



The Hebrew University of Jerusalem

Syllabus

The History of Mural and Panel Painting in the Classical World from the Aegean Bronze Age to Late - 5421

Last update 08-08-2019

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: History of Art

Academic year: 0

Semester: 2nd Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Rina Talgam

Coordinator Email: rina.talgam@mail.huji.ac.il

Coordinator Office Hours: Monday 17.00-18.00

Teaching Staff:

Prof Rina Talgam

Course/Module description:

The course examines the mural and panel painting of the Greek and Roman world, from Aegean Bronze Age to Late Antiquity. It offers a critical overview of scholarly research, inspects the painting diverse architectural contexts and studies processes of continuity and emulation. The variety of subjects depicted in these works of art is immense, and includes religious and ritualistic scenes, mythological themes, landscapes, still life and scenes of everyday life. Alongside formalistic analysis of iconography, technique, representation of space and style we will study the social and cultural context of these works, and thus examine their roles in society, ideals and moral values that they represent and the manner in which they were received by society.

Course/Module aims:

Acquaintance with a selection of works of art and comprehension of various methods for analyzing them.

Learning outcomes - On successful completion of this module, students should be able to:

Using contrasting texts to each subject will provide an opportunity to engage in critical discussion.

Attendance requirements(%):

80%

Teaching arrangement and method of instruction: Pro-seminar

Course/Module Content:

List of lessons:

Lesson 1: Aegean Painting in the Bronze Age

Recommended reading:

A.P. Chapin, "Aegean Painting in the Bronze Age", in: J.J. Pollitt (ed.), *The Cambridge*

History of Painting in the Classical World, Cambridge, 2015, 1-65.

Lesson 2: Early Greek Wall and Panel painting

Recommended reading:

J.M. Hurwit, "The Lost Art: Early Greek Wall and Panel Painting, 760-480 B.C.," in: J.J. Pollitt (ed.), The Cambridge History of Painting in the Classical World, Cambridge, 2015, 66-93.

Lesson 3: Etruscan Tomb Painting in Italy

Recommended reading:

S. Steingraber, Etruscan and Greek Tomb Painting in Italy, c. 700-400 B.C., in: J.J. Pollitt (ed.), The Cambridge History of Painting in the Classical World, Cambridge, 2015, 94-142.

Lesson 4: Greek Classical Painting

The paintings of Polygnotos in the Knidian lesche in Delphi: the Nekyia

Mandatory reading:

Homer, Odyssey, 11.

הומרוס, אודיסיאה, שיר 11.

Pausanias, Description of Greece, 10.28.1 (J.J. Pollitt, The Art of Ancient Greece Sources and Documents, Cambridge, 1990, 133-140.)

Lesson 5: The paintings of Polygnotos in the Knidian lesche in Delphi: the Iliupersis; The Paintings in the Stoa Poikile in Athens, Agatharchos and Apollodoros of Athens; skenographia and skiagraphia

Mandatory reading:

Pausanias, Description of Greece, 10.25.1 (J.J. Pollitt, The Art of Ancient Greece Sources and Documents, Cambridge, 1990, 127-133.)

J.J. Pollitt, The Art of Ancient Greece Sources and Documents, Cambridge, 1990, 143-148

(Pausanias, Vitruvius, Pliny, Plutarch)

Lesson 6: Paintings in the Fourth Century: Zeuxis, Parrhasios, Timantes and Apelles. Wall paintings in the Macedonian tombs.

Mandatory reading:

פליניוס, חקר הטבע (נטוראליס היסטוריה), תרגום לעברית והוסיף מבוא, מפתחות ומפות רוני רייך, ירושלים, 2009, ספר 35, פסקאות 60 עד 119.

J.J. Pollitt, The Art of Ancient Greece Sources and Documents, Cambridge, 1990, 149-173. (Pliny, Cicero, Lucian, Xenophon, Quintilian)

A. Cohen, *Art in the Era of Alexander the Great: Paradigms of Manhood and Their Cultural Traditions*, Cambridge, 2010, 187-236.

Lesson 7: Hellenistic Painting.

S. G. Miller, *Hellenistic Painting in the Eastern Mediterranean, Mid Fourth to Mid First Century B.C.*, J.J. Pollitt (ed.), *The Cambridge History of Painting in the Classical World*, Cambridge, 2015, 170-237.

Lesson 8: Roman Painting of the Late Republican Period: The paintings in the Villa of the Mysteries at Pompeii

Lesson 9: The wall paintings in the Villa of Fannius Synistor from Boscoreale and the Odyssey landscape from the Esquiline in Rome. Landscape in Roman Painting.

Mandatory reading:

R. Ling, "Studius and the Beginnings of Roman Landscape Painting", *The Journal of Roman Studies* LXVII (1977), 1-13.

Lesson 10: Farnesina villa (Rome), sacro-idyllic landscape, Boscotrecase villa, and gardens.

