

Expressive Culture: Visual Arts and the Arts of Healing in the Italian Renaissance

Course Number
CORE-UA 9760

Instruction Mode: In Person

Brightspace course site: ***

Syllabus last updated on: 29/09/2021

Lecturer Contact Information

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

Prerequisites

None

Units earned

4

Course Details

- TBC
- All times are CET (Daylight Saving Time ends 31-10-2021) (Daylight Saving Time ends Sunday, 31 October 2021 - 1 hour backward)
- Location: Rooms will be posted in Albert before your first class.
- COVID-related details: In the interest of protecting the NYU Florence community, we are closely following CDC guidance around COVID-19 and adjusting our recommendations and policies accordingly. Your health and well-being is our top priority.

Course Description

During the Renaissance art and science were inextricably linked, as artists relied on new discoveries in optics and mathematics, and the invention of new machines and artistic techniques. Artists and scientists both found themselves engaged in the task of observing, recording and classifying new plant and animal species that began to arrive immediately following the European discovery of the Americas. The separation between art and science

that we now take for granted came later, and represents part of our inheritance from the eighteenth-century Enlightenment, which classified and separated forms of intellectual endeavor.

Of all of the scientific fields that were essential to the development of new artistic ideas in Italy during the Renaissance, none was more closely related than medicine. Both the visual arts and the healing arts relied on three primary sources: Greek and Roman antiquity; Islamic culture; and a new interest in direct observation that would ultimately serve as the foundation of the Scientific Method. This course examines the intersection between developments in art and health during the Italian Renaissance, from the artistic response and the urban transformation of the city of Florence during the global pandemic of the bubonic plague to the study of optics and anatomy. Special attention is given to the role of women and their representation in art as protagonists of healthcare, as both recipients and caregivers, as mothers, midwives and wetnurses, and as practitioners of dissection and anatomical study. The emergence of syphilis, which probably arrived following Columbus's first voyage, provides a case study of a new disease, its treatment and its representation in the visual arts. Finally, the gardens of Villa La Pietra themselves offer an opportunity to consider the garden as a space of both art and medical science in the Renaissance.

How were new ideas about the body and the soul, health and sickness, life and death reflected in the visual arts? What traces of these new diseases and new medical approaches can be seen in the streets and buildings of the city itself? In order to answer these questions, this course draws its methodologies from a variety of disciplines to facilitate your understanding of the context in which the new developments in the visual arts that are the primary focus of this course took place. Readings are primarily written by art historians, but also include contemporary sources, eyewitness accounts, and texts from the history of science. All of these sources either address issues of visual representation and the visual arts, or are directly related to the paintings, sculpture and architecture that we will be investigating throughout the course.

“Visual Arts and the Arts of Healing in the Italian Renaissance” is an Expressive Culture offering. Expressive Culture is intended to introduce you to the study and appreciation of human artistic creation and to foster your ongoing engagement with the arts. Through critical engagement with primary cultural artifacts, it introduces you to formal methods of interpretation and to understanding the importance of expressive creation in particular social and historical contexts. As a part of the College Core Curriculum, it is designed to extend your education beyond the focused studies of your major, preparing you for your future life as a thoughtful individual and active member of society.

“Visual Arts and the Arts of Healing in the Italian Renaissance” is designed to foster your ability to view and understand works of art while helping you develop tools for critical thinking when reading texts about art. The particular context addressed in this course is Italy, from the fourteenth to the sixteenth century, where many key works of the Western artistic tradition were produced. Our shared goal is to seek to understand why these works look the way they do, how they functioned, and what they meant to the people who made and interacted with them, rather than to cultivate particular aesthetic values. In doing so, we will seek to challenge received knowledge and preconceived notions about works of art and consider a variety of ways in which we as modern viewers can approach them.

The course is conceived as a seminar. Class meetings will generally be organized in two parts. In the first, the instructor will present the relevant works, identifying their significance for the history of art, including issues of style, function and iconography. This will be followed by a discussion of the relevant weekly readings, led by the students. Class discussion will

focus on the interpretation of these texts and how this interpretation is affected by comparison with the relevant works of art and/or how our understanding of these works changes in relation to the textual sources at hand. Some class meetings will take place on site, taking full advantage of the exceptional resources available in Florence, which include historic hospitals and scientific collections, in addition to renowned museums and monuments. These visits will allow us to examine key works in person, in order to learn techniques of visual analysis and refine our discussion of textual sources and their rapport with works of art and architecture.

