

CLAR 245 (Archaeology of Italy)

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Murphey #114, T/Th 9:30-11 and by appointment

CLAR 245 is a survey of the archaeology of Italy from the Iron Age (ninth century BC) up to the end of the Western Roman Empire (fifth century AD). Particular emphasis will be placed on the processes of urbanization, state formation, and imperial expansion and collapse. Special attention will be given to the contributions of non-Roman cultures to the aforementioned processes, focusing specifically on the Etruscan civilization. The course will offer an overview of Italy's exceptionally rich archaeological record, which includes highlights such as Etruscan tombs, Roman monumental architecture, and early Christian architecture. The archaeological and historical evidence will be combined to reconstruct the long-term development of culture, society, economy, and religion within the geographical context of the Italian peninsula.

Required Texts (available at the Friday Center Books and Gifts bookstore)

- Fred S. Kleiner, *A History of Roman Art*, Thomson Wadsworth (ISBN 0-534-63846-5) (Kleiner, on syllabus)
- Course Pack, *The Archaeology of Italy*, UNC Student Stores (CP, on syllabus)
- Additional readings in the Lesson folders under "Resources" on Sakai, or found as a link through the UNC e-reserves system.

***Please note that the page numbers assigned for the Kleiner text come from the most recent edition of this book.

Grade Distribution

Introductory Quiz	5%
Midterm	20%
Final	20%
Memos (best 5 of 6)	25% (or 5% each)
Discussion Forum	30%

Discussion

Each lesson has a start date and a finish date (see the course schedule). You should complete your assigned readings for each lesson **prior** to the start date. Once you have completed the assigned readings, post your responses to that lesson's discussion forum.

The discussion forum has a flexible format. The most basic goal is to discuss the material and, by understanding it, to think about the cultural and historical context of ancient cultures in Italy. In the forum, you should pose questions that occurred to you during your reading and respond to questions posed by others (including topics added to the forum by the instructor). Contributions to

the discussion forum are not expected to be formally written documents, but rather responses to issues related to each lesson. Your participation in the discussion forum is meant to simulate participation in a non-traditional classroom. In order to accomplish this, each week you will be required to contribute once in response to one of the posed discussion prompts and twice in response to your peers' comments (**a total of at least three postings per lesson**). Students must make their posts at a reasonable point during the lesson period, rather than on the last evening of the lesson. Since classroom discussion requires a back and forth engagement, the earlier you post to the discussion forum, the better. Students must begin to respond no later than the third day of each lesson. You will be graded on the quality of these entries. Please note that your contributions are expected to be on-topic and respectful in tone. Students who are unable to keep a professional attitude in the discussion forum should note that their grade will be affected adversely. If you have any questions regarding the use of the forum, do not hesitate to e-mail the instructor. **Participation in the discussion forum is a required component of the course.**

Discussion answers and responses will be graded holistically on a 10-point scale. 6 of these points will depend on your answer to the discussion question, and the remaining 4 will depend on your responses to your classmates. At the end of the semester your scores for discussion will be added together, and the final total will comprise 30% of your final grade.

Weekly Memos

You will also be responsible for six memos over the course of the semester (600–800 words) that will demonstrate your mastery of the material (see schedule). The memo is to be submitted to your instructor via Dropbox on Sakai no later than 5 pm Eastern time on the **final day** of each lesson.

As a general guideline, a composition usually begins with one or more introductory sentences that summarize what you are going to state. These are to be followed by your supporting arguments. And finally, you should write concluding sentences summing up your position or the point(s) you are attempting to make. Please observe the length guidelines and choose your sentences carefully, so as to compose a concise yet detailed memo. The memo assignments are considered to be formal essays, while the online discussion forum is more for informal discussion.

Please submit your memo in Microsoft Word (.doc) format. If you use different word-processing software, please save your file as Rich Text Format (.rtf). Make sure your name is at the top of each memo submission. Title your file name as follows: Last Name Memo #.doc, i.e. Jones Memo 1.doc. Email your memo to the instructor with “CCO CLAR 245” and the assignment name and your last name in the subject line. Late memo assignments will be graded down appropriately, one grade per day (for example, a late B will become a B-). Assignments that are over one week late will receive **no credit** and will not be accepted. You should receive a grade for your memo assignment approximately one week after submission.

Each memo will be graded on a 20-point scale. We will discuss sample memos, and the rubric used to grade the memos, during the first week of class. Your scores on the memos will be combined at the end of the semester (with your lowest score dropped), and your final score will compromise 25% of your final grade in this class.

To upload a memo onto Dropbox, navigate to the left-hand menu on Sakai. You will see a link that says “Dropbox.” Click on this. You will then see your name and a file folder. Click on the drop-down menu to the right of your name, labeled “Add” and select “Upload Files.” Click on the “File

to Upload” box and navigate to your saved word document on your computer. Remember to click the button titled “upload files now” at the bottom of the screen in order to properly submit your work.

