1. OVERVIEW OF COURSE:

This course provides an introduction to Roman art – sculpture, painting, architecture, minor arts (cameos, gems, silverware) – from c. 300 BC to 400 AD. Particular attention will be paid to the relationship between Roman art and society. Problems addressed will include: stylistic change and innovation, elite competition and the formation of Roman art, Roman art and the projection of Roman imperial power, painting and patronage, the Roman architectural revolution, the rise of Christian art and the decline of Roman art. The course will include visits to the Roman collections in the British Museum.

Lectures will be held on Tuesdays 9-11am, IoA Room 209
Tutorials will be held on Thursdays in the British Museum – as scheduled – 12-3pm

ARCL2008 ROMAN ART AND ARCHITECTURE - COURSE SCHEDULE

10/1/17  1. Introduction to the Course
          2. Etruscan and Italic Art before the Rise of Rome
          PT I: HELLENISM AND THE FORMATION OF ROMAN ART

17/1/17  3. Rome and the Heritage of Greece: Conquest, Appropriation, Display
          4. Elite Competition and the Formation of Roman Art
          1st British Museum Tutorial: Etruscan, Italic and Early Roman Art

24/1/17  5. Technology, Form and Function in the Development of Roman Architecture
          PT II: THE AGE OF AUGUSTUS
          6. Augustus and the Transformation of Urban Space

31/1/17  7. Religion, Politics and Propaganda in Augustan Rome
          8. Imperial Art in the Private Sphere
          2nd British Museum Tutorial: Augustan Art: Portraits, Glass and the Portland Vase, Silver

7/2/17   9. Reading the Roman House
          10. War and Triumph
          PT III: ART, ARCHITECTURE AND THE PROJECTION OF IMPERIAL POWER
21/2/17  11. Palaces and Pleasure Grounds: The Aesthetics and Politics of Imperial Building
        12. Consecration: Emperors as Gods
23/2/17  3rd British Museum Tutorial: The High Empire: Painting, Portraits, Mosaics
        14. Center and Periphery in Roman Art: Provincialism and Regionalism
2/3/17   4th British Museum Tutorial: Centers and peripheries in Roman Funerary Art: Roman Sarcophagi, Palmyran Art, Romano-Egyptian mummy portraits

PT IV: IMPERIAL CRISIS
7/3/17  15. The Antonines, the Severans and the "Stilwandel"
        16. From the Age of Anxiety to the Art of the Dominate
14/3/17 17. The Arch of Constantine: Decline or Renewal?  Course Assessment

PT V: THE GREAT TRANSFORMATION
18. The Origins of Christian Art
16/3/17  5th British Museum Tutorial: Late Antique and Early Christian Art

21/3/17 19. The Art of the Late Antique State Hand in Essay at Class (Handbacks: Thursday)
        20. No lecture: Exam, Revision Techniques, Discuss Assessment

METHODS OF ASSESSMENT
This course is assessed by means of:
(a) a two-hour written examination in May (67 % of the final grade for the course)
    and (b) one piece of course-work, an essay of 2375-2625 words, which contributes 33% to the
    final grade for the course.

TEACHING METHODS
This course is taught through lectures and tutorials. Attendance at both is required. Lectures will
introduce students to basic materials and issues, with some time for discussion based around specified
readings to be done prior to class. Tutorials in the British Museum provide the opportunity for more
detailed first hand examination and discussion of examples of some of the most characteristic and
important specimens of Greek art, introduced through student presentations.

WORKLOAD
There will be 18 hours of lectures and 6 hours of tutorial sessions (5 in Winter term, 1 hour revision
tutorial summer term) for this course. Students will be expected to undertake around 86 hours of
reading for the course, plus 20 hours preparing for and producing the assessed work, and an additional
20 hours on revision for the examination. This adds up to a total workload of some 150 hours for the
course.

2. COURSE AIMS, OBJECTIVES AND OUTCOMES; COURSE ASSESSMENT

AIMS
This course provides an introduction to Roman art – sculpture, painting, architecture, minor arts
(cameos, gems, silverware) – from c. 300 BC to 400 AD. Particular attention will be paid to the
relationship between Roman art and society. Problems addressed will include: stylistic change and
innovation, elite competition and the formation of Roman art, Roman art and the projection of Roman
imperial power, painting and patronage, the Roman architectural revolution, the rise of Christian art and
the decline of Roman art. The course will include visits to the Roman collections in the British Museum.

OBJECTIVES
On successful completion of this course a student should:
Have an overview of the development and the major monuments of Roman art from the 8th
century BC to the 6th century AD.
Understand the principles of the major methodologies of art analysis
Be familiar with the major iconographic themes of Roman art
Be able to analyse the major styles of Roman art, and date objects by style

OUTCOMES
On successful completion of this course students should have developed:

- Oral presentation skills
- Skills for the critical analysis and interpretation of visual representations
- Ability to find, organize, evaluate and communicate evidence and theories in relationship to specific research questions

3. TUTORIAL GROUPS AND PRESENTATIONS
Tutorials in the British Museum will take place on Thursdays. Students will be divided into groups, in order to ensure everybody can see the objects we are looking at (some quite small).

All students will be required to give at least one, probably two, short presentations in the British Museum (see below for details, pp. 23-27 – section on PRESENTATIONS). Failure to give scheduled presentations will result in a minimum penalty of the student being required to write an additional essay in order to complete the course.

ASSESSMENT DETAILS

Details of essay questions, with guidance on required and supplementary readings can be found on pages 18-22 of this course handbook.

The Course Co-ordinator is willing to discuss an outline (maximum one page) of the student’s approach to the assignment, provided this is planned suitably in advance of the submission date.

