

The Hebrew University of Jerusalem

Syllabus

Topics and Approaches in the Study of Roman Art - 5518

Last update 23-03-2015

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: Art History

Academic year: 2

Semester: 2nd Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Prof. Rina Talgam

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

Coordinator Office Hours: Monday 12.30-13.30

Teaching Staff:

Prof Rina Talgam

Course/Module description:

The course offers an overview of the changes in the character of the academic discourse of Roman art. It intends to present different approaches in the study of Roman visual culture; from formalistic analysis of iconography and style to new methods and questions. The emphasis is on the roles of works of art in Roman society, their different contexts, the values they reflect and the ways the Romans understood them.

Course/Module aims:

To be acquainted with Roman works of art in various media and diverse contexts.
To improve the ability of students to analyze works of art.
To encourage the students to be engaged in a critical discourse
To present various approaches in the field of Roman art.
To enrich the students understanding of Roman culture in general.

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

Gain better tools for understanding works of art

Approach theories of art historical practice

Conduct a short independent research using reference literature and write it clearly.

Attendance requirements(%):

20

Teaching arrangement and method of instruction: lesson and seminar

Course/Module Content:

Lesson 1: Introduction

Unit 1: Roma House as a Social Institution: Between Private and Public

Lesson 2: Methods of Analysis and approaches in the study of Roman Paintings: The villa of the Mysteries in Pompeii as a test case

Lesson 3: Methods of Analysis and approaches in the study of Roman Paintings: The Odyssey Frieze, The Villa at Boscoreale, The Villa at Boscotrecase, House of the Vettii

Lesson 4: Methods and Approaches in the study of floor mosaics: The House of the Atrium at Antioch, The House of Dionysos at Sepphoris, The House Of Dionysos at Nea Paphos

Unit II: Imperial art and the Roman viewer

Lesson 5: Approaches in the study of the Ara Pacis.

Lesson 6: Imperial Art in the time of Trajan and Adrian: Representations of children, women and strangers. The Roman and the foreigner viewer

Lesson 7: The figure of the Roman emperor in the third and beginning of the fourth century

Unit III: Romans' preference for retrospective and classical statuary, collections of works of art and historiography of Greek art in Roman literature

Lesson 8: The Greek past and the Roman Present: The attitude towards the classical tradition

Unit IV: Art and text

Lesson 9: Part I: Art and rhetoric and Roman approaches to visual imageries. Part II: Art and texts: The Homeric Tablets

Unit V: The art of the tomb

Lesson 10: The memory of the dead in the lives of the living

Unit VI: Roman in the Provinces

Lesson 11: Art on the periphery of empire: Relationship of center and periphery and inter-provincial relationships

Unit VII: Art and Religion

Lesson 12: Facing the God

Required Reading:

P. Zanker, Roman Art, Los Angeles, 2010, pp. 120-144.

E.K. Gazda (ed.), The Villa of the Mysteries in Pompeii: Ancient Ritual, Modern Muse, Ann Arbor, 2000.

T.M. O'Sullivan, *Walking in Roman Culture*, Cambridge, 2011, pp. 116-149.

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

C. Kondoleon, *Domestic and Divine; Roman Mosaics in the House of Dionysos*, Ithaca and London, 1995, pp. 119-146.

P. Zanker, *Roman Art*, Los Angeles, 2010, 67-115.

P. Zanker, *The Power of Images in the Age of Augustus*, Ann Arbor, (1988), Ch. 5.

J. R. Clarke, *Art in the Lives of Ordinary Romans; Visual representation and Non-Elite Viewers in Italy. 100B.C. – A.D 315*, Berkeley and Los Angeles, 2003, 19-28.

J. R. Clarke, *Art in the Lives of Ordinary Romans; Visual representation and Non-Elite Viewers in Italy. 100B.C. – A.D 315*, Berkeley and Los Angeles, 2003, pp. 31-41.

J. Diddle Uzzi, "The Power of Parenthood in Official Roman Art", in: A. Cohen and J. B. Rutter (eds.), *Constructions of Childhood in Ancient Greece and Italy*, *Heperia Supplement 41*, Athens, 2007, 61-81.

