ARTS 4303/5303  Greek and Roman Art  fall 2023

Jill Carrington
Office 117  jcarrington@sfasu.edu  tel. 936-468-4351
Office hours:  TR after class, MTWRF 2:00 – 3:00; other times by appointment
Class meets TR – 11:00 – 12:15 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:
   1 copy is on one-day library reserve.  4 more will be when they arrive.  Available thru online booksellers, including bookfinder.com
2) Roman Art  Peter Stewart.  (New Surveys in the Classics No. 34.) Oxford and New York: Oxford U Pr, 2004.  Out of print.  A .pdf of the entire book will be posted in D2L Content and I have a few printed copies

Schedule of Work, tentative, subject to change.  See Course Calendar.
Quiz on Greek chronology (p. 5) and selected terms (in bold throughout the Course List)
Quiz on Roman chronology (p. 5) and selected terms (in bold throughout the Course List) 15% for both Contributions to online discussion of Greek Art, Intro, Chps. 1, 2, 3, 4  20 % collectively
Finding a description of a work of art on AI & improving it.  5%
Revising your description of the work of art.  5%
Take-home essay exam on Greek Art, Intro, Chps 1,2  2 exams 15% each; highest exam grade 20%
Take-home essay exam on Greek Art, Chps 3, 4, 5
In-class (during final exam time) or take-home essays on Roman art
Your score on essay exams will be lowered 10% for submission within 1 hour after the due time, 20% for 1 – 24 hours after, 40% for 25 – 48 hours after.

Added to the value of your best work 5%
Grading:  A = 90% or above.  B = 80% – 89%  C = 70% – 79%  D = 60% – 69%  F = below 60%

Graduate students will write another essay on the essay exams and be given another writing assignment.  I added your names to 4303 on Brightspace and you can see everything posted there.

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 in Brightspace.
Check Brightspace News for announcements on upcoming activities and schedule changes.
## COURSE SCHEDULE (subject to change)

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aug 29</td>
<td>Course structure and work</td>
<td></td>
</tr>
<tr>
<td>Aug 31</td>
<td>Intro: Concepts of the Classical</td>
<td></td>
</tr>
<tr>
<td>Sep 05</td>
<td>Concepts of the Classical (cont)</td>
<td></td>
</tr>
<tr>
<td>Sep 07</td>
<td>Chp 1: Art &amp; polis; Parthenon pediments</td>
<td></td>
</tr>
<tr>
<td>Sep 12</td>
<td>Chp 1: Art &amp; the Polis; Geometric art</td>
<td>Close access to Intro Discussion at 11:59PM</td>
</tr>
<tr>
<td>Sep 14</td>
<td>Chp 2: The Other: Parthenon metopes</td>
<td>Close access to Chp 1. Discussion at 11:59PM. Open Discussion questions on Chp 2.</td>
</tr>
<tr>
<td>Sep 19</td>
<td>Chp 2: The Other: Orientalizing, add’l art</td>
<td>Open Discussion questions on Chp 2</td>
</tr>
<tr>
<td>Sep 21</td>
<td>Chp 3: Parthenon frieze</td>
<td></td>
</tr>
<tr>
<td>Sep 22</td>
<td>Dallas bus trip</td>
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</tr>
<tr>
<td>Sep 26</td>
<td>Chp 3: Archaic art, other periods</td>
<td>Close access to Chp 2. Discussion at 11:59PM</td>
</tr>
<tr>
<td>Sep 28</td>
<td>Review for essay exam on Intro, Chps 1, 2</td>
<td>Vote on your favorite essays on Greek art.</td>
</tr>
<tr>
<td>Oct 3</td>
<td>Chp 4: Style. Parthenon sculpture</td>
<td>Close access to Chp 3. Discussion at 11:59PM</td>
</tr>
<tr>
<td>Oct 5</td>
<td>Essay exam due by 11:59 PM in Dropbox folder. No class.</td>
<td></td>
</tr>
<tr>
<td>Oct 10</td>
<td>Chp 4: Style. Early Classical</td>
<td>Open access to Chp 4 Discussion.</td>
</tr>
<tr>
<td>Oct 12</td>
<td>Chp 5: Athena Parthenos and Its Legacy</td>
<td></td>
</tr>
<tr>
<td>Oct 17</td>
<td>Chp 5: Hell. classicism, Roman legacy</td>
<td>Close access to Chp 4. Discussion 11:59 PM</td>
</tr>
<tr>
<td>Oct 19</td>
<td>Review for essay exam on Chps 3, 4, 5 and vote on favorite essays from the list provided.</td>
<td></td>
</tr>
<tr>
<td>Oct 24</td>
<td>Intro to Roman Art; I. Portraits</td>
<td></td>
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<tr>
<td>Oct 26</td>
<td>Essay exam due by midnight</td>
<td>I. Portraits (continued)</td>
</tr>
<tr>
<td>Nov 2</td>
<td>Quiz on chronology of ancient Greek art and select terminology.</td>
<td></td>
</tr>
<tr>
<td>Nov 4</td>
<td>II. Public monuments</td>
<td></td>
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<tr>
<td>Nov 7</td>
<td>II. Public monuments</td>
<td></td>
</tr>
<tr>
<td>Nov 9</td>
<td>III. Funerary art</td>
<td></td>
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<tr>
<td>Nov 14</td>
<td>III. Funerary art</td>
<td></td>
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<tr>
<td>Nov 16</td>
<td>Discuss AI and improved descriptions</td>
<td></td>
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<tr>
<td>Nov 18</td>
<td>Review for essay exam on Chps 3, 4, 5 and vote on favorite essays from the list provided.</td>
<td></td>
</tr>
<tr>
<td>Nov 20</td>
<td>Thanksgiving holiday</td>
<td>I will grade your descriptions during the holiday</td>
</tr>
<tr>
<td>Nov 22</td>
<td>IV. Domestic art I: painting</td>
<td></td>
</tr>
<tr>
<td>Nov 23</td>
<td>IV. Tetrarchic, Constantinian, L. Antique</td>
<td>Tentative: submit edited description to Dropbox by 11:59 PM</td>
</tr>
<tr>
<td>Nov 28</td>
<td>IV. Domestic art I: painting</td>
<td></td>
</tr>
<tr>
<td>Nov 30</td>
<td>IV. Tetrarchic, Constantinian, L. Antique</td>
<td></td>
</tr>
<tr>
<td>Dec 5</td>
<td>VI. Late Antique, Early Christian</td>
<td></td>
</tr>
<tr>
<td>Dec 7</td>
<td>Quiz on Roman art chronology (p. 5)</td>
<td>and terminology. Vote on your favorite essays on Roman art from a list provided.</td>
</tr>
<tr>
<td>Dec 12</td>
<td>Essays on Roman art or take-home essays due.</td>
<td></td>
</tr>
</tbody>
</table>

1% extra credit for going on the bus trip to Dallas museums on Fri Sep 22 or 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).

Mon Dec 10 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 distribute a roll sheet. 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. Arrival up to 30 minutes after class begins counts as ½ absence.

This is an in-person course. With COVID at a low level, it’s safe to gather in the classroom. Being here in person promotes greater involvement than being online. Do not attend on Zoom, except with my permission. I have not posted the Zoom number, so get it from me. Sometimes I don’t check email before class, so please text me (936) 560-2877 if you plan to attend on Zoom and need the Zoom number.

I must be able to see your face live if you are on Zoom. If you don’t show your face, I will count you absent (after one warning). Attend in person like you do your other art and some other courses.

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 you know you’ll be elsewhere on an id quiz day. Otherwise notify me within twenty-four hours after the class where we did the work and 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. Item work per term is the maximum makeup work allowed.

