Greek and Roman Art

Jill Carrington  
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Office hours:  MWF 11:00 – 11:30; MW 4:00 – 5:00; TR after class until 12:00; TR 4:00 – 5:00; other times by appt.  
Class meets TR 9:30 – 10:45 in Art Annex Room 106

Course description:  Ancient Greek and Roman art from the Geometric period to Constantine.  
ART  583:  Graduate students will be expected to complete additional work and will be held to a higher standard than undergraduates.  Cross-listed with ART 483.  
This course will deal with the questions Greek and Roman art raises and the ways people have tried to answer them rather than “facts” and will encourage critical thinking about the issues that concern archeologists and historians.  
We will look at Greek art from the perspectives of concepts of the Classical, politics; gender, “others” (non-Greeks), storytelling, and style.  In Roman art we will consider questions asked about Roman portraiture, public monuments, funerary art, domestic art, Early Christian & so-called Late Antique art.

Texts:  
3 copies are on 1 day library reserve.  Available through online booksellers, including bookfinder.com  

Schedule of Work:  see Course Calendar below.  
Writing sample 5% of course grade  
Quiz on Greek chronology and selected terms 5%  
Quiz on Roman chronology and selected terms 5%  
SAMA work bibliography and outline 10%  
SAMA work presentation 15%  
SAMA work presentation notes 5%  
Essays on Greek art, chps 1-2, open note 20%*  
Handwritten notes from class only  
Essays Greek art, chps 3-5, open note 20%*  
Essays on Roman art, open note 20%*  (*2 higher grades worth 20% ea, lowest 15%)  
Graduate students will write an additional essay for each exam.  
Grading:  A = 90% or above.  B = 80% – 89%  C = 70% – 79%  D = 60% – 69%  F = below 60% 

Course List Pages  
Info on the left side only is more important (except fig. numbers).  Info on the right is extra description.  
The period and general period date centered above a list of works apply to every work below them.

Slides shows, assignments, grades, absences will be posted on D2L.  Check D2L News weekly.

FREE overnight van trip to Austin and San Antonio, including presentations at the San Antonio Museum of Art (SAMA) before the work you have researched, dates to be determined by the class and availability of a large van.  Available dates:  Fri and Sat Nov 10-11;  Nov 17-18 or Dec 2 and 3.  (Fri Nov 3 is Art Day for visiting HS students, Nov 4 is the Day of the Dead celebration downtown; Sat Nov 11 is Showcase Saturday.)  No cost to you.  Includes meals, motel and admission. The van seats 12 = 10 students, driver and me.  I need a Y or N early in the semester.
**COURSE SCHEDULE** (subject to change)

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aug 29</td>
<td>Course structure and work</td>
</tr>
<tr>
<td>Aug 31</td>
<td>Greek Art Intro: Concepts of the Classical</td>
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<tr>
<td>Sep 5</td>
<td>Concepts of the Classical (cont)</td>
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<tr>
<td></td>
<td>Choose SAMA works</td>
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<tr>
<td>Sep 7</td>
<td>Chp. One: Art and the polis; Parthenon pediments</td>
</tr>
<tr>
<td>Sep 12</td>
<td>Writing sample.</td>
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<tr>
<td>Sep 14</td>
<td>Chp. One: Geometric art, art of other periods</td>
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<tr>
<td>Sep 19</td>
<td>Chp. Two: Parthenon metopes</td>
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<tr>
<td>Sep 21</td>
<td>Chp. Two: Orientalizing, art of other periods</td>
</tr>
<tr>
<td>Sep 26</td>
<td>Chp. Three: Parthenon frieze</td>
</tr>
<tr>
<td>Sep 28</td>
<td>Chp. Three: Archaic art, other periods</td>
</tr>
<tr>
<td>Sep 29</td>
<td><strong>Ft. Worth bus trip (optional; 1% extra credit)</strong></td>
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<tr>
<td>Oct 3</td>
<td>Essays on Greek Art, Intro, Chps 1,2</td>
</tr>
<tr>
<td>Oct 5</td>
<td>Chp. Four: Parthenon styles; E. Classical</td>
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<tr>
<td>Oct 10</td>
<td>SAMA work bibliography and outline due midnight in Dropbox folder.</td>
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<tr>
<td>Oct 12</td>
<td>Chp Four: Early Classical cont.</td>
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<td>Oct 17</td>
<td>Chp Five: Athena Parthenos &amp; its legacy</td>
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<tr>
<td>Oct 19</td>
<td>Chp Five: Hellenistic classicism, Roman legacy</td>
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<tr>
<td>Oct 24</td>
<td>Essays on Greek art, Chps 3, 4, 5</td>
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<tr>
<td>Oct 26</td>
<td>Quiz on chronology of ancient Greek art and select terminology. Instructor at conference.</td>
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<tr>
<td>Oct 31</td>
<td>Intro to Roman art; I. Portraits</td>
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<tr>
<td>Nov 2</td>
<td>I. Portraits (cont)</td>
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<tr>
<td>Nov 10-11, 17-18 or Dec 1-2</td>
<td>overnight Austin-San Antonio museum trip w/ SAMA presentations</td>
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<tr>
<td>Nov 7</td>
<td>II. Public monuments</td>
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<tr>
<td>Nov 9</td>
<td>II. Public monuments (cont)</td>
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<tr>
<td>Nov 14</td>
<td>Presentations by students not at SAMA</td>
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<tr>
<td>Nov 16</td>
<td>III. Funerary art</td>
</tr>
<tr>
<td>Nov 21, 23</td>
<td>Thanksgiving holiday</td>
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<tr>
<td>Nov 28</td>
<td>III. Funerary art</td>
</tr>
<tr>
<td>Nov 30</td>
<td>IV, V. Roman domestic painting and mosaics. Presentation notes and bibliography due by midnight in D2L Dropbox unless trip is Dec 1-2</td>
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<tr>
<td>Dec 5</td>
<td>VI. Tetrarchic, Constantinian</td>
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<td>Dec 7</td>
<td>VI. Late Antique, Early Christian</td>
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<tr>
<td>Dec 12</td>
<td>8:00 – 10:00 AM Essays on Roman Art and quiz on Roman art chronology and select terminology</td>
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**Bus trip to Ft. Worth Museums Fri Sep 29 worth 1% extra credit.** If you visit on your own ½% for one art museum; 1% to visit two art museum or other museum outside Nacogdoches that shows art. (Visits on the bus or van trip do not count.) Verify your visit by submitting selfie at the museum(s) or receipt or signature by museum presonnel on the museum receipt or brochure. Brochure alone is not acceptable. Dec 12 deadline to submit proof of your museum visit. Check with me before you visit a museum that I might not be familiar with. 1% is the maximum extra credit offered. **No other extra credit is offered.**

