UCL INSTITUTE OF ARCHAEOLOGY

ARCL3084

FROM ALEXANDRIA TO POMPEII: REPRESENTING HUMANS AND THE WORLD OF NATURE IN HELLENISTIC AND ROMAN PAINTING

2014-15

Wednesdays 11-1, Room 412 IoA, Term I only.

Coordinator: Dr. Jeremy Tanner
Office: IoA 105; Office hours: Tuesday 11-12, Wednesday 3-4 or by appointment
Email: j.tanner@ucl.ac.uk; phone: 7679 1525

2nd/3rd year course
Turnitin Class ID: 783255
Turnitin Password IoA1415

Please see the last page of this document for important information about submission and marking procedures, or links to the relevant webpages.

1. OVERVIEW

Course contents: This course explores the extraordinary transformation in the contexts, contents and practices of ancient painting which took place in the Hellenistic and early imperial Roman worlds: these include the invention of major genres in Western painting such as landscape and still-life, as well as new modes of portraiture and interior decoration associated with the Hellenistic kings and the Roman elites who emulated them. Materials covered will include the tomb-paintings and mummy-portraits of Greco-Roman Egypt, and the wall-paintings of Pompeii and Herculaneum, ranging from bourgeois dining rooms to the erotic imagery of suburban bath-houses.

Summary weekly schedule: (Term I only)
1/10/14 1. Introduction to the Course: Sources and Methods in the Study of Greek and Roman Painting
8/10/14 2. Hellenistic Figure Painting: Representing Rulership and Beyond.
15/10/14 3. Painting and Private Patronage in the Hellenistic World: Domestic and Funerary Contexts
22/10/14 4. From Greece to Rome: Alexandria and the Second Style in Pompeian Painting
29/10/14 5. Still-life and Xenia
[5/11/14 Reading Week]
12/11/14 6. Landscape Depiction, from Hellenistic Greece to the Early Roman Empire
19/11/14 7. Villas and the art of landscape: villa painting, garden painting and the experience of space in Roman elite leisure culture
Assessment: This course is assessed by means of: a) one standard essay (60%); one practical essay with powerpoint presentation (40%).

Teaching methods: Teaching will combine lectures, student presentations and in class discussions based on prepared readings.

Workload: Class attendance: 20 hours; general reading: 90 hours; preparation and writing of essay 20 hours; Preparation of powerpoint presentation and accompanying short essay 20 hours. (Total 150 hours).

Prerequisites: Students should normally have taken ARCL2007 Greek Art and Architecture or ARCL2008 Roman Art and Architecture

2A. AIMS, OBJECTIVES

Aims:
1) to develop students’ awareness of the complexities of understanding the history of the art of a complex society rich in textual, visual and archaeological evidence
2) to promote a theoretically informed understanding of the history and sociology of visual representation in the Hellenistic Greek and the early imperial Roman worlds.
3) to equip students with a knowledge of the main archaeological, artistic and textual sources for the history of painting in the Hellenistic and early imperial Roman worlds, and of their respective possibilities and limitations

Objectives:
By the end of the course, students should be able to demonstrate:
1) an understanding of core theories and methods appropriate to the interpretation and explanation of practices of pictorial representation.
2) an ability to apply such approaches creatively and sensitively to the changing character and historical circumstance of Hellenistic Greek and early imperial Roman painting
3) a good knowledge of the development of Greek and Roman painting and its distinctive features in the Hellenistic and early Imperial periods

Outcomes:
On successful completion of the course students should have developed the ability to:
1) marshal and critically appraise other people’s arguments,
2) produce logical and structured arguments supported by relevant evidence,
3) make critical issue of visual evidence in developing arguments
4) make oral presentation supported with visual media through the use of powerpoint

2B: ASSESSMENT AND PRESENTATIONS

Students are required to submit two pieces of work for this class:
1) A standard essay, 2850-3150 words in length.
2) A shorter practical essay focused on a particular painting or set of paintings, and accompanied by a powerpoint presentation, 1900-2100 words in length.
Word-length

The following should not be included in the word-count: bibliography, appendices, and tables, graphs and illustrations and their captions. (For this course students should 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 their essay: such caption writing, focussing on the specifics of images, is a useful skill for an art historian, and allows a little wiggle room around the word limit.)

