

OCT 15 2024 DRAFT Prospectus and the 2023 Calendar

**Art History 2260 Hellenistic and Roman Art and Artifact
Tuesday/Thursday (90 min. each)**

Spring 2025

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To discuss the course, email me to set up a conversation in person or on Zoom.

Cross-listed as CLST 3402401. Open to graduate students as ARTH 6260/ AAMW 6260.

Graduate students taking the course at 6000 level will meet additionally with Prof. Kuttner an hour+ each week for discussion of a grad-level reading component.

Official Penn description:

"This course surveys the political, religious, and domestic arts, patronage and display in Rome's Mediterranean, from the 2nd c. BCE to Constantine's 4th c. CE Christianized empire. Our subjects are images and decorated objects in their cultural, political and socio-economic contexts (painting, mosaic, sculpture, luxury and mass-produced arts in many media). We start with the Hellenistic cosmopolitan culture of the Greek kingdoms and their neighbors, and late Etruscan and Republican Italy; next we map Imperial Roman art as developed around the capital city Rome, as well as in the provinces of the vast empire."

Prerequisites: none.

Of interest especially to students with some interest in history of art, Greek and Roman literature, history, political history, myth, religious studies, anthropology, and fine arts and architecture.

*This is not a course specifically on architecture and designed space, but many of our images have an architectural context in city, sanctuary, house, and designed landscape.

The **Penn Museum of Archeology** will be a resource in this course. How that is shaped depends on how big the class is.

The course uses a Canvas site. All materials will be accessible online, for free, through this site, through the library, and through other digital portals. You may wish to purchase the main textbook rather than rely only on the library's digital copy of it.

The Canvas site will go live at a much later date (as of 3.3.24).

This prospectus is in several parts:

- I. workload
- II. grading
- III. FAQs about content
- IV. the textbook(s) and study sources, and generative AI
- V. Some comments to the course contents

V. The Calendar of tasks and topics, edited from the 2023 version. 2024 will look close to this.

I. Workload, besides 3 hours/week lecture:

1. **Ca. 3-4 hrs/ week, reading and looking.** (I am not sure how well you have learned the art of productive skimming. I hope you practice this life-skill in this course.) It is best done before the lecture session for which it is assigned. Your achievement will be higher, and easier, if you reviewing your notes and class PPTS each week.

2. **Small response tasks:** these will take anywhere from 15 minutes to an hour, from a brief paragraph to a page. In 2023 I did online quizzes; in 2025, I will not have those.

3. **A little take-home task, of ca. 3-5 hours duration**, early in the course, for you to practice and learn some skills - a diagnostic exercise for both of us. Comments will be a guide to skills you have and can take further, and skills you should hone.

4. **Research project: with my mentorship, you will craft your own research topic**, and write on it for 10 pages. It will be due sometime in the last two weeks of the course. For this paper you will investigate some scholarly resources; the topic might additionally take in so-called popular and public-facing sources on the open web, as well as museum databases. You will have a reference bibliography, and art-history writing guide references, posted in Canvas to help you get started. **I will hold a research methods workshop(s) outside of class, in the evening.**

- **Topics:** the cultures we study will be the subject of most projects. However, you may incorporate as a component of your paper **material from later cultures**, up to our present day, and **material from related cultures outside the territories you see in the class**; talk to me about taking this option early in the course. (For instance, what is called 'Classical reception', and the history of collecting and re-use, are lively topics in history of art and archaeology.)

[ArtH/AAMW 6260 graduate students 23A]

- you will perform all 2260 tasks, read thoroughly what undergrads may only be asked to skim, and in addition complete a grad-level research paper of 20-25 pp. text, perform additional readings, and meet with me outside of class for a discussion section. You might also do one or more additional small writing task more frequently. Readings for 25A will be finetuned according to your background and interests.]

II. Grading scheme: DRAFT

Takehome: 10%

Paper: 25%

Small responses, as a portfolio: 15%

Midterm: 25%

Final: 25 %

This course is about where you end up, not where you start. If your work gains in quality as the semester progresses, as you master skills of various kinds, the scheme allows me to advance your final grade by up to half a point besides the raw numerical score of grades.

Participation: Discussion and debate is important for us all, as a way to learn from and with one another. I will work to facilitate your participation in discussions in lecture; you might also send me comments by email or have a one-on-one conversation with me. I will not penalize the grade if you are quiet in our class, but for strong contributions to discussion I reserve the right to raise the final grade if it is on the cusp between two grades.

Exam format:

1. *Commentary to an 'Unknown' image not covered in the prior lectures, by comparison to the material you have learned, probably two of these. Students in my experience write much stronger responses to an 'Unknown' than they do to a conventional compare-and-contrast slide showing lecture material.*

2. *Essay(s) on a prompt selected from a range of topics [distributed at the exam, perhaps with a preview of past topics].*

Attendance is mandatory. The class sessions are the heart of the course. I use but do not regurgitate the readings. More than three absences (making allowances for a range of crises) can lower the grade significantly. For long absences I may ask you to write a little response to course material to make up for your missing discussion.

Course policies (what not to do) and Penn resources (assistance with learning, wellness, protective policies) will be listed in a separate document.

Recording: If I can have a classroom with recording capacity, I will record the lectures, for review, and for those unable to come to class because of illness and other crises. But this is **NOT** a hybrid class.

This course is not graded on a curve. A is A. Help one another to excel.

For those new to art history: resources to see ways of thinking, describing and writing explained are in a separate document - many are online.

A reference bibliography document, centered on resources available digitally through our library or posted on our Canvas site as pdfs, with a few hardcopy reserve titles, will contain essays and books that introduce a range of elements in this course. You might like to sample some of them, and they will help your final research project.

Those books and articles can satisfy inquiry from the very basic to the more advanced, in many subjects - myth and religion, architecture, broad cultural survey, etc. Some introductory essays will furnish assigned reading. There's been a proliferation of online 'companions' and 'handbooks' to multiple aspects of the ancient Mediterranean world, including volumes specifically on art, architecture or archaeology, or including essays on visual and material culture in reference volumes on particular cultures and periods (like the Hellenistic world or the Roman Republic).

Textbooks:

1. Stephen Tuck, 2021: *A History of Roman Art*. John Wiley & Sons. Revised 2nd Edition. (Required.)

This introduction will give a backbone to at least 10 weeks of lectures. Its timespan runs from the 8th c. BCE to the early 4th c. CE. We will pick up in our course with ch. 3-4, looking at the 4th-1st c. BCE.

The 2021 edition is a revised and expanded version of the 2015 first edition. It is not available digitally through the library, unfortunately - the publisher has restricted free access. I will put a hardcopy on reserve. The older edition, which you can read for free on Frankling, can still give you a preview, and has coverage of a lot we sample.

For the publisher's blurb for the 2021 edition, see

<https://www.wiley.com/en-us/A+History+of+Roman+Art,+2nd+Edition-p-9781119653288>

The 2021 edition will be available to purchase at the Penn Bookstore, as an E-Book (57.00) or a print copy (71.00) A copy will be on reserve in Fisher Fine Arts.