**Attendance Policy:** I will take the roll. Absences will be posted on D2L Grades. **6 absences, both excused and unexcused, are the maximum allowed.** You will receive no credit / an F if you are absent for any reason 7 or more class periods. Yet it’s beneficial to come late rather than miss the entire class.
Missed In-Class Work Policy: Makeup work will be given only for a documented reason such as a severe illness or injury, emergency or required-university travel. Evaluation of the validity of an excuse rests with me. Notify me beforehand if possible. If not, you must notify me within twenty-four hours after the class where we did the work why you missed it (by e-mail, phone or note). Otherwise you not be allowed to make it up. If you don’t notify me within 24 hours, talk to me anyway. One makeup piece of work per term is the maximum allowed.

Tips for Success:
--Learn to take good notes. Some material is not in the textbook. I sometimes disagree with the textbook. Find the note taking style that works for you. Seek help at the Academic Assistance Resource Center (AARC) in Steen Library if you don’t know how to take notes.
--Study your notes and read the book outside class.
--Check out D2L for the class presentations that include much useful information.
--Get to know classmates to work together.

Courtesy: --Arrive on time and stay the entire class. However, come late rather than not at all.
--Kindly turn off cell / smartphones, laptops, netbooks, iPads and all other digital devices during class. Ask for my permission if you wish to take notes on a device or use a recording device.
--Avoid private conversations in class, which are distracting to your classmates.
--Eat and drink elsewhere. Water bottles are fine.
--Respect ideas presented in class, particularly statements about religion presented as history.

I care and want you to succeed. You are welcome to share interests, difficulties, etc.

Emergency Exit: In case of emergency, take a left from the main door of the classroom and proceed down the empty hall to the double doors. You can also exit from the other doors, including the main entrance, at the end of the hall where my office is located and near the photography studio/lab.

Acceptable Student Behavior: Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom.

Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

Academic Integrity (A-9.1) Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism.
Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

**Withheld Grades**

**Semester Grades Policy (A-54)**

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Students with Disabilities**

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/)

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**COURSE LIST**

**Introduction in Greek Art**

<table>
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<tr>
<th>Course</th>
<th>Description</th>
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<tbody>
<tr>
<td>2. Acropolis, Athens</td>
<td>High Classical buildings 447-406 BC</td>
</tr>
<tr>
<td>3. Canopus, Hadrian’s Vila, Tivoli</td>
<td>c. AD 130</td>
</tr>
<tr>
<td>4. Statue of a Youth by Stephanos</td>
<td>c. 50 BC, marble, h. 56 3/4”</td>
</tr>
<tr>
<td>5. Copy of Diadoumenos by Polykleitos</td>
<td>lost bronze of c 430 BC, c. 100 BC, marble, h. 6’ 4 3/4”</td>
</tr>
<tr>
<td>6. Stoa of Attaos II, King of Pergamon, Agora, Athens</td>
<td>Attic Smarthistory video (9:03)</td>
</tr>
<tr>
<td>7. Copy of the Doryphoros type by Polykleitos</td>
<td>lost bronze of c 440 BC, marble, h. 6’ 11 1/2”</td>
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J.J. Winckelmann, *History of Art of Antiquity* (1764). Four stages: older (= pre-Classical); grand or sublime (= Early & High Classical); beautiful (= Late Classical); imitators (= Hellenistic & Roman)

