Academy Year Syllabus
Winter Term 2009

Art and Politics in Renaissance Florence

INTRODUCTION

This Academy Year core course prepares an intensive on-site engagement with late medieval and Renaissance Florentine art and culture by fostering fundamental dialogue about art and its relationship to history, ethics, and politics. It is hardly possible to encounter the organic growth of Florentine painting from the 12th to the 16th centuries without asking general questions about style and style change, realism and artistic representation, or indeed about the social and religious roots of art itself. More broadly, this dialogue about art raises fundamental questions such as: How do we value art, and what characterizes the values that are specific to art? What kinds of demands and claims does art make on us? Does it make demands at all, or are we as human beings free to engage with art on any terms we like, or even to live a life without any real contact with or need for art? Is the reception of art always historically conditioned? If so, can we improve –does our response as viewers become richer and more meaningful – can we more fully enjoy art – when we become better historians? Is there value-free reasoning about art, or is thinking about art irreducibly aesthetic**,** and thus thoroughly embedded in aesthetic values, however defined? Are the creation of and response to works of art *ipso facto* ways of knowing? Can art mediate between political and personal virtue?

While these questions are important in and of themselves, they are also the types of questions taken up by the art historical study of the period. But we may also speculate as to how problems of this kind informed the actual production of particular works. And our visits to the places where these works continue to be located often from the time they were commissioned will also prove poignant tests of their explanatory value and potential as aids to understanding. It is no accident that the Florentine context provides an ideal locus for thinking about these questions. Florence is generally considered 'the cradle of the Renaissance' and in many ways the Renaissance creates and defines the terms that shape thinking about art in the modern Western tradition. It is in this period that art emerges as an autonomous form of value in the manner that we continue to understand it today. The more specific values embodied in this general move toward independence are largely our present ones in the sense that we relate to them as such whether we individually accept them or not. We value style, and it is in this period that artworks are conceived of as creations of individual artists with a particular style. In and through art nature (and the scientific view of nature), the social world, human emotions, and lived experience are being discovered as sources of value in and of themselves. Many of these concerns find expression already in the works of Dante and Boccaccio, in ways that parallel and interact with their emergence in the visual arts. The art of the period is also philosophical in the sense that relying on the normative force of its medium it sets the terms for the discourse of the ideals it embodies. Art argues its case by the spell it casts over us, by the aesthetic mechanisms it relies on to direct our engagement with it. The forms of attention art commands make up its mode of normativity. Our attitude towards it, our acceptance or rejection of it is the work's mode of asserting and assessing the validity of the values that it engenders. The art that we see come into being in Florence, its several transformations, 'flourishing' and 'decline' (as the Renaissance would understand it), speaks to us in the language of ideals that have shaped our identities.

Yet, at the same time, because of its historical distance, our relationship to Renaissance visual art calls into question this very mode of relating to art: the aesthetic mode. Precisely because so many of the categories operative in the art of the Renaissance are recognizable as close to our own (cf. Alberti's ideas about the conditions of artistic creation, about composition, subject matter, and the status of the artist) we ask whether they are really the same**.** For instance, is *our* notion of style applicable to the way Renaissance artists defined individuality in execution, or to the terms in which a patron sought out the skills of a particular painter? Can we recapture the 'perceptual set' (Baxandall) characteristic of the period or the context informing the notions of 'skill' that set the basis of what we call critical evaluation? When, if ever, is it legitimate to call a Renaissance work of art 'expressive' in our sense of that word? Are the values we recognize as embodied in a Renaissance portrait really the same as the values of the sitter, the artist, or the audience for whom it was intended? There are classes of objects, such as altarpieces or even privately commissioned secular works, where the loss of relivable context arguably implies the loss of recoverable meaning. Can we at all fully understand what the Renaissance means by nature as an ideal? We relate to the works as aesthetic objects but is it really the works that we relate to or rather our own perceptions, interpretations and uses of them? Can we develop a sense of the meaning(s) of works of art based upon our own sensibilities when the reconstruction of the historical sensibility and 'intention' that went into their creation runs into so much difficulty? Is it at all legitimate to recognize these works as works of art in our sense of that value term, or are these simply historical objects endowed with certain powers of representation and symbolization, fulfilling certain functions determined by the historical

context? Might it be that we simply enjoy these works for the sense of history they embody and precisely for the romance of their distance from us?