*Lesson 11: 1. Picture galleries and mythological panel pictures in Roman painting
2. Rome's non-elite patrons and viewers*

Recommended reading:

J. R. Clarke, *Art in the Lives of Ordinary Romans; Visual Representation and Non-Elite Viewers in Italy, 100 B.C. – A.D. 315*, Berkeley, Los Angeles, London, 2003, 160-180.

Lesson 12: Roman Painting of the Middle and Late Empire

Mandatory reading:

R. Ling, "Roman Painting of the Middle and Late Empire", in: J.J. Pollitt (ed.), *The Cambridge History of Painting in the Classical World*, Cambridge, 2015, 370-428.

Lesson 13: The Wall Painting at Dura Europos

Mandatory reading:

J. Elsner, "Viewing and resistance; Art and Religion in Dura Europos", in: idem, *Roman Eyes; Visuality & Subjectivity in Art & Text*, Princeton and Oxford, 253-288.

Required Reading:

Please see the list above

Additional Reading Material:

Bibliography

General

E. M. Moormann, Divine Interiors; Mural Paintings in Greek and Roman Sanctuaries, Amsterdam, 2011.

J.J. Pollitt (ed.), The Cambridge History of Painting in the Classical World, Cambridge, 2015.

Aegean Painting in the Bronze Age

C. Doumas, The Wall-Paintings of Thera, Athens, 1992.

R. Hagg (ed.), The Function of the Minoan Villa, Stockholm, 1997, 163-175.

S.A. Immerwahr, Aegean Painting In the Bronze Age, Philadelphia, 1989.

N. Marinatos, Minoan Religion: Ritual, Image and Symbol, Columbia, South Carolina, 1993.

Greek monumental paintings

R.B. Kebric, The Paintings in the Cnidian Lesche at Delphi and their Historical Context, Leiden, 1983.

F.S. Kleiner, "The Kalydonian Hunt: A Reconstruction of a Painting from the Circle of Polygnotos," AntK 15 (1972, 7-19.

M. Robertson, A History of Greek Art, Cambridge, 1975, 240-270.

C. Robert, Die Illiupersis des Polygnot, Halle, 1893.

C. Robert, Die Nekyia des Polygnot, Halle, 1892.

M.D. Stansbury-O'donnell, "Polygnotos's Illiupersis: A New Reconstruction," AJA 93 (1989), 203-215.

M.D. Stansbury-O'donnell, "Polygnotos's Nekyia: A reconstruction and Analysis," AJA

94 (1990), 213-235.

M.D. Stansbury-O'donnell, "The Painting Program in the Stoa Poikile," J.M. Barringer and J.M. Hurwit, *Periklean Athens and Its Legacy; Problems and Perspectives*, Austin, 2005.

S. Woodford, "More Light on Old Walls: The Theseus of the Centauromachy in the Theseion," *JHS* 94 (1974), 158-165.

Etruscan Painting

M. Pallottino, *Etruscan Painting*, Geneva, 1952.

S. Steingraber, *Abundance of Life; Etruscan Wall Painting*, Los Angeles, 2006.

Hellenistic wall painting

M. Andronikos, *The Royal Tombs and the Ancient City*, Athens, 1984, 1997.

A. Cohen, *Art in the Era of Alexander the Great; Paradigms of Manhood and Their Cultural Traditions*, Cambridge, 2010.

J.J. Pollitt, *Art in the Hellenistic Age*, Cambridge, 1986, 185-209.

Greek and Roman houses and their decorations

J. R. Clarke, *The Houses of Roman Italy, 100 B.C.-A.D. 250; Ritual, Space, and Decoration*, Berkeley, Los Angeles and London, 1991.

J. R. Clarke, *Art in the Lives of Ordinary Romans; Visual Representation and Non-Elite Viewers in Italy, 100 B.C. – A.D. 315*, Berkeley, Los Angeles, London, 2003.

J. J. Deiss, *Herculaneum Italy's Buried Treasure*, California, 1989.

E. K. Gazda (ed.), *Roman Art in the Private Sphere; New Perspectives on the Architecture and Decor of the Domus, Villa, and Insula*, Ann Arbor, 1994.

S. Hales, *The Roman House and Social Identity*, Cambridge, 2003.

R. Laurence and A. Wallace-Hadrill (eds.), *Domestic Space in the Roman World: Pompeii and Beyond*, *Journal of Roman Archaeology Supplementary Series Number Twenty-Two*, Portsmouth, 1997.

A.G. McKay, *Houses, Villas and Palaces in the Roman World*, Southampton, 1975.

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- L.C. Nevett, *Domestic Space in Classical Antiquity*, Cambridge, 2010.
- P. Stewart, *The Social History of Roman Art*, Cambridge, 2008, 39-62.
- P. Zanker, *Pompeii; Public and Private Life*, Cambridge, Massachusetts, 1998.
- A. Wallace-Hadrill, *Houses and Society in Pompeii and Herculaneum*, Princeton, 1994.
- A. Wallace-Hadrill, *Rome's Cultural Revolution*, Cambridge, 2008, 190-210, 315-355.

