

THEME: DEATH and the AFTERLIFE

FOCUS: Tombs at Cerveteri and Tarquinia

READING ASSIGNMENT: KLEINER pp. 165-172

POWERPOINT: DEATH and the AFTERLIFE: ETRUSCAN ART
(Tombs at Cerveteri and Tarquinia)

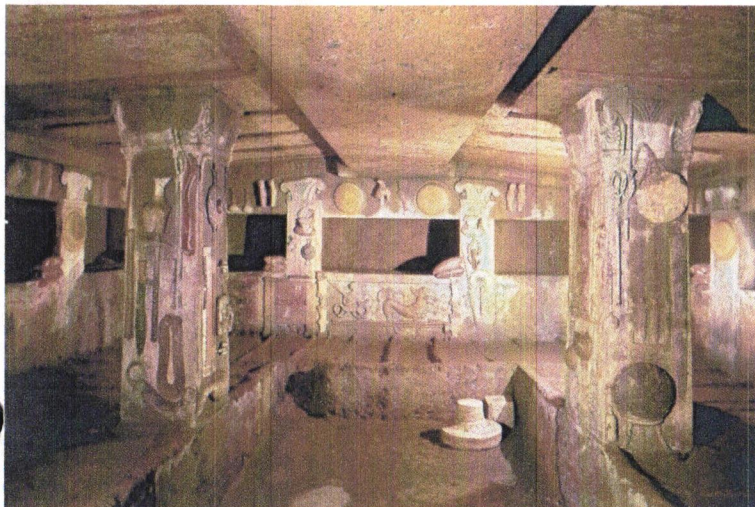
DATE DUE: _____

Analyze how these works reflect an Etruscan view of death and the afterlife.



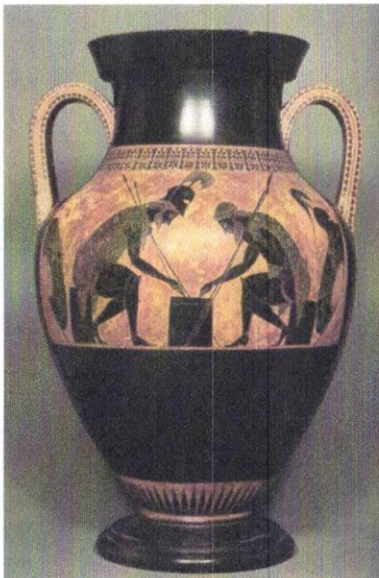
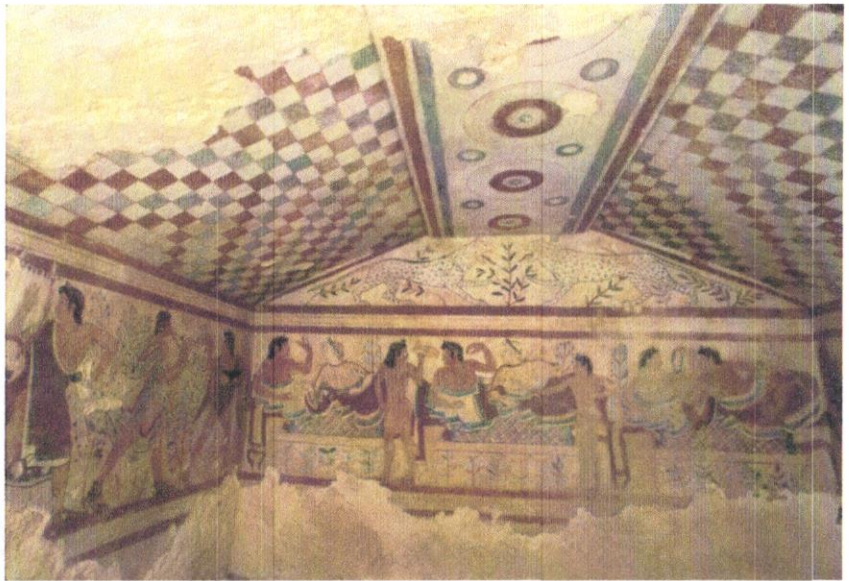
Fibula with Orientalizing lions, from the Regolini-Galassi Tomb, Sorbo necropolis, Cerveteri, Italy, c. 650-640 BCE, gold

Sarcophagus with reclining couple, from the Banditaccia necropolis, Cerveteri, Italy, c. 520 BCE, painted terracotta



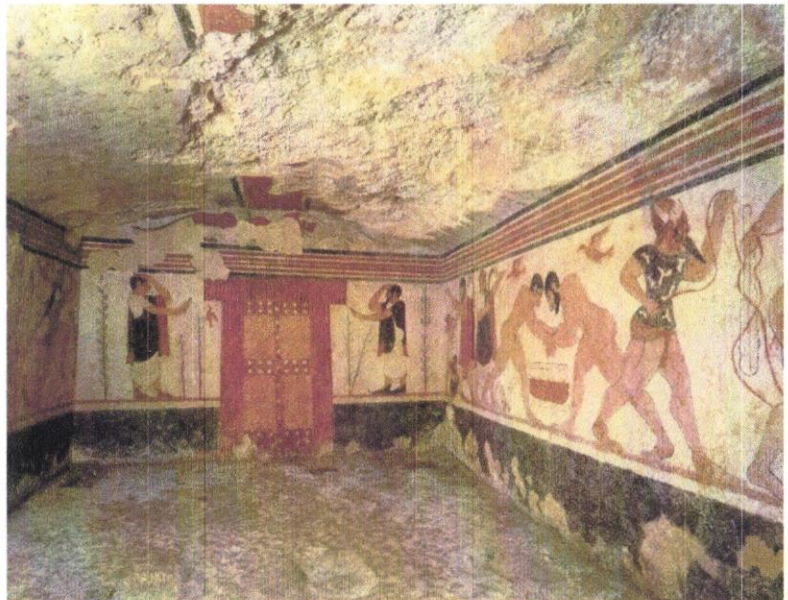
Tomb of the Reliefs, Banditaccia necropolis, Cerveteri, Italy, late fourth or early third century BCE

**Tomb of the Leopards,
Monterozzi necropolis,
Tarquinia, Italy, c. 480-470 BCE**



**Exekias, Achilles and Ajax playing a dice game (detail of an
Archaic Greek Athenian black-figure amphora), from Vulci, Italy,
c. 540-530 BCE (Found in an Etruscan tomb)**

**Tomb of the Augurs, Monterozzi
necropolis, Tarquinia, c. 520 BCE**



THEME: INVESTIGATING IDENTITY

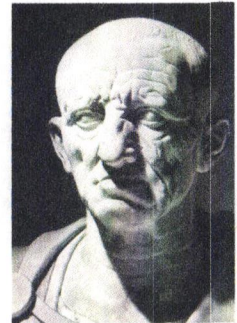
FOCUS: Roman Patrician, House of the Vettii

READING ASSIGNMENT: KLEINER pp. 185-197

POWERPOINT: INVESTIGATING IDENTITY: ROMAN REPUBLIC

DATE DUE: _____

1. Roman patricians requested brutally realistic images with their distinctive features, in the tradition of treasured household _____.
2. Scholars debate whether Republican veristic portraits were truly blunt records of individual features or exaggerated types designed to make a statement about what?
3. What is a possible reason why Roman freedmen often placed reliefs depicting themselves and their former owner on the facades of their tombs?



4. The center of civic life in any Roman town was its _____, or public square. It was usually located at the city's geographic center at the intersection of the main north-south street, the _____, and the main east-west avenue, the _____.
5. Identify the following:
 - domus
 - fauces
 - atrium
 - impluvium
 - cubicula
 - peristyle garden

First Style (of Roman wall painting)

Second Style

Third Style

Fourth Style

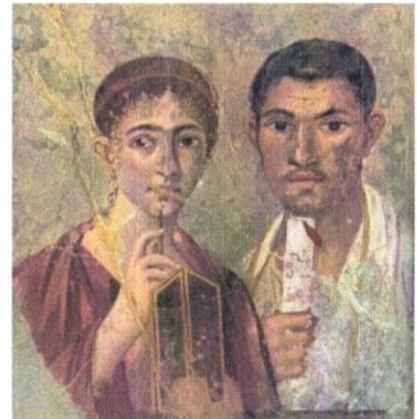
skenographia

linear perspective

monochromatic

exedra

6. In the Roman world, individuals were frequently bound to others in a patron-client relationship whereby a wealthier, better-educated, and more powerful patronus would protect the interests of a _____, sometimes large numbers of them. The size of a patron's _____ was one measure of his standing in society.
7. The Fourth Style painting located in an exedra depicts a man, who, who may be the lawyer Terentius Neo, holding a scroll and the woman holds a stylus (writing instrument) and wax tablet, standard attributes in Roman _____ portraits.