**Financial aid students: your aid package may include reimbursement for course books, but the rule has been that the student must purchase course books and ebooks through the Penn Bookstore in order to get that reimbursement. Check this with your financial aid advisor.*

2. Mark Stansbury O'Donnell, 2015: *A History of Greek Art*. John Wiley & Sons. (Required in part.)

Online in our library, https://franklin.library.upenn.edu/catalog/FRANKLIN_9977703321103681 . This introductory text discusses 'Greek' art, from the 9th c. BCE to (selectively) the 1st c. BCE.

Because only a few weeks of the course use this book, which you can read online via our library, I have not directed the Penn Bookstore to stock it. But if you like to have it, you can order it on your own through them, or online booksellers.

Why is it on this course's list?

First, because it gives a reference for the first few weeks of our course, which look at the big *Hellenistic Mediterranean, in which art for Rome and its Italian neighbors flourished in new ways, in the 4th-1st c. BCE - in Roman time, the age of the Republic. By the 2nd c. BCE artists who were Greek, and art we call Greek, flooded into Rome and Roman hands. Stansbury O'Donnell's survey will supply a core reading and reference for this opening part of the course; and he discusses the Roman character of some important late Hellenistic art. You can see in Tuck's TOC, in turn, a whole chapter (4) on 'the origins of a Hellenistic Roman culture'.

Second, its introduction and thematic chapters (like 'narrative' and 'identity' and 'production') can suggest useful ideas for our course overall.

Third, it is a reference for those of you who would like a glimpse of Archaic and Classical Greek art. That is because artistic production in the world of the late Republic and Empire, whether or not made by 'Greeks', often used older styles, in eclectic ways, and selectively quoted Greek Classical (5th-4th c. BCE) paradigms. You won't need to memorize any of this material at all, and I will show explanatory slides for basic comparisons, but if you want a little more, here it is. Students in 2260 have often asked me for such a resource. It can give you ideas for research projects

3. Other readings: either posted to Canvas in a week Module, or with url given in the Calendar of week tasks, or in a book online at Franklin.

I will sometimes send you to material beyond these surveys. That is because something may make a good thought-piece, to enrich the course, and show you a bit of the world of professional scholarship, in addition to what you will pick out for your own final paper.

This course will also look sometimes at the visual culture and material culture of the peoples of the Hellenistic and Roman world from Iran to Britain, north Africa to the Danube, beyond what the two survey texts show you. For that I may give you some special readings in addition to captions in the lecture PPTS.

I will sometimes give you as an assignment or a reference something that is online, as digital content only: that means little essays in the SmartHistory (Khan Academy) art history project, for instance; it also includes material accessible in museums' online databases that I will talk about in class, and some of this has a good web essay with the entry.

'Primary sources' means, texts surviving from the period of study - in our case, Greco-Roman antiquity. Sometimes I will have you read some, as attached documents or online.

4. Looking

Much of the time, your week assignment will include instructions to look at something in advance of lecture, for a few moments, to get to know it before experiencing it on the classroom screen.

One of the things this course wants to make you think over is how, when it comes to images

5. * Lecture PPTs: these will be posted at the conclusion of each lecture. Review them regularly.**

Slide captions will give you basic and sometimes expanded information to 'identify' a thing.. I will always work to get for you an image **in color** and as sharp as possible for what we study.

Devices, recommended: large screen s).

In this class we look closely at images of our materials. Try to have access to a screen at least as large as that of a good tablet, so that you can look as closely as possible at the image slides from class (which

will be shared with you on Canvas) with their captions, at web-sites I may assign, and at illustrations in texts. It is not a good idea to study our images primarily through your phone, even if a phone makes a handy tool for flashcard-style review. The class Powerpoints have captions and embedded signs that are not easy to read on a phone.. For studying a couple of PPTS, links, images or readings at the same time, use a tablet and a laptop (and a phone) together. For instance, reading our textbook on one device with the relevant lecture PPT open on another is a great way to review and learn.

*A group study tip: sit with your study partner with Zoom on your laptops, but muted, or open Zoom when physically apart, and activate share-screen. Pull up what you all want to talk over and demonstrate. (Don't forget, as host, to enable all participants to share, if you want to take turns with whose screen comes up).
*Book a study room with projection screen in Van Pelt in the Weingarten section.

AI tools:

I will assign and permit, and even encourage some uses of a generative AI tool, but the free version will be sufficient for that task, even if the paid version may have some better features. For those who do not wish to use the chatbots for ethical reasons (there are many) and privacy reasons, I will supply alternative task instructions. The best LLMs are ChatGPT 4 (free) or paid (5, coming). Claude 3.5, and Google Gemini. (Perplexity uses bad sources more than reliable ones.) All hallucinate; none are thoroughly skilled in deep image description and analysis, even if the generated prose sounds exciting. (Much is mush.) But by all means turn to them, as well as to the open web, to explain concepts for you, or suggest/list art historical and archeological resources. Ask them for bibliography to see a bit of the range of coverage for this or that: be aware they hallucinate. In other words, 'trust but verify': as with wiki entries, your attitude should be 'it would be great if this were true - I must check'.

Searching with Google outside the LLMs is still a great resource, Looking for images: use Google and wiki. I have never been able to force the LLM to mine museum resources consistently.

I will discuss generative AI tools and the policies for their use with you in the first couple of class sessions, and also as the course evolves.

There are free pdf readers that can help you analyse an article pdf. These include Anthropic's Claude 3.5 and Google Gemini. You may use these in order to explore an assigned essay, but take care also to read into the prose yourself, and look at the image apparatus, to get a solid sense of the author's rhetoric, and of the languages of analysis and description that the author uses. Meditate the images too! (Think about how to apply what you learn and observe in the essay to the other course materials, for class discussion.

V. Comments to the course

FAQs - what is ARTH 2260 'about'?

- What is our time-frame?

It is ca. 4th c. BCE, picking up steam in the late 3rd c. BCE, into the 4th c. CE or a little later. Your Roman art survey book stops in the 330s. The 3rd-6th c., in regard to Roman studies, is called 'Late Antiquity'. Our course will visit into it a bit, using supplements to the textbook as a reference. Surveys often fall behind their stated chronological reach because the teacher gets caught up in discussing so much earlier material, or slows down to meet student interests, as many of you know! Even if I can't get far into the 4th c., then when you make your own research project, you can work on Late Antique material as much as you like.

- Where do our monuments, things, objects, and decorated structures and spaces come from?

This course's territory is western Eurasia ('Europe', Anatolia [Turkey], Near and Mid East) and northern Africa (North Africa, Egypt, etc.) I might give us an excursion to Afghanistan, Pakistan and Central Asia.

Our stuff, when portable, and its makers often circulated around a sizeable portion of this terrain. The Mediterranean Sea connected much of this world, and people say 'Mediterranean studies' to refer to it. So did some of its patrons (people who pay/ authorize/ own) and other viewers travel. At other times, production and response, use, was very much regional, local.

