Art of the Roman Empire

No civilization left a greater imprint on the history of Europe and the Mediterranean than the Roman Empire, which in the course of its long existence came to dominate the entire region from Britain to Mesopotamia, and from Morocco to Romania. Its architects, urban planners, sculptors and painters developed a highly sophisticated visual culture that absorbed and adapted the artistic traditions of the many peoples who fell under Rome’s sway, particularly the Etruscans, Greeks and Egyptians. This course will treat the artistic production of the ancient Romans from the Late Republic through the Early Christian era, roughly from the birth of Marcus Tullius Cicero (106 BC) through the death of Emperor Constantine the Great (337 AD). Our emphasis will be 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 focus especially on 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 and the various provinces. 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.

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 joined the Department of Art at the University of Texas at El Paso as Assistant Professor of Art History in 2009. During summers he is Coordinator of the Roma Aeterna summer 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 April 2014 he presented his paper, “Ghibellines, Guelphs and the Piazza San Cristoforo of Siena in the Duecento,” at the 67th Annual Meeting of the Society of Architectural Historians in Austin. The following June he presented another paper, “Sienese Fortifications in the Age of the Guelph Commune,” at the 3rd International Meeting of the European Architectural History Network in Turin, Italy. 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, Kalamazoo, Michigan. In October 2015 he will give a lecture at Humanities West in San Francisco, “Italian Civic Palaces in the Age of the City Republics.” In the same month he will deliver a speech on the architecture of Henry C. Trost before the El Paso chapter of the American Institute of Architects. His book review of Fabio Gabbrielli, *Siena medievale: l’architettura civile* (Siena: Protagon, 2010) was published by *CAA Reviews* during fall 2012, and 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 proposal for a co-edited volume entitled *Condottieri and Courtly Culture in Renaissance Latium: The Orsini of Bracciano* was submitted to Yale University Press for consideration in December 2014. He is currently preparing the main arguments of his doctoral thesis, the first synthetic treatment of the total architectural production of an Italian city-state, for submission to various journals. 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 serves as Vice-Chair of the El Paso County Historical Commission, where he presides over the 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.

**STUDENT LEARNING OBJECTIVES**

1. To acquire a deep appreciation of the artworks of the Roman Republic and Empire, and an understanding of the diverse historical, cultural and socio-political conditions of their creation.

2. To master the basic art historical terminology of the ancient Roman period and attain the necessary analytical and critical skills for describing, dating and interpreting Roman artworks.

3. To understand how ancient Roman artists developed innovative methods for communicating meaning and truth, and how their visions and aims evolved over time.

4. To analyze critically how the Romans employed classicism and other stylistic modes for political or propagandistic purposes.

5. To improve one’s ability to respond to works of art both analytically and affectively, and to write clearly, concisely, coherently, and with grammatical correctness.

6. To build a solid intellectual foundation on which to expand one’s knowledge of art history in other specialized upper-division courses.
COURSE PREREQUISITES

There are no prerequisites for this course although completion of ARTH 1305 is recommended.

COURSE FORMAT AND GRADING

All lectures will be accompanied by digitally projected images of artworks. In addition to regular readings, students will be required to take two scheduled midterms, write a paper of at least seven pages on a topic to be assigned in class, and take a cumulative final examination. The final grade will be determined as follows:

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Midterm #1</td>
<td>20%</td>
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<tr>
<td>Midterm #2</td>
<td>20%</td>
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<tr>
<td>Term paper</td>
<td>25%</td>
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<tr>
<td>Final examination</td>
<td>25%</td>
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<tr>
<td>Attendance/Participation</td>
<td>10%</td>
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Make-up examinations will only be permitted following a documented emergency or illness. Papers must be submitted at the start of class on the due date or will not be accepted. Unexcused failure to submit the paper on time or to show up for an exam will automatically result in a grade of 0% (F). There will be no extra-credit assignments. All grades will be calculated as follows:

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<tr>
<td>A</td>
<td>90-100%</td>
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<td>A-</td>
<td>84-86%</td>
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<td>B</td>
<td>74-76%</td>
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<tr>
<td>B-</td>
<td>70-73%</td>
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<tr>
<td>C</td>
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<td>D-</td>
<td>48-52%</td>
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<tr>
<td>&lt;60%</td>
<td>F</td>
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Those students who will earn a failing grade (F) for the course no matter how well they perform on the final examination will not be permitted to take the final examination.

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 midterms and final examination will be discussed only in lectures and will not be available in the assigned readings. Students who do not plan to attend every single lecture (and punctually) are advised to drop the course immediately and re-register in the future, when perfect attendance will not be an issue. 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. The following rules are expected to be observed:

1. Students who arrive late must see the instructor after class in order to be marked as present. Arrival in class 30 minutes late or more will be counted as an absence.
2. 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 serious illness or an actual emergency is a legitimate excuse.

3. 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.

