

Apulu of Veii





Sarcophagus with reclining couple, from Cerveteri, Italy, ca. 520 BCE.
Painted terracotta, 3' 9 1/2" X 6' 7". Museo Nazionale di Villa Giulia,
Rome



Capitoline Wolf, from Rome, Italy, ca. 500–480 BCE. Bronze, 2' 7 1/2" high. Musei Capitolini, Rome.



Interior of the Tomb of the Reliefs, Cerveteri, Italy, third century BCE.



Interior of the Tomb of the Leopards, Tarquinia, Italy, ca. 480–
470 BCE.



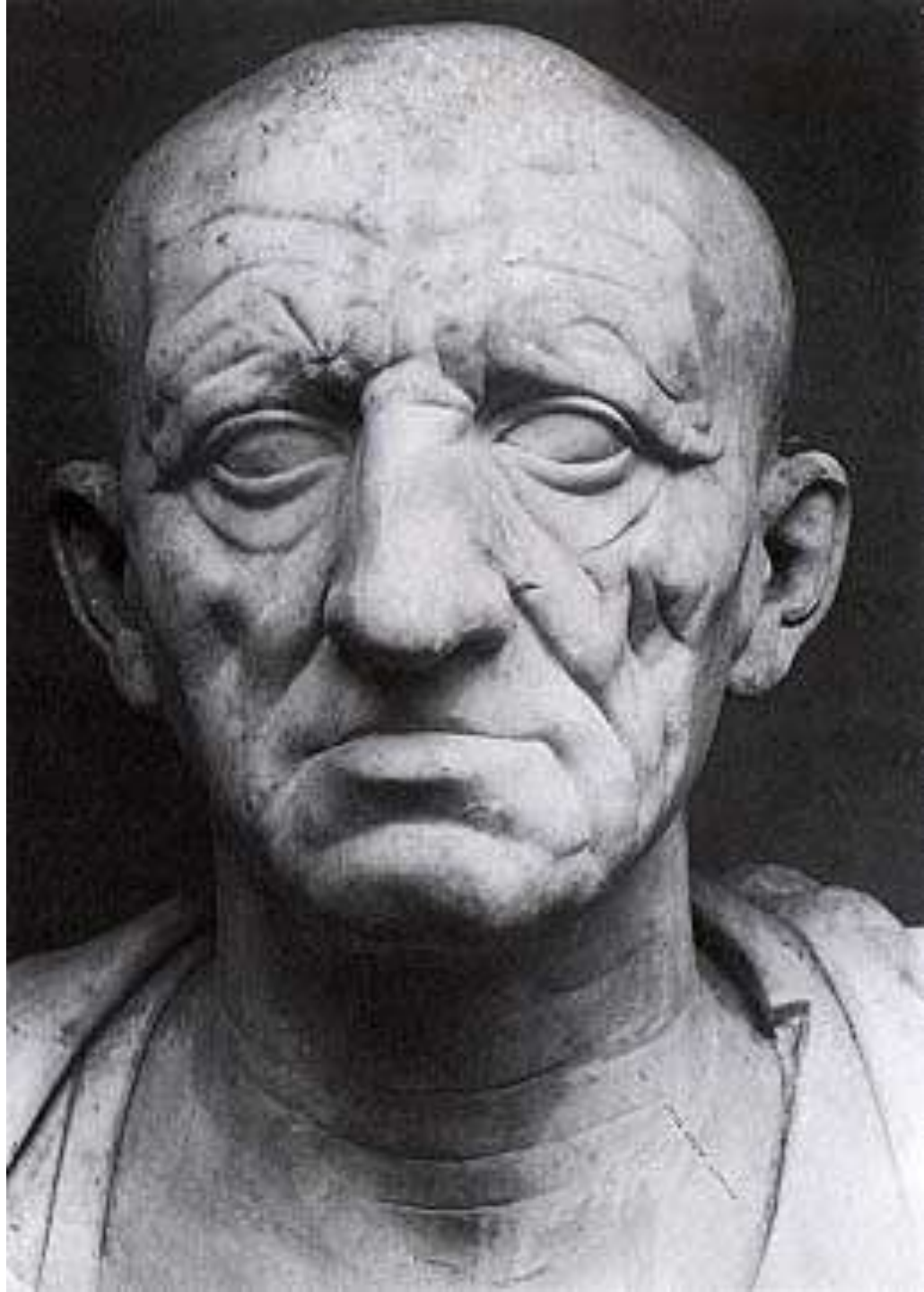
Sarcophagus of Lars Pulena, from Tarquinia, Italy, early second century BCE. Tufa, 6' 6" long. Museo Archeologico Nazionale, Tarquinia.

Aule Metele
(*Arringatore*), from
Cortona, near
Lake Trasimeno,
Italy, early first
century BCE.
Bronze, 5' 7" high.

Museo
Archeologico
Nazionale,
Florence.



Head of a
Roman
patrician,
from Otricoli,
ca. 75 – 50
BCE, Marble



Portrait bust of a
Flavian woman,
from Rome, Italy,
ca. 90 CE.
Marble, 2' 1" high.
Museo Capitolino,
Rome.



Portraits of the
four tetrarchs,
from
Constantinople,
ca. 305 CE.
Porphyry, 4' 3"
high. Saint Mark's,
Venice.



Portrait of
Caracalla, ca.
211–217 CE.
Marble, 1' 2"
high.
Metropolitan
Museum of
Art, New
York.



Column of Trajan, Forum
of Trajan, Rome, Italy,
dedicated 112 CE.

Commemorated Trajan's
victory over the Dacians.





Arch of Constantine (south side), Rome, Italy, 312–315 CE.

Augustus (Octavian)

Statues of Augustus were placed throughout the Roman Empire for propaganda to portray the Emperor as a youthful, god-like warrior.

Residents swore loyalty to the Emperor at these statues.



Portrait of
Constantine, from
the Basilica Nova,
Rome, Italy, ca.
315–330 CE.
Marble, 8' 6" high.
Musei Capitolini,
Rome.



Roman
patrician
holding
busts of
his
ancestors



Portrait bust of Livia
(wife of Augustus).

Eternal youth and
idealized beauty
derived from Greek
goddesses and





Funerary relief with portraits of the Gessii, from Rome(?), Italy, ca. 30 BCE. Marble, approx. 2' 1 1/2" high. Museum of Fine Arts, Boston.

Gessia Fausta, left; Gessius Primus, right were freed slaves of Publius Gessius, center. As slaves they were property. When they were freed they became people. Stern frontal portraits proclaim their new status as legal members of Roman society. By including Publius Gessius they are showing their gratitude. Slaves bore name of their patron. Paid for my Primus and directed by Fausta, who was the only surviving member of the three.

Arch of
Trajan,
Benevento,
Italy, ca. 114–
118 CE.





What is the style of this painted wall?



What is the style of this painted wall?



What is the style of this painted wall?

Fourth Style
wall paintings
in the Ixion
Room
(triclinium P) of
the House of
the Vettii,
Pompeii, Italy,
ca. 70–79 CE.