Penalties will only be imposed if you exceed the upper figure in the range. There is no penalty for using fewer words than the lower figure in the range: the lower figure is simply for your guidance to indicate the sort of length that is expected.

The choices for both types of assessment are listed below lecture by lecture, with the appropriate bibliography. The bibliography for the presentations is listed at the end of each topic.

Short Practical Essays: Normally students’ practical essay will develop the topic which they are assigned for their class presentation, though if, after having done their class presentation, students wish to choose one of the other topics for their practical essay, they may do so providing they discuss this with the instructor beforehand.

The short practical essay should be accompanied by a powerpoint presentation. The practical essay will normally be written after the in-class presentation, and the accompanying powerpoint presentation may accordingly be revised to fit the essay. Images in the essay may be presented either in the normal way as inserts in the text, or the powerpoint slides may be printed out to accompany the essay.

Presentations: The class presentation should be designed to introduce fellow students to the key features and key interpretive issues raised by the materials in question. Keep it clear and simple, bearing in mind that your colleagues will know as little about the material as you did before you started preparing the presentation. Presentations should be no shorter than 8 minutes and no longer than 12 minutes. Failure to make the required in class power-point presentation in class, without adequate reason and documentation (for example medical) will result in a 10% reduction from the students overall mark for the course.

A basic selection of digital images for each student’s presentation will be available from the instructor one week before the presentation.

Submission Deadlines:
Every student must submit their first piece of written work (whether standard essay or short practical essay) by the last Wednesday of Term 1 (10th December). The essay should be handed in class. The second piece of work must be submitted by 5pm Friday of the second week of Term 2 (23rd January). Dates for handback sessions will be announced.

If students are unclear about the nature of an assignment, they should discuss this with the Course Co-ordinator. Students are not permitted to re-write and re-submit essays in order to try to improve their marks. The Course Co-ordinator is willing to discuss an outline (maximum 1 page) of the student's approach to the assignment, provided this is planned suitably in advance of the submission date.
4. ONLINE RESOURCES

The full UCL Institute of Archaeology coursework guidelines are given here: http://www.ucl.ac.uk/archaeology/handbook/common/marki ng.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

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.
FULL SYLLABUS AND READING LIST

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 the eUCLid computer catalogue system.

Readings marked with an * are considered essential to keep up with the topics covered in the course, and will form the basis of in class discussions. Copies of individual articles and chapters identified as essential reading are in the Teaching Collection in the Institute Library (where permitted by copyright).

The essay topics are keyed to the lectures, each listing essential reading. While each essay focuses on a particular class, it will be difficult to assess the evidence and arguments in particular classes without a good basic knowledge of the materials covered in essential readings for other classes. In short, to write good essays, you will need to have read at least the essential (*) readings from the whole range of topics.

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3/12/14 9. Roman Portrait Painting
10/12/14 10. The Invention of Art History: Collecting, Connoisseurship and Copying in the Hellenistic-Roman world
1. Introductory.

1A. Introduction to the course: Hellenistic Greek and Roman Painting

Outline: Introduction to course; course aims; outcomes; assessment. A brief outline of Greek painting, to the end of the classical period (essential background); introduction to Hellenistic and Roman painting.

1B. Sources and methods in the Study of Greek and Roman Painting

Outline: Key concepts: formal analysis (Riegl, Wolfflin); semiotic analysis (Hodge and Kress); Contextual analysis (Thompson); Source materials: texts; images; Roman copies. Key sources: textual, archaeological etc.

Basic Readings on Hellenistic and Roman Painting

(Oxford), pp. 11-64 “Painting antiquity” (YATES A5 BEA; ART F5 BEA)

Havelock, Christine. 1971. Hellenistic Art. 221-224 “Painting”.