Each unexcused absence will result in a 2% reduction of the final grade. Each late arrival will be counted as half an unexcused absence and thus result in a 1% reduction of the final grade. Five unexcused absences will automatically result in a failing grade (F) for the course. Two unexcused absences between the first class and Census Day (February 3) will result in an automatic and permanent drop from the course.

Any student who engages in disrespectful behavior may be expelled from the classroom and marked as absent. In the event of a second offense, that student may be permanently expelled from the course and, if the drop deadline has passed, assigned a final course grade of “F”.

**ADD, DROP, WITHDRAWAL, PASS/FAIL, INCOMPLETE**

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. February 12 is the last day to select the Pass/Fail option and April 1 is the last day to drop the course. See [http://academics.utep.edu/Default.aspx?tabid=75507](http://academics.utep.edu/Default.aspx?tabid=75507). An incomplete grade (I) can be assigned 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.

**LAPTOP COMPUTERS AND NOTE-TAKING**

The use of computers and other electronic devices (including recording devices) are prohibited during class. It is important that students focus their attention on the lectures and projected images without distractions and that they take careful and detailed notes. Students should write down and memorize key terms, phrases and dates. Any student caught using an electronic device during class may be marked as absent and expelled from the classroom.

**LIBERAL ARTS HONORS PROGRAM**

This class has been designated as a Liberal Arts Honors Program [LAHP] course. It has received this designation because it features at least five of the Honors course criteria, which include student leadership, advanced readings and/or reviews, opportunities for intensive writing, opportunities for intensive research, opportunities to utilize technology, opportunities to make extensive use of campus resources, community-based experiences, pre-professional opportunities, and development of critical thinking. In broader terms, this course is honors-designated because of its creativity and/or intellectual rigor, both of which are integral.
components of the Liberal Arts Honors Program. No additional coursework is necessary for this course to count towards the LAHP Honors minor. If you are not a member of the LAHP, and are interested in the program, please visit the LAHP website at http://academics.utep.edu/lahp.

BLACKBOARD

All files posted on Blackboard are the intellectual property of the instructor and may only be used for Art History 3305, 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) PowerPoint flashcard files that contain all the study sheet images that must be memorized for exams.

PREPARATION FOR EXAMS

Attendance at all lectures, punctual completion of all assignments, and regular review and memorization of key artworks are essential for earning a passing grade on examinations. The two midterms and final will each consist of four sections:

1) Image identifications
2) Multiple choice questions
3) Fill-in-the-blanks
4) Essays

To prepare for the exams, students should use the PowerPoint lectures files along with their notes and textbooks to review all the course material very thoroughly. The major artistic periods and themes should be well understood, as well as all chronological sequences and vocabulary terms (in yellow in the PowerPoint lecture files), and other important facts discussed in lectures.

Furthermore, the artworks on the study sheet must be completely memorized: the names of artists (when listed), the titles of artworks or buildings, locations (when listed), dates of execution (within a margin of error of 10 years), and mediums (when listed). The PowerPoint flashcard files are designed to help with memorization.
OFFICE HOURS AND APPOINTMENTS

The instructor will be available during office hours (T 12:00-1:30pm, Th 10:30am-12:00pm) or by appointment, and can best be reached via his email address: megrossman@utep.edu.

TEACHING ASSISTANT

The teaching assistant for this course is Melanie Rodriguez. She will assist the instructor in grading exams. She will also be responsible for administering make-up exams for those students who have special permission to take them. She may be reached at mlrodriguez3@utep.edu and her office is located in Fox Fine Arts A461.

REQUIRED BOOKS


Recommended History Texts:


Recommended Writing Aids:


THE UTEP LIBRARY AND COURSE RESERVE SHELF

The university’s main library is an invaluable resource and contains many relevant books and periodicals. Some of these may be placed on the course reserve shelf, located at ground level. Students are welcome to contact the library staff for assistance with research.

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: http://sa.utep.edu/osccr/academic-integrity/

STUDENTS WITH DISABILITIES

Reasonable accommodations will be made for students with limitations due to disabilities provided that they contact the Center for Accommodations and Support Services (CASS) and procure the proper documentation: http://sa.utep.edu/cass (tel: 747-5148). Students with documented disabilities must meet with the instructor within the first two weeks of class, with CASS documentation in hand, in order to inform him of any special needs. If particular accommodations are required for the midterms and final examination, the instructor must be informed and presented with the appropriate CASS documentation at least ten days before each scheduled test or no accommodations will be permitted.

SEMINAR/GRADUATE CREDIT

Students who are taking this course as ARTH 4383 in order to satisfy the art history seminar requirement, or as ARTH 5390 or ARTH 5399 in order to earn graduate-level credit, will be assigned additional readings, additional assignments, and a longer research paper (10-15 pages for ARTH 4383 and 12-17 pages for ARTH 5390 or ARTH 5399). These students are expected to visit the instructor during his office hours a minimum of twice per calendar month.
COURSE SYLLABUS

The textbook and Pollitt readings are intended to complement the lectures. The instructor may announce modifications to the syllabus during the semester, with fair notice. 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 lectures as well as the examinations.

