

The Great Masters: Leonardo, Michelangelo & Raphael

Course Code: ARH333

Subject Area: Art History

Level: 300

Prerequisites: None

Language of Instruction: English

Contact Hours: 45

Recommended Credits: 3

Description:

This unique course will allow you to explore High Renaissance art and architecture like an insider, exploiting onsite access to High Renaissance artworks in museums, restorations laboratories and many areas normally closed to the general public. You'll learn about the landmark works of Leonardo, Michelangelo and Raphael through onsite discussions in front of their masterpieces, in Florentine galleries like the Uffizi, the Academy (the *David*), Pitti Palace, Casa Buonarrotti, and the Medici Chapels.

You will also get a rare opportunity to tour historic spaces, including the secret routes and rooms of the Medici family's ducal residences at Palazzo Vecchio and Palazzo Pitti. As a follow-up application you'll also get a chance to try fresco painting, employing the same materials and techniques of Renaissance artists like Leonardo.

Your own critical understanding of the spectacular artistic legacy of the High Renaissance will develop through a sequence of independent looking assignments, group discussions in class, multi-media presentations, and short research reports on various aspects of iconography, style and technique.

In the final sessions of the course you will consider the legacy of the High Renaissance and look towards the Baroque Art with masterpieces of Caravaggio, Bernini and Borromini (see Field Trip to Rome).

Learning Objectives:

- to apply analytical and critical thinking to the study of artworks;
- to comprehend the social, historical and aesthetic significance of the visual realm of High Renaissance Italy;
- to distinguish and critically define key characteristics of Florentine Renaissance artworks;
- to develop strong writing and research skills.

Instructional Format:

Class meets once a week for 2 hours 45 minutes each time. Meetings will be divided between illustrated lectures and discussions at the school, and guided visits on site in museums, churches and palaces of Florence.

If you require any special accommodations, please contact your instructor.

Form of Assessment:

Reading, class participation, and written work are all required of students. Your grade will be calculated to reflect your class participation and attendance, a presentation paper, a looking assignment, a research paper, a midterm exam and a final exam. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class. However, you must complete all grading assessment categories to receive a grade for this course. In addition, your work and behavior in this course must fully conform to the regulations of the [CEA Academic Integrity Policy](#) to which you are subject. Your instructor may also require that you hand in an electronic copy of such work.

Appealing a Grade:

Any grade dispute you encounter in this course must immediately be discussed with the instructor and definitively resolved before the last week of class. Only end-of-term assignments graded after the end of your program are subject to CEA's formal grade appeal procedure. For more information, see [CEA Academic Policies](#).

Students wishing to appeal the grade of an end-of-term assignment must do so within the 30 day period following the official release of grades by submitting the "Grade Appeal Form" to the Academic Dean. The appeal procedure and the grade re-evaluation it requires does not guarantee a change in grade, and could result in an increase or decrease in the final grade given. Any change is subject to a ruling by the course instructor, in consultation with the Academic Dean, and must be based on the academic evidence provided to support the appeal. The instructor's ruling on this matter is final.

Upon receiving the results of the review and decision by the instructor, the Academic Dean will inform the student of the result of the appeal. The grade received by the student as a result of the Grade Appeal is final and may not be appealed further.

Form of Assessment:

Class Participation	10%
Midterm Exam	25%
Final Exam	25%
Laboratory Report I (Fresco/Sculpture, 1500 words)	25%
Oral Presentation (on site)	15%

Class participation (10%): The grade will be calculated to reflect your participation in class discussions, your capacity to introduce ideas and thoughts dealing with the texts, your ability to interpret different uses of literary language and to express your analysis in intellectual, constructive argumentation. When determining your class participation grade, traditional criteria such as material preparation, completed reading before class, and collaborative group work are also evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect on your grade. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	A+ (9.70–10.00)
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	A-/A (9.00–9.69)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B/B+ (8.40–8.99)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	C+/B- (7.70–8.39)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C (7.00–7.69)
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D (6.00–6.69)
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F (0–5.90)

Cell phones: During class time, all mobile phones must be switched off. In case of family emergency, students can keep their phones on (silent mode) after asking for permission before class starts.

Laptops: Responsible use of laptop computers during class is encouraged, and so when required by your professor you must be prepared to turn them off and/or close them during certain activities.

Midterm and Final Exams (25% each): The examinations will comprise:

- **slide identifications** – to test your visual recall of High Renaissance Artists works.
- **slide comparisons** – to gauge your ability to identify the function and styles of individual works; to gauge your ability to discern the material condition and quality of an artwork; to address your ability to apply the correct and expressive vocabulary employed by those engaged in art historical analysis and essay question
- **terms** – to enlarge your technical vocabulary in art history
- **essays** – to give you the opportunity to describe a seen painting/sculpture/architecture with your own words.

Workshop/Laboratory Report (25%): This project promotes interaction between Florentine specialists in art and you as a foreign student in Florence, and provides students the opportunity to study Renaissance sculptures/frescoes/paintings etc. and art techniques in detail. You will make your own fresco, your own sculpture and will observe specialists while they restore paintings, frames and tapestries and more.

Each secession (Fresco/Sculpture 1500 words 25%) needs to be documented by the student in a description, observation after class. The descriptions must be sent to my e-mail account the following class. During specific classes I will provide a written indication of what I want you to consider in the mini essay and which texts might be helpful to consult. This short note should be attached together with your text in essay.

Oral Presentation (15%): You will give a presentation on site in front of an assigned art work (assigned in lecture 1). We will focus on artists covered in the course and bring their work in connection with our class program. Please prepare a class handout in which you describe the object in detail. You can use bullet points. The information you provide will be an important help to all of you during the preparation for the Final Exam. The more information you provide the better.

CEA Grading Scale				
Letter Grade	Numerical Grade Low Range	Numerical Grade High Range	Percentage Range	Quality Points
A+	9.70	10.00	97.0 - 100%	4.00
A	9.40	9.69	94.0 - 96.9%	4.00
A-	9.00	9.39	90.0 – 93.9%	3.70
B+	8.70	8.99	87.0 – 89.9%	3.30
B	8.40	8.69	84.0 – 86.9%	3.00
B-	8.00	8.39	80.0 – 83.9%	2.70
C+	7.70	7.99	77.0 – 79.9%	2.30
C	7.00	7.69	70.0 – 76.9%	2.00
D	6.00	6.99	60.0 – 69.9%	1.00
F	0.00	5.99	0 - 59.9%	0.00
W	Withdrawal			0.00
INC	Incomplete			0.00

CEA Attendance Policy:

Every student is expected to attend all scheduled class sessions on time and be thoroughly prepared for the day’s class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and performance.

- In this course, a maximum of one (1) day of absence due to sickness, personal emergency, inevitable transport delay and other related impediments will be tolerated.
- Your final course grade will drop one full letter grade (e.g. A+ to B+) for missing two days of class, regardless of the reason for the absence.
- If your absences exceed two (2) days of class, you will automatically fail this course (e.g., B+ to F; miss three (3) or more days to receive an “F”).

Furthermore, to comply with immigration and financial regulations, you must maintain full-time student status and attend at least 12 hours of class every week. Consequently, the Dean and Program Director will dismiss from all CEA courses, programs, activities and housing any student who fails to maintain full-time status.

Required Readings:

The required course textbook has been pre-ordered for you and is available for purchase at the Paperback Exchange bookstore, located on Via delle Oche 3. The book will cost approximately 80 euro new (used copies might be available).

Hartt, Frederick, *History of Italian Renaissance Art*, London, seventh edition, 2007

The following further **required readings** will also come from the items stored on the course folder found on the CEA *Course Information for Students* share drive, which can be accessed from any PC in the student computer room:

Vasari, Giorgio, "Introduction" (pp. vii-xxiii), from *Lives of the Artists*, Tr. Conaway Bondanella, J. Oxford UP, Oxford 1998.

Vasari, Giorgio, "Preface to Part Two" (pp. 47-58) and "Preface to Part Three" (pp. 277-283), from *Lives of the Artists*, Tr. Conaway Bondanella, J. Oxford UP, Oxford 1998.

Vasari, Giorgio, "Life of Leonardo" (pp.284-298), from *Lives of the Artists*, Tr. Conaway Bondanella, J. Oxford UP, Oxford 1998.

Kemp, Martin, "Introduction" (pp. 1-10) and "Part I: General Principals" (pp. 11-20), from *Leonardo on Painting*. Yale UP, New Haven: 1989.

Vasari, Giorgio, "Life of Michelangelo" (pp.414-421), from *Lives of the Artists*, Tr. Conaway Bondanella, J. Oxford UP, Oxford: 1998.

Juergen, Schulz, "Michelangelo's Unfinished Works." *Art Bulletin*, Vol. 57, No. 3, pp.366-373.

Hager, Serafina, Ed., "Leonardo, Michelangelo, and Raphael in Renaissance Florence from 1500 to 1508." Washington, D.C, Georgetown University Press, 1992.

Kent, Dale, "Women in the Renaissance" (pp. 25-48), *Virtue and Beauty: Leonardo's Ginevra de' Benci and Renaissance Portraits of Women*, Ed. Brown, David Alan, National Gallery of Art, Washington D.C., 2001.

Woods-Marsden, Joanna, "Portrait of the Lady 1430-1520" pp. 63-87 *Virtue and Beauty: Leonardo's Ginevra de' Benci and Renaissance Portraits of Women*, Ed. Brown, David Alan, National Gallery of Art, Washington D.C., 2001.

Hatfield, Rab, *Finding Leonardo*, The case for recovering the Battle of Anghiari Prato 2007, pp. 27-40.

Shearman, John, *Mannerism*, Penguin Books Ltd, 1991, extract.

Franklin, David, 'Painting in Renaissance Florence: 1500-1550', chapter 5.

Paoletti, John, *Art in Renaissance Italy*, New York 1 997, pp.437-488.

Recommended Readings:

The following sources are available at the CEA Resource Center, or you may find them electronically by searching the UNH online databases (see your student handbook for more details and see your MyCEA Account for access). Additionally, interested students can apply to the Academic Advisor to gain access to the collection at the Harold Acton library of the British Institute of Florence (www.britishinstitute.it).

Acidini, Cristina ed., *Medici, Michelangelo, and the Art of Late Renaissance Florence*, Detroit Institute of Arts, 2002.

Andres, Glenn et al. *The Art of Florence*, 2 vols. New York, 1985.

Beck, James H., *Italian Renaissance Painting*, 2nd. ed., Koln: Konemann, 1999.

Beck, James. *Italian Renaissance Painting*. New York, 1981.

Blunt, A. *Artistic Theories in Italy 1400-1600*. New Haven, CT: Yale University Press, 1992.

Bober, P. and R. Rubenstein. *Renaissance Artists on Antique Sculpture, a Handbook of Sources*. Oxford, 1986.

Borsook, Eve. *The Mural Painters of Tuscany*, 2nd. ed. Oxford, 1980.

Burke, Peter. *The Italian Renaissance, Culture and Society in Italy*, 2nd. ed. Princeton, 1986.

Cole, Bruce. *Italian Art 1250-1550*. New York, 1987.

Cole, Bruce. *The Renaissance Artist at Work from Pisano to Titian*. New York, 1983.

David Franklin, *Rosso in Italy. The Italian Career of Rosso Fiorentino*, New Haven & London 1994, pp.18-29 (on *The Assumption of the Virgin*).

Elam, Caroline. "Lorenzo de' Medici's Sculpture Garden." *Mitteilungen des Kunsthistorischen Institutes in Florenz* 136, 1992, pp.41-84.

Eve Borsook, *The Companion Guide to Florence*, Boydell and Brewer, 6th edition, rev. 1997. Alberti, Leon Battista. *On Painting (Della pittura, 1436)*, trans. John Spencer. New Haven, 1966.

- Francis Ames-Lewis and Paul Joannides, eds., *Reactions to the Master. Michelangelo's Effect on Art and Artists in the Sixteenth Century*, Burlington, VT and Oxford, UK: Ashgate, 2003
- Freedberg, S. J. *Painting in Italy, 1500 to 1600*, 3rd ed., 1993; *Painting of the High Renaissance in Rome and Florence*, 2 vols.
- Goldthwaite, Richard. *Wealth and the Demand for Art in Italy, 1300-1600*. Baltimore,
- H. Hibbard, *Michelangelo*. New York: Harper & Row, 1980.
- Hager, Serafina, ed., *Leonardo, Michelangelo, and Raphael in Renaissance Florence from 1500 to 1508*, Washington, D.C.: Georgetown University Press, 1992
- Hale, J.R. *Florence and the Medici, the Pattern of Control*. London, 1977.
- Hall, Marcia. *Color and Meaning, Practice and Theory in Renaissance Painting*. Cambridge, 1992.
- Hibbert, Christopher. *Florence: The Biography of a City*. New York, 1993.
- J. Pope-Hennessy, *Italian High Renaissance and Baroque Sculpture*, London 1963, 4th ed, 1996.
- Joannides, Paul, "Michelangelo and the Medici garden," in *Toscana al tempo di Lorenzo il Magnifico: politica economia cultura arte*, Pisa, Pacini, 1996, I, pp. 23-36.
- Juergen Schulz, 'Michelangelo's Unfinished Works', *Art Bulletin* LVII, 1975, pp.366-373.
- K. Clark, *Leonardo da Vinci*. Baltimore: Penguin Books, 1980.
- Kempers, Bram. *Painting, Power and Patronage: The Rise of the Professional Artist in the Italian Renaissance*. London, 1992.
- Kleinbauer, Eugene, ed. *Modern Perspectives in Western Art History*. New York, 1971.
- M. Giacometti (ed.), *The Sistine Chapel. Michelangelo Rediscovered*, London 1986.
- Murray, Peter, *The Architecture of the Italian Renaissance*, London, 1963.
- Olson, Roberta, *Italian Renaissance Sculpture*, London, 1992.
- P. Partner, *Renaissance Rome: 1500-1550*, California: University of California Press, 1980.
- Panofsky, Erwin, *Renaissance and Renascences in Western Art*, New York, 1972.
- Panofsky, Erwin, *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*. New York, 1972.
- S. J. Freedberg, *High Renaissance in Rome and Florence*, New York: Harper & Row, 1990.
- S. J. Freedberg, *Painting In Italy 1500-1600*. Baltimore: Penguin Books, 1995.
- Shearman, John, *Only Connect: Art and the Spectator in the Italian Renaissance*. Princeton, 1992.
- W. Friedlaender, *Mannerism and Anti-Mannerism*. New York: Columbia University Press, 1990.
- Wittkower, Rudolf and Margot, *The Divine Michelangelo. The Florentine Academy's Homage on his Death in 1564*, London, New York & Greenwich, Phaidon Press, 1964.

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Course Content:

Session	Topic	Activity	Assignment
1	Introduction Defining the Renaissance 1.The Renaissance Origins and Reasons 2. From the 2nd Period of Renaissance to High Renaissance	Power Point Presentation I on your share drive Schemes, Timelines ASSIGNMENT of Presentation Topics	Hartt: chapter 6, 159-174 (on Brunelleschi) chapter 7, 181-183 (on competition panels), and 188-193 (Donatello) chapter 8,203-206 (Gentile da Fabbriano) and 208-215 (Brancacci Chapel) and, 218- 220 (Trinity Fresco) chapter 9, 224-230 (on Fra Angelico) chapter 13, 319- 355 (images:13.1, 1302, 13.3,13.4,13.9,13.12 - 13.16, 13.18, 13.23- 13.29, 13.32, 13.35-13.40)
2	WHO IS LEONARDO DA VINCI? Leonardo & Verrocchio (1464-1482) Artistic Training in the painter's workshop in Florence in the second half of the fifteenth century	POWER POINT PRESENTATION II On the share drive	Hartt: Chapter 16, 443-469 (Leonardo Vasari: Vasari, Giorgio, "Life of Leonardo" (pp.284-298)
3	LEONARDO IN MILAN UNDER LUDOVICO SFORZA, IL MORO The Last Supper, The Madonna of the Rocks I and II and the Portraits	POWER POINT PRESENTATION III On the share drive	Kent, Dale, "Women in the Renaissance" (pp. 25-48), Virtue and Beauty: Leonardo's Ginevra de' Benci and Renaissance Portraits of Women, Ed. Brown, David Alan, National Gallery of Art, Washington D.C., 2001.
4	Lecture in front of Originals in the Uffizi gallery	Uffizi Gallery Student presentations	See reading lecture, Thursday Jan. 19
5	MICHELANGELO 1475-1564 Michelangelo Juvenile Works 1491 - 1499 Giambologna, Cellini, Verrocchio, Pollaiuolo Casa Buonarroti Michelangelo's earliest sculptures, Madonna of the Steps and The Battle Relief	Bargello and Santa Croce (Tomb of Michelangelo)	Vasari, 'Life of Michelangelo', pp.469-473 Hartt, pp.543-544 (facade for San Lorenzo), 474-476 (Tondo Doni) Hartt, pp.559-560+518-521 onwards (Julius tomb) and Hartt: 659
6	FRESCO AND SCULPTURE WORKSHOP WITH ALAN PASCUZZI	Workshop	FIRST WORKSHOP ESSAY WITH AT LEAST 3 INDICATED SOURCES (see handout) REFLECT ON WHAT YOU HAVE SEEN AND DONE TODAY AND OBSERVE A FRESCO ON SITE OF YOUR CHOICE. DESCRIBE AND EXPLAIN. 700/750 words, illustration and citations as well as sources. DUE: Thursday March 15 ^h
7	MIDTERM EXAM		

8	MICHELANGELO II Michelangelo: David, the Prisoners and the Rape of the Sabine Woman by Giambologna) and the Pietà.	Accademia Gallery + Museo del'Opera dell Duomo	HARTT: 473-474 (Pietà), 476-480 (David), 496-497, 512-515, 552-554 (Julius II, Tomb)
9	MICHELANGELO III	San Lorenzo (Church) + Michelangelo's New Sacristy, Laurenziana	Hartt: pp. 543-552
10	MASTERPIECES IN THE VATICAN and RAPHAEL	Lecture in class	HARTT: 481-484 (Raphael), 498-512 (Sistine Chapel, ceiling), 512-524 (Raphael in Rome), 649-52 (Last Judgment) and 489-496 (Bramante) and 531-534 (Transfiguration)
11	Guest Lecture with Annemarie Hilling on Restoration of Paintings in the Opificio delle Pietre Dure: Restoration Discoveries	Lecture in Class	Reading to be confirmed
12	MICHELANGELO VERSUS LEONARDO In the service of the Republic The rediscovery of Leonardo's Battle of Anghiari The Studiolo and Giorgio Vasari	Palazzo Vecchio	HARTT: 672-673 (Eleonora's chapel) and 676-681 (studiolo) Hatfield see chapter on share drive on the Battle of Anghiari. Hartt: 665-666 (Ammanati), 663 (Perseus, Cellini), 668 (Rape of the Sabine Woman Gianbologna)
13	Visit to the Palazzo Pitti Raphael Rosso Fiorentino, Andrea del Sarto and Pontormo	Santa Felicità and Pallazzo Pitti Palatina	HARTT: 555-558(Sarto), 524-526(Raphael) Final Exam Preparation Share drive: Power Point: Spring 2012
14	FINAL EXAM		