

Evelyn Lincoln
415 List Art Center, x: 3-3349
Hours: M: 11:15-1:00, & by appointment

Caroline Castiglione
190 Hope Street, rm. 205, x: 3-1561
Hours: W: 11:15-1:00 & by appointment

WORD, IMAGE & POWER IN RENAISSANCE ITALY
ITAL 1580 (HIAA 0580, HIST 1930J, REMS 1580)

This class introduces cultural and historical perspectives on Italy from medieval Siena to Venice and the Veneto in the High Renaissance. We move across Italy and the centuries focusing on monuments of art, architecture and literature through different disciplinary lenses. Through an examination of textual and visual sources, we explore the intersection of political power, social change and the visual arts during the tumultuous and creative period of the Renaissance.



**Topic 1. Envisioning the Common Good:
The Palazzo Pubblico in Siena**

- Wk. I. 1. 9/3 Introduction (CC & EL)
 2. 9/5 Italy's Two Legacies (CC & EL)

Week I Reading:

- Paula Findlen, "Understanding the Italian Renaissance," in Findlen, *The Italian Renaissance*, pp. 3-40.
- Theodore E. Mommsen, "Petrarch's Conception of the 'Dark Ages,'" in Findlen, *The Italian Renaissance*. pp. 219-236.

- Wk. II. 3. 9/8 The City of the Virgin (EL)
 4. 9/10 Improvising Good Government: the Example of
 Siena (CC)

Section 1 9/12 Rethinking History: "Dark Ages" & Modern Times
Discussion of readings from Week I

Week II Reading:

- J. Hook, "The Rule of the Nine," in *Siena, A City and its History*, London, 1979, pp. 31-52. [OCRA]
- Edward Muir, "The Virgin on the Street Corner," in Findlen, pp. 151-166



Topic 2:

Constructing Identities:

Brunelleschi's Dome for the Florence Cathedral

Wk. III.

5. 9/15 Authority by Design (CC)

→ *First paper assignment handed out*

6. 9/17 The Image of the Architect (EL)

Section 2 9/19 Heavenly Rulers: The Madonna & Child in Siena

Discussion of readings and images from Week II.

Week III Reading :

- Manetti, *The Fat Woodworker* (entire)
- Boccaccio, *Decameron* IX. 3 (Calandrino) [Decameron Web, OCRA]

Wk. IV.

7. 9/22 Class & Identity in Florence (CC)

8. 9/24 Structures for the Poor and Sick (EL)

Section 3 9/26 Renaissance Identity (Manetti)

Discussion of readings and images from Week III.

Week IV Reading:

- Cennino Cennini, selections from *The Craftsman's Handbook*, tr. D.V. Thompson Jr., NY: 1933 [OCRA]
- Leopold Ettlinger, "The Emergence of the Italian Architect," in *The Architect : Chapters in the History of the Profession*, ed. S.Kostoff, NY: 1977, pp. 96-123 [OCRA]
- "Life of Filippo Brunelleschi," in Giorgio Vasari, *The lives of the most excellent painters, sculptors, and architects* [e-book], tr. Gaston du C. de Vere ; ed. by Philip Jacks, NY: 2006, pp. 105-142 [OCRA]



Topic 3:

Houses and Families:

The Palazzo Davanzati

Wk. V.

9. 9/29 Family: Strong & Weak Ties in the Renaissance (CC)

10. 10/1 The Rise of the Family Palace (EL)

→ *first paper due to Writing Fellows electronically*

Section 4 10/3 Charity in the Renaissance

Discussion of images from Week IV.

Week V Reading:

- G. Brucker, part II, "The Family," from *The Society of Renaissance Florence, a documentary study*, Toronto: 1998, pp. 28-73 [OCRA]
- Christiane Klapische Zuber, "Kin, Friends and Neighbors," in Findlen, pp. 97-123
- Boccaccio's Story of Griselda Day X, Story X [Decameron Web, OCRA]

Wk. VI .

11. 10/6 The Family and Other Threats to Civic Life (CC)

12. 10/8 Our Things [EL]

Section 5 10/10 Defining the Renaissance Family

Discussion of readings and images from Week V

Week VI Reading:

- Thomas Kuehn, "Person and Gender in the Laws," in *Gender and Society in Renaissance Italy*, 87-107 [OCRA]
- Adrian Randolph, "Performing the Bridal Body in 15th-Century Florence," in *Art History* 21:2 (June, 1998) pp. 182-200. [OCRA]
- [Recommended] Diane Owen Hughes, "On Sumptuary Law," in Findlen, pp. 124-150, but paying particular attention to: 133ff.



Topic 4:

Wk. VII.

