



Santa Reparata International School of Art
Course Syllabus

Semester Course

Course Title: Michelangelo, Bernini & Caravaggio

SRISA Course Number: ARTH 4101

Maryville Course Number: ADAH 297

Meeting times: Tuesday/Thursday, 2.40 - 4 pm

Credit: 3, **Contact Hours:** 45

Location: Room 207

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Office Hours: Please e-mail me to schedule an appointment

1. COURSE DESCRIPTION

In this lecture course focus is placed on major artistic movements from Michelangelo to Caravaggio and Bernini. Students will begin by analyzing Michelangelo Buonarroti as an architect, painter and sculptor who served as a foundation and model for following generations and as a figure in art history who is most closely associated with the "High Renaissance." The course will examine his exemplary artistic creations that paved the way to a period that is vaguely circumscribed by the term "Baroque". We will then focus on Michelangelo da Merisi, known as Caravaggio, and on issues of severe criticism and problems in his troubled life, and the tremendous influence this artist exerted on the art of Europe. Our studies will then take us to Gian Lorenzo Bernini, who is synonymous with Baroque. The course will examine his artistic life as a sculptor and architect who found compelling and outstanding visual embodiment for the aspirations of Roman Counter-Reformation and the idea of triumphant Catholicism as well as secular absolutism.

2. CONTENT INTRODUCTION

In the course students will carefully analyze the careers of three major Italian artists – Michelangelo, Caravaggio and Bernini – and through them the development of Italian art from the High Renaissance to the Baroque era.

Michelangelo Buonarroti embodies the 16th century High Renaissance genius in painting, sculpture and architecture. At the same time, his work proved to be highly influential for following generations of artists and paved the way for the Baroque style.

Caravaggio is one of the most original and innovative artists of the 17th century for his dramatic and realistic paintings that parallel an equally dramatic lifestyle.

Gian Lorenzo Bernini is the most important and successful Italian artist of the High Baroque. His visions in sculpture and architecture epitomize the ideals of the Roman Catholic Counter-Reformation and its idea of a 'Church triumphant' as well as of secular absolutism.

A thorough consideration will be given to the study of the historical context of late 15th, 16th and 17th century Italy from a political, religious and social point of view in order to better understand the oeuvre of the three artists.

The course consists of lectures in the classroom, on-site visits in Florence as well as a mandatory 2-day Rome excursion.

3. PREREQUISITES

Either "Introduction to Art", or "Introductory Art History" or "Survey to Western Art".

4. GOALS AND OBJECTIVES

At the successful completion of this course students will:

- Have gained historical knowledge of Florence and Rome from the late 15th until the mid 17th century
- Have gained an understanding of the evolution of Italian art and its main artistic centers (i.e. Florence and Rome) from the late 15th until the mid 17th century
- Be familiar with specific works of art by Michelangelo, Caravaggio and Bernini
- Be familiar with different techniques in executing pieces of art
- Be able to describe and analyze major stylistic achievements and differences in High Renaissance, Mannerist and Baroque art in Florence and Rome
- Be able to describe and discuss works of art from different points of views
- Have developed visual skills that allow them to recognize and describe different styles and periods
- Be familiar with the language of art, including specific artistic terminology, iconography and symbolism related to the subject matter of this course

5. REQUIRED TEXTBOOKS AND MATERIALS

Textbooks necessary for this course are:

- Hughes, Anthony. *Michelangelo*. Phaidon, London 1997 (reprint 2010).
- Lambert, Gilles. *Caravaggio*. Taschen, Cologne 2007.
- Hibbard, Howard. *Bernini*. Reprint of 1965 ed., Penguin Books 1990.

Recommended store where to get the above listed textbooks is:

The Paperback exchange – Via delle Oche, 4R (right behind the Duomo) - www.papex.it
Approx. cost - 60 euros

Course fees:

SRISA students or students that have an Uffizi card: 25 euros + mandatory fieldtrip to Rome.
All other students: 65 euros + mandatory fieldtrip to Rome.

The course fees cover entrance to museums and other monuments.

The Uffizi will be kindly provided to SRISA students by the school.

The Uffizi card allows **priority entrance to the Uffizi gallery and all the museums of the Pitti Palace** (Palatine Gallery, Boboli Gardens, Costume Gallery, Gallery of Modern art, etc...)

