

**For posting on Courses@Penn, this is combined with the Calendar Document. On Canvas (first module) they are separate.**

**Art History 2260 Hellenistic and Roman Art and Artifact**  
**TR 12-1:30 Jaffe 113**

**Spring 2025**

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<https://arth.sas.upenn.edu/people/ann-kuttner> (with cv attached, to see some of the things I write on and advise)

[1.16: Office hours, TBA; to meet in person or on Zoom, email to set up a time.]

*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.

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 but your Roman art textbook will be accessible online, for free**, through this site, through the library, and through other digital portals.

**This prospectus is in several parts:**

- I. workload
- II. grading
- III. FAQs about content
- IV. the textbook(s) and study sources.

**FILES:** In one of the first Modules, **see Calendar document** for tests and tasks, with main dates at a glance.

**See main Calendar for all the reading and looking assignments**, in addition, with instructions explained.

See Course policies, for forms of support, rules, and (alas) sanctions.

See AI policy document.

**Each week has a Module - PPTs and text files, for the week tasks, go here.**

**I. Workload, besides 3 hours/week lecture:**

**1. Ca. 3 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.) I hope some of this is done before lecture, and that some of it includes reviewing your notes and class PPTS each week.

context to things.

**2. A little take-home task, of 2-3 hours duration**, early in the course, for you to practice and learn some skills - a diagnostic exercise for both of us. It will have a form of image analysis and an AI component. The grade will be S/U. Comments will be a guide to skills you have and can take further, and skills you should hone. No preparation needed - except class training.

**3. After spring break, a longer take-home task**, with a Penn Museum component, perhaps an AI component, **4-5 hours**.

**4. midterm, essay(s), in class**, perhaps with a small slide component ('unknowns').

**5. Research project: with my mentorship, you will craft your own research topic**, and write on it for 8-10 pages. This will be due in the next-to-last week of classes, with a class extension of 3 days should you choose to take it. For this paper you will investigate some scholarly resources; the topic might additionally take in so-called popular and public-facing sources. 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.**

- This project will have an AI component, and be govern by spelled-out AI policies.

**6. Final exam, essay(s):** in finals week. The registrar will give finals dates Feb.14.. **This exam is NOT cumulative: it is based on the weeks after the midterm.**

#### **[ArtH/AAMW 6260 graduate students 25A]**

*- 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 23A will be finetuned according to your background and interests.*

#### **II. Grading scheme:**

Takehome 1: S/U

Takehome 2: 15%

Guided paper: 30 %.

Midterm: 25%

Final: 30 %

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

This course partly uses portfolio grading: that is, 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 half a point besides the raw numerical score of grades. The midterm essay exam and the takehomes helpt prepare you to build a research project, with my mentoring and assistance.

If you took Arth 1010 or 1020 you may have read a secondary article each week or so, besides textbook readings. This 2000 has some secondary readings, but it also emphasizes primary sources - ancient Greek and Roman voices - and works to help you build your own museum in your minds'-eye. We look at a lot of things, to build a sense of some of the larger visual culture of our epochs and peoples of study.

#### **Class preparation and attendance. See Course policies doc.**

You are expected to attend the class, for the class sessions are the heart of the course, unless you are ill or have other emergencies. Sessions will be recorded. If you are caught ill at home, you may listen in on Zoom, and take part as you are able. More than three absences may result in an extra task assignment and, if chronic, a grade penalty, unless there are extenuating circumstances.

You are expected to do the tasks assigned for the week and its days

Discussion and debate is important for us all, as a way to learn from and with one another. I will not require participation to be a part of the grade, but I will work to coax it from all, and fruitful participation

can raise your grade by up to half a point. That might be an in-class question or comment, but it can take in, also, a written comment sent to me, or a discussion with me outside class.

**For those new to art history:** resources to see ways of thinking, describing and writing explained are in a file, Art History Guides, in one of the first Modules.