Rome's Two Centers: The Vatican Library & the Campidoglio

13. 10/13 No class: Fall Weekend

14. 10/15 Popes, Citizens & Subjects (CC)

→ final draft of 1st paper in hard copy due in class

Section 6

10/17 Property and Gifts

Discussion of Week VI Reading and Images

Week VII Reading:

- Laurie Nussdorfer, "Politics and the People of Rome," in *Rome-Amsterdam: Two Growing Cities in Seventeenth-Century Europe*, eds. P. van Kessel & E. Schulte, Amsterdam: 1997, pp. 146-155. [OCRA]

Wk. VIII.

- 15. 10/20. Hourly exam 1 [on topics 1, 2, and 3]
 16. 10/22 Library Architecture and the Humanist Project (EL)
 17. 10/24 A Tale of Two Humanisms: How Radical an Agenda? (CC & EL) [no section]

Week VIII Reading:

- Kenneth Gouwens, "Lorenzo Valla: On the Donation of Constantine," in K. Gouwens, ed. *The Italian Renaissance: The Essential Sources* (Oxford, 2004, pp. 176-186 [OCRA])
- *Recommended: Christopher B. Coleman, ed. *The Treatise of Lorenzo Valla*. New Haven, 1923, pp. 11-19 [OCRA].
- A. Grafton, "Commerce in the Classics," in Findlen, 237-272.
- Benvenuto Cellini, *My Life*, pp. 76-133 [OCRA]
- Michael Rocke, "Gender and Sexual Culture in Renaissance Italy," in Findlen, pp. 192-212 [recommended, especially section on male sexuality, pp. 206-11]

Wk. IX

18. 10/27 "Making It" in Rome (CC)

19. 10/29 Collecting Marvels and Rubble (EL)

Section 7: 10/31 Cellini in Rome

Discussion of readings and images from Week VII & VIII

Week IX Reading:

- James Ackerman, "The Capitoline Hill," in *The Architecture of Michelangelo*, 136-170, 307-313 [OCRA]



**Topic 5: New Political Topographies:
Venice & the Barbari Map**

- Wk. X
- 20. 11/3 Venice and the World (EL)
 - 21. 11/5 Music & Architecture (FLJV)
 - 22. 11/7 Shifting the Boundaries of the Possible (CC)
- [no section]**

Week X Reading:

- Elisabeth Crouzet-Pavan, “Toward an Ecological Understanding of the Myth of Venice,” in J. Martin, & D. Romano ed., *Venice Reconsidered: The History and Civilization of an Italian City State, 1297-1797*, pp. 39-64
- Lisa Jardine, “Isotta Nogarola: Women Humanists—Education for What?,” in Findlen, pp. 273-291
- Moderata Fonte, *The Worth of Women*, Part I

- Wk. XI
- 20. 11/10 Art & Science (EL)
 - 21. 11/12 Rebels in Fonte’s Kingdom of Love (CC)
- *Second paper assignment handed out*

Section 9: 11/14 Paper Monuments: Mapping Venetian Success
Discussion of Crouzet-Pavan and images from Week X

Week XI Reading:

- Moderata Fonte, *The Worth of Women*, Part II
- R.M. San Juan, “The Court Lady’s Dilemma,” in Findlen. 317-340
- Recommended: Stanley Chojnacki, “‘The Most Serious Duty’: Motherhood, Gender, and Patrician Culture in Renaissance Venice,” in Findlen, pp. 173-191.



Topic 6:

Wk. XII.

Theaters of Culture and Power: Teatro Olimpico

26. 11/17 Theatrical Spaces (EL)

27. 11/19 Politics as Performance (CC)

Section 9: 11/21 Evaluating the Worth of Woman

Discussion of readings and images from Week XI

Wk. XIII

28. 11/24 Building Renaissance & Baroque Theaters (EL)

11/26 → **2nd paper due to Writing Fellows electronically**

THANKSGIVING RECESS, [no class 11/26; 11/28].

Week XIII Reading:

- D.J. Gordon, "Academicians build a Theater and Give a Play," in *The Renaissance Imagination: Essays and Lectures by D.J. Gordon*, ed. Stephen Orgel (Berkeley and Los Angeles: University of California Press, 1980): 247-65
- N. Machiavelli, *La Mandragola* (entire play)

Wk. XIV.

27. 12/1 Talking Back to the Ancients and Moderns (CC)

NB: Section 10 12/3 Interpreting La Mandragola

Discussion of readings from Weeks XIII and XIV

12/7 Hourly Exam [on topics 4, 5, and 6]

Discussion of readings and images from Week XIII

Week XIV Reading:

- Machiavelli, *The Prince* chapters: 8, 9, 18, [OCRA]
- Ronald Martinez, "Comedian, tragedian: Machiavelli and traditions of Renaissance theater," in *The Cambridge Companion to Machiavelli*, pp. 206-22.
- The Story of Lucretia, in *Echoes of Two Cultures*, pp. 59-62

Wk XV.

