Art 365: Michelangelo
Spring 2000
MWF 10:20-11:20

Course Objectives and Description
This course will be a rigorous study of the art of Michelangelo Buonarroti. It will be conducted partly as lecture and partly as a seminar through which students develop their own expertise in particular areas of Michelangelo scholarship. Various methodological approaches will be presented, and students will acquire basic research skills necessary for further research in art history. Through lectures, the instructor will acquaint students with an overview of the artist’s life and career. Students will supplement these lectures with class presentations on specific works of art. Extensive reading and original interpretation of difficult material is expected.

Required Textbooks:
- Additional readings to be assigned.

Grading:
Final grades will be based on the following:
- 2 Class Presentations
- Midterm
- Final

Further instructions on assignments will be provided.

All exams and assignments are to be completed in accordance with the honor code regulations followed at Rhodes College.
Schedule of Classes
The following is a general outline of the class to which student presentations will be added. However, students will be strongly encouraged to suggest changes and enhancements to the schedule by refocusing discussion on topics of class interest.

**Week 1: Who Was Michelangelo?**
Jan 10: Introduction
Jan 12: Sources and Research Methods

**Week 2: The Biography and Autobiography of Michelangelo**
Jan 15: Florence and the Arts in 1475
Jan 17: The Early life of Michelangelo
Jan 19: Discussion of Vasari and Condivi
   - G. Vasari, *The Life of Michelangelo*
   - A. Condivi, *The Life of Michelangelo*

**Week 3: Michelangelo’s “Training,” “Influences,” and “Artistic Origins”**
Jan 22, 24, 26

**Week 4: The Earliest Controversies**
Jan 29, 31, Feb 2

**Week 5: Early Works in Rome**
Feb 5, 7, 9
   - Articles by K. Brandt and responses

**Week 6: Return to Florence and More Controversies**
Feb 12, 14, 16
   - C. de Tolnay, “Michelangelo’s Political Opinions,” in Wallace.

**Week 7: Michelangelo vs. Leonardo**
Feb 19, 21
February 23: Midterm

Week 8: New Views of the Sistine Chapel (and Its Recent Restoration)
Feb 26, 28 (no class on March 2)
   Videotape of restoration.
   D. Cast, “Finishing the Sistine,” in Wallace.

**Spring Recess**

Week 9: Architectural Problems and Projects in Florence
March 12, 14, 16

Week 10: San Lorenzo and the Artist as Entrepreneur
March 19, 21, 23

Week 11: The Tomb of Julius II and the Limits of Interpretation
March 26, 28, 30
   Sigmund Freud, “The Moses of Michelangelo”

Week 12: Works for Pope Paul III
April 2, 4, 6
   Video of Lecture by Kathleen Weil-Garris Brandt
   Class visit by Prof. Gary Radke, Syracuse University

   Thursday, April 5th: Special Lecture by Prof. Gary Radke, Hardie Auditorium, 7:30 p.m.
Week 13: Architectural Problems and Projects in Rome
April 9, 11

**Easter Recess**

Week 14: The Florence and Milan Pietàs and the Artist’s “Late Style”
April 16, 18, 20

Week 15: Who was Michelangelo? Part II
April 23, 25

April 27th: Final Exam
Presentations

Presentations will follow a seminar format.

**sem-I-nar**: a group of advanced students studying under a professor with each doing original research and all exchanging results through reports and discussions

Webster's Collegiate Dictionary, 10th edition

Students will be largely responsible for preparing the material for discussion each week. Students will develop the skills necessary to synthesize vast amounts of information and make original constructive use of that material. It will be labor intensive, especially at first, but students will soon acquire increasingly efficient means of preparation and presentation. The course will focus on the life and works of Michelangelo, but keep in mind that the class is as much about methodology and critical analysis as it is about the artist. For the presentations students should cover the general topics that follow:

**The Issue and Its Significance**
Present the chosen topic and discuss its importance. Though a topic may focus on a single work, one must be able to see the big picture. Do not take anything for granted. In effect, you must justify the validity of your topic. You must be able to answer why we (or anyone else) should be interested in the topic.

**Historiography**
Students must discuss previous responses to the topic and the adequacy (or inadequacy) of those approaches. For this portion, students will prepare a bibliography as discussed below. In essence, think of this portion as presenting a report on the State of the Research.

