

DEPARTMENT OF ART ART HISTORY & ART CONSERVATION

ARTH215/3.0
Renaissance Art and
Architecture after 1500
Winter 2023

INSTRUCTOR: Professor Una D'Elia

EMAIL: deliau@queensu.ca

LECTURE:

Mondays 11:30-1:00

Thursdays 1-2:30

Botter B143

Office Hours: Mondays 1-3

Ontario Hall 312

or by appointment



CALENDAR DESCRIPTION: A study of Renaissance art and architecture after 1500 within the context of the social, political and economic history of Western Europe. Key monuments, themes and concepts will be stressed.

Prerequisites: Level 2 or above or permission of the Department.

COURSE DESCRIPTION:

This course examines both some of the most famous works of such artists as Leonardo da Vinci, Raphael, Michelangelo, and Albrecht Dürer, as well as lesser-known works that allow for alternate histories of the Renaissance. In this period, the conventions that governed Western art until the nineteenth century were invented in a creative process that was anything but conventional. Renaissance art was not divorced from but a part of everyday life. Art was used to aid devotion, as decoration, political propaganda, a reminder of a dead loved one, a diplomatic gift, erotica, an almost magical totem, a collectable, or even a form of punishment. The course will address the fundamental problem of how the forms of Renaissance art related to the diverse functions that they served. Issues to be discussed include the status of the artist, patronage, gender, sexuality, changing notions of what was licit, concepts of beauty, and the relationships among art, science, religion, literature, philosophy, and politics.

INTENDED LEARNING OUTCOMES:

By the end of this course, students will:

1. be able to identify and discuss major works of Renaissance art from ca. 1500 onwards.
2. analyse a work of art and make an original argument in correct and clear prose using written primary sources.
3. demonstrate an understanding of how specific works of art functioned as a part of the lives of the men and women who commissioned, created, and viewed them.

4. relate specific examples to broader issues, such as gender roles in the Renaissance.

MARKS DISTRIBUTION:

Quiz 1: 5%

Quiz 2: 5%

Quiz 3: 5%

Quiz 4: 5%

Test 1: 15%

Test 2: 15%

Essay: 25%

Final Exam: 25%

Bonus Quiz #1: up to 2.5% bonus

Bonus Quiz # 2: up to 2.5% bonus

Week I-Jan 9: Introduction, but not the Beginning: Verrocchio

-Ingrid Rowland, “The Master’s Master,” *The New York Review of Books* vol. 66, no. 20 (2019), pp. 22 ff., available electronically through OMNI: https://ocul-qu-primo.exlibrisgroup.com/permalink/01OCUL_QU/15tp3o5/cdi_proquest_miscellaneous_2327889295

*Please note that all other required readings for the course are on E-reserves, accessible through onQ.

Jan. 12: Art and Science I: Leonardo da Vinci

- David Franklin, *Painting in Renaissance Florence: 1500-1550*, pp. 19-39;
- Paoletti and Radke, *Art in Renaissance Italy*, pp. 315-320;

Week II -Jan. 16: Art and Science II: Albrecht Dürer

- Charles D. Cuttler, *Northern Painting from Pucelle to Bruegel*, pp. 321-57.

Jan. 19: The Young Raphael and the Young Michelangelo

- Frederick Hartt, *History of Italian Renaissance Art*, 7th ed., pp. 469-484.

Week III- Jan 23: The Myth of the Golden Age: The Rome of Pope Julius II

- Marcia Hall, ed., *Artistic Centers of the Italian Renaissance: Rome*, pp. 107-119, 123-8.

*Jan. 24-26 = Quiz 1 (required) available on onQ

Jan 26: The Sistine Chapel Ceiling I

- Marcia Hall, ed., *Artistic Centers of the Italian Renaissance: Rome*, pp. 119-123.

Week IV: Jan. 30: The Sistine Chapel Ceiling II

-*The Sistine Chapel: Michelangelo Rediscovered*, pp. 92, 102, 104-5, 107-108, 110, 112, 117-20, 122, 124, 126, 128-30, 134, 136, 138-9, 142, 144-5, 147, 148.

Feb. 2: Pope Leo X, His Banker, and Raphael

- Marcia Hall, ed., *Artistic Centers of the Italian Renaissance: Rome*, pp. 132-4, 137-152.
- Frederick Hartt, *History of Italian Renaissance Art*, 7th ed., pp. 534-9.

Week V: Feb. 6: The Sacred and the Profane in the Netherlands

- Snyder, *Northern Renaissance Art*, 399-400, 404-409.
- Craig Harbison, *Mirror of the Artist*, 77-80, 144-5, 160-4.

