

Syllabus for HIST 81503: Patronage & Culture in Renaissance Italy and Her Neighbors
Cross-listed as: CLAS 45116, ITAL 41503, KNOW 41402

Dr. Ada Palmer
Fall 2016, Harper Mem Lib 102
Class: Thursdays 3-6 PM

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Office: Social Sciences 222
Office Hours: Tuesdays 2:30-4:30 PM

COURSE DESCRIPTION

A two-quarter research seminar; the first quarter may be taken separately as a colloquium with the instructor's permission. The great works of literature, philosophy, art, architecture, music, and science which the word "Renaissance" invokes were products of a complex system of patronage and hierarchy, in which local, personal, and international politics were as essential to innovation as ideas and movements. This course examines how historians of early modern Europe can strive to access, understand, and describe the web of hierarchy and inequality that bound the creative minds of Renaissance Europe to wealthy patrons, poor apprentices, distant princes, friends and rivals, women and servants, and the many other agents, almost invisible in written sources, who were vital to the production and transformation of culture

ASSIGNMENTS

1. Attendance and informed participation in discussion (25%).
2. Notes or contributions to Group Notes. Each week with primary source reading, students must either participate in an online shared Google document in which we will collaborate to take notes on interesting details about the primary source, or turn in separate personal notes on the primary source. Details will be discussed in class.
 - Week 3: Cellini (5%)
 - Week 4: "Lorenzo at Home" (5%)
 - Week 5: Poliziano (Ficino, Lorenzo) (5%)
 - Week 8: Ariosto (5%)
 - Week 9: Bembo (5%)
 - Week 10: Castiglione (5%)
3. Week 6: Single page detailed write-up of information about an object of your choice (tomb, painting, statue, plaque; must be confirmed with the instructor) in the Roman church of Santa Maria sopra Minerva (5%)
4. Draft of Final Paper on a topic of your choice related to the theme. 15%
5. Final Paper on a topic of your choice related to the theme. 25%

For students taking this as a two-quarter seminar, the final paper for this quarter should be a shorter, preliminary version of what you will develop into your seminar paper in the second quarter.

NOTE: The course will meet nine times. We will NOT have class Thanksgiving week (Week 9). We WILL have class in Week 10, which is reading period for undergraduates but not graduate courses.

Assignments should be in double-spaced in Times New Roman font, size 12, with standard margins.

COURSE SCHEDULE:

- Week 1 Sept 29 Introduction: The Production of Culture in a World of Patronage and Power
Readings handed out and discussed in class:
 Johannes Reuchelin, dedication *De Arte Cabalistica*.
 Machiavelli, dedication to *The Prince*.
 Martin Luther, *Open Letter to Leo X* (excerpt).
- Week 2 October 6 Background: Renaissance Networks: Power, Economy and Scholarship
On Campus Field Trip: Special Collections Library
Readings for this week:
 Giovio, Paolo, *Notable Men and Women of Our Time*, excerpt,
 praise of Roman women of high nobility.
 Paul D. McLean, *The Art of the Network*, complete (read quickly).
 Guido Ruggiero, *The Renaissance in Italy: A Social and Cultural
 History of the Rinascimento*, introduction and chapters 1-4.
 Reynolds & Wilson, *Scribes and Scholars*, “The Latin West,”
 (2014 edition) pp. 80-122.
 Poggio, *Two Renaissance Book Hunters* (New York, Columbia
 University Press, 1974, call number PA8477.B76 Z5513),
 letters III, IV, XI, XXX, XLIX, LXXX, LXXXI, and the
 Appendix letter of Franciscus Barbarus (pp. 196-7).
Written Assignment: none.
- Week 3 Oct 13 Benvenuto Cellini – The View from the Middle
On Campus Field Trip: Smart Museum of Art
Readings for this week:
 Cellini, *Autobiography* complete.
 Belozerskaya, *Luxury Arts of the Renaissance*, chapter 2 “The
 Powers of Gold and Precious Stones.”
 Ruggiero, *The Renaissance in Italy*, chapters 5-7.
Listen to: “Nuper rosarum flores” by Dufay, and “Ave Maria...
 virgo serena,” by Josquin des Prez: linked on Chalk. Listening
 to other pieces on the same album is encouraged but optional.
Written Assignment: Notes, or Contribute to group notes Google doc.
- Week 4 Oct 20 Florence, the Republic, and the Education of Lorenzo
Shared Readings:
 Gene Brucker, *Renaissance Florence*, chapters 1, 3-4.
 Hollingsworth, *Patronage in Renaissance Italy*, Introduction and
 Part 1: Florence (pp. XXI-144).
 Goldthwaite, *The Economy of Renaissance Florence*, “The Work
 Force” pp. 342-376 “Government and the Economy” pp. 484-
 515 and “Economic Culture” pp. 583-593.
 Guido Ruggiero, “Brunelleschi’s First Masterpiece, or Mean
 Streets,” from *Machiavelli in Love*, pages 85-107.

Hankins, "The Virtue Politics of the Italian Humanists"
unpublished paper delivered at the conference "Beyond
Reception," Humboldt University, March 23-24, 2015.

Marcia Reed, *The Edible Monument, the Art of Food for Festivals*
chapter 3 "Feasting in the Streets." Reading chapter 1 "Court
and Civic Festivals" is encouraged but optional; it is not on e-
reserve but is on physical reserve in the library.

Listen to: selections from "Trionfo d'amore e della morte
Florentine music for a Medici procession," linked through the
course chalk site, especially "Canto dei profumieri" which is a
carnival song Lorenzo de Medici arranged & performed.

Look at and take notes on *Lorenzo de Medici At Home*.

Written Assignment: Notes, or Contribute to group notes Google doc.

**Seminar Assignment: One-paragraph abstracts of three possible
topics for Seminar Papers OR two proposals for one-
quarter papers OR two proposals for exhibit case topics.
If you have no ideas for a good topic, look ahead to week
6's study of Santa Maria sopra Minerva.**

Week 5 Oct 27 Lorenzo, Poliziano and Hereditary Patronage

On Campus Field Trip: Special Collections Library

Shared Readings:

Poliziano, *Letters* (I Tatti Renaissance Library).

Ficino, *Meditations on the Soul* (Inner Traditions, 1997) selected
letters on "Truth and Virtue."

Lorenzo de Medici, e-reserve from *Lorenzo de' Medici Selected
Poems and Prose*, poem "The Supreme Good" pp. 65-95 and
letters pp. 167-181.

Jill Kraye, "Lorenzo and the Philosophers," in *Classical
Traditions in Renaissance Philosophy* (e-reserve).

James Hankins, "Lorenzo de Medici as a Patron of Philosophy,"
Rinascimento 34 (1994), 15-39 (e-reserve).

Listen to: "Quis dabit capiti meo aquam," with lyrics by
Poliziano and music by Heinrich Isaac (linked on Chalk)

Written Assignment: Notes, or Contribute to group notes Google doc.

OPTIONAL: Start thinking about an object in Santa Maria sopra
Minerva to write your short report on for next week.

Week 6 Nov 3 Popes and Cardinals: Santa Maria sopra Minerva and the Carafa Chapel

Shared Reading:

Hollingsworth, *Patronage in Renaissance Italy*, Part Four
"Rome" pp. 371-522.

Caroline Murphy, *The Pope's Daughter*, Part 1 chapter 5
"Felice's Rome."

Ruggiero, *The Renaissance in Italy*, chapters 8-10.

Gail Geiger, *Filippino Lippi's Carafa Chapel* (read quickly).

Hollingsworth & Richardson, *The Possessions of a Cardinal*,
chapter 5 "Cardinal of Naples and Cardinal in Rome: the
Patronage of Oliviero Carafa."

Look at images shared online.

Written Assignment: One page of detailed informational write-up about a single object (tomb, painting, statue, other) in Santa Maria sopra Minerva. Each student should examine a different object, confirmed with instructor by e-mail.

Note: No group Google doc for notes this week (unless you want one)

Seminar Assignment: One page outline of intended paper topic.

Week 7 Nov 10

The Court of Pope Leo X

Shared Readings:

Castiglione and Raphael, *Letter to Pope Leo X*

Review the three dedications to Leo that we read in week 1:

Reuchelin, Machiavelli, Luther.

Murphy, *The Pope's Daughter*, Part IV chapters 3-5.

Herbert Vaughan, *The Medici Popes, Leo X and Clement VII*, section treating Leo X (chapters I-XI). NOTE: this is the most recent English biography of Leo X but was written in 1908 and is filled with the author's very dated period attitudes (including anti-Semitism). As you read, please take notes on the information but also think analytically about the issue of using such works and dealing with their biases.

André Pirro and Reese Gustave. "Leo X and Music." *The Musical Quarterly* 21.1 (1935): 1-16.

Anthony Cummings, *The Lion's Ear: Pope Leo X, the Renaissance Papacy, and Music* (read quickly).

Marcia Reed, *The Edible Monument, the Art of Food for Festivals*. Read chapter 4, "Edible Prestige." If you did not already do so, reading chapter 1 "Court and Civic Festivals" is encouraged but optional; it is not on e-reserve but is on physical reserve in the library.

Listen to: (or rather watch) "La Mora" YouTube video of music composed by Leo X, linked on the course's Chalk site.

Ruggiero, *The Renaissance in Italy*, chapter 11, Epilogue.

Written Assignment: none, work on your research paper.

Week 8 Nov 17

The Court of Ferrara: the Art, Music and Literature of Stability

On Campus Field Trip: Smart Museum of Art

Shared Reading:

Belozerskaya, *Luxury Arts of the Renaissance*, chapter 6 "The Seduction of All Senses."

Hollingsworth, *Patronage in Renaissance Italy*, Part Three "The Italian Courts" pp. 247-370.

Ariosto, *Satires*, "Satire on Ippolito D'Este"

Ariosto, *Orlando Furioso* excerpts: Cantos 1-3 complete (pp. 1-29), the allegorical beast (26.30-56/ pp. 310-313), Ippolito's golden life-thread (35.1-8, pp. 422-3), Tapestry of Ippolito's life (46.80-100, pp.566-568).

Gundersheimer, *Ferrara, the Style of a Renaissance Despotism*, complete (read quickly).

Listen to: *The Diamond of Ferrara* (audio CD on reserve) OR

Choose and examine **one** of the following sources of your choice about Ferrara (or a different book about Ferrara if you like):
 Renzo Renzi, *Ferrara* (catalog).
 Thomas Tuohy, *Herculean Ferrara: Ercole d'Este, 1471-1505, and the invention of a Ducal Capital*, especially chapters 1-2 (pp. 1-52), 4 (121-141) and 8 (234-271).
 Lewis Lockwood, *Music in Renaissance Ferrara*.
 Howard Mayer Brown, *A Cook's Tour of Ferrara in 1529*.
 Dosso Dossi: *Court Painter in Renaissance Ferrara* (catalog).
 Newcomb, *The Museca Secreta of Ferrara in the 1580s*.
 Shephard, *Echoing Helicon, music, art and identity in the Este studioli, 1440-1530*.

Written Assignment: Notes, or Contribute to group notes Google doc.
Seminar Assignment: Draft of final research paper.

Week 9 Nov 24 THANKSGIVING: NO CLASS THIS WEEK

Reading: Castiglione, *The Courtier* (Singleton Translation, 1959 edition): Book 1 pp. 25-54, 70-82; Book 2 pp. 109-120; Book 3 pp. 205-227, Book 4 pp. 289-325. (110 pages total.)
 Written Assignment: Contribute to group notes Google doc.

Week 10

Patronage and History: Pietro Bembo's valorization of Venice
 It is reading period for undergraduates but we WILL hold class this week.

Shared Reading:

Pietro Bembo, *History of Venice* volume 1
 Hollingsworth, *Patronage in Renaissance Italy*, Part Two
 "Venice" pp. 145-246.
 Thomas F. Madden, *Venice a New History* (complete).

Written Assignment: Notes, or Contribute to group notes Google doc.

On Campus Field Trip: Special Collections Library

Final Paper due During Exam Period.

NOTE: Final Seminar Papers for those taking the two-quarter version of this course will be due **March 17th 2017, by 4 PM.** This is a hard department deadline; it is strongly recommended that you turn it in a day or two earlier. You will submit online via the graduate student chalk site. First-year Ph.D. students will need a second-reader for their papers, and will need to have the second-reader sign a form agreeing to serve in the role or email Sonja by **November 4, 2016.**

List of Audio Reserves:

Week 3: "Nuper rosarum flores" by Dufay, and "Ave Maria... virgo serena," by Josquin des Prez (linked on Chalk)

Week 4: "Trionfo d'amore e della morte Florentine music for a Medici procession," focus especially in "Canto dei profumieri" which is a carnival song Lorenzo de Medici arranged & performed (linked on Chalk)

Week 5: "Quis dabit capiti meo aquam," with lyrics by Poliziano and music by Heinrich Isaac (linked on Chalk)

Week 7: YouTube video of instrumental music composed by Leo X (linked on Chalk)

Week 8: *The Diamond of Ferrara* (audio CD on reserve) OR "Renaissance Music from the Courts of Mantua and Ferrara Circa 1500" (linked on Chalk)

REQUIRED READINGS:

It is highly recommended that you purchase these three texts for your own long-term use:

Baldassare Castiglione, *The Courtier*. Penguin edition, Singleton trans., ISBN 0140441921
Benvenuto Cellini, *Autobiography (or My Life)*. Oxford edition, ISBN 0199555311
Guido Ruggiero, *The Renaissance in Italy: A Social and Cultural History of the Rinascimento* (Cambridge, 2014).

Question: I have a different edition/translation of one of these books. Can I use it instead?

Answer: For Castiglione & Cellini it will be important to have the same text that other students in the class have, since we will be taking detailed notes collaboratively and must be able to refer to page numbers, and we are also using scanned e-reserve sections for some.

The following are texts we are reading at length, which you may wish to purchase since they are affordable, useful books, or you may prefer to borrow them from the library:

Angelo Poliziano, *Letters*, I Tatti Renaissance Library (Harvard).
Pietro Bembo, *History of Venice*, volume 1, I Tatti Renaissance Library (Harvard).
Werner L. Gundersheimer, *Ferrara, the Style of a Renaissance Despotism* (Princeton, 1973) out of print but easy to find used.
Mary Hollinsworth, *Patronage in Renaissance Italy: From 1400 to the Early Sixteenth Century* (Johns Hopkins, 1996).
Thomas F. Madden, *Venice a New History*.
Paul D. McLean, *The Art of the Network: Strategic Interaction and Patronage in Renaissance Florence* (Duke, 2007).
Richard Stapleford, *Lorenzo de' Medici at Home: The Inventory of the Palazzo Medici in 1492* (Penn State, 2014).

Optional recommended texts (no need to purchase):

The Cambridge Companion to Renaissance Philosophy, ed. Hankins, 0521608937 (free online)
Hollingsworth & Richardson eds, *The Possessions of a Cardinal: Politics, Piety, and Art, 1450-1700*. (We are all reading chapter 5 but many chapters are useful, esp. for Art Historians).

Students taking the course for Italian credit should read relevant primary sources in Italian.

Students taking the course for Classics credit may read relevant primary sources in Latin, and may also choose to substitute some of these texts for other readings if desired:

Cavallo, Chartier & Cochrane eds., *A History of Reading in the West*, chapter 7 “The Humanist as Reader” (Antony Grafton) pp. 179-212, and chapter 8 “Protestant Reformations and Reading,” 213-237.

Hankins ed., *The Cambridge Companion to Renaissance Philosophy*, chapter 3 “Humanism, scholasticism and Renaissance philosophy” (Hankins; pp. 30-48), chapter 5 “The Revival of Platonic Philosophy” (Christopher Celenza, pp. 72-96).

Jill Kraye, “The Transformation of Platonic Love in the Italian Renaissance” in *Classical Traditions in Renaissance Philosophy* (the same chapter is available in *Platonism and the English Imagination*, 76-85).

Copenhaver & Schmitt, *Renaissance Philosophy*, ISBN 0192891847 (Useful to purchase).

E-RESERVES (on chalk)

PRIMARY SOURCE E-RESERVES:

- Ariosto, *Satires*, First Satire, (satire on Ippolito D'Este)
- Ariosto, *Orlando Furioso*, dedication and "Merlin's Prophecy" (cantos 1-3 complete, pp. 1-29), the allegorical beast (26.30-56/ pp. 310-313), Ippolito's golden life-thread (35.1-8, pp. 422-3), Tapestry of Ippolito's life (46.80-100, pp.566-568).
- Paolo Giovio, *Notable Men & Women of Our Time*, Roman noble women, pp. 495 (line 170) to 519.
- Castiglione and Raphael, *Letter to Pope Leo X*.
- Ficino, *Meditations on the Soul* (Inner Traditions, 1997) selected letters on "Truth and Virtue."
- Lorenzo de Medici, e-reserve from *Lorenzo de' Medici Selected Poems and Prose*, poem "The Supreme Good" pp. 65-95; letters pp. 167-181.
- Poggio, *Two Renaissance Book Hunters* (New York, Columbia University Press, 1974, call number PA8477.B76 Z5513), letters III, IV, XI, XXX, XLIX, LXXX, LXXXI, and the Appendix letter of Franciscus Barbarus (pp. 196-7).
- Luther, Martin, "An Open Letter to Pope Leo X," in *Three Treatises*, pp. 266-276.
- Reuchlin, Johannes, dedication to *De Arte Cabalistica (On the Art of the Kabbalah)* 36-39.
- Machiavelli, dedication to *The Prince*, Penguin (Antony Grafton and George Anthony Bull ed.)

SECONDARY SOURCE E-RESERVES:

- Gene Brucker, *Renaissance Florence* (University of California, 1983) chapters 1, 3-4.
- Richard A. Goldthwaite, *The Economy of Renaissance Florence*, "The Work Force" pp. 342-376 "Government and the Economy" pp. 484-515 and "Economic Culture" pp. 583-593.
- James Hankins, "Lorenzo de Medici as a Patron of Philosophy," *Rinascimento* 34 (1994), 15-39.
- James Hankins, "The Virtue Politics of the Italian Humanists" unpublished paper delivered at the conference "Beyond Reception," Humboldt University, March 23-24, 2015.
- Mary Hollingsworth & Carol Richardson, *The Possessions of a Cardinal: Politics, Piety & Art, 1450-1700*, ch. 5 "Cardinal of Naples and Cardinal in Rome: the Patronage of Oliviero Carafa."
- Jill Kraye, "Lorenzo and the Philosophers," and "The Transformation of Platonic Love in the Italian Renaissance" in *Classical Traditions in Renaissance Philosophy* (the same two chapters are available in *Lorenzo the Magnificent: Culture and Politics*, 151-166; and *Platonism and the English Imagination*, 76-85).
- Caroline Murphy, *The Pope's Daughter: The Extraordinary Life of Felice della Rovere* (Oxford University Press, 2005) Part 1 chapter 5, Part 4 chapters 3-5.
- Guido Ruggiero, "Brunelleschi's First Masterpiece, or Mean Streets," *Machiavelli in Love*, 85-107.
- Herbert M. Vaughan, *The Medici Popes, Leo X and Clement VII*, chapters I-VI. E-book online.
- Pirro, André, and Reese Gustave. "Leo X and Music." *The Musical Quarterly* 21.1 (1935): 1-16.
- Marcia Reed, *The Edible Monument, the Art of Food for Festivals*.
- Maria Belozerskaya, *Luxury Arts of the Renaissance*.

OPTIONAL E-RESERVES AND ONLINE TEXTS LINKED THROUGH CHALK:

- Eliot & Rose eds., *A Companion to the History of the Book*, ch. 15 "The Gutenberg Revolutions" pp. 207-219, and ch. 16 "The Book Trade Comes of Age: the Sixteenth Century" pp. 220-231.
- Rice, *The Foundations of Early Modern Europe*, pp. 1-10 (on the basics of printing).
- The Cambridge Companion to Renaissance Humanism*, ed. Jill Kraye.
- The Cambridge Companion to Renaissance Philosophy*, ed. James Hankins.
- Giovanni Pico della Mirandola, *Oration on the Dignity of Man*.