



## **Aesthetic Studies 6315: Style and Mannerism**

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### **Course Information**

HUAS 6315  
Fall 2010  
Tuesday, 7–9:45 pm

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### **Professor Contact Information**

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Office hours: Wed. noon–1 pm or by appointment

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### **Course Pre-requisites, Co-requisites, and/or Other Restrictions**

None, other than graduate-student standing

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### **Course Description**

What is artistic style, and how did discussions addressing the characteristics of an artist's manner or his/her "hand" begin? The purpose of this class is to address the historical (and historiographical) roots of discussions about style by reading theories of and debates about the meaning of artistic agency in Early Modern Europe. We will consider such

writings from the fifteenth through the eighteenth century, but much of our energy will be devoted to the sixteenth century, particularly the late sixteenth century. It is there that, following the “perfection” of Michelangelo and the “grace” of Raphael, the self-consciousness of artmaking comes to a head in a style that nowadays is typically (though non unproblematically) labeled “Mannerism.” The term has come to mean a number of contradictory things, usually referring to a non-naturalistic artificiality calling attention to itself. As the first “ism” in art, Mannerism occupies an important place in any history of style, and it is around this topic that we will explore how one finds words to describe the style of an artist.

We will alternate readings that deal with the history of style and the trouble of defining a concept like “Mannerism” with studies of individual artists, artworks, or problems. You are not expected to have a detailed background in this material, but to engage seriously with the readings and artworks in order to learn historical, literary, and art-historical methodology. Undoubtedly much of the reading will seem at times tedious, repetitive, windy, and irrelevant to your main interests, but the goal here is to give you mastery of the literature on a subject rather than a broad and superficial dabbling in it. Your command of this material will help you beyond this class in whatever field you plan on studying further.

Because this is a graduate class, we will have a fairly sizable amount of reading. Some weeks will demand more reading time, especially early in the semester. Note that the syllabus is a working document that may change; even if you are unable to complete the reading for a given week because of a busy schedule, you are expected to complete it during the semester and draw from it for your own responses and essays. You will have to turn in writing most weeks—so you must regularly come to class and produce written work.

As we move to specific topics after the first few meetings, each student will lead discussion for a week (in consultation with the professor). This will mean not only knowing the reading and artworks well, but also preparing discussion questions that will be distributed to the class (via email) the day before our seminar meeting. These questions will pose questions raised by the readings; you may also want to discuss problems with the readings’ arguments or approaches.

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### **Student Learning Objectives/Outcomes**

- To develop the ability to read complex texts and study difficult objects closely and critically.
  - To approach the subject from an interdisciplinary perspective, considering equally the artistic and cultural exigencies behind the making of the works under discussion.
  - Students will lead discussion and presentations on material they were previously unfamiliar with, gaining an understanding of art-historical methodological practice.
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## Required Textbooks and Materials

- John Shearman, *Mannerism* (Penguin, 1967 and many reprints)—this book is out of print but copies are easily findable on the web. You'll need to get your own copy.
- Walter Friedlaender, *Mannerism and Anti-Mannerism in Italian Painting* (Columbia University Press, 1957 and 1990).
- G. E. Lessing: *Laocoön: An Essay on the Limits of Painting and Poetry*, trans. Edward Allen McCormick (Baltimore: Johns Hopkins University Press, 1984)

There are many other readings on electronic reserve through our library. The **password** will be given out during the first class meeting.

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## Course Requirements

1. **Short Reading Responses**—Three pages each, except for the final essay due 11/30, which will be five pages. Reading will be due in every class from 9/14 through the end of the semester on days we have reading (except 11/2). There will be **eight** of these responses, and in the second week of class we'll discuss what's expected of them. Your lowest grade will be dropped, but you must do all of them.
2. **Leading class in discussion of readings** (your slot will be determined in the third week of class). You'll circulate via email an outline of questions or topics you'd like to discuss the day prior to our meeting. You should make use of the instructor's office hours on Tuesday to help you outline this.
3. Class Presentation of a work of art (you will get to choose later in the semester). It will be about 20 minutes long, and will occur on November 9 or 16.

