

**CALIFORNIA STATE UNIVERSITIES INTERNATIONAL PROGRAM IN ITALY**  
**INDIVIDUALISM AND CREATIVITY IN ITALIAN MANNERIST AND BAROQUE ART**

**Art 405**

**Dr. Helen Manner**

**Fall, 2015**

**Tues., 9,30 – 12,15 when in classroom; 9,30– 12,30 when on site**

**Office Hours: after class or by appointment**

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**Brief Description of Course**

This course studies individualism and creativity in central Italian Mannerist and Baroque art, circa 1520-1680. It begins with the subjective anti-classical early Mannerist style which emerged after the High Renaissance. The reasons for the development of this style--in our century viewed as prophetic of modern art--will be examined from the political and religious crises of the 1520's to the simple aesthetic problem of "where do you go from perfection". The elegant and lavish later phase of Mannerist art, here associated with the court of the Medici grand dukes, will also be considered and the ambitious architectural projects and decorative campaigns sponsored by the Medici and their entourage will be studied, as well as the crafts which they supported and stimulated. The second part of the course covers the Baroque, beginning with the sometimes brutally realistic early Baroque as it developed in reaction to the artificiality of late Mannerism, particularly in Rome and Bologna. The course concludes with the High Baroque where the focus is Rome--the place where this style arose largely through the genius of Bernini and the patronage of a newly confident Catholic Church; the Florentine repercussions of Roman Baroque developments both in church and palace decoration will however also be brought in. Site visits in Florence and its vicinity are an important part of the course. Site visits to Bologna and to Rome are also course requirements. Among the artists studied are Pontormo, Rosso Fiorentino, Parmigianino, Giulio Romano, Bronzino, Cellini, Giambologna, the Carracci, Caravaggio, Artemisia Gentileschi, Bernini, Borromini, and Pietro da Cortona. A written midterm on Mannerism, a term paper on Italian Mannerist or Baroque art, together with a final report on site on a Florentine Baroque subject, are required. Readings are listed at end of syllabus.

**Class Schedule**

**Tues., Nov. 3 -- Meet in classroom. Introduction to course material. Lecture on early Mannerism in Florence** with focus on stylistic differences between High Renaissance and early Mannerism and discussion of various theories concerning the development of early Mannerism. **Pontormo, Rosso Fiorentino, Parmigianino, and Giulio Romano.**

**Tues., Nov. 10 – Meet in classroom for lecture on Maniera, the court art for Duke Cosimo I Medici and his sons Francesco and Ferdinando, constituting the second phase of the Mannerist period in Florence.** There will be an overview of the achievements of this period in all three major arts, with discussion of **Bronzino, Cellini, Ammannati, Giambologna, and Buontalenti.**

**Tues., Nov. 17 – Meet in front of church of Ss. Annunziata for morning site visit.** We start with the church of Ss. Annunziata. There we will study the High Renaissance and early Mannerist works in the atrium by Andrea del Sarto, Pontormo, and Rosso Fiorentino. as well as other works in this church by masters of the later Mannerist period, including Bronzino. If possible to arrange, we also view the *Cappella dei Pittori* dedicated to St. Luke (not always open) decorated by Vasari and others after the Accademia del Disegno was created through the patronage of Duke Cosimo I in 1563, and where many famous artists, including Pontormo, Cellini, and Bronzino are buried. Following Ss. Annunziata, we see the recently cleaned Pucci altarpiece by Pontormo in S. Michele Visdomini, and then continue on to view his Capponi Chapel in S. Felicità, considered his masterpiece.

- Tues., Nov. 24** – **Meet in back of church of S. Lorenzo for visit to Medici Chapels. There will be a consideration Michelangelo's role in the development of Mannerism and his influence on Baroque art and architecture.** His so-called “new Sacristy” has been seen as focal to the “Mannerist crisis”. If possible, we will also view **his Laurentian Library, the vestibule** of which especially, can be seen as part of the evolving Mannerist style. The Baroque Chapel of the Princes -- the grandiose mausoleum of the Medici grand dukes -- will likewise be discussed. Finally, we will visit the museum of hard stone work, or **Opificio delle Pietre Dure**, where we will study a craft much developed here in both the Mannerist and the Baroque periods. *Bring 15 Euros to cover entrance fees.*
- Tues., Dec. 1** – **Meet in front of Palazzo Vecchio at copy of Michelangelo’s David for class site visit focussed on the renovation of Palazzo Vecchio and Piazza Signoria through the patronage of Duke Cosimo I and his sons Francesco and Ferdinando in the later Mannerist period. We will be studying the redecoration of Palazzo Vecchio from this time, for example the Studiolo of Francesco I, a fascinating alchemy study by Vasari and his workshop, and the private chapel of the Duchess Eleonora of Toledo with an altarpiece and frescoes by Bronzino. as well as the sculpture added to Piazza Signoria by Cellini, Ammannati, Giambologna, and others. There is in addition a special exhibition in the Palazzo Vecchio on the impressive series of tapestries illustrating the Life of Joseph the Hebrew designed for the Salone dei Duecento by Pontormo and Bronzino, and reunited here for the first time in many years. Bring 2 Euros to cover entrance fees. Study guide for midterm exam to be distributed.**
- Tues., Dec. 8** – **No class due to Italian National Holiday.**
- Sat., Dec. 12** – **MORNING SITE VISIT TO MEDICI VILLA OF POGGIO A CAIANO, a country retreat constructed in the late 1400’s for Lorenzo the Magnificent Medici, and later decorated with important frescoes from the High Renaissance, Mannerist, and Baroque periods, as well as the 19<sup>th</sup> century. We also see Pontormo’s famous just restored Visitation (an inspiration to California video artists Bill Viola) in Carmignano. This mandatory site visit is focussed on works from both early and later Mannerism, and is a make-up class for Tues., Dec. 8. Bring 8 Euros to cover transportation. There are no admission fees. OPTIONAL AFTERNOON VISIT TO MEDICI VILLAS OF CASTELLO AND PETRAIA. The garden of Castello was a seed for later Italian gardens from Boboli to Pratolino, and the villa of Petraia has important sculpture from Castello by Ammannati and Giambologna, together with the famous lunettes by Justus Utens illustrating the Medici Villas and Gardens. Details to be announced.**
- Tues., Dec. 15** -- **Meet in classroom. Midterm examination.**
- Fri., Dec. 18 – Sun., Jan. 3** -- **WINTER BREAK.**
- Tues., Jan. 5** – **No class due to site visit to Bologna on Fri., Jan. 8.**
- Fri., Jan. 8** -- **SITE VISIT TO BOLOGNA** to study Mannerist and early Baroque works there by Amico Aspertini, Pellegrino Tibaldi, Agostino, Annibale, and Ludovico Carracci, and Guido Reni; there will be a special focus on the Pinacoteca which has an extremely rich collection of early Baroque works by the Carracci and their pupils and followers. **Details to be announced.** Bologna was one of the cradles of the Baroque style, along with Rome, and was particularly important in the beginning of the Counter-Reformation.
- Tues., Jan. 12** – **Meet in classroom. Lecture on the revolutionary early Baroque painter Caravaggio, known for his brutal and gritty realism, dark palette and**

visionary light. Caravaggio's great works often broke the bonds of conventional decorum and were not infrequently considered shocking. For this reason they sometimes were rejected by his patrons.

**Tues., Jan. 19** -- **Meet in classroom.** Lecture on Caravaggio's followers, including Artemisia Gentileschi, the most famous female artist of the 17<sup>th</sup> century, especially known for her powerful female heroines, as Judith. Beginning discussion of G.L. Bernini, whose works were central to the development of the Baroque style in sculpture and architecture: an incredible technical virtuosity, a capturing of the momentary and dramatic realism as important aspects of this artist's genial style.