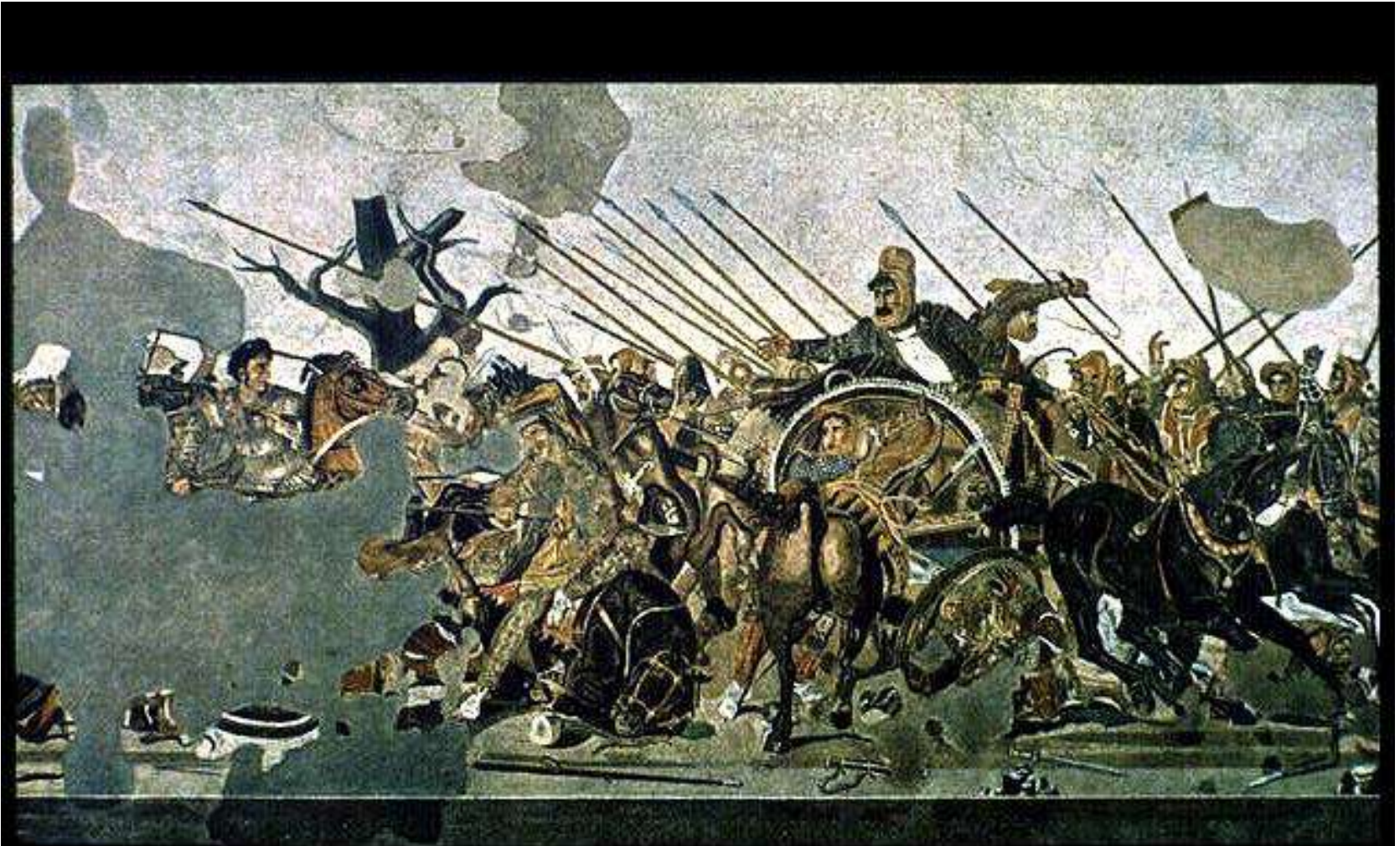


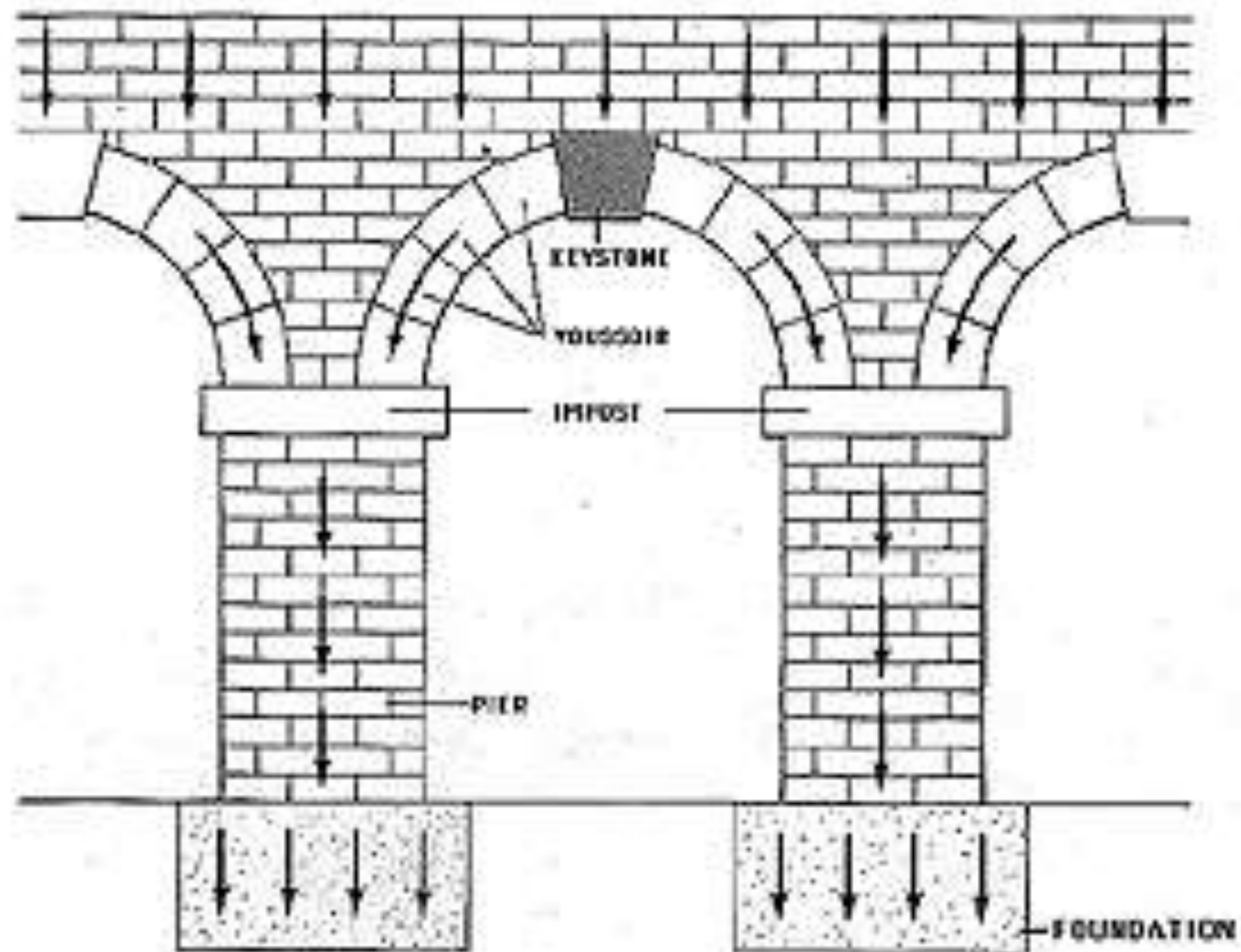
Still life with peaches, detail of a Fourth Style wall painting, from Herculaneum, Italy, ca. 62–79 CE. It is remarkable because it was thought that the still life genre was invented in 17th century Netherlands

What is the style of this painted wall?



Battle of Issus portrays Alexander the Great defeating Darius III of Persia. It is a Roman copy of a Greek painting (by Philoxenos of Eretria); Roman mosaic copies of Greek paintings are the only versions we have of Greek paintings.





Temple of
Portunus
(Temple of
“Fortuna Virilis”),
Rome, Italy, ca.
75 BCE.

3 ways this
differs from a
Greek temple.