I. Ferris, "The Hanged Men Dance: Barbarians in Trajanic Art" in: S. Scott and J. Webster (eds.), *Roman Imperialism and Provincial Art*, Cambridge, 2003, 53-68.

J. R. Clarke, *Art in the Lives of Ordinary Romans; Visual representation and Non-Elite Viewers in Italy. 100B.C. – A.D 315*, Berkeley and Los Angeles, 2003, pp. 42-67.

R. M. Kousser, *Hellenistic and Roman Ideal Sculpture; The Allure of the Classical*, Cambridge, 2008. pp. 1-16.

J. Elsner (ed.), *Art and Text in Roman Culture*, Cambridge, 1996, pp. 21--48.

J. P. Small, *The Parallel Worlds of Classical Art and Text*, Cambridge, 2003, 93-117.

J. Huskinson, "Constructing Childhood on Roman Funerary Memorials", in: A. Cohen and J. B. Rutter (eds.), *Constructions of Childhood in Ancient Greece and Italy*, *Heperia Supplement 41*, Athens, 2007, 323-338.

P. Stewart, *The Social History of Roman Art*, Cambridge, 2008, pp. 62-76.

Z. Newby, "Poems in Stone: Reading Mythological Sarcophagi through Statius' *Consolations*", in: J. Elsner and M. Meyer (eds.), *Art and Rhetoric in Roman Culture*, Cambridge, 2014, 256-287.

A. Wallace-Hadrill, *Rome's Cultural Revolution*, Cambridge, 2008, pp. 3-37.

J. Webster, "Art as Resistance and Negotiation", in: S. Scott and J. Webster (eds.),

Roman Imperialism and Provincial Art, Cambridge, 2003, 24-51.

J. Elsner, Roman Eyes: Visuality & Subjectivity in Art &Text, Princeton and Oxford, 2007, 225-286.

R.L. Gordon, "The Real and the Imaginary: Production and Religion in the Graeco-Roman World", Art History 2 (1979), 5-34. A. Wallace-Hadrill, Houses and Society in Pompeii and Herculaneum, Princeton, 1994, pp. 3-37.

Additional Reading Material:

D. Atnally Conlin, The Artists of the Ara Pacis; The Process of Hellenization in Roman Relief Sculpture, Chapel Hill and London, 1997.

M. Beard and J. Henderson, Classical Art; From Greece to Rome, Oxford, 2001.

S. Bell and I.L. Hansen (eds.), Role Models in the Roman World; Identity and Assimilation, Michigan, 2008.

*R. Bianchi Bandinelli, Rome: The Role
Centre of Power, Roman Art to A.D. 200, London, 1970.*

M. Blanchard et al., Roman Mosaics from North Africa: Floor Mosaics from Tunisia, London and New York, 1996.

R. Brilliant, Gesture and Rank in Roman Art. The Use of Gestures to Denote Status in Roman Sculpture and Coinage, New Haven, 1963.

R. Brilliant, Visual Narratives; Storytelling in Etruscan and Roman Art, Ithaca and London, 1984.

D. Castriota, The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art, Princeton, 1995.

J.R. Clarke, Roman Black-and-White Figural Mosaics, New York, 1980.

J. R. Clarke, Looking at Lovemaking; Construction of Sexuality in Roman Art 100B.C. – A.D. 250, Berkeley and Los Angeles, 1998.

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

J.R. Clark, Looking at Laughter: Humor, Power, and Transgression in Roman Visual Culture, 100 B.C. –A.D. 250, California, 2007.

