ARTS 5303  Graduate Greek and Roman Art  fall 2023

Jill Carrington  
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Office hours:  TR after class, MTWR 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%  
Short research paper on ancient Greek or Roman art in film. 10%  
Take-home essay exam on Greek Art, Intro, Chps 1,2  15% each  
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%  

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)

| Aug 29 | Course structure and work |
| Aug 31 | Intro: Concepts of the Classical |
| Sep 05 | Concepts of the Classical (cont) |
| Sep 07 | Chp 1: Art & polis; Parthenon pediments |
| Sep 12 | Chp 1: Art & the Polis; Geometric art |
| Sep 14 | Chp 2: The Other: Parthenon metopes |
| Sep 19 | Chp 2: The Other: Orientalizing, add’l art |
| Sep 21 | Chp 3: Parthenon frieze |
| Sep 22 | Dallas bus trip |
| Oct 03 | Chp 4: Style. Parthenon sculpture |
| Oct 05 | Essay exam due by 11:59 PM in Dropbox folder.  No class. |
| Oct 10 | Chp 4: Style. Early Classical |
| Oct 12 | Chp 5: Athena Parthenos and Its Legacy |
| Oct 17 | Chp 5: Hell. classicism, Roman legacy |
| Oct 19 | Review for essay exam on Chps 3, 4, 5 and vote on favorite essays from the list provided. |
| Oct 24 | Intro to Roman Art; I. Portraits |
| Oct 26 | Essay exam due by midnight  I. Portraits (continued) |
| Nov 02 | Quiz on chronology of ancient Greek art and select terminology.  II. Public monuments |
| Nov 07 | II. Public monuments |
| Nov 09 | III. Funerary art |
| Nov 14 | III. Funerary art |
| Nov 16 | Discuss AI and improved descriptions |
| Nov 22 | Thanksgiving holiday |
| Nov 28 | IV. Domestic art I: painting |
| Nov 30 | IV. Tetrarchic, Constantinian, L. Antique |
| Dec 05 | VI. Late Antique, Early Christian |
| Dec 07 | Quiz on Roman art chronology (p. 5) and terminology. Vote on your favorite essays on Roman art from a list provided. |
| Dec 12 | 10:30 up to 2 hrs. Essays on Roman art or take-home essays due. |

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. I 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
Generative 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/

**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
Rusk Building, 3rd Floor
936.468.2401

SFA Human Services Counseling
Clinic
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

<table>
<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 &amp; Constantinian</td>
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<tr>
<td>High Classical 450 – 400 BC</td>
<td>late 3rd – early 4th</td>
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<tr>
<td>Late Classical 400 – 300 BC</td>
<td>Early Christian 200 - 500</td>
</tr>
<tr>
<td>Hellenistic 323 – 31 BC</td>
<td>Late Antique 300 - 500</td>
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</tbody>
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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). four stages: older (= pre-Classical); grand or sublime (= Early & High Classical); beautiful (= Late Classical); imitators (= Hellenistic & Roman)

1. Aphrodite from Melos
2. Riace Warriors A and B

**acropolis** = fortified height (p. 35), often used as 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
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**

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
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<td>12.</td>
<td>Carrey drawing of the east pediment, Birth of Athena</td>
<td>1674</td>
</tr>
<tr>
<td>13.</td>
<td>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 marble, h. 52 3/4”
Ilioupersis = sack of Ilium, episodes from the Trojan War
37. Lapith strangling Centaur metope south metope 31 marble, h. 52 3/4”
79. Centaur above seated Lapith metope south metope 4 marble, h. 52 3/4”

Frieze chp 3
57. Youths carrying water jars marble, h. 41 1/4”
58. Diagram of the east frieze marble, h. 41 1/4”
59. Sacrifice or Peplos scene marble, h. 41 1/4”
60. Horsemen at the beginning marble, h. 41 1/4”
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. 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 c. 750 BC, terracotta, h. 48”
都是 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,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 Anlatos Painter, c. 690 BC, terracotta, h. 31 1/2”
41. Protoattic black-figure amphora by the Nessos Painter, c. 620 BC, terracotta, h. 48”
44. Lady from Auxerre c. 640-30 BC, limestone, h 25 1/4”
43. Kore by Nikandre c. 640-30 BC, Naxian marble, h. 68 3/4”
68. Amphora by the Polyphemus Painter c. 660 BC, terracotta, h. 56 1/4”
synoptic narrative
69. Relief storage jar with Trojan horse scenes c. 650 BC, terracotta, h. 53 1/4”
Works from other periods discussed in chp. 2, Greeks and others

45. Sounion Kouros  c. 600-590 BC, restored h. 10’ 1/4”

48, 49. Gigantomachy frieze, Siphnian Treasury, Delphi  c. 525 BC, marble, h. 24 1/4”

34. Artemis, her Dog, Giants freize panel, Great Altar, Pergamon  c. 175 BC, h. 7’ 6 1/2”

50. Ludovisi Gaul and Wife  Hellenistic, Roman Imperial date, marble, h. 6’ 11 1/4”

52, 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 280 BC, 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, 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”

isympogetic 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
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”

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”
Archaisic
99. Head of Priam, fr Temple of Asklepios, Epidauros  L. Classical  c.380-370 BC, marble, h. 5 3/4”
Baroque beginnings / proto-Baroque
88. 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)  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 shield)
   Late Classical, c. 350 BC, marble, h. 35 1/2”
108. Lion Hunt mosaic, fr Pella, Macedonia (compare 11. Harmodios; 105 Parthenos shield)
   c. 300 BC, pebbles, 10” 6” x 16’
6. Stoa of Attalos II of Pergamon, Agora Athens  c. 159-138 BC, modern restoration,
ADD Acroplis of Pergamon  p. 151
109. Athena from Pergamon  (compare 103. Athena Parthenos)early 2nd century, marble, h. 10’ 2”
LATE CLASSICAL 400-323 BC chps 1-5