These perspectives can be talked about as global or international, vs local, or as macro-identities vs micro-identities, and more.

People of various language communities, ethnicities and races populated this big world. You will watch the Roman empire come to govern much of it, and we will take a few selective visits to Rome's neighbors across the frontiers.

Politically? some of what we deal with comes from systems of representative self-government, at the level of city or empire; an enormous amount of it comes from situations of big kingdoms and empires run by autocrats. Critique of 'imperialism' is big in this course.

- In this proto-global world, what made people, or the arts, 'Greek', 'Roman', 'of People X'?

Good question. This course will explore it. All Roman studies have to take this question on board!

- With what kind of people do we visit in this course?

Class and social roles count. The arts mediated them. The people this course mentions include everyone from peasants and from enslaved people low or high (the cultures in this course relied heavily on slave labor) to kings, princes and emperors - people as members of families, as merchants, as soldiers and commanders, as magistrates, as voters, as people of education, as art collectors and audiences, as writers and readers, as enjoyers of leisure spaces, as people decorating their bodies, enjoying banquets, mourning their own and other's death; people as individuals and in crowds; people in residences, sacred, civic, and entertainment spaces; people as subject to others, people having power over others; people as authors of things, and (not always the same) as audiences, intended or not. Their points of view count in this course, whether or not they get into images in these roles. So do views from and onto people when considered under the headers of race and ethnicity.

Cross-cultural appropriation and contact, the persistence of indigenous cultures within empires, and the formation of new cultures taking in both indigenous and settler peoples, are a big subject in Hellenistic and Roman studies/

Gender and sexuality: women were not the artists/artisans for much of the production we look at, but they were often the subject of images and users of things, and in our time-span they came to be people who could commission even public art and architecture. In regal systems, in autocratic empires, female dynasts had special powers, too, compared to other woman, and men. The view onto the female, and the female point of view, are topics here; the construction of masculinities, which in many of our cultures of study mapped onto male-male love as well as onto male-female desire, is a pressing topic also for our material.

- What is our stuff, our body of images, in this course?

It includes paintings, statues, of the kind you may be used to considering - on panels, standing by themselves on bases. A very great amount is 'applied' art: sculpture on buildings and big monuments, decorative floors in mosaic, wall-painting in, especially, domestic spaces, even decoration in plaster on ceilings. A lot you will see was made for reasons of religion and politics, and for the commemoration of the dead (funerary art), and was publicly on show; a great deal we cover was also 'domestic', for house, villa, palace, garden. We will look at objects, artifacts - (semi) portable things, from decorative furniture to the vessels of fine dining, pictorial textiles, costume elements (like jewelry), sealstones, decorated books, and small things made in luxury materials simply to have to look at (eg. Google 'Gemma Augustea'). You

may see some decorated armor also! Of great interest for Mediterranean ancient studies are coins: mass-made things in very great numbers seen by very great numbers of people, their body of images sometimes come up for political art in particular.

Actual things and the museum and heritage institution:

'Who owns the past?' is a big question for this course. This course will put you with **museum and archive** holdings at Penn several times, as well as with online museum archives and database,

We ask often about the nature of museums and their relation to heritage, up to the present day, and about access/ exclusion. When we meet buildings, and sites, we think about their life in time and how they come down to us now. **A lot that you see is no longer in the place it was once made and used**, sometimes very far away, and serious controversies occur about that movement. Some archaeology and collecting has a past tangled in imperialisms, and collecting and the art market have often done damage to heritage -- and countries and empires change boundaries over time. How people now put bits of the past into a box of 'this people', 'this country', has to be thought about, whether in a museum or in scholarship. In fact, how special exhibitions try to light up the past in bringing together things from many museums and private collections is something you will sometimes look at.

The digital museum: many major museums, and smaller ones too (like the Penn Museum), have digitized much of their collections, and temporary exhibitions sometimes live on their rich original websites. Your tasks will sometimes send you to online collections sites (especially for images), and I will indicate museum study resources. I will ask you to think with me about the possibilities of the digital museum and the online exhibition as well as their limits.

CALENDAR OF TASKS color coded

THIS IS THE 2023 VERSION.

Things may get tweaked and some readings changed in 2025.

Exams x 2: midterm, final. The final is not cumulative. It will be given in the official finals period.

Written tasks:

small takehome task [no preparation needed], early in course

research paper due the last class day of semester, , at midnight.

The class has a universal extension on the paper, should anyone wish to take it, until the last day of Reading Days.
> in preparation: **the paper topic is due** to Prof. Kuttner, for her approval, two weeks before, at midnight. That gives you two weeks to put the paper together, and move very quickly to order books by interlibrary loan if necessary. Instructions on just what to submit will be given.

>> count back: **in weeks 12 and 13, meet with Prof. Kuttner to figure out a paper topic**, and brainstorm and get = advice.

small responses, 1-3 paragraphs or so, several times. Dates TBA.

1. What to do before class:

'Read' = read attentively most or all of the text. You will become someone confident in reading a lot as we go on.

Page and figure numbers - we are not looking at everything in a chapter for session x - or, to build a thread, you might be turning to widely separated small sections of textbook and their objects, or part (only) of a large article.

`**Skim**' = riffle it, scroll through it, looking (always) at its images, to get a sense of the argument, and then focus on some particular passages. This is an instruction meant to expose you to important and educational scholarship periodically, without burdening you with assigned close reading. Skimming is indispensable to research, and is a life-skill good to hone.

`**Primary text**': these are surviving ancient voices that made it through late and post-antiquity in written form (in copies of ancient books, in surviving ancient papyrus documents, and as inscription.). Have them handy in class, either printed or on your device.

`**Look**': seeing and observing is what art historians, archeologists, and people in an enormous range of activities do. And having a look before lecture makes those sessions much more quickly understandable.

-- Sometimes I have made you a PPT that orients you in a complex monument, and gives full and multiple views of thing X, from which details will surface in lecture. These are visual essays scroll through. These contain maps and plan and reconstructions, sometimes, to orient you.

-- Sometimes this PPT contains things not in the book that will be used in lecture and often enter your list of things to recall.

-- Sometimes I send you to websites - museum databases, projects in computer rendering, didactic sites like Khan Academy, etc. - to see images and get information. You may be told to look at photos on wiki whether or not the wiki text is an accurate and thoughtful one. And sometimes I tell you to go and Google, in Images: this is so you can see how one or two things in our class belong to a very large body of material, you can see both popular and scholarly tastes in stuff, you can see many more views of our 3D things than I or a book can show, etc.

Last, the question prompts: these are meant to guide your reading and thinking. And these are questions (among others) the class session aims to turn to.

2. What to do after class: look, often, at the actual session PPT.

Here you see what was emphasized in lecture as need to know, and not, and the way to `memorize' is to spend time looking. To see more clearly the visual narrative that I worked through with you, and compare it to your notes and memories and readings, cut into thumbnail/ gallery view of the lecture (the little grid icon at lower right). This is a great thinking and study tool.

- **Clip/screenshot** that screen and you have the capsule lecture for your notes.