***For those who want to prowling around a bit before and during the course (NOT required), a guide to introductory and reference readings will be posted on our Canvas site in Modules. All books cited are either on reserve or are accessible online. Additional references for 'art history' and how to write about it will also be supplied. 6260 students new to archeology-art history may profit by looking ahead at some of what is cited in that reference document; you can write me ahead of spring to ask for it.***

*Those books and articles can satisfy inquiry from the very basic to the more advanced. 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). These are very useful to a survey course and your research projects.*

*A number of other textbooks of Greek and Roman art are on reserve for you. All hardcopy reserve books will be in Fisher Fine Arts library.*

#### **Textbook:**

**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. A printed copy is on reserve in Fisher.*

*Meanwhile, to get a sense of the book you can still look online at the library at the 2015 version. 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 (55.00) or a print copy (c. 71.00)

*\*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, This introductory text discusses 'Greek' art, from the 9th c. BCE to (selectively) the 1st c. BCE.

Because only some weeks of the course use this book, which you can read online in 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 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, if you like to mine it as a reference.

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 have often asked for such a resource, and now it is easy to access it online.

**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 on the library web, or in a source on the open web.

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, and 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. This makes a very large difference to comprehension of the lecture session's materials. It also trains you to think about details, and about the multiple parts of complex things - a great warmup for what your paper might do.

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

**CALENDAR OF TASKS color coded**

These dates are marked on the Canvas Calendar for this course.

**Exams x 2, essay format, takehomes: midterm, final.** The final is not cumulative. The registrar will announce its date Feb.14

**Written tasks:**

**small takehome task** [no preparation needed], instructions posted in Week 3, **Mon. Jan. 27, task due Friday Jan. 31: image analysis**

**medium takehome task**, posted in Week 10, Monday March 17, due Monday March 24.

**research paper** due **Friday 25**, the next-to-last week of classes (Week 15) at midnight.

The class has a universal extension on the paper, should anyone wish to take it, until April 28, Monday.

> in preparation: **the paper topic is due** to Prof. Kuttner, for her approval, **Week 13 Friday April 11 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 11-12-13, correspond meet with Prof. Kuttner to help figure out a paper topic**, and receive research advice.

**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 if you can't fit that in.

**'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. These are part of archaeology too - text artifacts. Have them handy in class, 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 more understandable (readings, also.)

-- 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: scroll through. These contain maps and plan and reconstructionss, sometimes, to orient you.

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

-- Sometimes I send you to websites - museum databases, projects in computer rendering, etc. Digital humanities has transformed the discipline of art history and archeology.

-- And sometimes I tell you to go and Google, in Images: 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. Indeed, Google a lot as you read or think ...

**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.

**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. Use thumbnail view, to see the visual narrative that I worked through with you - a great thinking and study too. Clip the screen and you have the capsule lecture for your notes. Look at it and try to recall how it relates to class sessions and reading.

- **Print**: you might do this for your study notes, at 4/ 6/ 9 slides a page, as a review device.

- **make your own PPT.** If you are studying/ researching theme/ medium/ genre x, pull from the class PPTs (you can pull slides from one PPT to another in thumbnail view) to make your own set of stuff - portraiture, myth images, whatever.

## Week 1

**Thurs. Jan 16 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. Jan. 21 What makes 'Hellenistic' a valid term, and for what?**

**Read:**

**1. Modern text:** 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**

**2. 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. To prepare for our discussion, try to outline his main points, and see what you think of his case examples. In my experience, 2260 students have often never met an essay like this before. It was deeply influential on Hellenistic art history.