Introductory Quiz

The quiz will be based on the reading assignment for Lesson 1 and will include various question types such as short definitions and multiple-choice questions. It is designed to familiarize you with the course and with the test-taking feature of Sakai. This quiz is worth 10 points and will be worth 5% of your final grade.

Midterm Exam

The midterm exam will cover the readings and assignments for lessons 1-8 (introduction-Roman urbanism). The midterm exam will include short term identifications, image identifications and an essay. You will access the exam via the Sakai website (under “Tests and Quizzes” on the left-hand menu. The exam will be accessible for three days but you will only have two hours to complete the exam. Once you begin taking the exam you cannot exit and return for any reason. Thus, you should set aside a block of time to devote to taking the exam. Please make sure that you take the exam on a fully-charged computer (if using a laptop) and are on a reliable internet connection. If you find that you encounter any issues you must email me ASAP so that I can address the problem. Please note that this is a **closed-book exam**: please do not consult your notes or any class material while completing this test.

The midterm exam will be worth 50 points and will be worth 20% of your grade.

Final Exam

The final exam will be similar to the midterm in format and will cover only the material from lessons 9-14 (Julio-Claudians-Late Roman Italy). Although it will not be a cumulative test, it will pose some questions that require you to consider, in broad terms, material from throughout the course.

The final exam will be worth 50 points and will be worth 20% of your grade.

Office Hours & Getting in Contact

You may find that you need to get in contact with me with questions, issues accessing assignments, etc. I will make every effort to reply to you within a few hours, but will certainly respond within 24 hours. Please do not expect an immediate reply between 9pm-6am.

I am more than happy to answer any and all questions you have about the course and related material. Don't be afraid to contact me if you need clarification about something!

Aside from contacting me via email, I have also set up a thread in the online forum entitled “Content Questions”—this is your opportunity to ask non-urgent questions about the material covered. You can ask for additional information, context or simply for clarification—you can even ask my opinion on content-related issues/controversies/theories, etc. This part of the forum is really a giant question-and-answer space, giving you the opportunity to discuss the course in a more informal format. I will answer questions posted here once per week—so please do not post

questions here that require an immediate answer or have a direct impact on the assignments for that week.

Academic Policies

By enrolling as a student in this course, you agree to abide by the University of North Carolina at Chapel Hill policies related to the acceptable use of online resources. Please consult the Acceptable Use Policy on topics such as copyright, net-etiquette, and privacy protection.

As part of this course, you may be asked to participate in online discussions or other online activities that may include personal information about you or other students in the course. Please be respectful of the rights and protection of other participants under the UNC-Chapel Hill Information Security Policies when participating in online classes.

When using online resources offered by organizations not affiliated with UNC-Chapel Hill, such as Google or YouTube, please note that the terms and conditions of these companies and not the University's Terms and Conditions apply. These third parties may offer different degrees of privacy protection and access rights to online content. You should be well aware of this when posting content to sites not managed by UNC-Chapel Hill.

When links to sites outside of the unc.edu domain are inserted in class discussions, please be mindful that clicking on sites not affiliated with UNC-Chapel Hill may pose a risk for your computer due to the possible presence of malware on such sites.

Honor Code

Students will abide by the University's established Honor Code. Any cheating or plagiarism will be punished according to the sanctions outlined in the Honor Code.

Schedule (at a glance)

LESSON	TOPIC	MEMO DUE DATES
1	Introduction to Archaeology; Prehistoric Italy	
2	Etruscan Culture I (Origins, Cities of the Dead)	Memo #1
3	Etruscan and Greek Cities in Italy	
4	Early and Archaic Rome	
5	Republican Rome	
6	Augustus and Rome	Memo #2
7	From Brick to Marble	

8	Roman Cities	Memo # 3
	MIDTERM	
9	Imperial Rome (Julio-Claudians & Flavians)	Memo #4
10	Italian Cities: Pompeii and Ostia	
11	Imperial Rome (Trajan-Hadrian)	Memo #5
12	Roman Tombs and Religion	
13	Imperial Rome (Antonines & Severans)	Memo #6
14	Late Roman Italy and Constantine	
	FINAL EXAM	

Lesson 1: Introduction to Archaeology; Prehistoric Italy
INTRODUCTORY QUIZ
DUE

Lesson Objectives:

In this lesson we will:

- Introduce some of the basic principles of archaeology
- Study the beginnings of permanent, settled communities in Italy

Important Points:

Please note, and consult often, the extensive glossary of terms in the Kleiner text (pages 307-313). You are encouraged to e-mail the instructor with questions about terminology not included in the glossary.

Stratigraphy

This is an important concept in the study of archaeology. Human activities always result in the creation of *anthropic* or artificial layers. These layers are composed of myriad materials, from refuse to building debris to human and animal remains. The study of these layers and their relative position on a site can help to establish chronology and, ultimately, a picture of the human activity that once took place on the site (law of superposition).