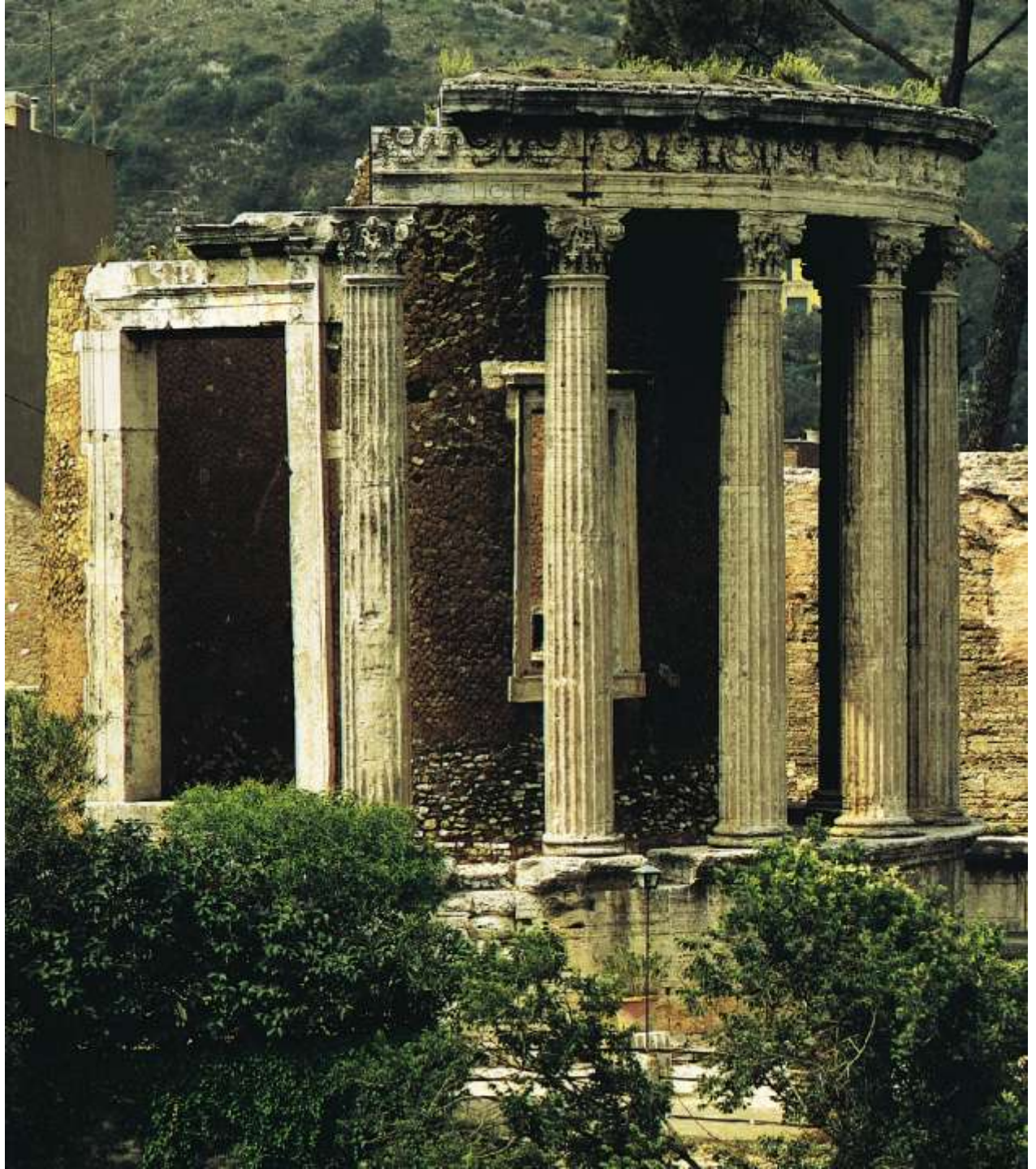
Stairs in front

On podium not a
stereobate

Pseudo-
peripteral



Temple of
Vesta,
Tivoli, Italy,
early first
century
BCE.
Influenced
by Greek
tholos





Restored view of the Sanctuary of Fortuna Primigenia, Palestrina, Italy, late second century BCE (John Burge). Hellenistic influence. **(How?)** Concrete and barrel vaults.

A



B



C



D



Roman concrete construction. (a) barrel vault, (b) groin vault, (c) fenestrated sequence of groin vaults, (d) hemispherical dome with oculus (John Burge).



Ara Pacis Augustae (Altar of Augustan Peace). Monument to Augustus establishing peace throughout Roman Empire.



“Tellus” (Mother Earth) from Ara Pacis Augustae

Pont du Gard Aqueduct, Nimes, France





Maison Carrée, Nîmes, France, ca. 1–10 CE.



Colosseum, Rome. Gladiator contests, public executions, sporting events.

