



# Leonardo, Michelangelo, Raphael

HAA 58m

Spring, 2018

Prof. Cammy Brothers

Monday/Wednesday, 10-11am

Fogg Art Museum, Deknatel Hall

A painting attributed to Leonardo da Vinci recently fetched the highest price on record for a work of art, a staggering 450 million dollars. The price speaks to the tremendous fascination certain Italian Renaissance figures still hold, 500 years after the fact. The Renaissance had many protagonists, but few loom as large as the three contemporaries and rivals who will form the focus of the course. In many regards, they shaped the notion of “genius” that we have inherited around themselves. The course builds out from these specific figures to a broader understanding of the Renaissance as an artistic and cultural phenomenon.

Works of art such as Leonardo da Vinci's *Mona Lisa*, Michelangelo's *David*, or Raphael's *School of Athens* are so iconic, and so often reproduced, that it is easy to assume there is nothing more to know about them. This course reinserts these works and others into the social, political and aesthetic conditions in which they were produced, demonstrating that many crucial questions are still open. Along the way, it reveals the ways in which the artistic problems confronted by Leonardo, Michelangelo and Raphael—how to represent the human figure; how to convey a story; how to show emotion; how to represent space—are still topics of contemporary interest and relevance.

Each of these artists operated in multiple media, including sculpture, architecture, fresco and oil painting, as well as writing in poetry and prose. Our approach is inclusive, giving time to each of these pursuits. When possible, we read the poems, letters and notes of the artists themselves, as well as of their critics and champions.

*Expectations and goals:* The course assumes no prior knowledge and is open to both majors and non-majors. The course is not only about the Italian Renaissance but also about how to look closely at works of art, how to describe them, and how to articulate the questions they pose. Slide lectures will be supplemented by visits to Harvard and Boston area museums and special collections.

Although the bibliography of these artists is vast, an effort has been made to keep the weekly readings manageable, with the expectation that they are completed before class. The actual text you are expected to read is often much less than the page numbers imply, because the readings are for the most part heavily illustrated.

Readings are on reserve in the Fine Arts Library in Littauer Hall. Journal articles are available on Canvas. No books are required for purchase.

*Special visits:* In addition to in class lectures, several visits to local collections will be arranged.

*Please note:* An important exhibition of Michelangelo's drawings is on view through February 12 at the Metropolitan Museum of Art in New York ("*Michelangelo, Divine Draftsman & Designer*"). This represents an extraordinary opportunity to see many of the works we are discussing in class in the flesh. You are not required to visit, but you are encouraged to do so if you have the opportunity. If you do, you may write a one-page critical commentary on the exhibit which can substitute for one of your weekly assignments.

### ***Course requirements and grading:***

*Weekly writing/looking exercises:* In lieu of a midterm and a final exam, there are weekly class assignments, mainly centered on the course readings but also on looking assignments; this will amount to roughly one page of writing per week. Some of these assignments will be given in advance (the week before they are due), others will be in class exercises that will be turned in at the end of lecture (40%).

*Notebook:* Notetaking must be by hand, both so that you may make sketches related to class lectures and to avoid distraction. Some of your class assignments will be done in your notebook, and it will be turned in and assessed at the end of the semester (10%).

*Class attendance and participation:* Lecture attendance is mandatory and active participation in class discussion is encouraged (15%).

*Final Paper or project:* 7-8 pages, not including footnotes, bibliography, and illustrations, due April 18 (details to follow; a rough draft will also be submitted). Both traditional research papers and alternative, visual papers are possible (35%).

Extensions are granted for documented medical or family emergencies. Late papers will be graded down by one-third grade per day.

#### *Class supplies:*

You should purchase a blank notebook for in class notetaking and drawing related to class assignments. It should be at least 5" x 7" and no larger than 8 ½" X 11", unlined, and be dedicated exclusively to this class. Many options are available at Bob Slate as well as elsewhere. Please keep it in tact throughout the semester (do not tear pages out), as it will be collected at the end of term for grading (and returned to you).

### ***Week 1***

Monday, January 22 **Introduction**

Wednesday, January 24 **Leonardo da Vinci and the Idea of the Renaissance Man**

Vasari, *Lives of the Artists, Everyman's Library*, vol. 1, Life of Leonardo, pp. 625-40; *also available on Canvas*

## **Week 2**

### **Monday, January 29 Leonardo and Drawing as Thinking**

Leonardo da Vinci, *The Notebooks of Leonardo da Vinci*, selected and edited by Irma Richter, selections

David Rosand, "The Handwriting of the Self: Leonardo da Vinci," in *Drawing Acts. Studies in Graphic Expression and Representation* (Cambridge 2002), pp. 61-111

