Cambridge, 2000.
- Parker, Deborah. *Michelangelo and the Art of Letter Writing*. Cambridge, 2010.
- Pilliod, Elizabeth. *Pontormo, Bronzino, Allori: A Genealogy of Florentine Art*. New Haven, 2001.
- Poeschke, Joachim. *Michelangelo and his World: Sculpture of the Italian Renaissance*, trans. Russell Stockman. New York, 1996.
- Pon, Lisa. *Raphael, Dürer and Marcantonio Raimondi*. New Haven, 2004.
- Popham, A. E. [The Drawings of Leonardo da Vinci](#). London, 1946.?
- Radke, Gary M., ed. [Leonardo da Vinci and the Art of Sculpture](#). (ex. cat.: Atlanta, High Museum; Los Angeles, Getty Museum, 2009-2010). New Haven, 2009.?
- Rowland, Ingrid & Noah Charney. *The Collector of Lives: Giorgio Vasari and the Invention of Art*. New York, 2017.
- Rubin, Patricia Lee. *Giorgio Vasari: Art and History*. New Haven, 1995.
- Seymour, Jr., Charles, ed. [Michelangelo, the Sistine Chapel Ceiling: Illustrations, Introductory Essays, Backgrounds and Sources, Critical Essays](#). New York, 1995.
- Syson, Luke & Larry Keith, eds. *Leonardo da Vinci: Painter at the Court of Milan*. (ex. Cat.: London, National Gallery, 2011-2012). London, 2011.
- Talvacchia, Bette. *Taking Positions: On the Erotic in Renaissance Culture*. Princeton, 1999.

- Talvacchia, Bette. [Raphael](#). London, 2007.
- Thoenes, Christopher. *Raphael*. Cologne, 2005.
- Wallace, William E., ed. *Life and Early Works (Michelangelo: Selected Scholarship in English)*. New York, 1995.
- Wallace, William E. [Michelangelo: The Artist, the Man, and his Times](#). Cambridge, 2010.
- Wallace, William E. [Michelangelo, God's Architect: The Story of His Final Years and Greatest Masterpiece](#). Princeton, 2019.
- Wallace, William E. *Michelangelo at San Lorenzo: The Genius as Entrepreneur*. Cambridge, 1994.
- Wallace, William E., ed. *Michelangelo: Selected Reading*. New York, 1999.
- Wallace, William E., ed. *The Sistine Chapel (Michelangelo: Selected Scholarship in English)*. New York, 1995.
- Wilde, Johannes. [Michelangelo: Six Lectures](#). Oxford, 1978.

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

Weeks 1 & 2: Marian Devotion: the Madonna and Child in the Home and on the Altar

Jan. 28

Feb. 2

Feb. 4

Viewing:

- ❑ ["Windows"](#)

Reading:

- ❑ C/C: "Introduction," pp. 10-17.
- ❑ C/C: Chapter 9, "1470-1480: What is Naturalism," pp. 248-269.
- ❑ [Brotton: "Introduction: An Old Master," pp. 1-18.](#)

Recommended:

- ❑ [Edelstein, "Botticelli in the Florence of Lorenzo the Magnificent," Sotheby's, Dec. 21, 2020.](#)

Week 3: Leonardo and the "Invention" of the High Renaissance

Feb. 9

Feb. 11

Reading:

- ❑ C/C: Chapter 10, "1480-1490: Migration and Mobility," pp. 272-297.
- ❑ [Vasari 1568: "Introduction," pp. vii-xiv.](#)
- ❑ [Vasari 1568: "Preface to the Lives," pp. 3-6.](#)
- ❑ [Vasari 1568: "Preface to Part Two," pp. 47-58.](#)
- ❑ [Vasari 1568: "Preface to Part Three," pp. 277-283.](#)
- ❑ [Vasari 1568: "The Life of Leonardo da Vinci, Florentine Painter and Sculptor," pp. 284-298.](#)
- ❑ Eisenberg, "A Verrocchio Sculpture as a Source for Leonardo and Raphael: The Evidence of Drawings," *Master Drawings*, LVII, 1 (Spring 2019), pp. 5-32.

Week 4: The Renaissance Portrait

Feb. 16

Feb. 23

Viewing:

- ❑ Online exhibition, ["On Being Present"](#), Uffizi, curated by Justin Thompson
- ❑ ["Seeing Each Other"](#)

Reading:

- ❑ [Brotton: Chapter 1, "A Global Renaissance," pp. 19-37.](#)

- ❑ Nagel, “Icons and Early Modern Portraits,” in *El retrato del Renacimiento*, ed. Falomir (ex. cat.: Madrid, Museo del Prado, June 6-Sept. 7, 2008; London; National Gallery, Oct. 14, 2008-Jan. 1, 2009) (Madrid, 2008), pp. 421-425.
- ❑ [Garrard, “Who Was Ginevra de' Benci? Leonardo’s Portrait and Its Sitter Recontextualized,” *Artibus et Historiae*, XXVII, 53 \(2006\), pp. 23-56.](#)