Basic Bibliography on approaches to analysis of visual art

Basic Bibliography on approaches to analysis of visual art


2. Hellenistic Figure Painting: Representing Rulership and Beyond

*Topic outline:* Roman copies and Hellenistic painting – representing rulership in Hellenistic painting – Spear Won Land at Boscoreale – the Great Frieze of the Villa of the Mysteries – the Aldobrandini Wedding – the Wedding of Alexander and Roxane – Telephos and Pergamum (and Herculaneum); Hellenistic baroque figure painting – Herakles and Omphale; Achilles on Skyros – Theon of Samos and phantasia, optical themes in Theon’s ‘Thetis in Hephaistos workshop’, mirrors and light..

*Presentations:* a) Boscoreale figure paintings; b) Villa of the Mysteries: Great Frieze.

*Essay question:* To what extent can we recover and explain the characteristics of large scale Hellenistic figure painting?

*Short essays linked to presentations:*  
 a) **Boscoreale ruler paintings.** With what degree of confidence can we reconstruct Hellenistic Greek prototypes for the Boscoreale paintings, and their cultural significance?  
 b) **Villa of the Mysteries: Great Frieze.** What is the proper context in which to interpret the paintings of the great hall of the Villa of the Mysteries?

*Required reading:*  

**General**  
Stewart, Andrew. 1993. *Faces of Power: Alexander’s Image and Hellenistic Politics*, 181-190 “Make war not love” (interesting marriage painting from Pompeii), *(ANCIENT HISTORY P16 STE)*  
Hannah, R. 1986. ‘Et in Arcadia ego? The finding of Telephos’, *Antichthon* 20: 86-104 *(NOT IN UCL – JJT FOR XEROX)*  
*Ling, Roger. 1991. *Roman Painting,* 101-7 (Villa of Mysteries, Boscoreale) *(YATES QUARTOS P140 LIN; ART FB 10 LIN)*  
[Nb also relevant parts of Charbonneaux, Robertson in Week 1/Preliminary Reading]

**Boscoreale:**  
_____. 1975. *History of Greek Art,* Cambridge. 571-575 *(YATES QUARTOS A20 ROB)*

**Villa of the Mysteries:**
Clarke, *Houses of Roman Italy* 94-111

**Supplementary reading:**


*Polychrome Vases from Centuripe:*


_____ 1932. “A polychrome vase from Centuripe”, *Metropolitan Museum Studies* 4: 45-54 (JSTOR)


*Reading for presentations:*
*Boscoreale*: as required above, plus Torelli, Billows
*Villa of the Mysteries*: as above – Longfellow, Davis, Kirk, Ling
3. Painting and private patronage in the Hellenistic world: domestic and funerary contexts

Class outline: This class looks at the evidence for the development of painting, and of mosaics emulating painting, in the Hellenistic world, focussing in particular on funerary painting and domestic mosaics. In addition to looking at depictive techniques in the two media, and their interrelationships, we shall also think about the social and cultural factors shaping developments, ranging from shifts in the character of patronage and art consumption, to notions of a Hellenistic koine in Mediterranean art. 

Funerary contexts – the stelai of Demetrias Pagasai (von Graeve, scientific approaches to painting reconstruction) – the Tomb of Lyson and Kallikles (presentation) – Hellenisation and transformations in Mediterranean painting: the tomb paintings of Paestum and Southern Italy, esp. the Spinazzo Necropolis paintings; Naples – Ipoigeo di Via Cristallini. Domestic Contexts: Hellenistic pictorial mosaics (presentation), Dioskourides of Samos, the Menander mosaics, mosaics and the transformation of the house in early Hellenistic period; Delian painting – the loaded brush technique; {Tarquinia Sarcophagus; Polychrome ceramics; Aghios Athanasios?}

Presentations:

a) Tomb of Lyson and Kallikles
b) Hellenistic pictorial mosaic, in the Greek world. (Concentrate on a few examples, which can illustrate key points, characteristics of manufacture and use: e.g. Dioskourides mosaics, one or two pictorial mosaics from Delos.)
c) Mosaics of the House of the Faun, Pompeii

Essay question:
How helpful is the concept of a Hellenistic koine in explaining the character of pictorial decoration in domestic and funerary contexts from the death of Alexander to the end of the second century BC?