Chronology

It is important to understand the chronological system used in this field. Dates that occur BC count downward from higher numbers to lower numbers, thus the fifth century BC is 499 to 400 BC, while the first century BC is 99 to 1 BC. A larger number (such as 950 BC) indicates greater antiquity than a small number (such as 350 BC).

Background

This lesson covers two periods of time that were essential in the development of early central Italy: the Bronze Age and the Iron Age (see Map 1 and Map 2 from the Cornell reading). We do not have written sources for either of these periods, and so any information we can deduce about these people and the structure of their society must come from archaeological evidence. During the Bronze Age, the predominant culture in Italy was known as the “Apenninic culture.” People living in small settlements, who practiced agriculture on a small scale, characterize this period. This period is termed the Bronze Age because the tools and jewelry worn by the people were made primarily of bronze and tin. Italic people practiced transhumance in this time period (some modern Italians still do). Transhumance is a tradition where semi-nomadic people would travel with their livestock, moving to the Apennines during the spring and summer and down to the lowlands in other seasons—all the time looking for crops and conditions most suitable for their livestock. People who practiced transhumance lived in temporary, seasonal camps, leaving behind small traces of their presence.

Population Shifts

There are major shifts in the archaeological record during the late Bronze Age/early Iron Age (ca. eleventh to tenth centuries BC). In a relatively short period of time there was a noticeable increase in population as well as in the overall size of settlements. The practice of inhumation burials was replaced by cremation. (*Inhumation* is the practice of burying bodies in trench graves or tombs. *Cremation* is the practice of burning human remains on a funeral pyre then collecting the burnt remains, depositing them in a vessel [often ceramic] and interring the vessel, along with grave goods, in the earth.) New styles of pottery are also adopted. The most characteristic type of pottery is a biconical urn that was used for the cremated remains. The urn was biconical in that its shape was like two inverted cones. It was topped with a small bowl or, in some cases, a bronze helmet that was presumably used to signify prestige for the deceased. The pottery was done in the impasto style, which means that it was worked by hand and it was also characterized by incised geometric decorations. This culture, quite distinct from the Apenninic culture, was first recognized at a cemetery near Bologna named Villanova. This transitional period was then called Proto-Villanovan period. These cultural changes become more fully developed in the next century, during the Villanovan period (ninth century BC). During the Villanovan period, settlements grow to be even larger. New settlements are chosen, located on large plateau that are naturally defensible and close to natural resources. Many of these settlements will grow to be the major cities of Etruria.

Reading:

- Sharer and Ashmore, selections from *Archaeology: Discovering our Past* (Sakai, Lesson 1 folder)
- Cornell, *The Beginnings of Rome: Italy and Rome from the Bronze Age to the Punic Wars* (CP)
- Kleiner pp. 307-313

Multimedia:

- Watch the “Introduction” video (Sakai, Lesson 1 folder)
- Watch the “Doing Archaeology” video (Sakai, Lesson 1 folder)

Discussion Forum:

1. Go online and find a recent news story about archaeology in Italy (from the past 5 years). The news story should be about a recent discovery or the reconstruction or conservation of an archeological site. Read through a few and find something that interests you. You might try the following websites:
 - <http://www.archaeology.org/>
 - <http://science.nationalgeographic.com/science/archaeology/>
 - <http://www.archaeology.ws/worldarchnews.html>
2. Next, make an initial posting in the Lesson 1 “Introduction” forum in which you introduce yourself to the instructor and the other students. In your introduction tell us why you decided to take this class and what you hope to take away from it. Then, link to the news story you chose and give us a brief summary (3-4 sentences) about the story and why it interested you.

The goal of this assignment is to become familiar with the backgrounds and goals of your classmates, and to become exposed to some of the recent archaeological work done in Italy.

Discussion Forum 2:

3. Go to the “Assignments” folder in the “Resources” section of Sakai. Read through the two documents posted there about weekly memos (“Memo Rubric”, “Sample Memo A”, “Sample Memo B”). Once you have reviewed the sample memo make a post on the Lesson 1 “Memo” forum addressing the following questions:
 - a. What were the main components of the two memos? How were they organized?
 - b. Were you able to find an argument in both memos?
 - c. How did each author use evidence to support his/her points?
 - d. What do you think each author did well? How might each author have improved his/her memo?
 - e. Which memo do you think was more successful in addressing the prompt and following the directions outlined on the Sakai website? Why? What grade would YOU give each memo?

The purpose of this discussion forum is for you to read sample memos and gain an understanding of their components. It will also help you to identify what makes a memo “good” and what problems/issue you should avoid when composing your own work for this class.

Memo Prompt: None—Introductory Quiz

Lesson 2: The Etruscans I: Origins; Cities of the Dead

Lesson Objectives

In this lesson we will:

- Be introduced to elements of the Etruscan civilization
- gain an understanding of the current debate surrounding the origin of the Etruscans
- gain an understanding of how familial relations and social stratification are reflected in Etruscan cemeteries
- understand how changes in the layout and design of tombs reflect larger societal changes in Etruscan society between the seventh-fifth centuries BC

Important Points

The Etruscan Civilization

The Etruscan civilization developed and flourished at a time when Rome was one of many Latin small settlements. The region of Etruria in central Italy stretches from the Arno River in the north to the Tiber River in the south, although Etruscan influence and products spread far beyond these traditional boundaries (see Maps 1 and 2 on Blackboard). It is important to note that there was never an Etruscan nation or empire. Etruria was composed of independent city-states made up of culturally and ethnically similar peoples, who spoke the same language and lived in several separate territories (such as Veii, Cerveteri/Caere).

Etruscan Origins

Debated even among the Romans, the question of the origin of the Etruscans still continues to this day and has received a great deal of attention recently because of the development of DNA testing in archaeological research. Several studies have identified DNA signatures in both cattle and human bones that suggest the area of northern Italy inhabited by the Etruscans is a genetic outlier on the Italian peninsula. Furthermore, cattle DNA signatures in Italy's 'Etruscan area' share more in common with cattle in the Near East than in other parts of Italy. Can these results be genetic evidence for an ancient migration to northern Italy from Turkey or the middle East? It is hard to say at the present state of research since these tests are not universally accepted as definitive. In any case, a debate that had been relegated to a handful of Etruscan linguists has now been resurrected as a flashpoint of contention amongst archaeologists.

Etruscan Tombs

The Etruscans are most known because of their tomb architecture. A great variety of forms are evident in Etruscan tombs, from built tumulus-type tombs to cuboidal, rock-cut tombs. The key thing about all Etruscan tombs is that they indicate to us the importance of family status in

contemporary society, especially since elite tombs contained many grave goods with high intrinsic value

Reading:

- Kleiner pp. xxi-1
- Barker and Rasmussen 1998, Chs.1-3 from *The Etruscans* (Sakai, Lesson 2 folder)
- OPTIONAL: Torelli “History: Land and People” (pp. 53-63) (CP)
- Perkins, “DNA and Etruscan Identity”, pp.95-111 (Sakai, Lesson 2 folder)
- Izzet “Funerary Architecture, the living and the dead,” from *The Archaeology of Etruscan Society*, pp. 87-121 (Sakai, Lesson 2 folder)

Multimedia:

- Look at the “Etruscan Society and Tombs” PDF (Sakai, Lesson 2 folder)
- Look at images of Etruscan tombs from this Ohio University website:
<http://www.ou.edu/class/ahi4163/files/10tomb.html>

Discussion Forum:

Select one of the following prompts and make a posting on the Lesson 2 discussion forum:

1. What can be learned about the daily lives of the Etruscans from their tombs? Where relevant, provide specific examples of tombs or practices to support your argument
2. From what you now know about the Etruscans, do arguments about their foreign origin seem convincing? Why or why not?

Memo Prompt: MEMO #1

What does the architecture, decoration and layout of Etruscan tombs and cemeteries tell us about Etruscan society? Do changes over time reflect changes in society and culture? Why or why not?

Lesson 3: Etruscan and Greek Cities in Italy

Lesson Objectives

In this lesson we will:

- gain a basic overview of Etruscan cities and religious architecture
- explore the relationship between Greek colonial foundations in Italy and Sicily and the archaeology of Italy.

Important Points

Etruscan Religion

Etruscan religious beliefs have in large part been obscured because of their syncretism with Eastern gods that came with eastern colonists and traders. Thus, we have the Etruscan goddess 'Artumes' who is an amalgam of the Etruscan indigenous animal goddess and the Greek goddess 'Artemis.' This mixing is common and also can be seen in the Etruscan god 'Herclé' and the Greek god 'Hercules.' Herclé 'inherits' many of the great deeds of Hercules but also has his own history, which we can only glance at in representations found on mirrors and the minor arts since no written record comes down to us about the feats and attributes of the indigenous Etruscan gods. Scholars have also speculated upon an ancestor cult perhaps tied into the elaborate tombs constructed by the Etruscans, but here again the lack of literary corroboration clouds our view.

Greek Colonialism

The area of Sicily and southern Italy where Greek cities grew up beginning in the eighth century BC is often referred to as *Magna Graecia* or "Greater Greece." The earliest colonies planted in Italy by the Greeks were at Pithecusa (eighth century BC) and Cyme/Cumae (eighth century BC). In Sicily, the city of Syracuse was founded in 733 BC by Corinth and would become a major power as a center for the arts and for scientific discovery. The colonists at Syracuse dealt violently with the indigenous people, whereas other Greek cities relied more on alliances than on warfare. Two other major cities in Sicily were Akragas (580 BC) and Selinous (628 BC). Both developed into major centers with significant sanctuaries.

City Planning

In the Greek cities in Sicily we have evidence of city planning. The plans of cities such as Selinous (*Selinunte*) follow an orthogonal plan, meaning the city's grid of streets is laid out so that streets intersect at 90 degree angles. This type of planning was also developing in the Aegean world, in particular on the island of Miletos. This type of city planning is convenient as it makes property division easier and aids in making the city easier to navigate. In the Greek world, it also made cities friendlier to commerce, as it would be easy to find the *agora* (market square) near the center of the orderly grid of streets.

Western Greek Architecture

The architecture of the Greek cities in *Magna Graecia* is distinct from that of mainland Greece. In the west (especially Sicily) there were no sources of marble, thus inferior limestone had to be used. Since many of the Greek cities in Italy and Sicily are coastal, the limestone tended to degrade in the salt air—thus thick coats of protective stucco were applied, with the added side-benefit of making the buildings appear white in color, akin to the marble temples of mainland Greece. The available building materials changed the architect's approach to construction. Western Greek temples, for instance, tend to look more massive and squat than their eastern contemporaries. This is partly due to the constraints of the available building materials. Also, the western architects tended to set a wider spacing in the central columns of the temple porch (*pronaos*), emphasizing a frontal approach to the temple—a practice that was not current in mainland Greece (**note:** *peripteral* means that a temple has at least one row of columns going around the entire circuit of the building).

Interaction with Native Populations

Numerous tribes populated Sicily and mainland Italy before the Greeks arrived, and Sicily also had a colonial presence in the form of Carthaginians and Phoenicians in the western part of the island. Nonetheless the arrival of Greek colonies fundamentally changed local cultures in Italy and Sicily. The archaeological record gives evidence of local craftsmen making products in conscious imitation of Greek goods, and the same is true of languages—inscriptions in indigenous tongues seem to reproduce Greek names or words. Through the filter of the western Greek cities, Greek aesthetic values were transmitted to many different cultural groups in Italy and the western Mediterranean.

Reading:

- Barker & Rasmussem 1998, Ch.5 from *The Etruscans* (Sakai, Lesson 3 folder)
- Prayon “Architecture” (pp. 36-47 ONLY) (CP)
- Cerchiai et. al. 2004, selections from *The Greek Cities of Magna Graecia and Sicily* (Sakai, Lesson 3 folder)
- OPTIONAL: Sakellarios “The Greek World” (CP)
- Selections from Macauley 1979, *Motel of the Mysteries* (Sakai, Lesson 3 folder)

Multimedia & Activity:

Watch this Discovery Channel video (2:54) on a newly discovered, well-preserved, Etruscan house: <http://news.discovery.com/history/videos/archaeology-ancient-etruscan-house-discovered.htm>

Next, consider how archaeologists identify buildings and the use of rooms and space within these buildings. How do we know what a building is used for? What features or objects might indicate the use of a particular building or room? What if we know very little about the culture and its social and political practices? Think about the Macauley reading—in this satirical account (loosely based on the exploits of Howard Carter, the discoverer of King Tut’s tomb, and Heinrich Schliemann, the excavator of Troy) archaeologists completely misinterpreted the function of the building (a motel) and the objects in the room they excavated (a hotel room). Cultural context is key! It is difficult to understand the importance and use of an object or space or piece of art without understanding the culture that produced it.

Keep these questions in mind. You’ll need them for the next part of this assignment:

1. Pretend that you are an archaeologist living in the year 4000 CE. You have very little knowledge about 21st century America and our customs, practices and socio-cultural beliefs. Your team has uncovered a very strange building and you are writing a report detailing your discoveries and interpretations of architecture, art and material culture found there.
2. You will choose EITHER a Starbucks or McDonalds as the building that your 4000 CE counterpart has excavated. Remember, in 4000 CE they don’t know what either of these companies did, and they cannot read American English. Without any knowledge of the cultural or social context of these stores, how would you interpret the art and architecture found there? What function do you think it would serve? Be specific and be creative!
3. Once you have thought about this, make a posting, c.600-800 words in length, on the Lesson 3 “Activity” Forum. You can include images or drawings if you wish.

The goal of this activity is to get you to think critically about the process of analysis and interpretation to which all archaeological evidence is subjected—and to demonstrate how a lack of a thorough understanding of the social, cultural, religious and political practices and beliefs of a culture can significantly impact how we interpret its material culture.

Discussion Forum:

Select one of the following prompts and make a posting on the Lesson 3 discussion forum:

1. What was the rationale behind the founding of Greek colonies in Italy?
2. How did Etruscan cities change between the 8th-4th centuries BCE? Consider architecture and layout. What socio-cultural or political changes might this evolution reflect?

Memo Prompt—NONE

Lesson 4: Early and Archaic Rome

Lesson Objectives

In this lesson we will:

- study the emergence of the city of Rome and the establishment of the institutions that would lead to it becoming such an important entity in Italy
- consider the issues of Rome's origins and early development from the archaeological perspective, while keeping in mind the rich tradition that surrounds Rome's foundation.

Important Points

Romulus and “History”

The legend tells of twin brothers, Romulus and Remus, who had a contest to determine who would establish a new city. Romulus won and founded Rome, while Remus was slain. This story was popular in antiquity and helped the Romans to believe that, like the Greeks, they had a great and storied past. Many historians after the ancient period dismissed the story as simply legend and mythology—entertaining to tell but lacking an historical basis. Archaeological discoveries in Rome in 1988 made the pundits take pause, as the remains of a wall surrounding the Palatine Hill were discovered and have been dated to the eighth century BC, precisely the time when Romulus legendarily founded the city. The importance of these recent discoveries does not have as much to do with confirming or denying the reality of Romulus as it does with the realization that, by the seventh century BC at the latest, Rome was a complex community with public architecture and a central administration. This sheds new light on the early history of the city and puts new perspective on the role of Rome in archaic Italy.

The Kings

Rome's Regal period (753-509 BC) was one dominated by kings, some of whom may have been Etruscan. The Regal period saw the construction of several key projects of the early city: the Temple

of Jupiter Optimus Maximus (see Kleiner, figure 1-4) on the Capitoline Hill (the most important temple of the Romans), the Cloaca Maxima (a drain that helped control flooding in the valley of the Roman Forum), the Roman Forum itself (the public square and meeting place), the Sacra Via (the sacred, processional street), and other sacred structures, including the Regia (king's house) and the temple of Vesta (the Roman goddess of the home and hearth).

Early Roman Architecture

The earliest Roman architecture is, in most cases, archaeologically elusive, owing to the fact of perishable building materials, including thatch and a technique known as wattle-and-daub. In wattle-and-daub construction, buildings were erected by means of vertical posts that were then covered with a mesh of sticks that was plastered over with mud and covered with a thatched, A-frame roof (Kleiner, figure 1-3). This type of architecture was used for dwellings (huts) and also for early shrines. Public and sacred architecture is more monumental. The Temple of Jupiter Optimus Maximus (Kleiner, figures 1-4, 1-5), built in the Tuscan style with three cellas, rested on a massive stone podium built of a local volcanic stone called *cappellaccio* (**note:** study the “Architectural Basics” outline in Kleiner, page 6). Likewise for the Cloaca Maxima that drained the Roman Forum—its channel was built in local stone. Stone architecture seems to have been reserved for important buildings and infrastructure like roadbeds, sewers, and cisterns. It is important to note that even some buildings with stone foundations often had their superstructure constructed in perishable materials like wood, mudbrick, and so on.

Early City Plan. Early Rome coalesced into community form and so was never a planned settlement. The original constituent parts were dispersed village communities that occupied hilltops in the valley of the Tiber River. These villages formed socio-political alliances that eventually led to the formation of Rome as a distinct community. Early on, the identity of the constituent parts—usually referred to as clans—remained distinct, and the divisions along clan lines seem to be preserved in the organization of popular voting assemblies. Since there was no plan for the city, it grew organically and haphazardly, with the valley of the Roman Forum (between the Palatine and Capitoline hills) as the focus. This central space was important because it allowed the various clans to all have a public place in common, a sort of “no-man’s land.” It is no surprise, then, that the forum as a place, and as an idea, would become central to the idea of Roman urbanism. The forum of a Roman city was the chief space in political, commercial, civic, and sacred terms.

Rome’s “Servian Walls”

By the end of the fourth century BC, Rome had a stone fortification wall referred to as the Servian Walls. This wall, built in squared blocks of volcanic *tufa*, surrounded the four administrative districts of the city and would serve, in effect, as the city’s wall for many centuries. Its perimeter was approximately 11 kilometers.

Reading:

- Smith “Early and Archaic Rome,” from *Ancient Rome: The Archaeology of the Eternal City*, pp. 16-41 (CP)
- Kleiner pp. 1-3

- “The History of Early Rome” (PDF with selections from Roman historians on the foundation and early history of Rome; Sakai, Lesson 4 folder)

Multimedia:

- Powerpoint on Early Rome (Sakai, Lesson 4 folder)

Online Activity:

Plutarch was a second century CE biographer and historian, who wrote a series of “parallel lives” on famous Greek and Roman leaders (including: Alexander the Great, Julius Caesar, Mark Antony, etc). His biographies included works on quasi-historical figures like Theseus (the Athenian hero) and Romulus. His “Life of Romulus” was based on the Roman’s own traditions concerning Romulus’ life and deeds; these deeds often connected Romulus to the Roman cityscape through foundation of monuments, altars and sacred space.

For this assignment, navigate to the following website:

http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Plutarch/Lives/Romulus*.html. This contains the full translated text of Plutarch’s *Life of Romulus*, from Harvard’s Loeb series.

1. Read the following sections (indicated by big red bold numbers at the right): 1-4, 6. Think about the evidence that Plutarch bases his narrative on—can you identify different “types” or sources? Which types of evidence, do you think, are the most reliable? Which might we be able to cross-reference with literary evidence, epigraphy (inscriptions) or archaeology? You don’t need to answer these questions on your forum posting, but you should consider them as practice for the following activity.
2. Choose one of the following sections to read. Once you have made your choice, make a post on the Lesson 4 “Myth and Archaeology” Forum with the section number in the title. Only two people may pick any one section—if two others have already claimed that section, you must choose another.

Sections:

11 & 13	(The founding of the city)
16	(Romulus captures the <i>spoila opima</i>)
21	(Roman festivals)
24	(Plague and battle against the Camerians)
27	(“Death” of Romulus)
28	(The “Death” of Romulus?)
29	(Quirinus)

3. Read your section carefully—this may require you going back and reading the section before, or continuing on the next section in order to contextualize your assigned portion. Next, consider these questions:
 - a. What different types of evidence does Plutarch present for the events he narrates?

- b. How might archaeologists and historians corroborate Plutarch’s version of events? What literary or archaeological material might we look for?
- c. Can you characterize any of the events as firmly “mythological”, i.e. unlikely to have happened in real life? Why do you think these stories are included?
- d. Pick one event, building or festival that archaeologists might be able to investigate further with historical evidence. Then, spend some time searching on line for information about this (buildings and festivals will be the easiest to find out more about—if you’re having a problem, email me).
- e. Next, make a posting on the Lesson 4 “Myth and Archaeology” forum as a “reply” to your original section number post. Include the following information: a summary of your section (2-3 sentences), a summary of your answers to the questions in #3 above, a brief summary of your further investigation into 1 event/building/aspect (include appropriate links, citations).
- f. Finally, you should comment on at least one other person’s posting, either making connections to your own section/research or asking questions, etc.

The purpose of this assignment is to show how literary evidence and traditions can reflect real historical events or structures, while also demonstrating that these same traditions are not always “factually” true. Archaeologists must use many different types of evidence to reconstruct the past, and they must carefully consider which sources are the most reliable, and which pieces of evidence can be combined from multiple sources. It also highlights how Roman tradition intimately connected Romulus with the early urban landscape—including specific constructions—in Rome.

Discussion Forum:

Select one of the following prompts and make a posting on the Lesson 4 discussion forum:

1. What were the most important points of focus in community life in early Rome, as reflected by the archaeological evidence?
2. What was significant about the actual site of Rome? Why did a city grow successfully there?

Memo Prompt: NONE

Lesson 5: Republican Rome

Lesson Objectives

In this lesson we will:

- Explore the expansion of the Roman state and society and...
- See how this expansion was driven by competition between members of the Roman elite
- Explore the material culture and society of Republican Rome, and especially how the art and architecture of the city reflect the rising tensions between elite factions and groups competing for power

Historical Background

The basic urban unit in the Mediterranean after the Archaic period was the city-state (*polis* in Greek). As a unit, the city-state can be defined in general terms as the urban center and the surrounding hinterland. In Italy, city-states were to be found in Latium, Etruria, Umbria, and southern Italy, where Greek city-states were established from the eighth century BC. The archaeology of Republican Rome and Republican Italy should, perhaps, be considered separately. For Rome, the Republic traditionally begins in 509 BC when the last of Rome's kings was expelled. At this point, a new form of government was instituted, called *res publica* (Latin, meaning public affairs). The officials in this government were elected to one-year terms. Two chief magistrates, called *consuls*, were elected each year. The consuls were in charge of political and military affairs and would lead the armies on campaign each season. During the Republic, Rome would expand from a small city with a short, local reach to one that had a large territorial empire in the Mediterranean. The Romans would fight wars against the Etruscans, Gauls, Carthaginians (Punic Wars), Samnites, and the Hellenistic kings of the Greek east. As Rome grew and fought these wars, she came into contact with the other peoples of Italy, many of whom also prospered during this time. The Etruscans, for instance, were still a prosperous culture, as were other Italic groups including Picenes, Volscians, Hernicans, and Samnites. Some of these groups employed various strategies against the Roman advance, ranging from armed resistance to alliance-building between elites. This is significant because many indigenous identities and cultural practices were embedded in what would become a "Roman" Italy, adding diversity to the cultural landscape of the Italian peninsula.

Public Architecture

During the period of the Roman conquest, the language of Roman city planning and construction developed a great deal. As the Romans created new cities and modified pre-existing ones, they developed and adapted building types to suit the needs of their city-based administration. Since Rome itself was a city-state, many scholars have long assumed that Rome was both the physical and ideological model for new cities established during the Republican period. Each Roman city or town can be expected to have a complement of buildings, although the situation will vary from site to site. The basic trio of civic buildings is as follows: the *curia* (council house) served as a place for the town's magistrates to meet and as an archive; the *comitium* (public assembly place), often circular or semicircular in shape, functioned as a venue in which the citizen body could congregate for the purpose of elections and other political functions; the *basilica* is the most difficult to define as this was a multi-purpose hall that served many functions, including judicial and mercantile roles. In addition to these civic buildings, the town or city would usually have a number of public temples; at the least the town might be expected to have a "*capitolium*"-type temple dedicated to a triad of deities (Jupiter, Juno, and Minerva). The temple often had a tripartite (three-part) *cella* (see Kleiner, figure 1-4), with one *cella* for each divinity (the *cella* is the cult room where the cult images would live).