**3. Primary text, read** and bring to class. This poem is about ordinary women taking a tour of a statue garden, and it is your first class experience with the precious fragments of ancient texts relating to material culture that are so helpful to art history and archaeology. Texts are artifacts too. In this class we will try out, together, using them as 'evidence'. Some that you will read are about documented real things. Some, like this week's text, are fictional. That lets you think about how a society's fictions are revealing about it,

**Herodas' "Mime" (Mime 4):**

- **Posted to Canvas, week Module**

- his women are looking at votives in a Greek religious sanctuary. Semi-comic, semi-serious, 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. That is, it was written in a land colonized by Macedonians and other Greeks, who subdued ancient Egypt only a few generations before Herodas wrote for the royal court and local elites. Alexandria was their brand-new city, under the dynasty founded by Ptolemy I: before that, there was almost no Greek art and architecture in Egypt, outside of a couple of trading cities close to the Mediterranean mouth of the Nile.

**>> Ask yourself:** What kinds of readers do you imagine for this text? What are some ways you can think of in which it serves still now to imagine an ancient world, its people, the things it prized in art? Is there anything relevant, in your mind, to the colonial situation of the Ptolemaic kingdom?

*\*You are welcome to drop the text into Claude 3.5/ Chat GPT 4.0 and ask for an analysis several paragraphs long. If you do, send me what it said, on email, before class! (akuttner@sas.upenn.edu). But add some critique (you can write this after the AI text, or interlinear): what do you think of its answers, and its handling of the flavor of the text? reflect: any questions left hanging in your mind, to bring to our discussion?*

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### Thurs. Jan 23 Big Surveys - introductions for our textbooks.

*In such and introduction an author is trying to guide, intrigue and imprint the reader with ideas and values they feel are very important. And 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.*

Read 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.

**How** does he use their images? Can you extract points to use on any art you have seen?

I will go over his case studies, and add some from Roman art that we will see later in the course.

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### 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

small takehome task [no preparation needed], instructions posted in Week 3, Mon. Jan. 27, task due Friday Jan. 31: image analysis

**This week I am going to show you material in SO'D [Stansbury O'Donnell] ch. 12** (the 4th c. BCE down to 330 BCE) and some of **ch. 14** (Hellenistic, post 330), along with some artifacts and monuments he sprinkled in other chapters.

-- You can read online; I have also posted these chapters 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)**. Scholars now talk about a 'Hellenistic West', too - Sicily, Italy, North Africa - and we will also.

\*\*In what you see, reflect on the phenomenon of crossing ethnic and cultural lines that you will run into.

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### Tues. Jan. 28: Turning Points

#### 1. Read S'OD

**Ch.12, 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)
- **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

#### 2. 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)**

#### 3. Look:



- PPT for the replica of **Skopas' Maenad**
- **orientation** PPT for the Mausoleion and Philippeion, the Cyrene Prince, Seuthos of Thrace, philosopher portraits
- **large reference PPT for the Derveni Krater**

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#### Thurs. Jan. 30 The Rise of Macedon and the Successor Kingdoms

1. Read SO'D ch. 12 on the **painted royal tombs at Vergina, 311-17** with fig. 12.23-25b, 4.25-6)

Ch. 14 **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. 9 Narrative (**online, 231** and **fig. 9.17, metope from tomb at Taras** (Taranto, Italy))

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

3. Read **primary texts**: not a single one of these major monuments survive. The texts are all we have to go on.

-- **The Pyre of Hephaestion** made by Alexander the Great, 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 the age of Alexander - and nothing like these monuments had been made for 'Greeks' before!

Ask yourself: what was the point of writing them, and reading them, do you speculate? What could they tell us about the royal image and its audience, about empire, and about crossing cultural boundaries - and about the relation of power to beauty?

With this

4. Look:

-- **jpg of the Roman 1st-c. CE wall painting from Pompeii of Alexander and Roxane**, his Central Asian bride from Sogdia. In some way it quotes a courtly original made for Alexander. Romans were fascinated by Alexander - and by now they had their own huge empire, often at odds with the Parthians' empire, successor to the Achaemenid and Seleukids empires that controlled Mesopotamia and the greater Iranian world.

-- **ask Google Images for 'Babylon ziggurat'**

-- **go back and look at the Mausoleion of Halikarnassos' reconstructions**. Moving through Anatolia in the first stages of his war on Persia, Alexander added in some way to this monument after the (not-Greek) queen of Karia adopted him.