Short essays linked to presentations:

Tomb of Lyson and Kallikles: What role is played by illusionism in the paintings of the tomb of Lyson and Kallikles and how should we understand their place in the history of Mediterranean painting?

Hellenistic Pictorial Mosaics: What changes occur in the character and use of pictorial mosaic in the Greek world in the 3rd and 2nd centuries BC, and how can we account for them?

{The Mosaics of the House of the Faun: What do the mosaics of the house of the Faun tell us about the character of art production and consumption in late second century BC Pompeii?) {Needs further biblio to be doable? Not available 2014. Refs in Tammisto, Meyerboom, plus Westgate, Dunbabin etc}

Required reading:

Funerary Painting


*Pontrandolfo, Angela; Rouveret, Agnes; Cipriani, Maria. 2004. The Painted Tombs of Paestum. Chapter 7, pp. 69-77 “The tombs of Spinazzo”. Pandemos. (YATES E22 PAE)


Rhomoiopoulou, K. 1973. “A new monumental chamber tomb with paintings of the Hellenistic period near Lefkadia (West Macedonia), Athens Annals of Archaeology. 6.1, 87-92 (plus frontispiece), tomb with coloured palmette ceiling. (IOA PERS) (This issue available at IOA issue desk)


Miller, SG. 1993. The Tomb of Lyson and Kallikles: a Painted Macedonian Tomb. (YATES QUARTOS K47 MIL)

Domestic art: mosaics and painting


Supplementary reading:


Capriani, Marina; Longo, Fausto. Eds. 1996. Poseidonia e I Lucani.Electa Napoli; pp, 159-84 “Le necropoli urbane e il fenomeno delle tombe dipinte” (Potrandolfo and Rouveret); 298-96 “Transformazioni nella società pestana dell’ intoltrato IV secolo” (Portrandolfo). (YATES QUARTOS E 22 PAE)


Demetrias- Pagasai: - Painted Grave Stele
von Graeve, V. 1979. ‘Zum Zeugniswert der bemalten Grabstelen von Demetrias für die griechische Malerei’, in La Thessalie. Actes de la Table-Ronde Lyon 1975, 111-138. CMO 6, Arch. 2. (x – colour pics to scan) (also for Zeuxis/Parrhasios vs Bruno)

Reading for presentations:
Tomb of Lyson and Kallikles:Miller 1993, Makaronas and Miller 1994, Tomlinson Hellenistic Pictorial Mosaic: as listed above required; also Csapo if you read French
4. From Greece to Rome: Alexandria and the Second Style in Pompeian Painting:

Topic outline: The second style in Pompeian painting – sources and significances; character of second style painting – Roman contexts – Wallace Hadrill and the social contexts of second style wall painting – theatricality and Roman politics (Renaud Robert) – Elsner on second style painting and Roman identities, reading the Boscoreale cubiculum (presentation). Mainland Greek precedents for second style wall-painting: Lefkadia. Alexandrian models for second style painting – Schefold, McKenzie and Egyptian paradise – funerary painting in Alexandria – the Saqiya tomb (presentation) – transmission of design in the Hellenistic world – Oplontis – Alexandria and landscape (Saqiya; Praeneste mosaic) – Alexandrian funerary stele

Presentations:
The Cubiculum of the Villa of P. Fannius Synistor, Boscoreale and Second Style Wall-Painting
The Painted Tombs of Hellenistic Alexandria: The Shatby Tombs, Sidi Gabr, the Tomb from the Antoniadis Gardens, The Mustapha Pasha Tombs. [Chose any two examples for the presentation]

Essay topic:
Either: To what extent does a focus on a putative Greek background for second style painting in Rome and Pompeii distract us from a proper understanding of its character and significance?
Or: With what confidence can we reconstruct the character of Alexandrian painting? (Mosaics should also be considered as part of the relevant pictorial tradition)

Short essays based on presentations:
Cubiculum: How can we best understand the character of the visual choices made in the decoration of the cubiculum of P. Fannius Synistor?
Alexandrian funerary painting: “Discuss the roles played by illusionism and theatricality in the painted and architectural decoration of Alexandrian tombs, with reference to any two or three tombs of your choice”. Or: “What role is played by illusionism in Alexandrian funerary painting?

Required reading:
**Ling, Roger. 1991. Roman Painting. 23-51 “The second style” (YATES QUARTOS P140 LIN; ART FB 10 LIN)
individual: the Saqiya tomb and the Necropolis at Wardian). [Nb: seems like a lot of reading, but skim through the architectural material and focus on the discussions of painting and its role] (EGYPTOLOGY QUARTOS E 7 VEN)


*Clarke, John R. 1991. The Houses of Roman Italy, 100 BC-AD250. Ritual, Space and Decoration. Berkeley: University of California Press. *Pp. 31-49 on first and second style decorative schemes and their background; (also recommended: 1-20 “Space and ritual in domus, villa and insula, 100 BC-AD250”, 78-124 “Decorative ensembles of the Late Republic, 100-30 BC”) (YATES K73 CLA; ISSUE DESK IOA CLA 19)


Leach, Eleanor Winsor. 2004. The Social Life of Painting in Ancient Rome and on the Bay of Naples. Cambridge. 93-114 “The model of the scaenae frons” (YATES QUARTOS M140 LEA)


®Leach, Eleanor Winsor. 1982. “Patrons, painters and patterns: the anonymity of Romano-Campanian painting and the transition from the second to the third style”, Barbara K. Gold ed. Literary and Artistic Patronage in Ancient Rome. 135-73 (CLASSICS LA 60 GOL; INST ARCH Teaching Collection 835)


**Supplementary reading**


_____ (2002). *Nécropolis II*. (EGYPTOLOGY QUARTOS E 100 EMP)


**Readings for the presentations:**

*Cubiculum of P. Fannius Synistor*: Primary for presentation: Lehmann 1953; Beyen 1957; Leach 1982; (Elshner, Ling, Wallace-Hadrill, Clarke, Kuttner, McKenzie supplementary and for essay)
Alexandrian Tomb Paintings: Primary: Venit, McKenzie; Supplementary: Brown.
5. a) Still-life and Xenia


Presentations:
a) ‘Still-life’ in context: the framing of still life in 2nd, 3rd and fourth style Pompeian schemes. (Choose one example from each style)
b) ‘Still-life’ and texts: Philostratos *Imagines* on xenia; Martial.

Essay: Is “still-life” a helpful category in understanding ancient painting?

Shorter essays based on presentations:
a) What does the way in which the different Pompeian styles present ‘still-life’ paintings tell us about the significance attributed to such images by their ancient viewers?
b) How helpful is the evidence of literary texts in helping us to read and understand the significance of ‘still-life’ representation in Pompeii?

Required reading:
De Caro, Stefano.. 1999. *Still Lifes from Pompeii*. Transl. F. Poole, Naples. (On order)
*®De Caro, Stefano. 2001. *La natura morta nelle pitture e nei mosaici delle città vesuviane*. Naples. {nb for pics, even if you do not read Italian} (YATES P140 DEC)

Martial Epigrams XIII.
Philostratos, Imagines I.31, II.26;
Anth. Pal. VI.22, VI.232. VI.300


Clarke, John. R. 1991. The Houses of Roman Italy 100 BC-AD 250. 243-50 (House of the Stags)

Supplementary reading:


Reading for presentations:
a) Squire, Bryson, (Wesenberg and Scheibler if you read German)
b) Still-life and texts: Martial, Philostratos, Anth.Pal.; Squire; Bryson; Culpepper.
6. Landscape depiction, from Hellenistic Greece to the Early Roman Empire

Topic outline:

Presentations: The Nilotic Mosaic from Praeneste; the Esquiline Odyssey landscape; Sacral Idyllic Paintings of Boscotrecase

Essays linked to Presentations:
a) Praeneste: What are the main characteristics of landscape depiction in the Praeneste Nilotic mosaic, and how can they be located in the history of landscape depiction in the classical world?
b) Odyssey: What are the main characteristics of landscape depiction in the Esquiline Odyssey Frieze and how should the frieze be located in the history of landscape depiction in the classical world?
c) Boscotrecase Sacral Idyllic: Analyse the sacral-idyllic landscape paintings of the Augustan villa at Boscotrecase, paying special attention to their artistic style and cultural programme.

