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Art History 3399/4383
Summer II, 2019
CRN# ?????/?????
MW 9:00am-1:00pm
***TENTATIVE SYLLABUS**

Medieval Rome and its Monuments

Art History 3399 is a specialized upper-division course on the urbanism, architecture, sculpture and painting of the city of Rome from the reign of Emperor Constantine to the end of the duecento. Through its artistic treasures, we will trace the transformation of the city from the largest and most populous metropolis on earth to a modest community of less than thirty thousand inhabitants, from the political and administrative capital of the Roman Empire to the spiritual epicenter of medieval Europe. We will focus in particular on the development of the Catholic Church and the papacy; the artistic patronage of popes, cardinals, monasteries, and seignorial families; the cult of relics and the institution of pilgrimage; and the careers of various masters, both local and foreign, who were active in the city. As we examine the style, iconography and symbolic meaning of medieval Roman artworks and place them within their historical, socio-political and theological contexts, we will consider the medieval reception of antiquity, the systematic recycling of Rome's ancient fabric, and the *renovatio urbis* that began in Carolingian times and accelerated in the twelfth and thirteenth centuries.

INSTRUCTOR BIOGRAPHY

Dr. Grossman earned his B.A. in Art History and English at the University of California-Berkeley, and his M.A., M.Phil. and Ph.D. in Art History at Columbia University. After seven years of residence in Tuscany, he completed his dissertation on the civic architecture, urbanism and iconography of the Sienese Republic in the Middle Ages and Early Renaissance. He served on the faculty of the School of Art and Design at San Jose State University in 2006-2009, taught art history for Stanford University in 2007-2009, and then joined the Department of Art at The University of Texas at El Paso, where he is Associate Professor of Art History. During summers he is Coordinator of the Roma Aeterna study abroad program while he conducts research in Italy for his publications. He has presented papers and chaired sessions at conferences throughout the United States, including at the annual meeting of the Renaissance Society of America, and in Europe, at the biennial meetings of the European Architectural History Network. In May 2015, the Italian Art Society sponsored his triple session, "Civic Foundation Legends in Medieval Italian Art," for the 50th International Congress on Medieval Studies in Kalamazoo, Michigan. The following October, he gave a lecture at Humanities West in San Francisco, "Italian Civic Palaces in the Age of the City Republics." In April 2016, at the 62nd Annual Conference of the Renaissance Society of America in Boston, he presented his paper, "The Castle of Bracciano and the Advent of Artillery: Francesco di Giorgio Martini in Latium"; and in November, he chaired a session on medieval Florentine architecture at the Ladis Trecento Conference in New Orleans. In March 2017, he served as a discussant on a panel at the annual meeting of the Society for Applied Anthropology in Santa Fe. His article "A Case of Double Identity: The Public and

Private Faces of the Palazzo Tolomei in Siena” was published in the *Journal of the Society of Architectural Historians* in March 2013. His conference paper “Sienese Fortifications in the Age of the Guelph Commune” was published in *Investigating and Writing Architectural History: Subjects, Methodologies and Frontiers* (Turin, Italy: Politecnico di Torino, 2014). His article “Saving Downtown: An Architectural Survey and National Register Nomination for El Paso, Texas” will appear in *The Alliance Review* in February 2017. His proposal for a co-edited volume entitled *Condottieri and Courtly Culture in Renaissance Latium: The Orsini of Bracciano* was submitted to Peter Lang Publishers in May 2016 and is now under contract. His book, *El Paso Architecture*, which treats the architectural history of El Paso and the surrounding region from 1659 through 1945 is under contract with Arcadia Publishing. He has recently submitted a book proposal stemming from his doctoral thesis, the first synthetic treatment of the total architectural production of an Italian city-state, to Brepols Publishers and it is currently under review. At present, his research focuses on the political iconography of the Sienese commune, as manifest in painting, sculpture, architecture, coinage, seals and manuscripts. In addition, he is studying the development of the Italian civic palace, from its origins in the twelfth century through its final transformations in the quattrocento, with the aim of challenging and revising accepted paradigms while forming a new critical apparatus for interpreting the architecture and urbanism of medieval and Renaissance city-states. Off campus, Dr. Grossman served for many years as Vice-Chair of the El Paso County Historical Commission. He currently serves on the Executive Board of the non-profit Texas Trost Society, the only institution in West Texas focusing on historic preservation. He presides over the group’s Architectural Preservation Committee, whose mission is to formulate and implement strategies for protecting the architectural heritage of El Paso while promoting the economic development of the historic districts of both the City and County. Finally, he is Coordinator of the El Paso History Alliance, a virtual cultural community with nearly 43,000 followers.

STUDENT LEARNING OBJECTIVES

1. To acquire a deep appreciation of the artworks of medieval 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 medieval period, especially with regard to the city of Rome, and attain the necessary analytical and critical skills for describing, dating and interpreting medieval Roman artworks.
3. To understand how medieval 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 STUDENTS: 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.

COURSE PREREQUISITES

There are no mandatory prerequisites for Art History 3399 although completion of Art History 1305, 3305, 3310, and/or 3385 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. Completion of Art History 1305, 3305, 3310, and/or 3385 is highly recommended.

