



FALL 2019

HCOL 185

LEONARDO DA VINCI:

## ART AND SCIENCE IN THE RENAISSANCE

University Heights North 1-119 (Multipurpose Room), MWF 10:50-11:40am

**Instructor: Stephanie Glickman**

**[Stephanie.Glickman@uvm.edu](mailto:Stephanie.Glickman@uvm.edu)**

**Office Hours: MTh 3:00-4:00pm, and  
by appointment (408 Williams Hall)**

### Course Description

In 2019, museums worldwide marked the 500<sup>th</sup> anniversary of Leonardo da Vinci's death with special exhibitions celebrating his artistic and scientific achievements. In this course, we will examine the relationship between art and science in the Renaissance, with special emphasis on art's intellectual underpinnings in Italy and in the works and notebooks of Leonardo da Vinci (1452-1519). While we may often think of art and science as separate domains, Renaissance artists and intellectuals appreciated their interdependence. In the 15<sup>th</sup> and 16<sup>th</sup> centuries, Renaissance 'artist-scientists' mastered techniques of naturalistic representation that lent authority, credibility, and a sense of objectivity to depictions of the natural world. Empirical study of nature and natural history also fostered practices of Renaissance art production and scientific illustration, and transformed fields such as geography, astronomy, biology, and botany.

In this course, we will explore how the practices of art and science depended on and informed one another in Renaissance Europe. We will examine drawings, paintings, and prints in relation to numerous issues surrounding the reproduction and dissemination of visual information. Key themes will include: Renaissance conceptions of art as a form of *scientia* (knowledge); Renaissance naturalism; technological innovations in image production (e.g., printmaking); the role of representation in scientific investigations; and the prerogatives, practices, and patronage of artist-scientists in the Renaissance.

This course meets the criteria for elective credit in the College of Arts and Sciences.

### Course Learning Objectives

By the end of the course, students will:

- recognize regional styles and functions of Northern and Southern Renaissance art
- master fundamental concepts and essential terminology pertaining to the media, materials, techniques, content, and contexts of Renaissance art and scientific illustration
- demonstrate an understanding of the relationship between image production and knowledge production, in various social, political, economic, and/or religious contexts

- hone research, writing, speaking, and critical thinking skills in the course of developing an independent research project
- evaluate and engage with primary sources and advanced scholarship on Renaissance art and science, and reflect on the nature of ‘visual information’ in the past and present

**Required Course Materials**

Textbook: Leonardo da Vinci, *Notebooks* (New York: Oxford University Press, 2008). Available for purchase at the UVM bookstore, and on reserve at the library.

Blackboard: All other required readings for the course are posted on Blackboard.

Recommended Reading: *Prints and the Pursuit of Knowledge in Early Modern Europe* (2011), on reserve at the library.

Recommended Reading: Sylvan Barnet, *A Short Guide to Writing About Art*. Any edition. A useful excerpt is posted on Blackboard.

**Grading Criteria**

Attendance and Participation (in class and online)	10%
Group Presentation and Discussion Board (three total)	30%
Research Project:	
Assignment 1	10%
Assignment 2	10%
Presentation	15%
Research Paper (10-12pp)	25%

\*Late assignments will be deducted one-half letter grade per calendar day late (e.g., A to A-).

**Grading Scale**

A+	100-98%	B+	89-87%	C+	79-77%	D+	69-67%	F	below 60%
A	97-93%	B	86-83%	C	76-73%	D	66-63%		
A-	92-90%	B-	82-80%	C-	72-70%	D-	62-60%		

**Attendance and Participation**

Attendance and participation are 10% of the course grade, and are assessed via in-class and online activities. If a student must miss class with reasonable cause, it is the student’s responsibility to contact the Instructor in advance, to receive instruction for how to make up for the missed class. Reasonable cause to miss a class might include: personal illness, family illness, or religious observance.

## Assignments

Instructions for assignments are provided separately.

## Course Evaluation

At the end of the semester, all students are expected to complete an evaluation of the course. Course evaluations are anonymous and confidential, and the information gained (including constructive criticisms) will be used to improve the course.