To aid the overview of a vast body of material, the course is organized chronologically around three phases of Florentine culture relying on traditional periodization. We begin with the communal age (the emergence of the medieval town as an independent political entity) and its major literary achievements (Dante, Boccaccio). For the Quattrocento (i.e. the fifteenth century) our focus will be on the development of the visual arts and the Renaissance theory of art, as well as an associated aesthetic sensibility as perceived by later writers reflecting back on the Renaissance, in particular Thomas Mann (1875-1955) and Walter Pater (1839-1894). The final section of the course will consider the period of the crumbling of the city-republic signalling the end of the concentration of important historical and artistic trends in the city of Florence. Modern political philosophy emerges in concrete reflection on this process of decline (Machiavelli). Cinquecento art – most notably that of Michelangelo, as well as the Mannerists (including Vasari) – in many ways defines itself against the Florentine past even as it grows from it, via the High Renaissance and its synthesis and transformation of trends within late Quattrocento Florentine art. The chronological organization of the course, alongside analyses of various phases of Florentine history made available in the course reader, will allow students to address questions of historical development, context, and interpretation moving beyond reflection on primary sources. Occasionally, we may read a text rooted in a different geographical area when it functions to introduce the main aspects of Florentine culture at a time when that culture had become established in Rome and had expanded to embrace central Italy as a whole.

Although the actual trip to Florence comes at the end of the AY Winter core course, the structure of the course as well as the individual weeks are designed with an eye on the encounter with the cultural and historical presence of the city itself. Visual images prepared by an art historian co-teaching the course will feature in all seminar discussions, and every week will cover some significant aspect or phase of the development of the arts in Florence, as well as of the urban environment. Students will be individually assigned significant works of art or architecture for study. Faculty will lead tours for groups of students in Florence, during which students will also participate as guides by introducing the works of art they have worked on over the course of the term.

WINTER TERM 2009 SYLLABUS

Week 1 Introductory week
(January 12-17)

Monday
- 9-10:30 **Introduction to the term** (Peter Hajnal)
- 10 :45-12:15 **Tombola image allocation**

Tuesday
- 13:30-15:00 **Disrobing the Body Sculpted** (Lynn Catterson, Columbia University)
- 15:15-16:45 **Donatello** (Lynn Catterson)

Wednesday
- 10:45-12:15 **Panofsky, Iconography and Iconology** (Aya Soika)
- 13:30-15:00 **Visual analysis plenum session** (led by Geoff Lehman)

Thursday
- 13:00-14:30 **Visit to Bode Museum, group 1** (Lynn Catterson)

Saturday
- 12:00-13:30 **Visit to Bode Museum, group 2** (Aya Soika)

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Week 2 The Medieval Commune and its Poet
(January 19-22)

TEXT: Dante Alighieri (?1265-1321), *The Divine Comedy*
Selections: All of *Inferno*; *Purgatorio*, I-III, X-XII; *Paradiso*, I-III, XXXIII;
Focus on: *Inferno,* I-VII, X-XI, XIII, XXVI, XXVIII, XXX, XXXII; *Purgatorio*, X-XII.

IMAGES: Giotto, Frescoes for the Scrovegni Chapel, Padua, 1304-06; Focus on: *Marriage at Cana*, *Last Judgment.*

Written in the newly codified literary idiom of the Italian vernacular, the *Comedy* (1307-?1320) charts the journey of Dante, the pilgrim and poet, through the realms of hell, purgatory and paradise. On this journey Dante is guided by the spirit of Virgil whose *Aeneid* constitutes one of the models that inform the *Comedy*'s vision. The poem has been read on a variety of levels. Some see it as a religious allegory calling for a spiritual revival. Others read it primarily as a political pamphlet that responds (on a personal level) to Dante's expulsion from Florence, (on a regional level) to the political struggles within Tuscan factions, and (on the geopolitical level) to the conflict over the respective limits of authority of the sacred and temporal domains within Christian Europe. The *Comedy* – through its fusion of sacred and secular subject matter, reference to Greek, Roman and Christian sources and authorities, high and low vocabulary and content - has also been seen as the point of origin of a whole host of modern poetic genres.