Feb. 9: The Sacred and the Profane in Germany

- Snyder, *Northern Renaissance Art*, 289-95.
- Creighton Gilbert, *History of Renaissance Art*, 350-1, 353, 357.

Week VI: Feb. 13: Art and the Reformation

- Stephanie Porras, *Art of the Northern Renaissance*, 148-69.

***Feb. 16: Test 1 (required, in class, unless you have an accommodation through Ventus to write it elsewhere)**

***Feb. 15-17 – Quiz 2 (required) available on onQ**

***Feb. 15-17 – Bonus Quiz #1 (optional) available on onQ**

Family Day and February Break: Feb. 20-24

Week VII: Feb. 27: Portraiture and Politics: Holbein

- Snyder, *Northern Renaissance Art*, 375-91.

March 2: The Living Flesh: Giorgione and the Young Titian

- Paoletti and Radke, *Art in Renaissance Italy*, pp. 355-361.
- David Jaffé, ed. *Titian*, pp. 100-111.
- Paul Hills, *Venetian Colour*, pp. 186-92, 215-17.

Week VIII: March 6: Art and Illusion: Correggio and Giulio Romano

- Marcia Hall, *After Raphael*, 96-102.
- Frederick Hartt, *History of Italian Renaissance Art*, 7th ed., pp. 572-7.

March 9: Stylish Styles: Mannerism in Sculpture and Architecture

- Frederick Hartt, *History of Italian Renaissance Art*, 7th ed., pp. 544-50, 552-4, 662-4.
- Stephen J. Campbell and Michael W. Cole, *Italian Renaissance Art*, 2nd ed., vol. II: pp. 495-7, 566-8, 606-9.

***March 10 – Essay due, 5:00 pm, on onQ (details below)**

Week IX: March 13: Stylish Styles: Mannerism in Painting

- Frederick Hartt, *History of Italian Renaissance Art*, 7th ed., pp. 558-63, 577-80.
- - Marcia Hall, *After Raphael*, 218-224.

***March 14-16 - Quiz 3 (required) available on onQ**

March 16: Carnival and Popular Culture: Bruegel

- Snyder, *Northern Renaissance Art*, 507-523.

Week X: March 20: Women Artists

- Stephen J. Campbell and Michael W. Cole, *Italian Renaissance Art*, 2nd ed., vol. II: pp. 454-6, 531-4, 616, 626-7, 682-3, 689.
- Frederick Hartt, *History of Italian Renaissance Art*, 7th ed., pp. 570-2.

March 23: The Late Michelangelo

- Marcia Hall, After Raphael, 132-136, 176-81.
- Frederick Hartt, *History of Italian Renaissance Art*, 7th ed., pp. 654-9.

Week XI: March 27: Pittura di Macchia: The Late Titian

- Frederick Hartt, *History of Italian Renaissance Art*, 7th ed., pp. 606-13.
- Paul Hills, *Venetian Colour*, pp. 224-6.

March 30: Art and the Counter Reformation

- Stephen J. Campbell and Michael W. Cole, *Italian Renaissance Art*, 2nd ed., vol. II: 518-20, 558-61, 581-92, 616-7.

*April 3 – **Test 2** (required)- (**required, written in class, unless you have an accommodation through Ventus to write it elsewhere**)

*April 3-5 -Quiz 4 (required) available on onQ

*April 3-5 – Bonus Quiz 2 (optional) available on onQ

April 6 – Other Ways of Telling the Story

April 10 – Exam review

Attendance and Participation in Class

You are expected to attend all classes. Unless you have an accommodation that requires the use of a computer during class, please do not use a computer or other device during lecture but instead take notes using a pen and paper. If you do use your computer to take notes, please do not have any other applications (messages, email, browsing, etc.) open during class. The quizzes, tests, and final exam are all structured to assess your understanding of the material presented in class, and so the best way to succeed in this class is to attend, pay attention, and participate in any discussions. If you cannot make it to a particular class because of illness or a serious crisis, and do not have a classmate who can give you the notes, please let me know.

Readings

All required readings, which are listed above, are available online on e-reserves, through the link on onQ (except for the reading for the first class, for which see the link above).

