

UCSD Global Seminar, Revelle in Rome, July 2023

Professor William Tronzo, Visual Arts

858-534-3745

wtronzo@ucsd.edu

HIEU 124GS/VIS 122GS: *The art and architecture of Rome*

This course represents our joint efforts, with readings, classroom discussions and site visits, to understand two of the great themes with regard to art and architecture in the history of the city of Rome: the rise of Rome as an imperial capital and the transformation of the city into the seat of Christianity and the papacy. We shall concentrate on four periods, broadly speaking: Antiquity, the Middle Ages, the Renaissance and the Baroque. The course will be divided up into four sections, each devoted to one of these periods, in which major monuments and issues will be discussed. There are required readings in addition to class attendance, two midterms and a journal project. Besides the books you purchase, the weekly readings marked with an asterisk * are available on TritonEd.

Books to buy:

1. James H.S. McGregor, *Rome from the ground up*, Cambridge MA: Harvard University Press, 2005
2. Blue Guide to Rome

Assignments:

1. Midterms (40%) – Two short midterm papers (2-3 typed, double-spaced pages; 500-600 words). Each of you will present research on some aspect of our site visits. These short papers will be write-ups of your research and form part of a collaborative encyclopedic project that examines particular artistic and architectural sites and problems in urban history and politics. More details and counsel will be provided.
2. Journal project (60%) – Mapping Rome: a personal/intellectual itinerary
This project gives you an opportunity to record your reflections on your learning process in Rome. Reflect on how movement (walking), sensory/aesthetic experience, experiences of Italian language, customs, history etc. may have changed your relation to reading, writing, studying. Include references to the readings.

1. June 29, Introduction: Modern Rome

Topics include: Embankments and murals; the Wedding Cake; the Colosseo quadrato

Reading:

McGregor, *Rome from the ground up*, pp. 280-314

*R. J. B. Bosworth, *Whispering City: Modern Rome and Its Histories*, Yale University Press, 2011, pp. 1-31

*David Atkinson and Denis Cosgrove, "Urban Rhetoric and Embodied Identities: City, Nation, and Empire at the Vittorio Emanuele II Monument in Rome, 1870-1945," *Annals of the Association of American Geographers*, 88 n.1, March 1998, pp. 28-49

2. July 6, Ancient

Topics include: strategies of display of the ruler and his followers; the forms and significance of the preeminent building material in the imperial period, marble; public images and narratives; processions and gatherings; the emperor's house, Palatine/palatium

Reading:

McGregor, *Rome from the ground up*, pp. 1-106

First Midterm paper due

3. July 13, Medieval

Topics include: the formation of church architecture; narrative and architecture; the cult of saints; edge to center: Lateran to S. Maria Antiqua; the role of the emperor Constantine

Reading:

McGregor, *Rome from the ground up*, pp. 107-149

**The Marvels of Rome: Mirabilia Urbis Romae*, ed. Nichols and Gardiner, Italica Press, Introduction and parts 1-3

4. July 20, Renaissance

Topics include: the discovery of antiquity, including sculpture; the Laocoon; the Sistine ceiling; the rise of painting

Reading:

McGregor, *Rome from the ground up*, pp. 151-215

*James Ackerman, "The Planning of Renaissance Rome, 1450-1580," pp. 3-17

*Peter Partner, *Renaissance Rome 1500-1559. A portrait of a society*, pp. 75-111

Second Midterm paper due

5. July 27, Baroque

Topics include: the Reformation and the Counter-reformation; princely patronage and the importance of the palace; ceremonies and ceremonial spaces

Reading:

McGregor, *Rome from the ground up*, pp. 237-280

*Irving Lavin, "Bernini and the art of social satire," pp. 27-54

Journal Project due

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HUM 3GS: *Renaissance, Reformation, and Early Modern Europe*

Through the vehicle of literature, we can catch sight of how certain critical social roles were constructed in the period of the Renaissance, which witnessed enormous change in culture and society. The roles were important because they represented the new ambitions and ideals of the individuals and society of the time. This was the period in which the field of secular learning was fundamentally recalibrated, new definitions were offered of politics and the political, the concept of the artist was profoundly enhanced, and the natural world opened to new forms of engagement. The course will treat each of these areas, with appropriate and illuminating readings of primary texts and secondary literature. There are required readings in addition to class attendance, a mid-term and a final examination. The weekly readings marked with an asterisk * are available on TritonEd.

Assignments: A weekly question on the reading from you (20%), as well a mid-term (40%) and final exam (40%) based on readings and class discussion.