8. Private houses such as the House of the Vettii were typical of Pompeii, but they were very rare in cities such as Rome, where the masses lived instead in _____.
9. Many art historians believe lost Greek panel paintings were the models for the many mythological paintings on Pompeian walls attest to the Roman's continuing admiration for Greek artworks three centuries after _____ brought the treasures of Syracuse to Rome.

THEME: SACRED SPACES and RITUALS

FOCUS: Temple of Minerva, Temple of Fortuna Virilis, Maison Carrée, and the Pantheon

READING ASSIGNMENT: KLEINER pp. 167-168, 182-183, and *SEE BELOW*

POWERPOINT: SACRED SPACES and RITUAL: ETRUSCAN and ROMAN (Etruscan and Roman Temples)

19

DATE DUE: _____

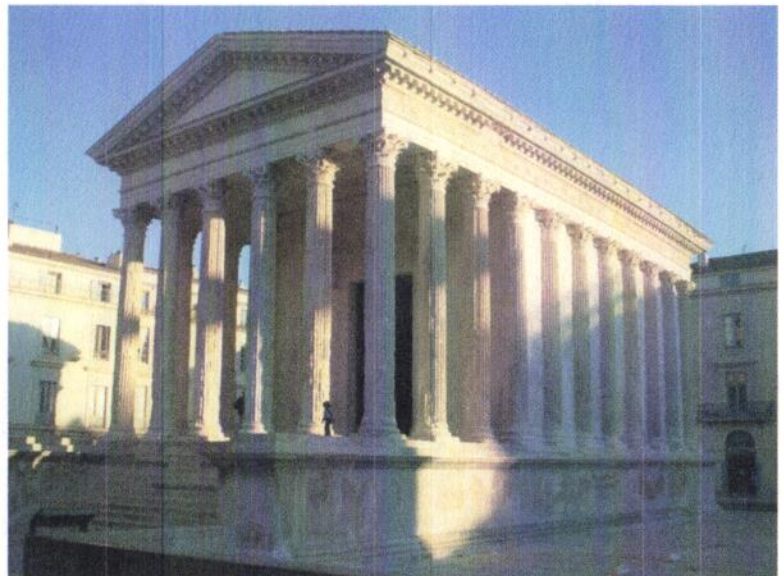


How is this Etruscan temple, the Temple of Minerva at Veii, SIMILAR to a Greek temple?

How is this Etruscan temple DIFFERENT from a Greek temple?

How is this Roman temple, the Maison Carrée at Nîmes, SIMILAR to a Greek temple?

How is this Roman temple DIFFERENT from a Greek temple?



READ THE FOLLOWING:

Pantheon (Rome), 118-125 CE

1. "One of the most remarkable buildings surviving in Rome is a temple to the Olympian gods called the **Pantheon** ('all the gods'). It was built under the patronage of Emperor Hadrian between 125 and 128 CE on the site of a temple erected by Agrippa in 27-25 BCE but later destroyed. The approach to the temple gives little suggestion of what it must have looked like when it stood separate from any surrounding structures. Nor is there any hint of what lies beyond the entrance porch, which was raised originally on a podium (now covered by centuries of dirt and street construction) and made to resemble the façade of a typical Roman temple. Behind this porch is a giant **rotunda** (a circular building) with 20-foot-thick walls that rise nearly 75 feet. Supported on these is a huge, round, bowl-shaped dome, 143 feet in diameter and 143 feet from the floor at its summit. Standing at the center of this nearly spherical temple, the visitor feels isolated from the real world and intensely aware of the shape and tangibility of the space itself rather than the solid surfaces of the architecture enclosing it" (Stokstad, *Art History* 263-264). "The eye is drawn upward over the circle patterns made by the sunken panels, or **coffers**, in the dome's ceiling to the light entering the 29-foot-wide **oculus**, or central opening. Clouds can be seen through this opening on clear days; rain falls through it on wet ones, then drains off as planned by the original engineer; and occasionally a bird flies through it. But the empty, luminous space also imparts a sense of apotheosis, a feeling that one could rise buoyantly upward to escape the spherical hollow of the building and commune with the gods" (264). "The simple shape of the Pantheon's dome belies its sophisticated design and engineering. Its surface of marble veneer disguises the internal brick arches and concrete that support it. The walls, which form the structural **drum** that holds up and buttresses the dome, are disguised by a wealth of architectural detail- columns, exedrae, pilasters, and entablatures- in two tiers. Seven niches, rectangular alternating with semicircular, originally held statues of the gods. This simple repetition of square against circle, which was established on a large scale by the juxtaposition of the rectilinear portico against the rotunda, is found throughout the building. The square, boxlike coffers inside the dome, which help to lighten the weight of the masonry, may once have contained gilded bronze **rosettes** or stars suggesting the heavens" (264).

2. "Although this magnificent monument was designed and constructed entirely during the reign of the emperor Hadrian, the long inscription on the architrave clearly states that it was built by 'Marcus Agrippa, son of Lucius, who was consul three times.' Agrippa, the son-in-law and valued advisor of Emperor Augustus, died in 12 BCE, but he was responsible for the building of a previous temple on this site in 27-25 BCE, which the Pantheon replaced. In essence Hadrian simply made a grand gesture to the memory of the illustrious Agrippa, rather than using the new building to memorialize himself" (264). "We know when Hadrian undertook the building of the Pantheon, for the building can be dated by its bricks that were stamped to show when and by whom they had been made. A majority of them belong to the year AD 125, and show that the inscription over the porch mentioning Agrippa- the son-in-law of Augustus- is honorific rather than contemporary" (Ramage and Ramage 189). "The builders adjusted the materials, called **aggregate**, used in the making of the concrete: the lower parts are made of heavier matter, and, as the building rose, progressively lighter materials were used. Thus, at the bottom, the concrete contained heavy **travertine**; then came a mixture of travertine and the much lighter local stone, **tufa**; then tufa and brick; then brick; and finally, **pumice**" (189). "The surface decoration of marble veneer that we see today on the interior was for the most part added later, but it preserves the general intentions of the Roman architects quite well. So does the decoration of the floor, which is composed of colored slabs that form alternating circles and squares" (189).

3. "As one stands inside the grandiose space of the Pantheon, the light circle entering the building through the oculus moves perceptibly around the dome as the earth turns, and makes the viewer aware of the cosmic forces" (190). "Making an opening of this size in the roof was a piece of engineering that was daring in the extreme. There had been earlier examples of holes in the center of a dome, but none had approached this size. Today, the bronze sheathing around the oculus is still the original Roman bronze. In contrast, the original bronze roof tiles on the exterior of the dome have had to be replaced several times since antiquity, and are now made of lead" (190). "Until 1632 the ancient bronze ceiling survived, but it was taken by Urban VIII, the Barberini Pope, for Bernini's baldacchino as St. Peter's and for cannons at the Castel Sant'Angelo. The huge bronze doors are original ... The Pantheon was consecrated as Santa Maria ad Martires in 608; Raphael was buried here as well as the first two Kings of United Italy" (Carr-Gomm 58). "One of the few buildings from Classical Antiquity to have remained almost intact, the Pantheon boasts a nineteen-foot-thick rotunda that is capped by a solid dome consisting of five thousand tons of concrete. The interior of the dome, once painted blue and gold to resemble the vault of heaven, is pierced by a 30-wide-foot oculus, or 'eye', that invites light and air" (Fiero, *First Civilizations* 149). "The Pantheon has inspired more works of architecture than any other monument in Greco-Roman history. It awed and delighted such eminent late eighteenth-century neoclassicists as Thomas Jefferson, who used it as the model for many architectural designs, including that of the Rotunda of the University of Virginia" (149).

4. "The Pantheon was built under Trajan's successor, the Emperor Hadrian (AD 117-38), on the site of an earlier temple, which had been of an entirely different design but similarly dedicated to all the gods by Marcus Agrippa, whose name is boldly recorded on the façade. It consists of two parts, a traditional rectangular temple-front portico with massive granite columns, and an enormous domed rotunda of a size made possible by the development of slow-drying concrete. The awkwardness of the join between these

two parts would have been much less evident originally, when the building was not free-standing as it is today, but approached on axis through a colonnaded forecourt, which screened all but the portico. The ground level was much lower also, so that five wide marble steps had to be mounted to reach floor level. Yet the contrast- or unresolved conflict- between the rectangularity of the portico and the circularity of the rotunda, between the exterior architecture of mass and the interior architecture of space, must have been sharper because largely concealed, and the visual excitement and feeling of sudden elation experienced on passing through the door must have been even more overwhelming. One passes from a world of hard confining angular forms into one of spherical infinity, which seems almost to have been created by the column of light pouring through the circular eye or *oculus* of the dome and slowly, yet perceptibly, moving round the building with the diurnal motion of the earth" (Honour and Fleming 193-194).