Course Objective

On completion of this course, students should:

- Be introduced to modes and methods for the interpretation and appreciation of human artistic creation, including both formal approaches and concern for social and historical contexts.
- Be exposed to a wide range of creative work in one or a number of media. ● Have developed the ability to critically examine the definition and autonomy of the cultural forms under consideration and how their meaning is constructed by their creators, their intended recipients, and their reception into other traditions of collection, interpretation, use, and study.
- Be stimulated to pursue ongoing engagement with the arts.

Assessment Components

- 20%: Attendance and Class Participation
- 20%: Midterm Exam (approximately 6-8 handwritten pages)
- 30%: Final Exam (approximately 6-8 handwritten pages)
- 30%: Written Assignments (3 assignments, approximately 3-4 typewritten pages each, 9-12 typewritten pages total)

Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

Exams: The midterm and the final exam consist of three short essay questions. You will be presented with three broad topics discussed in class; write a well-organized **essay, with an introduction, exposition and conclusion in response to each of these. You are expected to cite relevant primary sources analyzed in class – texts and/or objects; answers that do not cite any of these primary sources will not receive full credit.** The final exam will only cover 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.**

Written Assignments: Over the course of the semester, you will write three short (3-4 pages each) visual analyses of works of art related to the readings and other material covered in the course, contained in one of the public museums or monuments of Florence. The analyses are intended to allow you to apply the techniques you are developing in class for considering how to look at works of art in relation to contemporary health issues or medical science. For each assignment, you will view one or more works of art in a specific assigned location independently and identify aspects of the work -- its material, technical execution, style, appearance, subject matter, etc.. Your text is not intended to be a research paper, nor is it intended to be an emotive response to the appearance of the object or site you are examining; your text should be primarily your own personal analysis of the work or works you

are describing. However, you are welcome to refer to assigned readings or works previously studied in class.

The three assignments are:

1. Cappella Brancacci: Examine Masaccio and Masolino's frescoes in the Brancacci Chapel in Santa Maria del Carmine (separate entrance for the chapel, part of the civic museums). Examine the representation of people and urban environments in the fresco cycle. In addition to the famous fresco of the *Tribute Money*, pay special attention to the scenes of healing: Masolino's fresco opposite the *Tribute Money*, depicting the *Healing of the Cripple and the Raising of Tabitha*; and Masaccio's fresco on the altar wall of the chapel depicting *St. Peter Healing with his Shadow*. Consider also the differences in representation of male and female nudes in *The Temptation* and *The Expulsion* on the entrance wall to the chapel, and in the *Baptism of the Neophytes*. **Due in class, session 4.**
2. Museo Galileo: Visit the Galileo Museum (next to the Uffizi). Choose any two works in the museum and discuss their relationship to the science of optics and/or the study of anatomy. Consider the objects you choose as both scientific instruments and as artworks created by master craftsmen. Please include images along with your text so that I know which objects you have chosen. **Due in class, session 7.**
3. Giardino di Boboli (Pitti Palace): Visit the Boboli Gardens and examine plantings and sculptures on display in the gardens. Choose a particular feature of the plantings and one or two sculptures. Particularly recommended are the area known as the Giardino del Cavaliere and the sculptures inside Buontalenti's Grotto (open several times throughout the day -- check times at ticket window), but you may discuss any works you prefer. Please include images along with your text so that I know which plantings and objects you have chosen. **Due in class, session 14.**

Submitting your work: Please submit all of your work in electronic form. All electronic submissions must be made as in GoogleDocs or Word. **Please do not submit PDFs.** 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. All readings are available in electronic form in the Content section of the Brightspace site for this course. Some 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.

Teaching & Learning Philosophy

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 or more of the following 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.

Required Text(s)

All readings are available online on the NYU Brightspace course site. Hard copies of some textbooks are available for consultation and semester-long loans in the Villa Ulivi Library. Please email florence.library@nyu.edu to reserve a copy. To request scans from books on reserve please fill out the Ulivi Library Book Scan Form.

Supplemental Text(s)

Relevant additional texts for further reading are indicated on the syllabus. These are also available electronically through our Brightspace site.

Additional Required Equipment

N/A

Session 1

Florence in the Fifteenth Century

Location: Classroom

The city's urban development; the guild and political systems; the rise of humanism; and the principal literary and artistic patrons.