Test Format

Tests will be written in class (unless you have an accommodation through Ventus to write it elsewhere) on the dates listed on the schedule above. For each test, you will be asked to write **two brief comparison essays**. For each essay, you will be given 2 images that we have studied in this course, along with identifying captions (artist, title, date). Write a brief essay for each comparison, comparing the two images point by point and coming to a conclusion. You may choose to discuss

patronage, style, materials, subject matter, scale, original location, social context, purpose, reception during the period, or any other topics that you deem appropriate to this comparison. Do not praise the works, criticize them, or say that one is in any way better than the other, and do not include subjective comments on how the pieces make you feel.

Quizzes (required)

There are four required quizzes, each available on onQ at the dates noted above. These are multiple choice quizzes on onQ, each 10 questions in length, and you will be given 15 minutes to do the quiz (unless you have an accommodation for extra time, registered in Ventus, so that I can make the appropriate exception on onQ). The quizzes will ask such questions as who the artist is, what the subject matter is, or what the medium is, or who the patron is of a specific work. There could also be questions about, for example, the original physical context of a work or its intended use. All of the works on the quizzes are works that were studied in class (since the beginning of the term for the first quiz and since the previous quiz for subsequent quizzes). There will NOT be questions about dates. There will be one question per page, and you will not be able to go back to a previous page once you have completed the question. Each student will be given different questions in a different order.

Bonus Quizzes (optional)

At around the time of each test, there will be a bonus quiz on onQ. Play the “unknown” images game! You will be given images that we have not studied in this class (but by artists that we have studied) and asked to identify them by correctly identifying the artist (from a list of names). On each bonus quiz, you can earn a bonus of up to 2.5% of your total grade for the course! You will have only 5 minutes to do the quiz once you start. Each student will be given different images in a different order. Once you have completed a question, you cannot go back.

Essay

***Please note that in order to allow for extenuating circumstances, there is a 72 hour grace period for the essay. Essays submitted to onQ up to 72 hours after the deadline will not be penalized. Any essays submitted after that time without an extension negotiated with Prof. D'Elia ahead of time will have a late deduction of 1/3 letter grade per day. Because of this grace period, short-term academic accommodations of 3 days or less will only be considered in exceptional circumstances. Please see below for more information on academic accommodations.**

Write an essay (no less than 5 pp. no more than 6 pp. (including footnotes or endnotes but not including title page, images, or bibliography), typed, double-spaced, 12 point font, 1" margins, uploaded to onQ as a PDF document or Microsoft Word document) on one work of Renaissance art from the sixteenth century (1500s), focusing on interpreting that work of art using one or more written primary sources. (Some of the artists we study in this course, including Leonardo da Vinci, made works in the late 1400s – these are also possibilities, but artists outside of the scope of this course, such as Botticelli, are not.) Primary sources are documents written in the Renaissance (as opposed to modern scholarly interpretations). There are many primary sources available to you in English written in the Renaissance about Renaissance artists and artworks. You will find below lists of primary sources available to you online and in hard copy on reserve at Stauffer library. *Please note that you should not cite the modern scholarly introduction, notes, or postscript from these books, but just the actual words written in the Renaissance. Some artists themselves (such as

Leonardo, Dürer, Bronzino, Cellini, and Michelangelo) were writers. Vasari wrote biographies of Italian artists (as well as a discussion of Dürer's art), many of whom were his personal friends. Other writers wrote lives of the Northern artists (included in Holt's and Stechow's collections). Dolce, a friend of Titian, wrote a dialogue comparing Titian's, Raphael's, and Michelangelo's paintings. You can also, if you prefer, use literary or historical primary source documents. For example, you could use Machiavelli's *The Prince* to help you understand a political image, Castiglione's *The Courtier* to explore notions of gender in a particular image of a courtly woman, Dante's *Inferno* to examine an image of Hell, Petrarch's poems to study an image of love, Erasmus's writings on women to examine a satirical print of vanity, or documents on prostitution in Venice (such as the writings of Veronica Franco, a high-class courtesan) to explore issues of gender and sexuality in an erotic image of a woman. It is best to use a source as close as possible in time and place to the artwork you are discussing. So, for example, Vasari is a much better source for Michelangelo (whom he knew personally) than he is for someone who lived at a different time or place. Similarly, it can be useful to look at the Bible when studying a religious painting of the Renaissance, but it will be more relevant to look at a book written in the period to see how they interpreted the rather laconic passages in the Bible (such as the popular *Meditations on the Life of Christ*, Luther's writings for Reformation artworks, or St. Ignatius of Loyola's *Spiritual Exercises* for Counter Reformation images). Please keep in mind that these sources can also be biased, and so you need to think about who is writing the source, for what purpose. Sometimes the biases can be more revealing than factual information, as they demonstrate attitudes that people held in the period. Look for parallels between text and image, but also differences. In what ways does text function differently from the image?