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<tr>
<th>Course</th>
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<tbody>
<tr>
<td>1. Aphrodite from Melos</td>
<td>c. 150 BC, marble, h. 6’ 8 1/4”</td>
</tr>
<tr>
<td>10. Riace Warriors A and B</td>
<td>c. 450-440 BC, bronze with copper, silver &amp; glass inlay, h (A) 6’ 8 1/4”, (B) 6’ 5 1/4”</td>
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Acropolis = fortified height (p. 35)

46. Doric and Ionic architectural orders

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**Clarification of the confusing sequence of Fullerton, Greek Art**

The first section of Chapters 1, 2, 3, 5 treats one form of sculpture from the Parthenon in terms of the theme in the chapter title.

The second section of Chapters 1-3 deals with one period: Geometric in 1; Orientalizing in 2; Archaic in 3; Transitions from Early to High to Late Classical and Hellenistic in 4; Hellenistic Classicism in 5.

The last section of Chapters 1-4 extends the theme of the chapter into the art of other periods.

Introduction

a. Ancient Greek and Roman views of Classical art

b. Views of the Renaissance through the twentieth century

c. Contemporary approaches
Chapter One: Art and the Polis
a. The Parthenon Pediments depict stories important to Athens
b. Geometric Art shows religious values and activity in the polis
c. Political Aspects of Greek Art from periods besides Geometric

Chapter Two: Greeks and Others
a. The Parthenon Metopes
b. Orientalizing Art
c. Self-Definition in art from periods besides Orientalizing

Chapter Three: Myth, History and Narrative
a. The Parthenon Frieze
b. Archaic Art in Context
c. Greek Narrative again in art from periods besides Archaic, while including Archaic period vases

Chapter Four: Style
a. Parthenon Styles the stylistic discrepancy in the architectural sculptures
b. Three Critical Periods in Classical Style Early, High and Late Classical and the critical transitions from Archaic to Early Classical, High to Late Classical, and Late Classical to Hellenistic.
c. Style Pluralism local styles in Orientalizing, pottery, Archaic korai, Early Classical architectural sculpture; stylistic eclecticism; Archaistic style; Late Classical and Hellenistic baroque style; Late Classical and Hellenistic realism style; Hellenistic rococo style

Five: (Re)constructing Classicism
a. The Athena Parthenos and its Legacy legacy in figural poses from the Parthenos shield’s Amazonamachy
b. Hellenistic Classicism the Classical style in Hellenistic period works
c. Classicism and the Roman Empire the reasons the Romans used the Classical style

Parthenon 447-432 BC

PARTHENON SCULPTURES High Classical 450 – 400 BC

Pediments chp 1
12. Carrey drawing of the east pediment, Birth of Athena
13. Carrey drawing of the west pediment, Athena and Poseidon Contest

iconography
14. Reconstruction of the east pediment Berger, 1977
15. Dionysos / Herakles, east pediment h. 51 1/4"
16. Two Goddesses and Aphrodite, east pediment Figs K, L, M h. 52 1/4” left figure
polis (pl. poleis)
82. Two Seated Goddesses and Running Goddess, east pediment Figs E, F, G marble, h. 68 1/4”

Metopes chp 2
35. Ground plan with topics of architectural sculptures
36. Woman taking refuge at a statue of Aphrodite metope marble, h. 52 3/4”
Ilioupersis = sack of Ilium, episodes from the Trojan War
37. Lapith strangling Centaur metope south metope 31 marble, h. 52 3/4”
79. Centaur above seated Lapith metope south metope 4 marble, h. 52 3/4”
Frieze chp 3
57. Youths carrying water jars marble, h. 41 1/4”
58. Diagram of the east frieze marble, h. 41 1/4”
59. Sacrifice or Peplos scene marble, h. 41 1/4”
60. Horsemen at the beginning marble, h. 41 1/4”
60. possibly Poseidon, Apollo and Artemis (compare with 16. Aphrodite) marble, h. 41 1/4”

