

FA224 ART AND PATRONAGE IN RENAISSANCE AND BAROQUE ROME

Summer Course in Rome, (06/09-07/07-2018)

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SYLLABUS

Description:

From the end of 1400-and for more than two centuries-Rome became the political, religious and cultural center of Europe. The presence of the Papal Court played a central role in the development of the city, attracting the most prestigious men of letters, painters, sculptors and architects. This era was characterized by crucial changes, culminating in religious and social reform, scientific discoveries, new political assets and the emergence of the Modern State system.

This introductory course surveys major monuments and the principle works of art produced in Renaissance and Baroque Rome. Throughout the class lectures and the site visits, we will focus on the protagonists of the High Renaissance (Bramante, Leonardo, Michelangelo and Raphael) as well as the central characters of the Baroque (Annibale Carracci, Caravaggio, Guido Reni, and Bernini). By considering the fundamentals of art history through formal and iconographic analysis, we will explore the historical and religious contexts, the continuation and transformation of the ideals, the role of the artist in the society and its relationship to the patrons.

Required Book

-E.H. Gombrich, *The Story of Art*, (London 2006)

Chapters: THE CONQUEST OF REALITY. The early fifteenth century
TRADITION AND INNOVATION I. The later fifteenth century in Italy
HARMONY ATTAINED. Tuscany and Rome, early sixteenth century

Three Chapters at choice:

The genius of Rome, 1592 - 1623. Ed. by Beverly Louise Brown, (London, 2001).

Three Chapters at choice:

Saints & Sinners. Caravaggio & the Baroque Image. Ed by Franco Mormando, (Chicago 1999).

Readings and Other Resources:

Course readings consist of the books noted above, scanned readings available through BC Course Reserves online, and digital resources. You are expected to bring a laptop or other device to access the online resources. Reading assignments are noted on the class schedule below.

Canvas: the course Web site contains important information like the syllabus, lecture sheets (a list of works that we will study each day; please bring them to class), assignments, images, and supplementary Web sites and readings. Although the supplemental readings and Web sites are not assigned, you should consult them in preparing and studying for this class; for instance, for more information about a particular cardinal, check *The Cardinals of the Holy Roman Church*, or for more information about the popes, read O'Malley, *A History of the Popes*, or the excerpt from the *Oxford Dictionary of the Popes*.

Roma: Caput mundi Web site (www.bc.edu/rome): monuments marked with an asterisk on the lecture sheets are represented on this Web site; for those monuments, you are required to read the text, view photos, and study the monument's location as preparation for class and exam review.

Oral Presentation:

You will write two research papers on two works of art that we will study in class and see in situ. You should select the work of art while we are in Rome, so that you can spend time musing on it and making extensive notes. You will deliver your oral presentations in Rome and in Florence.

Grading:

- Active Participation = 20%
- Short Assignments = 20%
- Exam = 60%

Practical information:

- Since you are responsible for all information discussed in the lectures, I recommend that you take fastidious notes. We will often be in churches, museums, etc. so bring a clipboard or notebook with a hard backing to make note taking easier.
- Churches in Italy have a dress code: your shoulders, midriff, and legs from the knees up must be covered. Many of our classes will be held in churches; please bring appropriate clothing. If you are forbidden to enter a church due to improper clothing, you will *not* be excused from that course material.
- We will be doing a lot of walking so please wear appropriate footwear.
- Since we will cover a semester's worth of material in an intensive 4 week period, it is imperative that you attend all classes, complete the readings on time, and study your notes as we progress. (Please see attendance policy below.) There will be little time for cramming before the exam. I encourage you to immerse yourself in the city of Rome by becoming as familiar as possible with the history, art, and personalities.

Policies: Although we are not on the BC Campus, all University policies apply to this course. Before leaving, please review these two policies:

Academic Integrity <http://www.bc.edu/offices/stserv/academic/integrity.html>

Attendance <http://www.bc.edu/publications/ucatalog/policy.shtml#attendance>

In addition, two unexcused absences from this class will automatically result in the reduction of your final grade by one full letter (for ex., B+ becomes C+). More than two unexcused absences will result in failure.

Class Schedule: Classes meet every weekday and one Saturday/Sunday. Most class meetings will take place on site, in the morning for approximately 2-3 hours. A few will take place in a classroom; some will take place in the afternoon; and on some days we will meet in the morning and afternoon. Precise meeting

times and locations will be set as we go. The daytrip to Florence is part of the course: You are responsible for the material.