Reading:

- Anthony Molho, "Masaccio's Florence in Perspective: Crisis and Discipline in a Medieval Society," in *The Cambridge Companion to Masaccio*, ed. Diane Cole Ahl, Cambridge: Cambridge University Press, 2002, 16-39 (Chapter 1) [pdf].

5



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- [Jerry Brotton, "Science and Philosophy," in *The Renaissance: A Very Short Introduction*, Oxford: Oxford University Press, 2006, 98-115 \(Chapter 5\)](#)

Additional Recommended Reading:

- ❑ Ada Palmer, "Black Death, COVID, and Why We Keep Telling the Myth of a Renaissance Golden Age and Bad Middle Ages," *Ex Urbe: History, Philosophy, Books, Food & Fandom* (blog post: June 4, 2020)

Session 2

The Plague: Caring for the Sick and Honoring the Dead in Florence During the Black Death

Location: Classroom

Reading:

- ❑ [Giovanni Villani, "Black Death," excerpt from his Chronicle, in *The Civilization of the Italian Renaissance: A Sourcebook*, 2nd ed., ed. Kenneth R. Bartlett, Toronto: University of Toronto Press, 2011, 42-43](#)
- ❑ [Giovanni Boccaccio, "A Description of the Plague from the Decameron," in *The Civilization of the Italian Renaissance: A Sourcebook*, 2nd ed., ed. Kenneth R. Bartlett, Toronto: University of Toronto Press, 2011, 46-52](#)
- ❑ [Mitchell Hammond, "Bubonic Plague and the Modern State," in *Epidemics and the Modern World*, Toronto: University of Toronto Press, 2020, Chapter 1, 17-55](#) ❑

Marilyn Bradshaw, "Trecento History Notes, in *Italian Renaissance Art: A Sourcebook*, Upper Saddle River, NJ: Pearson-Prentice Hall, 2008, 39-42 (Chapter 9) [pdf].

- ❑ [Laurence Baril, Xavier Vallès, Nils Christian Stenseth, et al. "Can we make human plague history? A call to action," *BMJ Global Health* \(Oct. 2019\)](#)

Additional Recommended Reading:

- ❑ [Lawrence Wright, "On 14th-Century Italy, Medieval Medicine, and the Consequences of the Plague," *Literary Hub* \(June 11, 2021\)](#)

Session 3

Site Visit: Hospitals in Florence: Santa Maria Nuova, San Matteo, and the Ospedale degli Innocenti

Location: Piazza San Marco

Reading:

- ❑ Alessandro Manzoni, *The Betrothed (I promessi sposi)*, trans. Archibald Colquhoun, London: Folio Society, 1969, Chapters 31 & 32, 493-526 [pdf]
- ❑ [Katharine Park & John Henderson, "'The First Hospital among Christians': The Ospedale Di Santa Maria Nuova in Early Sixteenth-Century Florence," *Medical History* XXXV, 2 \(1991\), 164-188](#)
- ❑ [John Henderson, "'Filth is the Mother of Corruption': Plague, the Poor, and the Environment in Early Modern Florence," in *Plague and the City*, eds. Lukas Engelmann, John Henderson & Christos Lynteris, Abingdon, Oxon: Routledge, 2018, 69-90](#)

Additional Recommended Reading:

- ❑ [Donatella Lippi & Luigi Padeletti, "The Spedale of Santa Maria Nuova in Florence," *Hektoen International: A Journal of Medical Humanities*, Winter 2015](#)

- ❑ Carlo M. Cipolla, "Theory, Observation and Policy," *Fighting the Plague in Seventeenth-Century Italy*, Madison: University of Wisconsin Press, 1981, 7-18 (Chapter 1)
- ❑ Carlo M. Cipolla, "The Plague in the Sixteenth and Seventeenth Centuries," *Fighting the Plague in Seventeenth-Century Italy*, Madison: The University of Wisconsin Press, 1981, 89-110 (Appendix A)
- ❑ Sharon T. Strocchia, "Restoring Health: Care and Cure in Renaissance Pox Hospitals," in *Forgotten Healers: Women and the Pursuit of Health in Late Renaissance Italy*, Cambridge, Mass.: Harvard University Press, 2019, 179-216 (Chapter 5)

Session 4

Optics: Vision and Perspective

Location: Classroom

Reading:

- ❑ [Patricia Lee Rubin, "Seeing and Being Seen," in *Images and Identity in Fifteenth-Century Florence*, New Haven: Yale University Press, 2007, 92-133 \(Chapter 4\)](#)
- ❑ [James S. Ackerman, "Leonardo's Eye," *Journal of the Warburg and Courtauld Institutes*, LXI \(1978\), 108-146](#)
- ❑ Frank Zöllner, "The Measure of Sight and the Measure of Darkness: Leonardo da Vinci and the History of Blurriness," in *Leonardo da Vinci and Optics: Theory and Pictorial Practice*, eds. Francesca Fiorani & Alessandro Nova, 315-332 [[pdf](#)]

Additional Recommended Reading:

- ❑ Francesca Fiorani, "Leonardo's Optics in the 1470s," in *Leonardo da Vinci and Optics: Theory and Pictorial Practice*, eds. Francesca Fiorani & Alessandro Nova, 265-292 [[pdf](#)]
- ❑ Dominique Raynaud, "Leonardo, Optics and Ophthalmology," in *Leonardo da Vinci and Optics: Theory and Pictorial Practice*, eds. Francesca Fiorani & Alessandro Nova, 293-314 [[pdf](#)]

Written Assignment 1 Due

Session 5

Fertility and Childbirth: Eve vs. Mary

Location: Classroom

Reading:

- ❑ Margaret R. Miles, "The Anatomical Breast," in *A Complex Delight: The Secularization of the Breast, 1350-1750*, Berkeley: University of California Press, 2008, 87-110 (Chapter 4) [[pdf](#)]
- ❑ Jacqueline Marie Musacchio, "The Social, Physical, and Demographic Context for Renaissance Childbirth," in *The Art and Ritual of Childbirth in Renaissance Italy*, New Haven: Yale University Press, 1999, 16-33 (Chapter 1) [[pdf](#)]
- ❑ [Luigi Tansillo, *The Nurse*, trans. William Roscoe, London: J. M'Creery, 1798, 3-67](#)

Additional Recommended Reading:

- ❑ [Jacqueline Marie Musacchio, "Weasels and Pregnancy in Renaissance Italy," *Renaissance Studies*, XV, 2 \(June 2001\), 172-187](#)

Session 6

Site Visit: Florence After the Black Death: Honoring the Dead; Using Perspective; Celebrating Childbirth

Location: Santa Maria Novella

Reading:

- ❑ John T. Paoletti & Gary M. Radke, "Santa Maria Novella in Florence," in *Art in Renaissance Italy*, 2nd ed., New York: Harry N. Abrams, 2002, 142-151 [pdf] ❑
- Jacqueline Marie, Musacchio, "Caterina di Ser Girolamo da Colle and the Material Culture of Childbirth," in *The Art and Ritual of Childbirth in Renaissance Italy*, New Haven: Yale University Press, 1999, 34-57 (Chapter 2) [pdf]

Session 7**Anatomy: Life Studies; Study from Cadavers; The Rise of the Illustrated Anatomical Manual****Location: Classroom**

Reading:

- ❑ [Katharine Park, "The Life of the Corpse: Division and Dissection in Late Medieval Europe," *Journal of the History of Medicine and Allied Sciences*, L, 1 \(Body and Culture: Early Anatomy in Comparative Perspective\) \(Jan. 1995\), 111-132](#)
- ❑ Marco Catani & Stefano Sandrone, "Vesalius's Life: The Anatomy of an Anatomist," *Brain Renaissance: From Vesalius to Modern Neuroscience*, Oxford: Oxford University Press, 2015, 3-42, 216-252 ([Part 1, Chapters 1-12](#), & [Appendix: Figures from the Seventh Book of the Fabrica](#))
- ❑ [Domenico Laurenza, "Art and Anatomy in Renaissance Italy: Images from a Scientific Revolution," *The Metropolitan Museum of Art Bulletin* LXIX, 3 \(Winter 2012\), 4-48](#) ❑
- [Martin Clayton & Ron Philo, "The Anatomical Studies of Leonardo da Vinci," in *Leonardo da Vinci Anatomist*, London: Royal Collection, 2012, 7-29](#)
- ❑ [Thomas Laqueur, "New Science, One Flesh," *Making Sex: Body and Gender from the Greeks to Freud*, Cambridge, Mass: Harvard University Press, 1990, 63-113 \(Chapter 3\)](#)