- **Print:** for your study files, try printing at 4-9 slides per page: when you open the print command you will see the drop-down sign that lets you select. You can make a binder for all the PPTs.

- **make your own thematic** PPT for study. Open your new PPT. Open one you already have. Go to gallery view in both. Now, drag a slide from one PPT to another. In gallery view it is also very easy to rearrange slide order - just drag the slide around the rows.

- **image sources:** my Notes section always gives the url for the museum database site from which I pulled the photo for the slide, and may have other image urls also. You can go to those to collect your own images for your files, outside a PPT,

Week 1 2023

Introduction. Seeing, looking, and a deep past: why?

Week 2 Beginning with beginnings

This week we will speak together about some projects of `introduction', both to the Hellenistic and Roman material and visual world, and to ways of thinking - then, now - about any culture's tangible remains. So, you're going to read the introductory chapters to the two textbook projects we happen to be using. With them, you're going to read a highly influential introduction to a very causative 1986 detailed survey of Hellenistic art.

Tues. What makes 'Hellenistic' a valid term, and for what?

Read: J.J. Pollitt, 1986: *Art in the Hellenistic Age*, excerpt: 'Introduction: Hellenistic Art and the Temperament of the Hellenistic Age', 1-16 and 'Prologue: the phase of Hellenistic art', 17-18. **Posted to Canvas, week Module**

Look: little PPT illustrating the works of art he mentions

- This introduction, like the rest of the book, is meant to be accessible to people who are at least advanced undergraduates, as well as to speak to scholars. Skim, and read some of it closely. What are the main points he wished to make? What do you think of his case examples? Have you ever read something like this?

Primary text, read and bring to class. What kinds of readers do you imagine for this text? What are some ways you can think of in which it can serve you and me to imagine an ancient world, with its things, and people and their imaginations?

-- **Herodas' "Mime" (Mime 4)**, about ordinary women looking at votives in a religious sanctuary full of statues and paintings. It was written in the 3rd c. BCE by a poet active in Alexandria (Egypt), a metropolis founded by Alexander the Great c. 331 BCE. (attached)

Thurs. Big Surveys - introductions for our textbooks.

Both authors are trying to guide, intrigue and imprint the reader with ideas and values they feel are very important. You're going to be reading both together, in some coming weeks: some things in Tuck could be called 'Hellenistic'; some things in Stansbury O'Donnell are replicas made for Romans or even new Roman-era creations - that is, as artifacts they are Roman things.

Skim one, read the other more closely - your pick. What do you think they have in common? How do their projects differ? Do you agree or disagree with how they use their images?

--Mark Stansbury O'Donnell, 2015: *A History of Greek Art*, **online** (and I also post this on Canvas in the **Week Module**), 'Introduction and Issues in the History of Greek Art', 2-18.

--Stephen Tuck, 2021: *A History of Roman Art*. John Wiley & Sons. Revised 2nd Edition. (Required textbook; available at the Penn Bookstore. Two copies are supposed to be on reserve in Fisher Fine Arts Library), 'Introduction to Roman Art History', 1-17.

Week 3 Invention is in the air, east and west: The 4th c. and aftermath, its master makers, and the rise of the 'individual' human and deity

We're going to look at material in SO'D [Stansbury O'Donnell] ch. 4 (the 4th c. BCE down to 330 BCE) and some of ch. 5 (Hellenistic, post 330), along with some artifacts and monuments he sprinkled in other chapters. You can read online; **I have also posted ch. 4 and 5 in the week Module on Canvas**. We'll also look at some stuff that is in Tuck.

'Hellenistic' art can be said to start in the 4th c. , at the same time that the period is thought of as 'Late Classical'. I will guide you regarding benchmarks of the new epoch. We'll look again **at the Tyche, the Alexander Mosaic and the Stele of Hediste, from your Pollitt reading last week (illustrated in its PPT)**. And scholars now talk about a 'Hellenistic West', and we will also. In what you see, reflect on the phenomenon of crossing ethnic and cultural lines that you will run into. I'd like to know if you think the cut-off in SO'D between pre-330 and post-330 makes sense.

Tues. Jan. 24: Turning Points [add period ends]
takehome task, due in a week, posted

Read S'OD

Ch.4, 292-93: the Mausoleion at Halikarnassos in Karia (Turkey) for King Mausolos; the Philippeion at Olympia in the Sanctuary of Zeus for King Philip of Macedon; the Choragic Monument of Lysikrates in Athens. See p. 296-97 for more art from the Mausoleion (fig. 12.9).

- **298-300 and fig. 12.11**, Praxiteles' Aphrodite of Knidos [in a Roman copy]

- **302-5**, grave goods: mirror case fig. **12.14** (Elis), Derveni Krater (Macedon) **fig. 12.15**.

- **307-9, fig. 12.19**, funerary vase from Apulia (Italy), **310** and fig. **12.21**, vase with comedy scene from Paestum (Italy)

- **317-18** 'Hermes of Praxiteles' from Olympia (Greek/Roman)

Ch. 13, Identity (online, **329-30, fig. 13.8**, Aristonoe from the Temple of Nemesis at Rhamnous)

Read Tuck

Ch.3, 56-66, tomb painting in Etruria and Lucania

67-71 and **fig. 3.16** (Mars of Todi), **3.18** (Ficoroni Cist) and **3.19** (Chimera of Arezzo)

Look: orientation PPT for the Mausoleion and Philippeion, the Cyrene Prince, Seuthos of Thrace, philosopher portraits

Thurs. Jan. 26 The Rise of Macedon and the Successor Kingdoms

Read SO'D ch. 4 on the painted royal tombs at Vergina, **311-17** with fig. **12.23-25b4.25-6)**

Ch. 3 343-8 (some of this narrative will be familiar) and

360-61, Tyche of Antioch fig. 14.15, and see Pollitt from Week 1 and its PPT

369-70, Gnosis Mosaic at Pella in Macedon [= fig. **14.28**]

368-69 Ruler portraits in Egypt under the Ptolemies, fig. 1

In ch. 5 (online **116-17** and **fig. 5.18**, the gold textile and its container from Tomb II at Vergina

In ch. 9 Narrative (online, **231 abd fig, 9.17**, metope from tomb at Taras (Taranto, Italy)

Look: prequel PPT for the contents of Tomb II at Vergina, the Alexander Sarcophagus, and Alexander's portraits

Read primary texts: The Pyre of Hephaestion made by Alexander, and **the Funeral Car of Alexander** and **The Wedding of Alexander and Roxane** (**posted to this week's Module, Canvas**) and bring to class. Nothing like these texts had been written up before; nothing like these monuments had been made for 'Greeks' before! What do they tell you about the royal image and its audience, about empire, and about the relations of power with beauty?

Week 4 The High and Late Hellenistic World - a panorama

Tues. The Case of Pergamon and the arts of the Attalid Dynasty

takehome task due in class

We're going to take a whole session, looking at the spectacular monuments of one particular dynasty, that of the Attalids with their capital city at Pergamon, in what is now Turkey. This site was excavated starting in the 19th c. by a German archaeological team, with a great deal - including all the remains of the 'Great Altar' - brought back to Kaiser Wilhelm's 19th-c. capital, Berlin, with a new museum, the Pergamonmuseum built for these things. We will debate cultural politics, modern imperialism, and rights to cultural property this raises.