Word-length
Your essay should be between 2375 and 2625 words in length. The lower limit is a guideline for expected length: the upper limit is strict, and the standard draconian UCL penalties apply for overlength essays.

The following should not be included in the word-count: bibliography, appendices, and tables, graphs and illustrations and their captions.

Do feel free, within reason, to write detailed captions (not more than 100 words or so), pointing up specific features of images that play a role in the argument of your essay: quite a useful skill for an art historian, and allows a little wiggle room around the word limit.

In the 2016-17 session penalties for overlength work will be as follows:

- For work that exceeds the specified maximum length by less than 10% the mark will be reduced by five percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.
- For work that exceeds the specified maximum length by 10% or more the mark will be reduced by ten percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.

Coursework submission procedures

- All coursework must normally be submitted both as hard copy and electronically. (The only exceptions are bulky portfolios and lab books which are normally submitted as hard copy only.)
- You should staple the appropriate colour-coded IoA coversheet (available in the IoA library and outside room 411a) to the front of each piece of work and submit it to the red box at the Reception Desk (or room 411a in the case of Year 1 undergraduate work)
- All coursework should be uploaded to Turnitin by midnight on the day of the deadline. This will date-stamp your work. It is essential to upload all parts of your work as this is sometimes the version that will be marked.
- Instructions are given below.

Note that Turnitin uses the term ‘class’ for what we normally call a ‘course’.

1. Ensure that your essay or other item of coursework has been saved as a Word doc., docx. or PDF document, and that you have the Class ID for the course (available from the course handbook) and enrolment password (this is IoA1617 for all courses this session - note that this is capital letter I, lower case letter o, upper case A, followed by the current academic year)
2. Click on http://www.turnitinuk.com/en_gb/login
3. Click on ‘Create account’
4. Select your category as ‘Student’
5. Create an account using your UCL email address. Note that you will be asked to specify a new password for your account - do not use your UCL password or the enrolment password, but invent one of your own (Turnitin will permanently associate this with your account, so you will not have to change it every 6 months, unlike your UCL password). In addition, you will be asked for a “Class ID” and a “Class enrolment password” (see point 1 above).
6. Once you have created an account you can just log in at http://www.turnitinuk.com/en_gb/login and enrol for your other classes without going through the new user process again. Simply click on ‘Enrol in a class’. Make sure you have all the relevant “class IDs” at hand.
7. Click on the course to which you wish to submit your work.
8. Click on the correct assignment (e.g. Essay 1).
9. Double-check that you are in the correct course and assignment and then click ‘Submit’
10. Attach document as a “Single file upload”
11. Enter your name (the examiner will not be able to see this)
12. Fill in the “Submission title” field with the right details: **It is essential that the first word in the title is your examination candidate number** (e.g. YGBR8 In what sense can culture be said to evolve?)
13. Click “Upload”. When the upload is finished, you will be able to see a text-only version of your submission.
14. Click on “Submit”

If you have problems, please email the IoA Turnitin Advisers on ioa-turnitin@ucl.ac.uk, explaining the nature of the problem and the exact course and assignment involved.

One of the Turnitin Advisers will normally respond within 24 hours, Monday-Friday during term. Please be sure to email the Turnitin Advisers if technical problems prevent you from uploading work in time to meet a submission deadline - even if you do not obtain an immediate response from one of the Advisers they will be able to notify the relevant Course Coordinator that you had attempted to submit the work before the deadline.

**Examination**

The course has a two hour unseen examination which will be held during May; the specific date and time will be announced when the schedule of examinations is set by the College. The exam will consist of two parts, each carrying equal marks. The first part will consist of a series of eight pictures, four of which you must identify, date and discuss in terms of style and iconography. The second part will require you to write two (from a choice of four) slightly longer commentaries on pairs of images or images and texts, paying special attention to issues or problems they raise relevant to the themes of the course, in particular broader questions of socio-historical context.

Previous examination papers, with the same format and examples of the style of questions which will be asked, are available for consultation in the Institute Library, and are available on the UCL Web-site. A **revision session to discuss the examination will be held in the first week of third term**

**4. ONLINE RESOURCES**

The full UCL Institute of Archaeology coursework guidelines are given here: http://www.ucl.ac.uk/archaeology/handbook/common/marking.htm. The full text of this handbook is available here (includes clickable links to Moodle and online reading lists if applicable) http://www.ucl.ac.uk/silva/archaeology/course-info/.

**5. ADDITIONAL INFORMATION**

**Libraries and other resources**
In addition to the Library of the Institute of Archaeology, other libraries in UCL with holdings of particular relevance to this degree are the Classics and Ancient History sections of the main UCL library.

**Institute of archaeology coursework procedures**

General policies and procedures concerning courses and coursework, including submission procedures, assessment criteria, and general resources, are available in your Degree Handbook and on the following website: [http://wiki.ucl.ac.uk/display/archadmin](http://wiki.ucl.ac.uk/display/archadmin)

It is essential that you read and comply with these. Note that some of the policies and procedures will be different depending on your status (e.g. undergraduate, postgraduate taught, affiliate, graduate diploma, intercollegiate, interdepartmental). If in doubt, please consult your course co-ordinator.

**Information for intercollegiate and interdepartmental students**

Students enrolled in Departments outside the Institute should obtain the Institute’s coursework guidelines from Judy Medrington (email j.medrington@ucl.ac.uk), which will also be available on the IoA website.

**Dyslexia**

If you have dyslexia or any other disability, please make your lecturers aware of this. Please discuss with your lecturers whether there is any way in which they can help you. Students with dyslexia are reminded to indicate this on each piece of coursework.