The assignment is to use one or more primary source(s) as the basis for your argument. A greater number of sources is not necessarily better, depending on how rich and informative your source(s) is/are, and which question you are investigating. You must cite your sources using proper footnotes or endnotes (not parenthetical citations) and a bibliography. The bibliography is in addition to the page count, as are illustrations. You should include illustrations at the end of the paper and cite them in the text (fig. 1). You do not need to cite a source for your illustrations. PLEASE DO NOT DO SECONDARY SOURCE RESEARCH. Please do not take material from websites, modern articles, or other sources. The mark will be based on your use of the primary sources, and so if you only cite secondary sources, you will receive a zero. Please organize your argument, edit, and proofread carefully. Feel free to email me or come speak to me about the essay at my office hours or by appointment.

I have listed topics here that would be appropriate. If you would like to work on another topic within the scope of the course that is not listed here, please let me know. Primary sources on reserve for the course are listed below.

Essay Topics:

- Discuss Grünewald's *Isenheim Altarpiece* or another devout image in relation to a popular devotional text, the *Meditations on the Life of Christ*. (You could also look at this in relation to the description of the plague in the prologue of Boccaccio's *Decameron*, because this altarpiece was made for a plague hospital.) For a Catholic work in the late 16th Century, you could use Ignatius of Loyola's *Spiritual Exercises*.

- Discuss any of Leonardo da Vinci's works in relation to relevant passages in his own writings –is his theory the same as his practice? (You could do the same with Dürer or Michelangelo, both of whom wrote about their lives and art.)

- Discuss one of Benvenuto Cellini's sculptures in relation to the dramatic accounts he gives of his life and work in his autobiography.

- Discuss Michelangelo's *Last Judgment* in relation to his religious poetry and/or Dante's *Inferno* and/or *Paradiso*. (Michelangelo was considered an expert on Dante.)

-Discuss the reception of Michelangelo's *Last Judgment*, which stirred up controversy when it was created (citing Pietro Aretino's letter, available in Klein and Zerner's collection of documents, Vasari's life of Michelangelo, and other primary sources).

-Discuss Michelangelo's early *Pietà* in relation to the contract drawn up between Michelangelo and the patron (in Holt), as well as the descriptions of it in Vasari and Condivi.

-Discuss Michelangelo's David, in relation to contract and the discussion held about where it was to be installed (in Holt).

-Discuss one of Holbein's portraits of a woman in relation to Castiglione's *The Courtier*. (You could do this with other portraits, including Raphael's portrait of Castiglione or other courtly works.)

-Discuss Titian's *Venus of Urbino* in relation to a famously sexually explicit series of poems written by his friend Pietro Aretino, *I Modi (The Positions)* and/or the writings of Veronica Franco, a courtesan.

-Discuss one of Bosch's nightmarish images in relation to comments made about them in the early 17th century by Fra Jose de Siguenza (in Stechow), an early life of Bosch (in Stechow), and/or Dante's *Inferno* (not a text Bosch would likely have read but revealing about period attitudes towards hell).

-Discuss one of Breughel's scenes of peasant life in relation to the depiction of the peasantry in Rabelais' *Gargantuan and Pantegruel*.

-Discuss Dürer's *Knight, Death, and the Devil* in relation to Erasmus' *Enchiridion, Handbook of a Christian Knight*, which is likely the source for the image) and how the image is similar to and differs from the text.

-Compare one of Cranach's Lutheran paintings or prints to Luther's writings about art or faith.

-Compare Vasari and Condivi's different written accounts of a specific work by Michelangelo.

-Discuss Holbein's oil technique in relation to descriptions of oil technique in Van Mander, Vasari, Leonardo da Vinci's writings, and other sources.

-Discuss a work commissioned by Pope Julius II (e.g. Bramante's Cortile del Belvedere) in relation to the satirical dialogue, Erasmus' *Julius exclusus*.

-You could write many different essays on one work. For example, for the Sistine Ceiling, you could focus on the fresco technique (and read *Vasari on Technique* and Michelangelo's satirical poem about painting the ceiling), or on the religious content (and read the stories from the Bible and Michelangelo's religious poetry), or on the patron Pope Julius II (and read, in addition to Vasari and Condivi's lives of Michelangelo, Erasmus's *Julius exclusus*, which satirizes the Pope).

-Discuss a political work of art (e.g. Raphael's portrait of Pope Julius II) in relation to Machiavelli's *The Prince*.

-Discuss the *Creation of Adam* or the *Temptation and Fall* on the Sistine Ceiling in relation to Pico della Mirandola's *Oration on the Dignity of Man*.

-Discuss Raphael's *School of Athens*, one of the tapestries for the Sistine Chapel, the Transfiguration, or another work that competes with Michelangelo in relation to the comments on their competition in Dolce's *Aretino*.

-Discuss one of Dürer's or Baldung's images of witches in relation to a fifteenth-century treatise on witchcraft written by Kramer and Sprenger, *Malleus Maleficarum* (The Hammer of Witches).

If you are having a hard time finding a topic that interests you or would like to work on something not on this list, please come speak to me or email me.

Primary Sources available online:

Aretino, Pietro. *Dialogues*, trans. Raymond Rosenthal. Toronto: University of Toronto Press, 2005.

https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/1m1jubc/alma9952284845305158

Aretino, Pietro. Letter to Michelangelo about the *Last Judgment*:

[http://www.artandpopularculture.com/Letter_of_Aretino_to_Michelangelo_on_the_Last_Judgement#:~:text=In%20November%201545%20\(Gaye%2C%201840,Judgement%20at%20the%20Sistine%20Chapel.&text=It%20was%20obviously%20intended%20to,of%20innuendo%20and%20direct%20abuse.%22](http://www.artandpopularculture.com/Letter_of_Aretino_to_Michelangelo_on_the_Last_Judgement#:~:text=In%20November%201545%20(Gaye%2C%201840,Judgement%20at%20the%20Sistine%20Chapel.&text=It%20was%20obviously%20intended%20to,of%20innuendo%20and%20direct%20abuse.%22)

Barbaro, Francesco. *The Wealth of Wives: A Fifteenth Century Marriage Manual*. Trans. Margaret

King. Toronto: Iter Academic Press, 2015. (Ebook available through OMNI) https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/1p9rm7q/alma9952371747005158

Buonarroti, Michelangelo. *The Complete Poems*. Trans. Joseph Tusiani. New York: Noonday Press,

1960. https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/sk7he5/cdi_hathitrust_hathifiles_uc1_32106001794111

Castiglione, Baldesare. *The Courtier* (various translations, including this one): https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/sk7he5/cdi_hathitrust_hathifiles_nyp_33433075845978

Cellini, Benvenuto. *Autobiography*. Trans. John Addington Symonds. Project Gutenberg:

<http://www.gutenberg.org/ebooks/4028>

Cereta, Laura. *Collected Letters of a Renaissance Feminist*. Chicago: University of Chicago Press, 1997. https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/sk7he5/cdi_proquest_ebookcentral_EBC408211

Condivi, Ascanio. *Life of Michelangelo*, in Charles Holroyd. *Michael Angelo Buonarroti*. New York: Charles Scribner's Sons, 1903, pp. 1-93. <http://www.gutenberg.org/files/19332/19332-h/19332-h.html>

Dante, *Inferno* (various translations, including this one): https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/sk7he5/cdi_hathitrust_hathifiles_nnc1_0040255506

Dolce, Ludovico. *Aretino*: https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/1p9rm7q/alma9952287019005158

Dürer, Albrecht. *Literary remains of Albrecht Dürer*. Ed. William Martin Conway. Cambridge: Cambridge UP, 1889: https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/sk7he5/cdi_hathitrust_hathifiles_njp_32101078257605

Erasmus, Desiderius. *The Christian's Manual, being a translation from The Enchiridion*. London: J. Oliver, 1752. https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/1m1jubc/alma9952467397805158

Erasmus, Desiderius. *Julius Exclusus* and other works are included in: Erika Rummel, ed. *The Erasmus Reader*. Toronto, University of Toronto Press, 1990. https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/1m1jubc/alma9952397192805158

Franco, Veronica. *Poems and Selected Letters*. Ed. and trans. Ann Rosalind Jones. Chicago: University of Chicago Press, 1998. https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/1m1jubc/alma9935301463405158

Giovio, Paolo. *Life of Michelangelo*, available online in English, in Paolo Giovio, *Michaelis Angelis vita*, p. 15: https://archiv.ub.uni-heidelberg.de/artdok/579/1/Davis_Fontes12.pdf

Ignatius of Loyola, *Spiritual Exercises*, available online in English: https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/sk7he5/cdi_hathitrust_hathifiles_uzug_301120_00597846

Heinrich Kramer and James Sprenger, *Malleus Maleficarum* (The Hammer of Witches), <http://www.malleusmaleficarum.org/table-of-contents/>

Leonardo da Vinci, *A Treatise on Painting*, available online in English: https://books.google.ca/books?id=2iVFAAAAYAAJ&dq=Leonardo+da+Vinci+a+treatise+on+painting&source=gbs_navlinks_s

Lorenzo de' Medici's advice to his son, the future Pope Leo X, available online at: <http://sourcebooks.fordham.edu/source/lorenzomed1.asp>

Luther, Martin. *Luther on Women: A Sourcebook*. Ed. Susan Karant-Nunn and Merry E. Wiesner. Cambridge: Cambridge UP, 2003. https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/1m1jubc/alma9952361055705158

Machiavelli, Niccolò. *The Prince*. Sir Thomas More. *Utopia*. Martin Luther. *Ninety-Five Theses. Address to the Christian Nobility. On Christian Liberty*. Ed. Charles W. Elliot. NY: PF Collier & Son, 1910. https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/15tp3o5/cdi_hathitrust_hathifiles_uva_x00266995

Meditations on the Life of Christ. Trans. Hutchings:

https://books.google.ca/books/about/The_life_of_Christ_tr_and_ed_by_W_H_Hutc.html?id=6JoCAAAAQAAJ&redir_esc=y

Pico della Mirandola, *Oration on the Dignity of Man*, available online at: <http://www.fordham.edu/halsall/med/oration.html>

Rabelais, François. *The Romance of Gargantua and Pantagruel*. Trans. Thomas Urquhart. Edinburgh: Stevenson, 1838. https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/sk7he5/cdi_hathitrust_hathifiles_uc1_c3271251

Savonarola, Girolamo. *Selected Writings*: <http://traditio-op.org/biblioteca/Savonarola/Selected-Writings-of-Girolamo-Savonarola-Religion-and-Politics-1490%20%931498.pdf>

Terpstra, Nicholas, ed. *Lives Uncovered: A Sourcebook of Early Modern Europe*. Toronto: University of Toronto Press, 2019: https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/1m1jubc/alma9952367541305158

Vasari, Giorgio. *On Technique*. Trans. Louisa Maclehose. New York: J. M. Dent, 1907: https://ocul-qu.primo.exlibrisgroup.com/permalink/01OCUL_QU/sk7he5/cdi_hathitrust_hathifiles_uc1_b4501746

Hard Copy Primary Sources on Reserve for this Course at Stauffer Library:

Aretino, Pietro. "The Positions." In Talvacchia, Bette. *Taking Positions: On the Erotic in Renaissance Culture*. Princeton: Princeton University Press, 1999. (NE962 .E6 T35 1999)

Buonarroti, Michelangelo. *Complete Poems and Selected Letters*. Trans. Creighton Gilbert. Princeton: Princeton UP, 1980. (PQ4615 .B6 A23 1980)

---. *Life, Letters and Poetry*. Trans. George Bull. Oxford: Oxford UP, 1999. (N6923 .B9 M549 1999)
Castiglione, Baldesare. *The Courtier*. Trans. Singleton. Garden City, NY: Doubleday, 1959. (BJ1604 .C337)

Cellini, Benvenuto. *Autobiography*. Oxford: Phaidon, 1983. (NB623 .C3 A28 1983t)

Condivi, Ascanio. *The Life of Michelangelo*. Baton Rouge: Louisiana State University Press, 1976. (N6923 .B9 C613 1976)

- Dürer, Albrecht. *Literary remains of Albrecht Dürer*. Ed. William Martin Conway. Cambridge: Cambridge UP, 1889. (ND588 .D9 C7)
- Erasmus, Desiderius. *The Collected Works of Erasmus*, vol. 66, *Spiritualia*. Toronto: University of Toronto Press, 1988. (PA 8500.1974, v. 66)
- Gilbert, Creighton, ed.. *Italian Art, 1400-1500: Sources and Documents*. Englewood Cliffs: Prentice Hall, 1980. (N6915.I78 1980)
- Gouwens, Kenneth, ed. *The Italian Renaissance: The Essential Sources*. Oxford: Blackwell, 2004. (DG445 .I79 2004)
- Holt, Elizabeth. *A Documentary History of Art*. Vol. 1. Garden City: Doubleday, 1957. (N5303 .D6 1981)
- Ignatius of Loyola. *Spiritual Exercises and Selected Works*. Ed. George E. Ganss. New York: Paulist Press, 1991. (BX4700 .L7 A25 1991t)
- Klein, Robert and Henri Zerner, eds.. *Italian Art, 1500-1600: Sources and Documents*. Englewood Cliffs: Prentice Hall, 1966. (N6915.K55)
- Leonardo da Vinci. *Leonardo on painting: an anthology of writings . . . with a selection of documents relating to his career as an artist*. Ed. Martin Kemp. Trans. Martin Kemp and Margaret Walker. New Haven: Yale University Press, 1989. (ND1130 .L47213 1989)
- Meditations on the Life of Christ: An Illuminated Manuscript of the Fourteenth Century*. Ed. Isa Ragusa and Rosalie B. Greene. Princeton: Princeton UP, 1961. (BT300 .B7 1961)
- Pullan, Brian and David Chambers, eds. *Venice: A Documentary History: 1450-1630*. Oxford: Blackwell, 1982. (DG677.85 .V35 1992t)
- Roskill, Mark W., ed. *Dolce's Aretino and Venetian Art Theory of the Cinquecento*. New York: NYU Press, 1968. (ND1130 .D573 R6)
- Rummel, Erika, ed. *Erasmus on Women*. Toronto: University of Toronto Press, 1986. (HQ1201 .E725 1996t)
- Rummel, Erika, ed. *The Erasmus Reader*. Toronto: University of Toronto Press, 1990. (PA8502 .E5 .R85 1990t)
- Sannazaro, Jacopo. *Arcadia*. Detroit: Wayne State University Press, 1966. (PQ4633 .Z35 1966)
- Stechow, Wolfgang. *Northern Renaissance Art, 1400-1600: Sources and Documents*. Englewood Cliffs: Prentice Hall, 1966. (N6370 .S66)
- Vasari, Giorgio. *The Lives of the Painters, Sculptors, and Architects*, ed. William Gaunt. London: Dent, 1963. Vols. 1-4. (N6922.V48 1963t)

Style guide to citing sources:

A few examples are given below, but for full details, please see the departmental style guide:
http://www.queensu.ca/art/sites/artwww/files/uploaded_files/Resources/ARTH%20ARTC%20Style%20Guide%202016.pdf

Sample footnotes or endnotes:

1 Millard Meiss, *Painting in Florence and Siena after the Black Death* (New York: Harper & Row, 1951), 100.

2 Patricia Emison, "The Singularity of Raphael's Lucretia," *Art History* 14 (1991): 375.

3 James Ackerman, "Architectural Practice in the Italian Renaissance," in *Renaissance Art*, ed. Creighton Gilbert (New York: Harper & Row, 1970), 151.

4 Ackerman, "Architectural Practice," 154.

Footnotes or endnotes are acceptable. **Parenthetical citations are not.** You must footnote not only quotations, but also ideas and facts. After the first full reference to a work, subsequent references can be abbreviated (as in sample footnote 4, above).

Sample bibliography

Ackerman, James. "Architectural Practice in the Italian Renaissance." In *Renaissance Art*, ed. Creighton Gilbert, 148-71. New York: Harper & Row, 1970.

Emison, Patricia. "The Singularity of Raphael's Lucretia." *Art History* 14 (1991): 372-96.

Meiss, Millard. *Painting in Florence and Siena after the Black Death*. New York: Harper & Row, 1951.

Some Essay Writing Tips

Edit mercilessly for irrelevant, repetitive, grammatically incorrect, or unclear passages. Only include relevant information: i.e., only list the dimensions if you are making a point about scale, and only mention the birthplace of an artist if you are making a point about geography. Do not give unmotivated descriptions – in other words, do not describe images without making it clear beforehand what the reader is to notice and why. Use short declarative sentences for stronger prose.

Introduction – State the problem or question under investigation. You do not need

to anticipate your conclusion in the first paragraph, nor should you start with a broad generalization. Start immediately with your topic.

Body paragraphs: The first sentence should introduce the topic of this paragraph (a part of the larger problem or question under investigation).

-The middle sentences should introduce evidence (visual and/or textual) and analyse it in relation to the problem under discussion. A successful essay will include quotations from your primary source (s) as evidence and discuss this in relation to particular observations about your work of art.

-The last sentence should conclude this paragraph. (Do not transition to your next point here, nor put a quotation in the first or last sentence of a paragraph. Quotations do not speak for themselves but must be interpreted.)

Conclusion: Answer the question, based on the evidence discussed. This should not just repeat each concluding point from each of your paragraphs, but should synthesize them. Show how these separate points relate to each other and form an overall argument. The conclusion need not be simplistic – convincing art historical arguments are rarely all or nothing.

Final Exam Format

The final exam will be written in person, in an exam hall during the scheduled exam period. You will be asked to write three essays, giving 6 examples of works of art for each essay, with the following identifying information for each example:

- a) artist
- b) date (within 10 years). If you give me an exact date, I will add and subtract 5 to obtain the 10 year range. (I.e. if the work is dated 1525, either 1520s, or 1520 is acceptable, but 1515 is not.)
- c) medium (for a painting, sculpture, print, etc.) or city (for a building)
- d) subject (for a painting, sculpture, print, etc.) or title (for a building)

You will be given four topics, from which you will choose three. Please do not use the same example in more than one essay. (I.e. you need to discuss in total 18 different examples.) Discuss each example in detail and come to a conclusion, comparing and contrasting your examples. The four topics on the exam will be taken from the following list of possible topics:

Discuss images of the Madonna and Child and how they balance humanity and divinity.

Discuss portraits of men and women made in Italy and the North and how they reflect period gender ideals.

Discuss works commissioned by two patrons, comparing and contrasting the works they commissioned.

Discuss how architecture and sculpture in the sixteenth century in Italy follow and depart from the classical tradition.

Discuss how works of art could be used to convey political messages.

Discuss how the Reformation and Counter Reformation affected the arts.

Discuss the new status of the artist, giving specific examples that demonstrate the ways in which artists were given unprecedented status and control over their works in the sixteenth century.

Discuss works that depict classical mythology and how nudity and sex were depicted and interpreted in this Christian society.

Discuss the negative side of Renaissance art – art that is satirical, bitter, and points to the failings of humanity.

Discuss how different media (oil, fresco, marble, bronze, tapestry, prints, etc.), both expensive and cheap, were used in Renaissance art to different effects.

Discuss how one artist imitated and competed with another artist.

Compare famous monuments of Renaissance art to those that are not famous, explaining how the less well-known works reveal a different kind of Renaissance.

Accommodations

Queen's University is committed to achieving full accessibility for persons with disabilities. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities. If you are a student with a disability and think you may need accommodations, you are strongly encouraged to contact Student Wellness Services (SWS) and register as early as possible. For more information, including important deadlines, please visit the Student Wellness website at: <http://www.queensu.ca/studentwellness/accessibility-services/>

Grading Policy

Quizzes will receive number grades. Tests, the paper, and the exam will receive letter grades. The final grade in the course will be a letter grade. For further information on the grading policy, please see: <http://www.queensu.ca/art/art-history/ba/grading-policy>

Late Policy

Unless there are serious extenuating circumstances (for which see below), research papers received after the end of the grace period will receive a deduction of 1/3 of a letter grade per day (and so a B paper would receive a B- if submitted in the first 24 hours after the deadline, etc.). Please contact me as soon as possible if you have any questions or concerns or think you may need an extension.

Academic Consideration for Students in Extenuating Circumstances

The Senate Policy on Academic Consideration for Students in Extenuating Circumstances was approved in April, 2017. Queen's University is committed to providing academic consideration to students experiencing extenuating circumstances that are beyond their control and which have a direct and substantial impact on their ability to meet essential academic requirements. Each Faculty has developed a protocol to provide a consistent and equitable approach in dealing with requests for academic consideration for students facing extenuating circumstances. Arts and Science undergraduate students can find the Faculty of Arts and Science protocol and the portal where they submit a request at: <http://www.queensu.ca/artscli/undergraduate/student-services/academic-consideration>

Students in other Faculties and Schools should refer to the protocol for their home Faculty.

Academic Integrity

Please see: <http://www.queensu.ca/art/art-history/ba/academic-integrity>

Copyright

Please see: <http://www.queensu.ca/art/art-history/ba/copyright>

Location and Timing of Final Examinations

As noted in Academic Regulation 8.2.1, “the final examination in any class offered in a term or session (including Summer Term) must be written on the campus on which it was taken, at the end of the appropriate term or session at the time scheduled by the Examinations Office.” The exam period is listed in the key dates prior to the start of the academic year in the Faculty of Arts and Science Academic Calendar and on the Office of the University Registrar’s webpage. A detailed exam schedule for the Fall Term is posted before the Thanksgiving holiday; for the Winter Term it is posted the Friday before Reading Week, and for the Summer Term the window of dates is noted on the Arts and Science Online syllabus prior to the start of the course. Students should delay finalizing any travel plans until after the examination schedule has been posted. Exams will not be moved or deferred to accommodate employment, travel /holiday plans or flight reservations.