Monday lecture: **Introduction to the *Divine Comedy*** (Laura Scuriatti)

Wednesday lecture: **The *Divine Comedy*** (Bartholomew Ryan)

Thursday: **Realism and Naturalism, Dante and Giotto** (Geoff Lehman)

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Week 3 The Emergence of Secular Morality

(January 26 – January 29)

TEXT: Giovanni Boccaccio (1313-1375), *Decameron*
Selections: Author's Introduction; First Day: Prologue, 1, 2 and 3; Third Day: Prologue, 3 and 10; Fourth Day: Prologue and 2; Fifth Day: Prologue and 9; Sixth Day: Prologue and 5; Eight Day: Prologue and 3; Tenth Day: Prologue and 10.

IMAGES: Ambrogio Lorenzetti, *Allegories of Good and Bad Government,* frescoes, Palazzo Pubblico, Siena, 1338-40.

The *Decameron* was probably written between 1349 and 1353, following the terrible plague that decimated the population of Florence in 1348 and that constitutes the background for the hundred stories narrated in the book. The novellas are connected by a carefully organized frame, which, rather than having a merely decorative intent, pictures an ideal of life and a reality, which are then represented in detail and in their complexity in the stories themselves. A fresco of contemporary Florentine life, as well as of the ideals and vices that animated its increasingly wealthy, worldly and violent mercantile society, the *Decameron* juxtaposes a poetics of natural beauty to comical, realistic, tragic and erotic themes, thus reinventing the literary genres of the *fabliaux* and *exempla.* This week we will consider how the new genre, literary language and type of prose that Boccaccio developed in the *Decameron* may be read both as the product of and the means for a confrontation with the wealthy bourgeois society of Florence, whose morals, politics and imminent crisis are here explored and exposed.

Monday lecture: **The Politics of Narrative** (Laura Scuriatti)
Wednesday lecture: **Pictorial Storytelling** (Geoff Lehman)

Thursday: **Seminars on the *Decameron***

ESSAY 1

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Weeks 4, 5 and 6

General Introduction

In art, the Florentine fifteenth century (often referred to as Quattrocento meaning 'fourteen hundred' in Italian) is associated with a distinct style and a host of pictorial innovations. These two weeks of the course engage directly with both the art and its subsequent influence, focusing on a fundamental dualism characterising both Florentine culture and its reception. On the one hand we find a robust humanistic ideal inspired by antique notions of harmony and proportion, and closely linked to civic-republican identity. On the other hand we find a competing ideal rooted in the decorativeness and refinement of the late Gothic and evolving into refined aestheticist and esoteric

modes of representation closely connected with courtly culture and the aristocratic aspirations of the middle-class. These two different ideals (as described by Gene Brucker in *Renaissance Florence*) have given rise to conflicting modes of idealization. We thus find this tension at play in Alberti's treatise on painting and Leonardo's notebooks, but also in Thomas Mann's play and Walter Pater's essays. Reading them side-by-side will allow us to discuss how the moral dilemmas expressed in the culture and art of the period helped foster an image of Renaissance Florence as symbolic for modern artists and thinkers. More generally, the material studied this week will allow us to ask questions about whether we can resolve such tensions for ourselves by looking at art historically.

Week 4 The Aesthetic Ideal I (Quattrocento I. The "Classical" Phase)

(February 2 – 5)

TEXT: Leon Battista Alberti (1404-1472), *On Painting*; Selections from *On Architecture*: Prologue, Bk. 1, Bk. 2.13, Bk. 6.1-4, Bk. 9.5.

IMAGES: Masaccio, *Trinity,* fresco, Santa Maria Novella, Florence, 1425.
Brunelleschi, Santo Spirito, Florence, begun c.1434.

Alberti's *On Painting*, written and distributed in 1435 in two versions, one Italian and one Latin, occupies a unique position in the development of art theory in the Western tradition. Unlike earlier art treatises, most notably Cennino Cennini's *Craftsman's Handbook*, that treat the arts primarily in terms of workshop practice, Alberti's text theorizes painting as an endeavor grounded in the quantitative rigors of geometry and as one whose central concern is the depiction of an *istoria* – that is, the representation of significant human subject matter in a manner similar to that traditionally reserved for the art of poetry. *On Painting* provides the first description of the new practice of linear perspective, the geometrical foundation for painting that would remain central to European art well into the nineteenth century. Furthermore, inspired by the language of classical rhetoric, Alberti's text reflects the nascent humanism of the early 15th century and suggests a new status for painting among the traditional literary and mathematical liberal arts. Also a practicing architect, Alberti later produced a treatise on architecture, *De re aedificatoria* (On Architecture) that similarly builds on classical models to define an emerging Renaissance aesthetics, grounded in concepts such as proportion and decorum, and conceived as both a break with the recent past and a return to the classical tradition.