Athena Parthenos chp 5
103. reconstruction of the Athena Parthenos by Phedias original 438 BC
sphinx and Pegasoi on helmet, Medusa on aegis, Amazonamachy and Gigantomachy on shield ext. & int., Centauromachy on the sandal soles, birth of Pandora on the base
102. Varvalkeion Athena Parthenos second cent. AD, marble, h. 41 3/4”
(104. Amazonamachy relief on shield fr Patras version of the Parthenos, 2nd C h. 33 1/4”
1 work(105. Reconstuction of Amazonamachy relief on the Parthenos shield 1981, dia of orig 15’ 9”
ADD Zeus by Phedias, from the Temple of Zeus, Olympia

GEOMETRIC 900 – 700 BC chp. 1
18. Lefkandi Centaur c. 920-900 BC, terracotta, h. 14 1/4”
20. Glass and faience necklace, geometric gold earrings c. 850 BC
21. Dipylon Amphora c. 760 BC, terracotta, h. 61”
prothesis
22. Dipylon Krater c. 750 BC, terracotta, h. 48”
arete = aristocratic virtue (p. 40) merit, excellence, or prowess
24. Bronze warrior figure from Olympia 8th cent BC, solid cast bronze, h. 9 1/2”
Panhellenic

Works from other periods discussed in chp. 1, Art and the Polis
27. Kouros from Anavysos Archaic, c. 530 BC, marble, h. 6’ 4 1/2”
28. Antenor’s Kore Archaic, c. 520 BC, marble, h. 7’ 3/4”
11 Harmodios & Aristogeiton (the Tyrannicides) E. Classical copies of bronze orig. ded 477 BC, h. 6’ 4 1/4”
30. Nike of Paionios High Classical, c. 420 BC, marble, h. 6’ 4 3/4”
31. Hunting frieze fresco, Tomb II at Vergina Late Classical, c. 340-310 BC
33. Gold oak leaf crown, from Vergina Late Classical, c. 340-310 BC, gold, dia. 7 1/4”

ORIENTALIZING c. 700 – 600 BC chp. 2
39. Protocorinthian scent bottle c. 660 BC, terracotta, h. 2 1/2”
40. Protoattic amphora by the Anlatos Painter, c. 690 BC, terracotta, h. 31 1/2”
41. Protoattic black-figure amphora by the Nessos Painter, c. 620 BC, terracotta, h. 48”
44. Lady from Auxerre c. 640-30 BC, limestone, h 25 1/4”
43. Kore by Nikandre c. 640-30 BC, Naxian marble, h. 68 3/4”
68. Amphora by the Polyphemus Painter c. 660 BC, terracotta, h. 56 1/4”
synoptic narrative
69. Relief storage jar with Trojan horse scenes c. 650 BC, terracotta, h. 53 1/4”

Works from other periods discussed in chp. 2, Greeks and others
45. Sounion Kouros c. 600-590 BC, restored h. 10’ 1/4”
48, 49. Gigantomachy frieze, Siphnian Treasury, Delphi c. 525 BC, marble, h. 24 1/4”
34. Artemis, her Dog, Giants freize panel, Great Altar, Pergamon c. 175 BC, h. 7’ 6 1/2”
50. Ludovisi Gaul and Wife Hellenistic, Roman Imperial date, marble, h. 6’ 11 1/4”
52. Black-figure amphora with Athena and Poseidon and Dionysos and maenads by the Amasis Painter  
Archaic, c. 540-530 BC, terracotta, h. 13”
53. Praxiteles, Aphrodite of Knidos (Knidia)  
L.C. Roman copy of orig. c.350-340 BC, h 6’8 1/4”
54. Grave stone of Prokles & Prokleides  
Late Classical, c. 330 BC, h. 5’ 10 1/4”
55. Statue of Demosthenes  
Hellenistic, Roman copy of Polyeuktos’ bronze of 280BC, h.6’7 1/2”

**ARCHAIC c. 600 – 480 BC**  

27. Kouros from Anavysos  
c. 530 BC, marble, h. 6’ 4 1/2”
28. Antenor’s Kore  
c. 520 BC, marble, h. 7’ 3/4”
45. Sounion Kouros  
c. 600-590 BC, Naxian marble, restored h. 10’ 1/4”
48, 49. Gigantomachy frieze, Siphnian Treasury, Delphi  
c. 525 BC, marble, h. 24 1/4”
52, 53  Black-figure amphora with Athena and Poseidon and Dionysos and maenads,  
by the Amasis Painter  
c. 540-530 BC, terracotta, h. 13”
61. Siphnian Treasury reconstruction, Delphi  
c. 530-525 BC
62. Statues of Kleobis and Biton or Castor and Pollux  
c. 580-560 BC, marble, restored h. 6’ 5 1/2”
63. Bluebeard snake creature on Athens pediment  
c. 550-540 BC, limestone, h. 35 1/2”
64. Black-figure amphora with Ajax and Achilles playing a board game, by Exekias  
c. 530 BC, h. 24”
65. Athenian Treasury, Delphi  
c. 490 BC
70, 71. Francois Vase  
c. 560 BC, terracotta, h. 26”

**Works from other periods discussed in chp. 3, Myth, history and narrative**

68. Amphora by the Polyphemus Painter  
Orientalizing  
c. 660 BC, terracotta, h. 56 1/4”
69. Relief storage jar with Trojan horse scenes  
Orientalizing  
c. 650 BC, terracotta, h. 53 1/4”
73. Oath bef chariot race e pediment, Temple of Zeus, Olympia  
c. 460BC, preserved h.cent.fig. 10’2”
74. Greeks versus Persians(?), frieze, Temple of Athena Nike, Acropolis, Athens  
c.425BC, h.19 1/4”
76. Nikai with bull, from the Nike parapet around Temple of Athena Nike  
c.420-410 BC, h. 55 1/4”
75. Alexander Mosaic, from Pompeii  
Hellenistic, c.100 BC, stone & colored glass, 8’ 10 1/4”x17’
77. Princess Auge about to be sealed in a boat, Telephos frieze, fr the Great Altar, Pergamon  
Hellenistic, c. 175 BC, marbl, h. 62 1/4”

**EARLY CLASSICAL (the Severe Style) 480 – 450 BC**  

11. Harmodios & Aristogeiton, the Tyrannicides  
copies of bronze orig. ded 477 BC, h. 6’ 4 1/4”
66. Red-figure hydria with Ilioupersis (death of Priam)  
Kleophrades Ptr., c. 480 BC, h. 16 1/2”
73. Oath bef chariot race east pediment, Temple of Zeus, Olympia  
c. 460 BC, h.cent.fig. 10’2”
83. Seer from the east pediment, Temple of Zeus, Olympia  
c. 460 BC
84. Kritios Boy  
cfr. 27. Kouros from Anavysos)  
c. 480 NC, marble, h. 46 1/4”
86. Dying Warrior fr e. pediment, Temple of Aphaia, Aegina(compare 85)  
c.480-470BC, l. 72 3/4”
87. Athena figure from the Acropolis at Athens  
c. 480 BC, marble, h. 30 1/4”
88. Niobid Krater, Gods and Heroes side  
c. 460 BC, h. 21 1/4”
95. Zeus & Hera metope, fr. Temple E at Selinus, Sicily  
c.460 BC, limestone w/marble, h.63 3/4”
Works from other periods discussed in chp. 4, Style
7, pp.16-17 Doryphoros by Polykleitos H. Classical copy fr Pompeii of orig. c.440BC, h.6’ 11 1/2”
90. Nike akroterion from the Temple of Asklepios, Epidaurus c. 380-370 BC, marble, h. 33 1/2”
92. Antikythera Youth Late Classical, c. 340 BC, bronze, h. 6’ 4 1/2”
75. Alexander Mosaic, from Pompeii Hellenistic, c. 100 BC, stone&colored glass, 8’ 10 1/4” x 17’
94. Kore from Samos Archaic (compare 28. Antenor’s Kore) c. 560 BC, marble, h 6’ 3 3/4”
96. Derveni Krater, fr Macedonian tomb of Philip II(?) c.330BC, bronze w/copper &silver,h.35 1/4”
97. Dancers frieze, from Samothrace Late Classical c. 330 BC, marble, h. 12 3/4”
99. Head of Priam, fr Temple of Asklepios, Epidaurus L. Classical c.380-370 BC, marble, h. 5 3/4”
Baroque beginnings
98. Alkyonmeos, Athena, Nike, Ge, fr. the Atlar of Zeus and Athena, Pergamon (compare 7. Athena of Parthenon w. pediment) Hellenistic, c. 175 BC, marble, h. 7 6 1/2”
Hellenistic baroque
101. Boxer Hellenistic, first cent. BC, bronze, h. 47 1/4”
Hellenistic realism
78. Slipper-Slapper (Aphrodite, Eros & Pan) Hellenstic (cfr.54.Knidia)c.100 BC, marble, h. 50 3/4”
Hellenstic rococo

HIGH CLASSICAL 450-400 BC chp. 5
See Parthenon above
ADD Temple of Athena Nike, Acropolis, Athens c. 425 BC
74. Greeks vs. Persians(?), frieze, Temple of Athena Nike, Acropolis c. 425 BC, h. 19 1/4”
76. Nikai with bull, fr Nike parapet around the Temple of Athena Nike c. 420-410 BC, h. 55 1/4”
30. Nike of Paionios c. 420 BC, marble, h. 6’ 4 3/4”
ADD Acroplis of Pergamon p. 151
10, pp 23-4, 122 Riace Warrior A and B c. 450-440 BC, bronze, w copper, silver, glass inlay, h. (A) 6’ 8 1/4”; (B) 6’ 5 1/4”
7, pp. 16-17 Doryphoros by Polykleitos copy fr Pompeii of orig c. 440 BC, h. 6’ 11 1/2”
the Canon

