



**FNAR 342 - Art in Rome**  
**John Felice Rome Center**

Spring 2023

Wednesdays | 9:00 am-12:00 pm

Dr. Paolo Alei

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Office Hours: after class

**Course Description**

Rome is a fascinating palimpsest city in which diverse layers of time are not only superimposed, but coexist one with the other. Ancient buildings have become foundations of new ones, have been preserved with a change in function, or have been dismantled, transported, and reused as spolia elsewhere. This course will follow the chronology of the history of the city from the ancient capital of the Roman Empire to the principal seat of the Catholic Church, and to the modern capital of Italy through Antiquity, the Middle Ages, the Renaissance, the Baroque and the Modern Time. Selected works of architecture, painting, sculpture, and urban projects will be studied in the context of Rome's long history, but also through philosophy, theology, science, poetry, music etc. Particular attention will be given to certain crucial historical figures such as emperors Augustus, Hadrian and Constantine, popes Sylvester I, Boniface VIII, Julius II, Urban VIII, Innocent XI, and Alexander VII, the first King of Italy Victor Emmanuel and the fascist leader Mussolini who have given an important impetus to the ideological and physical transformation of the city. Michelangelo, Raphael, Bernini, Borromini, and Caravaggio will be studied as the artists who have created some of the iconic art works of the Eternal City. Students will explore the city of Rome directly on-site with visits to the Ancient Forum and Colosseum, the Pantheon, the great Basilicas founded in early Christian time, the complex of the Vatican and Saint Peter's, the streets, piazzas, churches, palaces, and the collection of sublime art works in some of the greatest museums of the city.

**Learning Outcomes**

On completion of the course students should be able to:

- Develop visual literacy. Students will learn how to interpret ideas communicated through a visual language.
- Determine the contexts of art works. Buildings, paintings, and sculptures will be studied as visual documents which reveal broader interdisciplinary contexts.
- Acquire the critical and technical vocabulary. Students will learn to describe, analyze, and formulate arguments about artistic periods.
- Assess how viewers respond to works of art. Through iconography, allegory or affectivity, students will develop the capacity to interact intellectually and empathetically with art works.
- Examine multiple interpretive possibilities of art works. Though as accurate as possible, interpretations can often remain indeterminate.

**Required Text / Materials**

There will be a series of mandatory weekly readings (articles or book chapters) with Jstor links or posted on Sakai. The average reading per week is 60 pages (including images). Certain weeks there will be an article of about 30 pages and others a book of about 120 pages. Readings will be tested as part of the preparation and especially in the exams' essay questions.

### **Methods of Instruction**

The course consists of on-site lectures in the piazzas, streets, churches, palaces, villas and museums of Rome and a few in-class lectures. This course is not a guided tour of the city of Rome, but an academic course with lectures to follow with attention. Punctuality and note-taking are extremely important. Because of heavy traffic and crowded buses, in some cases you should leave the Rome Center more than one hour before the beginning of class. It is the student's responsibility to study how to reach the precise appointment for the on-site lecture. Audio headsets will be handed out at the beginning of each on-site meeting. Please handle these with care and return them at the end of class. If you arrive late you will not only miss class but also the distribution of headsets. Please do not eat, smoke, take photographs or use cell phones during the on-site lectures.

### **Midterm Exam and Final Exam**

The midterm and final exams aim at evaluating the students' memorization of all the art works seen during the lectures, note-taking, understanding of the readings as well as the students' development of their own critical thinking and ability to synthesize. The mid-term exam will cover the material of all lectures up to the date of the exam, the final exam will not be cumulative and will cover the material from the midterm on. Both exams will consist of 5 slide identifications. Students will have about 10 minutes for every slide and they are supposed to write the name of the artist, the work of art, name of the patron, date, location and finally write a one-page analysis. 1 contrast/comparison analysis of two images in 20 minutes. 1 unknown slide to discuss in 10 minutes. Finally, an essay question in which students are supposed to show their capacity to integrate their notes taken during the lectures and the assigned readings in a well-constructed analysis of the artworks.

### **Research Paper**

Critical thought and analytical writing are fundamental components of the course and the final grade. Students will submit one five-page assignment, relating to a specific topic chosen together with the instructor. Students will write and present an original individual research paper about a relevant topic within the scope of the course using scholarly sources (journal articles, book chapters, photographs, etc.) as well as other pertinent sources such as original documents and archival papers if necessary. Essays will be 5 pages long and will include an introduction, main body, and conclusion. Essays must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. Ideally, they should adopt Chicago style. One copy of the essay will be submitted via email and a hard copy given directly to the professor on the day in which it is due.

### **Preparation and Participation**

Preparation refers to reading the materials in a timely fashion. Participation refers to the responsibility of the students in relation to the lectures, the discussions, and the exams. It is essential that students respect the calendar and be always on time. It is fundamental that students take good notes from every lecture for these will be very helpful during the exams. Presence, attention, enthusiasm are considered an essential form of participation in an on-site course. Students should not scatter around when on-site, but always remain as a class group (in the range of visibility of the professor) during an academic lecture being this in the Pantheon, in Piazza Navona or at the Galleria Borghese. It is important that students dress properly when visiting churches and holy places and bring umbrellas in case of rain.

### **Attendance Policy**

In accordance with the JFRC mission to promote a higher level of academic rigor, all courses adhere to the following absence policy. Prompt attendance, preparation and active participation in course discussions are expected from every student.

- For all classes meeting once a week, students cannot incur more than one unexcused absence.
- For all classes meeting twice a week, students cannot incur more than two unexcused absences.
- For all classes meeting three times a week, students cannot incur more than two unexcused absences.

This course meets once a week, thus a total of one unexcused absence(s) will be permitted. **Unexcused absences beyond these will result in 1% lowering of the final course grade, for every absence after the “approved limit”.** The collective health of the JFRC is everyone’s responsibility. **DO NOT ATTEND CLASS IF YOU ARE ILL.**

### **Assessment Components**

- |                             |      |
|-----------------------------|------|
| • Participation/Preparation | 20 % |
| • Midterm Exam              | 30 % |
| • Paper                     | 20%  |
| • Final Exam                | 30 % |

### **Grading**

94-100: A  
90-93: A-  
87-89: B+  
84-86: B  
80-83: B-  
77-79: C+  
74-76: C  
70-73: C-  
67-69: D+  
60-66: D  
59 or lower: F

### **Academic Honesty**

Plagiarism and other forms of academic dishonesty are unacceptable at the JFRC and will be dealt with in accordance with Loyola University Chicago’s guidelines. Please familiarize yourself with Loyola’s standards here: [http://www.luc.edu/academics/catalog/undergrad/reg\\_academicintegrity.shtml](http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml). You are responsible to comply with the LUC Student Handbook.

### **Late or Missed Assignments**

Late or missed assignments will not be accepted for grading without presentation of a valid excuse (such as a medical certification) and authorization of the instructor.

### **Accessibility Accommodations**

Students registered with the Student Accessibility Center requiring academic accommodations should contact the Office of the Dean at the John Felice Rome Center, the first week of classes.



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## **Calendar**

### **Week 1**

#### **Wednesday, January 18**

Meeting point in-class at 9:00 am

Syllabus and Presentation of the course

Reading: Schorske, Carl E. "Freud: The Psycho-Archeology of Civilizations." *Proceedings of the Massachusetts Historical Society*, vol. 92, pp. 52–67- <https://www.istor.org/stable/25080867> (available on line via link)

### **Week 2 (Antiquity)**

#### **Wednesday, January 25**

Meeting point outside the Colosseum Subway Station at 9 am

Palatine, Forum, Colosseum

Readings: A. Claridge's *Rome: An Oxford Archaeological Guide* (available in the library). Chapters: "The Roman Forum," "The Palatine," and "Colosseum Valley and Esquiline." (about 120 pages)

### **Week 3 (Antiquity)**

#### **Wednesday, February 1**

Meeting point in front of the Ara Pacis Augustae (facing Mausoleum of Augustus) at 9.00 am

Mausoleum of Augustus and Pantheon

A. Claridge's *Rome: An Oxford Archaeological Guide* (available in the library). Chapters: "The Imperial Forums," "Field of Mars (Campus Martius)," and "Catacombs" (about 120 pages)

### **Week 4 (Middle Ages)**

#### **Wednesday, February 8**

Meeting point at Piazza di San Giovanni in Laterano (around the obelisk) at 9 am

Saint John the Lateran, Baptistery and Santa Maria Maggiore

Readings: H. Kessler and J. Zacharias, *Rome 1300: On the Path of the Pilgrim*, New Haven and London, 2000, pp. 126-157, 158-182 (about 60 pages) (in Sakai)

### **Week 5 (Renaissance)**

#### **Wednesday, February 15**

Meeting point in-class at 9:00 am

Michelangelo and Raphael in Renaissance Rome

Readings: T. Verdon, "Pagans in the Church: The *School of Athens* in Religious Context," ed. M. Hall, Raphael's *School of Athens*, Temple University Press, 1997, pp. 114-130. (about 15 pages) (in Sakai)

L. Partridge, "Sistine Ceiling," 1996 (100 pages with many images) (available in the Library)

\*Visit the Vatican Museum on your own within this week

### **Week 6 (Renaissance)**

#### **Wednesday, February 22**

Meeting point in class at 9:30 am

### ***Mid-term exam***

### **Week 7**

#### **Wednesday, March 1**

Meeting point at San Pietro in Montorio on the Janiculum Hill at 9 am

Tempietto, Villa Farnesina and Palazzo Farnese

***Spring Brake March 3-12***

**Week 8 (Middle Ages, Renaissance, Baroque)**

**Wednesday, March 15**

Meeting point at Piazza San Pietro (right side fountain in the piazza) at 9 am

Saint Peter's Basilica and Piazza

Readings: I. Lavin, "Bernini at Saint Peter's: Singularis in Singuli, in Omnibus Unicus," in ed. W. Tronzo, *Saint Peter's in the Vatican*, Cambridge, 2005, pp. 111-243 (about 130 pages) (in Sakai)

**Week 9 (Baroque)**

**Wednesday, March 22**

Meeting point at the Bridge of Castel Sant'Angelo (Castle side) at 9 am

The *Via Papalis*: Santa Maria in Vallicella, Sant'Andrea della Valle, Il Gesù, Piazza del Campidoglio

Readings: F. Haskell, *Patrons and Painters*, Yale University Press, 1980, (Chapter 1: "The Mechanics of Seventeenth-Century Patronage," pp. 3-23; Chapter 2: "Pope Urban VIII and His Entourage," pp. 24-62; Chapter 3: "The Religious Orders," pp. 63-93; Chapter 4: "The Private Patrons," pp. 94-119; Chapter 5: "The Wider Public," pp. 120-145) (about 150 pages) (in Sakai)

**Week 10 (Baroque)**

**Wednesday, March 29**

Meeting point at the Galleria Borghese, Piazza Scipione Borghese at 8:45 am

Bernini

Readings: A. Bolland, "*Desiderio and Diletto: Vision, Touch and the Poetics of Bernini's Apollo and Daphne*," *Art Bulletin*, n. 82, June 2000, pp. 309-330 (about 20 pages) (in Sakai)

**Week 11 (Baroque)**

**Wednesday, April 5**

Meeting point at Piazza Navona (around central fountain) at 9 am

The Kircherian Mile: Piazza Navona, Sant'Ivo alla Sapienza, San Luigi dei Francesi, Santa Maria sopra Minerva, Sant'Ignazio Loyola

Readings: I. Rowland, "The United Sense of the Universe: Athanasius Kircher in Piazza Navona," *Memoirs of the American Academy in Rome*, vol. 46, 2001, pp. 153-181, available through Jstor

<https://www.jstor.org/stable/4238784> (about 30 pages) (available on line via link)

**Week 12 (Baroque)**

**Wednesday, April 12**

Meeting point at Largo Santa Susanna (in front of the Fountain of Moses) at 9 am. (This class could be held in class TBA)

The Via Pia: Santa Maria della Vittoria, San Carlo alle Quattro Fontane, Sant'Andrea al Quirinale, Piazza del Quirinale, Trevi Fountain

Readings: A. Blunt, *Borromini*, Harvard University Press, 1979, (Chapter 1: "Birth and Early Training, pp. 13-25;" Chapter 2: "Sources and Theories, pp. 26-51"); John Pinto, *The Trevi Fountain*, Yale University Press, 1986, (Chapter 7: "Salvi's Design for the Trevi," pp. 190-219; Chapter 8: "Salvi's Iconographical Program for the Trevi," pp. 220-235) (about 90 pages) (in Sakai)



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**Week 13 (Modern Time)**

**Wednesday, April 19**

Meeting point at Piazza Venezia (in front of the Victor Emanuel Monument) at 9 am

Rome Capital of Italy: Victor Emanuel Monument

Readings: C. Mazzone, "Capital City: Rome 1870-2010." *Annali d'Italianistica*, vol. 28, 2010, pp. 13–29, available through Jstor <http://www.jstor.org/stable/24016385> (about 20 pages) (available on line via link)

**Week 14**

**Wednesday, April 26**

Meeting in-class at 9:30 am

**Final Exam**