

# ROME FROM CONSTANTINE TO CAVALLINI: ART, ARCHITECTURE, & TRANSFORMATIONS OF THE CITY, 312-1300

Spring Semester 2009, Cornell in Rome

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## Description

This course examines the dramatic metamorphoses and tenacious continuities that characterize Roman artistic culture and its urban and architectural settings during the thousand-year 'Age in the Middle' between pagan Roman Antiquity and the Early Renaissance. Class meetings take place on location in the city, permitting first-hand study of extant works in situ. These range chronologically from the grand Constantinian projects of the fourth century to the illusionistic experiments of Pietro Cavallini and Jacopo Torriti, which immediately preceded and inspired those of Giotto. Monumental painting, mosaic, architecture, and stone sculpture constitute major foci of the course, as do other arts high in the medieval hierarchy of media: manuscript illumination, ivory and wood carving, metalwork, textiles and embroidery, and the multi-media events—liturgies, processions, coronations, pilgrimages—in whose service much medieval Roman art and architecture were created.

Through readings, lectures, discussions, on-site observation, and independent research, students in the course will explore:

- ☞ the symbolic content and representational value of medieval art and architecture and the mutual responsiveness of artistic, socio-political, and religious change;
- ☞ the distinctively Roman practice of reusing and adapting the physical and conceptual remains of previous cultures to new aesthetic, symbolic, and utilitarian purposes;
- ☞ the non- and anti-classical aesthetics of much medieval Roman art, together with the endemic atavism that made Roman antiquity a perennial point of reference for medieval artists, architects, and those who viewed and interpreted what they made.

## Texts

COURSE TEXTBOOK: Richard Krautheimer, *Rome, Profile of a City, 312-1308*, Princeton:

Princeton University Press, 2000. You may bring your own copy of this text or use one of the twenty copies in the Cornell in Rome library. Additional readings are on the reserve self for this course.

SUPPLEMENTARY READINGS ON RESERVE OR ON LINE:

Beltिंग, Hans, *Likeness and Presence. A History of the Image Before the Era of Art*, trans. E. Jephcott, University of Chicago Press, 2001.

Crook, John, *The Architectural Setting of the Cult of Saints in the Early Christian West, c. 300-1200*, Oxford: Clarendon Press, 2000.

*The Donation of Constantine*, from Brunner-Zeumer, "Die Constantinische Schenkungsurkunde," trans. In Ernest F. Henderson, *Select Historical Documents of the Middle Ages*, London: George Bell, 1910, pp. 319-329, transcribed in the *Internet Medieval Sourcebook* (Fordham

University Center for Medieval Studies) at:  
<http://www.fordham.edu/halsall/source/donatconst.html>.

Eusebius of Caesarea, *The Conversion of Constantine*, from *Library of Nicene and Post Nicene Fathers*, 2<sup>nd</sup> series, New York: Christian Literature Co., 1990, Vol. 1, 489-91, transcribed in the *Internet Medieval sourcebook* (Fordham University Center for Medieval Studies)  
<http://www.fordham.edu/halsall/source/conv-const.html>.

Gabucci, Ada, et al., *The Colosseum*, trans. Mary Becker, Los Angeles: The J. Paul Getty Museum, 2000.

Galerius & Constantine, *Edicts of Toleration*, from Lactantius, *De morte persecutorum*, chs. 3-4 & 48, *Translations and Reprints from the Original Sources of European history*, (Philadelphia, University of Pennsylvania Press [1897?-1907?]), Vol 4:, 1, pp. 28-30, transcribed in the *Internet Medieval sourcebook* (Fordham University Center for Medieval Studies)  
<http://www.fordham.edu/halsall/source/edict-milan.html>;

*The Holy Bible* (Douai-Rheims version), London: Burns and Oates, 1914, excerpts: Excerpts from Books of Genesis, Numbers, Ezekiel, Daniel, Matthew, Luke & Revelation (Apocalypse).

Jacopo da Voragine, *The Golden Legend*, trans. William Granger Ryan, vol. II, Princeton: Princeton University Press, 1993.