We'll look closely at the Great Altar with its outer Gigantomachy frieze and its inner frieze about the founder-hero Telephos, and at a range of innovative victory monuments put up for the Attalids at Pergamon, Athens and elsewhere about the conquest of 'barbarians' and of Greeks. You will see additional art, too, like that for the Attalid royal palace in the media of sculpture and mosaic, as well as some striking portraiture.

Look: orientation PPT for the Great Altar and the Sanctuary of Athena Polias. You will not be expected to memorize every detail!! This is made to get your eye in; we will focus on some specific details in class.

- **Prequel PPT** for beaten enemies, Attalid ruler portraits (Philetairos, Attalos II) and palace arts.

Read:

- S'OD

Ch. 9 Narrative (online, **214 and fig. 9.4** discussing the 'Altar' and some of its Gigantomachy

Ch. 14 fig. 14.4, plan of Pergamon's acropolis citadel and **351**, how it framed art (with parallels at Athens), **fig.**

14.5, model of the citadel

- **fig. 14.6**, 'Great Altar'

Skim carefully: excerpt from J.J. Pollitt, 1986: *Art in the Hellenistic Age*, ch. 4 on the sculpture of Pergamon (posted in the Week Module on Canvas) - get a sense for how people debate the Great Altar and other Attalid Monuments. What queries (or bafflement) do you have after skimming this?

Thurs. A Jumble, or Not?

We're going to look at the assortment in

- **SO'D ch. 14 of Hellenistic stuff**, and critique how this selection works. He included some standard 'greatest hits', and also showed some things that were more his interpolation. So **read over 355-79**.

What do you think of this as a survey? can you see his threads, and would you create your own? is there anything more you would like to see or be told of?

- Add, from **Ch 11**, Production of Greek Art and its Markets, **278 and fig. 11.10**, mold-made bowls, **and 279 fig. 11.11** on marble furnishings for the Roman market.

- **ch. 13**, Identity, **329-30 and fig. 13.9**, the grave stela of Phila from Smyrna

- **Tuck**, Introduction, **9 and fig. 1.9a-b** (the 'Herculaneum Women' types)

Skim - and, pick a piece of sculpture here you want me to address in class. Email by midnight Wed, Graham Zanker, Modes of Viewing in Hellenistic Poetry and Art (online at Franklin), **26** (the last page of ch. 1), **27-46** (first part of ch. 2), and **74-81** in ch. 3.

Primary text: read over and bring these texts, which work well with Zanker

- Herodas' **Mime** from Week 2 (reposted in this week's Module, and

- Statius, **Silvae** 4.6 - a Roman poem of the 1st c. CE about the Banqueting Heracles by the great sculptor Lysippos, made for Alexander the Great in the 4th c. BCE, and then supposedly passed down a distinguished line of owners to end in a Roman mansion. The way the poet talks about reacting to a statue and how he describes is very much in a Hellenistic tradition.

Look: PPT image, the 'Tazza Farnese', a big cameo-cut sardonx display cup, which is either court art of the Ptolemies of the 2nd c. BCE or so, or else cut by Alexandrian carvers (maybe) for Egypt's Roman conqueror Octavian.

This ought to puzzle you!! Look at it a while. What might an owner have done with this thing? What if anything seems apparent about how it works and what it means? what most baffles you?

Week 5 Hellenistic and Roman Republican Wall-Painting and Mosaic: Living with Spectacle

Decorating architectural interiors by painting elaborately on wall plaster, and moreover doing so **systematically in domestic spaces**, is for the Greek world a 4th-c. BCE and Hellenistic development, east and west. You've seen reflections of it in tomb paintings. This cultural practice had enduring impact on Romans. This year I am including 'Roman' material of the Republic in our Hellenistic weeks, rather than seeking a firm divide. Wall-painting is, and is not, like panel paintings that we read of but no longer have.

Tues. Paint

Read: Look again at the paintings we studied in **Week 3**. Think about questions of pictorialism that came up for Attalid reliefs in **Week 4**. Look at the painted pottery again that came up in **Week 3 and 4**.

- J.J. Pollitt, 1986: *Art in the Hellenistic Age*, ch. 9, 'Pictorial Illusion and Narration' (**posted in this week's Module**), at **185-96** (before he speaks about reliefs), and at **205-6** which reflects on pictorial sources for the Praeneste Nile Mosaic.

This chapter also has much on the Telephos Frieze to incorporate with your earlier knowledge of it. His **fig. 213** is a line-drawing for it, to put with the PPT schema I gave you.

- **Tuck**: Ch. 4, 'The Later Republic, 211-31 BCE' at **100-114**. This chapter discusses the Roman '2nd Style' which is the format that permitted the Odyssey Landscapes, too, that you read about in Pollitt.

Primary text: read excerpts from Vitruvius, *On Architecture*, about house plans and 2nd and 3rd Style wall-painting: Book VI, chapter 5 [at this site](#), discussing what elements befit the houses of different ranks in society and rural vs urban sites, and Book VII, chapter 5 [here](#), discussing what we would call 2nd Style and 3rd Style domestic wall-painting (comments, **Tuck 134**).

Look: this week offers us the chance to think more about how different visual media do and do not work in order to study, or help enjoy, images located in 3-dimensional space - 'image bubbles'. You have seen a lot of PPTs by now - and books; this week we can think about museum webs, and about the possibilities of computer-aided renderings.

Orientation PPTs for the Villa of the Mysteries' Dionysiac suite; the Odyssey Landscapes; the reception hall of the Villa of P. Fannius Synistor at Boscoreale with its versions of a painting cycle made for the Antigonid kings of Macedon.

Museum

- spend some minutes with the room (room M) transferred from the **Villa of P. Fannius Synistor** to the Metropolitan Museum in NY, [here](#), looking at it all.

- watch [their video](#) of a contemporary artist's response to the room. Do you think it informs your understanding, and other people's? -

and look at [the other Met holdings](#) - bits of the red hall, and much of the garland exedra room L.

Computer-render

- Take some moments to tour the **Villa of P. Fannius Synistor** in computer rendering by James Stanton-Abbott, https://www.behance.net/gallery/2403316/Villa-reconstruction-2-Pompeii-Italy?locale=en_US

- Also use his project on the **Dionysiac hall at the Villa of the Mysteries**, shown in conditions of interior lighting at night as well as under daylight conditions when the room opened to the landscape

http://www.computer-render.com/Pages/VOM_1.html

Thurs. Mosaic

Floor mosaic was a Mediterranean innovation of the 4th c. BCE, in its Hellenistic form, generated in N. Greece/Macedon as well as in the Greek West. It became a standard decoration of any fine house and, in particular, of rooms of assembly - dining, eating and drinking, talking. You saw the Gnosis Mosaic from Pella in Macedon in an earlier week, Attalid palace mosaics, replicas of the famous mosaics of Sosos, and a bit of the Delos

mosaics. For today we will look some more at these and other mosaics from the richer 2nd-c. BCE houses at Delos, in their domestic contexts, in addition to some mosaic from Ptolemaic Egypt. For mosaic in Republican Italy our main domestic case example will be the mosaics of the so-called House of the Faun in Pompeii; our public cases will come from the forum and sanctuary of Fortune at Praeneste. Much you see this week is no longer in its original setting, but was removed in the post-antique world to other spaces, like palaces or museums - and there, usually put on the wall, not on the floor. This class session emphasizes the images' character and viewing in their original setting.