Recommended:

- ❑ [Greenstein, “Leonardo, Mona Lisa and 'La Gioconda': Reviewing the Evidence,” *Artibus et Historiae*, XXV, 50 \(2004\), pp. 17-38.](#)
- ❑ [Pilliod, “Botticelli: Master of Florentine Portraiture,” *Sotheby’s*, Dec. 21, 2020.](#)
- ❑ [Nagel, “Conversations Across Time: Botticelli’s Young Man Holding a Roundel,” *Sotheby’s*, Dec. 21, 2020.](#)

Weeks 5 & 6: The Young Michelangelo

Feb. 25

Mar. 2

Mar. 4

Reading:

- ❑ C/C: Chapter 11, “1490-1500: The Allure of the Secular” pp. 300-339.
- ❑ [Brotton: Chapter 2, “The Humanist Script,” pp. 38-57.](#)
- ❑ [Vasari 1568: “The Life of Michelangelo Buonarroti, Florentine Painter, Sculptor, and Architect,” pp. 414-425 \(to the end of the poem about Michelangelo’s Vatican Pieta\).](#)
- ❑ [Barolsky, “As in Ovid, So in Renaissance Art,” *Renaissance Quarterly*, LI, 2 \(Summer, 1998\), pp. 451-474.](#)

Week 7: The Giants and the Giant: Michelangelo and Leonardo in the Service of the Republic

Mar. 9

Mar. 11

Reading:

- ❑ C/C: Chapter 12, “Human Nature,” pp. 342-385.
- ❑ [Vasari 1568: “The Life of Michelangelo Buonarroti, Florentine Painter, Sculptor, and Architect,” pp. 426-431 \(end of the last complete paragraph\).](#)
- ❑ [Gould, “Leonardo’s Great Battle-Piece: A Conjectural Reconstruction,” *The Art Bulletin*, XXXVI, 2 \(Jun., 1954\), pp. 117-129.](#)
- ❑ [Levine, “The Location of Michelangelo’s David: The Meeting of January 25, 1504,” *The Art Bulletin* LVI, 1 \(Mar., 1974\), pp. 31-49.](#)
- ❑ [Even, “The Loggia dei Lanzi: A Showcase of Female Subjugation,” *Women’s Art Journal* XII, 1 \(Spring-Summer, 1991\), pp. 10-14.](#)

Week 8: Midterm

Mar 16: Midterm Review

Mar. 18: Midterm Exam (online)

Week 9: Papal Majesty: The Patronage of Julius II and Leo X, part 1

- Mar. 23
- Mar. 25

Reading:

- ❑ C/C: Chapter 13, “1510-1520: The Workshop and the ‘School’,” pp. 388-423.
- ❑ [Vasari 1568: “The Life of Michelangelo Buonarroti, Florentine Painter, Sculptor, and Architect,” pp. 431-450 \(end of page\).](#)
- ❑ [Even, “The Heroine as Hero in Michelangelo’s Art,” *Woman’s Art Journal*, XI, 1 \(Spring - Summer, 1990\), pp. 29-33.](#)
- ❑ [Wisch, “Vested Interest: Redressing Jews on Michelangelo’s Sistine Ceiling,” *Artibus et Historiae*, XXIV, 48 \(2003\), pp. 143-172.](#)

Recommended:

- ❑ [Blum, "Vasari on the Jews: Christian Canon, Conversion, and the 'Moses' of Michelangelo," *The Art Bulletin*, XCV, 4 \(Dec., 2013\), pp. 557-577.](#)

Term Paper Proposal/Annotated Bibliography Due

Week 10: Papal Majesty: The Patronage of Julius II and Leo X, part 2

Mar. 30

Apr. 1

Viewing:

- ❑ ["Greetings and Gestures"](#)

Reading:

- ❑ C/C: Chapter 14, "1520-1530: The Loss of the Center," pp. 426-451.
- ❑ [Brotton: Chapter 3, "Church and State," pp. 58-78.](#)
- ❑ [Vasari 1568: "The Life of Raphael of Urbino, Painter and Architect," pp. 305-338.](#)
- ❑ [Burke, "Nakedness and Other Peoples: Rethinking the Italian Renaissance Nude," *Art History*, XXXVI, 4 \(Sept. 2013\), 714-739.](#)

Week 11: Michelangelo at San Lorenzo

Apr. 6

Apr. 8

Viewing:

- ❑ ["Pontormo and Pets"](#)

Reading:

- ❑ C/C: Chapter 15, "1530-1540: Dynasty and Myth," pp. 454-479.
- ❑ [Brotton: Chapter 4, "Brave New Worlds," pp. 79-97.](#)
- ❑ [Vasari 1568: "The Life of Michelangelo Buonarroti, Florentine Painter, Sculptor, and Architect," pp. 451-458 \(to end of last complete paragraph on page\).](#)
- ❑ [Wilde, "Michelangelo's Designs for the Medici Tombs," *Journal of the Warburg and Courtauld Institutes*, XVIII, 1/2 \(Jan. - Jun., 1955\), pp. 54-66.](#)
- ❑ [Brothers, "What Drawings Did in Renaissance Italy," in *The Companions to the History of Architecture, I: Renaissance and Baroque Architecture*, ed. Payne \(Hoboken, 2016\), pp. 1-32.](#)