This is a list of FURTHER suggested readings:

Ackerman, James. *The Architecture of Michelangelo*. Harmondsworth 1970.

Bauer, G. C. (ed). *Bernini and Perspective*. Englewood Cliffs 1976.

Bull, George. *Michelangelo*. London 1995.

Cochrane, E. (ed). *The late Italian Renaissance, 1525-1630*. London 1970.

Condivi, Ascanio. *The Life of Michelangelo*. Trans. A. S. Wohl. Baton Rouge 1976.

Darkness and Light. Caravaggio and his world. Exhibition catalogue 2004.

Friedlaender, Walter. *Caravaggio Studies*. Princeton 1955.

Friedlaender, Walter. *Mannerism and Antimannerism in Italian painting*. New York 1957.

Gilbert, Creighton. *Complete poems and selected letters of Michelangelo*. Princeton 1964.

Goffen, Rona. *Renaissance Rivals: Michelangelo, Leonardo, Raphael, Titian*. New Haven/London 2002.

Gregori, Mina (ed). *The Age of Caravaggio*. Exhibition Catalogue. The Metropolitan Museum Hartt, Frederick. of Art. New York 1985.

Gregori, Mina (ed). *Caravaggio and his Italian followers*. Exhibition catalogue. 1998.

Hartt, Frederick. *The complete sculpture of Michelangelo*. New York 1965.

Hartt, Frederick. *The drawings of Michelangelo*. London 1971.

Haskell, Francis. *Patrons and Painters: Art and Society in Baroque Italy*. New Haven/London 1971.

Hibbard, Howard. *Bernini*. Reprint of 1965 ed. Penguin, Harmondsworth 1982.

Hibbard, Howard. *Caravaggio*. Westview Press, Oxford 1985.

Hibbard, Howard. *Michelangelo*. 2nd ed. Harper & Row, New York 1985.

Hirst, Michael. *Michelangelo and his drawings*. New Haven/London 1980.

Hirst, Michael/Dunkerton, Jill. *Making and Meaning: The Young Michelangelo. The Artists in Rome, 1496-1501*. London 1994.

Langdon, Helen. *Caravaggio. A life*. New York 1998.

Lavin, Irvin. *Bernini and the unity of the visual arts*. New York/London 1980.

Lavin, Irving (ed). *Gianlorenzo Bernini: new aspect of his art and thought: A commemorative volume*. University Park 1985.

Magnuson, T. *Rome in the age of Bernini*. 2 vols. Stockholm/New Jersey 1982.

Moir, Alfred. *Caravaggio and his copyists*. New York 1976.

Moir, Alfred. *Caravaggio*. New York 1982.

Montagu, J. *Roman Baroque sculpture: The industry of art*. New Haven/London 1989.

Nicolson, B. *Caravaggism in Europe*. 3 vols. Turin 1999.

Panofsky, Erwin. *Tomb sculpture*. New York 1964.

Panofsky, Erwin. *Studies in iconology. Humanistic themes in the art of the Renaissance*. New York/London 1970.

Poeschke, Joachim. *Michelangelo and his time*. New York 1996.

Pope-Hennessy, John. *Italian High Renaissance and Baroque sculpture*. London 1963.

Puglisi, Catherine. *Caravaggio*. London 1998.

Ramsden, E. H. (ed). *The letters of Michelangelo. Translated from the original Tuscan*. London 1963.

Seymour, Charles. *Michelangelos David: a search for identity*. Pittsburgh 1967.

Shearman, John. *Mannerism*. Penguin 1976.

Spear, Richard. *Caravaggio and his followers*. Cleveland Museum of Art. Exhibition Catalogue. New York 1975.

Spike, John T. *Caravaggio*. New York/London 2001.

Steinberg, Leo. *Michelangelos last paintings*. Oxford 1975.

Summer, David. *Michelangelo and the language of art*. Princeton 1981.

Tolnay, Charles de. *Michelangelo*. 5 vols. New York 1947-1960.

Varriano, J. *Italian Baroque and Rococo architecture*. New York/Oxford 1986.

Vasari, Giorgio. *The Lives of the Artists*. Penguin 1987.

