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Art History 3399  
Summer 2023  
CRN# ?  
M/W 14:30-18:30 or  
15:00-19:00

## Roma Aeterna II: Renaissance and Baroque Rome

Art History 3399 is a specialized upper-division course exploring papal patronage in Rome in the early modern period and how a renovated *majestas papalis* (papal majesty) had a profound conceptual and physical impact on the form, building and decoration of the Eternal City between 1420 and 1760. From the Renaissance to the Baroque, the popes actualized an ambitious project called the *renovatio urbis*, which aimed at restoring the capital of Christendom on the model of the ancient capital of the Roman Empire. Mainly sponsored by popes and their cardinal nephews, through true nepotistic legacies, and inspired by humanists and orators, who self-fashioned their patrons as ancient heroes or emperors, over the course of three centuries this plan called to Rome Italy's greatest artists, who embraced the challenge of rediscovering, confronting, and surpassing classical antiquity. Focusing in particular on the patronage of Sixtus IV della Rovere, Julius II della Rovere, Paul III Farnese, Paul V Borghese, Urban VIII Barberini, Innocent X Pamphili, Alexander VII Chigi and Clement XII Corsini, students will analyze (particularly with on-site lectures) the most symbolic monuments of the city, including the Campidoglio, the Via Papalis, the main churches built or restored at this time, and especially the Basilica of Saint Peter's and the adjoining Vatican Palace. The inventions of Bramante, Michelangelo, Raphael, Caravaggio, Bernini and Borromini testify to the complex challenge of the continuous revival of classical culture in a Christian society. In the early modern period, Rome revived its ancient *romanitas*, but also the symbolic powers of other ancient capitals such as Troy, Jerusalem, Athens, Constantinople, Alexandria and Babylon. Rhetorical self-fashioning crafted the personifications of the popes around biblical and classical figures. Moses, Peter, Solomon, Hercules, Alexander the Great, Julius Caesar, Augustus, Constantine and many other historical or legendary figures were fused in a complex program of power and sanctity that was captured in Rome's artistic masterpieces.

### INSTRUCTOR BIOGRAPHY

Dr. Paolo Alei is an art historian from Rome specialized on Renaissance and Baroque art and architecture. He received his MA from Columbia University, where he specialized in Venetian Renaissance painting with Prof. David Rosand, and his PhD from Oxford University with a dissertation supervised by Prof. Martin Kemp that focuses on a Plinian topos in Renaissance art—the Renaissance heritage of Timanthes' *Sacrifice of Iphigenia*. His articles have appeared in *Artibus et Historiae* and *Venezia Cinquecento* on Raphael and Titian, and he recently published an essay on Caravaggio. In the last fifteen years he has taught numerous courses on Rome between 1400 and 1700 for the most prestigious American academic programs in the city and he has co-organized three conferences on Early Modern Rome (EMR, EMR 2, EMR3, and

EMR4). He is a member of the International Association for the Carnival of Venice and has served as a consultant for studies of the ancient Venetian Carnival. His book *Venice Carnival* appeared in 2002 (London, Artmedia) and in 2019 he published a co-edited volume entitled *Building Family Identity: The Orsini Castle of Bracciano from Fiefdom to Duchy* (Peter Lang). He is currently working on the poetics of terror in Michelangelo's *Last Judgment* and he is curator of the Castello Odescalchi in Bracciano.

### **STUDENT LEARNING OBJECTIVES**

1. To acquire a deep appreciation of the artworks of Renaissance and Baroque Rome and an understanding of the diverse historical, socio-political and theological circumstances of their creation.
2. To master the basic art historical terminology of the Renaissance and Baroque periods, especially with regard to the city of Rome, and attain the necessary analytical and critical skills for describing, dating and interpreting Renaissance and Baroque Roman artworks.
3. To understand how Renaissance and Baroque artists in Rome developed innovative methods for communicating meaning and truth, and how their visions and aims evolved over time.
4. To improve one's ability to respond to works of art both analytically and affectively.
5. To build a solid intellectual foundation on which to expand one's knowledge of art history in other specialized upper-division courses.
6. SEMINAR/GRADUATE: To develop advanced critical research skills and apply them in an oral presentation of a medieval work of art and in a substantial research paper.