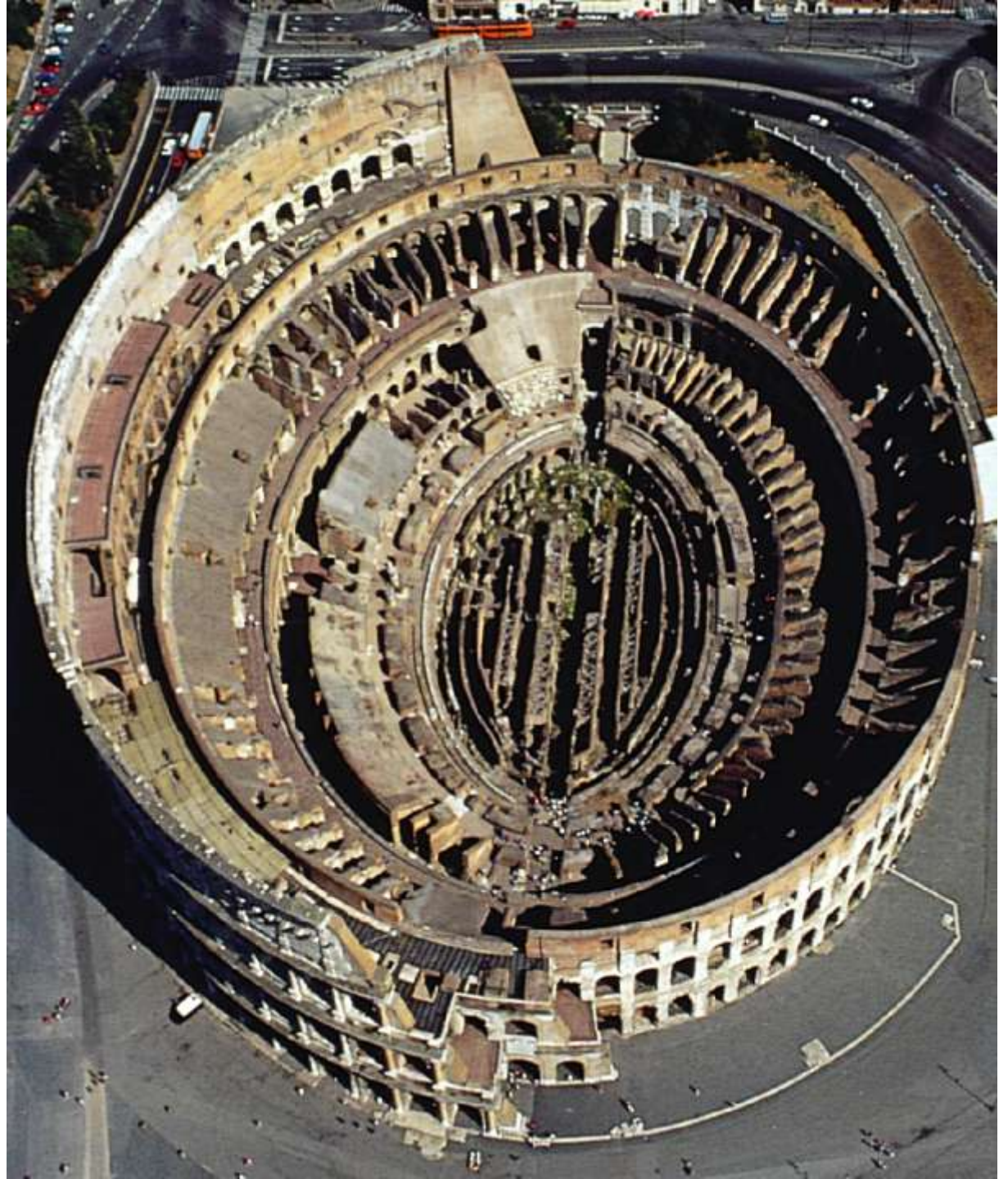
Arch of
Titus,
Rome,
Italy,
after 81
CE.





Relief panel from the Arch of Titus, Rome, Italy, after 81 CE. Marble, 7' 10" high. Shows Romans taking spoils from the defeated Jews in Jerusalem

Aerial view of the
Colosseum (Flavian
Amphitheater),
Rome, Italy, ca. 70–
80 CE.