**Tues., Jan. 26** -- **Meet in classroom.** Bernini continued then lecture on Borromini, Bernini's greatest rival and one of the most important and original architects of the Baroque period. Borromini's work was re-discovered with the emergence of modern architecture; indeed he has been viewed as a prophet of modernism, even the "Frank Gehry of the 17<sup>th</sup> century". We will also briefly discuss Pietro da Cortona, third genius of the Roman High Baroque. **ALL TERM PAPERS DUE!**

**Fri., Jan. 29 – Sat., Jan. 30** – **SITE VISIT TO ROME, including a viewing of major works by Caravaggio, Bernini, and Borromini, as well as Pietro da Cortona. Among the sites to be visited are the Borghese Gallery, the Barberini Palace, St. Peter's, S. Luigi dei Francesi, S. Maria del Popolo, Piazza Navona, and S. Carlo alle Quattro Fontane. Details to be announced.**

**Tues., Feb. 2** – **Meet in front of Palazzo Pitti for visit to Palatine Gallery,** where there will be a focus on the famous frescoes and stuccoes by Pietro da Cortona, together with a viewing of other important Mannerist and Baroque works in the gallery. **Class continues with a visit to the Museo degli Argenti with Baroque frescoes and other objects. Final student reports in both places. Bring 15 Euros for entrance fees.**

**Tues., Feb. 9** -- **Meet in front of Palazzo Medici-Riccardi on Via Cavour for visit to Baroque works in this palace, and then to S. Maria Maddalena dei Pazzi (on Borgo Pinti) where there is one of Florence's most beautiful Baroque chapels. Final student reports in both places. Bring 5 Euros for entrance fees.**

### **GRADES**

Your grades will be based on: midterm 30%, term paper 30%, final report on Florentine Baroque 30%, and attendance and class participation circa 5 to 10%. **Please note that midterm exam and final reports must be when scheduled. No early exams or reports to accommodate individual travel plans or personal needs, such as pre-planned trips with friends or relatives.**

### **ATTENDANCE**

Attendance is of utmost importance for this class; **more than one unexcused absence will lower your grade as follows: two unexcused absences lowers by 1.5 letter grades (i.e., B to C-), three unexcused absences lowers by 3 letter grades (i.e., A to D). More than three unexcused absences will result in failure of the course. This is a school policy.**

**It is also school policy to punish late arrivals.** In order not to disrupt the class, students are expected to be in class at the beginning of the class hour; **any delay exceeding ten minutes will be considered an absence.**

### **LAPTOPS AND CELL PHONES**

Laptops may be used for taking notes with my permission (see me) but are absolutely forbidden during midterm exam. Cell phones must be switched off or put on silent mode during all class sessions, including site visits. They must be totally switched off during midterm exam.

## **MIDTERM EXAM AND OTHER REQUIREMENTS**

All students are required to take a written midterm exam on Mannerism. They are also required to write a circa 8 to 10 page term paper on a subject focussed on Italian Mannerist or Baroque art, involving library as well as on site research. Additionally each student will be assigned a final report to be given on site on a Florentine Baroque topic in the last two class sessions.

## **ESTIMATED COST OF COURSE TO INDIVIDUAL STUDENT**

Site visits are an important part of the class and you should anticipate the following costs:

Local monuments and bus tickets – Euro 45. *Note that this is an estimate. The school, generously, will cover the Rome and Bologna site visits, including trains, one night in hotel in Rome, and museum entrances. You will, however, have to cover food consumed on these site visits, except breakfast in Rome.*

## **COURSE HANDOUTS**

A copy of course handouts (supplementary material) will be sent to you by PDF. You are recommended to print out a copy of this material for use during classes.

## **REQUIRED READING (see full titles below)**

**Before Midterm:** Hartt, Italian Renaissance Art, Chapters 18 and 20.

Friedlander, Mannerism and Anti-Mannerism, "The Anti-Classical Style,";

Janson, History of Art, Part Three, Chapter 4 on "Mannerism and other Trends";

John Shearman, Mannerism, read whole, focussing on works covered in class.