Works from other periods discussed in chp. 5, (Re)constructing classicism
106. Amazonamachy frieze, fr Temple of Apollo, Bassai (compare 76 Nike parapet relief;
11. Tyrannicides; 105 Parthenos shield) Late Classical, c. 400-390 BC, marble, h. 25 1/4”
107. Amazonamachy frieze, fr Mausoleum at Halicarnassos (cfr.11.Tyrannicides,105.Parthenos shield) Late Classical, c. 350 BC, marble, h. 35 1/2”
108. Lion Hunt mosaic, fr Pella, Macedonia (compare 11. Harmodios; 105 Parthenos shield)
c. 300 BC, pebbles, 10’ 6” x 16’
6. Stoa of Attalos II of Pergamon, Agora Athens c. 159-138 BC, modern restoration,
ADD Acropolis of Pergamon p. 151
109. Athena from Pergamon (compare 103. Athena Parthenos)early 2nd century, marble, h. 10’ 2”

LATE CLASSICAL 400-323 BC chps 1-5
31. Hunting frieze fresco, Tomb II at Vergina c. 340-310 BC
33. Gold oak leaf crown, from Vergina c. 340-310 BC, gold, dia. 7 1/4”
54. Praxiteles, Aphrodite of Knidos / Knidia Roman copy of orig c. 350-340 BC, h. 6’ 8 1/4”
55. Gravestone of Prokles and Prokleides c. 330 BC, h. 5’ 10 1/4”
90. Nike akroterion from the Temple of Asklepios, Epidaurus c. 380-370 BC, marble, h. 33 1/2”
92. Antikythera Youth c. 340 BC, bronze, h. 6’ 4 1/2”
96. Derveni Krater, fr Macedonian tomb of Philip II(?) c.330 BC,bronze w/copper&silver, h.35 1/4”
97. Dancers frieze, from Samothrace  c. 330 BC, marble, h. 12 3/4”
99. Head of Priam, from the Temple of Asklepios, Epidauros  c. 380-370 BC, marble, h. 5 3/4”
106. Amazonamachy frieze, fr Temple of Apollo, Bassai  (compare 76 Nike parapet relief; 11. Tyrannicides; 105 Parthenos shield)  c. 400-390 BC, marble, h. 25 1/4”
107. Amazonamachy frieze, fr Mausoleum at Halicarnassos  (compare.11Tyrannicides,105. Parthenos shield)  c. 350 BC, marble, h. 35 1/2”
ADD Mausoleum at Halicarnassos (reconstruction)  c. 360-350 BC

HELLENISTIC 323 – 31 BC  chp 5 and elsewhere
50. Gaul and Wife  Roman Imperial date, marble, h. 6’ 11 1/4”
56. Portrait statue of Demosthenes  copy of Polyeuktos’ bronze of 280BC, marble, h. 6’ 7 1/2”
75. Alexander Mosaic, from Pompeii  c. 100 BC, stone & colored glass, 8’ 10 1/4” x 17’
ADD Great Altar, from the Acropolis, Pergamon
77. Princess Auge about to be sealed in a boat, Telephos frieze, fr the Great Altar, Pergamon  c. 175 BC, marble, h. 62 1/4”
continuous narrative
98. Alkyonmeos, Athena, Nike, Ge, from the Atlar of Zeus and Athena, Pergamon  (compare 17. Athena of Parthenon west pediment)  c. 175 BC, marble, h. 7 6 1/2”
34. Artemis, her Dog, Giants freize panel, Great Altar, Pergamon  c. 175 BC, h. 7’ 6 1/2”
Hellenistic baroque
101. Boxer  first century BC, bronze, h. 47 1/4”
Hellenistic realism
78. Slipper-Slapper (Aphrodite, Eros and Pan)  (compare. 54. Knidia)  c. 100 BC, marble, h. 50 3/4”
Hellenistic rococo
108. Lion Hunt mosaic, fr Pella, Macedonia  (compare 11. Harmodios; 105 Parthenos shield)  c. 300 BC, pebbles, 10’ 6” x 16’
6. Stoa of Attalos II of Pergamon, Agora Athens  c. 159-138 BC, modern restoration
ADD Acropolis of Pergamon  p. 151
109. Athena from Pergamon  (compare 103 Athena Parthenos) early 2nd C, marble, h. 10’ 2”

ROMAN CHRONOLOGY / TERMINOLOGY
Roman Republic  509 – 27 BC
Roman Imperial  27 BC – AD 500
   Augustan  42 BC – AD 14
   Julio-Claudian  AD 14 – 68
   Flavian  AD 70- 98
   Trajan  98 - 117
   Antonine  117 – 192
   (Hadrian, Antoninus Pius, Marcus Aurelius, Lucius Verus, Commodus)
   Severan  193 – 235
   (Septimius Severus, Caracalla, Elagabalus, Alexander Severus)
   Barrack / Soldier Emperors  235 – 84
Tetrarchic and Constantiniun  late 3rd - early 4th century
   Tetrarchic  284 – 312
   Constantinian  307 - 337
Early Christian  200 – 500
Late Antique  300 – 500
ROMAN PORTRAITS

**REPUBLICAN  c. 200 – 27 BC**

Roman Carrying Portraits Busts of His Ancestors  
first century AD, 5' 5"

veristic

1. Portrait Head of an Elite Old Roman  
c. 75-50 BC, marble, lifesize

   Tivoli General  
c. 75-50 BC, marble, lifesize

2. Portrait Head of Pompey the Great  
first cent. copy of an orig of a mid-first C BC original

Youthful Head of Augustus

**IMPERIAL  27 BC – AD 500**

Pl 1 Bronze head of Augustus  
from the Sudan, c. 27 – 25 BC

3. Augustus of Prima Porta  
c. early first cent AD, h. 6' 8" (compare 33. Doryphoros)

   Breastplae, detail of the Augustus of Primarporta

   Portrait of Tiberius

4. Portrait Head of Caligula  
c. AD 37-8

Julio-Claudian emperors: Tiberius - Nero

   Portrait of Tiberius

5. Equestrian Marcus Aurelius  
c. AD 176, bronze, originally gilded, h. 11' 6"

   Bust of Commodus as Hercules  
c. AD 190, marble, h. 3' 10 1/2"

   Head of Septimius Severus

6. Gemma Claudia (Claudius, Agrippina, Germanicus, Agrippina the Younger)  
c. AD 49, sardonyx

   Statue of Planchia Magna

7. Statue of Eumachia  
c. early first cent AD, from Pompeii

   Portrait Head of Nero

   Portrait Heads of Vespasian  
c. AD 75

8. Portrait Head of Hadrian  
after AD 117

ADD Statue of Claudius as Jupiter  
c. AD 50

   Portrait of Augustus as a priest  
first century AD, h. 6’ 10’’

ROMAN PUBLIC MONUMENTS

Theater of Marcellus

Forum of Augustus with Temple of Mars Ultor  
dedicated 2 BC

9. Roman Forum, Rome

Colosseum

Baths of Caracalla

Arch of Titus  
Roman Forum, Rome, c. 80s AD, c. 50’ x 40’

   Apotheosis of Titus, Arch of Titus

   Triumph of Titus, Arch of Titus  
6' 7" x 12' 8"

10. Spoils from the Temple of Jerusalem, Arch of Titus  
Josephus 7.5; .6' 7" x 12' 8"

11. Arch of Trajan, Benevento, Italy  
dedicated AD, h. 51'

   Trajan distributes food to children of the poor, Arch of Trajan, Benevento  
h. 7' 10"

   Personification of Mesopotamia on bended knee before Trajan  
h. 8' 10"

12. Ara Pacis Augustae (Altar of Peace of Augustus)  
13-9 BC, 34' 5" x 38', h. 23'

   interior perimeter walls

   Acanthus scroll dado

   Imperial Procession  
cfr. Maidens and youths, Parthenon inner frieze

   Aeneas sacrificing

   Augustan sundial and Ara Pacis in the Campus Martius

13. “Tellus” relief
Forum and Markets of Trajan  
- AD 100-112, piazza 380 x 312'
- Markets of Trajan  
  - AD 100-112, brick and concrete
Aula of Markets of Trajan
Basilica Ulpia  
  - 586' l (= 600 Roman feet)
  - Dacian captives, Arch of Constantine

14. Column of Trajan  
  - c. 106-113, marble, h 125’ incl base, h. frieze 36 - 50"
16. Crossing the Danube and Building Fortifications, Column of Trajan
Personification of Victory, Column of Trajan
  - Captives brought before Trajan
  - Suicide of Decebalus as Roman troops attack
16. Trajan addressing his troops, Column of Trajan
  - Testudo formation of the Roman army as it attacks a Dacian fortress

15. Column of Marcus Aurelius  
  - c. 180s AD, h of bands 4’ 1"
Miracle of the Rain, Colum of MA
  - Captive barbarian women and children and Roman soldiers
Massacre of barbarians, Column of MA
  - Marcus Aurelius addresses his troops, Column of MA
Sebasteion reconstruction, Aphrodisias, Turkey
  - Nero striking Britannia into submission, Sebasteion, Aphrodisias  
  - mid first cent AD, h. ca. 5’
Heroic Augustus, Sebasteion, Aphrodisias, Turkey