**TEACHING SCHEDULE**

Lectures will be held 9-11am on Tuesdays in room 209; Winter term only. British Museum Tutorials will be held at the British Museum on Thursdays, as specified on the course schedule. There will be up to three groups, starting at 12, 1 and 2 pm respectively.

**Following pages include:**

1. Course Syllabus/schedule
2. Bibliography, class by class with topic outlines
3. Essay choices with supplementary bibliography
4. Readings for British Museum Presentations
ARCL2008 ROMAN ART AND ARCHITECTURE - COURSE SCHEDULE

10/1/17
1. Introduction to the Course
2. Etruscan and Italic Art before the Rise of Rome

PT I: HELLENISM AND THE FORMATION OF ROMAN ART

17/1/17
3. Rome and the Heritage of Greece: Conquest, Appropriation, Display
4. Elite Competition and the Formation of Roman Art

19/1/17
1st British Museum Tutorial: Etruscan, Italic and Early Roman Art

24/1/17
5. Technology, Form and Function in the Development of Roman Architecture

PT II: THE AGE OF AUGUSTUS

6. Augustus and the Transformation of Urban Space

31/1/17
7. Religion, Politics and Propaganda in Augustan Rome
8. Imperial Art in the Private Sphere

2/2/17
2nd British Museum Tutorial: Augustan Art: Portraits, Glass and the Portland vase, Silver

PT III: ART, ARCHITECTURE AND THE PROJECTION OF IMPERIAL POWER

7/2/17
9. Reading the Roman House
10. War and Triumph

[14/2/17]
Reading Week

21/2/17
11. Palaces and Pleasure Grounds: The Aesthetics and Politics of Imperial Building
12. Consecration: Emperors as Gods

23/2/17
3rd British Museum Tutorial: The High Empire: Painting, Portraits, Mosaics

28/2/17
13. Death and Renewal: Social and Cultural Symbolism in Roman Funerary Art
14. Center and Periphery in Roman Art: Provincialism and Regionalism

2/3/17
4th British Museum Tutorial: Centers and peripheries in Roman Funerary Art: Roman Sarcophagi, Palmyran Art, Romano-Egyptian mummy portraits

PT IV: IMPERIAL CRISIS

7/3/17
15. The Antonines, the Severans and the "Stilwandel"
16. From the Age of Anxiety to the Art of the Dominate

14/3/17
17. The Arch of Constantine: Decline or Renewal? Course Assessment

PT V: THE GREAT TRANSFORMATION

16/3/17
18. The Origins of Christian Art

21/3/17
19. The Art of the Late Antique State Hand in Essay at Class (Handbacks: Thursday)
20. No lecture: Exam, Revision Techniques, Discuss Assessment
LECTURE SUMMARIES AND BIBLIOGRAPHY

The following is an outline for the course as a whole, and identifies essential and supplementary readings relevant to each session. Information is provided as to where in the UCL library system individual readings are available; their location and Teaching Collection (TC) number, and status (whether out on loan) can also be accessed on Explore, the UCL computer catalogue system. Readings marked with an * are considered essential to keep up with the topics covered in the course. Copies of individual articles and chapters identified as essential reading are in the Teaching Collection in the Institute Library (where permitted by copyright).

ARCL2008: ROMAN ART AND ARCHITECTURE – BIBLIOGRAPHY

FINDING READINGS: Library class numbers are given in brackets for all the required readings. TC = teaching collection. ID = issue desk. Qto = quarto volume – shelved separately from standard size volumes in library. If you have any difficulties finding anything, please come and ask. It is there, although sometimes the UCL library can be a little confusing.

BASIC REFERENCES: You may want to buy the basic text books for the course. They are:

2. Frank Sear *Roman Architecture* 1982 (YATES K5 SEA, and on issue Desk);

They are normally available at Waterstone’s or The British Museum Bookshop, but cheapest from Amazon. There is no need to buy them (plenty of copies in library), and they are listed in order of desirability (primary consideration good plates)

In what follows references to these books will be given by name of author only.

Other good introductory texts and handbooks, also subsequently listed under authors name only, are, (with their call numbers, not subsequently repeated):

Hannestad, N. 1988. *Roman Art and Imperial Power*. (Fantastic bibliography, with subject and period headings) (YATES Qto R45 HAN + ID)
Krautheimer, R. 1986 ⁴ *Early Christian and Byzantine Architecture*. (IoA CDD 398 KRA + ID)
MacDonald, W. L. 1982 (Revised edition). *The Architecture of the Roman Empire I: An Introductory Study* (YATES Qto K5 MAC)

Recommended for BM:

Burn, Lucilla, 1991. *The British Museum Book of Greek and Roman Art*

The bibliography for each lecture or class is listed under two headings, "required" and "recommended". It will be assumed that you have read at least the relevant sections of Strong, Sear and Pollitt before the lecture. Asterisked (*) readings represent the minimum necessary reading for each lecture in order to be able to answer the picture and commentary questions in the exam. Anything marked with an ® should be read before the class, as the basis for in class discussion. Required reading represents the minimum necessary for the corresponding essay topics (see the other sheet for further details and supplementary bibliography). Recommended reading represents more than you could possibly hope to read in a single term, so don't try. It does, however, provide a starting point for further reading on any objects or topics which might particularly catch your interest, and also suggests alternatives if you are unable to find items on the required list, and supplements for essay reading.

(FIGURES IN BRACKETS ARE UCL LIBRARY AND TEACHING COLLECTION NUMBERS)
If you have any difficulties finding any of these readings, please do not hesitate to contact course instructor.