→ 12/10 **2nd paper due in class, in hard copy to our mailboxes**
[Castiglione: 190 Hope Street, second floor,
Lincoln, 223 List Art Center]



Course Requirements:

1. **Attendance!** *You cannot make up what you miss in lectures and discussion sections.* Unexcused absences from section will negatively affect your grade.
2. **Grade requirements:** This class has two required exams, two 5-7 page papers; engaged contributions to section discussions; and 4 out of the 10 short response papers (explained below). There is an option to write more response papers instead of taking the second exam (see below for this option), Attendance is required at all discussions and class meeting.
3. **Independent study of the pictures posted on Canvas.** Study pictures for class discussions and paper topics will be posted throughout the semester. You are responsible for studying these pictures in conjunction with your course notes and slide sheets. The pictures will be updated frequently to include the most recent material from lectures.
4. **Attentive and engaged reading of all the assigned materials,** which are closely related to the lectures, discussion sections, writing assignments, and exams.

Paper Protocol and Guidelines:

1. **Short Response Papers** (ca. **400 words** each, double-spaced, hard copy)

These should consist of a succinct and well-written essay in response to the week's reading assignments that demonstrates thoughtful reflection upon the readings and images discussed in class and assigned for the section. A question will be distributed prior to section that will form the basis of our discussion, and these short essays, due in section, will address this question as well. No late response papers will be accepted. You may choose to write any 4 of the short response papers to fulfill class requirements, but you must choose at least two from before the midterm and two after. No late essays allowed, as we will discuss them in section.

****7-Response Paper Option**

Whoever submits seven papers may skip the second exam. Extra response papers may also be written for extra credit. Please note that there is no discussion section during the first week of class (Week I); the week of the first exam (Week VIII); the first week of Topic 5 (Week X); the week of Thanksgiving (week XIII). Students planning to do the 7-Response Paper Option should plan accordingly.

2. **The Two Longer (5-7 page) Papers**

Required process for submission of papers: Each paper must be submitted first to a writing fellow who will offer suggestions for revision. Each author will receive comments from the writing fellow about one week after the paper is submitted to the fellow. The author then has time to address these suggestions before submitting the final essay for the grade. Each paper, therefore, has two submission deadlines as indicated below. When the paper is submitted to us in its final form, each author must submit it in hard copy, along with the earlier version of the essay with the writing fellow's comments. Only the final version of the paper will be graded. All images relevant to the paper topics will be posted on Canvas and we expect you to be able to research your paper primarily by using resources assigned to the class or in recommended

reading and resources. The point is not to do a lot of extra research, but to make the most of the texts and images presented in class and section, and the accumulated benefit of your reading assignments. Originality of thought and close looking and/or reading as well as clear, careful, elegant writing will be emphasized in your papers

Schedule for turning in the two 5-7 page papers:

I. 9/15: 1 st assignment handed out	II. 11/12: 2nd assignment handed out
10/01 1 st paper submitted to writing fellow electronically	11/26: 2 nd paper submitted to writing fellow electronically
ca. Week of 10/06: Individual meetings with Writing Fellow to discuss your work, consider recommendations, and make revisions to final draft.	ca. Week of 12/01: Individual meetings with Writing Fellow to discuss your work, consider recommendations, and make revisions to final draft.
10/15: final draft of 1 st paper submitted in hard copy in class	12/10 : final draft of 2 nd paper submitted in professors' mailboxes (see p.6)

Papers should be double-spaced and 5-7 pages in length. All papers must be page-numbered, checked for spelling, and carefully proof-read in hard copy. Footnote any ideas or quotes that you have taken from sources besides your own imagination and common sense. Be sparing in your use of quotations. We prefer you to read and digest information from secondary sources and use it to support your argument in your own words. If you quote from primary sources, you should also analyze them for the reader. Use MLA or Chicago Manual of Style. Kate Turabian *A Manual for Writers* provides a good overview of the Chicago Manual of Style. Choose a citation system and learn to use it consistently. If you use on-line resources, such as the Oxford Dictionary of Art on line, or a website that you think is relevant (and is a legitimate scholarly website), you must footnote the website properly and completely. For your convenience in paper-writing, relevant books may be added to the course reserve list throughout the semester. You can get computer access to this list by choosing "R: Reserve lists" from the first Josiah menu, and looking under the course number. We both keep regular office hours to discuss any aspect of any paper, or of the class, with you, and encourage you to use this opportunity to engage with either of both of us, no matter which section you regularly attend.

Texts available through the Brown Bookstore:

Paula Findlen, ed: *The Italian Renaissance*
 Antonio Manetti, *The Fat Woodworker*
 Moderata Fonte, *The Worth of Women*
 Machiavelli, *La Mandragola*



Plagiarism will be prosecuted to the fullest extent. You are responsible for reading the Academic Code on the Dean of the College website:
<http://www.brown.edu/academics/college/degree/policies/academic-code>