**After Midterm:** Friedlander, Mannerism and Anti-Mannerism, "The Anti-Mannerist Style".

Wittkower, Art and Architecture in Italy: 1600-1750, Chapters 1, 2, 3, 4, 7, 8, 9, 10, 11, 17 and 19 **old edition**; (underlined means read, not underlined means skim); *or* Part One: Chapters 1, 2, 3, 4,; Part Two: 1, 2, 3, 4, 5; Part Three: 3 and 5. **new edition**. (underlined means read, not underlined means skim)

Janson, Part Three of Chapter 6 on "The Baroque in Italy and Germany".

Howard Hibbard, Bernini. (entire)

## **Texts**

Frederick Hartt, History of Italian Renaissance Art, Painting, Sculpture, and Architecture, 2<sup>nd</sup> edition, 1979, or any later edition.

H.W. Janson, History of Art, Prentice-Hall and Harry Abrams, New York, 1962.

Rudolph Wittkower, Art and Architecture in Italy, 1600-1750, Penguin Books, 1958, new edition in three volumes came out in 1999.

## **Other Books with Required Reading**

Walter Friedlander, Mannerism and Anti-Mannerism in Italian Painting, Schocken Books, 1965, first published in 1925 and 1928-29. (Remains clearest definition of early Mannerist painting from point of view of style.)

John Shearman, Mannerism, Style and Civilization Series, Penguin, 1967. (Best description of Mannerism in its relation to society of time.)

Howard Hibbard, Bernini, Penguin, 1965. (Best monograph on Bernini.)

## **SUPPLEMENTARY READING**

### **Iconography**

The Bible, Old and New Testaments.

Jacobus of Voragine, The Golden Legend, trans. Ryan and Ripperger, Arno Press, New York, 1969. (Good for lives of saints.)

Edith Hamilton, Mythology, Mentor Book, reprint, 1959.

George Ferguson, Signs and Symbols in Christian Art, reprint, London, 1981.

James Hall, Dictionary of Subjects and Symbols in Art, revised ed., Kenneth Clark, introd., Icon ed., Harper and Row, 1979.

## Primary Sources

- Giorgio Vasari, Lives of the Most Eminent Painters, Sculptors, and Architects, 1550, George Bull trans., Penguin, 1965. (sections on Michelangelo, Introduction and Prefaces for Vasari's artistic theory, a good reflection of that of his period.)
- Giorgio Vasari, On Technique, trans. Louisa S. Maclehorse, ed., G. Baldwin Brown, Dover, New York, 1960. (Vasari's introduction to his Lives, of which this is a publication, contains very detailed and valuable technical information about the arts and crafts current in his time.)
- Ascanio Condivi, The Life of Michelangelo, ed. H. Wohl, Louisiana, 1976. (Important biography of Michelangelo by one who knew him.)
- Elizabeth Holt, A Documentary History of Art, vol. II, Michelangelo and the Mannerists; the Baroque and the Eighteenth Century, Princeton, 1958.(relevant sections related to artists covered in course.)
- Benvenuto Cellini, Autobiography of Benvenuto Cellini, trans. John Addington Symonds, Modern Library edition or any other edition. (famous autobiography of proud virtuoso goldsmith of Florence)