Kleiner, “Introduction” (xxi-xlvi) (to be read by Jan. 21)

Jan. 19  
Course Introduction

Jan. 21  
Italy Before the Rise of Rome

Kleiner, chap. 1.


Jan. 26  
Italy Before the Rise of Rome

Jan. 28  
From Village to World Capital

Kleiner, chaps. 2 and 3.

Pollitt, history of the Republic (509-133 B.C.), 14-17, 22-24, 29-32.

Livy (V, 22, 3-8), on the sack of Veii, 18-19.

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

Feb. 2  
Republican Town Planning and Pompeii

Feb. 4  
Republican Domestic Architecture and Mural Painting

Kleiner, chaps. 4 and 5.


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

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

Dio Cassius (XLIII, 22-23; XLIV, 4, 4 ff; ), on the public works of Julius Caesar, 85-86.
Feb. 9  From Marcellus to Caesar  
Feb. 11  The Augustan Principate

Kleiner, chap. 6.


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


Feb. 16  The Augustan Principate  
Feb. 18  Preparing for the Afterlife during the Early Empire

Kleiner, chap. 7.

Feb. 23  MIDTERM #1  
Feb. 25  The Pax Augusta in the West

Kleiner, chap. 8.

Pollitt:

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

Suetonius (*Gaius Caligula* XXI-XXII), on Caligula’s monuments, 133-35.

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

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

Mar. 1  The Julio-Claudian Dynasty  
Mar. 3  The Julio-Claudian Dynasty (PAPER ASSIGNED)

Kleiner, chaps. 9 and 10.

Pollitt:

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


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<thead>
<tr>
<th>Date</th>
<th>Author</th>
<th>Title</th>
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<tbody>
<tr>
<td>Mar. 15</td>
<td>Civil War, the Flavians, and Nerva</td>
<td>Pompeii and Herculaneum in the First Century A.D.</td>
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<td>Mar. 17</td>
<td>Kleiner</td>
<td>chaps. 11 and 12.</td>
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<td></td>
<td>Pollitt</td>
<td>“The ‘Five Good Emperors’ and Commodus.” 165-68.</td>
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<td></td>
<td>Ammianus Marcellinus</td>
<td>(XVI, 10, 15-16), on the Forum of Trajan, 170.</td>
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<td></td>
<td><em>Historia Augusta</em></td>
<td>(<em>Hadrian I</em>, 5; <em>XIV</em>, 8-11; <em>XV</em>, 10, <em>XIX</em>, 9-13), on the personality and tastes of Hadrian, and on his building program in Rome, 174-75.</td>
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<td>Dio Cassius</td>
<td>(LXIX, 4, 1-5), on Hadrian’s rivalry with the architect Apollodoros, 175-76.</td>
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<td>Mar. 22</td>
<td>Trajan, Optimus Princeps</td>
<td>Hadrian, the Philhellene</td>
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<td>Pollitt:</td>
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<td>Pliny (<em>Epistulae</em> II, 17 [to Gallus]), on the villas of Pliny and upper-class life in the Latian countryside during the reign of Trajan, 170-74.</td>
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<td>Mar. 29</td>
<td>The Antonines</td>
<td>Ostia, Port and Mirror of Rome</td>
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<td>Mar. 31</td>
<td>Kleiner</td>
<td>chap. 15.</td>
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<tr>
<td>Apr. 5</td>
<td>MIDTERM #2</td>
<td>Burrowing the Dead during the High Empire</td>
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<tr>
<td>Apr. 7</td>
<td>Kleiner</td>
<td>chap. 16.</td>
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</tbody>
</table>
Dio Cassius (LXXIV, 4, 1ff.), on the funeral ceremony that Septimius Severus held in honor of Pertinax, 192-93.

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

Herodian (*Historiae ab excessu divi Marci* V, 5, 6-7), on the exotic appearance of Elagabulus, 197-98.

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**Apr. 12**  
**The Severan Dynasty**

Kleiner, chaps. 17-18.

*Historia Augusta* *(The Two Gallieni XVIII, 2-5)*, on the works of Gallienus, 204.

“Plotinos: c. 205-270,” 215; Porphyry (*Life of Plotinos*, 1), 215-16; and Plotinos (*Enneads* IV, 3, 10 and V, 8, 1), 216-17.

**Apr. 14**  
**The Severan Dynasty**

**Apr. 19**  
**Lepcis Magna and the Eastern Provinces**

Kleiner, chaps. 19-20.


Zosimus (II, 30-31), on the building of Constantinople, 212-13.

**Apr. 21**  
**The Soldier Emperors**

**Apr. 26**  
**The Tetrarchy**

**Apr. 28**  
**Constantine, Emperor and Christian Patronage**

**May 3**  
**Constantine, Emperor and Christian Patronage (PAPER DUE)**

**May 5**  
**Constantine, Emperor and Christian Patronage**

**May 12**  
**FINAL EXAM: 1:00 – 3:45pm**

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