### **UTEP EDGE**

Study abroad is a high-impact [Edge](#) experience since it provides students with the opportunity to deepen their educational experience by studying in a foreign country, better preparing them for graduate school and/or a professional career.

### **COURSE PREREQUISITES**

There are no mandatory prerequisites for Art History 3399 although completion of Art History 1306 and/or 3315 is highly recommended. SEMINAR STUDENTS must be declared art history majors with at least junior status; they must have completed at least nine credit hours of ARTH 3300+; and they must have the permission of the instructor.

## **PHYSICAL REQUIREMENTS**

All students will be required to walk long distances in the summer heat during most classes, as much as 2.5 miles total. They should wear comfortable shoes and a hat and bring at least 1.5 liters of water and an energy snack.

## **COURSE FORMAT AND GRADING**

This course consists of twelve classes, eight of which will meet on site at various locations throughout the city of Rome. In addition, there will be outside excursions to the Castle of Bracciano, the Villa d'Este in Tivoli, the Museo e Real Bosco di Capodimonte in Naples, the Galleria degli Uffizi in Florence, the Galleria Borghese, and sites in Venice. Students will be assigned regular readings that will prepare them for the class meetings. In addition, they will be required to give a 20-minute in-class oral presentation on a medieval building or artwork (SEMINAR/GRADUATE STUDENTS 30-minute oral presentation), submit a research paper of six to eight pages on the latter (SEMINAR/GRADUATE STUDENTS 12-15 pages), and take a cumulative final examination at the end of the course. The final examination will test students on their knowledge of terminology, lectures, and the assigned readings, and it will consist mostly of essay questions. Students are obliged to attend the excursions to Bracciano, Tivoli, Naples, Florence and Venice that are listed on the syllabus below.

The final grade will be determined as follows:

Oral presentation	15% (20% SEMINAR/GRADUATE)
Research paper	25% (30% SEMINAR/GRADUATE)
Quiz	5%
Final examination	35% (35% SEMINAR/GRADUATE)
Attendance	10% (5% SEMINAR/GRADUATE)
Participation	10%

Papers must be submitted by the due date or will not be accepted. Unexcused failure to submit the paper on time or to show up for the oral presentation or final exam will automatically result in a grade of 0% (F). There will be no extra-credit assignments. All grades will be calculated as follows:

94-100%	A	84-86%	B	74-76%	C	64-66%	D
90-93%	A-	80-83%	B-	70-73%	C-	60-63%	D-
87-89%	B+	77-79%	C+	67-69%	D+	<60%	F

## **ADDING, DROPPING, WITHDRAWALS, PASS/FAIL, INCOMPLETES**

Students are responsible for understanding the policies and procedures about adding and dropping, and for withdrawing from the course in a timely manner if it becomes necessary. July 27 is the last day to drop the course. See the [UTEP academic calendar](#). An incomplete grade (I) can be given at the discretion of the instructor and approval of the department chair; in order to

be granted an “Incomplete”, the student must be passing the course *and* encountering a legitimate emergency beyond his/her control that requires extra time to complete the coursework.

### **CLASS ATTENDANCE AND BEHAVIOR**

Attendance at all class meetings is absolutely mandatory as well as essential for success in this course since a substantial portion of the material on the final examination will be discussed only in lectures and will not be available in the assigned readings. Role will be taken at the start of every class. Students are required to arrive on time, refrain from talking, eating, sleeping, kicking up their feet, and using electronic devices; and they must remain for the duration of the class. Moreover, students must dress appropriately and respectfully since most of the classes will meet inside churches or other sacred buildings. Both men and women must have their shoulders and knees completely covered when entering churches, and all hats must be removed while inside.

If a student must leave early and has a documented excuse, the instructor must be informed before the start of class, otherwise the student will be marked as absent. Only real emergencies, such as serious illness, are legitimate excuses. Each unexcused absence will result in a 5% reduction of the final grade. For each 15 minutes a student is late, 1% will be deducted from the final grade. Three unexcused absences will result in a failing grade (F) for the course. Absence from the first two classes will result in an automatic and permanent drop from the course. In the event of an excusable absence, the instructor must be notified by email within 24 hours and written documentation of the absence must be presented to him within one week.