## Monographs, period studies, social history of art

- Arnold Hauser, The Social History of Art, vol. II, Renaissance, Mannerism, Baroque, reprint, London, 1977. (Chapters 5,6, 8, and 9)
- Heinrich Wölfflin, Principles of Art History, trans., Hottinger, 1929, Dover, and Renaissance and Baroque, trans., K. Simon, Cornell Paperbacks, 1964, first published in 1888. (Wölfflin's ideas are still fundamental for definition of Baroque style in relation to that of Renaissance.)
- Arnold Hauser, Mannerism, The Crisis of the Renaissance and the Origin of Modern Art, Harvard Univ. Press, 1986.
- Charles McCorquodale, Bronzino, Jupiter Books, 1981.
- Annapaula Pampaloni Martelli, The Opificio delle Pietre Dure Museum of Florence, Arnaud, Firenze, 1974.
- Harold Spencer, ed., Readings in Art History, vol. II, The Renaissance to the Present, Charles Scribner and sons, New York, 1969.(readings relevant to artists covered in course)
- John Pope-Hennessy, Italian High Renaissance and Baroque Sculpture, Phaidon, London, second edition, 1970.
- John Rupert Martin, Baroque, Style and Civilization series, Penguin, 1977.(Excellent description of Baroque art in its relation to society of time.)
- Carl J. Friedrich, The Age of the Baroque, 1610-1660, Harper and Row, New York, 1952, reprint, 1962.
- Rudolph Wittkower, Studies in the Italian Baroque, Thames and Hudson, London, 1975.(unites several brilliant essays on major Baroque artists such as Bernini and Borromini.)
- Christian Norberg-Schulz, Baroque Architecture, Harry Abrams, New York, 1971.
- John Gash, Caravaggio, Jupiter Books, London, 1980.
- Walter Friedlander, Caravaggio Studies, Princeton U. Press, 1955. (Excellent study)
- Howard Hibbard, Caravaggio, Icon ed., Harper and Row, 1983. (Excellent monograph on Caravaggio.)
- Mary Garrard, Artemisia Gentileschi: the Image of the Female Hero in Italian Baroque Art, Princeton, 1989. (The first major monograph on this powerful female artist of the early Baroque.)
- Ludwig H. Heydenreich and Wolfgang Lotz, Architecture in Italy 1400-1600, Penguin Books Ltd., Harmondsworth, Middlesex England, 1974.
- Harold M. Acton, Tuscan Villas, Thames and Hudson, London, 1973.
- Adolf K. Placzek, ed. Macmillan Encyclopedia of Architects, The Free Press, Collier Macmillan Publishers, London, 1982.
- A.M. Nagler, Theatre Festivals of the Medici 1539-1667, Yale University Press, New Haven, 1964.
- Charles Avery, Giambologna, The Complete Sculpture, Moyer Bell Limited, New York, 1987.
- Michael Bury, "Bernardo Vecchiotti, Patron of Giambologna," in I Tatti Studies, Essays in the Renaissance, Vol. I, Harvard Center for Italian Renaissance Studies, Florence, 1985.
- Germain Bazain, Baroque and Rococo, Thames& Hudson, London.
- Ludwig Goldscheider, Michelangelo Paintings, Sculpture, and Architecture, Phaidon, 1975.
- Howard Hibbard, Michelangelo, Penguin, 1978.(Excellent monograph on Michelangelo)
- Marcia Hall, Renovation and Counter-Reformation, Vasari and Duke Cosimo in Sta. Maria Novella and Sta. Croce, 1565-1577, Oxford, 1979.
- Anthony Blunt, Borromini, Allen Lane, 1979.

H.A. Meek, Guarino Guarini and His Architecture, Yale Univ. Press, 1989.  
Charles Dempsey, Annibale Carracci and the Beginnings of the Baroque Style, J.J. Augustin, Glückstadt, 1977. (Best description of Annibale Carracci's work and its importance in beginning of Baroque style.)  
Malcolm Campbell, Pietro da Cortona at the Pitti Palace, A Study of the Planetary Rooms and Related Projects, Princeton, 1977.(Excellent study of Pietro da Cortona's work at Palazzo Pitti.)  
S.J. Freedberg, Painting in Italy, 1500-1600, Pelican History of Art, Penguin, 1971. (Most thorough coverage of painting of 1500's)  
John Canaday, Baroque Painters, Lives of the Painters, II, Norton Library, 1969.

### **History**

Christopher Hibbert, The Rise and Fall of the House of Medici, Penguin Books, 1974.  
Eric Cochrane, Florence in the Forgotten Centuries, 1527-1800, A History of Florence and the Florentines in the Age of the Grand Dukes, University of Chicago Press, 1974.  
Kenneth Clark, Civilization, J. Murray, 1969.

### **Guidebooks**

Eve Borsook, Companion Guide to Florence, 4th edition, London, 1979.  
Marilena Mosco, Itinerario di Firenze Barocca, Centro Di, Firenze, 1974.

### **Availability of Books**

Copies of the texts and books with required readings are in school library.  
Some of the supplementary readings are in library; others are available in local bookstores, especially the **Paperback Exchange, 4 R Via delle Oche.**