1. INTRODUCTION TO THE COURSE.

2. ETRUSCAN AND ITALIC ART BEFORE THE RISE OF ROME

Required:
* Strong pp. 21-7 "The beginnings"

Recommended:
* Pallotino, M. 1952. Etruscan Painting

PT I: HELLENISM AND THE FORMATION OF ROMAN ART

3. ROME AND THE HERITAGE OF GREECE: CONQUEST, APPROPRIATION, DISPLAY.

Required:
* Pollitt 54-74
* Pollitt 29-48, 63-85
* Clarke, J. R. 1991. The Houses of Roman Italy: Ritual, Space and Decoration 100 BC - AD 250. Pp. 31-53 (first two Pompeian styles) [IoA CDC 398 CLA, IoA Issue Desk CLA 19]

Recommended:
Ling, R. 12-22 (First Style), 23-51 (Second Style); ch 6, pp. 101-141 "Mythological and Historical Paintings" (Friezes, Panel Pictures, The Relation of Panel Pictures to old Masters, Themes and their Organisation).

4. ELITE COMPETITION AND THE FORMATION OF ROMAN ART.

Required:
*Strong 28-53
*Pollitt 26-9, 49-58, 81-95
Torelli, M. 1982 "The Earliest Roman Historical Reliefs." Pp. 5-25 in idem Typology and Structure of Roman Historical Reliefs.
*Hannestad 1988 pp. 15-38 "The Republic"

Recommended:

5. TECHNOLOGY, FORM AND FUNCTION IN THE DEVELOPMENT OF ROMAN ARCHITECTURE.

Required:
**Clarke, J.R. 1991. The Houses of Roman Italy, 100 BC - AD 250: Ritual, Space and Decoration, pp. 1-29 "Space and ritual in domus, villa and insula, 100 BC - AD 250" [IoA CDC 398 CLA, IoA Issue Desk CLA 19)
MacDonald vol. I, 3-19.
Boethius 136-215

Recommended:

PT II: THE AGE OF AUGUSTUS:

Required:
*Zanker, P. 1988. *The Power of Images in the Age of Augustus.* Try to read as much of this as you can during the next couple of weeks. It is easy to read, lavishly illustrated, and perhaps the most important monograph on Roman art to be published during the last decade and a bit. (ANC HIST R15 ZAN – 4 copies)


6. AUGUSTUS AND THE TRANSFORMATION OF URBAN SPACE.

Required:
* Sear 49-68.
* Pollitt 103-111

Recommended:
Ward-Perkins 21-44
Blanckenhagen, P. von 1954, "The Imperial Fora" *Journal of the Society of Architectural Historians* XIII, 21-6
Rowell, H.T. 1940. "The forum and the funeral imagines of Augustus", *MAAR* 17: 131-43

7. AUGUSTAN PROPAGANDA.

Required:
* Strong 75-89
* Pollitt 112-20
Elsner Viewer pp. 161-172 "The statue of Augustus from Prima Porta"

Recommended:
Stuart, M. 1939. "How were Imperial Portraits Distributed Through the Empire." *American Journal of Archaeology* 43, 601-17.


8. IMPERIAL ART IN THE PRIVATE SPHERE.

Required:
* Strong 89-107

Recommended:
PT III: ART, ARCHITECTURE AND THE PROJECTION OF IMPERIAL POWER.

9. READING THE ROMAN HOUSE: WALL-PAINTING AND SOCIETY

Required:

Recommended:
Ling 71-100 (The Fourth Style)

10. WAR AND TRIUMPH.

Required:
*Strong: 141-170 (Trajan)
©Veyne, P. 1988. "Conduct without belief and works of art without viewers", *Diogenes* 143 (Fall) 1-22 (UCL Electronic Periodicals)

Recommended:
12


11. PALACES AND PLEASURE GROUNDS: THE AESTHETICS AND POLITICS OF IMPERIAL BUILDING.

Required:
*Sear 86-102 (The Julio-Claudians),134-153 (The Flavians), 154-184 (Trajan and Hadrian)
*Pollitt 130-1 (Tiberius), 133-5 (Caligula), 136-8 (Claudius), 140-44 (Nero), 160-3 (Domitian), 169-70 (Trajan), 175-9 (Hadrian)

Recommended:
MacDonald vol. I, ch 4, pp. 75-93 "Trajan's Market."; ch 5, pp.94-121 "The Pantheon".
Ward-Perkins 45-61 (The Julio-Claudian Emperors), 63-95 (Architecture in Rome from Trajan to Vespasian), 97-120 (Material and Methods: the Roman Architectural Revolution)

12. CONSECRATION: EMPERORS AS GODS.

Required:

Recommended:

13. DEATH AND RENEWAL: SOCIAL AND CULTURAL SYMBOLISM IN ROMAN FUNERARY ART

Required:
* Strong 125-6, 137-40, 169-70, 188-196, 202-6, 231, 257-8 (on sarcophagi).
* Walker, S. 1985 *Memorial to the Roman Dead.* (Very short and readable, based on the British Museum Collections). (YATES M127 WAL, IoA CDC 394 WAL (ID))

Recommended:

14. CENTER AND PERIPHERY IN ROMAN ART: PROVINCIALISM AND REGIONALISM

Required:
PT IV: THE EMPIRE IN CRISIS

15. THE ANTONINES, THE SEVERANS AND THE STILWANDEL.

Required:

* Strong: 197-217 (The Antonines); 218-249 (The Severans).
* Pollitt. 181-6. (The Antonines); 189-201 (The Severans)


Recommended:

McCann, A. M. 1968. The Portraits of Septimius Severus. Memoirs of the American Academy at Rome XXX.