Kenneth Clark, "The Notebooks" in *Leonardo da Vinci*, pp. 56-70

### **Wednesday, January 31 Leonardo in Battle**

Francesca Borgo, "The Impetus of Battle: Visualizing Antagonism in Leonardo," in *Leonardo da Vinci on Nature: Knowledge and Representation*, ed. Fabio Frosini and Alessandro Nova, pp. 221-242

Michael Cole, "Anghiari and Cascina," section within chapter "The Force of Art," in *Leonardo, Michelangelo, and the Art of the Figure*, pp. 17-29

## **Week 3**

### **Monday, February 5 Leonardo, Painter of Smoke and Shadows**

Daniel Arasse, "Portraits," *Leonardo da Vinci: The Rhythm of the World*, pp. 386-412

Rab Hatfield, "Why Leonardo Painted Mon(n)a Lisa and Why Francesco del Giocondo Commissioned Him to Paint Her," in *The Three Mona Lisas*, pp. 158-166

Alexander Nagel, "Leonardo da Vinci and Sfumato" *Res* 24 1993, pp. 7-20

### **Wednesday, February 7 Leonardo and the Last Supper**

Daniel Arasse, "From the Magi to the Last Supper," in *Leonardo da Vinci: The Rhythm of the World* pp. 334-383

Kenneth Clark, "1485-1486" [part of the chapter concerning "The Last Supper"], in *Leonardo da Vinci* (Penguin edition, 1989), pp. 144-154

Leo Steinberg, "The Moment," and "The Subject" in *Leonardo's Incessant Last Supper*, pp. 10-53

#### **Week 4**

Monday, February 12 **The Salvador Mundi Conundrum**

Jason Farago, "That \$450 Million Leonardo? It's No Mona Lisa," *The New York Times*, Nov. 15, 2017

Jerry Salz, "Christie's is Selling This Painting for \$100 Million. They Say it's by Leonardo. I Have Doubts. Big Doubts," *Vulture*, Nov. 14, 2017

Kelly Crow, "Aiming for a Blockbuster: da Vinci Painting goes Up for Sale," *Wall Street Journal*, Nov. 15, 2017

Nadja Sayej, "Artistic license? Experts doubt Leonardo da Vinci painted \$450m Salvator Mundi," *The Guardian*, Nov. 20, 2017

David Bomford, "The Conservator as Narrator: Changed Perspectives in the Conservation of Paintings," in *Personal Viewpoints: Thoughts about Painting Conservation*, ed. Mark Leonard, pp. 1-12

Wednesday, February 14 **Leonardo as Naturalist, Architect, and Cartographer**

Leslie Geddes, "'Infinite Slowness and Infinite Velocity': The Representation of Time and Motion in Leonardo's Studies of Geology and Water," in *Leonardo on Nature*, ed. Alessandro Nova and Fabio Frosini (2015), pp. 269-83

Daniel Arasse, "Architectures" in *Leonardo da Vinci: The Rhythm of the World*, pp. 156-81

Daniel Arasse, "Geographic Maps," in *Leonardo da Vinci: The Rhythm of the World*, pp. 210-217

#### **Week 5**

Monday, February 19 **Presidents' Day**

Wednesday, February 21 **Leonardo as Anatomist and Engineer**

Martin Clayton and Ron Philo, "The Anatomical Studies of Leonardo da Vinci," in *Leonardo da Vinci, Anatomist*, 2012, pp. 7-29

Michael Cole, "Leonardo on 'violence,' in "Flexion," in *Leonardo, Michelangelo, and the Art of the Figure*, pp. 105-115 (notes, pp. 171-79)

Arasse, "The Art of Machines," *Leonardo da Vinci: The Rhythm of the World*, pp. 184-210

## **Week 6**

Monday, February 26 **Raphael, Courtly Painter**

Vasari, "Life of Raffaello da Urbino," *Lives of the Artists*, Everyman's Library, vol. 1, pp. 710-748

Bette Talvacchia, "The Impact of Florence: Leonardo, Michelangelo and the Modern Style," in *Raphael*, pp. 51-78

Tom Henry and Paul Joannides, "Raphael's Portraiture," in *Late Raphael*, pp. 63-67

Wednesday, February 28 **Raphael, the Pope's Painter**

Bette Talvacchia, "Roman Patronage: The Vatican Court and Aristocratic Commissions," in *Raphael* pp. 105-136

Christian Kleinbub, "The Philosophical Eye: Iconographies of the Visual in the School of Athens," in *Vision and the Visionary in Raphael*, pp. 46-69

## **Week 7**

Monday, March 5 **Raphael, Draftsman**

Linda Wolk-Simon, "Raphael Drawings, Pro-Contra," in *The Cambridge Companion to Raphael*, ed. Marcia B. Hall, pp. 207-219

