



LOVE AND MARRIAGE IN RENAISSANCE ITALY

PROF. MARK ROSEN

Course Information

AHST 4342 Section: 001
Spring 2009
M 4–6:45, plus one required museum visit on your own time

Professor Contact Information

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Office hours: Wednesday, 2–3:30 or by appointment

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

Prerequisites: AHST 1303, AHST 1304, AHST 3315 (especially recommended), and/or AHST 3316. You should definitely have some background knowledge of Renaissance art or history.

Course Description

In conjunction with the Kimbell Museum's exhibition "Art and Love in Renaissance Italy" (opening March 15), this course will examine the dynamics of family life and the domestic sphere relative to the production of art in Renaissance Italy. Our predominant concerns will be issues of gender and representation in the Renaissance, in particular the roles men and women had in society versus those that artistic or literary narratives selected for them. Among the topics we will discuss are: the festivities and artistic objects surrounding wedding or birth celebrations; the types of artworks made for consumption in the home rather than the church; portraiture of men and women; the layout and disposition of the Renaissance home; the practice and representation of homosexuality; erotic artworks; and the possibilities open to female artists and female patrons.

Student Learning Objectives

- Students will grasp the interdisciplinary ways that history and works of art can be understood, with the goal that they can carry this skill beyond this class to the study and evaluation of texts and artworks from other periods and cultures.
- Students will develop their skills of visual analysis and critical reading through writing a series of short essays.
- Students will consider a short-term museum exhibition in depth with a goal towards understanding how historical material can be examined and presented in various different ways.

Textbooks and Materials

Required book: Andrea Beyer, ed., *Art and Love in Renaissance Italy* (New Haven: Yale University Press, 2008).

Other **required** readings will be available online through electronic course reserves. **The password is “heart”.**

Readings should be done **before** each class meeting. Readings will be discussed during the lecture and it is expected that students will be prepared to participate in the discussion.

For more on the exhibition at the Kimbell, look at the Metropolitan Museum’s website related to the show, which includes videos of curator talks and has other information that is relevant to our class: http://www.metmuseum.org/special/se_event.asp?OccurrenceId=%7B49f931e9-1441-4a0d-8387-d91d9f2eac5a%7D

Papers and Assignments

Seventy percent of your final grade depends upon student writing, so be prepared to put your effort into reading diligently and writing with care and patience. You will submit a **2–3 page reading response and critical essay** four times over the semester. Every student will submit a **10 page final paper** that reviews the *Art and Love* exhibition at the Kimbell as well as the show’s catalog and its essays.

Each paper that you turn in will be brought to class in a hard copy on the day it is due; that is the paper you will get back, graded. You are also to submit an electronic copy to turnitin.com, a website that checks for plagiarism. Your paper will not be graded until you turn in both copies (that is, you must submit it to turnitin.com before the hard copy will be read). Links to the turnitin.com site are on the course’s WebCT homepage—you should submit directly through it. Already up on the homepage is a link to where you will submit Essay 1.

At the bottom of this syllabus there is some legal language from the university regarding plagiarism. Let me confirm that it is a very serious offense and will not be tolerated. It will result in your being forced to rewrite a paper or accept a failing grade for the assignment. Your own intellectual honesty is of the greatest importance in this class.

| Assignments & Academic Calendar [all readings except those in <i>Art and Love</i> are on electronic reserve] | | |
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| Class | Topic | Reading |
| 12 Jan. | Introduction | |
| 19 Jan. | MLK HOLIDAY—NO CLASS! | |
| 26 Jan. | Family Life ESSAY 1 DUE | <p>Leonbattista Alberti, <i>Della Famiglia</i>, Prologue and Book 2 (in <i>The Family in Renaissance Florence</i>, trans. R. N. Watkins [Columbia, S. C., 1969], 25–32, 92–150).</p> <p>Jacob Burckhardt, “Equality of Men and Women,” (Part 5, chapter 7 of <i>The Civilization of the Renaissance in Italy</i>, ed. H. Holborn, trans. S.G.C. Middlemore [NY, 1954], 292–96).</p> <p>Joan Kelly, “Did Women Have a Renaissance?” in <i>Women, History, and Theory</i> (Chicago, 1984), 19–49.</p> <p>Stanley Chojnacki, “The Power of Love: Wives and Husbands,” in <i>Women and Men in Renaissance Venice</i> (Baltimore, 2000), 153–68.</p> |
| 2 Feb. | Constructions of Masculinity and Femininity | <p>Michel Foucault, <i>The History of Sexuality</i>, trans. R. Hurley (NY, 1990), 3–35.</p> <p>Stanley Chojnacki, “Gender and the Early Renaissance State,” in <i>Women and Men in Renaissance Venice</i> (Baltimore, 2000), 27–52.</p> <p>Roger J. Crum, “Controlling Women or Women Controlled?” in <i>Beyond Isabella</i>, eds. S. Reiss and D. Wilkins (Kirksville, 2001), 37–50.</p> <p>Elizabeth Cropper, “On Beautiful Women: Parmigianino, <i>Petrarchismo</i>, and the Vernacular Style,” <i>Art Bulletin</i> 58 (1976): 374–94.</p> |

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| 9 Feb. | Portraits and their Meanings ESSAY 2 DUE | <p>Patricia Simons, “Women in Frames: The Gaze, the Eye, the Profile in Renaissance Portraiture,” in <i>The Expanding Discourse: Feminism and Art History</i>, eds. Norma Broude and Mary D. Garrard (New York, 1992), 38–57.</p> <p>Mary D. Garrard, “Leonardo da Vinci: Female Portraits, Female Nature,” in <i>The Expanding Discourse</i>, 58–85.</p> <p>Elizabeth Cropper, “The Beauty of Woman: Problems in the Rhetoric of Renaissance Portraiture,” in <i>Rewriting the Renaissance</i>, ed. M. Ferguson et al (Chicago, 1986), 175–90.</p> |
| 16 Feb. | Poetry and the Rhetoric of Love SPECIAL GUEST: PROF. TIM REDMAN | <p>Poems by Pier della Vigna, Giacomo da Lentino, Guido Guinizelli, Guido Cavalcanti, Dante, and Bertran de Born.</p> <p>Victoria Kirkham, “Poetic Ideals of Love and Beauty,” in <i>Virtue and Beauty</i>, ed. D. A. Brown (Princeton, 2001), 49–62.</p> <p>Charles Dempsey, “Poetry as Painting”, ch. 1 of <i>The Portrayal of Love</i> (Princeton, 1992), 20–49.</p> |
| 23 Feb. | Rituals of Marriage | <p>Primary source documents on “Marriage and Married Life,” in M. Rogers and P. Tinagli, <i>Women in Italy, 1350–1650</i> (Manchester, 2005), 137–66.</p> <p>Christiane Klapisch-Zuber, “The Griselda Complex,” in <i>Women, Family, and Ritual in Renaissance Italy</i>, trans. L. Cochrane (Chicago, 1985), 213–46.</p> <p>Cristelle Baskins, “ ‘La Festa di Susanna’: Virtue on Trial in Renaissance Drama and Painted Wedding Chests,” <i>Art History</i> 14 (1991): 329–44.</p> |
| 2 Mar. | First half of class: Birth and Childhood Second half of class: MIDTERM ESSAY EXAM (75 minutes) | <p>Primary source documents on “Conception, Childbirth, and the Upbringing of Children,” in M. Rogers and P. Tinagli, <i>Women in Italy, 1350–1650</i> (Manchester, 2005), 167–86.</p> <p>Stanley Chojnacki, “ ‘The Most Serious Duty’: Motherhood, Gender, and Patrician Culture,” in <i>Women and Men in Renaissance Venice</i> (Baltimore, 2000), 169–82.</p> <p>Jacqueline Marie Musacchio, Introduction and ch. 1 of <i>The Art and Ritual of Childbirth in Renaissance Italy</i> (New Haven, 1999), 1–33.</p> |

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| 9 Mar. | Problems in Botticelli | <p>Giovanni Boccaccio, <i>The Decameron</i>, Day 5, Novel 8. An early English (1620) translation can be found online at http://gateway.proquest.com/openurl?ctx_ver=Z39.88-2003&res_id=xri:eebo&rft_id=xri:eebo:image:6999:189).</p> <p>Patricia Lee Rubin, “Happy Endings,” ch. 7 of <i>Images and Identity in Fifteenth-Century Florence</i> (New Haven, 2007), 229–71.</p> <p>Georges Didi-Huberman, “Opening up Venus: Nudity, Cruelty, and the Dream,” in <i>The Beholder</i>, eds. T. Frangenberg and R. Williams (Aldershot, 2006), 37–52</p> |
| 16 Mar. | SPRING BREAK—NO CLASS! | |
| 23 Mar. | Exhibition Discussion (details to be announced later) | <i>Art and Love</i> , 3–58 |
| 30 Mar. | Domestic Space | <p>Patricia Fortini Brown, “The Venetian <i>Casa</i>,” in <i>At Home in Renaissance Italy</i>, eds. M. Ajmar-Wollheim and F. Dennis (London, 2006), 50–65.</p> <p>Brenda Preyer, “Florentine Palaces and Memories of the Past,” in <i>Art, Memory, and Family in Renaissance Florence</i>, ed. G. Ciapelli and P. L. Rubin (Cambridge, 2000), 176–94.</p> <p><i>Art and Love</i>, 60–176</p> |
| 6 Apr. | Erotica ESSAY 3 DUE | <p>Kenneth Clark, “The Naked and the Nude,” ch. 1 of <i>The Nude</i> (NY, 1956), 23–54.</p> <p>John Berger, ch. 3 of <i>Ways of Seeing</i> (London, 1972), 45–64.</p> <p>Rona Goffen, “Sex, Space, and Social History in Titian’s <i>Venus of Urbino</i>,” in <i>Titian’s “Venus of Urbino”</i> (Cambridge, 1997), 63–90.</p> <p><i>Art and Love</i>, 177–227</p> |

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| 13 Apr. | Homosexuality | <p>James Saslow, "Homosexuality in the Renaissance," in M. Duberman et al, <i>Hidden from History</i> (NY, 1990), 90–105.</p> <p>Michael Rocke, Introduction and ch. 5 of <i>Forbidden Friendships</i> (Oxford, 1996), 3–16, 148–91.</p> <p>Adrian Randolph, "Homosocial Desire and Donatello's Bronze <i>David</i>," ch. 4 of <i>Engaging Symbols</i> (New Haven, 2002), 139–92.</p> <p>Judith Brown, "Lesbian Sexuality in Renaissance Italy: The Case of Sister Benedetta Carlini," <i>Signs</i> 9 (1984): 751–58.</p> |
| 20 Apr. | Gender and Representation: Art-Historical Implications ESSAY 4 DUE | <p>Yael Even, "The Loggia dei Lanzi: A Showcase of Female Subjugation," <i>Woman's Art Journal</i> 12 (1991): 10–14.</p> <p>Edward Snow, "Theorizing the Male Gaze: Some Problems," <i>Representations</i> 25 (1989): 30–41.</p> <p><i>Art and Love</i>, 229–332</p> |
| 27 Apr. | The Challenge Facing the Female Artist | <p>Mary Garrard, "Here's Looking at Me: Sofonisba Anguissola and the Problem of the Woman Artist," <i>Renaissance Quarterly</i> 47 (1994): 556–622.</p> <p>Mary Garrard, "Artemisia and Susanna," in <i>Feminism and Art History</i>, ed. N. Broude and M. Garrard (NY, 1982), 146–71.</p> |
| 4 May | Group Presentations | |
| Friday, 8 May | Final Papers due by noon in professor's office | |

Grading Policy

Short papers: 40% (10% each)

Midterm essay exam: 10%

Final paper: 30%

In-class presentation (4 May): 10%

Attendance and participation: 10%

Course & Instructor Policies

- Office hours are meant for the benefit of you students, so use them! They can be used to discuss class materials, assignments, and questions arising from the readings, or other issues you'd like to discuss. If you can't make it to the scheduled hours, you can make an appointment with me at some other time.
- I can be reached by email and will make efforts to respond in a timely manner, but I'm not on call at all hours; use email sparingly, please.

- All major assignments must be completed to pass the class successfully (you can't skip the first paper and still expect to get a B+).
- No written assignments will be accepted via email. Submitting it to turnitin.com is a requirement, but you must also submit it in hard copy—that is the one that will be graded.
- Late assignments will be marked down substantially.
- Please turn off your phone and refrain from texting in class. It's a drag for everyone.
- Class begins at 4 pm. If you must come in late, try to be as quiet as possible.
- You may have no more than two unexcused absences—beyond that, you will get a zero for your participation grade.

THE FINE PRINT

Technical Support

If you experience any problems with your UTD account you may send an email to: assist@utdallas.edu or call the UTD Computer Helpdesk at 972-883-2911.

Field Trip Policies

Off-campus Instruction and Course Activities

Off-campus, out-of-state, and foreign instruction and activities are subject to state law and University policies and procedures regarding travel and risk-related activities. Information regarding these rules and regulations may be found at the website address http://www.utdallas.edu/BusinessAffairs/Travel_Risk_Activities.htm. Additional information is available from the office of the school dean. Below is a description of any travel and/or risk-related activity associated with this course.

Student Conduct & Discipline

The University of Texas System and The University of Texas at Dallas have rules and regulations for the orderly and efficient conduct of their business. It is the responsibility of each student and each student organization to be knowledgeable about the rules and regulations which govern student conduct and activities. General information on student conduct and discipline is contained in the UTD printed publication, *A to Z Guide*, which is provided to all registered students each academic year.

The University of Texas at Dallas administers student discipline within the procedures of recognized and established due process. Procedures are defined and described in the *Rules and Regulations, Series 50000, Board of Regents, The University of Texas System*, and in Title V, Rules on Student Services and Activities of the university's *Handbook of Operating Procedures*. Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations (SU 1.602, 972/883-6391) and online at <http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-HOPV.html>

A student at the university neither loses the rights nor escapes the responsibilities of citizenship. He or she is expected to obey federal, state, and local laws as well as the Regents' Rules, university regulations, and administrative rules. Students are subject to discipline for violating the standards of conduct whether such conduct takes place on or off campus, or whether civil or criminal penalties are also imposed for such conduct.

Academic Integrity

The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that a student demonstrate a high standard of individual honor in his or her scholastic work.

Scholastic Dishonesty, any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.

Plagiarism, especially from the web, from portions of papers for other classes, and from any other source is unacceptable and will be dealt with under the university's policy on plagiarism (see general catalog for details). This course will use the resources of turnitin.com, which searches the web for possible plagiarism and is over 90% effective.

Copyright Notice

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted materials, including music and software. Copying, displaying, reproducing, or distributing copyrighted works may infringe the copyright owner's rights and such infringement is subject to appropriate disciplinary action as well as criminal penalties provided by federal law. Usage of such material is only appropriate when that usage constitutes "fair use" under the Copyright Act. As a UT Dallas student, you are required to follow the institution's copyright policy (Policy Memorandum 84-I.3-46). For more information about the fair use exemption, see <http://www.utsystem.edu/ogc/intellectualproperty/copypol2.htm>

Email Use

The University of Texas at Dallas recognizes the value and efficiency of communication between faculty/staff and students through electronic mail. At the same time, email raises some issues concerning security and the identity of each individual in an email exchange. The university encourages all official student email correspondence be sent only to a student's U.T. Dallas email address and that faculty and staff consider email from students official only if it originates from a UTD student account. This allows the university to maintain a high degree of confidence in the identity of all individual corresponding and the security of the transmitted information. UTD furnishes each student with a free email account that is to be used in all communication with university personnel. The Department of Information Resources at U.T. Dallas provides a method for students to have their U.T. Dallas mail forwarded to other accounts.

Withdrawal from Class

The administration of this institution has set deadlines for withdrawal of any college-level courses. These dates and times are published in that semester's course catalog. Administration procedures must be followed. It is the student's responsibility to handle withdrawal requirements from any class. In other words, I cannot drop or withdraw any student. You must do the proper paperwork to ensure that you will not receive a final grade of "F" in a course if you choose not to attend the class once you are enrolled.

Student Grievance Procedures

Procedures for student grievances are found in Title V, Rules on Student Services and Activities, of the university's *Handbook of Operating Procedures*.

In attempting to resolve any student grievance regarding grades, evaluations, or other fulfillments of academic responsibility, it is the obligation of the student first to make a serious effort to resolve the matter with the instructor, supervisor, administrator, or committee with whom the grievance originates (hereafter called “the respondent”). Individual faculty members retain primary responsibility for assigning grades and evaluations. If the matter cannot be resolved at that level, the grievance must be submitted in writing to the respondent with a copy of the respondent’s School Dean. If the matter is not resolved by the written response provided by the respondent, the student may submit a written appeal to the School Dean. If the grievance is not resolved by the School Dean’s decision, the student may make a written appeal to the Dean of Graduate or Undergraduate Education, and the dean will appoint and convene an Academic Appeals Panel. The decision of the Academic Appeals Panel is final. The results of the academic appeals process will be distributed to all involved parties.

Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations.

Incomplete Grade Policy

As per university policy, incomplete grades will be granted only for work unavoidably missed at the semester’s end and only if 70% of the course work has been completed. An incomplete grade must be resolved within eight (8) weeks from the first day of the subsequent long semester. If the required work to complete the course and to remove the incomplete grade is not submitted by the specified deadline, the incomplete grade is changed automatically to a grade of **F**.

Disability Services

The goal of Disability Services is to provide students with disabilities educational opportunities equal to those of their non-disabled peers. Disability Services is located in room 1.610 in the Student Union. Office hours are Monday and Thursday, 8:30 a.m. to 6:30 p.m.; Tuesday and Wednesday, 8:30 a.m. to 7:30 p.m.; and Friday, 8:30 a.m. to 5:30 p.m.

The contact information for the Office of Disability Services is:

The University of Texas at Dallas, SU 22

PO Box 830688

Richardson, Texas 75083-0688

(972) 883-2098 (voice or TTY)

disabilityservice@utdallas.edu

If you anticipate issues related to the format or requirements of this course, please meet with the Coordinator of Disability Services. The Coordinator is available to discuss ways to ensure your full participation in the course. If you determine that formal, disability-related accommodations are necessary, it is very important that you be registered with Disability Services to notify them of your eligibility for reasonable accommodations. Disability Services can then plan how best to coordinate your accommodations.

It is the student’s responsibility to notify his or her professors of the need for such an accommodation. Disability Services provides students with letters to present to faculty members to verify that the student has a disability and needs accommodations. Individuals requiring special accommodation should contact the professor after class or during office hours.

Religious Holy Days

The University of Texas at Dallas will excuse a student from class or other required activities for the travel to and observance of a religious holy day for a religion whose places of worship are exempt from property tax under Section 11.20, Tax Code, Texas Code Annotated.

The student is encouraged to notify the instructor or activity sponsor as soon as possible regarding the absence, preferably in advance of the assignment. The student, so excused, will be allowed to take the exam or complete the assignment within a reasonable time after the absence: a period equal to the length of the absence, up to a maximum of one week. A student who notifies the instructor and completes any missed exam or assignment may not be penalized for the absence. A student who fails to complete the exam or assignment within the prescribed period may receive a failing grade for that exam or assignment.

If a student or an instructor disagrees about the nature of the absence [i.e., for the purpose of observing a religious holy day] or if there is similar disagreement about whether the student has been given a reasonable time to complete any missed assignments or examinations, either the student or the instructor may request a ruling from the chief executive officer of the institution, or his or her designee. The chief executive officer or designee must take into account the legislative intent of TEC 51.911(b), and the student and instructor will abide by the decision of the chief executive officer or designee.

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