16. FROM THE AGE OF ANXIETY TO THE ART OF THE DOMINATE.

Required:

* Strong 250-263 (Third Century Crisis); 264-275 (The Tetrarchs).
* Sear 255-276.
*Pollitt 189-228.  
*L’Orange, H. P. 1965. Art Forms and Civic Life in the Later Roman Empire. (ANC HIST R14 LOR – 5 copies: also a copy on 3 hour loan at issue desk). A very short book, with many pictures, so not as much reading as it might seem. Now also available on-line as ebook through Explore


Recommended:

17. THE ARCH OF CONSTANTINE AND THE PROBLEM OF DECLINE.

Required:
*Strong 276-97
Berenson, B. 1954. The Arch of Constantine or the Decline of Form.

*Kitzinger 1977 Byzantine Art in the Making: Main Lines of Stylistic Development in Mediterranean Art, 3rd-7th Century , chs 1 and 2, pp 7-44. (ART HB5 KIT)


©Spivey, Nigel. 1995. "Stumbling towards Byzantium: the decline and fall of late antique sculpture", Apollo July, 20-23 Will be placed on Teaching Collection - IoA

©Elsner, Jas. 1998. "Berenson’s decline, or The Arch of Constantine Reconsidered", Apollo Jul, 20-2. Will be placed on Teaching Collection - IoA

Recommended:
MacCormack, S. 1980, Art and ceremony in Late Antiquity.

Trilling, J. 1987 "Late antique and sub-antique or the'Decline of Form' reconsidered", Dumbarton Oaks Papers 41, 468-76

Richardson, L. Jr. 1975. "The date and programme of the arch of Constantine", Arch Cl 27, 72-78

Elsner, J. 2000. "From the culture of spolia to the cult of relics: the arch of Constantine and the genesis of late antique forms", Papers of the British School at Rome 68: pp??


PT V: THE GREAT TRANSFORMATION

18. THE ORIGINS OF CHRISTIAN ART.
Required:


*Elsner, J.R. *Viewer.* Pp. 249-287 "'The truth within these empty figures': the genesis of Christian visual exegesis".

Recommended:


Krautheimer ch 1, pp.23-37 (The Beginnings of Christian architecture)


19. RELIGION AND POLITICS IN THE ART OF THE LATE ANTIQUE STATE.

Required:

*Strong 298-327


Recommended:

Grabar 1966. *Beginnings* (the remainder)

Krautheimer Pt 2, pp. 39-92 (Constantine and 4th century); Pt 4, 201-282 (Justinian and Early Byzantine).

Beckwith, J. chs 1-5, pp 1-143: Early Christian art until Justinian - chs 4 and 5 (pp 78-143) are probably the most useful.


Cameron, Averil. 1979. "Images of authority: elites and icons in late sixth century Byzantium", *Past and Present* 84, 3-35

**WORKSHOP/REVISION CLASS: ANALYSING VISUAL IMAGERY** (Summer term)

**Required:**

**Recommended:**
ESSAYS

ARCL2008: ROMAN ART AND ARCHITECTURE - REQUIREMENTS AND ESSAY TOPICS

Students must write one essay in order to complete the course. The essay will count as 33% of the final mark.

Primary bibliographical sources are listed under the appropriate lectures, with a little additional guidance given here where the appropriate reading is scattered amongst a number of lectures. A reasonably intelligent rehash of the lectures and the relevant required reading listed in the main bibliography, should get you a 2.2, at best a low 2.1. Those who aspire to higher things will want to read some of the items listed under recommended bibliography and/or some of the supplementary bibliography listed for each question here.

Always be sure to back up your arguments with discussion of specific artistic monuments and their relevant visual properties (style, iconography etc).

ESSAY TOPICS:

1. To what extent can "Greek influence" explain the development of Roman sculpture in the late Republic?

   Primary refs: s.v. lectures 2, 3 (Pollitt, Vermeule), 4 (esp. Smith, Torelli, Hannestad, Richardson)

   Supplementary:

2. Why did the Romans collect Greek art, and how did their purposes in collecting shape their display of Greek art?

   Primary refs s.v. lecture 3

3. How important were political structures in Rome to the development of Roman architecture in the late Republic and the early Empire (to the death of Augustus)?

   Primary refs. s.v. lectures 5 and 6 (including the relevant parts of Zanker)

4. How did Augustan propaganda seek to persuade and how persuasive was it?

   Primary refs s.v. lectures 6, 7, 8 (esp. Pollini)

5. What are the four Pompeian styles of wall-painting? Do they deserve their place at the center of our approach to Roman wall-painting?

   Primary refs. s.v. lectures 3 (Brilliant, Clarke, Thompson, von Blankenhagen, Ling), 8 (Leach 1982, Silberg Pierce), 9

6. What role does the representation of landscape play in late Republican and early imperial Roman art, and how can we explain changes in landscape representation?

   Primary refs s.v. lecture 8 - Leach 1988 is vital

   Supplementary:
   Clarke, K. Landscape into Art.

7. How important is the institution of the triumph to the development of Roman art (to the end of the 2nd century AD)?

   Primary refs. s.v. lectures 3, (Pollitt) 10. Pollitt - sources s.v. triumph

   Supplementary bibl on triumphal arches in Kleiner Roman Sculpture
8. When did "Roman" art begin?
   Primary refs: all asterisked readings up to and including lecture 10 - plus the classic study of O.J. Brendel, 1979, Prolegomena to the Study of Roman Art. An earlier version was published as "Prolegomena to a book on Roman art", in Memoirs of the American Academy in Rome, 1953.
   Similar ground is covered more briefly in R. Brilliant, 1974, Roman Art. Pp. 11-18.