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#### Week 4 The High and Late Hellenistic World - a panorama

##### 4. Tues. Feb. 4: The Case of Pergamon and the arts of the Attalid Dynasty

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.

**1. 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.

- **Ask Google Images for 'Pergamon altar'**, and assess what it gives you for a few minutes. Modern visitors to the Pergamonmuseum love to photograph and post images.

**2. 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'**

**3. Skim** 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. You may find it a bit baffling to extract points for our session, depending on how much art historical writing you have experiences. It reviews some hard-core specialist art history about a complicated thing.

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### **Thurs. Feb. 6 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.

**1. 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. Here you see a monument that celebrates Phila's elite role in her city.

**2. Skim the introduction in Stephen Tuck, 2021: A History of Roman Art, 'Introduction to Roman Art History', 1-17.** Pay attention to the 'Herculaneum Women' statues, **9 and fig. 1.9a-b**

**3. Primary text: read over** and bring these texts to class.

- Herodas' **Mime** from Week 2 again (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. Statius, who wrote for grand Roman aristocrats and the emperor Domitian, had a tradition of Hellenistic art history behind him

This is a lost masterpiece! we have this text - and we have,

**Look** at the Banqueting Hercules miniatures Romans loved to own, **in this little PPT.**

**4. 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? I will analyse this artifact with you in class.

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## 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. You've seen reflections of it in tomb paintings.

This cultural practice had enduring impact on Romans. 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 in ancient texts but no longer have.

### Tues. Feb. 11 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**.

1. 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.

2. **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 that you read about in Pollitt.

3. **Primary text**: read excerpts from Vitruvius, *On Architecture*, about house plans and 2nd and 3rd Style wall-painting: Book VI, chapter 5 at [http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Vitruvius/6\\*.html](http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Vitruvius/6*.html) and Book VII, chapter 5, at [http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Vitruvius/7\\*.html](http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Vitruvius/7*.html) (comments, **Tuck** 134).

Vitruvius was a highly opinionated architect whose treatise had huge influence on 'Classicizing' architecture from the Renaissance on. He transmitted a tradition of Hellenistic architectural writing about the design of temples, porticoes, theaters. But to this he added discussion of houses: the fine **domus** so important to Romans, and gave his views on what he knew of their decoration in what we call the late Republic and Augustan period.

\*\* With this handout are small excerpts from other texts about "chorography" and fashionable landscape painting.

**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 also think about museum webs, and about the possibilities of computer-aided renderings.

### 4. I am going to select what we see in class from these PPTS:

**Look, SKIM**, looking at the details to get a sense of walls and rooms - this can be done in 30 minutes.

PPTS for the

**Nile Mosaic** from the great Latin city of Praeneste, 3 days' walk from Rome, from a fine hall on the forum of the city

**Villa of the Mysteries Dionysiac suite** at Pompeii (ca. 89-70 BCE)

**The Odyssey Landscapes** from Rome, once in a mansion on the Esquiline Hill (ca. 40-30 BCE)

**The reception hall of the Villa of P. Fannius Synistor at Boscoreale** near Pompeii, ca. 45-40 BCE, with its versions of a painting cycle made for the Antigonid kings of Macedon.

### 5. Now, two exercises that look at how digital online resources expand what can be done with a hardcopy source Museum looking

- spend some minutes with the room (room M) transferred from the **Villa of P. Fannius Synistor** to the Metropolitan Museum in NY, at <https://www.metmuseum.org/art/collection/search/247017>, looking at its whole image dossier

- listen to the little podcast here

- watch their video of an artist's response to the room,

<https://www.metmuseum.org/perspectives/videos/2015/9/the-artist-project-diana-al-hadid> - - and look at the

other Met holdings - bits of the red hall, and much of the garland exedra room L,

[https://www.metmuseum.org/toah/hd/cubi/hd\\_cubi.htm](https://www.metmuseum.org/toah/hd/cubi/hd_cubi.htm)

### 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](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](http://www.computer-render.com/Pages/VOM_1.html)

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### Thurs. Feb. 13 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, again.**

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:

1. 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; reread

J.J. Pollitt, 1986: *Art in the Hellenistic Age*, ch. 9, 'Pictorial Illusion and Narration' at 205-6 for the Praeneste Nile Mosaic.