Tips for Success: --Learn to take good notes. 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.
--Study your notes and read or listen to the texts 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.
-Eat and drink elsewhere. Water bottles are fine.

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

Use of Generative AI / ChatGPT
Generator artificial intelligence (AI) programs, such as ChatGPT, may be used in this course to generate an initial version of the essays on the exams, improve writing style, check grammar, etc. You must cite your use of ChatGPT. with appropriate citation complying with SFA’s Academic Integrity Policy. You are responsible for fact checking statements composed by generative AI models and respecting intellectual property.

Generative AI may not be used for the content of your Discussion posts or in your descriptions and essays. You are welcome to use generative AI to begin writing your essays. If you are uncertain about the appropriate use of generative AI in this course, contact your me for clarification. Inappropriate use of generative AI programs is not permitted and will be treated as plagiarism as defined in SFA’s Academic Integrity Policy and handled in accordance with the Policy.

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**
The Code of Student Conduct and Academic Integrity outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy.

Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to:

1. Copying from the test paper (or other assignment) of another student,
2. Possession and/or use during a test of materials that are not authorized by the person giving the test,
3. Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member
4. Substituting for another person, or permitting another person to substitute for one’s self, to take a test,
5. Falsifying research data, laboratory reports, and/or other records or academic work offered for credit,
6. Using any sort of unauthorized resources or technology in completion of educational activities.

Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.

Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.

**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.as](http://www.sfasu.edu/humanservices/139.as)
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

### Know these periods and period dates.

<table>
<thead>
<tr>
<th>Periods of Greek art</th>
<th>Periods of Roman art to know</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geometric</td>
<td>Republican 200 – 27 BC</td>
</tr>
<tr>
<td>Orientalizing</td>
<td>Roman Imperial 27 BC - 500</td>
</tr>
<tr>
<td>Early Classical 600 – 480 BC</td>
<td>Tetarchic &amp; Constantinian  late 3rd – early 4th</td>
</tr>
<tr>
<td>High Classical 450 – 400 BC</td>
<td>Early Christian 200 - 500</td>
</tr>
<tr>
<td>Late Classical 400 – 300 BC</td>
<td>Late Antique 300 - 500</td>
</tr>
<tr>
<td>Hellenistic 323 – 31 BC</td>
<td></td>
</tr>
</tbody>
</table>

#### COURSE LIST
**Introduction in Greek Art**

- Acropolis, Athens  
  H. Classical buildings 447-406 BC
- Canopus, Hadrian’s Vila, Tivoli  
  c. AD 130
- Statue of a Youth by Stephanos  
  c. 50 BC, marble, h. 56 3/4”
- Copy of Diadoumenos by Polykleitos  
  lost bronze of c430 BC, c.100 BC, marble, h. 6’ 4 3/4”

**Attic**

- Stoa of Attas II, King of Pergamon, Agora, Athens  
  159-138 BC
- Copy of the Doryphoros type by Polykleitos  
  lost bronze of c440 BC, marble, h. 6’ 11 1/2”

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

- Aphrodite from Melos  
  c. 150 BC, marble, h. 6’ 8 1/4”
- Riace Warriors A amd B  
  c. 450-440 BC, bronze with copper, silver & glass inlay,  
  h (A) 6’ 8 1/4”, (B) 6’ 5 1/4”

**acropolis** = fortified height (p. 35), often the location of a religious sanctuary
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

<table>
<thead>
<tr>
<th>PARTHENON SCULPTURES</th>
<th>High Classical 450 – 400 BC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pediments chp 1</td>
<td>Parthenon 447-432 BC</td>
</tr>
<tr>
<td>12. Carrey drawing of the east pediment, Birth of Athena</td>
<td>1674</td>
</tr>
<tr>
<td>13. Carrey drawing of the west pediment, Athena and Poseidon Contest</td>
<td>1674</td>
</tr>
</tbody>
</table>

**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  
   Iliou persis = sack of Ilium, episodes from the Trojan War
   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
80. possibly Poseidon, Apollo and Artemis  (compare with 16. Aphro- 
   dite)  
   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"
   1 work
104. Amazonamachy relief on shield  
   fr Patras version of the Parthenos, 2nd C h. 33 1/4"
1 work

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,ded477BC, 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 Anlato s 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

<table>
<thead>
<tr>
<th>Catalog</th>
<th>Description</th>
<th>Date/Condition</th>
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</thead>
<tbody>
<tr>
<td>45.</td>
<td>Sounion Kouros</td>
<td>c. 600-590 BC, restored h. 10' 1/4”</td>
</tr>
<tr>
<td>48, 49.</td>
<td>Gigantomachy frieze, Siphnian Treasury, Delphi</td>
<td>c. 525 BC, marble, h. 24 1/4”</td>
</tr>
<tr>
<td>34.</td>
<td>Artemis, her Dog, Giants frieze panel, Great Altar, Pergamon</td>
<td>c. 175 BC, h. 7’ 6 1/2”</td>
</tr>
<tr>
<td>50.</td>
<td>Ludovisi Gaul and Wife</td>
<td>Hellenistic, Roman Imperial date, marble, h. 6’ 11 1/4”</td>
</tr>
<tr>
<td>52, 53</td>
<td>Black-figure amphora with Athena and Poseidon and Dionysos and maenads</td>
<td>by the Amasis Painter</td>
</tr>
<tr>
<td>54.</td>
<td>Praxiteles, Aphrodite of Knidos (Knidia)</td>
<td>L.Class. Roman copy of orig c.350-340 BC, h 6’8 1/4”</td>
</tr>
<tr>
<td>55.</td>
<td>Gravestone of Prokles &amp; Prokleides</td>
<td>Late Classical, c. 330 BC, h. 5’ 10 1/4”</td>
</tr>
<tr>
<td>56.</td>
<td>Statue of Demosthenes</td>
<td>Hellenistic, Roman copy of Polyeuuktos’bronce of 280BC, h.6’7 1/2”</td>
</tr>
</tbody>
</table>

**ARCHAIC c. 600 – 480 BC** chp. 3

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

**EARLY CLASSICAL (the Severe Style) 480 – 450 BC** chp 4

<table>
<thead>
<tr>
<th>Catalog</th>
<th>Description</th>
<th>Date/Condition</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.</td>
<td>Harmodios &amp; Aristogeiton, the Tyrannicides copies of bronze orig ded 477 BC, h. 6’ 4 1/4”</td>
<td></td>
</tr>
<tr>
<td>66.</td>
<td>Red-figure hydria with Ilioupersis (death of Priam)</td>
<td>Kleophrades Ptr., c. 480 BC, h. 16 1/2”</td>
</tr>
<tr>
<td>73.</td>
<td>Oath bef chariot race e pediment, Temple of Zeus,Olympia</td>
<td>c. 460BC, preserved h.cent.fig. 10’2”</td>
</tr>
<tr>
<td>74.</td>
<td>Greeks versus Persians(?), frieze, Temple of Athena Nike, Acropolis, Athens</td>
<td>c.425BC, h.19 1/4”</td>
</tr>
<tr>
<td>76.</td>
<td>Nikai with bull, from the Nike parapet around Temple of Athena Nike</td>
<td>c.420-410 BC, h. 55 1/4”</td>
</tr>
<tr>
<td>75.</td>
<td>Alexander Mosaic, from Pompeii Hellenistic, c.100 BC, stone &amp; colored glass, 8’ 10 1/4”x17’</td>
<td></td>
</tr>
<tr>
<td>77.</td>
<td>Princess Auge about to be sealed in a boat, Telephos frieze, fr the Great Altar, Pergamon</td>
<td>Hellenistic, c. 175 BC, marbl, h. 62 1/4”</td>
</tr>
</tbody>
</table>

**Early Archaic  c. 600 – 580 BC**

<table>
<thead>
<tr>
<th>Catalog</th>
<th>Description</th>
<th>Date/Condition</th>
</tr>
</thead>
<tbody>
<tr>
<td>95.</td>
<td>Zeus &amp; Hera metope, fr. Temple E at Selinus, Sicily c.460 BC, limestone w/marble, h.63 3/4”</td>
<td></td>
</tr>
</tbody>
</table>
Works from other periods discussed in chp. 4, Style

9. Nike akroterion from the Temple of Asklepios, Epidauros  c. 380-370 BC, marble, h. 33 1/2”
90. 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”
107. Lion Hunt mosaic, fr Pella, Macedonia (compare 11. Harmodios; 105 Parthenos shield) c. 300 BC, pebbles, 10’ 6” x 16’
11. Tyran Nicole (10 Parthenos shield) Late Classical, c. 400-390 BC, marble, h. 25 1/4”
106. Amazonamachy frieze, fr Temple of Apollo, Bassai (compare 76 Nike parapet relief; 11. Tyran Nicole; 105 Parthenos shield) Late Classical, c. 400-390 BC, marble, h. 25 1/4”
107. Amazonamachy frieze, fr Mausoleum at Halicarnassos (cfr.11.Tyran Nicole,105.Parthenos shield) Late Classical, c. 350 BC, marble, h. 35 1/2”
108. Stoa of Attalos II of Pergamon, Agora Athens c. 159-138 BC, modern restoration, p. 151

Hellenistic realism

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”

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, frieze, 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. Tyran Nicole; 105 Parthenos shield) Late Classical, c. 400-390 BC, marble, h. 25 1/4”
107. Amazonamachy frieze, fr Mausoleum at Halicarnassos (cfr.11.Tyran Nicole,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’
109. Athena from Pergamon (compare 103. Athena Parthenos) early 2nd century, marble, h. 10’ 2”
### LATE CLASSICAL 400-323 BC

<table>
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<tr>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>31.</td>
<td>Hunting frieze fresco, Tomb II at Vergina</td>
</tr>
<tr>
<td>33.</td>
<td>Gold oak leaf crown, from Vergina</td>
</tr>
<tr>
<td>54.</td>
<td>Praxiteles, Aphrodite of Knidos / Knidia</td>
</tr>
<tr>
<td>55.</td>
<td>Gravestone of Prokles and Prokleides</td>
</tr>
<tr>
<td>90.</td>
<td>Nike akroterion from the Temple of Asklepios, Epidaurus</td>
</tr>
<tr>
<td>92.</td>
<td>Antikythera Youth</td>
</tr>
<tr>
<td>96.</td>
<td>Derveni Krater, fr Macedonian tomb of Philip II(?)</td>
</tr>
<tr>
<td>97.</td>
<td>Dancers frieze, from Samothrace</td>
</tr>
</tbody>
</table>

#### Archaistic

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>99.</td>
<td>Head of Priam, from the Temple of Asklepios, Epidaurus</td>
</tr>
</tbody>
</table>

### HELLENISTIC 323 – 31 BC

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>50.</td>
<td>Gaul and Wife</td>
</tr>
<tr>
<td>56.</td>
<td>Portrait statue of Demosthenes</td>
</tr>
<tr>
<td>75.</td>
<td>Alexander Mosaic, from Pompeii</td>
</tr>
<tr>
<td>77.</td>
<td>Princess Auge about to be sealed in a boat, Telephos frieze, fr the Great Altar, Pergamon</td>
</tr>
<tr>
<td>98.</td>
<td>Alkyonmeos, Athena, Nike, Ge, from the Altar of Zeus and Athena, Pergamon</td>
</tr>
<tr>
<td>34.</td>
<td>Artemis, her Dog, Giants freize panel, Great Altar, Pergamon</td>
</tr>
</tbody>
</table>