DATE	TOPICS AND ASSIGNMENTS
Sat. 6/9	Students arrival
Sun. 6/10	Orientation – time TBD
Mon. 6/11	Classroom Lecture: Introduction to the Renaissance Marcia B. Hall, ed., <i>Rome</i> (New York, 2005): Ch. 2, Marcia B. Hall, "Introduction: The Art History of Renaissance Rome", pp. 15-26.
Tues. 6/12	Site Visit: The Church of San Clemente and the Frescoes by Masolino da Panicale (opening hours 9:00-12:30/ 15:00-18:00)
Wed. 6/13	Classroom Lecture: The High Renaissance John T. Paoletti and Gary M. Radke, <i>Art in Renaissance Italy</i> (London, 1997), "Rome: The Imperial Style under Julius II and the Medici Popes", pp. 339-354. At choice: Rona, Goffen, <i>Renaissance Rivals. Michelangelo, Leonardo, Raphael, Titian</i> (New Haven and London, 2002): Ch. 1. John Shearman, <i>Only connect...Art and the Spectator in the Italian Renaissance</i> (Washington DC, 1992): Ch. 3, "Portraits and Poets", pp. 108-148. http://www.universalleonardo.org/gallery.php?type=407
Th. 6/14	Michelangelo's Moses at S. Pietro in Vincoli (opening hours 8:00-12:30) TBD Heilbrunn Timeline: "Rediscovery of Classical Antiquity" http://www.metmuseum.org/toah/hd/clan/hd_clan.htm https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/michelangelo/a/michelangelo-moses
Fri 6/15	Site visit: Villa Farnesina (opening hours 9:00-14:00) At choice: David R. Coffin, <i>The Villa in the Life of Renaissance Rome</i> (Princeton, 1979): "The Villa Farnesina", pp. 87–109.

	<p>Mary, Quinlan-McGrath. "The Astrological Vault of the Villa Farnesina Agostino Chigi's Rising Sign." <i>Journal of the Warburg and Courtauld Institutes</i>, vol. 47, 1984, pp. 91–105.</p> <p>https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/high-renaissance1/v/raphael-galatea-c-1513</p>
Mon. 6/18	<p>Classroom: The Sistine Chapel, Raphael's Stanze and Logge at Vatican Palace</p> <p>At choice:</p> <p>Marcia B. Hall, ed. <i>Rome</i> (New York, 2005): Ch. 4, Marcia Hall, "The High Renaissance, 1503–1534", pp. 119–128.</p> <p>Chistiane L. Joost-Gaugier, <i>Raphael's Stanza della Segnatura</i> (Cambridge, 2002): Introduction, pp. 1-8; Ch. 1, "The Stanza della Segnatura and Its Painted Program. The Library of Julius II", pp. 9-21.</p> <p>Mandatory:</p> <p>Sistine Chapel http://www.vatican.va/various/cappelle/sistina_vr/index.html Vatican Museums http://mv.vatican.va/3_EN/pages/MV_Home.html: from left side bar, read "History of the Museums" and under "Sections," read "Raphael Stanze" (click on each room to read descriptions) and "Sistine Chapel" (click on parts to read descriptions)</p>
Tues. 6/19	<p>Tempietto at S. Pietro in Montorio (opening hours 8:30-12:00/15:00-16:00), S. Pietro in Montorio, Fountain of Paul V, Rome from the Janiculum Hill</p> <p>At choice:</p> <p>Deborah Howard, "Bramante's Tempietto: Spanish Royal Patronage in Rome." <i>Apollo</i> 136, 368 (1992): 211-17.</p> <p>Sebastiano, Brandolini. "Bramante's Tempietto: Concept and Representation." <i>AA Files</i>, no. 1, 1981, pp. 77–83.</p> <p>https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/beginners-guide-greece/v/the-classical-orders</p> <p>http://smarthistory.khanacademy.org/tempietto.html</p>
Wed. 6/20	<p>Site Visit: Vatican Museums and The Basilica of St. Peter (opening hours 7:00-19:00)</p> <p>Review readings and notes from previous classes on Michelangelo and Raphael</p> <p>Michael, Hirst. <i>The Young Michelangelo. The Artist in Rome 1496-1501</i> (London</p>

	<p>1994): Ch. IV, "The Marble Pietà", pp. 47-55.</p> <p>Bramante, St. Peter's: http://smarthistory.khanacademy.org/saint-peters-basilica.html St. Peter's Basilica: http://www.saintpetersbasilica.org/floorplan.htm: study the floor plan.</p> <p>https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/michelangelo/v/michelangelo-ceiling-of-the-sistine-chapel-1508-12</p> <p>https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/michelangelo/v/michelangelo-last-judgment-sistine-chapel-ceiling-1628-1629</p> <p>https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/high-renaissance1/v/raphael-school-of-athens</p>
Th. 6/21	<p>Site Visit: Florence: S. Maria Novella; Masaccio and Masolino in The Brancacci Chapel in S. Maria del Carmine</p> <p>Review readings and notes from our first classroom lecture (06/11)</p>
Fr. 6/22	<p>Site Visit: Florence: Convent of San Marco; Cappelle Medicee; Galleria dell'Accademia</p> <p>John T. Paoletti and Gary M. Radke, <i>Art in Renaissance Italy</i> (London, 1997): "Florence: Civic and Personal Commissions under the Medici", pp. 216-235; "Florence: The Golden Age under Lorenzo the Magnificent", pp. 294-302; Florence: "The Renewed Republic and the Return of the Medici", pp. 326-338.</p> <p>http://smarthistory.khanacademy.org/representations-of-david-in-the-florentine-renaissance.html</p>
Sat. 6/23	<p>Duomo (S. Maria del Fiore); Uffizi</p> <p><u>Each student will select and offer a five minute presentation of one work of art in the Uffizi Collection. A group discussion will follow.</u></p>
Sun. 6/24 Mon. 6/25	Free
Tues. 6/26	<p>Site Visit: Piazza del Campidoglio, Palazzo Senatorio and Capitoline Museums</p> <p>Guided tour with Dr. Daniela Velestino (Curator of the Epigraphic) and with Dr. Sergio Guarino (Curator of the Pinacoteca Capitolina)</p> <p>http://smarthistory.org/equestrian-sculpture-of-marcus-aurelius/</p>
Wed. 6/27	<p>Class Lecture: From the Counter-Reformation to the urban development of Rome under pope Sixtus V</p>