2. Skim Kristen Seaman, 2020: *Rhetoric and Innovation in Hellenistic Art* (online at Franklin), ch. 4, 'Ekphrasis in Sosos' *Unswept Room* Mosaic', 110-31. This trompe l'oeuil depiction of the trash from a rich banquet is mention in ancient art history and was beloved of Roman copyists for Roman mansions. The original was probably in the

palace of the Attalids at Pergamon. Seaman gives you a taste of approaches from art history that combine looking at primary texts.

### 3. Look: - prequel PPT for

**Ptolemaic mosaics, Praeneste Nile Mosaic again, 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.

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## 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. So, here's a polemic essay.

### Tues. Feb. 18 Roman/Greek/Roman

#### 1. 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 - 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.

**2. Look: The Praenestine cist in the Morgan**, to compare to the Ficoroni cist we discussed in an earlier week: look here, <https://www.themorgan.org/objects/item/158207> (click the image for a sharp view of the main scene) and choose 'Rotate image' to look at all sides of the round box. This bronze box is very badly published! Some Praenestine cists were rather sketchily and even crudely engraved. However, some of them were engraved by artists who, it is clear, aimed to make lovely and very finely made images - 'art' - and this is one of those.

Its interest and its program are up to you and me to comment on. Does it have any 'program' or thematic structure that you can see? One goddess resembles a Venus, one, a Diana, though those are not the names that label them. And who are those figures to their left?

- **House of the Faun, Pompeii: Baby Dionysus Mosaic**, Naples Archaeological Museum. (see PPT for House of the Faun, re-posted to this module)

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### Thurs. Feb. 20 Latin Culture and its (Hellenistic) Public Art

**1. Read: Tuck, 2015: ch. 4 at 115-17 (Monument of Aemilius Paullus** at Delphi, reliefs now in the Delphi Museum; **so-called Altar of Domitius Ahenobarbus** from Rome, reliefs now divided between Paris and Munich)

**2. 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.**

3. **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. These triumphal paintings, as described or replicated, testify to the Roman absorption of Hellenistic styles of vividly emotional history painting. Both examples documented the suicide of the great, the enemies of a Roman order. (Sophonisba was a princess of Carthage, her husband Masinissa the Numidian ally of the Roman armies that smashed the Punic Empire. Caesar's paintings showed the suicides of Roman nobles who had opposed him in civil war.

4. **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? Scholars closely and hotly debate this issue.

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### Week 7 The Late Republic and its leaders

#### Tues. Feb. 25 Persona, Piety, Power: Roman Faces

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

2. **Skim, now, 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**).

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

4. **Look: PPT** for some Republican statuary portraits, sealstones with portraits, and coins with portraits - navigate this 3D model of the so-called 'Terme Prince'

<https://sketchfab.com/3d-models/hellenistic-prince-4655131bf5534d2f8e83df8e2c6b4609>

\*\*\*\*\*

#### Thurs. Feb. 26 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.

1. **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**). These are small pages!

2. **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

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**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. March 4 MIDTERM**

**Thurs. March 6** Reviewing your midterm slides; introducing Rome

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**Week 9 SPRING BREAK**

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**Week 10 Ending a Republic, Starting an Empire**

medium takehome task, posted in Monday March 17, due Monday March 24.

**Tues. March 18 The last age of the Republic - an 'Age of Augustus'?**

We're going to 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.

