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Art History 3399
Summer 2024
CRN# ?????

Roma Aeterna I: Ancient and Medieval Rome

Art History 3399 is a specialized upper-division course on the urbanism, architecture, sculpture and painting of the city of Rome from the founding of the city in 753 BC through 1420. Through its artistic treasures, we will trace the rise of Rome from an obscure village to the largest and most populous metropolis on earth, to its medieval transformation into 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. The first part of the course will cover the ancient period (up until 476 AD) and will focus on the artistic patronage of the Roman state and its leading citizens, and on the historic, social and political context of the artworks they produced. We will investigate the use of art for propagandistic and ideological purposes on the part of the emperors and their families, and on the stylistic and iconographic trends in the capital city. Moreover, we will explore what Roman artworks reveal about the complex interconnections among social classes, the relationship between Rome and its subject territories, the role of the military and the official state religion, and the emergence of Christianity and its rapid spread throughout the West. The second part of the course will treat 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 Director 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” appeared 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* has just been published by Peter Lang (August 2019). 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 and will be published in summer 2019. He has 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 several years as Vice-Chair of the El Paso County Historical Commission. He currently serves on the Board of Directors of Preservation Texas in Austin and on the Executive Board of The Trost Society, the only non-profit 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 the founder and Director of Operations of the El Paso History Alliance, a virtual cultural community with more than 62,000 followers.

STUDENT LEARNING OBJECTIVES

1. To acquire a deep appreciation of the artworks of ancient 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 ancient and medieval periods, especially with regard to the city of Rome, and attain the necessary analytical and critical skills for describing, dating and interpreting ancient and medieval Roman artworks.

3. To understand how ancient and 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/GRADUATE: 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.

UTEP EDGE

Study abroad is a high-impact [Edge](#) experience since it provides students with the opportunity to deepen their educational experience by studying in a foreign country, better preparing them for graduate school and/or a professional career.

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.

PHYSICAL REQUIREMENTS

All students will be required to walk long distances in the summer heat during most classes, as much as several 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 twelve classes, eight of which will meet on site at various locations throughout the city of Rome. In addition there will be an outside excursion to the Museo Archeologico Nazionale in Naples. 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 oral presentation on an ancient or medieval building or artwork and there will be a short quiz and two general exams. The exams 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 excursions to Bracciano, Naples, and Venice that are listed on the syllabus below.

The final grade will be determined as follows:

Quiz	5%
Oral presentation	25%
Exam 1	25%
Exam 2	25%
Attendance	10%
Participation	10%

Unexcused failure to show up for the oral presentation, quiz, or exams 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 29 is the last day to drop the course. See the [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.
- 3) 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.
- 4) Supplemental reading assignments.

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 +1 310-709-2772.

REQUIRED BOOKS

Kleiner, Fred S., A History of Roman Art, 2nd ed. (Global New Media, 2017), ISBN-10: 1305885120, ISBN-13: 978-1305885127.

Pollitt, J. J., The Art of Rome, c. 753 B.C. – A.D. 337: Sources and Documents (Cambridge: Cambridge University Press, 1983), ISBN-10: 052127365X, ISBN-13: 978-0521273657.

Krautheimer, Richard, 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.

POLICY ON ACADEMIC INTEGRITY AND SCHOLASTIC DISHONESTY

Cheating, plagiarism or collusion on any test will be reported to the Dean of Students and may result in a failing grade for the course and/or other disciplinary action. See the [UTEP policy](#) on academic integrity and scholastic dishonesty.

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 Tuesday 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 unless otherwise indicated. Students should bring adequate water and an energy snack, and they should dress appropriately. Moreover, students should bring a minimum of 20 euros at all times.

PRE-DEPARTURE

Assignment to be read before arrival in Rome:

Kleiner, chaps. 2-7, 9-10, 12-14, 17, 19-21.

