Jill Carrington  
Office 117   jcarrington@sfasu.edu   tel. 936-468-4351  
Office hours:  MWF 11:00 – 11:30; MW 4:00 – 5:00; TR 11:00 - 12:00; TR after class until 5:00; other times by appointment  
Class meets TR 2:00 – 3:15 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 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 one-day library reserve.  Available thru online booksellers, including bookfinder.com  

Schedule of Work:  see Course Calendar below.  
Quiz on Greek chronology and selected terms  
Quiz on Roman chronology and selected terms  15% combined  
SAMA = San Antonio Museum of Art  
   art work bibliography and outline  10%  
   SAMA art work presentation  15%  
   SAMA art work presentation notes  5%  
Essays on Greek art, chps 1-2, *open note*  20%  
*Notes allowed are handwritten or retyped notes from class, no syllabus or slide show pages  
Essays Greek art, chps 3-5, *open note*  20%  
Essays on Roman art, *open note*  20%  (2 higher grades worth 20% ea, lowest 15%)  
Grading:  A = 90% or above.  B = 80% – 89%  C = 70% – 79%  D = 60% – 69%  F = below 60%  
Graduate students will write an additional essay for each exam.

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 Brightspace.  
Check Brightspace News for announcements on upcoming activities and schedule changes.

**FREE overnight van trip to Austin and San Antonio, including presentations before the art work you have researched at the SAMA, dates to be determined by the class and availability of a large van.**  
Available dates: Fri and Sat Nov 8-9 or Nov 15-16.  (Nov 9 is Showcase Saturday.)  Costs paid by art history account.  Includes meals, motel and admission.  The van seats 12 = 10 students, driver ane
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 27</td>
<td>Course structure and work</td>
</tr>
<tr>
<td>Aug 29</td>
<td>Greek Art Intro: Concepts of the Classical</td>
</tr>
<tr>
<td>Sep 3</td>
<td>Concepts of the Classical (cont) Individual mtgs this week to choose SAMA works.</td>
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<tr>
<td>Sep 5</td>
<td>Chp. One: Art and the polis; Parthenon pediments</td>
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<tr>
<td>Sep 10</td>
<td>continued</td>
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<tr>
<td>Sep 12</td>
<td>Chp. One: Geometric art, art of other periods</td>
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<tr>
<td>Sep 17</td>
<td>Chp. Two: Parthenon metopes</td>
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<tr>
<td>Sep 19</td>
<td>Chp. Two: Orientalizing, art of other periods</td>
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<tr>
<td>Sep 20</td>
<td>Dallas <strong>bus trip</strong> (optional; 1% extra credit)</td>
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<tr>
<td>Sep 24</td>
<td>Chp. Three: Parthenon frieze</td>
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<tr>
<td>Sep 26</td>
<td>Chp. Three: Archaic art, other periods</td>
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<tr>
<td>Oct 1</td>
<td>Essays on Greek Art, Intro, Chps 1,2</td>
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<tr>
<td>Oct 3</td>
<td>Chp. Four: Parthenon styles; E. Classical</td>
</tr>
<tr>
<td>Oct 8</td>
<td><strong>no class</strong> due by midnight SAMA bibliography &amp; detailed list of topics in Dropbox folder.</td>
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<tr>
<td>Oct 10</td>
<td>Chp Four: Early Classical cont.</td>
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<td>Oct 15</td>
<td>Chp Five: Athena Parthenos &amp; its legacy</td>
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<tr>
<td>Oct 17</td>
<td>Chp Five: Hellenistic classicism, Roman legacy</td>
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<tr>
<td>Oct 22</td>
<td>Essays on Greek art, Chps 3, 4, 5</td>
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<tr>
<td>Oct 24</td>
<td>Quiz on chronology of ancient Greek art and select terminology. Instructor at conference.</td>
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<tr>
<td>Oct 29</td>
<td>Intro to Roman art; I. Portraits</td>
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<tr>
<td>Oct 31</td>
<td>I. Portraits (cont)</td>
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<tr>
<td>Nov 5</td>
<td>II. Public monuments</td>
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<tr>
<td>Nov 7</td>
<td>II. Public monuments (cont)</td>
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<tr>
<td>Nov 8-9</td>
<td>15-16 overnight Austin-San Antonio museum trip w/ presentations at the SAMA</td>
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<tr>
<td>Nov 12</td>
<td>III. Funerary art</td>
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<tr>
<td>Nov 14</td>
<td>III. Funerary art</td>
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<tr>
<td>Nov 19</td>
<td>V. Roman domestic painting &amp; mosaics</td>
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<tr>
<td>Nov 21</td>
<td>Presentations by students not at SAMA</td>
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<tr>
<td>Nov 25</td>
<td>Thanksgiving holiday</td>
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<tr>
<td>Dec 3</td>
<td>VI. Tetrarchic, Constantinian</td>
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<tr>
<td>Dec 5</td>
<td>VI. Late Antique, Early Christian</td>
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<tr>
<td>Dec 10</td>
<td>Presentations by students not at SAMA</td>
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<tr>
<td>Dec 22</td>
<td>Essay on Parthenon &amp; its legacy</td>
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<tr>
<td>Dec 24</td>
<td>Essay on Hellenistic classicism, Roman legacy</td>
</tr>
<tr>
<td>Dec 25</td>
<td>Essay on Roman Art and quiz on Roman art chronology and select terminology</td>
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</tbody>
</table>

**Bus trip to Dallas museums Fri Sep 20 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 personnel 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 books. I sometimes disagree with the books. 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.
--Get to know classmates and 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 unless I ask you to use them.
--Avoid private conversations in class, which are distracting to your classmates.
--Do most of your eating and drinking elsewhere. Water bottles are fine.

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/)

<table>
<thead>
<tr>
<th>Periods of Greek art</th>
<th>Periods of Roman art to know</th>
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<tbody>
<tr>
<td>Geometric 900 – 700 BC</td>
<td>Republican 200 – 27 BC</td>
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<tr>
<td>Orientalizing 700 – 600 BC</td>
<td>Roman Imperial 27 BC - 500</td>
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<tr>
<td>Early Classical 600 – 480 BC</td>
<td>Tetrarchic and Constantinian late 3rd – early 4th</td>
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<tr>
<td>High Classical 450 – 400 BC</td>
<td>Early Christian 200 - 500</td>
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<tr>
<td>Late Classical 400 – 300 BC</td>
<td>Late Antique 300 - 500</td>
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<tr>
<td>Hellenistic 323 – 31 BC</td>
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**COURSE LIST**  
*Introduction in Greek Art*

2. Acropolis, Athens  
3. Canopus, Hadrian’s Vila, Tivoli  
4. Statue of a Youth by Stephanos  
5. Copy of Diadoumenos by Polykleitos  

*Attic*  
6. Stoa of Attaos II, King of Pergamon, Agora, Athens  
7. Copy of the Doryphoros type by Polykleitos  

*JJ. Winckelmann, History of Art of Antiquity (1764).*  
1. Aphrodite from Melos  
10. Riace Warriors A amd B  

four stages: older (= pre-Classical); grand or sublime (= Early & High Classical); beautiful (= Late Classical); imitators (= Hellenistic & Roman)

1. Aphrodite from Melos  
10. Riace Warriors A amd B  

acropolis = fortified height (p. 35)  
46. Doric and Ionic architectural orders
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 chapter title’s theme. 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 Chps. 1-4 extends the theme to the art of other periods.

Introduction
- Ancient Greek and Roman views of Classical art
- Views of the Renaissance through the twentieth century
- Contemporary approaches

Chapter One: Art and the Polis
- The Parthenon Pediments depict stories important to Athens
- Geometric art that shows religious values and activity in the polis
- Political aspects of Greek Art from periods besides Geometric

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

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

Chapter Four: Style
- Parthenon Styles: the stylistic discrepancy in the architectural sculptures
- 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.
- 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
- The Athena Parthenos and its Legacy legacy in figural poses from the Parthenos shield’s Amazonamachy
- Hellenistic Classicism the Classical style in Hellenistic period works
- Classicism and the Roman Empire the reasons the Romans used the Classical style

PARTHENON SCULPTURES High Classical 450 – 400 BC
Pediments chp 1

12. Carrey drawing of the east pediment, Birth of Athena 1674
13. Carrey drawing of the west pediment, Athena and Poseidon Contest 1674

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
17. 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”
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
59. Sacrifice or Peplos scene marble, h. 41 1/4”
60. Horsemen at the beginning marble, h. 41 1/4”
80. 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. Reconstruction of Amazonamachy relief on the Parthenos shield 1981, dia of orig 15’ 9”

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”
22. Dipylon Krater c. 750 BC, terracotta, h. 48”
Arête = 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 477BC, 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.
ORIENTALIZING c. 700 – 600 BC chp. 2
39. Protocorinthian scent bottle c. 660 BC, terracotta, h. 2 1/2"
40. Protoattic amphora by the Anlotos 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"