5. "This exhilarating space is composed, as Vitruvius had recommended for a rotunda, of a drum the height of its own radius and a hemispherical dome above- diagrammatically a sphere half enclosed in a cylinder, the total height of 144 feet equal to the dome's diameter. The effect is not, however, that of geometrical solids. The lower part of the drum wall is pierced by niches which suggest continuity of space beyond, the columns screening them have lost even the appearance of being structural supports: they seem more like ropes tying down the dome, which floats above. The surface of the dome is broken by five rings of coffers very ingeniously molded to give the illusion that they are rectangular and that, although they diminish in area, all are of equal depth. To achieve this effect, account had to be taken of the dome's curvature- which presented a tricky geometrical problem, for no straight line can be drawn on it- as well as of the shadows cast by light from above and of the spectator's angle of vision from the ground. Originally, these coffers probably had gilded moldings around their edges and enclosed gilt bronze rosettes" (194).

6. "Minor changes were made to the interior in about 609, when, as the reigning Pope Boniface IV put it, 'the pagan filth was removed' and the temple converted into a Christian church- to which, of course, its extraordinary and unique preservation is due. In the 1740s the attic zone (i.e. the band of wall immediately beneath the dome), which had fallen into disrepair, was insensitively stuccoed and provided with overlarge false windows. Otherwise the interior is substantially intact. The various types of marble, mainly imported from the eastern Mediterranean and used for the pattern of square and circles on the pavement, for the columns and the sheathing of the walls- white veined with blue and purple (*pavonazzo*), yellowish-orange (*giallo antico*), porphyry and so on- still reflect and color the light that fills the whole building" (194). "Less than a century after its completion the historian Dio Cassius pondered its significance, remarking that it was called the Pantheon 'perhaps because it received among the images which decorate it the statues of many deities, including Mars and Venus; but my opinion of the name is that, because of its vaulted roof, it resembles the heavens'. He appreciated that the images of individual gods were of less importance than the building itself, within which the supreme god, so often associated with the sun, was immanent, visible yet intangible in the light streaming through the *oculus* and moving over the surface of the dome. It was, in fact, not so much the temple of a specific religious cult as an attempt to express the very idea of religion, of the relationship between the seen and the unseen, between mortals and the inscrutable powers beyond their ken. Domes had previously been decorated to symbolize the heavens, but no single building embodied this idea more effectively and on a grander scale than the Pantheon. Nor did any exert greater influence on subsequent developments in the religious architecture of the West. Domes and half-domes as symbols of heaven had become essential features of Christian churches long before the Pantheon itself was converted into one" (195). "The building is particularly well preserved because it was transformed into a church in 609 AD. Even the original statue niches still exist (where saints have replaced the ancient gods). According to Dion Cassius, images of Mars and Venus stood there alongside the deified Caesar, as well as other astral figures" (Stierlin 156).

7. "As its name suggests, the Pantheon was dedicated to all the gods or, more precisely, to the seven planetary gods. (The sculptures of the seven planetary gods that fill the seven niches in our illustration date from the Baroque era.) It is therefore likely that the golden dome represented the Dome of Heaven. Yet this solemn structure grew from rather humble beginnings. Vitruvius, writing more than a century earlier, describes the domed steam chamber of a bath that foreshadows (on a much smaller scale) the basic features of the Pantheon: a hemispherical dome, a proportional relationship between height and width, and a circular opening in the center, which could be closed by a bronze shutter on chains to adjust the temperature of the steam room" (Janson 184). "The Pantheon was clearly intended as a tour de force, an aesthetic and technical masterpiece. While the rhetoric of retaining Agrippa's inscription spoke of a deliberate modesty within the continuity of tradition, the building's breathtaking novelty proclaimed the emperor's supreme act of surpassing the past" (Elsner 69). "Hadrian's sophisticated admiration for the past is well documented, and although the unfluted columns of Egyptian granite and other architectural details are unmistakably products of his own era, he clearly made an effort in the rectilinear forms of the porch to echo the architecture of an earlier time. This interest in nostalgic evocation even led to the retention or re-creation of Marcus Agrippa's dedicatory inscription for the original Pantheon" (Boardman 271). "The ancient historian Dio Cassius records that the earlier Pantheon of Agrippa contained the statues of many gods, and this was presumably also true of Hadrian's building, but which particular gods were enshrined within it and in what order is simply not known. In any case, the fusion of measured geometry in the Pantheon and the feeling of infinity conveyed by its vast dome and the sky beyond may have conveyed more than the separate definable powers of particular gods. As they looked from the niches with their statues, adorned with colored marble and gilding, upwards towards the dome with its geometric pattern of coffers, diminishing as they recede towards the top, and finally at the pure white light of the *oculus*, the worshippers' consciousness must have been drawn from specific deities and cults to an idea of the divine essence that was the underlying power of all of them. Such a

transcendental and syncretistic conception is in keeping with the religious atmosphere of the mature Roman Empire and what is known about Hadrian's personal religious inclinations. As the seasons progressed and the great beam of light from the oculus progressed and the great beam of light from the oculus illuminated, at different times of day and different periods of the year, the shrines below, worshippers may have sensed a single divine intelligence guiding the orderly movements of the cosmos" (271-273).

8. "Originally, steps led up to the entrance, but over the centuries the level of the street has been raised, and once there was also more to the porch. Otherwise, the Pantheon is very well preserved. In contrast to the Greek emphasis on the exterior of temples, the most important part of the Pantheon is the interior" (Benton and DiYanni 99). "What was the significance of this religious space? First, the Pantheon was clearly no ordinary temple. Instead of a rectangular cella containing a statue of the god, it represented a vast internal space, forming a large meeting place whose nature implied an upsurge of ceremonial and ancient ritual" (Stierlin 158). "This fundamental geometry always returned to the image of the universe and the movement of the celestial bodies. The Pantheon is a perfect example. In the hall, the seven apses are dedicated to the seven astral divinities (five planets and two luminaries, Sol and Luna- the sun and the moon). The dome itself represented the celestial vault. The five coffered levels of the ceiling symbolize the five concentric spheres of the planetary system according to the ancients. The central oculus- sole source of light for the building, admirably represented the sun, which dominated the whole space. Like the emperor who reigned over the *orbis terrarum*, holding in one hand the globe of the universe and wearing the crown of rays, it was the image of the *sol divinus*, the divine sun that would become the *sol invictus*" (158). "It was here, according to Dion Cassius, that Hadrian chose to 'lay down the law' among the gods. It was here that the all-powerful emperor proclaimed legal doctrine, promulgated the laws, and became the head of the supreme court. He had built a temple in the image of deified imperial power itself" (158). The Pantheon "was built in the Campus Martius on the site of the sanctuary that Agrippa had intended as a dynastic temple but which had been made into a pantheon at the behest of Augustus. Hadrian's building was not a simple 'restoration job,' as the inscription in bronze letters decorating the frieze, beneath the majestic pediment of the portico, would imply. Indeed the words read: 'Made by Agrippa during his third consulate.' If Hadrian had wanted the paternity of his monument attributed to the founder of the first pantheon, it was probably not through a sense of humility but to confirm that he was creating, as Agrippa had wanted, a new dynastic temple" (153).