Read:

- J.J. Pollitt, 1986: *Art in the Hellenistic Age*, ch. 10, 'Hellenistic Mosaics', 210-19 (posted to Canvas)
- Tuck ch. 4 102-4 (House of the Faun, plan and some description for the house)
- Reread SO'D ch. 14, 345-6, contexts for the Alexander Mosaic in the House of the Faun, and 371-3, Delos;
- J.J. Pollitt, 1986: *Art in the Hellenistic Age*, ch. 9, 'Pictorial Illusion and Narration' at 205-6 for the Praeneste Nile Mosaic.
- Skim Kristen Seaman, 2020: *Rhetoric and Innovation in Hellenistic Art* (online at Franklin), ch. 4, 'Ekphrasis in Sosos' *Unswept Room Mosaic*', 110-31.

Look: - prequel PPT for Ptolemaic mosaics, Praeneste Nile Mosaic, Theseus-Labyrinth mosaic.

- prequel and orientation PPT for the **House of the Faun mosaics**, one of the largest set of figural house mosaics in the Roman world.

There's a montage of mosaic-and-plan, to help you think about the house: are there any threads that connect the image chosen for two or more rooms, or is *varietas* the only esthetic? You will not be memorizing all the different mosaics!! But pick a couple to try to recall, in addition to the Alexander Mosaic, and think how this week's readings might come to bear on mosaic here, in the Samnite/ Roman house setting.

Week 6 Eyes on Rome: an imperial Republic in the Mediterranean world

You've already been encountering the art of Republican Italy and of Italians abroad. Now we turn to thinking about Rome and 'Romans', for the next weeks of the course. That entails thinking about what is Roman in Roman art, in the first place and about its relation to the 'Greek'. Those have been and remain central questions for study of the Roman world. They problematize as well what to call the art of other peoples within the expanding imperium, also. So, here's a polemic essay.

Tues. Roman/Greek/Roman

Skim, picking sections to read closely for discussion:

Christopher Hallett, 2015: 'Defining Roman Art', in Barbara Borg ed., *A Companion to Roman Art*, 61-97. Online at Franklin; this is ch. 1 in Part I (Methods and Approaches). These pages online have large font, and lots of images, so it's a shorter piece than it looks.

Look:

- **The Praenestine cist in the Morgan**, to compare to the Ficoroni cist we discussed in an earlier week: look [here](#) at the museum site (click the image for a sharp view of the main scene) and choose 'Rotate image' to look at all sides of the round box
- **House of the Faun, Pompeii: Baby Dionysus Mosaic**, Naples Archaeological Museum: see PPT for House of the Faun, re-posted to this module
- **San Ildefonso Group, from Rome**, Prado Museum (Madrid) - 'Orestes and Pylades': look at the museum site [here](#). Scroll down to see the thumbnails for viewing the statuary from multiple angles. Observe the restorations. The head of the young man on the left is ancient but it does not belong - it is a portrait of emperor Hadrian's lover Antinous.

> [Have a look at its wiki](#), which is a bit garbled, but still informative, to see how much speculation it invited in the 17th and 18th c. and after, and gives you a glimpse of the life in time of an ancient 'masterpiece' embraced in the post-antique. Observe how many copies were made!

Thurs. Latin Culture and its (Hellenistic) Public Art

Read: Tuck, 2015: ch. 4 at **115-17** (Monument of Aemilius Paullus, so-called Altar of Domitius Ahenobarbus)

Skim excerpt from J.J. Pollitt, 1986: *Art in the Hellenistic Age*, ch. 7. 'Rome as a center of Hellenistic Art,' 150-63: it frames the Monument of Aemilius Paullus, a section to read closely.

Skim 216-28 (on the paintings for Caesar's triumph, and the **Death of Sophonisba paintings**) in Ann Kuttner, 2013: 'Representing Hellenistic Numidia, in Africa and at Rome', in Josephine Quinn and Jon Prag edd, *The Hellenistic West*, 216-72 - online at Franklin.

Look:

- Go back to **the Praeneste Nile Mosaic** we already studied, to think about what it is doing decorating a public building in the forum of a Latin city near Rome.
- for the so-called **Bocchus Monument**, look [here](#) for slabs from the front in their museum display (Victories garlanding a trophy shield, and votive arms) with this [further detail](#) of horse armor
- and the **images** in Kuttner 2013 for p. **267-72**

Primary text: read about **Republican triumphs and their artifacts** (posted in this week's Module). What are your thoughts on what being displayed like this did to viewers' perception as 'art' of any of what they saw?

Week 7 Exploring the Republic

Tues. Persona, Piety, Power: Roman Faces

Read: Tuck 7-9, contextualizing the so-called **Tivoli General** (**LOOK: Google image him to look more**) 69-72 (back to the 'Brutus', and terra cotta images), **117-21** (Late Republican portraits)

Skim, with attention to argument and evidence, C. Brian Rose, 2008: 'Forging Identity in the Roman Republic: Trojan Ancestry and Veristic Portraiture', in S. Bell and I. Hansen edd, *Role Models in the Roman World: Identity and Assimilation*, 97-131 (**posted in our Module**)

Read primary text, and bring to class: excerpt from Pollitt's sourcebook for Roman art about Republican portraits

Look: **PPT** for some Republican statuary portraits, sealstones with portraits, and coins with portraits - [navigate this 3D model](#) of the so-called 'Terme Prince' **as if you could walk around it**

Thurs. Latin Culture in a Hellenistic Market

What was being made for the people we've just been studying, and by whom, for their houses and villas, and for their sanctuary dedications? how does this complicate the Greek/Roman question? Hallett, whom you have read, brings up this material. So did what you read before, Stansbury O'Donnell **Ch 11, 279 fig. 11.11** on marble furnishings for the Roman market.

Read: excerpt from Peter Stewart, 2008: *Statues in Roman Society: Representation and Response*, 249-60 (Roman copying and the Villa dei Papiri/ Villa of the Papyri)

Skim J.J. Pollitt, *Art in the Hellenistic age* ch. 8, 164-84, 'Style and retrospection: neo-classicism and archaism'. ([posted on Canvas](#))

Observe closely the artifacts illustrated, many of them for Roman consumption; read carefully about the monuments of Pasiteles and his pupils' workshops (the 'Orestes and Electra' groups and the Stephanos athlete) and the archaistic Minervas at the end of the chapter. Think about the monumental marble vessels, a Hellenistic invention popular at Rome. Get a sense for the range of styles and ways of talking about them that are at stake in this chapter. It also tackles the making of copies and replicas as an art industry

Week 8 MIDTERM week

While you are writing there are no required sessions this week. An in-class exam would use a whole session anyway; and in the week of an in-class midterm I have never made students learn required material on the non-exam day.

