AHIS3540 - Etruscan and Roman Art
Course Outline

Course Coordinator: Dr Elizabeth Baynham
Semester: Semester 2 - 2006
Unit Weighting: 10
Teaching Methods: Lecture, Tutorial

Brief Course Description
Aims to give an introduction to the sculpture, painting, pottery, architecture, minor arts and mosaic of the Etruscans and Romans. The period covered will range from the early Italian Villanovan culture, or pre-Etruscan civilisation (ca. 1000 B.C.) to the Roman Empire of about 200 AD. Broad topic themes include the importance of funerary art, the influence of Greek art, the rise of personal portraiture, patronage and the consumer, the problem of originality as opposed to copies, and the use of art in private and state propaganda.

Contact Hours
3 hours per week

Learning Materials/Texts
CD Rom: AHIs3540 compiled by Dan Massey
Nigel Spivey, Etruscan Art (London, 1997)
Otto Brendel, Etruscan Art (New Haven, 1995)
Donald Strong, Etruscan Art (New Haven, 1995)

Course Objectives
As a result of participating in this course, students will demonstrate:
1. An understanding and appreciation of Etruscan and Roman art as a rich physical expression of values, aesthetics, religious beliefs and (sometimes) political attitudes of these cultures.

2. An appreciation of the visual and the importance of observation and detail, as well as an understanding of the major art-historical developments; i.e. being able to recognise and understand the differences between objects from different periods in Greco-Roman history; for instance, why a piece of Archaic statuary or vase is different from something Classical.

3. An appreciation of the social and historical context of Etruscan and Roman art and thereby linkages with past and subsequent literary, historical and social environments of Greece and Italy.

4. The ability to offer a critical analysis of both ancient and modern texts which discuss art and its role.

5. Development of oral and written expression capable of conveying the understanding and the analyses referred to in 1 & 4.

Course Outline Issued and Correct as at: Week 1 Semester 2 2006

CTS Download Date: 14 July 2006
Course Content
Introduction to the Etruscans; country, sites, ethnic origins, language, cultural influences. Etruscan archaeology - past and present.

° The Villanovan culture.
° Etruscan canopic urns and funerary sculpture
° Etruscan sculpture in stone, bronze and terracotta.
° Tomb painting; the afterlife and the Eternal Banquet
° Etruscan pottery, bronze utensils, jewellery and minor arts; the importance of women as consumers.
° Etruscan architecture. Introduction to Roman art, private and state.
° The Greek antecedents of Roman art; the problem of copies and Roman originality.
° Verism and Roman Republican sculpture
° Augustan art and architecture
° Roman painting and mosaic

Assessment Items
Assessment is a combination of progressive course-work, class test and a major essay. Total: 4,000 words

One tutorial paper or equivalent task = 25% 1,000 words
The tutorial paper is a research and writing task which examines a particular monument or work of art and its social and political context, using ancient literary sources where appropriate and comparative examples. Class discussion is another important aspect, which encourages students to share findings and ideas and improve oral communication.

One Class-Test, based on visual material (slides) seen in lectures = 25% 1,000 words
This test evaluates the students' understanding of the visual material - of crucial significance in a course where visual input and memory are major components.
Students are tested on a limited number of slides which are they see first in lectures and which are available afterwards in the library for private study.

One major essay project or equivalent task = 50% 2,000 words.
This is a major, individual research and writing assignment on a choice of topics

Assumed Knowledge
20 units at any level in Ancient History or History or Fine Art

Ourimbah Timetable
AHIS3540
ETRUSCAN AND ROMAN ART
Enquiries: School of Humanities and Social Science
Semester 2 - 2006
Lecture Thursday 11:00 - 13:00 [O_CN2:1.04]
and Tutorial Thursday 14:00 - 15:00 [O_CS2.06]

Plagiarism
University policy prohibits students plagiarising any material under any circumstances. A student plagiarises if he or she presents the thoughts or works of another as one's own. Without limiting the generality of this definition, it may include:
• copying or paraphrasing material from any source without due acknowledgment;
• using another’s ideas without due acknowledgment;
• working with others without permission and presenting the resulting work as though it was completed independently.

Plagiarism is not only related to written works, but also to material such as data, images, music, formulae, websites and computer programs.
Aiding another student to plagiarise is also a violation of the Plagiarism Policy and may invoke a penalty.