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 eleven classes, eight of which will meet on site at various locations throughout the city of Rome. 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 STUDENTS 30-minute on-site oral presentation), submit a research paper of six to eight pages on the latter (SEMINAR 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 three excursions to Pompeii, Tuscany and Venice that are listed on the syllabus below.

The final grade will be determined as follows:

Oral presentation	15% (20% SEMINAR STUDENTS)
Research paper	25% (30% SEMINAR STUDENTS)
Final examination	40% (35% SEMINAR STUDENTS)
Attendance	10% (5% SEMINAR STUDENTS)
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 13 is the last day to drop the course. See <http://catalog.utep.edu/grad/welcome-to-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.
- 2) 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.

OFFICE HOURS AND APPOINTMENTS

The instructor will be available by appointment, and he can best be reached via his university email address megrossman@utep.edu or by phone at (39) 340-4586937.

REQUIRED TEXTBOOK

Richard Krautheimer, Rome: Profile of a City, 312-1308, 2nd ed. (Princeton, NJ: Princeton Univ. Press, 2000). ISBN 978-0691049618.

*Additional reading materials are posted on the course website.

Recommended Writing Aids:

Barnet, Sylvan, A short guide to writing about art, 8th 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, 16th ed. (Chicago: University of Chicago Press, 2010).

Sayre, Henry M., Writing About Art, 5th 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, 6th 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, 7th 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: <https://www.utep.edu/student-affairs/osccr/student-conduct/academic-integrity.html>

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 9:00am 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. Appointments indicated below in red have been reserved in advance.

ORIENTATION

July 4-6 Schedule TBA

Sat., July 6 HALF-DAY EXCURSION: Villa d'Este, Tivoli. Departure 16:30, Piazza Trilussa.

19:30 Dinner at da Sandrina, via due Giugno 12
22:00 Depart for Rome

WEEK ONE

Mon., July 8 **Introduction to Medieval Rome: Constantine and Christianity. ORAL PRESENTATION/PAPER ASSIGNED**

9:00 Meet at Tiber Campus, room T.1.3

Assignment due July 6:

Krautheimer, "Rome and Constantine," chap. 1.

Jaś Elsner, “Art and Religion,” in Imperial Rome and Christian Triumph (Oxford and New York: Oxford University Press, 1998), 199-235.

“The Donation of Constantine (c. 750-800),” in Ernest F. Henderson, Select Historical Documents of the Middle Ages (London: George Bell, 1910), 319-29.

Wed., July 10 **Basilica of Constantine and Maxentius, Arch of Constantine, San Clemente al Laterano, SS. Quattro Coronati (Cappella di San Silvestro and cloister), Scala Santa and Sancta Sanctorum, Lateran Baptistery, Lateran Basilica**

9:00 Meet on the Via dei Fori Imperiali at the intersection of Clivo di Venere Felice, next to traffic signal
9:10 Basilica of Constantine and Maxentius
9:30 Arch of Constantine
10:00 San Clemente al Laterano (excavations)
11:00 SS. Quattro Coronati (Cappella di S. Silvestro and cloister)
11:45 Scala Santa and Sancta Sanctorum
12:15 Lateran Baptistery
12:45 Lateran Basilica

Assignment due July 9:

Krautheimer, “The Christianization of Rome and the Romanization of Christianity,” chap. 2.

Dale Kinney, “Roman Architectural Spolia,” Proceedings of the American Philosophical Society, 145:2 (Jun. 2001), 138-61.

“Plotinos, c. 205-270,” in J. J. Pollitt, The Art of Rome c. 753 B.C. – A.D. 337: Sources and Documents (1966; reprint New York: Cambridge University Press, 1983), 215-19.

St. Jerome (c. 347-420), “Christian Poverty,” in Caecilia Davis-Weyer, ed. and trans., Early Medieval Art 300-1150: Sources and Documents (Toronto: Univ. of Toronto Press, 1971), 37-40.

July 12-13

NAPLES EXCURSION: Pompeii. Departure Piazza Trilussa, 7:00am.

***Bring passports!**

7/12 10:30 Arrival Pompeii, begin tour at entrance by Amphitheater
12:00 Finish tour
12:30 Lunch
16:00 Depart for Naples
17:00 Arrive Naples, hotel TBA
20.00 Pizza Dinner

7/13 8:00 Depart for Capri
17.00 Return from Capri
19:46 Depart for Rome from Napoli Centrale, arrive Rome 21:24

July 14

Visit to the Galleria Borghese

16:30 Meet at the entrance to the museum and begin discussion
17:00 Enter museum
19:00 Conclude visit

WEEK TWO

Mon., July 15

Santa Pudenziana al Viminale, Santa Maria Maggiore

9:00 Meet at Santa Pudenziana al Viminale, Via Urbana, 160.
9:15 Santa Pudenziana al Viminale
10:30 Santa Maria Maggiore (reserve headphones rental)

Wed., July 17

Santa Sabina all'Aventino, Sto. Stefano Rotondo al Celio

9:00 Meet at intersection of Lungotevere Aventino and Clivo di Rocca Savella.
9:15 Santa Sabina all'Aventino
11:30 Santo Stefano Rotondo al Celio

Assignment due July 16:

Krautheimer, chaps. 3-4.