Works Cited:

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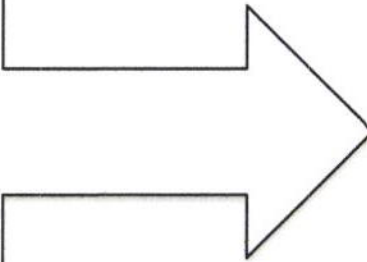
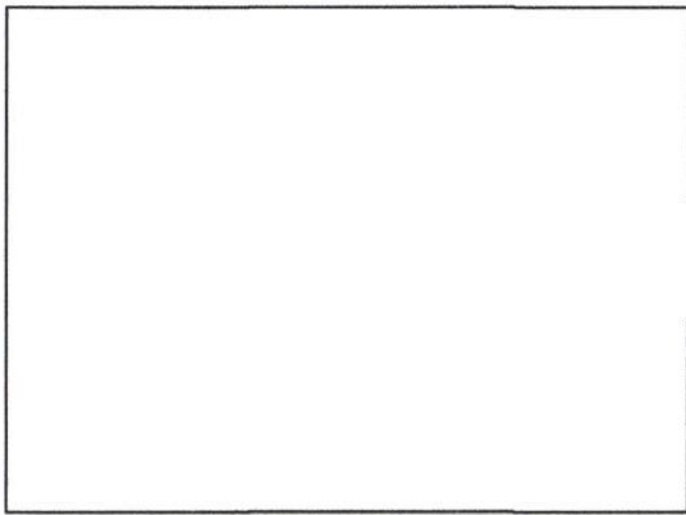
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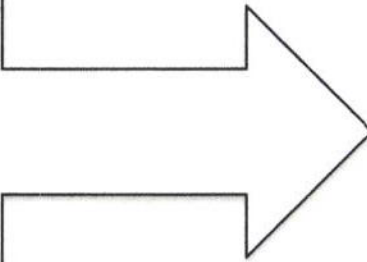
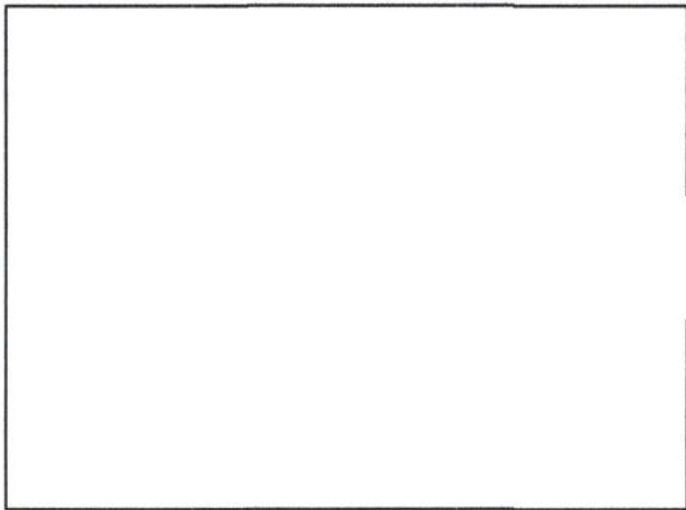
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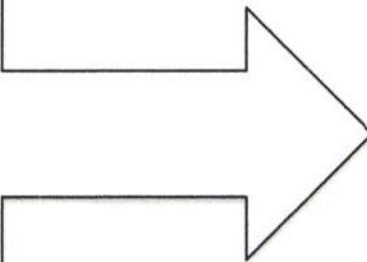
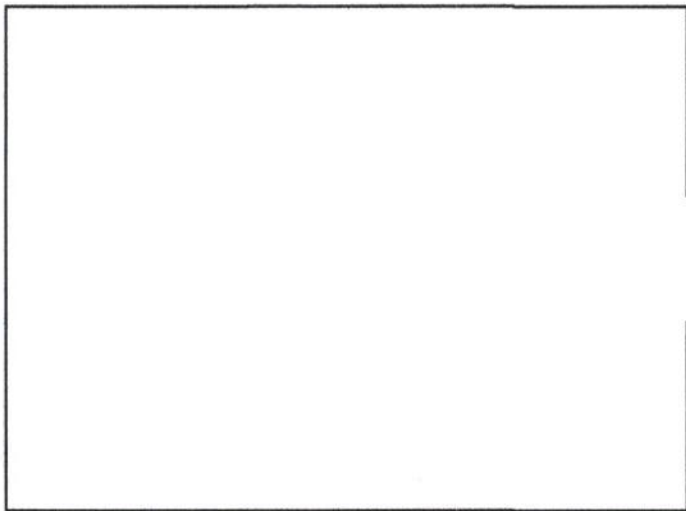
Based on information found in the preceding passages, identify **three** architectural features and analyze how they functioned literally and/or symbolically in the design of the Pantheon.



ARCHITECTURAL
FEATURE #1



ARCHITECTURAL
FEATURE #2



ARCHITECTURAL
FEATURE #3

THEME: IMAGES OF POWER

FOCUS: Aule Metele, *Augustus of Prima Porta*, *Ara Pacis Augustae*

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/roman-sculpture.html>

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/ara-pacis.html>

READING ASSIGNMENT: KLEINER pp. 176, 197-200

POWERPOINT: IMAGES OF POWER: EARLY ROMAN EMPIRE (Art during the Reign of Augustus)

20

DATE DUE: _____

1. The emperor wears military regalia and his right arm is outstretched, demonstrating that he is doing what?

4. At Augustus' right leg is a figure of _____ riding a dolphin. This reference alludes to the fact that Augustus claimed to have descended from the gods through the Trojan _____.

6. The dolphin may be an allusion to the naval battle that Augustus won against _____ at Actium.

9. The weight-shift pose that this statue borrows from the Greeks is called _____.



2. In the center of the cuirass, an enemy Parthian returns a _____, making a direct reference to an international diplomatic victory of Augustus in 20 BCE.

3. On the sides of Augustus' breastplate are female personifications of _____.
These references refer to the _____, a time in Roman history that brought peace and prosperity to the empire.

5. At the very bottom of the cuirass is _____, the earth goddess, who cradles two babies and holds a cornucopia. She is a symbol of fertility with her healthy babies and overflowing horn of plenty.

7. The pose and his proportions imitates the ideal statue, the _____ by Polykleitos, thus comparing his reign to that of the Golden Age of _____, the leader of 5th century BCE Athens.

8. This youthful image of Augustus would have been replicated numerous times. This one surviving statue was found at _____'s villa at Prima Porta.

1. Suetonius said in his *The Life of Augustus*, "he could justly boast that he had found [the city of Rome] built of brick and left it in _____."

4. Flanking the seated matron are two personifications of the _____.

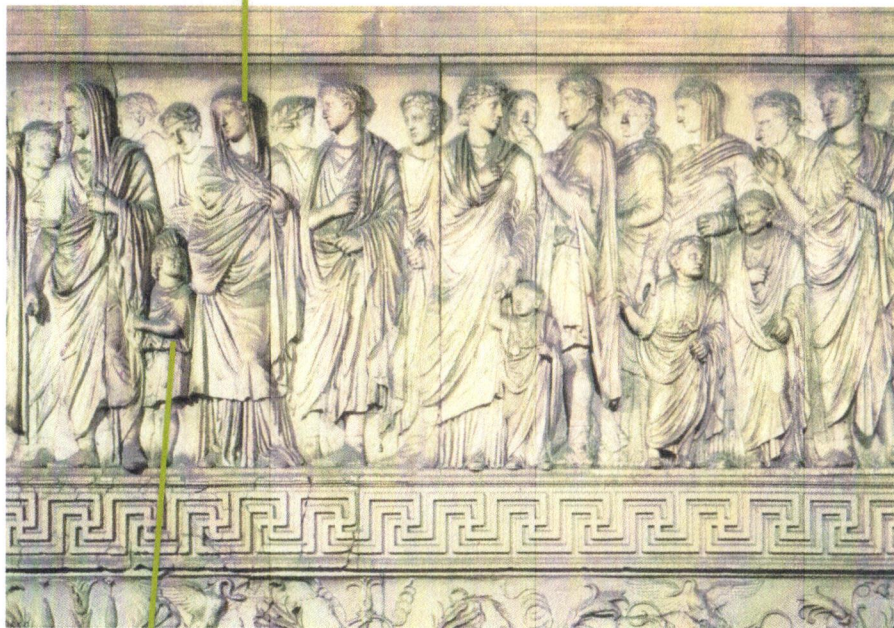
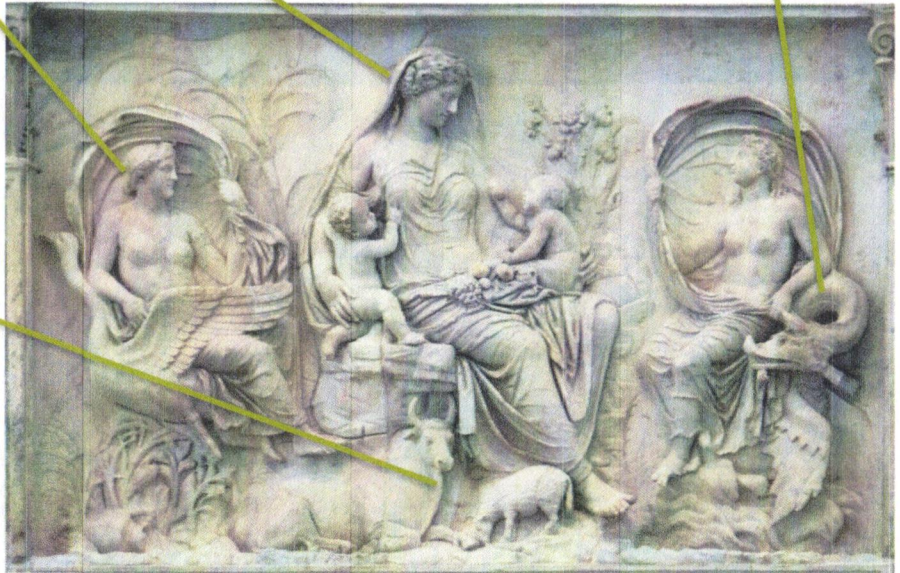
5. All around the central figure the bountiful earth is in bloom, and animals of different species live together peacefully. This refers to the golden age that Augustus is credited with, known as the _____.