**Original Analysis**
After reviewing the issue, students should be prepared to make an original contribution to the discussion. In other words, students must develop a thesis, hypothesis, observation, or approach whereby one may further engage with the issue. This need not entail an earth-shattering conclusion, but merely suggesting possibilities for further exploration. Think about where the interested scholar may go from here. Can conclusions be drawn? If not, where are the most exciting avenues for further research? What new methods can be applied? How may new methods change the significance of the issue? How is the big picture affected by changes in approaches to the topic? Ultimately, these are the questions most central to the course and your evaluation.
Bibliography
For each presentation the student will present an annotated bibliography. You will be evaluated on the quality of the bibliography so do not give filler or extraneous sources. The bibliography should list the most relevant articles and books dealing with the subject and a brief statement (just a few words) concerning their relevancy. There should be at least four sources not listed on the essential bibliography sheet. Art Bulletin or MLA style should be used and incorrect formatting will affect the grade. Presenters should bring a copy for each student in class. The professor is able to make these copies if the bibliography is delivered to him 24 hours before the next class. Otherwise, copies are the presenter's responsibility. Any particular images not available in our slide collection should also be included.

Presentation Style
Each student will eventually find a most comfortable style of presentation. The individual method chosen in order to convey information is of little consequence to the grade but the preparation and execution of that method will be crucial. You may choose to work from note cards or no notes at all; you may also choose to read from a script. In either case, the student must be prepared to respond to questions, lead discussion, and otherwise show competency with the material presented. This is a good chance to experiment and try new methods.

Grading
Grading will be based on preparation, content, and presentation.
List of Works for Presentations

Week 3
*Head of a Faun, Lost

Battle of the Centaurs (ca.1489-92), Casa Buonarroti, Florence

Madonna of the Stairs (ca.1489-92), Casa Buonarroti, Florence

Week 4
Arca di San Domenico (ca.1495), San Domenico, Bologna

*Crucifix for Santo Spirito (ca.1492), Casa Buonarroti, Florence

*Hercules (1491) for Strozzi, Lost

*SLEEPING CUPID (ca.1495-6), Lost

Week 5
Bacchus (1496-98), Bargello Museum, Florence

*New York Cupid, French Consulate, New York

Vatican Pietà (1498-1500), St. Peter’s, Rome

Piccolomini Altar and Bruges Madonna (1501-04), Siena Cathedral and Notre-Dame, Bruges

Entombment Painting, National Gallery, London

Week 6
David (1501-4), Accademia Museum, Florence

*David Model, Switzerland

Doni Tondo (ca.1504), Uffizi Gallery, Florence

Taddei Tondo (ca.1504), Royal Academy, London

Pitti Tondo (ca.1504), Bargello Museum, Florence

Week 7
Battle of Cascina (1504), Originally for Palazzo Vecchio, Florence
St. Matthew (ca.1504-8), Accademia Museum, Florence

Week 8
Sistine Chapel Ceiling (1508-12), Vatican
  Technique and Style
  Interpretation

Week 9
Model for San Lorenzo Façade (ca.1517), Casa Buonarroti, Florence
Victory (ca.1527-30), Palazzo Vecchio, Florence
Apollo/David (ca.1530), Bargello Museum, Florence
Laurentian Library (ca.1524-34), San Lorenzo, Florence

Week 10
Medici Chapel (1519-34), San Lorenzo, Florence
Medici Chapel Statues (1520-34), San Lorenzo, Florence
Medici Madonna (1524-34) San Lorenzo, Florence
*Crouching Boy (ca.1530), Hermitage Museum, St. Petersburg

Week 11
Tomb Projects of Julius II (1505-1545), Unfinished
Moses (1513-1515), San Pietro in Vincoli, Rome
Bound Slave and Dying Slave (ca. 1510-16), Louvre, Paris
Florence Slaves (ca.1520-30), Accademia Museum, Florence
Rachel and Leah (1542-55), San Pietro in Vincoli, Rome
Risen Christ (1519-20), Santa Maria Sopra Minerva, Rome

Week 12
Drawings for Tommaso De’ Cavalieri and Vittoria Colonna (ca.1530-49)
Last Judgment (1534-41), Sistine Chapel, Vatican
Bust of Brutus (ca.1539-42), Bargello Museum, Florence
Pauline Chapel Frescos (ca.1542-50), Pauline Chapel, Vatican

Week 13
Capitoline Hill (ca.1538), Rome
St. Peter's (1546-64), Vatican

Week 14
Florence Pietà (ca.1547-55), Museo dell Opera del Duomo, Florence
Rondanini Pietà (1555-1564), Castello Sforzesco, Milan
*Palestrina Pietà

Week 15
The Poetry of Michelangelo

*These works (along with those not chosen) will be presented by the instructor, unless there is particular interest by a student.
Essential Bibliography
The literature on Michelangelo is vast. In fact, there is more written about Michelangelo than on any other artist. These are just a few of the principal sources to get your research started.

Original Sources

Monographs

Essential Articles

Contextual and Source Material
Author:


List of Works for Presentations
What is known
What are major critical issues
What is potential for further study