Kessler, Herbert L., and Johanna Zacharias. *Rome 1300: On the Path of the Pilgrim*. New Haven and London, 2000.

Mathews, Thomas, *The Clash of Gods*, rev. ed., Princeton: Princeton University Press, 1993.

Milburn, R., *Early Christian Art and Architecture*, Aldershot: Scholar Press / Wildwood House, 1998.

Nees, Lawrence, *Early Medieval Art*, Oxford: Oxford University Press, 2002.

Nichols, Francis Morgan, ed. & trans., *The Marvels of Rome (Mirabilia Urbis Romae)*, 2<sup>nd</sup> ed., Italica Press, 1986.

Shelton, Jo-Ann, *As the Romans Did. A Sourcebook in Roman Social History*, 2<sup>nd</sup> ed., Oxford Univ. Press, 1988.

Snyder, James, *Medieval Art*, Upper Saddle River, NJ: Prentice-Hall, 1989.

<u>Assignments &amp; Grading</u>	<u>Points (= % of final semester grade)</u>
Class participation, oral presentations, & attendance	15
Midterm	20
Research Project	
Proposal & annotated bibliography	10
Project	25
Final Exam	30

## Examinations

The midterm and final examinations will consist of image identifications and commentaries and thematic essays.

### **Informal Presentations / Seminar Format**

In the name of collaborative learning, discussions of readings will be an important part of the course. We will also divide the work and pleasure of on-site lecturing to some extent. To this end, you are encouraged to contribute to class discussions regularly and freely and, if you wish, to prepare one or more brief oral presentations (5-10 min.) regarding specific objects or monuments, to be delivered on location in the context of regular class meetings.

### **Research Project**

In the course of the term, you will research a topic freely chosen within the chronological and geographic parameters of the course. The results of the inquiry are to be submitted in two phases: a project proposal with annotated bibliography (i.e. bibliography with summary of content of each source); and a final presentation of the findings in a format of your choice. Please note that the phases of the project are to be submitted by the dates listed in the syllabus. Projects submitted within a week after the due date will lose one-half letter grade. Those submitted later still will not be accepted.

### **Email Communication**

Since the class normally meets only once a week and since our time on location at the monuments is precious, some communication regarding the course will take place via email. Each student is asked to provide an up-to-date email address at the beginning of the term and to inform the professor promptly if the address changes.

### **Attendance and Punctuality**

Meeting points for each class are indicated in the schedule above. It is highly advisable to arrive before the designated meeting time, as the group will generally depart from the meeting point at precisely that time. Some appointments for special entries are for 9:00 a.m. on the dot. In those cases arriving well ahead of time is especially crucial.

### **Philosophy and Method**

The twelfth-century philosopher and theologian Hugh of St. Victor summed up our learning ideal: "*Omnia discite. Videbitis postea nihil esse superfluum. Coartata scientia iucunda non est.*" Learn everything. Afterward you will see that nothing is superfluous. Knowledge narrowed down is not a joyful thing (*De historia, et libris in ea legendis*, Book VI, chapter 3). The goal implicit in Hugh's dictum lies not in knowing absolutely everything, which is impossible, but rather in unleashing the insatiable curiosity and inquisitiveness that lead to exhilarating, bountiful, and often unexpected learning.