Imperial Fora, Rome



Apollodorus
of Damascus,
Model of
Trajan's
Forum



Relief from Trajan's Column



Circus Maximus. Chariot races

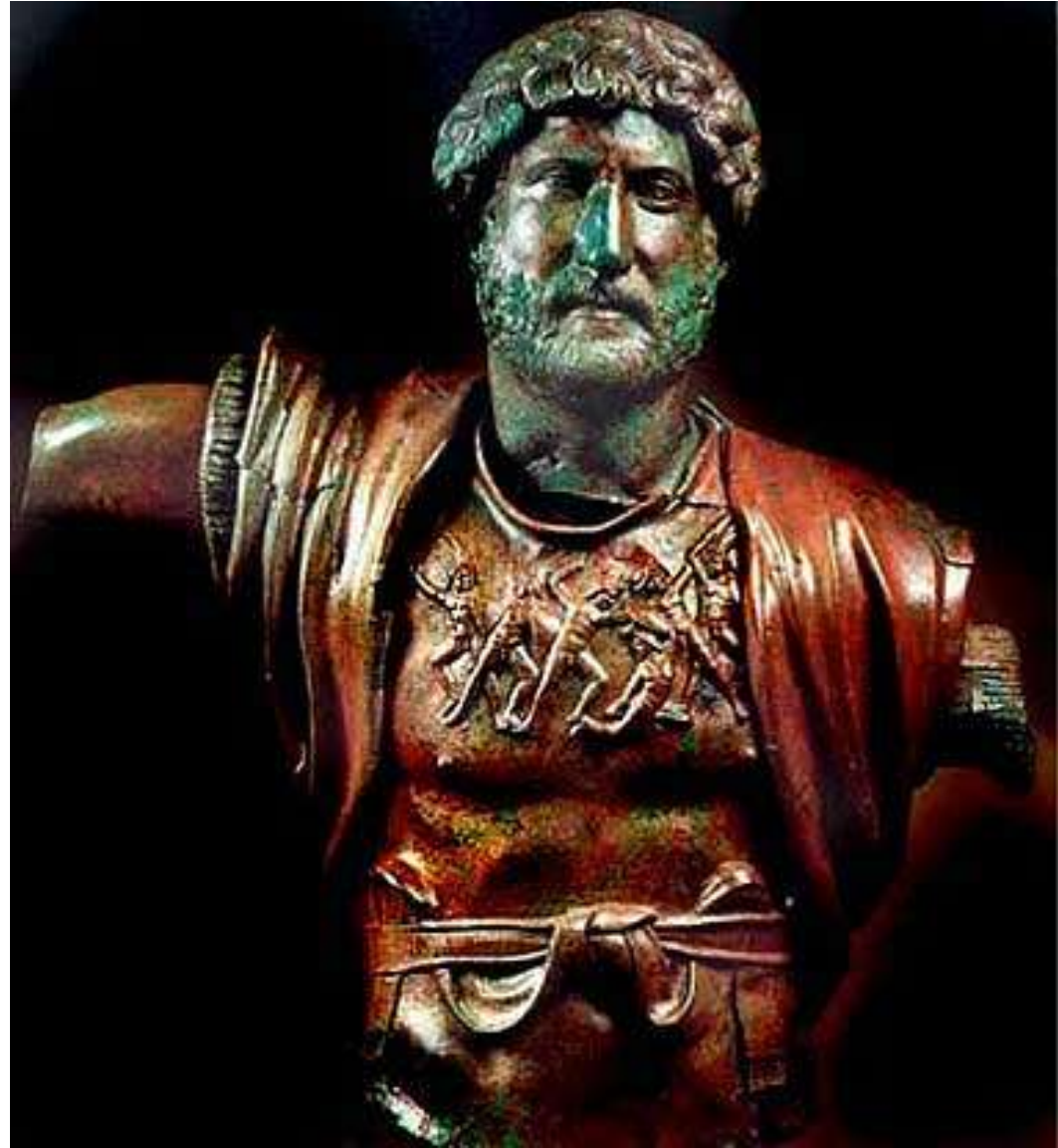


Funerary relief of a circus official, Ostia, 20" high,
110 – 130 CE. Used continuous narrative



Hadrian

- Built Pantheon
- Enjoyed architecture
- Designed his own villa
- Had a famous architect Apollodorus of Damascus killed for criticizing his designs





Pantheon, Rome, Italy, 118 – 125 CE.