#### Hellenistic baroque

<table>
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<tr>
<th>No.</th>
<th>Description</th>
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<tbody>
<tr>
<td>101.</td>
<td>Boxer</td>
</tr>
<tr>
<td>78.</td>
<td>Slipper-Slapper (Aphrodite, Eros and Pan)</td>
</tr>
</tbody>
</table>

#### Hellenistic rococo

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>108.</td>
<td>Lion Hunt mosaic, from Pella, Macedonia</td>
</tr>
<tr>
<td>6.</td>
<td>Stoa of Attalos II of Pergamon, Agora Athens</td>
</tr>
</tbody>
</table>

### Hellenistic realism

<table>
<thead>
<tr>
<th>No.</th>
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### Hellenistic rococo

<table>
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</table>

### Roman Chronology

<table>
<thead>
<tr>
<th>Period</th>
<th>Dates</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>Roman Republic</td>
<td>509 – 27 BC</td>
<td>You don’t need to know the dynasties within Roman Imperial.</td>
</tr>
<tr>
<td>Roman Imperial</td>
<td>27 BC – AD 500</td>
<td></td>
</tr>
<tr>
<td>Augustan</td>
<td>42 BC – AD 14</td>
<td></td>
</tr>
<tr>
<td>Julio-Claudian</td>
<td>14 – 68</td>
<td>Tiberius, Caligula, Claudius, Nero</td>
</tr>
<tr>
<td>Flavian</td>
<td>70 – 98</td>
<td>Vespasian, Domitian, Titus</td>
</tr>
<tr>
<td>Trajan</td>
<td>98 – 117</td>
<td></td>
</tr>
<tr>
<td>Antonine</td>
<td>117 – 192</td>
<td>Hadrian, Antoninus Pius, Marcus Aurelius, Lucius Verus, Commodus</td>
</tr>
<tr>
<td>Severan</td>
<td>193 – 235</td>
<td>Septimius Severus, Caracalla, Elagabalus, Alexander Severus</td>
</tr>
<tr>
<td>Barrack / Soldier Emperors</td>
<td>235 – 312</td>
<td>34 emperors in fifty years</td>
</tr>
<tr>
<td>Tetraarchic and Constantinian</td>
<td>late 3rd - early 4th century</td>
<td>[284 – 312 and 315 - 337]</td>
</tr>
<tr>
<td>Early Christian</td>
<td>200 – 500</td>
<td></td>
</tr>
<tr>
<td>Late Antique</td>
<td>300 – 500</td>
<td></td>
</tr>
</tbody>
</table>
REPUBLICAN c. 200 – 27 BC

Roman Carrying Portrait 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

PI 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)
   Breastplate, 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
   Bust of Commodus as Hercules AD 117-92
   Head of Septimius Severus c. AD 190, marble, h. 3' 10 1/2"

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

8. Portrait Head of Vespasian c. AD 75

ADD Statue of Claudius as Jupiter after AD 117

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' 1 (= 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 barbaian 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
      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 Liciini (P. Licinius Philonicus & P. Licinius Demetrius) late first cent. AD
   Tomb of Eurytases 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
   provincial 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 Paintings in the church in Dura-Europos, Syria c. AD 240
from an ancient barracks, late third century AD
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 Crucifixion scene, wooden doors, church of Santa Sabina, Rome c. AD 359, h. 3' 10 “, l. 8'
Old St. Peter’s, Rome c. AD 420s
40. Enthroned Christ w/ Apostles, apse, S. Pudenziana, Rome AD 320-330

LATE ANTIQUE 300- 500
Pl. 8A Great Dish from the Mildenhall Treasure Plate from the Seuso / Sevso Treasure fourth century AD
from an ancient barracks, late third century AD probably fourth century
The Great Hunt, Piazza Armerina, Sicily 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