No.	Theme	Monuments	Area of the City	Starting point	Preparatory Readings
1	OVERVIEW ; ANCIENT FOUNDATIONS I	Overview; S. Maria in Ara Coeli; Capitoline Museums	Campus Martius	Cornell	
2	ANCIENT FOUNDATIONS II	Palazzo Altemps; Palazzo Massimo alle Terme	Campus Martius & Viminal	Entrance to Palazzo Altemps (just outside north end of Piazza Navona)	Nees, 17-29, 40-45; Shelton, 359-362, 384-89, 391-93, 400-401, 404-405, 406-417; Eusebius, <i>The Conversion of Constantine</i> ; <b>email instructor project topic preferences</b>
3	COMMUNAL BURIAL & EARLY CHRISTIAN MARTYRIA	Catacomb of Priscilla	Via Salaria	Cornell, for departure for bus 63 to Via Salaria, 430	Milburn, 143; Crook, 6-39
NORTHERN ITALY TRIP					
4	IMPERIAL CHRISTIANITY	Arch of Constantine; Lateran Baptistery & Basilica	Lateran	Obelisk, Piazza S. Giovanni in Laterano	Krautheimer, Chs. 1-2; Galerius & Constantine, <i>Edicts of Tolerance</i>
5	IMPERIAL MAUSOLEA & MARTYRIA	S. Agnese fuori le mura; Mausoleum of Constantia	Via Nomentana	Cornell (for departure for Via Nomentana, 349)	Snyder, 15-26; Mathews, 54-91; <b>annotated bibliographies due</b>

6	VISIGOTHIC SACK TO GOTHIC WAR I	S. Pudenziana; S. Maria Maggiore	Esquiline	Caffé Fantini, Pizza dell'Esquilino, 36. Bus 75 from Via Induno in Trastevere	Krautheimer, Ch. 2 (cont.); Mathews, 92-114;
EXAM	MIDTERM EXAMINATION	To be scheduled (c. 6 March)		Cornell	
7	VISIGOTHIC SACK TO GOTHIC WAR II	S. Sabina; S. Stefano Rotondo; SS. Cosma e Damiano	Aventine, Caelian, Forum	Cornell	Krautheimer, Chs. 3 (cont.)-4; Belting, 47-73 <u>or</u> Nees, 63-87, 107-115
SPRING BREAK					
8	BYZANTINES & CAROLINGIANS	S. Prassede; Crypta Balbi	Esquiline, Campus Martius	Piazza Pietro d'Illyria on the Aventine Hill	Krautheimer, Ch. 5; Crook, 80-89 <i>Donation of Constantine:</i> <a href="http://www.fordham.edu/halsall/source/donatconst.html">http://www.fordham.edu/halsall/source/donatconst.html</a> ; Gabucci, 192-200
FIELD TRIP	ASSISI	S. Chiara; Piazza del Comune; S. Francesco; S. Rufino; Amphitheater and upper town; Rocca Maggiore; S. Damiano	...	ASSISI TRIP	TBA
9	GREGORIAN REFORM & ANTIQUARIAN REVIVAL, PT. I	S. Clemente; SS. Quattro Coronati; S. Tommaso in Formis (Trinitarian mosaic); SS. Giovanni e Paolo (belltower)	Caelian	Caffé S. Clemente, Via di S. Giovanni in Laterano, 124	Krautheimer, Chs. 6

10	MEDIEVAL ILLUMINATED MANUSCRIPTS	Biblioteca Angelica; slide lecture at Cornell	Campus Martius	Front steps of church of S. Agostino (near Palazzo Altemps)	Nees, 93-97, 153-71, 195-211 or Snyder, 79-95, 203-224, 247-252
11	GREGORIAN REFORM & ANTIQUARIAN REVIVAL, PT. II	Casa dei Crescenzi; S. Cecilia in Trastevere; S. Crisogono (scavi); S. Maria in Tratevere	Forum Boarium & Trastevere	Cornell, front entrance	Krautheimer 7; Nichols, ed., <i>Marvels of Rome</i> , intro. & 19-23, 28-29
12	DUECENTO & PAPAL JUBILEE, PT. I	SS. Sanctorum chapel; Lateran cloister & apse; S. Paolo fuori le mura	Lateran	Piazza S. Giovanni in Laterano, at the obelisk	Kessler, Chs. 2 & 5; Krautheimer, Ch. 8; Jacopo da Voragine, II, 89-97
13	DUECENTO & PAPAL JUBILEE, PT. II	S. Maria Maggiore façade & apse; reports & review at Cornell	Esquiline	Piazza S. Maria Maggiore, at the column	As above; <b>final projects due</b>
EXAM	FINAL EXAMINATION				