ORIENTATION

June 20-21 Orientation Schedule TBA

Sat., June 22 CASTELLO DI BRACCIANO

- 9:37 Departure from Valle Aurelia Station by train. Assignment for train ride: Paolo Alei and Max Grossman, "Introduction, *Building Family Identity: The Orsini of Bracciano from Fiefdom to Duchy (1470-1698)*, ser. "Court Cultures of the Middle Ages and Renaissance," co-edited with Dr. Paolo Alei (Pieterlen, Switzerland: Peter Lang, 2019), 1-37.
- 11:30 Tour of Castle of Bracciano (Alei and Grossman)
- 13:15 Lunch
- 15:37 Depart from Bracciano by train

Assignment due June 24:

Augustus, *The Deeds of the Divine Augustus*,
<http://classics.mit.edu/Augustus/deeds.html>

WEEK ONE

Mon., June 24 **Introduction to Ancient Rome: The Monarchy through Augustus**

14:30 Meet at ACCENT until 17:15
17:30 Mausoleum of Augustus
17:45 Museo dell'Ara Pacis

Wed. June 26 **Introduction to Ancient Rome: Augustus through Constantine. ORAL PRESENTATION ASSIGNED**

14:30 Meet at ACCENT until 17:45
18:00 Enter Pantheon

Assignment due June 27:

J. J. Pollitt, "History of the Republic (509-133 B.C.)," The Art of Rome, c. 753 B.C. – A.D. 337: Sources and Documents (Cambridge: Cambridge University Press, 1983), 14-17, 22-24, 29-32.

Polybius (VI, 53), Pliny (XXXV, 6-7), on portrait sculpture, *ibid.*, 53-54.

"The Decline of the Republic (133-31 B.C.)," *ibid.*, 58-63.

Cicero, (*Verr.* II, IV, *passim*), on Verres, *ibid.*, 66-69.

Cicero (*ad Atticum*, *passim*), on art collecting, *ibid.*, 76-79.

Dio Cassius (XLIII, 22-23; XLIV, 4, 4 ff;), on the public works of Julius Caesar, *ibid.*, 85-86.

Thur., June 27 **Roman Republic: Forum Boarium, Largo Argentina and Capitoline Museums**

9:00 Meet at Temple of Hercules Victor in the Forum Boarium
9:15 Temple of Portunus and Casa dei Crescenzi
9:40 Forum Holitorium
9:55 Theater of Marcellus and Porticus Octaviae
10:15 Largo Argentina
11:00 Insula Capitolinus
11:30 Capitoline Museums

Assignment due July 2:

Pollitt, "The Julio-Claudian Emperors, 27 B.C.-A.D. 68," 99-103.

Suetonius (*The Divine Augustus* XXVIII, 3 ff.; LXXII, 1-3), on the Augustan building program, and on the personal tastes of Augustus, *ibid.*, 104-06, 111.

Augustus (*Res Gestae: Monumentum Ancyranum* II, 12), on the accomplishments of Augustus, *ibid.*, 118-20.

Vitruvius (V, 1, 1-10), on the forum and the basilica, *ibid.*, 123-27.

Tacitus (*Annals* XV, 38-43), on the Great Fire and the architectural projects of Nero, *ibid.*, 140-42.

Suetonius (*Nero* XXXI), on the architectural projects of Nero, *ibid.*, 142-43.

"The Flavians," *ibid.*, 150-52.

Josephus (*Jewish War* VII, 5, 132ff.), on the imperial triumph following the sack of Jerusalem, *ibid.*, 159.

Statius (*Silvae* IV, 2, lines 18-31), on the Domus Flavia, *ibid.*, 161-62.

Pollitt, "The 'Five Good Emperors' and Commodus." *Ibid.*, 165-68.

Ammianus Marcellinus (XVI, 10, 15-16), on the Forum of Trajan, *ibid.*, 170.

Historia Augusta (*Hadrian* I, 5; XIV, 8-11; XV, 10, XIX, 9-13), on the personality and tastes of Hadrian, and on his building program in Rome, *ibid.*, 174-75.

June 28-30 NAPLES EXCURSION *Bring passports!