6. In contrast to the idealized images of Greek statuary, the Roman figures are highly _____.

2. The seated matron with two lively babies on her lap is uncertain. Art historians usually call her _____ or Mother Earth. Other scholars have identified her as Pax (Peace) Ceres (goddess of grain) or even Venus.

3. One of the personifications rides a bird, the other a _____.

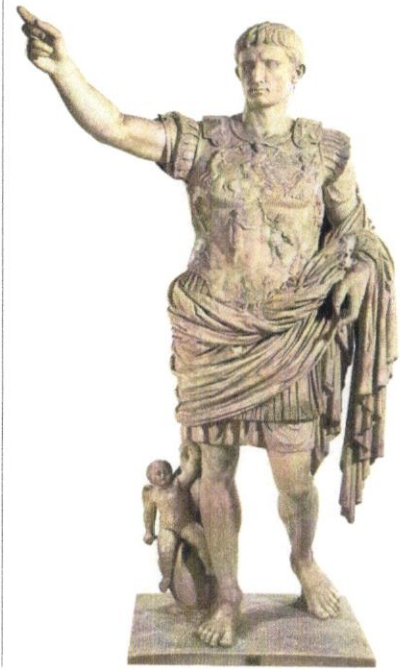
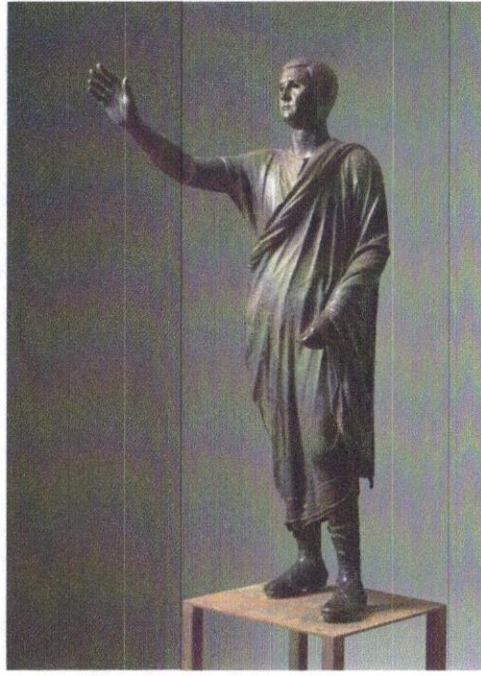
_____. This implies that all of the elements: earth, sky, and water all contribute to this picture of peace and fertility in the Augustan cosmos.



7. The processions seen on the side probably include members of the imperial family. The frieze appears to imitate the inner Ionic frieze of the 5th century BCE structure known as the _____.

Additional CLASS NOTES on the ARA PACIS:

8. The inclusion of children may refer to laws that Augustus passed during his reign. What were these laws meant to do?



ARTISTIC INFLUENCE:

1. How and why was the *Doryphoros* influential in the design of the *Augustus of Prima Porta*?

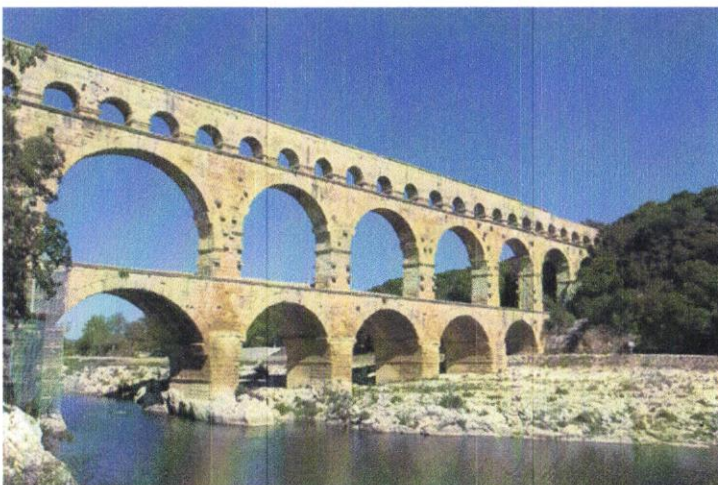
HOW:

WHY:

2. How and why was the Etruscan Aule Metele influential in the design of the *Augustus of Prima Porta*?

HOW:

WHY:



In what ways did Augustus increase his power by building projects such as this one in the province of Gaul, the Pont-du-Gard in Nîmes?

THEME: IMAGES OF POWER

FOCUS: Colosseum, Arch of Titus

READING ASSIGNMENT: KLEINER pp. 203-206

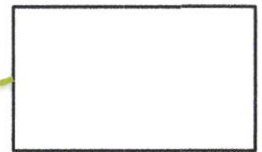
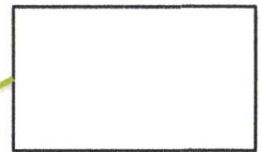
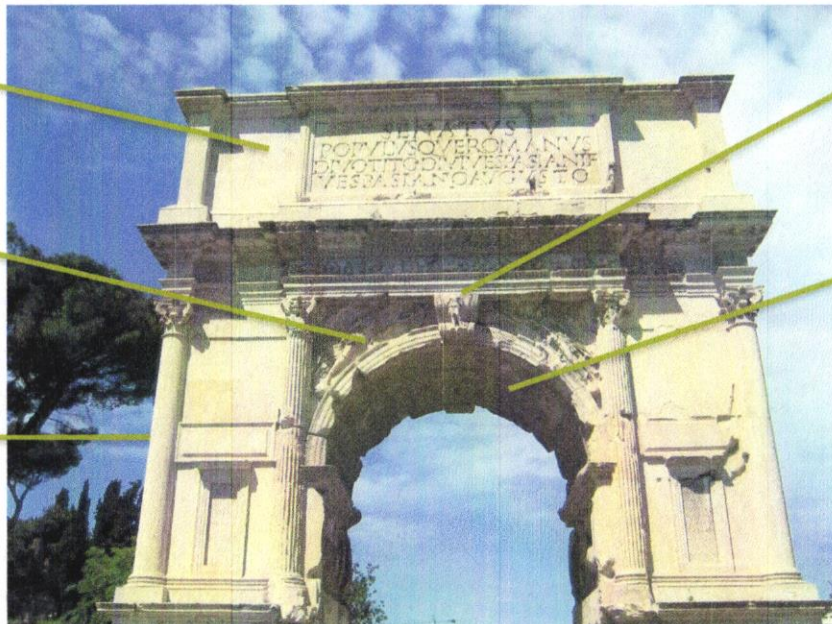
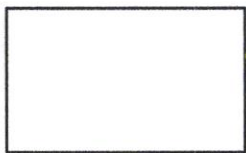
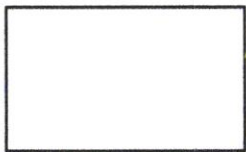
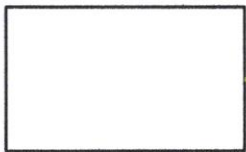
POWERPOINT: IMAGES OF POWER: ROMAN FLAVIAN DYNASTY
(The Colosseum and the Arch of Titus)

21

DATE DUE: _____

1. How was Vespasian's building of the Colosseum (Flavian Amphitheater) politically shrewd?
2. Identify two architectural innovations credited to the Romans exemplified by the Colosseum.
 - 1)
 - 2)
3. What did the Arch of Titus commemorate?
4. Where was the Arch of Titus located and why?
5. What do the reliefs inside of the Arch of Titus depict?

Identify the various parts or features of the Arch of Titus.



THEME: IMAGES OF POWER

FOCUS: Forum and Column of Trajan, Equestrian Statue of Marcus Aurelius

READING ASSIGNMENT: KLEINER pp. 208-210, 215-216, and *SEE BELOW*

POWERPOINT: POWER and AUTHORITY: HIGH ROMAN EMPIRE (Art during the Reign of the Five Good Emperors)

22

DATE DUE: _____

Column of Trajan (Rome), 112 CE

1. "Five very competent rulers- **Nerva** (ruled 96-98 CE), **Trajan** (ruled 98-117 CE), **Hadrian** (ruled 117-138 CE), **Antonius Pius** (ruled 138-161 CE), and **Marcus Aurelius** (ruled 161-180 CE)- succeeded the Flavians. Until Marcus Aurelius, none of them had natural sons, and they adopted able members of the Senate to be their successors. Known as the 'Five good Emperors,' they oversaw a long period of stability and prosperity" (Stokstad, *Art History* 259). "The relief decoration on the **Column of Trajan** spirals upward in a band that would stretch about 656 feet if unfurled. Like a giant scroll, it contains a continuous pictorial narrative of the entire history of the **Dacian** campaign. This remarkable sculptural feat involved creating more than 2,500 individual figures- including soldiers, animals, and hangers-on- linked by landscape, architecture, and the recurring figure of Trajan. The artist took care to make all of the scroll legible. The narrative band slowly expands from about 3 feet in height at the bottom, near the viewer, to 4 feet at the top, where it is far from the viewer, and the natural and architectural frames for the scenes have been kept small relative to the important figures in them" (261-262).

2. "The scene at the bottom of the column shows the army crossing the Danube River on a pontoon (floating) bridge as the campaign gets under way. A giant river god, providing supernatural support, looks on. In the scene above, soldiers have begun constructing a battlefield headquarters in Dacia from which the men on the frontiers will receive orders, food, and weapons. Throughout the narrative, which is, after all, a spectacular piece of imperial propaganda, Trajan is portrayed as a strong, stable, and efficient commander of a well-run army, whereas his barbarian enemies are shown as pathetically disorganized and desperate. The hardships of war- death, destruction, and the suffering of innocent people- are ignored, and, of course, the Romans never lose a battle" (262). "Although the upper scenes could not have been seen from the ground, they would have been visible from the balconies of nearby buildings. A gilded bronze statue of Trajan, since destroyed, originally stood at the top of the column. It has been replaced by a statue of St. Peter" (Adams, *Art Across Time* 232). The column is atop a cubic plinth where an inscription, held up by two goddesses of victory over the doorway of the plinth, "speaks of the function of this monument: the column was intended to show 'the height of the mountain that was removed with so much labor.' It was both a victory monument and a funerary memorial; the golden urn containing the emperor's ashes was kept inside the plinth, which has relief decoration" (Hintzen-Bohlen 140). "The various scenes merge without transition, in the narrative manner of Roman historians, and are separated from each other only occasionally by architectural features. The pictorial areas are densely filled with figures, and leave little room for depictions of architecture and landscape. Although the reliefs are very shallow, the different parts of the background are subtly graded, so that the elements furthest to the back are only lightly incised, as if they were drawings" (140-141).

3. "Day-to-day details abound among the 2,500 figures shown. For instance, the special insignia of individual units of the regular Roman army and the cohorts of auxiliaries drawn from all over the empire are included. They are depicted in precise and accurate detail" (Ramage and Ramage 172). "Although it was never intended by Trajan to serve as his final resting place, the Senate decided after his death that it would be a fitting honor to deposit his ashes there. Thus, the column served both as a monument to his exploits, and as his tomb. In its role as a showcase for Trajan's exploits, the column provided a constant reminder of his *virtus*. This meant, in the first instance, his fortitude and courage, and in the broader sense it was the summation of the multifarious glorious aspects of his character. The *virtus* of the emperor, by extension, embodied the success of the state; and for all of this, the column provided the visual documentation" (170). "The Roman liking for repetition of frequent formal scenes is particularly clear in the representation of Trajan, as he makes sacrifices, sets off on campaigns, or addresses the troops. These scenes would have been the easiest for viewers to recognize. The sculptors also indulged their love for accurate detail with regard to the setting; the army itself is frequently seen amidst woody and rocky landscapes, whether fighting, building a camp, or transporting supplies. Within the limits of the spatial conventions, the scenery corresponds well to the mountains of Transylvania" (171). "In the first active scene at the bottom of the column, Roman soldiers, carrying their gear over their shoulders, cross the Danube on a pontoon bridge. The sculptors were careful to portray details of dress, and even to show the pots and pans that the soldiers carried. Just to the left of the soldiers, an allegorical image of the river god, representing the Danube, rises immense and dripping out of the waters. We see him from the back, with long hair and straggly beard- a type of river god that can be traced back to Hellenistic Greece. What is remarkable here is the ease with which the Romans could accept the mixture of the real and imaginary in one scene" (171).

4. "In a battle scene where the Romans attack a Dacian fortress, the humans are again as tall as the walls, yet the impression of an impenetrable barrier is effectively portrayed. The Romans here are using a particular formation suitable for protecting themselves against attackers on the wall. In a defensive maneuver called *testudo*, mean "tortoise," they have put their shields over their heads to make a protective casing for the men who are advancing against the fortifications. In one of the most sophisticated renderings of space on the entire column, the artist managed to do without architecture of any kind. This is the scene of the *adlocutio*, where Trajan addresses his troops. Because he is standing on a high platform, the emperor is easy to identify. Furthermore, he is facing the others, most of whom look at him. Some of the army is seen from the back, some from the side, and other soldiers from the front: thus we get the impression that there is a three-dimensional crown standing around the emperor" (172-173). "Despite the artists' emphasis on the superiority of the Roman army, the enemy is treated with distinct respect. In the section showing the final demise of the Dacian commander, Decebalus, we find this larger-than-life hero cornered against a tree, with no chance of survival against the onslaught of the Roman cavalry. In fact, the Romans admired his death by suicide" (173). "This is very little sign of the classicizing elegant divinities who are familiar from earlier monuments, but image of Trajan himself incorporate some of this formal tradition, and there is an imposing figure of Victory writing on a shield that divides the frieze into two. It is not that this tradition is rejected by sculptors of the Trajanic era- we can find beautiful figures in the classical mode elsewhere- but it was apparently not considered appropriate for this particular monument" (173).

5. "If triumphal arches were conceived as historical statements, so, too, were the tall commemorative columns set up in Rome- another and even more peculiar Roman invention than the triumphal arch. The first was Trajan's Column, entirely covered by a marble band of figurative carving winding up its shaft and originally topped by a gilded statue of the emperor (replaced in 1588 by a statue of St. Peter). It commemorates his campaigns in Dacia (present-day Romania) in 101 and 105-6, the main events of which are depicted in chronological sequence from bottom to top. As the column originally stood between two libraries founded by Trajan, it has been suggested that the cylindrical helix of the carving was inspired by the scrolls on which all books were then written. To read this figurative history from end to end, however, is not as simple a matter as unrolling a papyrus or parchment scroll. The reader must walk around the column no less than 23 times with eyes straining ever further upwards! The scale increases slightly towards the top, but the upper registers are hard to see and impossible to appreciate and must always have been so, even when the figures were picked out in bright colors and gilding. Evidently, the artist's concern was with a very generalized conception of posterity" (Honour and Fleming 205-206). "The entire strip of carving, more than 600 feet long if it could be unfurled and including some 2,500 figures, was composed as a continuous narrative, a manner of visual story-telling which had first appeared in Assyria and later in Egypt and on the upper frieze of the *Altar of Zeus* at Pergamon. There are 150 episodes, each merging into the next without any vertical break to interrupt the flow of the composition and the sequence of events- save for an allegory of history marking the interval between the two campaigns. Trajan's victory over the Dacians is thus presented as an irresistible historical process, but one rendered less in the style of a dry chronicle than in that of an epic poem with much colorful detail. The many different scenes of warfare could, however, be accommodated and represented legibly only by renouncing the spatial logic of such earlier reliefs as those on the *Ara Pacis* and on the Arch of Titus. On Trajan's Column the ground is tilted and space is rendered schematically almost as on a map; realistic scale is similarly abandoned so that distant figures stand above but are no smaller than those in the foreground. Men are larger than the horses they ride, the boats in which they cross the Danube and even the citadels they build and storm" (206-207).