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- A. Cohen, *The Alexander Mosaic. Stories of Victory and Defeat*, Cambridge, 1997.
- A. Cohen and J. B. Rutter (eds.), *Constructions of Childhood in Ancient Greece and Italy*, *Heperia Supplement* 41, Athens, 2007.
- E. D'Ambra, *Private Lives, Imperial Virtues; The Frieze of the Forum Tranistorium in Rome*, Princeton, 1993.
- E. D'Ambra, *Art & Identity in the Roman World*, London, 1998.
- E. D'Ambra, *Roman Women*, Cambridge, 2007.
- P. J. E. Davies, *Death and the Emperor; Roman Imperial Funerary Monuments from Augustus to Markus Aurelius*, Austin, 2004.
- J. Diddle Uzzi, *Children in the Visual Art of Imperial Rome*, Cambridge, 2005.
- S. Dillon and K.E. Welch, *Representation of War in Ancient Rome*, Cambridge and New York, 2006.
- K. Dunbabin, *The Mosaics of Roman North Africa*, Oxford, 1978.
- K. M. D. Dunbabin, *Mosaics of the Greek and Roman World*, Cambridge, 1999.
- K.M.D. Dunbabin, *The Roman Banquet; Image of Conviviality*, Cambridge, 2003.
- J. Elsner, *Art and the Roman Viewer; The Transformation of Art from the Pagan World to Christianity*, Cambridge, 1995.
- J. Elsner (ed.), *Art and Text in Roman Culture*, Cambridge, 1996.
- J. Elsner, *Imperial Rome and Christian Triumph*, Oxford, 1998.
- J. Elsner, *Roman Eyes; Visuality & Subjectivity in Art & Text*, Princeton and Oxford, 2007.
- J. Elsner and M. Meyer (eds.), *Art and Rhetoric in Roman Culture*, Cambridge, 2014.
- 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.
- E. K. Gazda (ed.), *The Ancient Art of Emulation*, Ann Arbor, 2002.
- L. Hackworth Petersen, *The Freedman in Roman Art and Art History*, Cambridge, 2006.

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- S. Hales, The Roman House and Social Identity, Cambridge, 2003.*
- N. Hannestad, Roman Art and Imperial Policy, Aarhus, 1988.*
- C.H. Hallett, The Roman Nude: Heroic Portrait Statuary 200BC-AD 300, Oxford, 2005.*
- O. Hekster, Emperors and Ancestors: Roman Rulers and the Constraints of Tradition, Oxford, 2015.*
- R. Hingley, Globalizing Roman Culture: Unity, Diversity and Empire, London and New York, 2005.*
- P. J. Holliday, The Origins of Roman Historical Commemoration in the Visual Arts, Cambridge, 2002.*
- T. Hölscher, The Language of Images in Roman Art, Cambridge, 2004.*
- J. Huskinson, Roman Children's Sarcophagi; Their Decoration and Social Significance, Oxford Monographs on Classical Archaeology, Oxford, 1996.*
- J. Isager, Pliny on Art and Society; The Elder Pliny's Chapters on the History of Art, London and New York, 1991.*
- N.B. Kampen, Family Fictions in Roman Art, Cambridge, 2009.*
- D. E. E. Kleiner, Roman Sculpture, New Haven and London, 1992.*
- D. E. E. Kleiner and S. Matheson (eds.), I, Claudia: Women in Ancient Rome, Austin, 1996.*
- D. E. E. Kleiner and S. Matheson (eds.), I, Claudia, II: Women in Roman Art and Society, Austin, 2000.*
- M. Koortbojian, Myth, Meaning, and Memory on Roman Sarcophagi, Berkeley and Los Angeles, 1995.*
- R. M. Kousser, The Hellenistic and Roman Ideal Sculpture; The Allure of the Classical, Cambridge, 2008.*
- E. W. Leach, The Social Life of Painting in Ancient Rome and on the Bay of Naples, Cambridge, 2007.*
- D. Levi, Antioch Mosaic Pavements, Princeton, 1947.*
- R. Ling, Roman Painting, Cambridge, 1991.*