Essay question:
What do you regard as the most important factors influencing the development of landscape painting in the Greco-Roman world, and determining its specific characteristics?

Required reading:


*Villard in idem et al Hellenistic Art 167-85 on Hellenistic landscape. (YATES QUARTOS A27 CHA)*


**Supplementary Reading:**


Hedreen, G. 2002. *Capturing Troy: the Narrative Functions of Landscape in Archaic and Early Classical Greek Art*. Ann Arbor: University of Michigan,


Hughes, J.D. 1974. *Pan’s Travail*. (attitudes to ecology – and landscape concepts)

Morris, S.P. ed. 2007. 'Epos: Reconsidering Greek Epic.' Aegaeum 29. NB articles on narrative and landscape, going back to early bronze age

Nelson, LG. 1980. The Rendering of Landscape in Greek and South Italian Vase Painting.


Whitehouse, H. 1976. The Dal Pozzo Copies of the Palestrina Mosaic. BAR Supplementary Series 12


Readings for presentations:
a) Praeneste Mosaic: Meyboom, Versluys (check in index for refs)
b) Odyssey landscape: von Blanckenhagen, Coarelli,
c) Boscoreale sacral-idyllic: von Blanckenhagen and Alexander, Silberberg-Pierce, Bergmann
7. Villas and the art of landscape: villa-painting, garden painting and the experience of space in Roman elite leisure culture

Presentations: (a) Villascapes; (b) Villa of Livia at Prima Porta – Garden Paintings; (c) Mythological landscapes from Boscotrecase


Essay: How did the villa as an institution shape Roman experience of and representation of the natural environment in depictions of gardens and architectural landscapes?

Presentation essays:
a) How representative is the Garden Room at Prima Porta of the character and significance of Roman garden painting more generally?
(b) What are the distinctive characteristics of Roman villa paintings, and what was the significance of such paintings for their original viewers? – Currently Insufficient bibl for presentation essay topic, 2014; - Van Dam, Sherwin White; texts: Pliny, Statius?
(c) What kind of viewer are mythological landscapes designed to appeal to, and how do they exercise that appeal? (Probably best to concentrate on Boscotrecase paintings, though you may wish to draw on other examples in elucidating them, and insights developed in relationship to other paintings in the readings should be relevant to Boscoreale)

Required reading:


Rediscovering Pompeii. Exhibition by IBM-Italia, New York City, IBM Gallery of Science and Art. Ministero per I beni culturali. 1990, pp. 226-236 on Casa del Bracciale del Oro (YATES QUARTOS C27 POM)


Add Bergman in the new Pompeii exhibition catalogue – US

Mythological Landscape


Ling, Roger. 1991. Roman Painting. 112-128


Supplementary reading:


Rosen, Ralph M; Sluiter, Ineke. Eds. 2006. City, Countryside and Spatial Organization of Value in Classical Antiquity. Mnemosyne Supplement. 279. Leiden. (Spencer on Horace, gardens and utopian landscape; Skoie on sacral idyllic)

*Settis, S. 2000. Le pareti ingannevoli. Immaginazione e spazio nella pittura romano di giardino. (Best account, if you read Italian)


Carey, S. 2003: Pliny’s Catalogue of Culture: Art and Nature in the Natural History.. 111-133 on painted gardens
Turner, Richard. 1966. The Vision of Landscape in Renaissance Italy. Ch. 10 on country villas and landscape painting. Princeton, NJ.