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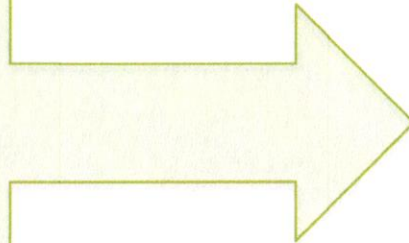
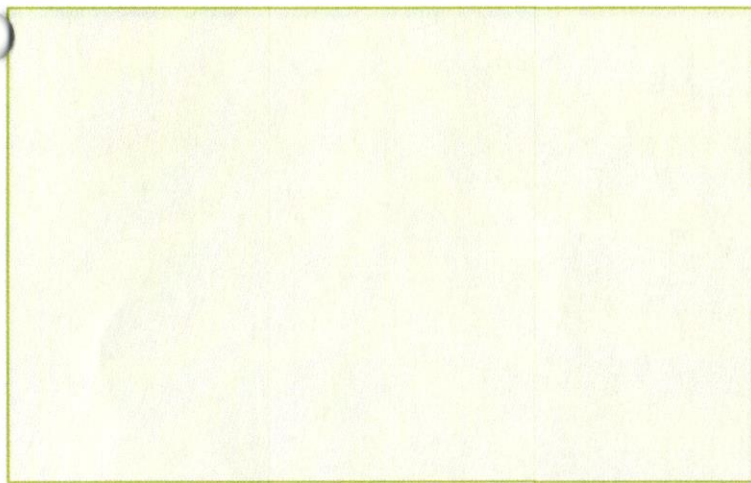
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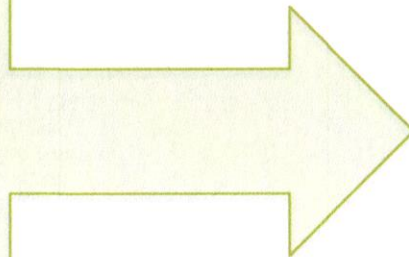
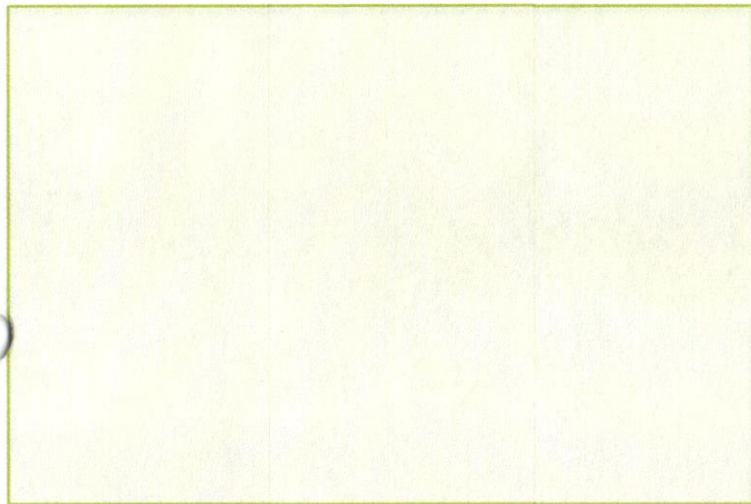
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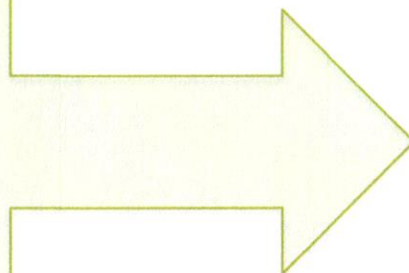
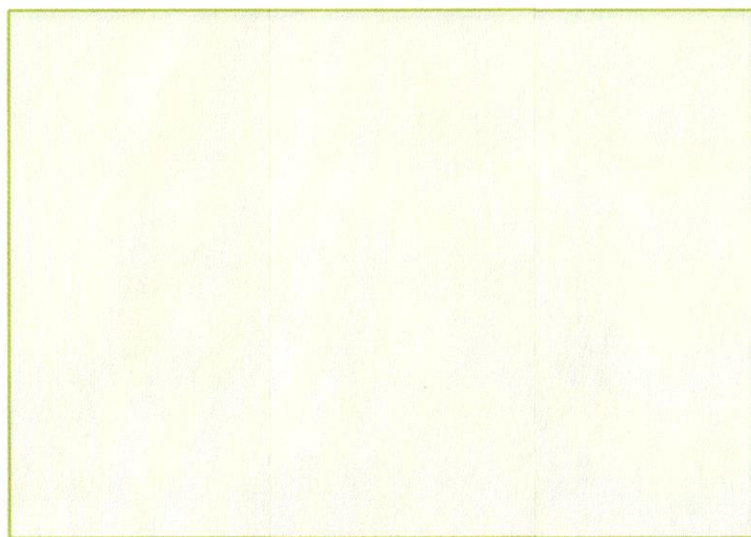
Based on information from the preceding passages and your textbook, identify ways in which the Column of Trajan functions as a propagandistic work of art using three different methodologies or approaches.



POWER
suggested by
CONTEXT
(Setting or
Location)

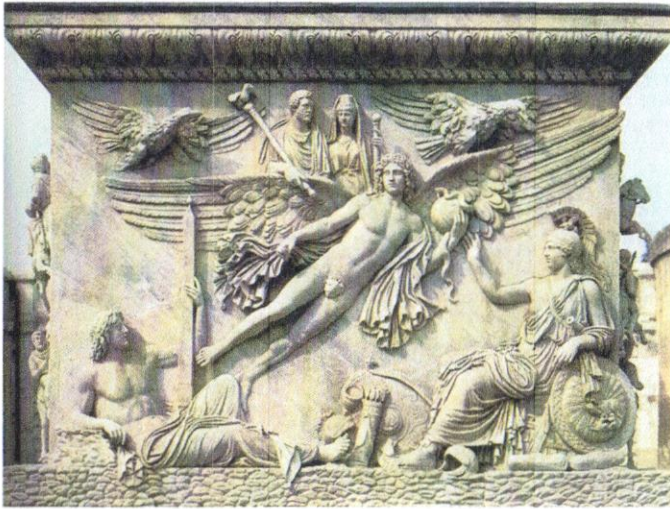


POWER
suggested by
NARRATIVE
CONTENT



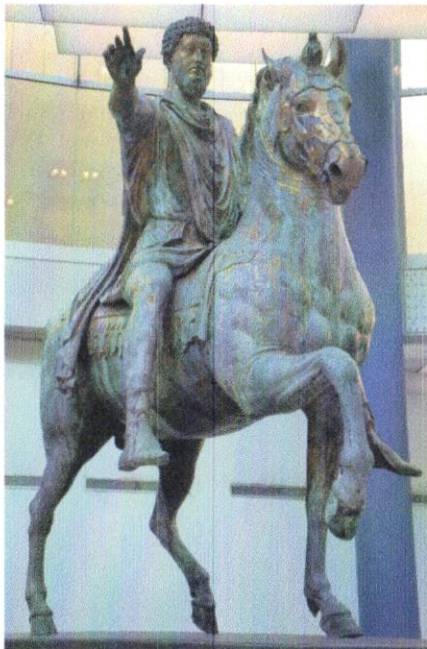
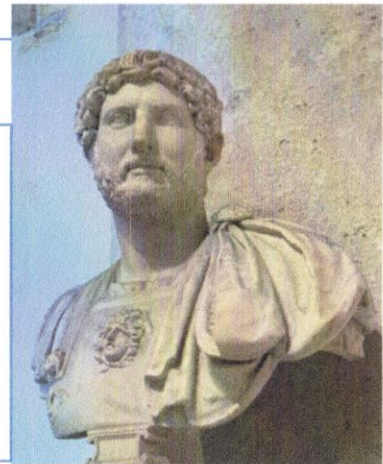
POWER
suggested by
ARTISTIC
DECISION
MAKING (Visual
Treatment of
Form: Formalism)

Citing specific visual evidence, discuss ways in which each of these depictions of a Roman emperor conveys power and authority.