Weinberger, Martin. *Michelangelo the Sculptor*. London/New York 1967.

Wilde, Johannes. *Michelangelo. Six lectures*. Oxford 1979.

Wind, Edgar. *The religious symbolism of Michelangelo: The Sistine ceiling*. Oxford/New York 2001.

Wittkower, Rudolf. *Art and Architecture in Italy, 1600 to 1750*. Harmondsworth 1973.

Wittkower, Rudolf. *Sculpture: Processes and Principles*. London 1977.

Wittkower, Rudolf. *Gian Lorenzo Bernini*. London 1981.

6. GRADING POLICY AND EVALUATION PROCEDURES

Your final grade will be based on the following percentages:

10%	Attendance
10%	Homework Assignments/Class participation
25%	Mid-term exam
25%	Paper/Presentation
30%	Final exam

The following grading system will be observed:

A	Excellent 4.0 (grade points awarded) 95% percentage of 100%
A-	3.7 (90% to 94%)
B+	3.3 (87% to 89%)

B	Above Average 3.0 (83% to 86%)
B-	2.7 (80% to 82%)
C+	2.3 (77% to 80%)
C	Average 2.0 (73% to 76%)
C-	1.7 (70% to 72%)
D	Below Average 1.0 (60% to 69%)
F	Failure 0.0 (59% and below)
W	Withdrawal 0.0

7. PLAGIARISM AND COPYING

SRISA severely condemns ignorant plagiarism and copying during examinations. Any student that makes use of words or ideas taken from another person's work without properly citing credit for the specific purpose of deceiving their professor will receive an automatic "F" on that assignment or exam. Should the offense be repeated, the student will receive an automatic "F" in the class.

8. EXAMS

There are mid-term and final exams for this course. No make-ups are admitted for the exams and the dates of the exams cannot be changed for any reason. If a student is absent for the mid-term exam the final grade will be lowered by one full letter grade, if a student is absent for the final exam the final grade will be an "F".

The **mid-term** is worth 25% of the final grade while the **final exam** is worth 30%. Both exams will have the same format. They will consist of the following parts:

PART I: Short Slide Identifications (5 slides for 1 min. each) For each image provide the following information:

(1) artist, (2) title (3) date (+/- 5 years), (4) medium, (5) location (original or present)

PART II: Slide Identifications and Salient Characteristics (5 slides for 5 min. each) For each image provide the following information:

(1) artist, (2) title (3) date (+/- 5 years), (4) medium, (5) location (original / present); Then, list at least four distinct salient characteristics of the work of art (referring to patronage, iconography, context, function, elements of style and/or condition.

PART III: Multiple choice questions (8-12 questions/There is only one correct answer for each question)

PART IV: Definitions (8-12 fill in the blank questions/There is only one correct term for each question)

PART V: Unknown Work. Based on the material we have covered, what can you determine about the context of the work provided? Your short essay answer can address issues of stylistic, chronological, and geographical context, as well as subject, intended audience and probable original location.

Homework Assignments/Class participation (10% final grade)

Students will be asked to complete homework assignments which will be discussed during class time. A positive and active class participation is expected at all times. For further details please consult paragraph 8.

Paper/Presentation Requirements (25% final grade)

Students will email and print papers on the scheduled date. If the paper is not turned in the grade will be F, corresponding to 0 points. Late papers will not be accepted.

Papers will be presented in the classroom or on-site.

All papers paper submissions must include the following:

- an interesting and insightful title
- **5 pages** typed and 1.5 spaced report not including notes, figures or bibliography
- an easy to read, 10 to 12 character-per-inch font (neither "compressed" nor "expanded")
- 1" margins on all sides

- page numbers
- either foot- or endnotes, using the Chicago Manual of Style, 15th edition (unless you are instructed otherwise)
- a list of figures illustrating referenced works of art, graphs, maps, or other images, as they are referenced in the text: (e.g. Figure 1)
- **a bibliography or works cited page**
- italicize or underline titles of works of art; do not put quote marks around them
- **critical evaluation** of the information is required for this paper, plagiarism is not acceptable (the instructor may decide to scan papers through plagiarism checkers).
- **fair amount of sources (at least...)**:
 - 1 book + 2 articles, papers or chapters in book;
 - 4 articles, papers or chapters in book;
 - 1 documentary/film + 3 articles, papers or chapters in book as secondary literature;
 - Please note: Wikipedia is a wonderful web site for scientific popularization, but it is not a source for a research paper. You are encouraged to use Jstor for your research.