Tues. Workshop: Describing

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Thurs. MIDTERM

Week 9 SPRING BREAK

Week 10 Ending a Republic, Starting an Empire

Tues. The last age of the Republic - an 'Age of Augustus'?

We're going look at the political art of the so-called age of Augustus now, in the light of the Hellenistic and Republican world in which it was rooted.

Read Tuck 125-29 (portraits of Augustus), 135-42 (Forum Augustum, Palatine Temple of Apollo, decorative relief)

Look: PPT for the Forum Augustum remains

Read primary text and bring:

Propertius' poem on Augustus' Temple of Apollo Palatinus and its images, as if seen by the poet on dedication day;

Ovid on Augustus' Forum Augustum and its Temple of Mars Ultor and their images, as if seen by a visiting Mars

Thurs. Elite Living in the Augustan era, court styles, and fictional galleries

The 'House of Augustus' and the 'House of Livia' on the Palatine at Rome; 3rd-Style painting at the Villa of Poppaea at Oplontis; Agrippa's Villa Farnesina at Rome; the Villa of Livia at Prima Porta; the Villa of Julia at Boscotrecase

Read: Tuck 142-7 (including the **primary text from Vitruvius** lamenting contemporary wall-painting, which we read before)

Skim: Barbara Kellum, 1994: 'The Construction of Landscape in Augustan Rome: The Garden Room at the Villa ad Gallinas,' *Art Bulletin* 76.2 211-24 [online]

Look: PPT for the Palatine houses and the Villa Farnesina

Livia's garden room at Prima Porta: Google image Prima Porta villa.

For the **villa of Julia at Boscotrecase**, Google image Metropolitan Museum Boscotrecase; and click through [here](#), (you will get the black room and its miniaturist architecture and 'sacro-idyllic' (pastoral) landscapes, the red room and its similar landscape large panels, and the paired paintings of Perseus and Andromeda and of Polyphemus with Galatea/ the ship of Odysseus).

Week 11 Augustan Peace and its Aftermath: The Julio-Claudians

Tues. The Age of Augustus, again

Read: Tuck 130-34, 146-58, 162-64 (Gemma Augustea and Boscoreale Cups), 166-70 (Sperlonga).

Your book puts into the material on Augustus' successors some stuff other people think is Augustan (as do I): I'll explain the arguments and test them with you. Certainly the objects continued to be viewed long after Augustus' death.

Look: orientation PPT on the Ara Pacis

- orientation PPT on the Sperlonga sculptures

- orientation PPT on the Boscoreale silver treasure: get a sense for what is in it, with particular attention to the Africa Dish, skeleton cups, and history cups

Thurs. A Dynasty: The Julio-Claudians

Tuck, ch. 4 again, 160-5, 171-6, 179-82, 183-6 (Domus Aurea myth paintings)

Week 12, High and Low

Tues. The Age of the Flavians

Read: Tuck 198-205 (for the Colosseum, understand the role of art), 216-33

Look:

- explore the 3D model of **the Nile group in the Vatican**, as if you could walk around it, [here](#)

- PPT for the **Forum Transitorium of Domitian**, which housed his Temple of Minerva and the ancient shrine of Janus: we look at its frieze with the Punishment of Arachne (as told in Ovid's *Metamorphoses*), and its 'province' reliefs.

(After Domitian's assassination the forum was re-dedicated by the new emperor, Nerva, so it is also called the Forum of Nerva.)

Read primary text: Martial's epigrams, excerpt (Flavian) (posted)

- Statius on the *Equus* of Domitian in the Roman Forum (Flavian) (posted)

- Statius on Vindex' statue of the Banqueting Hercules of Lysippos from Week 2 (Flavian) (posted)

[In week 12 and 13: discuss your paper topic with Prof. Kuttner]

Thurs. Style and meaning: What are 'provincial', 'popular', 'vernacular', and 'freedmen's' arts?

People tie particular stylistic tendencies, and or/content, to this range of identities, sometimes with analogous styles credited to wildly different ethnic and class origins. What do we think ...?

In Tuck, look back at **149-52** in the Augustus chapter (the Amiternum Relief and Baker's Tomb/ Tomb of Eurysaces, and the tomb relief of the Licinii), Altar of the Vicomagistri (**174-5**). Add riot painting, Pompeii, **186-7**; **191-93**, House of Domitius Quartio; **211-15**, House of the Vettii; Monument of the Haterii **226**; **read 253-4**, about the Tropaeum Traiani at Adamklissi.

Read John Clarke, 2003: *Art in the Lives of Ordinary Romans: Visual Representation and Non-elite Viewers in Italy, 100 B.C.-A.D. 315* (online) 1-13 and 95-129

Read primary text: excerpt from Petronius' novel *Satyricon* about the house and tomb of Trimalchio (Neronian)

Look around the empire:

-- **The Cenotaph Stele of Caelius** at Bonn, [here](#) , with the inscription, and [here](#), great raking light

-- **Arch of Augustus at Susa in the Italian Alps:** [read the little wiki](#) with the inscription and look [here](#) at a detail of the frieze to see the style and facture, [and here](#) at this detail of the altar group with the huge bull. Where have you seen this kind of altar group with a procession of the sacrificial victim(s) before?

-- **Palmyrene tomb reliefs in the Mideast** - Google image 'Palmyrene tomb relief' to see how much turns up, see this little **PPT** and look at Penn's pieces: how do they raise questions for our session? this one [here](#), this one [here](#), this one [here](#) (the catalogue entry shows you thick description) and this one [here](#) with details of costume

What in these reliefs seems very distinctive to Palmyra, and what seems to you like Greek and Roman art elsewhere? What does the variety of costume suggest to you? Notice the 'farewell' inscriptions that name the deceased (though in one of these a dealer added it).

Week 13 The Age of the 'Good Emperors'

Tues. Trajan and Hadrian

This week we have a chance to see the last of the series of 'imperial fora', the Forum of Trajan compound and its monuments, like the Column of Trajan; you will also visit a huge imperial villa, Hadrian's villa at Tivoli, which was both a place of private pleasure and an impressive palace. These emperors liked the grand scale.

Read Tuck, 236-41, 247-70

Skim: John Clarke, 2003: *Art in the Lives of Ordinary Romans* (online) at 28-41 (Forum and Column of Trajan)

Skim: Ann Kuttner, 2003: 'Delight and Danger in the Roman Water Garden: Sperlonga and Tivoli,' in Michel Conan ed, *Landscape Design and the Experience of Motion* 103-56 at **135-56** on the decor of the so-called Canopus water-garden in Hadrian's villa) ([posted on Canvas](#))

Look: [The 'Puteoli Relief' monument](#) spoliated from Domitian for Trajan, at the Penn Museum:
- PPT for the **Tropaeum Traiani at Adamklissi**

Thurs. The Antonines (Antoninus Pius, Marcus Aurelius and Lucius Verus, Commodus, and the women of the dynasty)

Read: Tuck, 273-91, 301. (We will do sarcophagi and mummy portraits later, and you can skip them for now.)

Skim: excerpt from Iain Ferris, 2009: *Hate and War: The Column of Marcus Aurelius*, 32 pages [small!] ([posted](#))

Think back: the monumental Dying Gaul, and the Gaul killing himself and his wife, which you looked at in our Hellenistic section are Antonine replicas or creations. How would you compare them to the Column of Marcus Aurelius?

Look:

- navigate the virtual 3D **Capitoline Marcus Aurelius** [here](#), as if you could walk around it
- the **Commodus from the Horti Lamiani**: look [here](#) at the **Capitoline Museums site to see the Tritons** who flanked him (scroll down)
- Look [here](#) at his odd stand (Amazons and zodiac-globe),
- the **Panel Reliefs of Marcus Aurelius now on the Arch of Constantine**: look at this **little PPT** to get a sense of the cycle. We will focus on a couple in class.

Week 14

paper topic due Monday at midnight

Tues. Age of the Severans - Africa and Syria come to Rome (Septimius Severus, Julia Domna, Geta and Caracalla)

Read: Tuck, 304-19, 330-35

Skim: Susann Lusnia, 2006: 'Battle Imagery and Politics on the Severan Arch in the Roman Forum,' in Sheila Dillon and Katherine Welch edd, *Representations of War in Ancient Rome*, 272-99 **at 272-96** ([posted](#))

Look: orientation PPT for art at the Baths of Caracalla (mosaic, statuary) to get a sense of its range and its themes

- [Penn Caracalla](#), red granite, from Egypt

Thurs. Deathways: The Roman sarcophagus and funerary portrait

This form of funerary technique and commemoration was widely revived in the 2nd c. CE, for reasons we don't grasp yet; it fast became a huge part of the Roman marble industry and sculptural expression, and many people out there know it at least vaguely as a Roman form. Thousands survive, many reused in medieval contexts, embraced by the Renaissance and after in the 'West'. We will look at myth, religion,

`daily life', political status and history on these big stone boxes, and how they assimilate portraits, thinking both like connoisseurs and social historians.

Read: Tuck, 292-7, 319-22, 350-55, 385-6, 395-6. Look at all of these and digest the text. Lecture will emphasize some key examples.

Skim: Michael Koortbojian, 1993: *Myth, Meaning and Memory on Roman Sarcophagi* (online at Franklin or directly [here](#) > Introduction, and section 7, 'Myth, Image and Memory'. Look at 1-9 in the Figures (end of menu) to see the kind of replica series he's writing about.

The 'Mummy Portraits' (Roman Egypt): we'll look back at Tuck 297-300

These constitute almost the only examples to survive of the Greek-Roman masterpiece tradition of painting in encaustic on wooden panels. Sarcophagus burial was international: these are distinctive to Egypt.

Look: Google Image 'mummy portrait'. Look around for 5 minutes or so. Get a sense of where these are posted from. What do you, as an archaeologist and art historian, think of what you see here?

Look at Penn's mummy portraits - [this framed image of a woman](#), and [this image of a man](#). Scroll down [here](#) to see details of how they were painted, ascertained by scientific analysis.

Week 15 It's Getting Late

Tues. Late Antiquity Begins: The Long Third Century

Read: Tuck, 337-50. Reflect back on third-century art you were looking at last week.

Look: [here](#), for the fountain of Alexander Severus with its Flavian statues, the so-called 'Trophies of Marius' (a Renaissance nickname).

[Piranesi's engraving of one](#) remains a good source.

- prequel PPT for the Diocletianic chapel of the Imperial cult at Luxor (Egypt) in the Sanctuary of Ammon-Re.

- For the Penn Museum, look at these portraits: [this 3rd-c. bust of a man](#), probably made for a tomb; [this 3rd-c. head of a priest in his ritual crown](#), broken from a life-sized statue, found in Turkey; [this 3rd-c. bust of an aged woman](#) from Syria.

Read primary text: excerpt from the 4th-c. *Historia Augusta's* Life of Alexander Severus ([posted](#)): among the imperial biographies in this series of 'lives', that for a 'good' Alexander Severus celebrates and explains his engagement with art.

Thurs. Constantine and his World, Between Christianity and Polytheism

Read: Tuck, 372-87 and reflect back on Christian art you have already seen.

(See fig. 8.27, in your lecture for Hadrianic art, another of the hunt tondi which are shown in fig. 12.10-11 in this week's reading.)

Skim: Maggie Popkin, 2016: 'Symbiosis and Civil War: The Audacity of the Arch of Constantine,' *Journal of Late Antiquity* 9.1 42-88 [online] Try to get a sense of Popkin's main points.

Read primary text: Eusebius' *Life of Constantine*, excerpts

Look: [the Constantinian princely portrait in the Penn Museum](#), Roman gallery

Orientation - skim: a master PPT for the **Arch of Constantine**, to contextualize the details we'll see in class and the discussion of its general program.

Week 16 Living like a Late Roman

Tues. Luxury Art

[LAST day of classes in 2025 Spring is April 30]

Paper due, midnight

You ALL have an extension, should you choose to take it, to the end of Reading Days, April 30 at midnight.

In your domus and villa, in the 3rd-5th c. CE, are (if you are an elite person) many satisfying and precious image and things, some in traditional display genres, some in new ones. I hope this last lecture feels like you're taking a break with some fascinating and appealing things. Some would be owned even by 'middle class' people; some of these objects were very costly; some of the examples were for people at the very top of the empire, the dynasts and the military and senatorial aristocracy. They show both international and local, personal tastes. Looking at them lets us reflect on many aspects of what you've seen since the midterm, and you might like to incorporate some in your essay final exam. (I hope someone has already chosen a paper on such material!)

Read: Tuck, 357-65 (mosaic, villas and houses), 365-9 (glass, gems), 387-90 (silver), 390-94 (mosaic, painted books)

Skim: Marice Rose, 2006: 'The Trier Ceiling: Power and Status on Display in Late Antiquity,' *Greece & Rome*, Second Series 53.1 92-109 [online]

Look: orientation and prequel PPT for Piazza Armerina, the single largest complex of figural mosaic floors in the Greek and Roman record.

- PPT for a few more Late Roman luxury objects (silver, glass, jewelry, books)

- PPT for some ivory diptychs - writing tablets - with their cover reliefs, a new Late Roman art form

2025A: Reading Days are May 1-4; Finals period is May 5th-13th.

****The registrar will not release the final exam dates for specific courses until several weeks into term.** Personal travel is not normally a valid excuse to skip the assigned date and ask for a make-up; hold off on booking your tickets. I realize that some international travel is appallingly expensive and you and your family may want to book early for cheaper fares - but to be on the safe side, hold off until we know our finals date, or just leave once finals end.