Week 12: The Renaissance Portrait, part 2

Apr. 13

Apr. 15

Viewing:

- ❑ ["Boredom and Reading"](#)

Reading:

- ❑ [Brotton: Chapter 5, "Science and Philosophy," pp. 98-115.](#)
- ❑ Edelstein, "Bronzino in the Service of Eleonora di Toledo and Cosimo I de' Medici: Conjugal Patronage and the Painter-Courtier," in *Beyond Isabella: Secular Women Patrons of Art in Renaissance Italy*, eds. Reiss and Wilkins (Kirksville, Mo., 2001), pp. 225-261.
- ❑ Edelstein, "Miraculous Encounters: Pontormo from Drawing to Painting," in *Miraculous Encounters: Pontormo from Drawing to Painting*, eds. Edelstein & Gasparotto (ex. cat.: Florence, Uffizi; New York, Morgan; Los Angeles, Getty; 2018-2019) (Los Angeles, 2018), pp. 17-61.
- ❑ [Rice & Drimmer, "How Scientists Use and Abuse Portraiture," *Hyperallergic*, Dec. 11, 2020](#)

Recommended:

- ❑ Shearman, "Portraits and Poets," *Only Connect* (Princeton, 1992), pp. 108-148.

Week 13: Tombs, Tragic and Personal: Michelangelo's Late Pietàs

Apr. 20

Apr. 22

Viewing:

- ❑ ["Sebastian and Irene"](#)

Reading:

- C/C: Chapter 16, "1540-1550: Literate Art," pp. 482-511.
- [Brotton: Chapter 6, "Rewriting the Renaissance," pp. 116-127.](#)
- [Vasari 1568: "The Life of Michelangelo Buonarroti, Florentine Painter, Sculptor, and Architect," pp. 458-488.](#)
- [Nagel, "Gifts for Michelangelo and Vittoria Colonna," The Art Bulletin, LXXIX, 4 \(Dec., 1997\), pp. 647-668.](#)

Week 14: Inventing a Noble Court: Transforming Palazzo della Signoria into Palazzo Ducale

Apr. 27

Apr. 29

One of these classes may take place on site in Piazza della Signoria for Go Local students, with live-streaming for remote students. **TBC**, based on local pandemic restrictions and NYU regulations.

Reading:

- C/C: Chapter 18, "1560-1570: Decorum, Order, and Reform," pp. 544-573.
- [Vasari 1568: "The Author: To Artists of the Art of Design," pp. 509-511.](#)
- [Van Veen, "Republicanism in the Visual Propaganda of Cosimo I de' Medici," Journal of the Warburg and Courtauld Institutes, LX \(1992\), pp. 200-209.](#)
- Edelstein, "Ladies-in-Waiting in the Quartiere di Eleonora: The Iconography of Stradano's Ceiling in the Sala di Gualdrada," *Tra archivi e storia. Scritti dedicati ad Alessandra Contini Bonacossi*, 2 vols., eds. E. Insabato, R. Manno, E. Pellegrini and A. Scattigno (Florence: Firenze University Press, 2018), I, pp. 127-155.
- [Cole, "Cellini's Blood," The Art Bulletin, Vol. 81, No. 2. \(Jun., 1999\), pp. 215-235.](#)

Recommended:

- [Edelstein, "The Camera Verde: A Public Center for the Duchess of Florence in the Palazzo Vecchio," Mélanges de l'École Française de Rome: Italie et Méditerranée CXV, 1 \(2003\), 51-87.](#)
- [Wright, "...con un inbasamento et ornamento alto': The Rhetoric of the Pedestal c. 1430-1550," Art History, XXXIV, 1 \(Feb. 2011\), pp. 8-53.](#)

Week 15: Presentations

May 4

May 6

Final Exam

May 13: Final Exam (online)

Class Time Expectations

In light of the unique circumstances of blended instruction, we ask students to consider the following class time expectations to ensure a productive class:

- Prepare your workspace for class, limit non-class activities during synchronous class time.
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- If deemed necessary by the study away site (i.e. a COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class. Consider using the chat function or "raise hand" function in order to add your voice to class discussions.
- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.

Final Exams

Final exams must be taken at their designated times. Should there be a conflict between final exams, please bring it to the attention of the Office of Academic Support florence.academicssupport@nyu.edu as soon as this is known to facilitate alternate arrangements. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Required Co-curricular Activities: N/A

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. 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 working on 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 2018-19, and one of the principal authors of the catalogue for the exhibition, "Omaggio a Cosimo I - Il villano e la sua botticella," seen at the Palazzo Pitti in Florence in 2019.