Do not forget to check what resources you can find at Srisa's library.

You will be asked to give a brief presentation (max. 10 minutes) of your paper to the class, summarizing your conclusions and/or interesting findings, in order to promote a discussion on your topics. Power point presentations are needed.

The paper is a research paper that should demonstrate the ability of the students to carry on an independent study about artistic movements, artists, monuments or pieces of art.

The student will select a topic that has be approved by the professor.

The choice of a subject that goes beyond what has been explained in class will be particularly appreciated, because it demonstrates that you are an active and curious student.

What matters is the depth of the research and personal re-elaboration of the information that you have found. The following 'tips' should help you researching and writing a good paper.

It is recommended that you write a paper about a piece/monument that you have seen in person. Your personal impressions, observations and considerations ARE relevant. Why have you chosen this topic? Why do you consider it relevant and interesting?

Take your own photographs or make a drawing, no matter how simple they are, it will help you to better understand the work of art and to personalize your paper.

Consider that the following questions should be answered, (they may apply to artistic movements, artists and pieces of art). What do you want to argue with your paper (i.e. what is your thesis, your main statement)? Please remember that your thesis you will become clear after long hours researching your topic. When was this piece of art done? By whom? Historical/political/philosophical/social background? Why is the artist remembered? What is his/her historical importance? For what reason was the work done? Who was the patron? Did anyone else collaborate with the artist? What does the piece represent? What have scholars said about it? Do scholars agree on the subject of the piece, on its meaning, on its importance? If your research is not superficial, you will surely find different opinions in various bibliographical sources. Report different opinions. Which interpretation/opinions seems most convincing to you? Why? (This is your thesis!)

The greater the number of sources you will consult, the better.

You are strongly discouraged from using internet sources other than electronic journals that can be accessed through JSTOR.

PLAGIARISM: Should issues of academic dishonesty arise, the teacher will refer to the SRISA policy on such matters.

Standards for grading Papers:

Papers will be graded according to the following criteria:

- How clearly and specifically the thesis statement sets forth the subject and purpose of the essay; and/or assumes the appearance of a thesis statement.
- How well the essay demonstrates thorough knowledge and understanding of the material covered in reading assignments and class discussion.
- How well the essay deals with the topic, including understanding complex ideas.
- How well the examples support or illustrate the points made, and how extensive and thorough the use of such support material is.
- How coherent, logical and organized ideas, thoughts, and examples are.
- How original the ideas are.
- How competent the written form of the essay is: grammar, sentence structure, punctuation, and spelling.

Grading Criteria

The "A" paper.

The "A" essay is outstanding, it excels in all areas but particularly in its thoughtful or thought-provoking analysis of the selected topic. It demonstrates knowledge and understanding of the material; it develops complex ideas; it cites specific examples from the text or research material, and it is, on the whole, a delight to read.

Topics are challenging, often original; essays are well organized, filled with detail, and demonstrate a thorough knowledge of the topic. Examples are chosen from several different works of the artist. Opinion essays are carefully argued, with detail attention paid to opposing arguments and evidence. Essays receiving an "A" are usually the requested length, with good final conclusions and are exceptionally well written. The writing should be very clear and free of technical errors. An "A" is given for exceptional and notable work.

The "B" paper.

The "B" essay meets all the requirements of competency and demonstrates excellence in at least one area, such as the use of research material or argument or depth of analysis. The "B" essay indicates that the author has given thoughtful consideration to the topic and has developed his/her ideas. Topics are acceptable, essays well organized, containing some support detail, and demonstrate an above average knowledge of the topic. Examples are chosen from several different works of the artist. Essays are at least the minimum length assigned. Opinion essays are carefully argued, with some attention being paid to opposing arguments and evidence. Writing is above average, containing only occasional technical errors. A "B" is given for above average work.

The "C" paper

The "C" essay demonstrates competency in organization and the use of support material (examples from the text and appropriately cited research material). It also reveals a competent knowledge and understanding of the topic and the work under discussion.