School of Humanities and Social Science
For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity at the following link - http://www.newcastle.edu.au/policy/academic/general/academic_integrity_policy_new.pdf

The University has established a software plagiarism detection system called Turnitin. When you submit assessment items please be aware that for the purpose of assessing any assessment item the University may:
- Reproduce this assessment item and provide a copy to another member of the University; and/or
- Communicate a copy of this assessment item to a plagiarism checking service (which may then retain a copy of the item on its database for the purpose of future plagiarism checking).
- Submit the assessment item to other forms of plagiarism checking

Written Assessment Items
Students may be required to provide written assessment items in electronic form as well as hard copy.

Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations
Students are required to submit assessment items by the due date, as advised in the Course Outline, unless the Course Coordinator approves an extension of time for submission of the item. University policy is that an assessment item submitted after the due date, without an approved extension, will be penalised.

Any student:
1. who is applying for an extension of time for submission of an assessment item on the basis of medical, compassionate, hardship/trauma or unavoidable commitment; or
2. whose attendance at or performance in an assessment item or formal written examination has been or will be affected by medical, compassionate, hardship/trauma or unavoidable commitment; must report the circumstances, with supporting documentation, to the appropriate officer on the prescribed form.

Please go to the Policy and the on-line form for further information, particularly for information on the options available to you, at: http://www.newcastle.edu.au/policy/academic/adm_prog/adverse_circumstances.pdf

Students should be aware of the following important deadlines:
- Requests for Special Consideration must be lodged no later than 3 working days after the date of submission or examination.
- Requests for Extensions of Time on Assessment Items must be lodged no later than the due date of the item.
- Requests for Rescheduling Exams must be lodged no later than 5 working days before the date of the examination.

Your application may not be accepted if it is received after the deadline. Students who are unable to meet the above deadlines due to extenuating circumstances should speak to their Program Officer in the first instance.

Changing your Enrolment
The last dates to withdraw without financial or academic penalty (called the HECS Census Dates) are:
For semester 2 courses: 31 August 2006

Students may withdraw from a course without academic penalty on or before the last day of semester and prior to the commencement of the formal exam period. Any withdrawal from a course after the last day of semester will result in a fail grade.

Students cannot enrol in a new course after the second week of semester/trimester, except under exceptional circumstances. Any application to add a course after the second week of semester/trimester must be on the appropriate form, and should be discussed with the Student Enquiry Centre.

To change your enrolment online, please refer to http://www.newcastle.edu.au/study/enrolment/changingenrolment.html

Contact Details: Faculty Student Service Offices
The Faculty of Education and Arts
Room: GP1-22 (General Purpose Building)
Phone: 02 4921 5314
Ourimbah Focus
Room: AB1.01 (Administration Building)
Phone: 02 4348 4030

The Dean of Students
Dr Jennifer Archer
Phone: 02 4921 5806
Fax: 02 4921 7151
resolutionprecinct@newcastle.edu.au

Deputy Dean of Students (Ourimbah)
Dr Bill Gladstone
Phone: 02 4348 4123
Fax: 02 4348 4145

Various services are offered by the University Student Support Unit:

Alteration of this Course Outline
No change to this course outline will be permitted after the end of the second week of the term except in exceptional circumstances and with Head of School approval. Students will be notified in advance of any approved changes to this outline.

Web Address for Rules Governing Undergraduate Academic Awards
Web Address for Rules Governing Postgraduate Academic Awards
Web Address for Rules Governing Professional Doctorate Awards

STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS
The University is committed to providing a range of support services for students with a disability or chronic illness.

If you have a disability or chronic illness which you feel may impact on your studies, please feel free to discuss your support needs with your lecturer or course coordinator. Disability Support may also be provided by the Student Support Service (Disability). Students must be registered to receive this type of support. To register please contact the Disability Liaison Officer on 02 4921 5766, or via email at: student-disability@newcastle.edu.au

As some forms of support can take a few weeks to implement it is extremely important that you discuss your needs with your lecturer, course coordinator or Student Support Service staff at the beginning of each semester.

For more information related to confidentiality and documentation please visit the Student Support Service (Disability) website at: www.newcastle.edu.au/services/disability

Online Tutorial Registration:
Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system:
• http://studinfo1.newcastle.edu.au/rego/stud_choose_login.cfm
Registrations close at the end of week 2 of semester.

Studentmail and Blackboard: www.blackboard.newcastle.edu.au/
This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.
Written Assignment Presentation and Submission Details

Students are required to submit assessment items by the due date. Late assignments will be subject to the penalties described below.