Additional Recommended Reading:

- ❑ Domenico Bertoloni Mei, *Visualizing Disease: The Art and History of Pathological Illustrations*, Chicago: University of Chicago Press, 2018
- ❑ Marco Catani & Stefano Sandrone, "A Brief History of Neuroscience from Vesalius to the Connectome," *Brain Renaissance: From Vesalius to Modern Neuroscience*, Oxford: Oxford University Press, 2015, 185-213 (Part 3, Chapters 31-38)
- ❑ Isabel Kershner, "In Israel, Modern Medicine Grapples with Ghosts of the Third Reich," *The New York Times*, May 12, 2020 [pdf]
- ❑ Thomas Laqueur, "Representing Sex," *Making Sex: Body and Gender from the Greeks to Freud*, Cambridge, Mass: Harvard University Press, 1990, 114-148 (Chapter 4) ❑ Katharine Park, "That the Medieval Church Prohibited Human Dissection," in *Galileo Goes to Jail and Other Myths about Science and Religion*, ed. Ronald L. Numbers, Cambridge, Mass.: Harvard University Press, 2009, 43-49
- ❑ Katharine Park, "The Criminal and the Sainly Body: Autopsy and Dissection in Renaissance Italy," *Renaissance Quarterly* XLVII, 1 (Spring 1994), 1-33

Written Assignment 2 Due**Session 8**

Midterm Exam

Session 9

Women and Science: Female Medical Practitioners; Woman Performing Autopsies 8



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Location: Classroom

Reading:

- ❑ Katharine Park, "Medicine and Magic: The Healing Arts," in *Gender and Society in Renaissance Italy*, eds. Judith C. Brown & Robert C. Davis, London: Longman, 1998, 129-149 [[pdf](#)]
- ❑ [Katharine Park, *Secrets of Women: Gender, Generation, and the Origins of Human Dissection*, New York: Zone Books, 2010, Chapter 1, "Holy Anatomies," 39-76; Chapter 5, "The Empire of Anatomy," 207-259](#)
- ❑ [Sharon T. Strocchia, "The Politics of Health at the Early Medici Court," in *Forgotten Healers: Women and the Pursuit of Health in Late Renaissance Italy*, Cambridge, Mass.: Harvard University Press, 2019, 14-49 \(Chapter 1\)](#)

Additional Recommended Reading:

- ❑ Sheila Barker, "The Contributions of Medici Women to Medicine in Grand Ducal Tuscany and Beyond," in *The Grand Ducal Medici and their Archive (1537-1743)*, eds. Alessio Assonitis & Brian Sandberg (London: Harvey Miller Publishers, 2016), 101-116 [[pdf](#)]
- ❑ [Guido Ruggiero, "The Women Priests of Latisana: Apollonia Madizza and the Ties that Bind," *Binding Passions: Tales of Magic, Marriage, and Power at the End of the Renaissance*, Oxford: Oxford University Press, 1993, 130-174 \(Chapter 4\)](#)
- ❑ Katharine Park, "Holy Autopsies: Saintly Bodies and Medical Expertise, 1300-1600," in *The Body in Early Modern Italy*, eds. Julia L. Hairston & Walter Stephens, Baltimore: The Johns Hopkins University Press, 2010, 61-73 [[pdf](#)]
- ❑ ["Death and Gender in Early Modernity"](#) (online database devoted to "artistic representations of death, dead bodies, relics, anatomical specimens and burial instructions to analyze how death altered the category of gender in the early modern period")

Session 10 - Friday

Field Trip: Studying Anatomy at Universities; Anatomical Theaters and the Performance of Anatomical Study

Location: Bologna (esp. Anatomical Theater, Archiginnasio)

Reading:

- ❑ [Nancy G. Siraisi, "Physiological and Anatomical Knowledge," Chapter 4 in *Medieval & Early Renaissance Medicine: an Introduction to Knowledge and Practice*, Chicago: University of Chicago Press, 1990, 78-114](#)
- ❑ [Kim Sexton, "Academic Bodies and Anatomical Architecture in Early Modern Bologna," in *Architecture and the Body, Science and Culture*, ed. Kim Sexton, Abingdon: Routledge, 2018, 139-156](#)
- ❑ [Giovanna Ferrari, "Public Anatomy Lessons and the Carnival: The Anatomy Theatre of Bologna," *Past & Present* CXVII \(Nov. 1987\), 50-106](#)