	<p>John T. Poletti and Gary M. Radke, <i>Art in Renaissance Italy</i> (London, 1997): "The Demands of the Council of Trent", pp. 414-429; "Sixtus V and the Replanning of Rome", pp. 430-438.</p> <p>Marcia B. Hall, ed., <i>Rome</i> (Cambridge, New York, 2005): Ch. 6, Steven F. Ostrow, "The Counter-Reformation and the End of the Century", pp. 246-320.</p> <p>https://www.khanacademy.org/humanities/renaissance-reformation/protestant-reformation1</p>
Th. 6/28	<p>Class Lecture: The Carracci and Caravaggio Artistic Revolutions</p> <p><i>Italian Baroque Art</i>, ed. Susan M. Dixon, Blackwell (Malden. Mass., 2008), Gail Feigenbaum, "Practice in the Carracci Academy", pp. 87-97.</p> <p>Anne Sutherland Harris, <i>Seventeenth-Century Art and Architecture</i> (Upper Saddle River, NJ: Pearson Prentice-Hall, 2005): Ch. 1.</p> <p>Site Visit: S. Maria del Popolo</p> <p>http://smarthistory.khanacademy.org/contarelli-chapel.html http://smarthistory.khanacademy.org/caravaggio-matthew.html http://smarthistory.khanacademy.org/crucifixion-of-st.-peter.html</p>
Fr. 6/29	<p>Class Lecture: Introduction to Baroque</p> <p>Review readings and notes from previous class (Th. 6/28)</p>
Mon. 7/02	<p>Site Visit: The Gesù, S. Luigi dei Francesi, Palazzo Pamphilj a Piazza Navona, Piazza Navona, Bernini's <i>Fountain of the Four Rivers</i></p> <p>At choice:</p> <p>Robert, Enggass. "Bernini, Gaulli, and the Frescoes of the Gesù." <i>The Art Bulletin</i>, vol. 39, no. 4, 1957, pp. 303–305.</p> <p>James S. Ackerman, "The Gesù in Light of Contemporary Church Design", in <i>Sixteenth-Century Italian Art</i>, ed. M.W. Cole (Malden, MA 2006), pp. 368–87.</p> <p><i>Italian Baroque Art</i>, ed. Susan M. Dixon, Blackwell (Malden. Mass., 2008), Rudolf Wittkower, "Problems of the Theme", pp. 251-264.</p> <p>http://smarthistory.khanacademy.org/il-gesu-rome.html</p>
Tues. 7/03	<p>Site Visit: Galleria Borghese</p>

	<p>Andrea, Bolland, "Desiderio and Diletto: Vision, Touch, and the Poetics of Bernini's Apollo and Daphne." <i>The Art Bulletin</i>, vol. 82, no. 2, 2000, pp. 309–330.</p> <p>At choice:</p> <p>Thomas L., Glen, "Rethinking Bernini's 'David': Attitude, Moment and the Location of Goliath." <i>RACAR: Revue d'ArtCanadienne / Canadian Art Review</i>, vol. 23, no. 1/2, 1996, pp. 84–92.</p> <p>Joy Kenseth, "Bernini's Borghese Sculptures: Another View", <i>Art Bulletin</i> 63: 2 (1981): 191–210.</p> <p>Mandatory: Bernini, <i>David, Pluto and Persephone, Apollo and Daphne</i>: http://smarthistory.khanacademy.org/Bernini-David.html http://smarthistory.khanacademy.org/pluto-and-proserpina.html http://smarthistory.khanacademy.org/bernini-apollo-and-daphne.html</p>
Wed. 7/04	<p>Site Visit: Bernini's <i>Ecstasy of St. Teresa</i> in S. Maria della Vittoria</p> <p>Palazzo Barberini (opening hours 8:00-19:00)</p> <p>Each student will select and offer a ten minute presentation of one work of art in the Barberini Collection. A group discussion will follow.</p> <p><i>Italian Baroque Art</i>, ed. Susan M. Dixon, Blackwell (Malden. Mass., 2008), Irving Lavin, "Bernini's Conception of the Visual Arts: <i>Un Bel Composto</i>", pp. 51-56.</p> <p>http://smarthistory.khanacademy.org/bernini-ecstasy-of-st.-theresa.html</p>
Th. 7/05	<p>Review: we will review together readings and notes from previous classes in preparation for the exam and build a timeline</p>
Fr. 7/06	<p>Final Exam + Group dinner</p>
Sat. 7/07	<p>Departure</p>