**Hard copy submission:**

- **Type your assignments:** All work must be typewritten in 11 or 12 point black font. Leave a wide margin for marker’s comments, use 1.5 or double spacing, and include page numbers.
- **Word length:** The word limit of all assessment items should be strictly followed – 10% above or below is acceptable, otherwise penalties may apply.
- **Proof read your work** because spelling, grammatical and referencing mistakes will be penalised.
- **Staple the pages** of your assignment together (do not use pins or paper clips).
- **University coversheet:** All assignments must be submitted with the University coversheet: [http://www.newcastle.edu.au/school/hss/studentguide/index.html](http://www.newcastle.edu.au/school/hss/studentguide/index.html)
- **Assignments are to be deposited at any Student Hubs. Hubs are located at:**
  - Level 3, Shortland Union, Callaghan
  - Level 2, Student Services Centre, Callaghan
  - Ground Floor, University House, City
  - Ground Floor, Administration Building, Ourimbah, Room H01.43

Any changes to this procedure will be announced during the semester.

- **Do not fax or email assignments:** Only hard copies of assignments will be considered for assessment. Inability to physically submit a hard copy of an assignment by the deadline due to other commitments or distance from campus is an unacceptable excuse. Assignments mailed to Schools are accepted from the date posted.

- **Keep a copy of all assignments:** All students must date stamp their own assignments using the machine provided. Mailed assignments to schools are date-stamped upon receipt. However, it is the student’s responsibility to produce a copy of their work if the assignment goes astray after submission. Students are advised to keep updated back-ups in hard copy and on disk.

**Online copy submission to Turnitin**

In addition to hard copy submission, students are required to submit an electronic version of the following assignments to Turnitin via the course Blackboard website:

Prior to final submission, all students have the opportunity to submit one draft of their assignment to Turnitin to self-check their referencing.

- Tutorial paper
- Major essay

Assignments will not be marked until both hard copy and online versions have been submitted. Marks may be deducted for late submission of either version.

**Penalties for Late Assignments**

Assignments submitted after the due date, without an approved extension of time will be penalised by the **reduction of 5% of the possible maximum mark** for the assessment item for each day or part day that the item is late. Weekends count as one day in determining the penalty. Assessment items submitted **more than ten days** after the due date will be awarded zero marks.

**Special Consideration/Extension of Time Applications**

Students wishing to apply for Special Consideration or Extension of Time should obtain the appropriate form from the Student Hubs.


**No Assignment Re-submission**

Students who have failed an assignment are not permitted to revise and resubmit it in this course. However, students are always welcome to contact their Tutor, Lecturer or Course Coordinator to make a consultation time to receive individual feedback on their assignments.
Remarks
Students can request to have their work re-marked by the Course Coordinator or Discipline Convenor (or their delegate); three outcomes are possible: the same grade, a lower grade, or a higher grade being awarded. Students may also appeal against their final result for a course. Please consult the University policy at:

Return of Assignments
Students can collect assignments from a nominated Student Hubs during office hours. Students will be informed during class which Hubs to go to and the earliest date assignments will be available for collection. Students must present their student identification card to collect their assignment.

Preferred Referencing Style
In this course, it is recommended that you use the Harvard in-text referencing system (similar to the APA system) for referencing sources of information used in assignments, but any format is acceptable provided that you are consistent. Inadequate or incorrect reference to the work of others may be viewed as plagiarism and result in reduced marks or failure.

An in-text citation names the author of the source, gives the date of publication, and for a direct quote includes a page number, in parentheses. At the end of the paper, a list of references provides publication information about the source; the list is alphabetised by authors' last names (or by titles for works without authors). Further information on referencing and general study skills can be obtained from:

Student Representatives
We are very interested in your feedback and suggestions for improvement. Student Representatives are the channel of communication between students and the School Board. Contact details of Student Representatives can be found on the School website.

Student Communication
Students should discuss any course related matters with their Tutor, Lecturer, or Course Coordinator in the first instance and then the relevant Discipline or Program Convenor. If this proves unsatisfactory, they should then contact the Head of School if required. Contact details can be found on the School website.