Unless specifically called for on an exam, a general description of the work of art is never enough, even in a "C" essay. You should always consider the significance of the topic you are discussing. Topics are acceptable, but simple. Essays are poorly structured, containing inadequate detail and demonstrating only a partial knowledge of the topic (e.g. focusing only on one short passage from a work or some minor aspect of it). Essays are at least the minimum length assigned. Opinion essays contain unsupported assertions and ignore opposing arguments and evidence. Writing is average or below, and technical errors are numerous. The essay does not appear to have been proofread carefully. A "C" is given for average work.

The "D" paper

The "D" essay has an inappropriate topic and does not demonstrate more than minimal comprehension of it. Essays are at least the minimum length assigned: Opinion essays contain unsupported assertions and ignore opposing arguments and evidence. Writing is poor, filled with technical errors. The essay does not appear to have been proofread. A "D" is given for barely acceptable work.

The "F" paper

The "F" essay is shorter than the minimum length required. Topic is unacceptable because does not cover more than an incidental (or unassigned) portion of the work or does not reveal a satisfactory level of knowledge. Generalizations are unsupported with evidence, and opinion essays contain unsupported assertions and ignore opposing arguments and evidence. Writing is not acceptable college level quality. The essay does not appear to have been proofread: An "F" is given for unsatisfactory work.

Hint: The very first component to be seen in a paper is the thesis statement.

9. ATTENDANCE AND BEHAVIOR POLICY

Students are required to attend all classes. If you miss class without an excused absence your grade will be lowered by one letter grade for each unexcused absence. If you are ill you should obtain a doctor's note in order to receive an excused absence. Missing more than four classes will result in an "F" on your transcript.

- Excused absences require a doctor's note or a written note from the Director.
- Tardiness: After 20 minutes into class time, students are considered absent.
- Students who leave 20 minutes before class time ends will be considered absent.
- Arriving in class unprepared to work is considered an unexcused absence.
- The use of cellular phones is prohibited during class time.
- The use of cell phones and iPods is prohibited in the darkroom at all times.
- Using your laptop or the computers in the lab is prohibited during class-time, unless it relates to a photography assignment.
- Students are expected to participate in class, act responsibly, and behave properly while on the school premises.
- Classrooms are to be left in order and clean.
- Students must take care of equipment and materials and promptly report any damage and/or loss.
- No eating in classrooms.

Students are expected to participate in class, act responsibly, and behave properly while on the school premises. Classrooms are to be left in order and clean. Students must take care of equipment and materials and promptly report any damage and/or loss.

Guidelines for visits:

- Make sure you always have your map and know where to go!
- Make sure you know the exact meeting point each time and how to get there, be aware that there might be changes in the visit schedule.
- If there is an entrance fee to pay, please have the correct change ready.
- Don't burden yourselves with heavy bags, there is not always a place to check them in.
- No food or drinks (not even a small bottle of water) are allowed in museums or churches.
- Please do not be late at the meeting point, as class will not wait for you in order to start the visit.
- A late show will be treated as an absence
- As representative of the SRISA community, when out on visits students are expected to behave considerately.
- If a visit takes place outside the class hours it is still a commitment.
- Do not forget there is a dress code to visit religious places (shoulders and knees should be covered).

10. COURSE CALENDAR

Students are required to complete homework assignments on a weekly basis. Homework assignments will be discussed during class time.

Week 1

Meet	In class
Lecture	<i>Introduction to the course: content, structure, expectations, terminology. Introduction to the Rome fieldtrip. Michelangelo: Early years.</i>
Objective	Students will cover course requirements and get an introduction about the Rome fieldtrip
Reading assignment	Paoletti & Radke, <i>Art in Renaissance Italy</i> , London 2002, 12-5 & 347-9 (in Library) and Hughes 2010, 4-8

Week 2

Lecture	<i>Michelangelo: Early years in Florence and Bologna.</i>
Visit	September 19 - Visit to Casa Buonarroti - Meet in via Ghibellina 70
Objective	Students will study the historical setting into which Michelangelo was born, raised and trained, as well as the circumstances of his early career.
Reading assignment	Hughes 2010, 11-118 and 266-272