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- D.J. Mattingly, *Imperialism, Power, and Identity; Experiencing the Roman Empire*, Princeton and Oxford, 2011.
- M. Marvin, *The Language of the Muses: The Dialogue between Roman and Greek Sculpture*, Los Angeles, 2008.
- D. Mazzoleni and U. Pappalardo, *Domus. Wall Paintings in the Roman House*, Los Angeles, 2004.
- P.G.P. Meyboom, *The Nile Mosaic of Palestrina; Early Evidence of Egyptian Religion in Italy*, Leiden, 1995.
- L.C. Nevett, *Domestic Space in Classical Antiquity*, Cambridge, 2010.
- T. Opper, *Hadrian Empire and Conflict*, The British Museum, London, 2008.
- M. M. Miles, *Art as Plunder; The Ancient Origins of Debate about Cultural Property*, Cambridge, 2008.
- S. Rutledge, *Ancient Rome as a Museum; Power, Identity, and the Culture of Collecting*, Oxford, 2012.
- T.M. O'Sullivan, *Walking in Roman Culture*, Cambridge, 2011.
- E.E. Perry, *The Aesthetics of Emulation in the Visual Arts of Ancient Rome*, Cambridge, 2005.
- D. Petrain, *Homer in Stone: The Tabulae Illiaca in their Roman Context*, Cambridge, 2014.
- V. Platt, *Facing the Gods; Epiphany and Representation in Graeco-Roman Art, literature and Religion*, Cambridge, 2011.
- J. J. Pollitt, *The Art of Rome c. 753 B.C. – A.D. 337; Sources and Documents*, Cambridge, (1983), 1986.
- B. Rawson, *Children and Childhood in Roman Italy*, Oxford, 2005.
- S. Scott and J. Webster (eds.), *Roman Imperialism and Provincial Art*, Cambridge, 2003.
- J. P. Small, *The Parallel Worlds of Classical Art and Text*, Cambridge, 2003.
- M. Squire, *Image and Text in Greco-Roman Antiquity*, Cambridge, 2009.

M. Squire, *The Iliad in a Nutshell: Visualizing Epic on the Tabulae Iliacae*, Oxford, 2011.

L. M. Stirling, *The Learned Collector; Mythological Statuettes and Classical Taste in Late Antique Gaul*, Ann Arbor, 2005.

P. Stewart, *The Social History of Roman Art*, Cambridge, 2008.

P. Stewart, *Statues in Roman Society: Representation and Response*, Oxford, 2011.

M. Torelli, *Typology & Structure of Roman Historical Reliefs*, Thomas Spencer Jerome Lectures, 14, Ann Arbor (1992), 1995.

A. Wallace-Hadrill, *Houses and Society in Pompeii and Herculaneum*, Princeton, 1994.

A. Wallace-Hadrill, *Rome's Cultural Revolution*, Cambridge, 2008.

P. Zanker, *Pompeii; Public and Private Life*, Cambridge MA and London, 1998.

P. Zanker, *The Power of Images in the Age of Augustus*, Ann Arbor, (1988) 2000.

P. Zanker and B.C. Ewald, *Living with Myths: The Imagery of Roman Sarcophagi*, Oxford, 2012.

P. Zanker, *Roman Art*, Los Angeles, 2010.

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C. Ando (ed.), *Roman Religion*, Edinburgh, 2003.

M. Beard, J. North and S. Price, *Religions of Rome 1: A History*, Cambridge, 1998.

M. Beard, J. North and S. Price, *Religions of Rome 2: A Sourcebook*, Cambridge, (1998) 2005.

F. Cumont, *Oriental Religions in Roman Paganism*, Chicago, 1911.

J. Ferguson, *The Religions of the Roman Empire*, London (1970) 1982.

J.H.W.G. Liebeschütz, *Continuity and Change in Roman Religion*, Oxford, 1979.

R. Taylor, *The Moral Mirror of Roman Art*, Cambridge, 2008.

R. Turcan, *The Cults of the Roman Empire*, Oxford, (1996) 1999.

R. Turcan, *The Gods of Ancient Rome*, Edinburgh, 2000.

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מ. עמית, תולדות הקיסרות הרומית, ירושלים, (תשס"ב) תשס"ג.

א.ד. קולמן, עולמה של הספרות הרומית, תל אביב, 1983.

ז. קארקופינו, חיי יום-יום ברומא, תל אביב, 1967.

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 10 %

Project work 90 %

Assignments 0 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information: