This seminar explores the transformation of Rome in the seventeenth century. Our lens for understanding the remaking of the Baroque city will be the works of Gian Lorenzo Bernini (1598-1680), one of the most remarkable, influential, and powerful artists in the history of Western art. Our examination will focus on Bernini’s sculpture and architecture that he carried out on behalf of popes and cardinals, with special emphasis given to their political, religious, and social meanings. We will also explore Bernini’s biography and examine the style and iconography of his sculpture, architecture, and painting. We will view Simon Schama’s 2006 film, Bernini, and, during the Spring break, have the extraordinary opportunity to study Bernini’s works first-hand in Rome.
Assignments:
1. Attendance and participation in all meetings of the seminar.
2. Response papers to assigned readings.
3. Daily journal entries in response to works studied in Rome
4. Oral presentation on a chosen work in Rome.
5. One typewritten research paper, ca. 8 pages.

Readings:
All readings are assigned weekly and are to be read prior to the class meetings. The success of this seminar is largely dependent on your completion of the assigned readings and willingness to discuss them. All readings are available, as downloadable pdfs, on the course Canvas site.

Response Papers:
Over the course of the weeks leading up to our departure for Rome, you are asked to write three short (2 pages or so) responses to three of the assigned readings; these response papers should be analytical, rather than descriptive, addressing both the methodological approaches and the arguments of the readings.

Textbook:

Grading:
Attendance and participation: 20%; Reading responses: 10%; Journal: 35%; Oral Presentation and Paper: 35%.

Office Hours:
Tuesdays 1:00-2:00 or by appointment
Phone: 6-2878; email: ostro133@umn.edu
Grades
Your instructor sets the requirements and grading criteria for specific assignments. The College of Liberal Arts has established a plus/minus grading system, with the following general standards for grades: (see <http://www.umn.edu/usenate/policies/uniformgrading.html>)

A = Achievement that is outstanding and unique
B = Achievement that is significantly above the level necessary to meet the requirements
C = Assignment meets the basic requirements in every respect
D = Assignment meets only some of the requirements and is worthy of credit
F = Assignment does not substantially meet the basic requirements

Incompletes
Grades of I (Incomplete) are not given except in the most extraordinary circumstances (for example, a medical emergency), which a student must be able to document, and only if little of the course remains to be finished. The student and teacher must make a written agreement concerning the conditions of the incomplete. Incompletes are assigned at the discretion of the instructor.

Scholastic/Academic Dishonesty
Scholastic/Academic dishonesty in any portion of the work for this course shall be grounds for awarding a grade of “F” for the entire course. The Department of Art History will not tolerate scholastic dishonesty in any form. Scholastic dishonesty, as defined by the University of Minnesota’s Student Conduct Code, is any act that violates the rights of another student with respect to academic work or that involves misrepresentation of a student’s own work. Scholastic dishonesty includes (but is not limited to) cheating on assignments or examinations, plagiarizing (misrepresenting as one’s own anything done by another), submitting the same or substantially similar papers (or creative work) for more than one course without consent of all instructors concerned, depriving another of necessary course materials, and sabotaging another’s work. Scholastic dishonesty also includes plagiarism from websites. If you have any questions concerning academic integrity, please consult your instructor. Additional information can also be found on-line at: http://umn.edu/tww/plagiarism/index.htm

Liberal Education:
This class satisfies a Liberal Education requirement at the University of Minnesota. Liberal Education (LE) is an essential part of your undergraduate education at the University. LE courses enable you to investigate the world from new perspectives, learn ways of thinking that will be useful to you in many areas of your life, and grow as an active citizen and lifelong learner. This course satisfies the LE requirement because it analyzes the art, culture, and history of Rome in the seventeenth century through the lens of the life and art of one of the period’s most important and original artists. In addition to examining Gian Lorenzo Bernini’s
life, patronage, and art works in painting, sculpture, and architecture, this course invites students to investigate how the socio-religious world in which he lived shaped his art—and, concomitantly, how his art gave expression to social, political, and religious concerns—a perspective that is crucial to understanding artistic production in Early Modern Europe as well as today. In addition, this course will provide students with a unique skill set related to analyzing visual evidence—visual literacy, which is essential to an understanding of the past and the present.

**Arts and Humanities Core:**
This course provides credit in the Liberal Arts & Humanities Core by introducing students to a wealth of visual material of the Early Modern world. As well as providing skills in “reading” and understanding works of art as art (i.e., as aesthetic cultural products), students will gain an understanding of the relationship between art and the social, intellectual, political, and religious context in which they were produced. Fundamentally, this is a course that teaches students how to think critically about works of art as part of a larger visual culture and about how works of art are integral to historical construction.

No background in the time period or discipline is expected and therefore this course will also serve as an introduction to the discipline of Art History. In this way, the course provides instruction in how to think and work like an art historian, not simply absorb the discipline’s accepted wisdom. A number of art historical methodologies will be introduced in order to provide insight into how the discipline developed over time and to begin to equip students with the critical tools to do art historical work and engage the literature of the field.

While the study of works of art and architecture in terms of their formal character, materials, and structure is of central concern, students in this course are also introduced to critically engaging visual culture in terms of its iconography, both with respect to the meaning of form and, in its more traditional sense, the meaning of subjects and symbols. A major focus of this course will also be patronage—exploring who commissioned what, and how—through the work of art or architecture—specific political, social, or other meanings were communicated. Popes, cardinals, and aristocratic men and women are among the patrons we examine, exploring how Church affiliation, wealth, power, and gender factored into what they could accomplish.

The primary sources we examine and interpret are many. In addition to textual sources—both primary and secondary—Bernini’s paintings, sculpture, and architecture, and the city of Rome itself, are our most precious primary materials. Palaces, churches, fountains, portraits, altarpieces, and mythological sculptures are among these primary sources—which students will learn to read, and to read critically, in the same way they learn to read textual sources. This course will guide students in the critical process of reading and interpreting texts and visual material as a means toward a deeper understanding of how historical knowledge is constructed and history, as it were, is made. And in this context a historiographic perspective—how history has been constructed and primary sources have been read over time—is also central to our enterprise.
Fundamentally, students in this course will learn how to engage, interpret and write about a range of visual and textual evidence. The course will also demonstrate how historical interpretation is determined by the questions asked and the resources used in the study of the material and visual culture of the past. We will therefore evaluate how different works of art have been interpreted over time, and on what evidence, and how different interpretive perspectives can produce different, and often false, conclusions.

One of the most important skills this course will provide is learning to incorporate visual and textual evidence meaningfully into one’s writing. In this regard, the course will train students in the art historical skill of formal analysis: a method of close observation, description, and analysis. The ability to translate one’s observations of visual material into words might seem simple, but it is an indispensable building block of advanced art historical writing. It allows us to turn observations into historical evidence and to put visual material into dialogue with other types of evidence (such as textual and archival material), to formulate convincing arguments. While important for art history, mastering written and oral formal analysis will also provide students with a crucial skill for other fields in which it is important including law, marketing, architecture, urban planning, and medicine, to name a few. Exercises in the seminar meetings, reading response papers, an oral presentation on a work of art (in Rome), and a final paper will provide students with multiple opportunities to work creatively, exercising the art historian’s skills of formal and contextual analysis.

Small Group Experiences:
By its very nature as a seminar, this course will be a small group experience. While the lectures will provide the overarching narrative, discussions—which will be integral to each class meeting—will offer opportunities to delve deeper into and to debate specific problems and issues raised by the works studied in class, and to analyze the core material in concert with the professor. In addition, discussions will function as workshops in which students will hone their formal analysis skills and debate issues raised by the assigned scholarly readings.

Learning Outcomes and Assessment:
Students will be introduced to and required to deeply familiarize themselves with the life and works of the artist and the critical issues they raise. Through the readings and discussions, students will engage a variety of methodologies and learn to critically evaluate their effectiveness. Individual research papers and oral presentations will also require students to identify and critically evaluate scholarly sources, which will form their basis.

The readings response papers will provide a clear indication of the students’ ability to understand and critically assess scholarly arguments. Class participation will indicate students’ general engagement and mastery of the material. And the journals and papers will be assessed on the basis of the depth of reflection, research, mastery of the material, and critical thinking, as well as clear organization and writing.
Tentative Schedule of Meetings

Week 1. **Introduction: An Overview of Issues and Topics**

Week 2. **Bernini’s Life and Works: A Critical Overview**
   
   Readings:  

Week 3. **Bernini’s Rome: Art and Politics in the Papal Capital**
   
   Readings:  

Week 4. **Rome Orientation: Preparing for Rome and a Look at Some of Bernini’s Major Works**

Week 5. **Bernini’s Theories of Art**
   
   Readings:  
Week 6. **The Poetics of Bernini’s Art: A Case Study on the Apollo and Daphne**


Week 7. **Bernini’s Portraits: Popes, Cardinals, and Others**


Week 8. **Bernini’s Architecture: A Case Study on Sant’ Andrea al Quirinale**


**SPRING BREAK IN ROME (March 6 – 15, 2020): Itinerary is tentative**

Day 1 (Friday March 6): Depart for Rome 9:25 pm
Day 2 (Saturday March, 7): Arrive Rome 4:25 pm: Brief Walking Tour and Rest
Day 3 (Sunday March 8): Orientation at ACCENT; Group Lunch, and Walking Tour
Day 4 (Monday March 9):
9:00: Gather in Hotel Courtyard
9:15-12:00: Visit to S. Prassede, S. Maria Maggiore, and S. Bibiana
   Works: Pietro Bernini’s *Assumption of the Virgin*
   Bernini’s Tomb
   *Bust of Giovanni Battista Santoni*
   Church and statue of *S. Bibiana*
12:00-1:30: Free time for lunch
1:30: Meet at Pantheon
1:45-4:00: Visit to the Galleria Doria Pamphilj
   Work: *Bust of Pope Innocent X*
4:00 on: Free

Day 5 (Tuesday March 10):
9:00: Gather in Hotel Courtyard
9:15-12:00: Visits to Piazza di Spagna, Piazza Barberini, and Palazzo Barberini (Galleria Nazionale d’Arte Antica)
   Works: *Fountain of the Barcaccia*
   *Triton Fountain*
   *Bust of Urban VIII*
   *Portrait of Urban VIII*
12:00-1:30: Free time for lunch
1:30 – 3:00: Visit to Piazza Navona
   Works: *Fountain of the Four Rivers*
   *Fountain of the Moor*
3:00-4:30: Visit to S. Maria sopra Minerva
   Works: *Bust of Giovanni Vigevano*
   *Memorial to Maria Raggi*
   *Elephant and Obelisk*
   *Tomb of Cardinal Pimentel*
4:30 on: Free

Day 6 (Wednesday March 11):
9:00: Gather in Hotel Courtyard
9:15-12:00: Visit to S. Maria della Vittoria and S. Francesco a Ripa
   Works: *Ecstasy of St. Teresa and the Cornaro Chapel*
   *Ludovica Albertoni and the Altieri Chapel*
12:00-1:30: Free time for lunch
1:30-4:30: Visit to the Musei Capitolini
   Works: *Honorific Statue of Urban VIII*
   *Medusa*
   *Bust of Virginio Cesarini*
5:30-6:30 Visit to Home of Fabiano Forti Bernini
6:30 on: Free

Day 7 (Thursday March 12):
9:00: Gather in Hotel Courtyard
9:15 – 9:45: Walk to Tiber
9:45-10:45: Visit Ponte Sant’Angelo
Works: *Angels of the Passion*
10:45-1:30 Visit St. Peter’s
   Works: *Colonnade of St. Peter’s*
       Baldacchino
       St. Longinus
       Pier Decorations
       *Tombs of Urban VIII and Alexander VII*
       Monument to Countess Matilda
1:30-4:00: Quick Lunch and Walking Tour of via Giulia including S. Giovanni dei Fiorentini
   Works: *Bust of Antonio Coppola*
   *Bust of Antonio Cepparelli*

Day 8 (Friday March 13):
  9:00: Gather in Hotel Courtyard
  9:15-10:00: Travel to Villa Borghese
  10:00-12:00: Visit to Galleria Borghese
      Works: *Goat Amalthea*
      *Aeneas and Anchises*
      *Pluto and Proserpina*
      *Apollo and Daphne*
      *David*
      *Bust of Scipione Borghese*
      *Bozzetto for Equestrian Statue of Louis XIV*
      *Self Portrait*
      *Truth*
  12:00-1:30: Free time for lunch
  1:30-4:00: Visits to Sant’ Agostino and S. Maria del Popolo
      Works: *Pio Chapel*
      Chigi Chapel with *Habakkuk and the Angel, Daniel*

Day 8 (Saturday March 14):
  9:00: Gather in Hotel Courtyard
  9:30-10:30: Visit to S. Lorenzo in Lucina
      Work: *Fonseca Chapel with Bust of Gabriele Fonseca*
  10:30-12:30: Visit to the Chiesa del Gesù and Sant’Ignazio
      Works: Frescoes by Baciccio and Andrea Pozzo
  12:30-2:00: Free time for lunch
  2:00-4:30: Visit to Sant’Andrea al Quirinale and S. Carlo alle Quattro Fontane
      Work: *Sant’Andrea al Quirinale*
  8:00 Group Farewell Dinner

Day 9 (Sunday March 15):
  6:10 am. Depart Rome and Return to Minneapolis

Week 10. Summations and Conclusions

Week 11: Viewing of Simon Schama’s *Bernini*