Tertullian (c. 160-c. 220), "The Argument from Scripture," in Davis-Weyer, 3-6.

Pope Gregory I (reigned 590-604), Epistle XIII to Serenus, Bishop of Marseilles, in Davis-Weyer, 47-49.

July 19-21 TUSCANY EXCURSION: Siena and Florence. Departure July 19, 8:30am, Termini Station. Return to Piazza Trilussa night of July 20. *Bring passports!

7/19 9:00 Depart Roma Termini, arrive Siena 11:59
12:20 Arrival at Hotel Minerva, Siena
13.30 Lunch Antica Trattoria Papei
15:00 Museo dell'Opera del Duomo (Facciatone)
17:00 Museo Civico, Palazzo Pubblico

7/20 9:00 Departure by bus
9:30 Monteriggioni
10:30 Abbadia a Isola
11:15 Castellina in Chianti
12:00 Panzano in Chianti, lunch at il Vescovino
13:45 Greve in Chianti
15:00 Arrive Florence, hotel TBA

7/21 19.08 Depart Florence from Stazione Santa Maria Novella, arrive Rome 20.40

WEEK THREE

Mon., July 22 **Sant'Agnese fuori le Mura (Basilica, Catacombs, Santa Costanza), San Lorenzo fuori le Mura**

9:00 Meet at the entrance to Sant'Agnese fuori le Mura at Via Nomentana, 349.
10:00 Catacomb of Sant'Agnese
11:30 San Lorenzo fuori le Mura (call priests so that they expect us)

Wed., July 24 **Santa Maria Antiqua, SS. Cosma e Damiano, Santa Maria in Cosmedin, Crypta Balbi (Museum of Medieval Rome)**

8:30 Meet at the entrance to the Roman Forum on the Via dei Fori Imperiali, opposite the Via Cavour.
9:00 S. Maria Antiqua
10:00 SS. Cosma e Damiano
10:30 SS. Cosma e Damiano crypt
11:30 Santa Maria in Cosmedin crypt
12:15 Crypta Balbi, Via delle Botteghe Oscure, 31

Assignment due July 23:

Krautheimer, chaps. 5-8, 12-13.

St. John, Revelation.

July 26-28 **TWO-NIGHT EXCURSION: Venice. Meet in Termini Station July 21, 7:30am at the beginning of track 10. Departure 7:50am.**
***Bring passports!**

7/26 7:50 Depart for Venice
11:35 Arrival in Venice
12:00 Arrival at Hotel il Sole

7/28 14:35 Depart for Rome
18:20 Arrival in Rome

WEEK FOUR

Mon., July 29 **SS. Silvestro e Martino ai Monti (titulus), Arcioni and Cerroni towers, Santa Prassede all'Esquilino, San Clemente al Laterano, Tor de' Conti**

9:00 Meet at the entrance to SS. Silvestro e Martino ai Monti, Viale del Monte Oppio, 28.
9:05 SS. Silvestro e Martino ai Monti (excavations)
9:45 Arcioni and Cerroni towers
10:15 Santa Prassede all'Esquilino, presentation by Andrea Torres.
12:00 San Clemente al Laterano (upper church)
12:45 Tor de' Conti

Wed., July 31 **San Benedetto in Piscinula, Casamento Mattei, Santa Cecilia in Trastevere, San Crisogono, Santa Maria in Trastevere**

9:00 Meet at San Benedetto in Piscinula, Piazza in Piscinula, 40.
9:30 Casamento Mattei
10:00 Santa Cecilia in Trastevere (Cavallini frescoes)
11:00 San Crisogono (excavations)
12:15 Santa Maria in Trastevere, presentation by Victor Hurtado.

Assignment due July 30:

Marvin Trachtenberg, "Gothic Italian/Gothic: Toward a Redefinition," Journal of the Society of Architectural Historians, 50:1 (Mar. 1991), 22-37.

Theodore E. Mommsen, "Petrarch's Conception of the 'Dark Ages'," Speculum, 17:2 (Apr., 1942), 226-42.

WEEK FIVE

Mon., August 5 **ORAL PRESENTATIONS**

9:00 Meet at the Ponte Sant'Angelo on the side of the Castel Sant'Angelo, presentation by Alyssa Velasquez.

10:30 Meet at Tiber Campus for oral presentations, room T.1.3

Wed., August 7 **Pantheon, Santa Maria sopra Minerva, Isola Tiberina, Casa dei Crescenzi, Santa Maria in Aracoeli**

9:00 Meet at the fountain in front of the Pantheon facade, Piazza della Rotonda

9:30 Santa Maria sopra Minerva

11:30 Santa Maria in Aracoeli

Thur., August 8 **Final Banquet, Pizzeria ai Marmi**

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

Fri., August 9 **FINAL EXAM**

9:00 Meet at Tiber Campus, room T.1.3

WEEK SIX

Wed., August 14 **PAPER DUE (email as a pdf to megrossman@utep.edu by 5:00pm MST)**