31. Hunting frieze fresco, Tomb II at Vergina c. 340-310 BC
33. Gold oak leaf crown, from Vergina c. 340-310 BC, gold, dia. 7 1/4”
54. Praxiteles, Aphrodite of Knidos / Knidia Roman copy of orig c. 350-340 BC, h. 6’ 8 1/4”
55. Gravestone of Prokles and Prokleides c. 330 BC, h. 5’ 10 1/4”
90. Nike akroterion from the Temple of Asklepios, Epidaurus c. 380-370 BC, marble, h. 33 1/2”
92. Antikythera Youth c. 340 BC, bronze, h. 6’ 4 1/2”
96. Derveni Krater, fr Macedonian tomb of Philip II(?) c.330 BC, bronze w/copper&silver, h.35 1/4”
97. Dancers frieze, from Samothrace c. 330 BC, marble, h. 12 3/4”

Archaistic
99. Head of Priam, from the Temple of Asklepios, Epidaurus c. 380-370 BC, marble, h. 5 3/4”
106. Amazonamachy frieze, fr Temple of Apollo, Bassai (compare 76 Nike parapet relief; 11. Tyrannicides; 105 Parthenos shield) c. 400-390 BC, marble, h. 25 1/4”
107. Amazonamachy frieze, fr Mausoleum at Halicarnassos (compare.11Tyrannicides,105. Parthenos shield) c. 350 BC, marble, h. 35 1/2”
ADD Mausoleum at Halicarnassos (reconstruction) c. 360-350 BC

HELLENISTIC 323 – 31 BC chp 5 and elsewhere

50. Gaul and Wife Roman Imperial date, marble, h. 6’ 11 1/4”
56. Portrait statue of Demosthenes copy of Polyeuktos’ bronze of 280BC, marble, h. 6’ 7 1/2”
75. Alexander Mosaic, from Pompeii c. 100 BC, stone & colored glass, 8’ 10 1/4” x 17’
ADD Great Altar, from the Acropolis, Pergamon
77. Princess Auge about to be sealed in a boat, Telephos frieze, fr the Great Altar, Pergamon 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, marble, 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, from Pella, Macedonia c. 300 BC, pebbles, 10’ 6” x 16’
6. Stoas 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

Roman Republic 509 – 27 BC
Roman Imperial 27 BC – AD 500 You don’t need to know the dynasties within Roman Imperial.

Augustan 42 BC – AD 14
Julio-Claudian 14 – 68 Tiberius, Caligula, Claudius, Nero
Flavian 70-98 Vespianus, 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  
*veristic*

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

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

**IMPERIAL** 27 BC – AD 500

1. Portrait Head of an Elite Old Roman  
   first century AD, 5' 5"

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

3. Augustus of Prima Porta  
   Breastplae, detail of the Augustus of Primarporta
   Portrait of Tiberius
   c. early first cent AD, h. 6’ 8” (compare 33. Doryphoros)

4. Portrait Head of Caligula  
   c. AD 37-8
   one of the Julio-Claudian emperors

5. Equestrian Marcus Aurelius  
   Antonine emperors: Hadrian – Commodus
   Bust of Commodus as Hercules
   Head of Septimius Severus
   c. AD 176, bronze, originally gilded, h. 11' 6”
   AD 117-92
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  
   Portrait Head of Nero
   c. early first cent AD, from Pompeii
   Portrait Heads of Vespasian
   c. AD 75

8. Portrait Head of Hadrian
   ADD Statue of Claudius as Jupiter
   Portrait of Augustus as a priest
   c. AD 50
   first century AD, h. 6’ 10

**ROMAN PUBLIC MONUMENTS**

Theater of Marcellus
Forum of Augustus with Temple of Mars Ultor  
9. Roman Forum, Rome
   dedicated 2 BC
   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  
    Personification of Mesopotamia on bended knee before Trajan  
    h. 7' 10"
    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
    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, Culum of MA
  Captive barbarian women and children and Roman soldiers
Massacre of barbarians, Column of MA
  Marcus Aurelius addresses his troops, Column of MA
Sebasteion reconstruction, Aphrodisias, Turkey
  Nero striking Britannia into submission, Sebasteion, Aphrodisias mid first cent AD, h. ca. 5’
Heroic Augustus, Sebasteion, Aphrodisias, Turkey

ROMAN FUNERARY ART
Bench tombs, near Pompeii Kockel 1983, pls 5-10
Mausoleum of Augustus 285' diameter
Mausoleum of Hadrian (Castel Sant’Angelo), Rome
Tomb of Caecilia Metella (cfr. Etruscan necropoleis) Via Appia, Rome, c. AD 40
  Tomb of Gaius Cestius 18-12 BC, 125 Roman ft. h.
17. Late Republican and early imperial tombs, outside Pompeii
  Colmbarium of freedmen
19. Funerary relief of the Licinii (P. Licinius Philonicus & P. Licinius Demetrius) late first cent. AD
  Tomb of Eurytaces 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

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

28. Beware of the Dog mosaic, Pompeii  
House of the Tragic Poet, c. AD 63-79

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  
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  
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  
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 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  
fouth century AD

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