The final grade will be broken down approximately like this:

Short papers: 70%

Leading class discussion (on allotted day): 10%

Presentation of artwork during November meetings: 10%

Participation throughout the semester: 10%

Note: Final grades for this course will be given with pluses and minuses (if necessary)—that is, it is possible to get an A- or a B+, not to mention an A or B.

For information regarding plagiarism and other issues of academic integrity, see the university's website: <http://provost.utdallas.edu/home/syllabus-policies-and-procedures-text>. Let me confirm that plagiarism is a very serious offense and will not be tolerated. It will result in your being forced to rewrite a paper or accept a failing grade for the assignment. Your own intellectual honesty is of the greatest importance in this class.

Assignments & Academic Calendar		
Class	Topic	Reading
24 Aug.	<b>Welcome</b>	
31 Aug.	<b>Talking about Style/ What is Art History?</b>  <b>No reading response due today</b>	<ul style="list-style-type: none"> <li>• Meyer Schapiro, "Style," in <i>Aesthetics Today</i>, ed. Morris Philipson (Cleveland: Meridian, 1961), 81–113.</li> <li>• E. H. Gombrich, "Norm and Form: The Stylistic Categories of Art History and Their Origins in Renaissance Ideals," in <i>Norm and Form</i> (London: Phaidon, 1966), 81–98</li> <li>• Svetlana Alpers, "Style is What You Make of It," in Berel Lang, ed. <i>The Concept of Style</i> (Ithaca, 1987), 137–62</li> <li>• Jas Elsner, "Art History as Ekphrasis," <i>Art History</i> 33 (2010): 10–27</li> </ul>
7 Sept.	<b>The High Renaissance as Paradigm</b>  <b>No reading response due today</b>	<ul style="list-style-type: none"> <li>• Vasari, prefaces to parts 1, 2, and 3, from <i>Lives of the Artists</i>, vol. 1, trans. George Bull (Harmondsworth: Penguin, 1965), 25–47, 83–93, 249–254</li> <li>• John Shearman, "Giorgio Vasari and the Paragons of Art," in <i>Vasari's Florence</i>, ed. Philip Jacks (Cambridge University Press, 1998), 13–22.</li> <li>• Marcia Hall, <i>After Raphael</i> (Cambridge University Press, 1999), 1–54.</li> <li>• Stephen J. Campbell, "'Fare una cosa morta parer viva': Michelangelo, Rosso, and the (Un)Divinity of Art," <i>Art Bulletin</i> 84 (2002): 596–620</li> </ul>
14 Sep.	<b>Mannerism: An Introduction</b>	<ul style="list-style-type: none"> <li>• John Shearman, <i>Mannerism</i> (whole book)</li> <li>• Philip Sohm, "Maniera and the Absent Hand," <i>Res</i> 36 (1999): 101–24.</li> </ul>
21 Sep.	<b>Mannerism: Important Historiography I</b>	<ul style="list-style-type: none"> <li>• Heinrich Wofflin, <i>Principles of Art History</i>, trans. M. D. Hottinger (NY: Dover, 1950), 1–17.</li> <li>• Max Dvorák, "El Greco and Mannerism," trans. John Coolidge, <i>Magazine of Art</i> 46 (1953), 14–23</li> <li>• Craig Hugh Smyth, "Mannerism and <i>Maniera</i>," in <i>Studies in Western Art</i> (Princeton University Press, 1963), 174–199.</li> <li>• Walter Friedlander, <i>Mannerism and Anti-Mannerism in Italian Painting</i> (whole book)</li> </ul>