7 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 frieze 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, 53. Black-figure amphora with Athena and Poseidon and Dionysos and maenads by the Amasis Painter Archaic, c. 540-530 BC, terracotta, h. 13”
54. Praxiteles, Aphrodite of Knidos (Knidia) L.Class. Roman copy of orig c.350-340 BC, h 6'8 1/4”
55. Gravestone of Prokles & Prokleides Late Classical, c. 330 BC, h. 5’ 10 1/4”
56. Statue of Demosthenes Hellenistic, Roman copy of Polyeuktos’bronze of 280BC, h.6’7 1/2”

ARCHAIC c. 600 – 480 BC chp. 3
27. Kouros from Anavysos c. 530 BC, marble, h. 6’ 4 1/2”
28. Antenor’s Kore c. 520 BC, marble, h. 7’ 3 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”

obverse
72. Black-figure kylix with Dionysos in a boat by Exekias, c. 540-510 BC, terracotta, h. 5 1/4”
85. Dying Warrior fr w. pediment, Temple of Aphaia, Aegina (cfr.86) c.500-490 BC, marble, l. 62 3/4”
94. Kore from Samos (cfr. 28. Antenor’s Kore) c. 560 BC, marble, h 6’ 3 3/4”

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”
synoptic narrative
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
EARLY CLASSICAL (the Severe Style) 480 – 450 BC chp 4

11. Harmodios & Aristogeiton, the Tyrannicides copies of bronze orig ded 477 BC, h. 6’ 4 1/4”
66. Red-figure hydria with Ilíupersis (death of Priam) Kleophrades Prtr., 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”
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” ethos = character
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, Epidauros 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”

Archaistic
99. Head of Priam, fr Temple of Asklepios, Epidauros L. Classical c.380-370 BC, marble, h. 5 3/4”
Baroque beginnings / proto-Baroque
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”

Hellenistic 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”
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
   ADD Acropolis of Pergamon
   p. 151

109. Athena from Pergamon (compare 103. Athena Parthenos) early 2nd century, marble, h. 10’ 2”

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**LATE CLASSICAL 400-323 BC**

| 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, Epidauros | 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” |

**Archaic**

99. Head of Priam, from the Temple of Asklepios, Epidauros c. 380-370 BC, marble, h. 5 3/4”

Baroque beginnings

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. 11. Tyrannicides, 105. Parthenos shield) c. 350 BC, marble, h. 35 1/2”

ADD Mausoleum at Halicarnassos (reconstruction) c. 360-350 BC

**HELENISTIC 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 Polydeuktos’ bronze of 280 BC, 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 continuous narrative c. 175 BC, marble, h. 62 1/4”

98. Alkyonmnes, 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 frieze 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 Acroplis 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  14 – 68 Tiberius, Caligula, Claudius, Nero
   Flavian  70-98 Vespasian, Domitian, Titus
   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 34 emperors in fifty years

Tetrarchic and Constantinian late 3rd - early 4th century [284 – 312 and 315 - 337]
Early Christian  200 – 500
Late Antique  300 – 500

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 Primaporta
   Portrait of Tiberius
4. Portrait Head of Caligula c. AD 37-8
   one of the Julio-Claudian emperors
5. Equestrian Marcus Aurelius c. AD 176, bronze, originally gilded, h. 11' 6"
   Antonine emperors: Hadrian – Commodus AD 117-92
      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
Apotheosis of Titus, Arch of Titus

Ach of Titus, Arch of Titus
Triumph of Titus, Arch of Titus

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

Personification of Mesopotamia on bended knee before Trajan

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

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
Markets of Trajan
Aula of Markets of Trajan
Basilica Ulpia

Dacian captives, Arch of Constantine

586' l (= 600 Roman feet)

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, Column 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

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 Eurysaces 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 mid-second century AD
      Portrait grave stele from Palmyra, Syria
23. Grave stele of S. V. Genialis, from England third qtr first century AD

province art
Pl. 2. Mummy of Artemidorus from the Fayum, Egypt c. AD 100-120

Fayum painting

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 Boscotrecase, 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 and 313 - 337

35. Arch of Constantine c. AD 312-15, 70' x 85 2/3'
   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
   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
39. Shop-sign fr Ostia showing a poultry-seller’s stall late 2nd C AD, Elsner 1995

middle class / popular / plebian art
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  4th century, Rome

Sarcophagus of Junius Bassus  c. AD 359, h. 3' 10 “, l. 8'
   Crucifixion scene, wooden doors, church of Santa Sabina, Rome  c. AD 420s
Old St. Peter’s, Rome  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