1. June 29, Humanities: what is a humanist?

Topics include: the importance of periodization; literary forms; Petrarch and the definition of antiquity; Dante and Petrarch comparison; the notion of a poet laureate; the development of archaeology; textual criticism

Reading:

*Petrarch, selections from *Letters on Familiar Matters*: "The Joys and Pains of Book Collecting" (p. 31); "Walks in Rome" (pp. 32-4); "Defense of Quotations" (p. 35); "Companionship with Cicero in Vacluse" (pp. 39-40); "Pleasures and Trials of the Copyist" (pp. 42-43); "Cicero Wounds His Leg" (p. 44); "Originality and Imitation" (p. 45); "Principles of Literary Imitation" (p. 46-47); "A Letter to Cicero" (p. 48)

*Petrarch, Ascent of Mt. Ventoux

*Erasmus, *In praise of folly*, Introduction and pp. 65-125

*Montaigne, Essays, "On the Art of Discussion," pp. 703-721

2. July 6, Sciences: what is a scientist?

Topics include: natural history; Galileo; new importance of nature; scientific study of nature

Reading:

*Galileo, *The Starry Messenger* (1610); *The Assayer* (1623)

*Nicholas Schmidle, "A very rare book. The mystery surrounding a copy of Galileo's pivotal treatise," *The New Yorker*, Dec. 8, 2013

3. July 13, Politics: what is a prince; what is a courtier?

Topics include: Machiavelli; the rise of secular courts; medieval traditions; medieval absolutism v. Renaissance republicanism

Reading:

*Machiavelli, *The prince*, Introduction and pp. 127-217

Mid-Term Exam

4. July 20, The Arts: what is an artist?

Topics include: Vasari and the role of the individual creator; making/creating: craft to art; the development of tools; the role of theory; compare Theophilus and Vasari regarding art and craft; the new professionalism of the artist in the Renaissance

Reading:

*Vasari, *Lives of the artists*, Life of Michelangelo

*Michelangelo's Poetry

5. July 27, Conclusion

Paper due, on one of the above questions, taking the discussion and analysis beyond what we covered in class.

Final Exam

Site Visits and Tours

June 30

Informal walking tour of *Roma centro* for orientation: Trastevere, Largo Argentina, Pantheon, Piazza Navona, Piazza Colonna, Trevi Fountain, Corso, Piazza Venezia, Campidoglio (Capitoline Hill), Tiber Island

Week 1

Passeggiata del gianicolo

Roman Forum, Palatine Hill, Colosseum, via dei Fori Imperiali

Walking Tour: via dei Giubbonari, Campo dei Fiori, Piazza Farnese, Palazzo della Cancelleria, Via del Pellegrino, via Ponte S. Angelo, via dei Banchi Nuovi, Monte Giordano, via del Governo Vecchio, Ponte Sisto, S. Pietro in Montorio

Week 2

S. Maria in Trastevere, S. Cecelia, S. Maria Maggiore, S. Prassede, S. Clemente, Ss. Quattro Coronati, S. Giovanni in Laterano, S. Pudenziana
Capitoline Museums

Thursday-Saturday Florence

Walking tour of central Florence and guided visit to the Accademia Gallery

Duomo Complex, Uffizi Gallery, Galileo Museum, Santa Croce, Bargello Museum, Cappelle Medicee, Boboli Gardens

Transfer to Verrazzano: Verrazzano Castle and Estate

Week 3

Vatican Museums, St. Peter's, Castel S. Angelo, Villa Farnesina, via Julia, S. Maria della Pace, S. Agostino

Week 4

Il Gesu, S. Ignazio, S. Maria sopra Minerva, S. Luigi dei Francesi, S. Agostino, S. Maria della Pace, S. Maria della Vittoria, S. Maria degli Angeli, S. Maria del popolo and Piazza de popolo
Palazzo Doria Pamphilj, Palazzo Barberini

Daytrip to Tivoli: Hadrian's Villa and Villa d'Este

Week 5

Galleria Borghese

ACADEMIC INTEGRITY

UCSD has a university-wide Policy on Integrity of Scholarship, on the web at

<http://senate.ucsd.edu/Operating-Procedures/Senate-Manual/Appendices/2>

All students MUST read and be familiar with this Policy.

UCSD Policy on Integrity of Scholarship

Student Responsibilities:

Students are expected to complete the course in compliance with the instructor's standards. No student shall engage in any activity that involves attempting to receive a grade by means other than honest effort; for example:

No student shall knowingly procure, provide, or accept any unauthorized material that contains questions or answers to any examination or assignment to be given at a subsequent time.

No student shall complete, in part or in total, any examination or assignment for another person.

No student shall knowingly allow any examination or assignment to be completed, in part or in total, for himself or herself by another person.

No student shall plagiarize or copy the work of another person and submit it as his or her own work.

No student shall employ aids excluded by the instructor in undertaking course work or in completing any exam or assignment.

No student shall alter graded class assignments or examinations and then resubmit them for regrading.

No student shall submit substantially the same material in more than one course without prior authorization.

Receipt of this syllabus constitutes an acknowledgment that you are responsible for understanding and acting in accordance with UCSD guidelines on academic integrity.