### SUMMARY OF DUE DATES

SEPT 13	GROUP PRESENTATION; DISCUSSION BOARD due by 11:59pm
OCT 4	GROUP PRESENTATION; DISCUSSION BOARD due by 11:59pm
OCT 18	ASSIGNMENT #1 due by 11:59pm
NOV 1	GROUP PRESENTATION; DISCUSSION BOARD due by 11:59pm
[NOV 4]	[Informal presentation and class discussion of research projects]
NOV 22	ASSIGNMENT #2 due by 11:59pm
DEC 4-9	PRESENTATIONS of research projects
DEC 10	RESEARCH PAPER due by 11:59pm

## **UVM POLICIES**

### **Student Learning Accommodations:**

In keeping with University policy, any student with a documented disability interested in utilizing accommodations should contact SAS, the office of Disability Services on campus. SAS works with students and faculty in an interactive process to explore reasonable and appropriate accommodations, which are communicated to faculty in an accommodation letter. All students are strongly encouraged to meet with their faculty to discuss the accommodations they plan to use in each course. A student's accommodation letter lists those accommodations that will not be implemented until the student meets with their faculty to create a plan.

Contact SAS:

A170 Living/Learning Center;

802-656-7753;

[access@uvm.edu](mailto:access@uvm.edu)

[www.uvm.edu/access](http://www.uvm.edu/access)

### **Religious Holidays:**

Students have the right to practice the religion of their choice. If you need to miss class to observe a religious holiday, please submit the dates of your absence to me in writing by the end of the second full week of classes. You will be permitted to make up work within a mutually agreed-upon time. <https://www.uvm.edu/registrar/religious-holidays>

### **Academic Integrity:**

Academic honesty is expected from each student. Plagiarism, collusion, cheating, or falsification of data will result in a failing grade for the assignment and possibly for the course. Please review UVM's Academic Honesty policy at:

<http://www.uvm.edu/policies/student/acadintegrity.pdf>

### **Grade Appeals:**

If you would like to contest a grade, please follow the procedures outlined in this policy:

<https://www.uvm.edu/policies/student/gradeappeals.pdf>

### **Grading:**

For information on grading and GPA calculation, go to

<https://www.uvm.edu/registrar/grades>

### **Code of Student Rights and Responsibilities:**

<http://catalogue.uvm.edu/undergraduate/academicinfo/rightsandresponsibilities/>

**FERPA Rights Disclosure:**

The purpose of this policy is to communicate the rights of students regarding access to, and privacy of their student educational records as provided for in the Family Educational Rights and Privacy Act (FERPA) of 1974.

<http://catalogue.uvm.edu/undergraduate/academicinfo/ferparightsdisclosure/>

**Promoting Health & Safety:**

The University of Vermont's number one priority is to support a healthy and safe community:

**Center for Health and Wellbeing:**

<https://www.uvm.edu/health>

**Counseling & Psychiatry Services (CAPS)**

Phone: (802) 656-3340

**C.A.R.E.**

If you are concerned about a UVM community member or are concerned about a specific event, we encourage you to contact the Dean of Students Office (802-656-3380). If you would like to remain anonymous, you can report your concerns online by visiting the Dean of Students website at <https://www.uvm.edu/studentaffairs>

**Final Exam Policy:**

The University final exam policy outlines expectations during final exams and explains timing and process of examination period. <https://www.uvm.edu/registrar/final-exams>

**Statement on Alcohol and Cannabis in the Academic Environment**

As a faculty member, I want you to get the most you can out of this course. You play a crucial role in your education and in your readiness to learn and fully engage with the course material. It is important to note that alcohol and cannabis can seriously impair your ability to learn and retain information. In addition, alcohol and cannabis can:

- Cause issues with attention, memory, and concentration
- Negatively impact the quality of how information is processed and ultimately stored
- Affect sleep patterns, which interferes with long-term memory formation

It is my expectation that you will do everything you can to optimize your learning and to fully participate in this course.

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# SCHEDULE OF READINGS AND ASSIGNMENTS

<b>Week 1</b>	<b>Introduction</b>
Aug 26-30	•
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	• Laurie Schneider Adams, <i>Italian Renaissance Art</i> (Boulder, CO: Westview Press, 2001), 292-306.
<b>Week 2</b>	<b>The Life of Leonardo da Vinci (1452-1519)</b>
Sept 2-6	<b>Sept 2 LABOR DAY HOLIDAY</b>
	• Luke Syson, "The Rewards of Service: Leonardo da Vinci and the Duke of Milan," in <i>Leonardo da Vinci: Painter at the Court of Milan</i> , exh. cat. (London: National Gallery, 2011), 13-23.
	• "Preface" and "Introduction," in <i>Notebooks</i> , v-viii, xiii-xxxiii.
<b>Week 3</b>	<b>Leonardo as Artist-Scientist</b>
Sept 9-13	• <b>Primary Source:</b> Giorgio Vasari, "The Life of Leonardo da Vinci," in <i>The Lives of the Artists</i> (Oxford; New York: Oxford University Press, 2008), 284-298.
	• <b>Primary Source:</b> Leonardo da Vinci, "True Science," in <i>Notebooks</i> , 3-13.
	• <b>Primary Source:</b> Leonardo da Vinci, "Comparison of the Arts," "Architectural Planning," and "The Artist's Life," in <i>Notebooks</i> , 184-214.
	• <b>GROUP A:</b> James Ackerman, "Early Renaissance 'Naturalism' and Scientific Illustration," in <i>Distance Points: Essays in Theory and Renaissance Art and Architecture</i> (Cambridge, MA: MIT Press, 1991), 185-207.
	• <b>GROUP B:</b> James Ackerman, "The Involvement of Artists in Renaissance Science," in <i>Science and the Arts in the Renaissance</i> (Washington, D.C.; London: Folger Shakespeare Library; Associated University Presses, 1985), 94-128 (see especially pp. 94-102).
	•
<b>SEPT 13 GROUP PRESENTATIONS; DISCUSSION BOARD due by 11:59pm</b>	

<b>Week 4</b>	<b>Perspective, Vision, and Cognition</b>
Sept 16-20	<ul style="list-style-type: none"> <li>• <b>Primary Source:</b> Leon Battista Alberti, Dedication and Book One of <i>On Painting</i>, trans. Cecil Grayson (London; New York: Penguin Books, 2004), 34-59.</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>Primary Source:</b> Leonardo da Vinci, “The Eye and the Appearance of Things” and “The Surface of Things and Light,” in <i>Notebooks</i>, 102-137.</li> </ul>
	<ul style="list-style-type: none"> <li>•</li> </ul>
<b>Week 5</b>	<b>Anatomy and Proportion</b>
Sept 23-27	<ul style="list-style-type: none"> <li>• Domenico Laurenza, “Art and Anatomy in Renaissance Italy: Images from a Scientific Revolution,” <i>The Metropolitan Museum of Art Bulletin</i> 69, no. 3 (Winter 2012): 4-48.</li> </ul>
	<ul style="list-style-type: none"> <li>• Laurie Schneider Adams, <i>Italian Renaissance Art</i> (Boulder, CO: Westview Press, 2001), 312-321.</li> </ul>
	<ul style="list-style-type: none"> <li>•</li> </ul>
<b>Week 6</b>	<b>Mind, Body, and Spirit</b>
Sept 30-Oct 4	<ul style="list-style-type: none"> <li>• Catalogue entries in <i>Prints and the Pursuit of Knowledge in Early Modern Europe</i>, exh. cat., ed. Susan Dackerman (Cambridge, MA: Harvard Art Museums, 2011).</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>GROUP A: Primary Source:</b> Leonardo da Vinci, “The Life and Structure of Things,” in <i>Notebooks</i>, 137-167.</li> <li>• <b>GROUP B: Primary Source:</b> Leonardo da Vinci, “The Expression of the Spirit” and “Composition,” in <i>Notebooks</i>, 167-184.</li> </ul>
	<ul style="list-style-type: none"> <li>•</li> </ul>
<b>OCT 4 GROUP PRESENTATIONS; DISCUSSION BOARD due by 11:59pm</b>	
<b>Week 7</b>	<b>Albrecht Dürer (1471-1528) and the Influence of Italy</b>
Oct 7-11	<ul style="list-style-type: none"> <li>• James Snyder, “Chapter 13, Albrecht Dürer,” in <i>Northern Renaissance Art</i> (Upper Saddle River, NJ: Prentice Hall, 2005), 303-333.</li> </ul>
	<ul style="list-style-type: none"> <li>• Peter Parshall, “Graphic Knowledge: Albrecht Dürer and the Imagination,” <i>The Art Bulletin</i> 95, no. 3 (September 2013): 393-410.</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>TBA</b></li> </ul>
<b>Week 8</b>	<b>Psychology and Melancholy</b>
Oct 14-18	<b>Oct 14 FALL RECESS</b>

	<ul style="list-style-type: none"> <li>• “Albrecht Dürer, Melencolia I,” catalogue entry in <i>Prints and the Pursuit of Knowledge in Early Modern Europe</i>, exh. cat., ed. Susan Dackerman (Cambridge, MA: Harvard Art Museums, 2011), 91-92.</li> <li>• Maria Ruvoldt, “Michelangelo’s Dream,” <i>The Art Bulletin</i> 85, no. 1 (March 2003): 86-113.</li> </ul>
	<ul style="list-style-type: none"> <li>• TBA</li> </ul>
<b>DUE OCT 18 ASSIGNMENT #1 due by 11:59pm</b>	
<b>Week 9</b>	<b>Science and the Occult: Witchcraft and Women</b>
Oct 21-25	<ul style="list-style-type: none"> <li>• Linda C. Hulst, “Inventing the Witch,” in <i>The Witch as Muse: Art, Gender, and Power in Early Modern Europe</i> (Philadelphia: University of Pennsylvania Press, 2005), 57-108.</li> </ul>
	<ul style="list-style-type: none"> <li>• Suzanne Karr Schmidt, “Renaissance Women on Top” (ARTicle).</li> </ul>
	<ul style="list-style-type: none"> <li>• Charles Zika, “Dürer’s witch, riding women and moral order,” in <i>Dürer and his culture</i>, eds. Eichberger and Zika (Cambridge; New York: Cambridge University Press, 1998), 118-140.</li> </ul>
<b>Week 10</b>	<b>Hieronymus Bosch, Illness, and Alchemy</b>
Oct 28-Nov 1	<ul style="list-style-type: none"> <li>• James Snyder, “Chapter 16, Hieronymus Bosch,” in <i>Northern Renaissance Art</i> (Upper Saddle River, NJ: Prentice Hall, 2005), 395-409.</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>GROUP A:</b> Laurinda Dixon, “An Apothecary’s Apotheosis: The St. Anthony Triptych,” in <i>Bosch</i> (London; New York: Phaidon, 2003), 175-198.</li> <li>• <b>GROUP B:</b> Laurinda Dixon, “The Crucible of God: Bosch’s Chemical Epiphany,” in <i>Bosch</i> (London; New York: Phaidon, 2003), 201-224.</li> </ul>
	<ul style="list-style-type: none"> <li>•</li> </ul>
<b>NOV 1 GROUP PRESENTATIONS; DISCUSSION BOARD due by 11:59pm</b>	
<b>Week 11</b>	<b>Renaissance Cartography</b>
Nov 4-8	<b>NOV 4 Informal presentation and discussion of research projects</b>
	<ul style="list-style-type: none"> <li>• David Woodward, “Mapping the World,” in <i>Encounters: The Meeting of Asia and Europe, 1500-1800</i>, eds. Anna Jackson and Amin Jaffer (London: Victoria &amp; Albert Museum, 2004), 14-31.</li> <li>• Catalogue entries in <i>Prints and the Pursuit of Knowledge in Early Modern Europe</i>, exh. cat., ed. Susan Dackerman (Cambridge, MA: Harvard Art Museums, 2011).</li> </ul>
	<ul style="list-style-type: none"> <li>• Richard L. Kagan with Fernando Marías, “Chapter One, <i>Urbs and Civitas</i>,” in <i>Urban Images of the Hispanic World, 1493-1793</i> (New Haven; London: Yale University Press, 2000), 1-18.</li> <li>• Lucia Nuti, “The Perspective Plan in the 16<sup>th</sup> Century,” <i>The Art Bulletin</i> 76, no. 1 (March 1994): 105-128.</li> </ul>



<b>Week 12</b>	<b>Mapping a 'New World'</b>
Nov 11-15	<ul style="list-style-type: none"> <li>• <b>Primary Source:</b> Amerigo Vespucci, <i>Mundus Novus</i> (first published 1503).</li> <li>• Richard L. Kagan with Fernando Marías, "Spain and America: A Cartographic Encounter?," in <i>Urban Images of the Hispanic World, 1493-1793</i> (New Haven; London: Yale University Press, 2000), 45-70.</li> <li>• Barbara E. Mundy, "Mapping the Aztec Capital," <i>Imago Mundi</i> 50 (1998): 11-33.</li> </ul>
<b>Week 13</b>	<b>TBA</b>
Nov 18-22	<ul style="list-style-type: none"> <li>• TBA</li> <li>• TBA</li> <li>• TBA</li> </ul>
<b>DUE NOV 22</b>	<b>ASSIGNMENT #2 due by 11:59pm</b>
<b>Week 14</b>	<b>THANKSGIVING RECESS</b>
Nov 25-29	<b>Thanksgiving Recess</b>
<b>Week 15</b>	<b>PRESENTATIONS</b>
Dec 2-6	<ul style="list-style-type: none"> <li>• TBA</li> <li>• PRESENTATIONS</li> <li>• PRESENTATIONS</li> </ul>
<b>Week 16</b>	<b>EXAM WEEK</b>
Dec 9	<b>10:30am-1:15pm, PRESENTATIONS</b>
<b>DUE DEC 10</b>	<b>RESEARCH PAPER due by 11:59pm</b>