### **NOTE-TAKING**

It is important that students focus their attention on the artworks without any distractions and that they take careful and detailed notes, which they should review regularly. Students should record and memorize key terms, phrases and dates.

### **CLASS PARTICIPATION**

A portion of the grade will be based upon participation. Students are expected to come to class prepared to discuss the assigned readings as well as the material from previous class meetings.

### **BLACKBOARD**

All files posted on Blackboard are the intellectual property of the instructor and may only be used for Art History 3399, except with his written consent. These include but are not limited to:

- 1) The course syllabus.

- 2) A study sheet listing key artworks in the order in which they appear in the course and textbook. This should be brought to class so that lectures may be followed easily.
- 3) PowerPoint lecture files corresponding to each section of the course. These include all key artworks from the lectures as well as dates, terms, and other information.
- 4) Supplemental reading assignments.

### **OFFICE HOURS AND APPOINTMENTS**

The instructor will be available by appointment, and he can best be reached via his university email address [paoloalei@virgilio.it](mailto:paoloalei@virgilio.it) or by phone at (39) 334-8353773.

### **REQUIRED BOOKS**

Langdon, Helen, *Caravaggio: a Life* (London: Chatto & Windus, 1998), ISBN-10: 0701160632, ISBN-13: 9780701160630

\*Additional reading materials are posted on the course website.

#### **Recommended Writing Aids:**

Barnet, Sylvan, *A short guide to writing about art*, 8<sup>th</sup> ed. (New York: Pearson/Longman, 2005).  
Bernstein, Mashey and George Yatchisin, *Writing for the Visual Arts* (Upper Saddle River, N.J.: Prentice Hall, 2001).

*Chicago Manual of Style*, 16<sup>th</sup> ed. (Chicago: University of Chicago Press, 2010).

Sayre, Henry M., *Writing About Art*, 5<sup>th</sup> ed. (Upper Saddle River, N.J.: Pearson/Prentice Hall, 2006).

Strunk, William, Jr. and E. B. White, *The elements of style*, illustrated by Maira Kalman (New York: Penguin Press, 2005).

Troyka, L. Quitman, *Simon & Schuster handbook for writers*, 6<sup>th</sup> ed. (Upper Saddle River, N.J.: Prentice Hall, 2002).

Turabian, Kate L., *A manual for writers of term papers, theses, and dissertations: Chicago style for students and researchers*, 7<sup>th</sup> ed. (Chicago: U. of Chicago Press, 2007).

### **POLICY ON ACADEMIC INTEGRITY AND SCHOLASTIC DISHONESTY**

Cheating, plagiarism or collusion on any assignment or test will be reported to the Dean of Students and may result in a failing grade for the course and/or other disciplinary action. All papers must be original to the course (with no recycling of work from another class), meet all the requirements of the assignment, and properly cite all sources, including from the internet. Most importantly, all direct citations must be set in quotations and footnoted. See the [UTEP policy](#) on academic integrity and scholastic dishonesty.

## COURSE SYLLABUS

The textbook and supplemental readings are intended to complement the lectures. The instructor may announce modifications to the syllabus before or during the course. It is expected that the reading assignments will be completed each week in a timely manner (by the Monday after they are assigned) in order that students are adequately prepared for the corresponding classes as well as the oral presentation and final examination. All classes will meet at 14:30 or 15:00 sharp. Students should bring adequate water and an energy snack, and they should dress appropriately. Moreover, students should have with them a minimum of 15 euros at all times in order to cover the costs of visits to museums and churches.

### PRE-DEPARTURE

Assignment due June 26 (to be read before departure from El Paso):

Helen Langdon, *Caravaggio: a Life* (London: Chatto & Windus, 1998).