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

2. **Look:** PPT for the Forum Augustum remains

3. **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

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**Thurs. March 16 Elite Living in the Augustan era, court styles, and fictional galleries**

**Lots of color to live with!**

**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**

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

2. **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]

3. **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 also click through here, [http://www.metmuseum.org/toah/hd/bsco/hd\\_bsco.htm](http://www.metmuseum.org/toah/hd/bsco/hd_bsco.htm) (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).

We will discuss in class this pair of evocative mythological images, and what the 'imitation of a painting' format does differently to the Odyssey Landscape. We will discuss too the monumentalization of rustic scenes.

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## Week 11 Augustan Peace and its aftermath: the Julio-Claudians

medium takehome task, posted in Monday March 17, due Monday March 24.

### Tues. March 25 The Age of Augustus, again

#### 1. Things for mansions

**Read:** Tuck 130-34, 146-58, 162-64 (Gemma Augustea and Boscoreale Cups), 166-70 (Sperlonga- the marine grotto with statue groups from Homeric and other epic.).

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.

#### 2. Public art

**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

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### Thurs. March 27 A Dynasty: The Julio-Claudians

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

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## Week 12, High and low

### Tues. April 1 The Age of the Flavians

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

#### 2. Look:

- explore the model of the Nile group in the Vatican, <https://sketchfab.com/3d-models/the-nile-de5ecd487d194890b2af093428aa5ca2>. The statue of the famed river was, scholars think, designed for a monument of Vespasian and Titus. They and Domitian brought much Egyptian cult and imagery to Rome.  
-- **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.



3. 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)

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**Thurs. April 3 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 ...?

1. 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.

2. 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

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

4. Look:

The Cenotaph Stele of Caelius at Bonn, [https://en.wikipedia.org/wiki/Marcus\\_Caelius](https://en.wikipedia.org/wiki/Marcus_Caelius) and <https://www.ancient.eu/uploads/images/6328.jpg?v=1569516048>

- Arch of Augustus at Susa: read [https://en.wikipedia.org/wiki/Arch\\_of\\_Augustus\\_\(Susa\)](https://en.wikipedia.org/wiki/Arch_of_Augustus_(Susa))

- look <https://www.flickr.com/photos/martin-m-miles/31553637541>

[https://www.vbs50.com/foto/fotocitta/Susa/slides/Susa%20-%20Arco%20di%20Augusto%20\(Sec.%2013%20-%208%20a.C.\)\\_007.html](https://www.vbs50.com/foto/fotocitta/Susa/slides/Susa%20-%20Arco%20di%20Augusto%20(Sec.%2013%20-%208%20a.C.)_007.html)

- Palmyrene tomb reliefs - 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?

<https://www.penn.museum/collections/object/140768>

<https://www.penn.museum/collections/object/288382> (look at the catalogue entry to see a case of thick description)

<https://www.penn.museum/collections/object/88987>

<https://www.penn.museum/collections/object/189545>

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**Week 13 The Age of the 'Good Emperors'**

**Friday April 11 Paper Topic due**

**Tues. April 8 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

1. Read Tuck, 236-41, 247-70

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

3. 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)

#### 4. Look: The 'Puteoli Relief' monument spoliated from Domitian for Trajan, at the Penn Museum:

<https://www.penn.museum/collections/object/115536>

- PPT for the **Tropaeum Traiani at Adamklissi** - a huge war memorial put up by the Roman army in what is now Romania

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**Thurs. April 10 The Antonines** (Antoninus Pius, Marcus Aurelius and Lucius Verus, Commodus, and the women of the dynasty)

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

2. 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?

3. Look: navigate the **Capitoline Marcus Aurelius** here, <https://sketchfab.com/3d-models/equestrian-statue-of-marcus-aurelius-ce97ca797b0a4be9894fe2d9af10a717> Imagine yourself walking up to and around this statue from different angles, and as if the emperor rode by you in the spaces of the city.