ROMAN FUNERARY ART
Bench tombs, near Pompeii  
  - Kockel 1983, pls 5-10
Mausoleum of Augustus
  - 285' diameter
Mausoleum of Hadrian (Castel Sant’ Angelo), Rome
Tomb of Caecilia Metella  
  - (cfr. Etruscan necropoleis) Via Appia, Rome, c. AD 40
  - Tomb of Gaius Cestius  
  - 18-12 BC, 125 Roman ft. h.
17. Late Republican and early imperial tombs, outside Pompeii
  - Colmbarium of freedmen
19. Funerary relief of the Licinii  
  - (P. Licinius Philonicus & P. Licinius Demetrius) late first cent. AD
Tomb of Eurusaces the Baker  
  - c. 30 BC, next next to later Porta Maggiore, Rome
20. Statue of a woman as Venus  
  - c. AD 90
18. Funerary Altar for T. Statilus Aper and his wife  
  - c. AD 120
21. Asiatic sarcophagus fragment showing man with Thalia  
  - late second cent AD(?)
22. Endymion sarcophagus
  - Portrait grave stele from Palmyra, Syria
23. Grave stele of S. V. Genialis, from England  
  - third qtr first century AD
Pl. 2. Mummy of Artemidorus from the Fayum, Egypt  
  - c. AD 100-120

ROMAN DOMESTIC PAINTING
Mau’s four styles of Roman wall painting:
First style: incrustation
Second style: architectural
Third style: ornate
Fourth style: intricate
Pl. 3A First style wall painting  
  - Samnite House, Herculaneum, c. 100 BC
Pl. 3B Early second style wall painting  
  - House of the Griffins, Rome, c. 100 BC
Pl. 4A Second style wall painting  
  - a villa at Oplontis, 40s BC
24. Second style Mysteries Room, Villa of the Mysteries, outside Pompeii  50s BC
Pl. 5  Third style wall painting from Boscoreale, c. 11-1 BC
Third style wall painting from the Golden House (Villa) of Nero, Rome
Pl. 6  Fourth style wall painting in the House of the Vettii, Pompeii  60s AD
25. First and fourth style painting in the atrium of the Samnite House, Herculaneum
26. Second style paintings in the garden of the House of O. Quartio, Pompeii  c. 60s/70s AD
27. Zebra-stripe decoration in the villa at Oplontis, first century AD

ROMAN DOMESTIC MOSAICS
Pl. 4B  Alexander Mosaic, from the House of the Faun, Pompeii  late second cent BC
Unswept banquet floor mosaic, Pompeii
29. Neptune mosaic, Baths of Neptune, Ostia  AD 139 or shortly before

TETRARCHIC and CONSTANTINIAN  late 3rd – early 4th century
35. Arch of Constantine
   Hadrianic boar hunt and purificatory sacrifice tondi, reused on the Arch of Constantine
   spolia  AD 130-138, marble, h. 6' 3"
36. Antonine liberalitas panel, reused on the Arch of Constantine  late 170s AD
   Trajanic statues of captured barbarians, reused on Arch of Constantine  early second century AD
37. Largesse / Largitio frieze, Arch of Constantine  c. AD 312-15, h. 3' 4"
   Oratio frieze, Arch of Constantine  c. AD 312-15, h. 3' 4"
38. Tetrarchs  c. AD 300, porphyry
   plebian or popular art
39. Shop-sign fr Ostia showing a poultry-seller’s stall (middle class art)  late 2nd C AD Elsner 1995
   Base of the obelisk of Theodosius, Constantinople  late fourth C. AD, h. 13' 11"

EARLY CHRISTIAN  200 - 500
Pl. 7A  Relief of Mithras slaying the bull from an ancient barracks, late third century AD
   Paintings in the church in Dura-Europos, Syria  c. AD 240
Pl. 7B  Good Shepherd ceiling fresco, catacomb, Rome  Catacomb of St. Priscilla, third century AD
   Jonah resting under a gourd tree, gold glass medallion  cfr. 22. pose of Endymion sarcophagus
   Sarcophagus of Junius Bassus  4th century, Rome
   Crucifixion scene, wooden doors, church of Santa Sabina, Rome  c. AD 359, h. 3' 10 ,, 1. 8'
   Old St. Peter’s, Rome  c. AD 420s
   AD 320-330
40. Enthroned Christ w/ Apostles, apse, S. Pudenziana, Rome  AD 400 w/ later alterations

LATE ANTIQUE  300- 500
Pl. 8A  Great Dish from the Mildenhall Treasure fourth century AD
   Plate from the Seuso / Sevso Treasure  probably fourth century
The Great Hunt, Piazza Armerina, Sicily  Ling 1998, 77-97 fourth century AD
Bikini Girls, Piazza Armerina, Sicily  fourth century AD
Pl. 8B  Infancy of Dionysos mosaic fr dining room, House of Aion, Cyprus  mid 4C AD, discov 1983