Column Pedestal of Antonius Pius, Rome, c.161 CE, marble

Portrait bust of Hadrian, early 2nd century CE, marble



Equestrian Statue of Marcus Aurelius, from Rome, c.175 CE, bronze

THEME: DEATH and the AFTERLIFE

FOCUS: Treasury at Petra, Faiyum Mummy Portraits, Ludovisi Battle Sarcophagus, Sarcophagus of Junius Bassus

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/petra.html> and <http://smarthistory.khanacademy.org/petra-rock-cut-facades.html>

READING ASSIGNMENT: KLEINER pp. 213, 216-218, 222-224, 232-233

POWERPOINT: DEATH and the AFTERLIFE: HIGH and LATE ROMAN (Roman Funerary Art)

23

DATE DUE: _____

1. Petra was the capital of the _____ Kingdom for most of its history until the Roman Emperor Trajan created the province of Arabia in 106 C.E., annexed the kingdom, and moved the capital of this new province to Bosra (also spelt Bostra) in what is today modern southern Syria. The ancient sources inform us that the Nabataeans were great traders, who controlled the luxury trade in _____ during the late Hellenistic and early Roman periods. The great wealth that the _____ amassed allowed them to create the architecture that so many admire in Petra today.
2. Stone carvings, camel caravans and _____ (the famous god blocks) set in niches, appear. But these elaborate carvings are merely a prelude to one's arrival into the heart of Petra, where the Treasury, or Khazneh, a monumental _____, awaits to impress even the most jaded visitors.
3. The tomb facades draw upon a rich array of _____ and _____ architecture and, in this sense, their architecture reflects the diverse and different cultures with which the builders of Petra traded, interacted, and even intermarried. The dating of the tombs has proved difficult as there are almost no finds, such as _____ and _____, that enable archaeologists to date these tombs.
4. The Treasury's façade features a broken pediment and central _____ (a circular building) on the upper level; this architectural composition originated in _____ (located in present-day Egypt close to the Mediterranean Sea). Ornate Corinthian columns are used throughout. Above the broken pediments, the bases of two _____ appear and stretch upwards into the rock.
5. The sculptural decoration also underscores a connection to the Greek Hellenistic world. On the upper level, Amazons (bare-breasted) and Victories stand, flanking a central female figure, who is probably Isis-Tyche, a combination of the Egyptian Goddess _____, and Tyche, the Greek goddess of good

_____ . The lower level features the Greek twin gods, Castor and Pollux, the Dioscuri, who protected _____ and the _____ on their journeys.

6. It is a popular misconception that all of the rock-cut monuments, which number over 3,000, were all tombs. In fact, many of the other rock-cut monuments were _____ or monumental _____ with interior benches. Of these, the Monastery (also known as ed-Deir) is most the famous. Even the large theater, constructed in the first century B.C.E., was cut into the rock of Petra.
7. What might be some possible reasons why the Romans began to favor burial over cremation in the second century C.E.?
8. What might be some possible reasons for the depiction of the Orestes myth on the Cleveland sarcophagus?
9. According to Pliny, when Praxiteles was asked which of his statues he preferred, the fourth-century BCE Greek artist replied: "Those that _____ painted." This anecdote underscores the importance of _____ in ancient statuary.
10. In the Faiyum district of Egypt, painted mummy portraits on wood were unearthed. The painting medium is encaustic which is _____.
11. The figure on the *Ludovisi Battle Sarcophagus* who wears no helmet and thrusts out his open right hand to demonstrate that he holds no weapon is believed to be _____. The figure's self-assurance may stem from his having embraced one of the increasingly popular Oriental mystery religions _____ since on his forehead, the sculptor carved the emblem of _____, the Persian god of light, truth, and victory over death.
12. The piling of figures on the *Ludovisi Battle Sarcophagus* underscores the increasing dissatisfaction of Late Antique artists with the _____ style.
13. How are the barbarians distinguished from the Romans visually on the *Ludovisi Battle Sarcophagus*?

1. This sarcophagus was created for a mid-fourth-century city prefect of Rome

_____, who converted to Christianity and was baptized right before his death in 359.

2. Jesus has pride of place and appears the central compartment of the upper register as a teacher enthroned

between _____ and _____.

3. The scene depicted here is that of _____ about to

sacrifice his son _____. It took on added significance for Christians as foretelling events in the life of their Savior.

4. In the upper zone, Christ, like an enthroned Roman emperor, sits above a personification of a

_____ holding a billowing mantle over his head, indicating Christ is ruler of the universe.

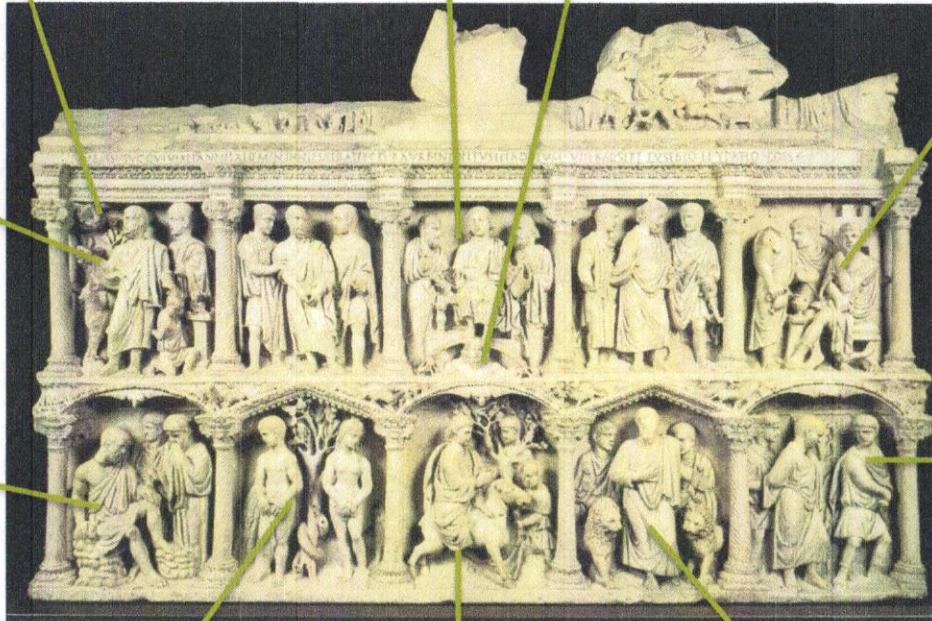
5. The crucifixion does not appear on the sarcophagus as it was rare in Early Christian art. Christ's death, however, is alluded to in the scenes in the upper right, where Jesus is led before

_____ for judgment.

6. In what way is this story called a "prefiguration"?

8. Numerous Old Testament narratives are depicted on the sarcophagus alongside those of the New Testament. One example is that of _____

whose faith in God was tested by a series of trials.



7. This scene depicts the apostle _____

being arrested for his preaching activities. It is another reminder of the endurance needed as a Christian.

9. Christians believed that the original sin committed by _____

and _____ shown here, necessitated Christ's sacrifice for the salvation of humankind.

10. The central scene in the lower register depicts Christ entering _____

in a fashion that recalls how Roman emperors were portrayed entering conquered cities on horseback.

11. Another scene depicting an Old Testament figure who was tested for his faith is seen here. The prophet _____

was placed in a den of lions because he would not worship false gods.

12. In what ways does this Early Christian sarcophagus still reflect stylistic characteristics of Late Roman classical art?

24

DATE DUE: _____

THEME: IMAGES of POWER

FOCUS: Basilica of Maxentius and Constantine, Arch of Constantine

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/basilica-of-maxentius-and-constantine-c.-306-312.html>

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/arch-of-constantine.html>

READING ASSIGNMENT: KLEINER, pp. 226-229

POWERPOINT: IMAGES of POWER: LATE ROMAN (Art during the Reign of Constantine)

1. Terms to define:
 - 1) basilica
 - 2) in situ
 - 3) coffer
 - 4) apse
2. How does the Basilica of Maxentius and Constantine demonstrate the influence of earlier building types?
3. Since Maxentius began the building of the large basilica in Rome, why was a colossal statue of Constantine placed in the apse?
4. What architectural features of the Basilica of Maxentius and Constantine influenced Early Christian architecture?
5. The Arch of Constantine functions as a lasting reminder of Constantine's Battle of _____ where he defeated his co-ruler _____. For what strategic reason was the Arch of Constantine placed where it is located still today?

6. To decorate this arch, Constantine used reliefs from pre-existing monuments. What were some probable reasons for incorporating such "spoliated" elements?
7. Why are the reliefs depicting Hadrian hunting and sacrificing to the gods probably incorporated into this monument?
8. Where was porphyry used in the monument and why?
9. Who do the figures with Phrygian caps represent and why were they incorporated into the monuments?
10. How does the style of the Constantinian reliefs on the arch differ from the earlier spoliated reliefs?
11. Some historians attribute these differences in style to a lack of skilled artisans during the late Roman period. What other reasons do some historians propose for these differences in style?
12. In one Constantinian relief, the emperor distributes "largess" (meaning "_____") to grateful citizens who approach him from right and left. Constantine is a frontal and majestic presence, elevated on a _____ above the recipients of his munificence.