9. What was the Roman architectural revolution and how should we explain it?
   Primary refs. s.v. lectures 5 and 11

10. How is the sacred status of emperors evoked by Roman art? How do these evocations change over time and why?
    Primary refs. s.v. lecture 12.

11. To what extent is the notion that "art reflects social life" borne out by the history of either a) portrait sculpture from the second to fourth centuries AD or b) architecture from the second to the fourth centuries AD.

   A - Portraiture:
   Primary refs: lecture 15 (Hannestad, Hannah), 16 (Brekenridge), 17 (Charlesworth, Boatswain, Fehl). The following are also required:
   ____. 1990. "Late Roman philosopher portraits from Aphrodisias", Journal of Roman Studies 80, 127-55
   Kleinert, Roman Sculpture - sections on portraiture for the relevant period
   Pollitt, Sources - sections on portraiture for the relevant period

   Supplementary:

   B - Architecture
   Primary refs: lectures 11 (Sear and Pollitt Trajan and Hadrian, MacDonald and Pinto, Boethius), 16 (L' Orange, Wilson - booklet on Piazza Amerina and article, Rossiter, Ellis, Frazer)

   Supplementary:

12. What problems do the modern viewers face in trying to interpret the cultural and social meanings of Roman funerary art, and how can they overcome them?
    Primary refs. s.v. lecture 13

13. To what extent can we distinguish regional styles in Roman imperial art, and how should we interpret them.
    Quite a difficult essay this - you might approach it either by concentrating on the art of a particular province and compare it with the art of Rome, the center, or compare the art of two different provinces (one western and one eastern). Alternatively, you might look at a particular medium and its varying regional manifestations - for example mosaic (for which I have suggested some bibliography, although you might equally well look at painting, sculpture).
Primary bibliography: s.v. lecture 14. Supplementary suggestions, some at least of which you should follow up:

Mosaics:

Gaul and the Germanies.
Wightman, E.M. 1970. Roman Trier and the Treveri. (Sections on art, religion, romanisation)
______. 1985. Gallia Belgica. (Sections on art, religion, Romanisation)

The Roman East

Colledge - s.v. presentations bibliography 4.2

Roman Britain
Henig, M. 1995. The Art of Roman Britain. (The best and most thoughtful study - with an excellent bibliography, from which most of what follows is taken.)
Jope, E.M. "Celtic art: expressiveness and communication through 2500 years", Proceedings of the British Academy lxiii, 97-123

14. How helpful is the concept of "artistic decline" in explaining the transformation of Roman art between the 2nd and the 4th centuries AD?
Primary refs: s.v. lectures 15 (Kleiner), 16 (esp. L’ Orange, Breckenridge, Ellis Hannestad), 17 (Berenson and Charlesworth in addition to the asterisked readings), 19 (Onians).
Add: Elsner. Viewer pp. 190-244 "From the literal to the symbolic: a transformation in the nature of Roman religion and Roman religious art".

15. Either a) Is "Christian art" a helpful concept or not?
Or b) Did the rise of Christianity fundamentally transform the visual culture of the ancient world?
Primary refs.: s.v. lectures 18, 19
Add: Elsner, Viewer, pp. 190-244

16. What special problems and opportunities are presented in the interpretation of the Roman minor arts? Answer with reference to either a) Ivory carving or b) silver work.

A - Ivory carving:
Required:
Refs. in Presentations bibliography 5.3, lecture 19 (Bloch)
Natanson, J. 1953. Early Christian Ivories
Netzer, N. 1983. "Redating the consular ivory of Orestes", Burlington Magazine 125, 265-71

Supplementary

B - Roman silver

Required:
Primary refs: s.v. Presentations 2.3 (early imperial silver), 5.2 (Esquiline treasure)

Recommended:
Dalton, O.M. 1906. "A second silver treasure from the district of Kyrenia, Cyprus", Archaeologia 60, 1-24
_____. 1990. "The Sevso treasure", Minerva 1, 4-11
17. What factors shaped the design of Roman imperial palaces and villas from the age of Augustus to the Tetrarchs, and how does the design of palaces change over time?

Primary refs: lectures 6 (Zanker and Sear - parts on house of Augustus on Palatine), 11, 16 (L'Orange, Wilson bis, Ellis, Rossiter), 17 (MacCormack - index s.v. palace of emperor)

18. "Greek art, Egyptian function." How far is this an adequate summary of the cultural meanings and historical significance of the painted Egyptian mummy portraits of the Roman period?

(Question of historical significance an important one here: is the Romano-Egyptian painted portrait continuous with earlier traditions of painted portraiture, or are we dealing with something new here, the origins of the Byzantine icon?)

Required:

Recommended:
Ehlich, W. 1968. "Vom hellenistischen Mummienporträt zum östlichen Heiligen Bild", Helikon 8, 370-9
PRESENTATIONS

ARCL2008 ROMAN ART AND ARCHITECTURE
PRESENTATION TOPICS AND BIBLIOGRAPHY

All students will be required to give at least one presentation on the objects we shall be looking at in the British Museum. Presentations should be no less than five and no longer than ten minutes. Key questions to consider are: the material, function, provenance and date of the objects in question; means of manufacture; style, iconography and social context. Do not prepare too much material. 10 minutes is not a very long time. Pare your presentation down to essentials. Be sure to tie the points you make to specific objects which we can look at in the BM. Remember who the primary addressees of your talk will be: not me, but your colleagues in the class who will probably know as little about the material at hand as you did before preparing your presentation: keep things clear and simple.