### ORIENTATION

June 22-23      Orientation Schedule TBA

### **Sat., June 24      CASTELLO DI BRACCIANO EXCURSION**

9.30    Departure from Valle Aurelia Station by train  
Assignment for train ride: Paolo Alei and Max Grossman,  
“Introduction, *Building Family Identity: The Orsini of Bracciano from Fiefdom to Duchy (1470-1698)*, ser. “Court Cultures of the Middle Ages and Renaissance,” co-edited with Dr. Paolo Alei (Pieterlen, Switzerland: Peter Lang, 2019).  
11.00    Tour of Castle of Bracciano (Dr. Alei and Dr. Grossman)  
14:00    Lunch  
16:00    Depart from Bracciano by train

### WEEK ONE

Mon., June 26      **Introduction to Renaissance/Baroque: ORAL PRESENTATION/PAPER ASSIGNED**

14:30    Meet at ACCENT

Assignment due June 28:

Loren Partridge, *The Art of Renaissance Rome, 1400-1600* (London, 1996), 9-136.

Tue., June 27 **Villa Farnesina**

15:00 Meet at Piazza del Gianicolo (statue of Garibaldi)  
15:30 Tempietto by Bramante  
16:00 Villa Farnesina  
18:00 Palazzo Farnese  
18:30 Conclude at Piazza Farnese

Wed., June 28 **Projects by Bramante, Raphael Rooms**

14.30 Meet at ACCENT

Assignment due July 3:

Timothy Verdon, "Pagans in the Church: The School of Athens in Religious Context," in *Raphael's School of Athens*, ed. Marcia Hall (Temple University Press, 1997), 114-30.

Paolo Alei, "'As if we were present at the event itself': the Representation of Violence in Raphael and Titian's Heroic Painting," *Artibus et Historiae* 64 (2011), 221-42.

**June 30-July 2 NAPLES EXCURSION \*Bring passports!**

6/30 8:00 Depart from Roma Termini by train  
10:00 Arrive Naples, Decumani Hotel, Via San Giovanni  
Maggiore Pignatelli 15  
11:30 Depart from Beverello for Capri  
19:30 Depart from Capri for Beverello  
21.30 Pizzeria Dal Presidente, Via dei Tribunali, 120

7/1 10:00 Visit to Museo Archeologico Nazionale (Dr. Grossman)  
13:30 Lunch  
16:00 Visit the churches of Naples (Dr. Alei)

7/2 10:00 Visit the Museo e Bosco Real di Capodimonte (Dr. Alei)  
13:30 Lunch  
16:00 Depart from Napoli Centrale by train

**WEEK TWO**

Mon., July 3 **Michelangelo. Sistine Ceiling, Last Judgment, Campidoglio**

14:30 Meet at ACCENT  
18.30 Conclude at Piazza del Campidoglio

Wed., July 5      **The Vatican Museum**

14:30 Meet at the entrance to the Vatican Museums

18:30 QUIZ inside the Sistine Chapel. Bring only a notebook and pen.

Assignment due July 10:

Loren Partridge, *The Sistine Chapel Ceiling* (Braziller, New York, 1996).

James Ackerman, *The Architecture of Michelangelo* (University of Chicago Press, 1986), 136-70.

Fri., July 7      **FLORENCE EXCURSION: Departure July 10, 8:30am, Termini Station.**

8:30 Depart from Roma Termini by train

10:00 Visit sites in Florence (Dr. Alei and Dr. Grossman)

13:30 Lunch

15:30 Galleria degli Uffizi (Dr. Alei)

19:00 Depart from Santa Maria Novella by train

Sat., July 8      **TIVOLI EXCURSION: Hadrian's Villa and Villa d'Este, Tivoli.  
Departure 16:30, Piazza Trilussa.**

14:00 Depart from Piazza Trilussa by bus

15:00 Hadrian's Villa (Dr. Grossman)

17:30 Depart from Hadrian's Villa for Tivoli

18:30 Tibur Superbum (Dr. Grossman)

19:30 Pizzeria da Sandrina, via due Giugno, 12

20:45 Villa d'Este (Dr. Alei)

23:30 Depart for Rome

**WEEK THREE**

Mon., July 10      **Caravaggio and Baroque Rome**

15:00 Meet at Piazza del Popolo (Porta Flaminia)

16:00 Cerasi Chapel and Chigi Chapel in Santa Maria del Popolo

17:00 Contarelli Chapel, San Luigi dei Francesi

19:00 Conclude at Campo de' Fiori

Assignment due July 12:

Helen Langdon, *Caravaggio: a Life* (London: Chatto & Windus, 1998).