Wednesday, March 7 **Guest Lecture, T.B.A.**

## **Week 8**

March 10-18 **Spring Break**

## **Week 9**

Monday, March 19 **Raphael, Antiquarian**

Jones and Penny, “Seeking Rome in Rome”, *Raphael*, pp. 199-205

Cammy Brothers, “Architecture, History, Archaeology: Drawing Ancient Rome in the Letter to Leo X & in Sixteenth-Century Practice,” in *Coming About: A Festschrift for John Shearman*, pp. 135-40

Raphael and Castiglione, The Letter to Leo X, in Hart and Hicks, *Palladio's Rome*, pp. 177-192

Wednesday, March 21 **Raphael, Architect**

John Shearman, “Raphael as Architect,” *Journal of the Royal Society of Arts*, 1 April 1968, vol. 116 (5141), pp. 388-409

John Shearman, “A Functional Interpretation of Villa Madama,” *Römisches Jahrbuch für Kunstgeschichte*, 20 (1983), pp. 313-328

Raphael's Letter on the Villa Madama in Jones and Penny, *Raphael*, pp. 247-248

*The Letters of Pliny the Younger*, ed. Helen Tanzer, selections

## **Week 10**

Monday, March 26 **Raphael's Late Religious Paintings**

Christian Kleinbub, “Raphael's Transfiguration as Visio-Devotional Program,” in *Vision and the Visionary in Raphael*, pp. 120-145

Wednesday, March 28 **The School of Raphael**

Bette Talvacchia, “Raphael's Workshop and the Development of a Managerial Style,” in *The Cambridge Companion to Raphael*, ed. Marcia B. Hall, pp. 167-185.

Tom Henry and Paul Joannides, "Raphael's Boys," in *The Late Raphael*, pp. 67-76.

### **Week 11**

#### **Monday, April 2 Michelangelo in Florence**

Vasari, "Life of Michelagnolo Buonarroto," *Lives of the Artists*, Everyman's Library, vol. 2, pp. 642-770

Ascanio Condivi, *The Life of Michelangelo* (Trans. Alice Wohl), pp. 5-28

Johannes Wilde, "Michelangelo, Vasari, and Condivi," *Michelangelo: Six Lectures*, pp. 1-16.

#### **Wednesday, April 4 Michelangelo and Drawing as Invention**

Cammy Brothers, "Drawing, Memory, and Invention," in *Michelangelo, Drawing, and the Invention of Architecture*, pp. 9-43

Achim Gnann, "Introduction," in *Michelangelo: The Drawings of a Genius* pp. 15-26

### **Week 12**

Monday, April 9 guest lecture Tony Sigel

#### **Michelangelo, Scultore**

Johannes Wilde, "1488-1506," in *Michelangelo: Six Lectures*, pp. 17-47

Francesco Caglioti, "Michelangelo the Sculptor: A Lifetime of Formal Obsessions," in *Michelangelo: Divine Draftsman and Designer*, ed. Carmen Bambach, pp. 279-286

#### **Wednesday, April 11 Michelangelo and the Sistine Ceiling**

Johannes Wilde, "The Sistine Ceiling," in *Michelangelo: Six Lectures*, pp. 48-84

John O'Malley, "The Theology behind Michelangelo's Ceiling," in *The Sistine Chapel*, pp. 92-148



### **Week 13**

Monday, April 16 **The Figure and the Frame**

Wilde, The Tomb of Julius II, in *Michelangelo: Six Lectures*, pp. 85-113

Brothers, "The Figure and the Frame," in *Michelangelo, Drawing, and the Invention of Architecture*, pp. 85-151

Wednesday, April 18 **The Laurentian Library**

James Ackerman, *The Architecture of Michelangelo*, pp. 95-119

Brothers, "Architecture as Subject," in *Michelangelo, Drawing, and the Invention of Architecture*, pp. 153-203

### **Week 14**

Monday, April 23 **Michelangelo as Poet and Writer**

James Saslow, *The Poetry of Michelangelo: An Annotated Translation*  
Poems 5, 84, 151 and others to be assigned

Deborah Parker, "From Experience to Expression: Representations of Captivity in Michelangelo's Art, Poetry, and Letters," in *Michelangelo and the Art of Letter Writing*, pp. 87-115

Selections from Michelangelo's Letters

Wednesday, April 25 **Michelangelo's Late Works and Legacy**

Johannes Wilde, "The Last Thirty Years," in *Michelangelo: Six Lectures*, pp. 147-192

Ackerman, "The Basilica of St. Peter," in *The Architecture of Michelangelo*, pp. 193-220

Michelangelo, Letter on Sangallo's plan for St. Peter's

Francis Ames-Lewis, "Raphael's responsiveness to Michelangelo's Draughtsmanship," in *Reactions to the Master: Michelangelo's Effect on Art and Artists in the Sixteenth Century*, ed. Joannides and Ames-Lewis, pp. 12-30