Presentations are not formally assessed; they are, however, required. Failure to do your presentation/s will result, as a minimum penalty, in your being required to write an additional essay in order to complete the course.

Be sure to prepare your presentation thoroughly and well in advance. This means going to take a look at the object for a preliminary inspection before you do the reading, doing the reading, and then taking another look at the object before writing your presentation.

The British Museum sometimes closes rooms at short notice, so do not rely on being able to go in Wednesday afternoon or Thursday morning immediately before your presentations in order to prepare.

Please get in touch at once if you have any difficulty finding either your objects or the readings.

1 ETRUSCAN, ITALIC AND EARLY ROMAN ART.

1.1 Etruscan painting: the Boccanera plaques (BM room 71, on the wall, right-hand side coming from room 70)

1.2 Etruscan sculpture in bronze and terracotta (BM Room 71. select two or three of your choice from the following: 1) Case 27: Bronze head of a young man, c. 375-50 BC, GR 1824.4-70.6; 2) Case 15: Painted terracotta sarcophagus of Seianti Thanunia Tlesnasa, Chiusi, 150-30 BC) 3) Case 30: Bronze votive statue of a young woman GR 1920.6.12.1; 4) Funerary urns – take one example from GR 1930.1-12.3 (Sc D 64), GR 1925.5-10.1 (Sc D67), GR 1856.10-31.1 (Sc D 40-1), GR 1926.3-24.124.
* Brendel EA pp. 397-400 (classical bronze portraits), 420-423 (Hellenistic funerary sculpture)

1.3 Roman Republican Portraits- (BM room 70 far end left hand side, portraits in case 6 and the freedman plaques on the walls: GR 1824.2.1-3; GR 1973.3.30-7; 1954.12-14.1; 1858.8-19.2; 1920.2.20-1)
* Smith, R.R.R. "Greeks, foreigners and Roman Republican portraits", *Journal of Roman Studies* LXXI, 24-38

@ [1.4 Praenestine cistae. Bellerophon and Pegasus, Achilles sacrificing Trojan prisoners
Brendel pp. 353-359 - ch. 27 + notes 1-10 and bibl - nothing in English]

@ [1.5 Etruscan Mirrors.
Brendel pp. 359-371, notes 10-33 + bibl - nothing in English
2. ROMAN ART IN THE AGE OF AUGUSTUS

2.1 Augustan and Julio-Claudian Portraiture (BM room 70 - Augustus, Gaius, Germanicus, Livia, Tiberius)

2.2 Roman glass and the Portland Vase (BM room 70; cases 17 for a reasonable selection of types of Roman glass and 12 for the Portland vase)

2.3 Early imperial silver: Orestes Cup and Acanthus Cups (BM room 70, case 13 - silver cups with trails of acanthus and vine, silver cup with repousse scene of Orestes, Iphigenia and Pylades)
*Haynes, S. 1961. "Drei neue Silberbecher im British Museum" Antike Kunst IV, 30-6 pls. 15-16. (in German, but with excellent plates of the Sophocles cup)

2.4 'The Warren Cup', (Room 70 Case 12a)

@2.5 Roman fine-ware pottery (case 16 - Samian and Arretine red-slip pottery - chose a couple of interesting pieces - for example the applique medallions with a tribunal and an erotic scene, krater with representations of seasons, Diana and Actaeon bowl)
*Johns, C. 1971. Arretine and Samian Pottery. (British Museum Publications booklet)

@2.5 Gems etc? -]

3. THE HIGH EMPIRE

3.1 Roman painting in the British Museum (Room 70, case 11: chose two which interest you from nos. 2, Bacchus and Silenus, and 5, Phaidra and attendant nurse both megalographic, Greek tradition; Ariadne on Naxos, Fresco of a Woman Playing a Lyre; 3, Death of Icarus and 4, Ulysses and the Sirens - miniature mythological landscapes; 6 - costal scene, similar style to sacral-idiyllics - cf. Ling on Studius – not on display 2017.
General and technique:

*Hinks, R.P. 1933. Catalogue of the Greek Etruscan and Roman Paintings and Mosaics. London, British Museum. Cat. nos. 23 (pl. VIII), 27 (pl. XI), 28 (pl. XII), 29 (fig. 14)

3 and 4


3.2 2nd Century Roman Portraiture (Room 70, chose a couple which take your fancy from Trajan, Hadrian, Antoninus Pius, Faustina or her anonymous neighbour, Marcus Aurelius, Lucius Verus)

*Kleiner, pp. 208-12 (Trajan), 238-241 (Sabina), 268-277 (Antonines), 277-280 (Female portraiture under the Antonines)

3.3 Roman Mosaics (Select two from amongst the following: 1.) Case 11 - lion taunted and bound by cupids, opus vermiculatum; (by case 17 - left hand side of room 71) 2). North African hunt mosaic, AD 200-256 AD; 3) Edible fish mosaic, AD 100; Fish- and fruit-baskets, North Africa, 1st-2ndC AD)

3.4 Roman stucco decoration

4. CENTER AND PERIPHERY IN ROMAN FUNERARY ART

4.1 Sarcophagi and funerary urns (BM room 83, basement) obviously you cant talk about them all - select two or three which you think are particularly interesting/representative.


