Jill Carrington  
Office 117  jcarrington@sfasu.edu   tel. 936-468-4351  
Office hours:  MWF 11:00 – 11:30; TR after class - 12:00; TR 4:00 – 5:00  other times by appointment  
Class meets TR 9:30 – 10:45 in Room 106 of the Art Annex.

Course description:  Ancient Greek and Roman art from the Geometric period to Constantine.

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%  

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.  

Due to the continued dangers of COVID-19, we are foregoing the usual overnight van trip to Austin and San Antonio, including presentations before the art work you have researched at the SAMA.
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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</thead>
<tbody>
<tr>
<td>Aug 24</td>
<td>Course structure and work</td>
</tr>
<tr>
<td>Aug 26</td>
<td>Concepts of the Classical</td>
</tr>
<tr>
<td>Aug 31</td>
<td>Concepts of the Classical (cont)</td>
</tr>
<tr>
<td>Sep 02</td>
<td>Chp. One: Art and the polis; Parthenon pediments</td>
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<tr>
<td>Sep 07</td>
<td>Individual mtgs. to choose art for presentation</td>
</tr>
<tr>
<td>Sep 09</td>
<td>Chp. One: Geometric art, art of other periods</td>
</tr>
<tr>
<td>Sep 14</td>
<td>Meet in the library (loc TBD) for workshop on finding info on your presentation topic and annotating bibliography.</td>
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<tr>
<td>Sep 16</td>
<td>Chp. Two: Parthenon metopes; Orientalizing, art of other periods</td>
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<tr>
<td>Sep 21</td>
<td>Chp. Three: Parthenon frieze</td>
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<td>Sep 23</td>
<td>Chp. Three: Archaic art, other periods</td>
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<tr>
<td>Sep 28</td>
<td>Essays on Greek Art, Intro, Chps 1,2</td>
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<tr>
<td>Sep 30</td>
<td>Chp. Four: Parthenon styles; E. Classical</td>
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<tr>
<td>Oct 05</td>
<td>no class Due by midnight art work bibliography &amp; detailed list of topics in Dropbox folder.</td>
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<tr>
<td>Oct 07</td>
<td>Chp Four: Early Classical cont.</td>
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<tr>
<td>Oct 12</td>
<td>Chp Five: Athena Parthenos &amp; its legacy</td>
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<tr>
<td>Oct 14</td>
<td>Chp Five: Hellenistic classicism, Roman legacy</td>
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<tr>
<td>Oct 19</td>
<td>no class while Jill at conference. Essays due at midnight in Dropbox folder</td>
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<tr>
<td>Oct 21</td>
<td>Intro to Roman art; I. Portraits</td>
</tr>
<tr>
<td>Oct 26</td>
<td>Quiz on chronology of ancient Greek art and select terminology.</td>
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<tr>
<td>Oct 28</td>
<td>TBD while Jill at conference</td>
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<tr>
<td>Nov 02</td>
<td>II. Public monuments</td>
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<tr>
<td>Nov 04</td>
<td>II. Public monuments (cont)</td>
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<tr>
<td>Nov 09</td>
<td>III. Funerary art</td>
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<tr>
<td>Nov 11</td>
<td>III. Funerary art</td>
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<tr>
<td>Nov 16</td>
<td>V. Roman domestic painting &amp; mosaics</td>
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<td>Nov 21</td>
<td>Student presentations</td>
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<td>Nov 22</td>
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<td>Nov 30</td>
<td>VI. Tetrarchic, Constantinian</td>
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<td>Dec 05</td>
<td>VI. Late Antique, Early Christian</td>
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<tr>
<td>Dec 09</td>
<td>Quiz on Roman art chronology and terminology</td>
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<tr>
<td></td>
<td>Presentation notes and bibliography due by midnight in Brightspace Dropbox</td>
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<tr>
<td></td>
<td>Assign essays on Roman art</td>
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<tr>
<td>R</td>
<td>Dec 9 by midnight Essays on Roman art due in Dropbox folder</td>
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</tbody>
</table>

Extra credit for visiting museums your own: ½% for one art museum; 1% to visit two art museum or other museum outside Nacogdoches that shows art. 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 09 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.

**Courtesies:**
--Arrive on time and stay the entire class. However, come late rather than not at all.
--Kindly turn off 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 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/student-academic-dishonesty-4.1.pdf](http://www.sfasu.edu/policies/student-academic-dishonesty-4.1.pdf)

**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/)

**Mental Health and Wellness** SFA values students’ mental health and the role it plays in academic and overall student success. SFA provides a variety of resources to support students' mental health and wellness. Many of these resources are free, and all of them are confidential.

**On-campus Resources:**

**SFA Counseling Services**  
[www.sfasu.edu/counselingservices](http://www.sfasu.edu/counselingservices)  
Rusk Building, 3rd Floor  
936.468.2401

**SFA Human Services Counseling Clinic**  
[www.sfasu.edu/humanservices/139.asp](http://www.sfasu.edu/humanservices/139.asp)  
Human Services, Room 202  
936.468.1041

**Crisis Resources:**  
Burke 24-hour crisis line: 1.800.392.8343  
Suicide Prevention Lifeline: 1.800.273.TALK (8255)  
Crisis Text Line: Text HELLO to 741-741