Roman painting

- *R. Ling, *Roman Painting*, Cambridge, 1991.
(ראו ביבליוגרפיה מקיפה ערוכה לפי נושאים בעמ' 225-235.)
- A. Barbet (ed.), *La peinture murale romaine dans les provinces de l'Empire: journée des études de Paris 23-25 septembre 1982 (BAR International Series 165)*, Oxford, 1983.
- M. Beard and J. Henderson, *Classical Art; From Greece to Rome*, Oxford, 2001, 11-63.
- A. Barbet, *La peinture murale romaine: les styles décoratifs pompéiens*, Paris, 1985.
- P.V. Blanckenhagen and C. Alexander, *The Augustan Villa at Boscotrecase, Mainz am Rhein*, 1990.
- R. Brilliant, *Visual Narrative; Storytelling in Etruscan and Roman Art*, Ithaca and London, 1984.
- G.P. Carratelli and I. Baldassarre (eds.), *Pompei, Pitture e Mosaici*, Rome, 1990-1993.
- S. De Caro, *The National Archaeological Museum of Naples, Napoli*, 1996.
- W. Dorigo, *Late Roman Painting*, London and New York, 1971.
- J. Elsner, *Roman Eyes; Visuality & Subjectivity in Art & Text*, Princeton and Oxford, 2007, 67-109, 132-176, 177-199.
- L. Hackworth Petersen, *The Freedman in Roman Art and Art History*, Cambridge, 123-183.

E. W. Leach, *The Social Life of Painting in Ancient Rome and on the Bay of Naples*, Cambridge, 2007.

P. W. Lehmann, *Roman Wall Paintings from Boscoreale in the Metropolitan Museum of Art*, Cambridge MA, 1953.

D. Mazzoleni and U. Pappalardo, *Domus. Wall Paintings in the Roman House*, Los Angeles, 2004.

N. Zimmermann and S. Lanstatter, *Wall Painting in Ephesos; from the Hellenistic to the Byzantine Period*, Istanbul, 2011.

Roman paintings in Italy - papers

B. Bergmann, "The Roman House as Memory Theater: The House of the Tragic Poet in Pompeii", *The Art Bulletin* 76/2 (1994), pp. 225-256.

B. Bergmann, "Greek Masterpieces and Roman Recreative Fictions", *HSCP* 97 (1995), 79-120.

P. H. von Blanckenhagen, "Daedalus and Icarus on Pompeian Walls", *Röm. Mitt* 75 (1968), 106-143.

P. H. von Blanckenhagen, "The Odyssey Frieze", *Röm. Mitt* 70 (1963), 100-145.

E. R. Knauer, "Roman Wall Paintings from Boscotrecase: Three Studies in the Relationship Between Writing and Painting", *Metropolitan Museum Journal* 28 (1993), 13-46.

R. Ling, "Studios and the Beginnings of Roman Landscape Painting", *The Journal of Roman Studies* LXVII (1977), 1-13.

R. Ling, "The Decoration of Roman Triclinia", in: O. Murray and M. Tecusan (eds.), *In Vino Veritas*, London, 1995, 239-251.

R. Ling, "Hylas in Pompeian Art", in: R. Ling, *Stuccowork and Painting in Roman Italy*, Norfolk, 1999, 773-816.

A. M.G. Little, "A Series of Notes in Four Parts on Campanian Megalography", *AJA* 67 (1963), 191-194, 291-294; *AJA* 68 (1964), 62-66, 390-395.

S. Lowenstam, "The Sources of Odyssey Landscapes", *Echos du Monde Classique* 39, n.s. 14 (1995), 199-218.

K. M. Phillips, "Perseus and Andromeda", *AJA* 72 (1968), 1-23.

R.R.R. Smith, "Spear-won Land at Boscoreale: On the Royal Paintings of a Roman Villa, JRA 7 (1994), 100-128.

M. L. Thompson, "The Monumental and Literary Evidence for Programmatic Painting in Antiquity", *Marsyas* 9 (1961), 36-77.

J. F. Trimble, "Greek Myth, Gender, and Social Structure in a Roman House: Two Paintings of Achilles at Pompeii", in: E. K. Gazda, *The Ancient Art of Emulation: Studies in Artistic Originality and Tradition from the Present to Classical Antiquity*, Ann Arbor, 2002, 225-248.

Dura Europos

C. H. Kraeling, *The Synagogue - The Excavations at Dura Europos, Final Report, VIII/1*, New Haven, 1956.

A. Perkins, *The Art of Dura-Europos*, Oxford, 1973, 33-69.

K. Weitzmann and H. L. Kessler, *The Frescoes of the Dura Synagogue and Christian Art*, Washington, DC, 1990.

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 20 %

Project work 80 %

Assignments 0 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information:

Also recommended to students of archaeology