Monday lecture: **Alberti on Perspective** (Geoff Lehman)
Wednesday lecture: **Alberti** (Julia Peters)

Thursday: **Visit to the Gemäldegalerie** (Aya Soika)

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Week 5 Leonardo da Vinci

(February 9 – February 12)

TEXT: Leonardo da Vinci (1452-1519), selections from the notebooks.

IMAGES, all by Leonardo: *Last Supper*, mural (oil), refectory of Santa Maria delle Grazie, Milan, c.1495-97; *Mona Lisa,* oil on panel, begun c.1503; *Various Studies* (Windsor 12283r), drawing, before 1489-90; *Deluge* (Windsor cat. 12382), drawing, c.1514-1518.

Leonardo da Vinci is a unique figure in the Renaissance for the universality of his interests as well as for the range and quantity of drawings and notes he left behind, filling thousands of pages of loose sheets and manuscripts now collectively known as his "notebooks." The problems addressed in his paintings and drawings, and in the texts that often accompany them, range from botany and anatomy to mechanics, from the effects of light and atmosphere in landscape to human physiognomy and caricature, from the flight of birds to the patterns of motion in water. However, Leonardo's engagement with all of these fields of knowledge, the "universality" that also places him somewhat outside of his time, always comes back to his principal vocation as a painter, and to the problems of pictorial representation. Leonardo's persistent and lifelong interest in natural dynamism finds relentless graphic expression in drawings. His rethinking of the visual and psychological experience of space, growing from the principles of Albertian perspective, gives rise to the development of *sfumato*, a technique for representing depth in painting that would influence both his contemporaries and future generations of European painters. In Leonardo's work, we find an interplay between idealism and naturalism, geometry and graceful mystery, a faith in the power of painting and a breadth of interest in natural phenomena that is arguably scientific in the modern sense. This week we will have the opportunity to examine closely several among Leonardo's drawings and paintings in connection to passages from his notebooks.

Monday Lecture: **Nature, Movement, Infinity** (Geoff Lehman)
Wednesday Lecture: **Guest Lecture** (TBA)

Thursday: **Piero della Francesca** (Peter Hajnal)

ESSAY 2

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Week 6 The Aesthetic Ideal II (Quattrocento II. The Crisis of the Renaissance)

(February 16 – February 19)

TEXT: Walter Pater: *The Renaissance* (Chapters: Pico della Mirandola, Botticelli, Luca della Robbia, and Conclusion); Thomas Mann: *Fiorenza.*

IMAGE: Sandro Botticelli, *La Primavera (The Spring),* tempera on wood panel, 1477-78.

This week we consider the culture of Quattrocento Renaissance Florence and Medici rule. In its Laurentian phase, i.e. the time of Lorenzo de Medici (or Lorenzo the Magnificent) (1449-1492), Florentine history and culture has been likened to that of Periclean Athens. Just as Pericles ruled Athens informally against the background of Athenian democracy, the enlightened tyranny of Lorenzo was exercised against the background of an outward show of republican constitution and republican culture. The stability and style of Lorenzo's rule provided the inspiration and patronage requisite for the cultural flowering of the age. Thomas Mann in his play on Savonarola stages the final moments of Lorenzo's rule, as a personal ideological struggle between Lorenzo and the ascetic religious reformer and revolutionary Girolamo Savonarola. Mann explores through this

theme a variety of topics: the historical condition of the city, the meaning Florentine culture might have for a modernist conception of humanism, as well as how the struggle between Savonarola and Lorenzo can be adapted to symbolize the moral conflicts lurking within aestheticism. Finally, the play is important for Mann's internal development as an artist who gradually renounces his early aestheticism for a robust and socially committed humanism. Walter Pater's essays on the Renaissance constitute the most important modern reappraisal or re-appropriation of the Renaissance as such for the purposes of aestheticism.

Monday lecture: **Guest Lecture, on Pater** (Barrie Bullen, School of English and American Studies, University of Reading)
Wednesday lecture: **The Heaviness of Desire: Is Thomas Mann's Florence for real?** (Peter Hajnal)

Thursday: **Special Seminars** (TBA)

TOMBOLA ENTRIES DUE

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Week 7 The Fall of the Republic and the Emergence of Politics
(February 23 – February 26)

TEXT: Niccolò Machiavelli (1469-1527), *The Prince.*

IMAGE: Michelangelo, *David,* marble, 1501-1504.