Oculus

Coffer

Interior of the
Pantheon,
Rome, Italy,
118–125 CE.





Canopus and Serapeum, Hadrian's Villa, Tivoli, Italy, ca. 125–128 CE.

Funerary reliefs for ordinary working people that shows their occupation.



Funerary relief of a vegetable vendor and a midwife, from Ostia, Italy, second half of second century CE. Painted terracotta, 1' 5" high, respectively. Museo Ostiense, Ostia.



Apotheosis of Antoninus Pius and Faustina, pedestal of the Column of Antoninus Pius, Rome, Italy, ca. 161 CE. Marble, 8' 1 1/2" high. Musei Vaticani, Rome. Emperors were often declared to be gods after they died.



Decursio, pedestal of the Column of Antoninus Pius, Rome, Italy, ca. 161 CE. Marble, 8' 1 1/2" high. Musei Vaticani, Rome. What is a decursio? Ritual procession around a Roman funerary pyre.



Equestrian Statue of Marcus Aurelius. Placed on Piazza del Campidoglio on the Capitoline Hill during Renaissance. Now a copy is in the Piazza.

Portrait of
Vespasian,
from Ostia,
69 – 79 CE





Sarcophagus with the myth of Orestes, ca. 140–150 CE. Marble, 2' 7 1/2" high. Cleveland Museum of Art, Cleveland.

Examples of what two cultural developments are shown on this sarcophagus?

Switch from cremation to burial.

Ordinary Romans having themselves depicted as Greek heroes and heroines like imperial portraiture.

Used continuous narrative



Restored cutaway view of the Basilica Nova, Rome, Italy, ca. 306–312 CE (John Burge).

Mummy portrait
of a priest of
Serapis, from
Hawara
(Faiyum), Egypt,
ca. 140–160 ce.
Encaustic on
wood, 1' 4 3/4" X
8 3/4". British
Museum,
London.



Discussion:

ID and Compare and Contrast

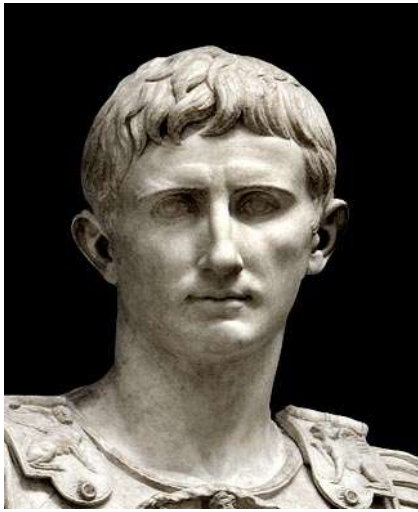


**ID and discuss
how it
characterizes
aspects of the
culture that
created it.**



AP Question: In whose honor was this monument erected? How do the style and content reflect the culture's social and political values?





Detail of Augustus
statue from
Primaporta, copy of
bronze original ca. 20
BCE



Portrait of Vespasian, from
Ostia, 69 – 79 CE

Identify these portraits and describe the different ways the men are depicted. What reasons are there for the way they are depicted?

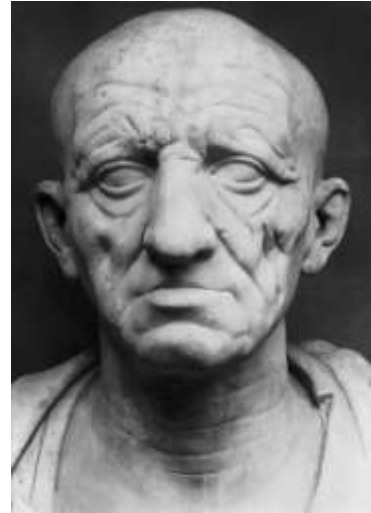
Idealized vs. Veristic

Needed to establish the god-like power of Augustus who became Emperor at the end of 500 years of republican rule.

Wanted to distance himself from extravagant misrule of predecessor (Nero); down-to-earth



ID. What was the artist of the piece on the right trying to communicate and explain its relationship to the piece on the left.



Identify and compare and contrast the different periods that produced these portraits.