28 Sep.	<b>Early “Mannerists”: Pontormo and Rosso</b>	<ul style="list-style-type: none"> <li>• Vasari, <i>Lives of Pontormo, Parmigianino, Coreggio, Rosso</i> (available at <a href="http://www.efn.org/~acd/vite/VasariLives.html#part3">http://www.efn.org/~acd/vite/VasariLives.html#part3</a>)</li> <li>• Sharon Gregory, “The Unsympathetic Exemplar in Vasari’s <i>Life of Pontormo</i>,” <i>Renaissance Studies</i> 23 (2008): 1–32.</li> <li>• David Franklin, <i>Painting in Renaissance Florence, 1500-1550</i> (New Haven, 2001), 1–3, 173–211</li> </ul>
5 Oct.	<b>Mannerism: Important Historiography 2</b>  <b>Parmigianino and Correggio</b>	<ul style="list-style-type: none"> <li>• E. H. Gombrich, “Mannerism: The Historiographic Background,” in <i>Norm and Form</i> (Princeton University Press, 1963), 99–106.</li> <li>• Sydney Joseph Freedberg, “Observations on the Painting of the <i>Maniera</i>,” <i>Art Bulletin</i> 47 (1965): 187–97.</li> <li>• Hessel Miedema, “On Mannerism and the <i>maniera</i>,” <i>Simiolus</i> 10 (1978–79): 19–45.</li> <li>• Elizabeth Cropper, “Introduction,” in Craig Hugh Smyth, <i>Mannerism and Maniera</i> (Vienna: IRSA, 1992), 12–21.</li> </ul>
12 Oct.	<b>Mannered Beauty?</b>	<ul style="list-style-type: none"> <li>• Elizabeth Cropper, “The Beauty of Woman: Problems in the Rhetoric of Renaissance Portraiture,” in <i>Rewriting the Renaissance</i>, ed. M. Ferguson et al (Chicago, 1986), 175–90.</li> <li>• Luba Freedman, “Correggio’s Io as Reflective of Cinquecento Aesthetic Norms,” <i>Jahrbuch der Kunsthistorischer Sammlungen in Wien</i> 84 (1988): 93–103.</li> <li>• David Ekserdjian, <i>Parmigianino</i> (New Haven, 2006), 191–211.</li> </ul>
19 Oct.	<b>Bronzino, Giulio Romano, and Court Art in Italy</b>	<ul style="list-style-type: none"> <li>• Marcia Hall, <i>After Raphael</i> (Cambridge University Press, 1999), 95–107.</li> <li>• Paula Caraball, “Breaking the Frame: Transgression and Transformation in Giulio Romano’s Sala dei Giganti,” <i>Artibus et Historiae</i> 18 (1997): 87–100.</li> <li>• Stephen J. Campbell, “Counter Reformation Polemic and Mannerist Counter-Aesthetic: Bronzino’s <i>Martyrdom of St. Lawrence</i> in San Lorenzo,” <i>Res</i> 49 (2004): 98–119.</li> </ul>

26 Oct.	<b>Sculpture and Style</b>	<ul style="list-style-type: none"> <li>• Benvenuto Cellini, <i>Autobiography</i>, trans George Bull (revised ed., Penguin, 1998), 313–353</li> <li>• Magne Malmanger, “Embers in the Ashes: Cellini and the Lingering High Renaissance,” in <i>Ashes to Ashes: Art in Rome between Humanism and Maniera</i> (Rome: Ateneo, 2006), 197–220.</li> <li>• David Summers, “Maniera and Movement: The <i>Figura Serpentinata</i>,” <i>Art Quarterly</i> 35 (1972): 269–301</li> <li>• Michael Cole, “The <i>Figura Sforzata</i>: Modeling, Power, and the Mannerist Body,” <i>Art History</i> 24 (2001): 520–551.</li> </ul>
2 Nov.	<b>Art Critics and the Foundation of the Academy</b>  <b>No response due today!</b>	<ul style="list-style-type: none"> <li>• Charles Dempsey, “The Carracci Reform of Painting,” in <i>The Age of Correggio and the Carracci</i> (exh. cat., 1986–7), 237–54.</li> <li>• Gail Feigenbaum, “Practice in the Carracci Academy,” in <i>The Artist’s Workshop</i>, ed. P. M. Lukehart, <i>Stud. Hist. A.</i>, xxxviii (Washington, DC, 1993), 58–76.</li> </ul>
9 Nov.	<b>Presentations, part 1</b>	
16 Nov.	<b>Presentations, part 2</b>	
23 Nov.	<b>Thanksgiving Holiday</b>	We will have a museum visit this week instead of normal class—date and time to be determined
30 Nov.	<b>The History of Style and the Formulation of Modern Aesthetics</b>  <b>Five-page reading response due</b>	<ul style="list-style-type: none"> <li>• G. E. Lessing, <i>Laocoon</i> (whole book)</li> </ul>

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*These descriptions and timelines are subject to change at the discretion of the Professor.*