Additional Recommended Reading:

- [George Dunea, "The Times of Gaspare Tagliacozzi, Founder of Plastic Surgery," Hektoen International: A Journal of Medical Humanities, Spring 2020 \(May 28, 2020\)](#)

Session 11

Site Visit: Sculpting Anatomy

Location: The Medici Chapels, and exhibition, "Natura collecta, Natura exhibita," Basilica of San Lorenzo, Crypt

Reading:

9



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- [Monica Azzolini, "Exploring Generation: A Context to Leonardo's Anatomies of the Female and Male Body," in *Leonardo da Vinci's Anatomical World*, eds. Alessandro Nova & Domenico Laurenza, 79-97 \[pdf\]](#)
- [Carmen C. Bambach, "Leonardo's Drawing of Female Anatomy and his 'Fasciculu Medicine Latino'," in *Leonardo da Vinci's Anatomical World*, eds. Alessandro Nova & Domenico Laurenza, 109-130 \[pdf\]](#)
- [Chloe Costello, "Visceral Space: Dissection and Michelangelo's Medici Chapel," in *Architecture and the Body, Science and Culture*, ed. Kim Sexton, Abingdon: Routledge, 2018, 139-156](#)
- [Christine Montross, "Dead Body of Knowledge," *The New York Times*, 26 Mar. 2009](#)

Additional Recommended Reading:

- [Martin Clayton & Ron Philo, *Leonardo da Vinci: The Mechanics of Man*, London: Royal Collection, 2010](#)
- [Carlo Pedretti & Kenneth D. Keele, *Leonardo da Vinci: Anatomical Drawings from the Royal Library Windsor Castle*, New York: The Metropolitan Museum of Art, 1983](#)
- [Jonathan K. Nelson, "Poetry in Stone: Michelangelo's Ducal Tombs in the New Sacristy," in *San Lorenzo: A Florentine Church*, eds. Robert W. Gaston & Louis A. Waldman \(*Villa I Tatti Series*, 33\), Florence: Villa i Tatti, 2017, 450-480 \(Chapter 20\) \[pdf\]](#)

Session 12

Syphilis (The French Malady and the Italian Pox): Two Case Studies: Dürer and Bronzino

Location: Classroom

Reading:

- [Mitchell Hammond, "Sex, Gender, and the Pox of Many Names," in *Epidemics and the Modern World*, Toronto: University of Toronto Press, 2020, Chapter 2, 57-102](#) □ [Colin Eisler, "Who is Dürer's 'Syphilitic Man'?", *Perspectives in Biology and Medicine* LII, 1 \(2009\), 48-60](#)
- [J. F. Conway, "Syphilis and Bronzino's London Allegory," *Journal of the Warburg and Courtauld Institutes*, XLIX \(1986\), 250- 255](#)
- [Margaret Healy, "Bronzino's London 'Allegory' and the Art of Syphilis," *Oxford Art Journal*, XX, 1 \(1997\), 3-11](#)
- [Carol Plazzotta & Larry Keith, "Bronzino's 'Allegory': New Evidence of the Artist's](#)

Additional Recommended Reading:

- ❑ [Mackenzie Cooley, “Southern Italy and the New World in the Age of Encounters,” in The New World in Early Modern Italy, 1492-1570, eds. Elizabeth Horodowich & Lia Markey, Cambridge: Cambridge University Press, 2017, 169-189](#)
- ❑ [Robert W. Gaston, “Love’s Sweet Poison: A New Reading of Bronzino’s London ‘Allegory,’” I Tatti Studies in the Italian Renaissance, IV \(1991\), 249-288](#)
- ❑ [Will Fisher, “Peaches and Figs: Bisexual Eroticism in the Paintings and Burlesque Poetry of Bronzino,” in Sex Acts in Early Modern Italy: Practice, Performance, Perversion, Punishment, ed. Alison Levy, Florence: Taylor and Francis, 2010, 151-164](#)

Session 13

Site Visit: Uffizi Galleries

Reading:

10



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- ❑ [James S. Ackerman, “Leonardo Da Vinci: Art in Science,” *Daedalus*, CXXVII, 1 \(Science in Culture\) \(Winter, 1998\), 207-224](#)
- ❑ [Alessandro Nova, “Leonardo’s Myology,” in *Leonardo da Vinci’s Anatomical World*, eds. Alessandro Nova & Domenico Laurenza \(Kunsthistorische Institut in Florenz Max-Planck-Institut, *Studi e Ricerche* 7\), Venice: Marsilio, 2011, 155-166 \[pdf\]](#)
- ❑ [Fredrika Jacobs, “\(Dis\)assembling: Marsyas, Michelangelo, and the Accademia del Disegno,” *The Art Bulletin* LXXXIV, 3 \(Sept. 2002\), 426-448](#)

Additional Recommended Reading:

- ❑ [Kenneth Keele, *Leonardo da Vinci’s Elements of the Science of Man*, New York: Academic Press, 1983](#)
- ❑ [Angela Giuffrida, “Medical error led to painter Raphael’s death, study finds,” *The Guardian*, July 17, 2020](#)
- ❑ [Jacqueline Marie Musacchio, “Lambs, Coral, Teeth, and the Intimate Intersection of Religion and Magic in Renaissance Tuscany,” in *Images, Relics, and Devotional Practices in Medieval and Renaissance Italy*, eds. Sally J. Cornelison and Scott B. Montgomery \(*Medieval and Renaissance Texts and Studies*, 296\), Tempe: Arizona Center for Medieval and Renaissance Studies, 2006, 139-156 \(Chapter 7\) \[pdf\]](#)

Session 14

Botany: Healing with Plants; Representing Plants in Art; Collecting Plants in the Age of Discovery

Location: Classroom and Gardens of Villa La Pietra

Reading:

- ❑ [Giovanni Villani, “The City,” excerpt from his *Chronicle*, in *The Civilization of the Italian Renaissance: A Sourcebook*, 2nd ed., ed. Kenneth R. Bartlett, Toronto: University of Toronto Press, 2011, 44-46](#)
- ❑ [Paula Findlen, “Anatomy Theaters, Botanical Gardens, and Natural History Collections,” in *The Cambridge History of Science, III: Early Modern Science*, eds.](#)

[Katharine Park & Lorraine Daston, Cambridge: Cambridge University Press, 2006, 272-289](#)

- ❑ [David Gentilcore, “The Impact of New World Plants, 1500-1800: The Americas in Italy,” in *The New World in Early Modern Italy, 1492-1570*, eds. Elizabeth Horodowich & Lia Markey, Cambridge: Cambridge University Press, 2017, 190-205](#)
- ❑ Allison Levy, “The Heir Aberrant” (selection), *House of Secrets: The Many Lives of a Florentine Palazzo*, London: I. B. Tauris, 2019, 104-122 (portion of Chapter 3) [pdf].

Additional Recommended Reading:

- ❑ [Leonhart Fuchs \(1501–1566\), *De Historia Stirpium Commentarii Insignes...* \(Basel: In officina Isingriniana, 1542\)](#)

Written Assignment 3 Due

Session 15

Final Exam

Classroom Etiquette

11



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To optimize the experience in a blended learning environment, please consider the following:

- 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.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary).
- 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.
- Make sure to let your classmates finish speaking before you do.
- If deemed necessary by the study away site (ie 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.

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 Lecturer

Bruce Edelstein is Coordinator for Graduate Programs and Advanced Research at NYU Florence and Affiliated Faculty in the department of Italian Studies at NYU NY. 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 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. He was 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. His book, *Eleonora di Toledo and the Creation of the Boboli Gardens* is currently in press.

Attendance Policy

Studying 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, or online through NYU Brightspaces if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to florence.academicssupport@nyu.edu to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team by e-mail immediately (i.e. before the start of your class).

12



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Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Final exams

Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Late Submission of Work

- (1) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU Florence Staff), in which case the

2 points per day deductions start counting from the day the extended deadline has passed.

- (2) Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
- (3) Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Assistant Director of Academic Affairs, Lisa Cesarani (lisa.cesarani@nyu.edu)..
- (4) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

13



NEW YORK UNIVERSITY

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Academic Honesty & Plagiarism

As the University's policy on "Academic Integrity for Students at NYU" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

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. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you **MUST** inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

[NYU Academic Integrity Policies and Guidelines](#)

[NYU Library Guides](#)

Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer and Office of Academic Support in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

Pronouns and Name Pronunciation (Albert and Zoom)

14



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Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, NYU Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Florence.

Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:

- Online using the [Web Form \(link\)](#)
- Email: bias.response@nyu.edu

- Phone: 212-998-2277
- Local Telephone: 055 5007277