



**AHST 2331**

## **RENAISSANCE AND BAROQUE ROME**

**PROF. MARK ROSEN**

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### **Course Information**

AHST 2331    Section: 001  
Summer 2018

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### **Professor Contact Information**

Professor Mark Rosen ([mark.rosen@utdallas.edu](mailto:mark.rosen@utdallas.edu)),

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

Because this is a full immersion in Italian art offered in a seminar format, we will start from the beginning and build up a working knowledge of the major cities, buildings, monuments, and artworks together. As an Understanding Art course, it fulfills a breadth requirement across the university as well. There is no pre-requisite other than that students be committed to learning and participating in our course.

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### **Course Description**

Our summer course will be dedicated to exploring and understanding the art of post-antique Rome, especially its development in the Renaissance and Baroque eras, roughly from the early fifteenth century through the completion of Bernini's Piazza San Pietro in the middle of the seventeenth century. We will discuss the major artists and architects operating in Rome during the period—featuring such crucial figures as Raphael, Michelangelo, Bramante, Caravaggio, Artemisia Gentileschi, and Bernini. Equally important, we will grasp the religious and political atmosphere of the time, particularly how the Vatican functioned and its cardinals commissioned artworks throughout the city.

Although Rome is the primary focus and the site of our longest visit, we will also make other trips closer in to Lugano to look at artworks on-site, one of the special opportunities afforded to us abroad. We will begin first in Milan, then spend a day in Mantua, and finally will travel as a group for a multi-day trip to Rome, where students will present artworks in their original locations.

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### Student Learning Objectives/Outcomes

- Students will analyze and evaluate Italian Renaissance artworks beyond considerations of style and authorship, understanding their creation in the context of the religious, political, and social concerns of the period
  - Students will develop their skills of visual analysis by presenting artworks firsthand to the group.
  - Students will gain an understanding of historical works of art that they can carry with them beyond this class to studying or evaluating artworks from other periods and cultures.
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### Required Textbooks and Materials

Loren Partridge, *The Art of Renaissance Rome 1400-1600*.

Peter Partner, *Renaissance Rome 1500–1559: Portrait of a City*.

Giorgio Vasari, *The Lives of the Artists*, selections online

Other readings online

**Optional book:** George L. Hersey, *High Renaissance Art in St. Peter's and the Vatican: An Interpretive Guide* (Chicago, 1993)

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### Papers and Assignments

There will be **daily quizzes** at the start of classroom meeting. There will be a combination of identifications, short answers, and short essays based on our class meetings and your readings. The top ten quiz grades will count towards 30% of your grade. There will be **two exams** (one hour each), counting towards 15% of your grade. You will also keep a **journal or blog** in which you write daily about the readings, your understanding of the material, your travels, your firsthand experience of Italian art. This will count for 30% of your grade. You will also do an **in-class presentation** based on curating an exhibition (this will be explained early in the program), worth 10% of your grade. Participation and attendance are mandatory.

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Assignments & Academic Calendar		
Class	Topic	Reading

Mon., July 2	<b>Introduction; overview of Italian Politics and Culture</b>	
Tues., July 3	<b>The Urban Fabric of Rome and the Structure of the Papacy</b>	Partridge, intro Partner, 3–23.
Wed., July 4	<b>Churches and their Decoration</b>	Partridge, chs. 2, 4, 5
Thurs., July 5	<b>Early Renaissance Sculpture and the Young Michelangelo; preparation to visit Mantua</b>	Partner, ch. 1–2 Vasari, Life of Michelangelo (first half)
Fri., July 6	<b>Trip to Mantua</b>	
Mon., July 9	<b>Leonardo da Vinci</b>	Partner, ch. 3 Vasari, Life of Leonardo da Vinci
Tues., July 10	<b>St. Peter's and The Sistine Chapel</b>	Partner, ch. 4 Vasari, Life of Michelangelo (second half)
Wed., July 11	<b>Visit to Milan</b>	
Thurs., July 12	<b>Midterm exam; Roman Palaces</b>	Partridge, ch. 5 Partner, ch. 5
Mon., July 16	<b>The Vatican Palace</b>	Partridge, ch. 6
Tues., July 17	<b>Raphael in Rome</b>	Vasari, Life of Raphael
Wed., July 18	<b>The Counter Reformation; discussion of trip to Rome</b>	Partner, chs. 6–7
Thurs., July 19	<b>Late Sixteenth Century Art and the Carracci</b>	Giovanni Pietro Bellori, "The Idea of the Painter, the Sculptor and the Architect" (online)
Mon., July 23	<b>Caravaggio</b>	Bellori, Mancini, and Baglione, biographies of Caravaggio (online)
Tues., July 24	<b>The Caravaggisti; Orazio and Artemisia Gentileschi</b>	Philip Sohm, "Caravaggio's Deaths," <i>The Art Bulletin</i> 84 (2002): 449–468 (online)

Wed., July 25	<b>Bernini</b>	Selections of Filippo Baldinucci, “Life of Bernini,” from <i>A Documentary History of Art</i> , vol. II, ed. Elizabeth Holt (NY: Doubleday, 1958), 106–123  Howard Hibbard, <i>Bernini</i> (Pelican, 1965), 116-141
Thurs., July 26	<b>Final exam and trip preparation</b>	
Fri., July 27-Mon. July 30	<b>Trip to Rome</b>	

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### Grading Policy

**Daily quizzes:** 30% overall

**Exams:** 30% (15% each)

**Journal/Blog:** 30%

**In-class presentation and participation:** 10%

### Course & Instructor Policies

- The professor and TA can be reached by email and will make efforts to respond in a timely manner.
- Please send emails to us from your UTD accounts. Even if we receive email from some other account of yours, we reply to the official university account, so check that one regularly.
- All major assignments must be completed to successfully pass the class (you can’t skip the first exam and still expect to get a B+).
- Late assignments will be marked down substantially.
- Please turn off your phone and refrain from texting in class. It’s a drag for everyone.
- This is a unique summer experience, so have fun and please share with the class and the group the things that you’ve been seeing and learning about when you’re NOT in class.

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