Essential Online Information for Students
Information on Class and Exam Timetables, Tutorial Online Registration, Learning Support, Campus Maps, Careers information, Counselling, the Health Service and a range of free Student Support Services can be found at:
<table>
<thead>
<tr>
<th>Grading guide</th>
<th>Grade</th>
<th>Description</th>
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<tr>
<td>49% or less</td>
<td>Fail (FF)</td>
<td>An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc). May include extensive plagiarism.</td>
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<tr>
<td>50% to 64%</td>
<td>Pass (P)</td>
<td>The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.</td>
</tr>
<tr>
<td>65% to 74%</td>
<td>Credit (C)</td>
<td>The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.</td>
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<tr>
<td>75% to 84%</td>
<td>Distinction (D)</td>
<td>Evidence of substantial additional reading and/or research, and evidence of the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.</td>
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<tr>
<td>85% upwards</td>
<td>High Distinction (HD)</td>
<td>All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.</td>
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<td>Week</td>
<td>Week beginning</td>
<td>Lecture Topic &amp; Assessment at a Glance</td>
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| 1    | July 17        | Introduction to the Etruscans; country, sites, ethnic origins, language, cultural influences. Etruscan archaeology - past and present.  
NO Tutorial |
| 2    | July 24        | The beginnings: the Villanovan culture. Etruscan canopic urns and funerary monuments  
Introductory tutorial; Approaching Antiquities |
| 3    | July 31        | Etruscan sculpture in stone, bronze and terracotta.  
NO Tutorial |
| 4    | August 7       | Tomb painting; the afterlife and the Eternal Banquet.  
Tutorial: Etruscan Funerary Sculpture |
| 5    | August 14      | Etruscan pottery, bronze utensils, jewellery and minor arts; the importance of women as consumers.  
NO Tutorial |
| 6    | August 21      | SPECIAL Discipline Recess: no lectures or tutorials |
| 7    | August 28      | Etruscan Art Slide-Test: 25%  
Etruscan architecture  
NO Tutorial |
| 8    | September 4    | The problem of defining Roman art: its Greek antecedents. the problem of copies.  
Tutorial: Etruscan Tomb Painting |
| 9    | September 11   | Verism and Roman Republican sculpture - an ethos in marble.  
Tutorial: Roman copies |
| 10   | September 18   | Augustan art  
NO Tutorial |
| 11   | September 25   | Roman Painting  
Tutorial: the statue of Augustus from Prima Porta |
|      |                | **Mid-Semester Recess: Monday 2 October – Friday 14 October** |
| 12   | October 16     | Roman Mosaic  
NO Tutorial |
| 13   | October 23     | Roman Imperial Baths  
Tutorial: the Alexander Mosaic from the House of the Faun |
| 14   | October 30     | NO lectures of Tutorials: Major Essay due November 2: 50% |

**Examination period:** Monday 6 November – Friday 24 November
Assessment Notes

TUTORIAL PAPER: 25%
Students may write their tutorial paper on any of the Tutorial topics 2-5. The paper is due ONE WEEK after the relevant tutorial discussion; for example, if you wish to write on Topic 2, Etruscan Funerary Sculpture (discussion in Week 4) the paper will be due in Week 5.

SLIDE-TEST: 25%

Slide-tests are a compulsory part of the assessment. Art is a visual subject and therefore some evaluation of a student’s recognition and understanding of the visual material is necessary. The test is not as horrifying as it might sound. It will take place in the first scheduled lecture hour in Wk 7 and last approximately 50 minutes. During that time, you will be required to recognise and comment on 10 slides, which have been carefully selected by the lecturer, out of about 60-70 relevant images. You will only be examined on the slides you have seen in lectures and you will be issued with class notes on each of the slides. You will also be advised which topics are examinable. It is possible to prepare for the test using your notes and the set text-books (especially O. Brendel, *Etruscan Art*); however, a CD Rom compiled by Dan Massey of the images and notes for the test will be available from the Short Loans in the Information Resource Centre at Central Coast, and it is highly recommended that students view this. If, for some genuine reason, students are unable to take the test on the scheduled day, they should notify the lecturer as soon as possible in order to arrange another time.

Slide-test criteria; what is expected.

Firstly, you are required to provide “basic museum information”. This includes the name of the object (if it has one), what it is, what it is made from, its function, its approximate date and dimensions (if available), where it was found (if available) and where it is housed now. Obviously some facts are more important than others; for instance, it is more important to give the date or broad period of the object and hence the characteristics of its style. If you can’t recall its exact dimensions, don’t panic - you won’t lose marks. You will also be required to comment on its characteristics, context and significance, as well as bring in any ancient references where appropriate, and show knowledge of modern views. DO NOT simply describe it. You will derive the information you need from your issued notes, as well as the lectures and the text-book. The following answer is only meant as a guide to the type of points to include; it is a little on the detailed side for what you can write in the 4-5 minutes you will have for each slide.
Example Answer

Capitoline She-Wolf. Bronze. Approx 500-480 B.C. Rome, Palazzo dei Conservatori. Slightly larger than life-size. The snarling, lactating female wolf is an outstanding example of late Archaic statuary, cast as hollow bronze. Its origins are unknown, but it was probably meant as a public dedication by the early Roman Republic, most likely in one of the temple sanctuaries. We know that there were representations in sculpture of the Roman foundation myth; Cicero in the De Div. 1. 20 refers to a statue of the wolf with Romulus and Remus which stood in the Capitoline Temple, but as this work was part of a group, it is perhaps different from the solitary wolf we have today. The figures of the twins under the extant statue were added in the 15th century, possibly by the Renaissance artist, Antonio Pollaiuolo. The wolf itself is very well preserved, except for the tail which has been restored and some tears in its hind legs. It is a vivid and expressive sculpture, which effectively portrays savage confrontation and defiance, but also protection and nurturing, values which may have appealed to Roman sentiment and hence Roman patrons. The wolf was also associated with the god Mars, who in Roman literary traditions was alleged to have been the father of Romulus and Remus, the founders of Rome. But it is uncertain whether it is Greek or Etruscan work. Brendel believes the bronze caster was probably Greek, but that the sculptor of the original model may have been Etruscan. He bases this argument on stylistic characteristics, which recall similar styles from local work-shops in areas like Veii, such as the modelling of the wolf’s rib-cage, but especially the head, where the angry V-shaped eye-brows provide a peculiarly ‘human’ expression that we find on Etruscan work elsewhere (like the Medusa head from the Portonaccio temple at Veii).

Regardless of its origins, the she-wolf is a mixture of realism and stylisation. Its lean build, long nose and legs are realistically depicted (even little details like the claws), but the mane is un-natural and stylised, recalling Archaic representations of lions in Etruria. Eastern influence is also possible, since the regular, decorative locks of the mane recall the depictions of hair on animals from Achaemenid art of the late sixth century. The stiff stance of the statue, where the sharp turn of the head towards the viewer imparts a sudden, jarring break in direction is characteristic of Archaic style.
AHIS3540 TUTORIAL TOPICS

Week 2: Topic 1. An Introduction to Approaching Antiquities.

The group will be able to examine two genuine antiquities (property of the lecturer) which are from Roman Egypt (ca. 100-200 AD). Consider the following questions:

- What material are the objects made from?
- What state of preservation are they in?
- What was their purpose – are they meant for practical use or some other function?
- How would you assess the quality of the workmanship – do you think these are cheap or expensive items?
- What socio-economic class of people may they have been intended for?

There is no set reading for this topic, and it is not one of the options for a tutorial paper. The objective of the exercise is to look closely at the objects, asking disciplined, pertinent questions and observing tiny details which might help give us some insight as to their history. Be careful of making grand or sweeping assumptions. However, for an introduction to the methodology of Greek and Roman archaeology and some of its problems, students might like to consult:

A. M. Snodgrass, *An Archaeology of Greece; the present state and future scope of a discipline* (Berkeley, 1987)


In general on archaeological methodology:

Week 4: Topic 2: Etruscan Funerary Sculpture

Compare and contrast the Archaic terracotta sarcophagus of a married couple from Caere (now in the Villa Guilia) with the Classical sandstone cinerary urn of a reclining male banqueter from Chiusi, now in the Louvre (please see attached illustrations).

In your tutorial paper, you might like to discuss some of the following issues (as a suggestion, include at least one art-historical aspect in addition to social issues)

- Art-historical elements – what are some of the stylistic differences between the works (for the Chiusi banqueter, use Plate B), that show they are from different periods?
- What are some of their merits and defects in composition?
- The theme of the Eternal Banquet. What does each sculpture suggest about Etruscan beliefs in the after-life?
- The status of women – what does each sculpture suggest about Etruscan attitudes to women?
- Note that the Chiusi statue group (Plate B) has been re-configured after experts decided that the 19th century restoration (Plate A) was dubious. The correct configuration (Plate B) is thought to be merely a reclining male on a banqueting couch and a single, guiding Vanth. Does either arrangement affect our interpretation of the group?

Reading
L. Bonfante, "Etruscan Women" in E. Fantham (edit.)  
Women in the Classical World: Image and Text (SL)  
*Etruscan Life and Afterlife* (Warminster, 1986)
O. Brendel, *Etruscan Art* (SL= short loans) pp229-231
E. Macnamarra, *Everyday Life of the Etruscans*
N. Spivey, *Etruscan Art*, pp91-93.

If you can read French, see also M.F. Briguet, "La sculpture en pierre fetide de Chiusi au Musee du Louvre", Mélanges ´Ecole Francaise de Rome 87 (1973) 143-196.

All papers must be fully documented with a bibliography and footnotes.

*Not available from the University of Newcastle.*
Week 8: Topic 3: Etruscan Tomb Painting

See the attached illustration of the Tomb of the Leopards from Tarquinia (ca. 490-470 B.C.)

In your tutorial paper, you might like to discuss some of the following issues (as a suggestion, include at least one art-historical aspect in addition to social issues)

- Art-historical elements – what are some of the stylistic aspects that demonstrate that help date the painting (it is from the so-called "Transitional" period between Archaic and Classical).

- What are some of its merits and defects in composition?

- What does the iconography reveal? Do you think the scene represents a life that the deceased person enjoyed, a funeral banquet in his or her honour, or does the evidence suggest a scene from the after-life?

- The status of women – what does the presence of women on the banqueting couches suggest about Etruscan attitudes to women?

- Would you describe this tomb as "typical" of the period? What are some parallel examples? What evidence suggests a social elite?

Reading
L. Bonfante, "Etruscan Women" in E. Fantham (edit.)  
Women in the Classical World: Image and Text (SL)
O. Brendel, Etruscan Art, pp263-274, especially p269ff

N. Spivey, Etruscan Art, p104-115
Week 9: Topic 4: The Originality of Roman Art: the Problem of Copies

See the attached illustrations of two versions of Praxiteles' famous female nude – the agalma (cult-statue) of Aphrodite.

In your tutorial paper, you might like to discuss some of the following issues (as a suggestion, include at least one art-historical aspect in addition to social issues)

- How closely does either the Colonna type or the Belvedere type match either literary references or other evidence (such as coinage) of Praxiteles' original?
- Do you see the copies as faithful "mechanical" reproductions, or more innovative "adaptations"?
- What does the statue suggest about the nature of the goddess? What is the significance of her nudity?
- Why did the Romans make copies of great works of Greek art? How important were patrons?

Reading.


B. Ridgway, *Roman Copies of Greek Sculpture* (lecturer's copy – SL)

*Fourth century Styles in Greek Sculpture* (Madison, Wisc. 1997)

C. Havelock, *The Aphrodite of Cnidos and Her Successors* (Ann Arbor, 1995)


Week 11: Topic 5: The Statue of Augustus from Prima Porta

Discuss the statue of Augustus from Livia's villa at Prima Porta (now in the Vatican). Is it Art or propaganda? What does it suggest about Augustus' manipulation of his public image?

In your paper you might like to discuss some of the following topics:

The stance and pose of the statue; particularly the influence of the Greek sculptor Polykleitos and his Doryphoros (the Spear-Carrier)

The significance of Cupid on the dolphin

The emperor's bare feet

The significance of the iconography on the emperor's cuirass; what does it emphasise?

Reading

C. Goldscheider, *Roman Portraits*

H. Heintze, *Roman Art*

M. Henig, *A Handbook of Roman Art*

*Roman Art: Romulus to Constantine* (London, 1995)

D. Strong, *Roman Art*

S. Walker, *Greek and Roman Portraits*

M. Wheeler, *Roman Art and Architecture*

P. Zanker, *The Power of Images in the Age of Augustus*
Week 13: Topic 6: Roman Mosaic

The Alexander Mosaic from the House of the Faun in Pompeii: Context and Iconography

See the attached illustration of the Alexander Mosaic from the House of the Faun in Pompeii. How does it portray its two protagonists, Alexander and Darius, and do you see it as a Greek or a Roman creation?

In your paper you might like to discuss some of the following topics:

- The Greek antecedents of the mosaic and the link between painting and mosaic
- The mosaic's location in the villa and the Pompeian context
- The iconography and its composition, especially the focus on Alexander and Darius
- What is the significance of the bare tree?

OR, alternatively you might write a paper on this question:

*Can we gain any insight into to the taste of the owners of the House of the Faun from its mosaic decoration?*

*Note: if you choose this topic, you may examine other mosaics from the House of the Faun, as well as comparative examples from other houses in Pompeii*

**Reading**


D. Strong, *Roman Art* (New Haven, 1995) pp72-74

MAJOR ESSAY TOPICS

Date due: November 2nd.
Length: 2,000 words
Assessment value: 50%

For any essay topic, it is strongly suggested that you include illustrations (line drawings, photocopies or digitised images are all acceptable), but be sure to include discussion of (or allusion to) your illustrations within the body of your essay – do not simply include pictures for the sake of it. You must also include details of the sources of your figures. All essays must be fully documented with a bibliography and footnotes. Remember that if you have already chosen an Etruscan topic for your tutorial paper, you MUST select a ROMAN topic for your Major Essay.

For readings, consult the SELECT BIBLIOGRAPHY; other specialised readings are also listed where appropriate.

Select Bibliography

* The following books are all on Short Loan at Central Coast. If you are experiencing difficulties in obtaining material, please inform the lecturer. The library also carries the *Journal of Roman Archaeology* (S937.005 1) which is worth browsing through to find useful articles on topics you are researching. Also, B. Platner and T. Ashby, *A Topographical Dictionary of Ancient Rome* (Oxford, 1929; also available on-line) is a very helpful guide to many Roman monuments, particularly in architecture.

Etruscan Art

H. Harrel-Courtes, *Etruscan Italy* (Edinburgh, 1964)
  *The Etruscans* (Penguin, 1955)
  *Etruscologia* (Bloomington, 1975)

*lecturer's copy

Roman Art

E. Bartman, *Portraits of Livia: imaging the imperial woman* (Cambridge, 1999)
C. Goldscheider, *Roman Portraits* (Oxford, 1940)
  *Roman Art: Romulus to Constantine* (London, 1995)
L. Richardson, *Pompeii* (Johns Hopkins, 1988)
SECTION A: ETRUSCAN ART

EITHER:

Question 1.a.

With reference to individual examples, choose any style of Etruscan pottery from the Archaic-Classical (6th-4th centuries B.C.) and discuss its design and decoration. Would you describe Etruscan pottery as a poor imitation of Greek, or is it more distinct and original? What insight does the iconography bring to the depiction of myths?

OR:

Question 1.b.

Compare and contrast two examples of large Etruscan bronze statuary (eg the Chariot from Monteleone, the Capitoline Wolf, the wounded Chimaera etc) from the Archaic-Hellenistic periods (6th-1st centuries B.C.), highlighting stylistic developments. Why is bronze statuary considered to be one of the Etruscans' most important artistic achievements?

Reading: Sybilline Haynes, Etruscan Bronzes (Sotheby Park, 1986)

OR:

Question 1.c.

Discuss the iconography of Etruscan bronze mirrors or cistae (bronze cosmetic or jewellery boxes) from the 5th and 4th centuries B.C. What does the decoration and style of these objects suggest about the sophistication, tastes and level of education of their purchasers?
**SECTION B: ROMAN ART AND ARCHITECTURE**

**Question 2**

With reference to examples from Pompeii, Boscoreale or Rome, discuss either Roman landscape, still life and/or ‘narrative’ painting. Given the influence of Hellenistic painting and the widespread employment of Greek artists, can we determine what is particularly "Roman" about Roman painting?


**Question 3**

What were the main formative influences on the development of Roman portrait sculpture of the Late Republic? Can you explain why Roman portrait sculpture is regarded by some as the Romans' most original artistic achievement? In your discussion, make sure you refer to specific examples:

E. Bartman, *Portraits of Livia: imaging the imperial woman* (Cambridge, 1999)
P. Zanker, *The Power of Images in the Age of Augustus*
R. Brilliant, *Roman Art from the Republic to Constantine*
C. Goldscheider, *Roman Portraits*

**Question 4**

Discuss the main design features of Roman public baths during the imperial period. With reference to the ancient sources, assess the social and political importance of these buildings. Why were so many emperors eager to build vast thermae?

See class documents on imperial baths. Also:

A. Boethius, *Etruscan and Roman Architecture* (Harmondsworth, 1978)
I.M. Barton (edit.) *Roman Public Buildings* (Exeter, 1989)
L. Richardson, Pompeii
F. Sear, *Roman Architecture*
J.B. Ward-Perkins, *Roman Imperial Architecture*