Week 3

Lecture	<i>Michelangelo: Early years in Rome.</i>
Visit	September 24 - Museo del Bargello - Meet in Via del Proconsolo 4 Meeting time: 9.15 am September 26 – Cappelle Medicee – Meet in Piazza di Madonna degli Aldobrandini Meeting time: 2.40 pm
Objective	Students will trace Michelangelo's rise to fame through the execution of his earliest commissions and interactions with patrons in Florence and Rome
Reading assignment	Hughes 2010, 118-205, 224-254

Week 4

Lecture	<i>The genius of Michelangelo.</i>
Objective	Students will chart Michelangelo's turbulent relationship with pope Julius II.
Reading assignment	Hughes 1997, 206-224, 257-266, 272-330

Week 5

Lecture	<i>The genius of Michelangelo: The Sistine Chapel.</i>
Objective	Students will study the circumstances of patronage, as well as the structure, subject and meaning of the fresco cycles in the Sistine chapel.

Week 6

Lecture	<i>The Protestant Reformation and the Sack of Rome.</i>
Visit	October 17 – Uffizi Gallery - Meet at the Uffizi Point
Objective	Students will survey the major political events that reshaped Rome in the early sixteenth century. Students will gain first-hand knowledge of Caravaggio's technical capacities, traditional and non-traditional oil painting techniques as shown in the Uffizi paintings. Students will examine Michelangelo's <i>Tondo Doni</i> and Bernini's <i>St. Lawrence</i> .
Reading assignment	Vernon Hyde Minor, <i>Baroque and Rococo: Art & Culture</i> , London 1999, 28-31 (Handout)

Week 7

Meet	In class
Please note	MIDTERM REVIEW MIDTERM EXAM

Week 8

	BREAK
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Week 9

Meet	In class
Lecture	<i>Late 16th century Italy, and the Young Caravaggio.</i>
Objective	Students will study the historical setting in which Caravaggio was born, raised and trained, as well as the circumstances of his early career.
Reading assignment	Lambert 2007, 6-45

Week 10

Meet	In class
Lecture	<i>Caravaggio: Egregius in urbe pictor.</i>
Objective	Students will trace Caravaggio's rise to fame through the execution of his earliest commissions and interactions with patrons in Rome.
Reading assignment	Lambert 2007, 47-91

	Rome Excursion
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Meet	TBA
Visit	St. Peter's Basilica, Musei Vaticani, Piazza Navona, San Luigi dei Francesi, Santa Maria della Vittoria, San Pietro in Vincoli, Galleria Borghese

Week 11

Lecture	<i>Caravaggio on the run.</i>
Visit	November 21 – Palatine Gallery – Meet in front of the Pitti palace
Objective	Students will examine the final years of Caravaggio's career between Naples, Malta and Sicily.

Week 12

Meet	In class
Lecture	<i>The Young Bernini.</i>
Objective	Students will study the historical setting in which Bernini was born, raised and trained, as well as the circumstances of his early career.
Reading assignment	Hibbard 1982, 23-67
Please Note	Class is cancelled for Thanksgiving (November 28) Make-up: Rome trip

Week 13

Meet	In class
Lecture	<i>Bernini at the service of Scipione Borghese - Bernini and St. Peter's basilica.</i>
Objective	Students will trace Bernini's rise to fame through the execution of his earliest commissions and interactions with patrons in Rome. Students will gain first-hand knowledge of Bernini's activity in the fabric of St. Peter's as well as his later works.
Reading assignment	Hibbard 1982, 68-141; Hibbard 1982, 142-229

Week 14

Meet	In class
Please note	Students' presentations Review for Final Exam

Week 15

Meet	In class
Please note	FINAL EXAM

Remember that the dates of the exams cannot be changed for any reason.

11. ACADEMIC ACCOMODATION

SRISA strives to foster an all-inclusive learning environment that best caters to its students' needs. While faculty frequently work one-on-one with students, there are some situations in which special accommodations are required. Should a student have any academic accommodations regarding test taking and otherwise, they must present an official letter from their home University to the SRISA Director within the first week of class stating the accommodations.

12. DISCLAIMER

This Syllabus may be amended as the course proceeds. You will be notified if changes are made.