- the **Commodus from the Horti Lamiani**: look here to see the Tritons who flanked this bust of the emperor as Hercules on a cosmic globe,

[http://www.museicapitolini.org/en/percorsi/percorsi\\_per\\_sale/museo\\_del\\_palazzo\\_dei\\_conservatori/sale\\_degli\\_horti\\_lamiani/busto\\_di\\_commodo\\_come\\_ercole](http://www.museicapitolini.org/en/percorsi/percorsi_per_sale/museo_del_palazzo_dei_conservatori/sale_degli_horti_lamiani/busto_di_commodo_come_ercole) . Look here at his odd stand (Amazons and zodiac-globe),

[https://en.wikipedia.org/wiki/Commodus\\_as\\_Hercules#/media/File:Busto\\_di\\_commodo\\_come\\_ercole,\\_179-192\\_ca.\\_da\\_horti\\_lamiani\\_04.JPG](https://en.wikipedia.org/wiki/Commodus_as_Hercules#/media/File:Busto_di_commodo_come_ercole,_179-192_ca._da_horti_lamiani_04.JPG)

- 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.

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### Week 14

**Tues. April 15 The Age of the Severans - Africa and Syria come to Rome** (Septimius Severus, Julia Domna, Geta and Caracalla)

1. Read: Tuck, 304-19, 330-35

2. 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)

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

- Penn Caracalla: <https://www.penn.museum/collections/object/312428> - an image from a chapel of the imperial cult in Egypt, in local red stone. Compare its style to the elegant images from great cities that you have seen.

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#### Thurs. April 17 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.

**1. 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.

**2. Skim:** Michael Koortbojian, 1993: *Myth, Meaning and Memory on Roman Sarcophagi* (online at Franklin or directly here:

<https://publishing.cdlib.org/ucpressebooks/view?docId=ft4199n900&brand=ucpress>

> **Introduction**, and **section 7, 'Myth, Image and Memory'**. Cast an eye at 1-9 in the Figures (end of menu) to see the kind of replica series he's writing about.

\*small pages!

**3. 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.

**4. 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: <https://www.penn.museum/collections/object/185019> and

<https://www.penn.museum/collections/object/177830> . Scroll down here to see details of how they were painted, ascertained by scientific analysis, <https://www.penn.museum/sites/artifactlab/tag/fayum-mummy-portraits/>

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## **Week 15 'It's Getting Late' [PAPER DUE FRIDAY 25TH]**

### **Tues. April 22 Late Antiquity Begins: The Long Third Century**

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

**2. Look:** <https://www.jeffbondono.com/TouristInRome/TrophiesOfMarius.html> for the fountain of Alexander Severus with its Flavian statues

- **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:**

<https://www.penn.museum/collections/object/190898>

<https://www.penn.museum/collections/object/48846>

<https://www.penn.museum/collections/object/17797>

**3. 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. April 24 Constantine and his World, Between Christianity and Polytheism**

**1. 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.)

**2. 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.

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

**4. Look:** <https://www.penn.museum/collections/object/106738> (Constantinian portrait)

- **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

**PAPER DUE FRIDAY APRIL 25 MIDNIGHT**

**You ALL have an extension, should you choose to take it, to MONDAY April 28 at midnight.**

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**Week 16 Living like a Late Roman:** **Luxury Art**

**Tues. April 29**

**[LAST day of classes April 30]**

**You ALL have an extension, should you choose to take it, to the end of Reading Days, May 2 at midnight.**

**Final exam topics posted**

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!)

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

**2. Skim:** Marice Rose, 2006: 'The Trier Ceiling: Power and Status on Display in Late Antiquity,' *Greece & Rome*, Second Series 53.1 92-109 [online]. **This palatial ceiling decoration** at the northern capital of Constantius Chlorus and his son Constantine is an intricate and intriguing celebration of aristocratic women, their beauty and their intellect, with additional ornament that brings affection and intimacy into this important room,

**3. 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

**May 1-2 Reading Days**

**Our final exam: date TBA (the registrar won't announce dates until Feb. 14)**