
Leonardo da Vinci: man the measure of all things

Start date 24 July 2020 **End date** 26 July 2020

Venue Virtual Classroom

Tutor Shirley Smith **Course code** 1920NRR070
Craig J.L. Gershater

Director of Academic Centres Sarah Ormrod

For further information on this course, please contact Head of Academic Centre Administration, Zara Kuckelhaus
zara.kuckelhaus@ice.cam.ac.uk or 01223 746204

To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

Shirley Smith graduated from the University of East Anglia with First Class Honours in the History of Art and winner of the Dissertation Prize, specialising in the Italian and Northern Renaissance. She was a part-time lecturer at the University of East Anglia and with the Board of Continuing Education of Cambridge University for whom she has run Certificate courses, Day Schools and Residential Weekend courses. She is a Fellow of the Royal Society of Arts and lectures to The Arts Society (formerly the National Association of Decorative and Fine Arts Societies), the Art Fund and other arts organisations.

Shirley is particularly keen to set the art and architecture of the period in the context of the society for which it was produced.

Her essay on 'The Fresco Decoration in the Sistine Chapel: Biblical Authority and the Church of Rome' appears in 'The Bible and the Arts' published by Edinburgh University Press in 2014.

Craig J.L. Gershater. American born Craig J.L. Gershater has, for most of his career, worked in industry as a senior transnational scientist and scientific research manager particularly in the pharmaceutical industry specialising in microbial biochemistry, biotechnology, high-containment systems, computer control of bioreactors and applied mathematics. He holds degrees in Biochemistry, Mathematics, Microbiology and has done PhD research into fungal enzymology. He has worked extensively in industry managing research and development programmes in the USA, Europe, and New Zealand and in academia, in particular at Cambridge and London Universities. Currently he works for the UK's first dedicated Synthetic Biology company Synthace, where he is Consultant in Bioprocess Science.

He has provided many courses to The Institute of Continuing Education, University of Cambridge, specialising in topics related to the History and Philosophy of Science. Courses presented include the Scientific Heritage of Cambridge, Darwin, Newton, Leonardo da Vinci as well as the History of Biotechnology, and science in the Victorian and Edwardian eras.

He is a qualified and prize-winning Blue Badge Tourist Guide for the south of England and offers general and specialist tours throughout the region including at Oxford and Cambridge.

At the end of 2017 Craig was appointed Chairman of the Destination Management Organisation, 'Visit Chichester' where he has assumed responsibility for promoting the Visitor Economy of a region of over 300 square miles in West Sussex.

Course programme

Friday 24 July

2 pm Session 1: Leonardo's Early Work and his move to Milan SS

4:30 pm Session 2: Leonardo da Vinci – the curious man in context CG

Saturday 25 July

10.30 am Session 3: The human form, studies and portraits: the Sforza Court SS

2 pm Session 4: Leonardo da Vinci – an exploration of his wider world CG

4:30 pm Session 5: Representing the divine: The Virgin of the Rocks, The Last Supper SS

Sunday 26 July

10:30 am Session 6: Florence and the last years SS

12:30 pm Session 7: The legacy of Leonardo; general discussion SS & CG

Course syllabus

Aims:

1. To place the work of Leonardo within the wider context of the social, political and cultural issues of the time
2. To gain a greater insight into Leonardo's theories on the representation of man and his world.
3. To evaluate Leonardo's military and engineering inventions both as a continuation of earlier ideas and as an inspiration for future.
4. To appreciate the significance of the role played by drawing not only in

Leonardo's creative process but also in the transmission of knowledge.

Content:

During the course we will study the works of Leonardo within the context of the cultural, religious and political life of his time. Attention will be given not only to his major works but also to his drawings and writings as well as his range of interests and accomplishments in the fields of engineering, physics and geology.

There will also be an examination as what we may claim is Leonardo's technical legacy - for many including maybe himself he is an empiricist, maybe the first scientific observer?

The course will comprise lectures, illustrated by digital slides and drawings, with time for questions in each session and a general discussion in the final session.

***Please note: time will not allow an in-depth study of the political history of the period. Students are directed to the books listed as 'Background History' in the booklist.

Presentation of the course:

Learning on the course will be based on an in-depth analysis of the works of Leonardo da Vinci, together with his writings and contemporary texts.

Lectures will be complemented by digital images, relevant diagrams and handouts.

Questions and answers will take place throughout the course with an open forum for general discussion in the final session

As a result of the course, within the constraints of the time available, students should be able to:

1. To attain a more informed understanding of the paintings of Leonardo da Vinci and his theories on art
2. Place the work of Leonardo within the context of the art produced at that time.
3. To increase awareness of Leonardo's astonishing polytechnical abilities and to place these within the wider context of Renaissance Europe

Reading and resources list

Listed below are texts that might be of interest should you wish to supplement your learning on the course. Any essential reading is marked with an asterisk *

Title	Author	Publisher and date
Luke Syson, Larry Keith, Antonio Mazzotta And Minna Moore Ede	<i>Leonardo da Vinci: Painter at the Court of Milan</i>	Yale University Press 2011
Kemp, ed	<i>Leonardo on Painting</i>	Yale University Press 1989
Carlo Pedretti	<i>Leonardo da Vinci: The Complete Works -</i>	David and Charles 2006
	<i>Leonardo da Vinci: The Marvellous Works of Nature and Man</i>	Oxford University Press 2007
Michael White	<i>Leonardo da Vinci: the First Scientist</i>	Abacus 2000
Domenico Laurenza, Mario Taddei and Edoardo Banori	<i>Leonardo's Machines: Da Vinci's Inventions Revealed</i>	Giunti for David & Charles 2006
Alessandro Vezzosi	<i>Leonardo da Vinci: Renaissance Man</i>	Thames & Hudson 1997 and later
Walter Isaacson	<i>Leonardo da Vinci - The Biography</i>	Simon & Schuster 2017
Pascal Cotta	<i>Mona Lisa: Hidden Portraits</i>	Vinci Editions 2015

Background:

Art of the Italian Renaissance Courts – Alison Cole – Everyman 1995

***for brief outline of Milan under Ludovico Sforza pp92 – 117

Patronage in Renaissance Italy from 1400 to the Early Sixteenth Century

Mary Hollingsworth – John Murray 1994 – chapters on Florence and Milan

Art and Authority in Renaissance Milan – Evelyn S. Welch –

Yale University Press 1995, for a more detailed study of the Court of Milan

Leonardo's Legacy, Stefan Kein, De Capo Press, 2010.

Sources

The Craftsman's Handbook – Cennino Cennini trans. Daniel Thompson – Dover Pub. 1960

Vasari, Lives of the Artists, vol. 1: "Life of Leonardo Da Vinci" – various editions

Renaissance Art Reconsidered – An Anthology of Primary Sources – ed. Carol Richardson,
Kim Woods & Michael Franklin – Blackwell Publishing 2007

Additional information

What you will need

The course is open to anyone, however it is taught via a virtual classroom. You will be able to see, hear and interact with your classmates and the tutor. In order to participate you will need to have a laptop, computer, tablet or other device equipped with a camera (webcam), speakers and a microphone.

Full instructions and support on the use of the software will be given on request.

Venue

This course takes place online using the teleconferencing software ZOOM.

If you have any queries about the software or accessing the course, please email the Lifelong Learning team: shortcourses@ice.cam.ac.uk.

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 07 July 2020