



ART 405 - ITALIAN MANNERIST AND BAROQUE
ART & ARCHITECTURE

Dr. Helen Manner

Fall 2017-18

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

Office Hours: after class 12:30 – 13:30 and 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 report on site on a Roman Baroque subject and a final report on site on a Florentine Baroque subject, are required. Readings are listed at end of syllabus.

Class Schedule

- Tues., Nov. 7 -- Meet in classroom. 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, and Parmigianino.**
- Tues., Nov. 14 – Meet in classroom. The early Mannerists continued (Giulio Romano) to be followed by first lecture on the 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. Among the artists to be covered are Bronzino, Cellini, Ammannati, Giambologna, and Buontalenti.**
- Tues., Nov. 21 – 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 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 4 Euros to cover entry fees.***
- Tues., Nov. 28 – 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. Then we go to Palazzo Strozzi to see the exhibition there on the Cinquecento, including masterpieces by Andrea del Sarto, Pontormo, Rosso Fiorentino, Bronzino, Cellini, Ammannati, Bandinelli, Giambologna and others. *Bring 20 Euros to cover entrance fees.***
- Tues., Dec. 5 – 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. In the last hour of class we will visit the Bargello to study the sculpture from the Mannerist and Baroque periods there. *Bring 8 Euros to cover entrance fees. Study guide for midterm exam to be distributed.***

- Tues., 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 19th century. We also see Pontormo's famous just restored Visitation (an inspiration to California video artist Bill Viola) in Carmignano. *There are no admission fees. Details to be announced. Bring 6 Euros to cover local transportation.*
- Sat., Dec. 16 -- 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 and costs 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., Dec. 19 -- Meet in classroom. Midterm examination.**
- Fri., Dec. 22 – Sun., Jan. 7 -- WINTER BREAK.**
- Tues., Jan. 9 – 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.
- Fri., Jan. 12 – Sat., Jan. 13 – 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 and costs to be announced and student reports to be assigned.
- Tues., Jan. 16 -- Meet in classroom. Lecture on Caravaggio's followers**, including Artemisia Gentileschi, the most famous female artist of the 17th 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. 23 -- Meet in classroom. Bernini continued and concluded. His great masterpieces in St. Peter's, and his later works.**
- Tues., Jan. 30 – Meet in classroom. 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 17th century". We will also discuss Pietro da Cortona, third genius of the Roman High Baroque.

Tues., Feb. 6 – 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 13 Euros for entrance fees. ALL TERM PAPERS DUE!**

Tues., Feb. 13 -- 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%, report on Roman Baroque and 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. In order to receive credit for this course, you must complete all course requirements.**

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 may 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 report topic to be presented on the site visit in Rome and 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 56.

Bologna and Rome site visits – Euro 25

Total circa 81 Euros.

Note that this is an estimate. The Eurostar trains to and from Bologna and Rome will kindly be covered by the school, as well as one night in a hotel in Rome, and the Borghese Gallery reservation and entrance fee in Rome. The costs you must cover in Bologna and Rome are thus local transportation in Rome and some entrance fees for churches and museums in both places.

COURSE HANDOUTS

You will be sent a PDF of the course handout called Supplementary Material for use in class and on field trips. You are strongly advised to download this onto your computers in order to have it available for your use.

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**; (bold face means read, not bold face means skim); *or* Part One: Chapters 1, **2, 3, 4**,; Part Two: 1, **2, 3, 4, 5**; Part Three: **3 and 5. new edition.** (bold face means read, not bold face 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*, 2nd 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)

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.**