4.2 The Art of Palmyra (BM room 70, left hand side, second bay, entering from 69, Palmyrene funerary portraits)

[Smith, Andrew M. 2013. *Roman Palmyra: Identity, Community and State Formation.* Oxford. [INSTARCH DBD 10 SMI] (Good up to date historical study; thin on art, but interesting for social and cultural context)]

4.3 Painted Mummy portraits from Roman Egypt (Room 62, case 17)
*Shore, A.F. 1972. *Portrait Painting From Roman Egypt.* (British Museum Booklet)

4.4 Romano-British Sculpture (Room 49: Uley Mercury, Case 20; Funerary Stelai – on the walls, middle of the room, right hand side approaching from Room 41; case 14: Nero statuette, Claudius portrait, Hadrian portrait). Choose any two objects which take your interest)
*Toynbee, Jocelyn. 1962. *Art in Roman Britain.* Phaidon. Cat no 48 (Towcester Head, straight in front of you as you enter room 49 from 41), 87 (Seated Woman from South Shields – this is a cast, original in South Shields)

4.5 The Lullingstone Paintings (BM Room 49, PRB 1967.4.7.10)

5. LATE ANTIQUE ART

5.1 Late antique portraiture (BM room, 70 - 3rd and 4th century portraits, first on left when exiting room 69 - choose a couple that take your fancy)
*Kleiner 1992 pp. 319-328 "Severan portraiture", 361-384 (Third century portraiture), 400-408 "Imperial portraiture under the tetrarchs", 433-444 (Constantinian portraiture)

5.2 The Esquiline Treasure and the Projecta Casket (BM room 41, case 7)
*Shelton, K. 1981. *The Esquiline Treasure.* Full publication. (Ask JT for xerox of the most important parts, if still unavailable in UCL)

5.3 Late antique and early Christian ivories (BM room 41, Case 8)
*Apotheosis Diptych = Rome 1857.1013; Maskell Passion Cycle: Rome 1856.0623.4-7
*Grabar, A. 1969 *Christian Iconography.* Index, s.v. ivories.
*Buckton, D. 1994. *Byzantium etc (as above 5.2) nos. 44-5, pp. 57-9 (with supplementary bibliography)
Entries from Weitzmann, *Age of Spirituality*: Online from Metropolitan Museum of Art, new York

5.4 Late Roman Silver – The Mildenhall Treasure (BM Room 49) Focus on the Great Dish


5.5 The Corbridge Lanx


@6. THE ART OF ROMAN BRITAIN

6.3 The Hinton St Mary Mosaic (room 35)


Painter, K. 1968. "The Roman site at Hinton St Mary", *British Museum Quarterly* 32, 135-51

______. 1971. "Villlas and Christianity in Roman Britain", *British Museum Quarterly* 35, 156-75
APPENDIX A: POLICIES AND PROCEDURES 2016-17 (PLEASE READ CAREFULLY)

This appendix provides a short précis of policies and procedures relating to courses. It is not a substitute for the full documentation, with which all students should become familiar. For full information on Institute policies and procedures, see the following website:
http://wiki.ucl.ac.uk/display/archadmin

For UCL policies and procedures, see the Academic Regulations and the UCL Academic Manual:
http://www.ucl.ac.uk/srs/academic-regulations; http://www.ucl.ac.uk/academic-manual/

GENERAL MATTERS

ATTENDANCE: A minimum attendance of 70% is required. A register will be taken at each class. If you are unable to attend a class, please notify the lecturer by email.

DYSLEXIA: If you have dyslexia or any other disability, please discuss with your lecturers whether there is any way in which they can help you. Students with dyslexia should indicate it on each coursework cover sheet.

COURSEWORK

LATE SUBMISSION: Late submission will be penalized in accordance with current UCL regulations, unless formal permission for late submission has been granted. Please note that these regulations have changed for the 2016-17 session.

The UCL penalties are as follows:
- The marks for coursework received up to two working days after the published date and time will incur a 10 percentage point deduction in marks (but no lower than the pass mark).
- The marks for coursework received more than two working days and up to five working days after the published date and time will receive no more than the pass mark (40% for UG modules, 50% for PGT modules).
- Work submitted more than five working days after the published date and time, but before the second week of the third term will receive a mark of zero but will be considered complete.

GRANTING OF EXTENSIONS: Please note that there are strict UCL-wide regulations with regard to the granting of extensions for coursework. You are reminded that Course Coordinators are not permitted to grant extensions. All requests for extensions must be submitted on a the appropriate UCL form, together with supporting documentation, via Judy Medrington's office and will then be referred on for consideration. Please be aware that the grounds that are acceptable are limited. Those with long-term difficulties should contact UCL Student Disability Services to make special arrangements. Please see the IoA website for further information. Additional information is given here
http://www.ucl.ac.uk/srs/academic-manual/c4/extenuating-circumstances/

RETURN OF COURSEWORK AND RESUBMISSION: You should receive your marked coursework within one month of the submission deadline. If you do not receive your work within this period, or a written explanation, notify the Academic Administrator. When your marked essay is returned to you, return it to the Course Co-ordinator within two weeks. You must retain a copy of all coursework submitted.

CITING OF SOURCES and AVOIDING PLAGIARISM: Coursework must be expressed in your own words, citing the exact source (author, date and page number; website address if applicable) of any ideas, information, diagrams, etc., that are taken from the work of others. This applies to all media (books, articles, websites, images, figures, etc.). Any direct quotations from the work of others must be indicated as such by being placed between quotation marks. Plagiarism is a very serious irregularity, which can carry heavy
penalties. It is your responsibility to abide by requirements for presentation, referencing and avoidance of plagiarism. Make sure you understand definitions of plagiarism and the procedures and penalties as detailed in UCL regulations: http://www.ucl.ac.uk/current-students/guidelines/plagiarism

**RESOURCES**

**MOODLE**: Please ensure you are signed up to the course on Moodle. For help with Moodle, please contact Tina Paphitis, Room 411a (t.paphitis@ucl.ac.uk).