Wed., July 12     **The Basilica and Piazza of St. Peter**

14:30 Meet at ACCENT  
18:30 Conclude inside St. Peter's Basilica

Assignment due July 17:

Rudolf Wittkower, *Art and Architecture in Italy, 1600/1750* (Yale University Press, 1999), I, 1-58.

Irving Lavin, "Bernini at Saint Peter's: Singularis in Singuli, in Omnibus Unicus," in ed. W. Tronzo, *Saint Peter's in the Vatican* (Cambridge, 2005), 11-243.

**July 14-16     VENICE EXCURSION \*Bring passports!**

7/14    7:50 Depart from Roma Termini  
         12:00 Arrive Hotel Al Sole, Santa Croce, 134-136. 041-2440328  
         12:45 Lunch  
         14:00 Piazza San Marco and San Giorgio Maggiore (Dr. Alei)

7/15    10:00 Santa Maria Gloriosa dei Frari and Scuola Grande di San Rocco (Dr. Alei)  
         15:30 Depart from Fondamenta Nova for Torcello  
         16:45 Visit Santa Maria dell'Assunta (Dr. Grossman)  
         18:00 Depart from Torcello for Burano  
         20:00 Dinner  
         21:45 Depart from Burano

7/16    13:00 Depart for Rome  
         17:20 Arrival in Rome

**WEEK FOUR**

Mon., July 17     **Rival Geniuses: Baroque Projects of Bernini and Borromini**

15:00 Meet at Palazzo Barberini  
16:30 Santa Maria della Vittoria  
17:00 San Carlo alle Quattro Fontane  
18:00 Sant'Andrea al Quirinale  
19:00 Piazza del Quirinale

Assignment due July 19:

Rudolf Wittkower, *Art and Architecture in Italy*, II, 85-110, 121-47; III, 5-17, 52-62.

Michael Hill. "Practical and Symbolic Geometry in Borromini's San Carlo Alle Quattro Fontane," *Journal of the Society of Architectural Historians* 72, no. 4 (2013), 555-83.

Wed., July 19     **The Kircherian Mile: Baroque Projects of the Campus Martius**

15:00 Meet at the central fountain of the Piazza Navona  
16:00 Sant'Ivo alla Sapienza  
17:00 Santa Maria Sopra Minerva  
17:30 Sant'Ignazio  
19:00 Conclude at Via del Corso

Assignment due July 24:

Andrea Bolland, "Desiderio and Diletto: Vision, Touch and the Poetics of Bernini's Apollo and Daphne," *Art Bulletin* 82 (June 2000), 309-30.

Ingrid Rowland, "'The United Sense of The Universe': Athanasius Kircher in Piazza Navona," *Memoirs of the American Academy in Rome* 46 (2001), 153-81.

Sun., July 23     **GALLERIA BORGHESE, Piazzale Scipione Borghese, 5 (Dr. Alei)**

16:30 Meet at the entrance to the museum and begin discussion  
17:00 Enter museum

**WEEK FIVE**

Mon., July 24     **Baroque Art After Bernini and Borromini**

15:00 Meet at Saint John the Lateran  
17:00 Santa Maria Maggiore  
19:00 Conclude Trevi Fountain

Assignment due July 26:

John Pinto, "Salvi's Design for the Trevi" and "Salvi's Iconographical Program for the Trevi," in *The Trevi Fountain* (New Haven: Yale University Press, 1986), 190-219, 220-35.

Wed., July 26     **ORAL PRESENTATIONS ON CARAVAGGIO**

14:30 Meet at ACCENT

Thur., July 28 **FINAL EXAM**

14:30 Meet at ACCENT

Thur., July 28 **Final Banquet, Pizzeria ai Marmi**

19:00 Meet at Pizzeria ai Marmi, Viale di Trastevere, 53

**WEEK SIX**

Wed., August 2 **ARTH 3399 PAPER DUE (email as a pdf to [megrossman@utep.edu](mailto:megrossman@utep.edu) by 5:00pm MST)**

Mon., August 7 **ARTH 4383/5390 PAPER DUE (email as a pdf to [megrossman@utep.edu](mailto:megrossman@utep.edu) by 5:00pm MST)**