Niccolò Machiavelli's *The Prince* (drafted in 1513) has often been described as both a self-conscious contribution to and an aggressive subversion of the "mirror-of-princes" genre. This genre of advice books for rulers first emerged in the early thirteenth century and arose directly out of the teaching of rhetoric at Bologna and other "Italian" universities. Two and a half centuries later it had absorbed humanist teachings on virtue and education, and adjusted its message to a new socio-political reality. In Machiavelli's version of the advice book, written within the tumultuous Florentine context of the Medici return to power over the city republic, the efficacy of virtuous behaviour was questioned, and the role of power for rule emphasized. It was a move that, in some quarters, would turn Machiavelli's name into the 'synonym of the devil' (Macaulay).

Monday lecture: *The Prince* (Bruno Macaes)
Wednesday lecture: *The Prince* (Julia Peters)

Thursday: **Special Seminars** (TBA)

DRAFT OF LONG ESSAY

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Week 8 Michelangelo / Vasari
(March 2 – March 5)

TEXT: Giorgio Vasari (1511-74), *The Lives of the Artists (Le vite de piu eccelenti pittori, scultori ed architetti)*, 2nd edn of 1568.
Selections: Prefaces to part I, II and III; excerpts from the Life of Michelangelo.

IMAGES, all by Michelangelo (1475-1564): *Atlas Slave*, marble, c.1520-23; *Moses*, marble, c.1515; Frescoes for the ceiling of the Sistine Chapel, Vatican, Rome, 1508-12.

Vasari provides us with an inclusive account of Italian art "from modest beginnings" to the "summit of perfection." The integration of a biographical format within a more universal model of historical development was new at the time, and departed fundamentally from previous art historical accounts and treatises. It also made Vasari's text an influential model for later art historical writing. *Le Vite* are divided into three parts, introduced through prefaces which frame the chronological sequence of the biographical accounts: the preface to part I describes the development of art from the dawn of antiquity to Cimabue and Giotto who "originated the new way of drawing and painting"; the preface to the second part defines the character of the arts in the fifteenth century; the preface to part III provides an introduction to the period which Vasari himself believes to constitute the climax of the Renaissance, namely Leonardo, Raphael and above all his own teacher Michelangelo. The first edition appeared in 1550 and was dedicated to Cosimo de Medici; the second enlarged edition of 1568 included Vasari's own biography, placing his own work in the context of the "best" artists ever.

Michelangelo gave the Renaissance its image of genius. Active as a sculptor, painter, and architect throughout much of the sixteenth century, Michelangelo excelled in all three of what Vasari would call the principal arts of *disegno* (drawing, design), and was described by Vasari in his *Life of Michelangelo* as a universal, divinely inspired genius, at the moment when the concept was just begin to emerge in its modern sense. At the same time, however, Michelangelo's work always remained extraordinarily focused: for him, art was principally the representation of the human body, especially the nude, and his preferred medium was marble carving, the subtractive process by which the sculptor can bring the figure forth from within the raw stone. Monumental in his ambition, Michelangelo finished relatively few projects although he worked on some of them for decades, and this along with the emphasis on the carving process itself in his style, led to the aesthetic of the *non-finito* (unfinished) associated with his work. Michelangelo, along with Leonardo and Raphael, helped to create the High Renaissance in Florence and Rome, but the intensity and concentrated power of his style, his *terribilità*, also influenced the generation of Mannerists that followed to move away from High Renaissance balance towards ever greater stylistic expressiveness.

Monday lecture: **Guest Lecture** (TBA)
Wednesday lecture: **Michelangelo** (Geoff Lehman)

Thursday: **Special Seminars** (TBA)

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Week 9: The End
(March 9 - 12)

For our final week there will be two possibilities: either a return to Dante to consider the *Divine Comedy* from the perspective of the course as a whole, and with respect to art in particular, or a focus entirely on special seminars. On Thursday we will prepare for the trip to Florence.

Monday lecture:	**The Role of Art in the Divine Comedy** (Laura Scuriatti) OR **Special Seminars** (TBA)
Wednesday:	**Special Seminars** (TBA)
Thursday:	**Presentation of tours in Florence** (all contributors) **Trip orientation**

LONG ESSAY (due on Wednesday)

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Week 10 (Sunday 14 March – Saturday 20 March)

TRIP TO FLORENCE AND ROME

TOMBOLA: STUDENT PRESENTATIONS

TOMBOLA

Procedure & booklet of entries

Students select at random a particular work of art or site in Florence from the tombola. Each student then produces a short text (2 pages) on the chosen work by the end of week 6 (Saturday, 21st February, noon). As a part of this assignment, students may find it helpful to prepare by looking up relevant literature (in the ECLA library, on Jstor, etc.), although the text should be primarily a concise visual analysis of the work in question. In addition, it should provide the basic facts regarding the work (artist, date, medium) and may also refer to its context (historical, biographical social, political); however, once again, the main focus will be on an interpretive discussion of the work itself. These essays will be assembled in a Florence handbook and will be part of the preparatory reading for the trip. In Florence, each student will introduce their work of art on site during our guided tours of the city.

List of Works

1. Campanile of the Cathedral, begun 1334 based on a design by Giotto; 1359, continued by Andrea Pisano and Francesco Talenti. Includes sculptural works by Donatello and Luca della Robbia.

2. Giotto, crucifix, c. 1300, Tempera on panel, 5,46x4,06 m, Santa Maria Novella.

3. Giotto, Peruzzi Chapel, fresco cycle, S. Croce, 1320s. (Focus: *Feast of Herod*)

4. Giotto, Bardi Chapel, fresco cycle, S. Croce, 1320s. (Focus: *Death of St. Francis*)

5. Baptistery of San Giovanni, begun in the middle of the 11th century.

6. Andrea Pisano, Baptistery South Doors, 1336. (Focus: *Death of the Baptist*, allegorical figure of *Hope*)

7. Lorenzo Ghiberti, North doors, 1403-1924, gilt bronze, Baptistery, Florence, with particular regard to the *Sacrifice of Isaac*, competition relief, 1401-1402, Gilt bronze, Bargello. (compare with *Sacrifice of Isaac* by Brunelleschi)

8. Lorenzo Ghiberti, Doors of Paradise (Porta del Paradiso), Baptistery East Doors, 1425-52 Originals in the Museo dell' Opera del Duomo. (Focus: *Solomon Scenes*)

9. Filippo Brunelleschi, Cupola of the Duomo (Santa Maria del Fiore). Wooden model by Brunelleschi of 1429 can be seen in the Museo dell'Opera del Duomo.

10. Filippo Brunelleschi, Hospital of the Innocents, begin 1421, Piazza Santissima Annunziata (including the terracotta reliefs).

11. Filippo Brunelleschi, Interior of the Old Sacristy, 1418-1428, San Lorenzo.

12. Filippo Brunelleschi (sometimes attributed to Michelozzo), Pazzi Chapel (Exterior and Interior, including the terracotta reliefs), planned in 1430, started in 1440.

13. Donatello, *Saint George* (including the marble relief underneath), marble, 1410-1415. Formerly on the north wall of Orsanmichele, now in the Bargello.

14. Donatello, *David*, bronze, 1440s, Bargello.

15. Donatello, *Cantoria*, marble, 1433-38. (Compare: Luca della Robbia, *Cantoria*, marble, 1431-38.)

16. Donatello, *Mary Magdalene*, white poplar wood, polychromed, 1454-55, Duomo Museum.

17. Masaccio and Masolino, The Brancacci Chapel, fresco cycle, Santa Maria del Carmine, 1420s. (Focus: *The Temptation,* and *The Expulsion of Adam and Eve*)

18. Masaccio and Masolino, The Brancacci Chapel, fresco cycle, Santa Maria del Carmine, 1420s. (Focus: *The Tribute Money*)

19. Paolo Uccello, *Flood*, fresco in the Chiostro Verde, Sante Maria Novella, 1436-40.

20. Leon Battista Alberti, Façade of Santa Maria Novella, 1439-42, built under the patronage of Rucellai.

21. Leon Battista Alberti (design) and Bernardo Rosselino (final execution), Façade of the Rucellai Palace, 1446-1451.

22. Andrea del Castagno, *Last Supper*, fresco, 1447-49, Sant' Apollonia.

23. Benozzo Gozzoli, Capella del Magi (Chapel of the Magi), fresco cycle, Palazzo Medici-Riccardi, 1459-61.

24. The Chapel of the Cardinal of Portugal, San Miniato al Monte, 1434-59.

25. Filippino Lippi, Strozzi Chapel, fresco cycle, Santa Maria Novella, after 1489.

26. Domenico Ghirlandaio, The Sassetti Chapel, 1483-1486, Santa Trinita. (Focus: *The Confirmation of the Franciscan Rule*)

27. Andrea del Sarto, *Birth of the Virgin*, fresco in the forecourt of Ss. Annunziata, 1510s. (Also, in relation to the contemporary neighboring frescoes by Pontormo and Rosso Fiorentino)

28. Pontormo, Capella Capponi, Santa Felice, c.1528. (Focus: the *Deposition*)

29. Michelangelo, *Bacchus*, marble, 1497, Bargello.

30. Michelangelo, *Victory*, marble, c.1520-25, Palazzo Vecchio.

31. Michelangelo, architecture of the New Sacristy, 1519-1534, San Lorenzo.

32. Michelangelo, Tomb of Giuliano and Lorenzo de de Medici, 1520 and 1520s, New Sacristy, San Lorenzo.

33. Michelangelo, Bibliotheca Laurentiana, staircase and vestibule, 1524-59, San Lorenzo.

34. Michelangelo, *Pietà*, marble, Museo del Opera del Duomo, 1547-55.

35. Benvenuto Cellini, *Perseus*, bronze, 1545-1554.

36. Loggia dei Lanzi / Loggia della Signoria (1376 – 1382). (Focus: Function and history)

WINTER TERM 2009 AY CORE FACULTY

Peter Hajnal

Peter Hajnal received his PhD in philosophy from Columbia University in 2003 and his MA in philosophy from University of Calgary in 1994, after an MSc in computer science from Rutgers University in 1992, and a BA in mathematics and philosophy from ELTE, Budapest in 1990. He has taught courses in finite mathematics at Rutgers University, and courses on logic, existentialism, epistemology, and philosophy and literature at Columbia University. Hajnal's research interests are in aesthetics, the philosophy of perception, Marxism, and the philosophy of mathematics, as well as exploring the relationship between analytical and continental philosophy; his dissertation examines the old Lukacs' Philosophy of Art History. From 2003-2007 he was Programme Director for the Academy Year Programme, and since January 2007 he has been Co-Dean of the College and Academic Affairs.

Geoff Lehman

Geoff Lehman received his B.A. in humanities from Yale University, where he studied literature, philosophy, and art history in an interdisciplinary context. He received his M.A. and M.Phil. in art history from Columbia University, and expects to complete his Ph.D. at Columbia this year with a dissertation on the relationship between perspective and Renaissance landscape painting. Before coming to ECLA, Geoff taught art history for several years in Columbia University's core curriculum, as well as in its summer program. His research interests include the theory and history of perspective, aesthetics, art and viewer response, the relationship between painting and music in the Renaissance, and the origins and development of landscape painting in Europe. Most recently, he has been working on perspective and infinity in the paintings of Pieter Bruegel the Elder. Geoff joined the faculty at ECLA as a fellow in 2006.

Julia Peters

Julia finished her doctoral studies in 2008 at University College, London, where she held a Marie-Curie Doctoral Fellowship (European Commission), and a Jacobsen Fellowship (Royal Institute of Philosophy, London). She specialises in Aesthetics and German Idealism, in particular the philosophy of Hegel. Other research interests include Kant, Nietzsche and Proust.

Bartholomew Ryan

Bartholomew Ryan joined the European College of Liberal Arts, Berlin as a visiting lecturer in July 2007. He received his Ph.D. in Philosophy from Århus University, Denmark in 2006, and MA in European Philosophy at University College Dublin (2000-2002) and BA in Philosophy and Political Science at Trinity College Dublin (1995-1999). The title of his Ph.D. thesis was "Kierkegaard's Indirect Politics: A Dialogue with Lukács, Schmitt, Benjamin and Adorno". His main areas of interest/research include nomadic thought in modernity, nihilism in 19th and 20th c. philosophy, politics and art, and the conflict between culture, dialogue and existence. In Jan-June 2005 and Jan-June 2007, he worked at the Kierkegaard Research Centre in Copenhagen, and he taught Dostoevsky and the roots of terrorism at the ISU 2007 at ECLA. He

has written articles and presented papers on Kierkegaard, Deleuze, Ibsen, Benjamin, Lukács, Shelley, Byron and Schmitt.

Laura Scuriatti

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