Reading for presentations
a) Villa of Livia: Gabriel and Kellum for Prima Porta, with the other required readings to place it in context for the essay (primary focus on Prima Porta for presentation)
(b) Villa landscapes: Bergmann 1991 (plus Rostovzeff and Lafon if you have French or German)}
c) Mythological landscape: as listed for topic
8. Erotic art and pornographia:

*Topic outline:* Category of erotic art – the Secret Sabinet and modern attitudes towards ancient sexual representation – the late-classical transition, Parrhasios and the rise of pornographia; Gorgias’ Helen – mythical eroticism, nymphs and centaurs, Herakles and Omphale, Eros punished, Narcissus – Suburban Baths Pompeii (presentation) – Lupanar and brothels – figurae veneris and erotic handbooks – erotic painting at home, house of Vettii (presentation), House of Caecilius Jucundus – House of the Centenary - mythical eroticism vs literal eroticism - sex in the picture gallery: the Villa Farnesina – the larger context (phallic symbolism etc) – comparisons with post-Renaissance traditions of pornography/erotic art

*Presentations:*

a) The paintings of the apodyterium in the suburban baths at Pompeii;

b) Sexual imagery in the House of the Vettii, Pompeii;

c) Mythological erotics: Narcissus in the House of Lucius Tiburtinus (= Octavius Quartio) and beyond (House of Marcus Lucretius Fronto, Casa dell’ Ara Massima).

*Essay question:* ‘Erotic art’ or ‘pornography’? Which, if either, of these two categories is most relevant to the interpretation of Hellenistic-Roman ‘erotic’ paintings?

*Short essays linked to presentations:*

a) How far can we understand the choices made in the decoration of the apodyterium of the Suburban baths at Pompeii and the likely response of contemporary viewers?

b) What is the role played by sexual imagery in the decorative programme of the house of the Vettii, and how typical is it for a domestic context?

c) What is the character of the eroticism of the myth of Narcissus and to what extent is it brought out by the depictions of the myth in Pompeii in their larger visual contexts?

*Required reading:*

*Clarke, J.R. 1998. Looking at Lovemaking. Berkeley, California. **Chapter 1 “The cultural construction of sexuality” (7-18); (Chapter 2 Greek and Hellenistic constructions of lovemaking); Chapter 4 “Representations of male to female lovemaking” (Farnesina paintings 93-108); chapter 6 “The display of Erotica and the erotics of display in houses” 145-194 (*169-177 House of the Vettii); Chapter 7 “The display of erotica and the erotics of display in public buildings” (196-206 Lupanar; *212-240 Suburban baths) (YATES A60 CLA)


(Not as much reading as it looks; mainly pictures) (YATES A 60 CLA; ISSUE DESK IOA CLA 10)

*Clarke, J.R. 1996. “Just like us: cultural constructions of sexuality and race in Roman art”, *Art Bulletin* lxviii.4: 599-603. (JSTOR)


**Fredrick, D. 1995. “Beyond the Atrium to Ariadne: erotic painting and visual pleasure in the Roman house”, *Classical Antiquity* 14: 266-87 (JSTOR)


Callistratus, *Descriptiones* 5; Philostratos, *Imagines* 1.23 (Both in the Loeb edition of Philostratus and Callistratus – descriptions of a sculpture and a painting of Narcissus)

Supplementary reading:


Osborne, Robin. 2007. “Sex, agency and history: the case of Athenian painted pottery”, in Robin Osborne and Jeremy Tanner eds. Art’s Agency and Art History. 179-198 (much wider range than title would suggest, and esp. interesting on concepts of erotic art and pornography)


Guzzo, Pietro Giovanni. 2000. Veneris Figurae: Immagini di prostituzione e sfruttamento a Pompei. Naples, Electa Napoli. (YATES P142 GUZ) (Good plates and plans showing placement of pictures, even if you do not read Italian)


Ovid, Ars Amatoria, Remedia Amoris


{Ginzburg – Ovid and Titian in ??? }


Lourdes, Conde Feitosa. 2013. The Archaeology of Gender, Love and Sexuality in Pompeii. BAR international series, S2533. Oxford: Archaeopress,
Comparisons/frames:
Beisel, Nicola. 1993. “Morals versus art: censorship, the politics of interpretation and 
the Victorian nude”, American Sociological Review 5.2: 145-62
Eck, Beth A. 2001. “Nudity and framing: classifying art, pornography, information 
and ambiguity”, Sociological Forum 16.4: 603-32
_____. 2003. “Men are much harder: gendered viewing of nude images”, Gender and 
Society 17.5: 691-710

Readings for presentations:
a) Suburban baths: Clarke 1998, 2002; Jacobelli if you read Italian; 2003 (Sex – 
Stabian Baths)
b) House of the Vettii: Clarke 1998; also idem 1991 Houses of Roman Italy, pp. 208-
235 on house of the Vettii more generally; Fredrick 1995
c) Narcissus: Platt 2002 (Viewing, Desiring), Elsner 2000, Elsner 2007, Bartsch, 
Clarke 2003 (Ordinary Roman Viewer)
9. Roman Portrait Painting

*Topic outline:* concepts of portraiture, ancient and modern – likeness – Greek painted portraiture – uses of painted portraiture in Greek and Roman worlds – the Fayum portraits (presentation), forms, functions – painted portraits from Pompeii, contexts, forms, meanings (presentation) – glass portrait from Pompeii, Severan tondo family group

*Presentations:*
- a) Painted portraits from Pompeii
- b) Painted portraits from the Roman Fayum (Please focus on the portraits themselves for the presentation – essay will take you into broader contexts, mummy frames etc, but I will address that aspect in the lecture)

*Essay:* To what extent does the concentration in Egypt of surviving Roman painted portraiture make it impossible for us to generalise about the character and functions of painted portraiture in the Roman world?

*Shorter essays linked to presentations:*
- a) How important are the choices made in their painted faces to the overall purpose and message of the Fayum mummy portraits?
- b) What role was played by painted portraits in the houses of Pompeii, and how does that role affect the visual choices manifested in such images?

*Required reading:*


**Thompson, David L. 1979. “Painted portraiture at Pompeii”, in Pompeii and the Vesuvian Landscape.** 78-92. (YATES E22 POM) **JJT copy for TC**


Ling, Roger. 1991. Roman Painting. 156-9 “Portraits”. (YATES QUARTOS P140 LIN; ART FB 10 LIN)

Walker, Susan and Bierbrier, Maurice. Eds. 1997. Ancient Faces: Mummy Portraits from Roman Egypt. {Excellent plates; Contains some good short essays for the exhibition, esp. Walker on the relation to Greek and Roman portraiture; plus 121-4 Some Technical aspects} (EGYPTOLOGY QUARTOS M20 WAL)


Portraits theory


Supplementary reading:


Faedo, Lucia. Date. “Un ritratto su vetro da Pompei”, Prospettiva 7: 42-44

Root, Margaret Cool. 1980. Faces of Immortality: Egyptian Mummy Masks, Painted Portraits and, and Canopic Jars in the Kelsey Museum of Archaeology, Ann Arbor. (pp. 7, 56-7 on domestic use of portraits)


Reading for presentations:
b) Fayum portraits: Doxiadis, Walker 1997 (in Bierbrier), Montserrat 1993
10. The invention of art history: collecting, connoisseurship and copying in the Hellenistic-Roman world.

Topic Outline:
Art collecting and the development of art history writing in the hellenistic world – ekphrastic poetry and the culture of connoisseurship, the case of Medea – Pliny and the natural history of art – Roman collecting and connoisseurship – pinacothecae – House of the Epigrams – the paintings of the House of Propertius – copying in the Villa Farnesina – Programs in the house of the Tragic Poet and beyond - art collecting and social status – ancient high culture and modern high culture compared

Presentations:
Epigram room – the House of the Epigrams
Villa Farnesina – Picture Galleries (pinacothecae) nb jft: new set of scans needed 2014

Essay question: What are the main characteristics of the elite culture of art connoisseurship in the Hellenistic-Roman world, and how can we account for them?

Presentation essays:
House of the Epigrams: What can we learn from the House of the Epigrams about the character of Hellenistic-Roman connoisseurship?
Villa Farnesina: How do the paintings of the pinacothecae of the Villa Farnesina reflect the character of Roman art connoisseurship?

Required reading:


Supplementary reading:


**Presentation readings:**

*House of the Epigrams:* Leach 2004, Karp, Bergmann 2007, Gutzwiller 1998; Squire 2009, 176-189

*Villa Farnesina:* Leach 2004, Wyler 2006, Karp, Bergmann 1995 (esp. 98ff),

**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. 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.