6/28 8:00 Depart from Roma Termini by train
10:30 Arrive Naples, Chiaja de Charme, Via Chiaia, 216
12:00 Walking tour of Naples

6/29 9:30 Pompei

6/30 9:00 Museo Archeologico
15:00 Depart from Napoli Centrale by train

WEEK TWO

Tue., July 2 **Imperial Fora, Markets of Trajan, Campus Martius**

- 9:00 Meet at intersection of Via dei Fori Imperiali and Via di S. Pietro in Carcere
- 10:00 Column of Trajan
- 10:30 Markets of Trajan
- 12:30 Temple of Hadrian
- 12:45 Column of Marcus Aurelius

Thur., July 4 **Flavian Amphitheater, Roman Forum and Palatine Hill**

- 9:00 Meet at the Arch of Constantine
- 9:30 Roman Forum
- 12:00 Palatine Hill and view of Circus Maximus

Assignment due July 9:

Pollitt, "Late Antiquity" and "The Severans: A.D. 193-235," 189-92.

Historia Augusta (*Severus XXI*, 11-12; *Antoninus Caracalla IX*, 4-10), on the public works of Caracalla, *ibis.*, 195-96.

"The Roman Empire from A.D. 235-337," 201-02, 203-04, 206, 210-11.

Krautheimer, "Rome and Constantine" and "The Christianization of Rome and the Romanization of Christianity," chaps. 1-2.

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

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.

WEEK THREE

Tue., July 9 **Baths of Caracalla, Arch of Constantine, Lateran**

- 9:00 Meet at the entrance to the Baths of Caracalla
- 10:00 Circus Maximus
- 10:15 Arch of Constantine

11:00 San Clemente al Laterano
12:15 Scala Sancta and Sancta Sanctorum
12:45 Lateran Baptistery and Basilica

Wed., July 10 **EXAM #1: Ancient Rome**

16:00 Meet at ACCENT until 18:00

Thur., July 11 **Santa Pudenziana al Viminale, Santa Maria Maggiore, Santa Sabina**

9:00 Meet at Santa Pudenziana al Viminale, Via Urbana, 160.
9:45 Santa Maria Maggiore
10:45 Take metro to Circus Maximus
12:00 Santa Sabina

Assignment due July 16:

Krautheimer, chaps. 3-7.

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.

St. John, Revelation,

<http://www.earlychristianwritings.com/text/revelation-asv.html>

July 12-14 VENICE EXCURSION *Bring passports!

7/12 8:35 Depart from Roma Termini
12:50 Arrive Hotel Al Sole, Santa Croce, 134-136. 041-2440328

7/14 17:26 Depart for Rome
21:25 Arrival in Rome

WEEK FOUR

Tue., July 16 **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
9:30 Mausoleum of Santa Costanza
10:00 Catacomb of Sant'Agnese
10:45 Basilica of Sant'Agnese

11:30 San Lorenzo fuori le Mura

Thur., July 18 **Santa Prassede, Arcioni and Cerroni Towers, Santa Cecilia in Trastevere, Casamento Mattei, Casa dei Crescenzi, Santa Santa Maria in Trastevere**

10:00 Basilica of Santa Prassede
11:00 Arcioni and Cerroni Towers
11:15 Take bus 75 from Cavour to Porta Portese
12:15 Santa Cecilia in Trastevere and Titulus
12:45 Casamento Mattei
13:00 Casa dei Crescenzi
13:30 Santa Maria in Trastevere

Assignment due July 23:

Krautheimer, 8, 12-13.

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

Tue., July 23 **ORAL PRESENTATIONS**

14:00 Meet at ACCENT until 18:00

Thur., July 25 **Crypta Balbi, Santa Maria sopra Minerva, Santa Maria in Aracoeli, Piazza del Campidoglio**

9:00 Museo Nazionale Romano, Crypta Balbi
11:00 Santa Maria sopra Minerva
12:15 Santa Maria in Aracoeli
13:00 Piazza del Campidoglio

Fri., July 26 **EXAM #2: Medieval Rome**

14:00 Meet at ACCENT until 16:00

FINAL BANQUET: Bar sotto il Mare 2, Via Tunisi, 27, 19:30