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<thead>
<tr>
<th>Periods of Greek art</th>
<th>Periods of Roman art to know</th>
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<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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<td>Early Classical 600 – 480 BC</td>
<td>Tetrarchic and Constantinian late 3rd – early 4th</td>
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<td>High Classical 450 – 400 BC</td>
<td>Early Christian 200 - 500</td>
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<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
   - High Classical buildings 447-406 BC
3. Canopus, Hadrian’s Vila, Tivoli
   - c. AD 130
4. Statue of a Youth by Stephanos
   - c. 50 BC, marble, h. 56 3/4”
5. Copy of Diadoumenos by Polykleitos
   - lost bronze of c430 BC, c.100 BC, marble, h. 6’ 4 3/4”
6. Stoa of Attas II, King of Pergamon, Agora, Athens
   - 159-138 BC
7. Copy of the Doryphoros type by Polykleitos
   - lost bronze of c440 BC, marble, h. 6’ 11 1/2”

Attic

8. Copy of Diadoumenos by Polykleitos
   - c. 150 BC, marble, h. 6’ 8 1/4”
9. Riace Warriors A and B
   - c. 450-440 BC, bronze with copper, silver & glass inlay,
     h (A) 6’ 8 1/4”, (B) 6’ 5 1/4”

**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**

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 that 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 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 SCULPTURES  High Classical 450 – 400 BC

Pediments chp 1  Parthenon 447-432 BC
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

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”
     Iliouperis = 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”
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 second cent. AD, marble, h. 41 3/4”
     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 original 438 BC
     {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”

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 prothesis 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”
11Harmodios & 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.

**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 synoptic narrative c. 660 BC, terracotta, h. 56 1/4”
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, Deplhi 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 Polyeuuktos’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’ 3/4”
45. Sounion Kouros c. 600-590 BC, Naxian marble, restored h. 10’ 1/4”
48, 49. **Gigantomachy** frieze, Siphnian Treasury, Deplhi 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”
70. Oath bef chariot race e pediment, Temple of Zeus, Olympia c.460BC, preserved h.cent.fig. 10’2”
71. Greeks versus Persians(?), frieze, Temple of Athena Nike, Acropolis, Athens c.425BC, h.19 1/4”
72. Nikai with bull, from the Nike parapet around Temple of Athena Nike c.420-410 BC, h. 55 1/4”
73. Alexander Mosaic, from Pompeii Hellenistic, c.100 BC, stone & colored glass, 8’ 10 1/4”x17’
74. 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 chp 4

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”
70. 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, 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”

Archaistic
99. Head of Priam, fr Temple of Asklepios, Epidaurus 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
(contrast 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) Hellenistic (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 shiel)  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 Acroplis of Pergamon  p. 151

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

LATE CLASSCIAL  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, 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”

Archaistic

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.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  continuous narrative  c. 175 BC, marble, h. 62 1/4”

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  **Hellenistic realism**  first century BC, bronze, h. 47 1/4”

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”

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**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  Vespasion, 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 Potraits 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

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 Ulor
9. Roman Forum, Rome
Colosseum
Baths of Caracalla
Arch of Titus

Apotheosis 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
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)
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
Markets of Trajan
Aula of Markets of Trajan
Basilica Ulpia
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
Heroic Augustus, Sebasteion, Aphrodisias, Turkey
ROMAN FUNERARY ART

Bench tombs, near Pompeii
Mausoleum of Augustus
Mausoleum of Hadrian (Castel Sant’ Angelo), Rome
Tomb of Caecilia Metella
Tomb of Gaius Cestius
Tomb of Euryties the Baker
Colbarium of freedmen
19. Funerary relief of the Licini (P. Licinius Philonicus & P. Licinius Demetrius) late first cent. AD
Tomb of Eurysaces the Baker
20. Statue of a woman as Venus
18. Funerary Altar for T. Statilus Aper and his wife
21. Asiatic sarcophagus fragment showing man with Thalia
22. Endymion sarcophagus
23. Tomb of Gaius Cestius
24. Second style Mysteries Room, Villa of the Mysteries, outside Pompei
25. First and fourth style painting
26. Second style paintings in the garden of the House of O. Quartio, Pompeii
27. Zebra-stripe decoration

185' diameter
18-12 BC, 125 Roman ft. h.
c. 30 BC, next next to later Porta Maggiore, Rome
c. AD 90
C. AD 120
Late second cent AD(?)
Mid-second century AD
Third qtr first century AD

SECOND STYLE

Pl. 2. Mummy of Artemidorus from the Fayum, Egypt
28. Beware of the Dog mosaic, Pompeii
29. Neptune mosaic, Baths of Neptune, Ostia

Fayum painting

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

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
Unswept banquet floor mosaic, Pompeii
28. Beware of the Dog mosaic, Pompeii
29. Neptune mosaic, Baths of Neptune, Ostia

late second cent BC
House of the Tragic Poet, c. AD 63-79
AD 139 or shortly before

Mau’s four styles of Roman wall painting:

First style: incrustation
Second style: architectural
Third style: ornate
Fourth style: intricate


**TETRARCHIC and CONSTANTINIAN  late 3rd – early 4th century** and 313 - 337

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
   Trajanic statues of captured barbarians, reused on Arch of Constantine    
   early second century AD

37. Largesse / Largitio frieze, Arch of Constantine
   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
   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
   Jonah resting under a gourd tree, gold glass medallion 
   Catacomb of St. Priscilla, third century AD
   cfr. 22. pose of Endymion sarcophagus
   4th century, Rome
   c. AD 359, h. 3' 10 “, l. 8'

Sarcophagus of Junius Bassus
   Crucifixion scene, wooden doors, church of Santa Sabina, Rome  
   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 
   Plate from the Seuso / Sevso Treasure  
   fourth century AD
   probably fourth century

The Great Hunt, Piazza Armerina, Sicily
   Ling 1998, 77-97 fourth century AD

Bikini Girls, Piazza Armerina, Sicily
   fouth century AD

Pl. 8B  Infancy of Dionysos mosaic fr dining room, House of Aion, Cyprus  
   mid 4C AD, discov 1983