The Patron-Client Relationship. One of the important mechanisms of Republican society was the so-called "patron-client" relationship. Within the fabric of Roman society, individuals served as clients to men more elevated in social standing. The job of the patron was to advocate for his client(s) and advance their standing. In turn, the client would perform services for the patron. This system covered the full span of the Roman social spectrum with even important politicians being the clients of other men. One feature of the system was the gathering of clients early in the morning at the house of the patron where they would be greeted in the atrium before proceeding, often as a group, to the forum of the town for the day's business. This morning gathering is known as the *salutatio* (greeting).

Civic Benefaction

One extremely important role for leading citizens in any community in Italy was to serve as a patron or benefactor to the city or town. This benefaction could take many forms, from financing public spectacles (such as gladiatorial games and circus races) to constructing or restoring public buildings. Spectacle venues like amphitheaters and theaters were popular choices in this category of munificence. The sponsor would always make sure that his or her gift was recorded with a carved or painted inscription so that their generosity would not go unnoticed. Benefaction was one sure way to climb the social ladder in the Roman world.

Reading:

- Kleiner pp.4-16, 47-60
- Favro 1996, “Chapter 3: The Republican Urban Image,” from *The Urban Image of Augustus* pp. 42-78 (Sakai, Lesson 5 folder).

Multimedia:

- Powerpoint about the Roman Forum in Sakai Lesson 5 folder
- Watch the video on veristic portraits (2:59) via smarthistory.khanacademy.org (<http://smarthistory.khanacademy.org/veristic-portrait.html>)

Online Activity:

The Dynamic City

The cityscape of Rome in the middle and late Republic was profoundly impacted by the machinations of elite and the influx of wealth from the expansion of the empire. Senatorial families jockeyed for control of the senate and vied for popular support from the Roman people. Large sums of money were spent on throwing gladiatorial games and theatrical performances and on building and restoring new temples—all to promote the glory of an aristocratic family hoping to transfer this respect and exposure into political power.

In this activity, you will choose to take on the guise of one of three families (the Scipios, the Julii or the Tullii). Each family has a unique goal and social position, but all three face many of the same challenges navigating the tumultuous political landscape of Rome. Key to their success is throwing games, building temples and public buildings and successfully promoting the name of their respective families.

Directions:

1. Go to the Sakai Lesson 5 folder and open up the PDF entitled “The Dynamic City”. There you will find a synopsis of the three different families, and also a summary of their goals. Pick one family.
2. Click on the link to textadventures.co.uk next to each family on the PDF. This will take you via your internet browser to an online “choose-your-own-adventure” type game. You will

take on the mantle of the *pater familias* of the family you have selected, and you must make careful choices in the game to ensure the preeminence of your family. The game will take approximately 20 minutes to complete.

3. When you have completed the game, make a post to the Lesson 5 “Dynamic City” forum on Sakai. Write a summary of the family you chose, the choices you made and the fate of your family. Then, write a short paragraph (4-6 sentences) discussing what this activity demonstrates about the archaeology and history of Late Republican Rome.

Discussion Forum:

Select one of the following prompts and make a posting on the Lesson 5 discussion forum:

1. What are the functions of the forum in Rome? What types of buildings are found there?
2. What is the impact of a culture’s political or social structure on their archaeology and cityscape?

Memo Prompt: NONE

Lesson 6: Augustus and Rome: Messages & Monuments

Lesson Objectives:

In this lesson we will:

- Explore the rise of Augustus, the first “emperor” of Rome through the art and architecture most closely associated with his reign
- Consider the role of monumental art and architecture in the context of a program of political message making

Important Points

Political Background of the Augustan Period

The first century BC witnessed the disintegration of the Roman republican government, a collapse that involved famous personalities like Marius, Sulla, Pompey, and Julius Caesar. Augustus emerged as Caesar’s heir and, after defeating his own enemies and those of Caesar, he was faced with the enormous challenge of repairing the fabric of Roman society and establishing a new order. Augustus needed models for his program and he turned to what he conceived of as Rome’s “Golden Age,” a storied time of the past that his writers (Vergil, Horace, Livy) and artists helped to codify in the minds of Romans living in the late first century BC. In material reality, Augustus did a great deal of building and physical re-fashioning of Rome and Italy. His new programs changed the Roman landscape, while his refurbishment of pre-existing buildings (for example, temples) and infrastructure (for example, aqueducts and roads) demonstrated his commitment to Italy and the Romans, helping them to be comforted by the thought that not much had changed when, in fact, everything had changed.

Augustan Art and Architecture

In considering the program of art and architecture carried out by Augustus, pay close attention to the use of style, particularly in sculpted art. Augustan artists incorporated elements of the Classical style (fifth-century BC Athens) into the official artwork of the Augustan program. This style reflected something of Augustus' retrospective political views, but also helped to equate the Augustan house with the idealized style of Classical sculpture. This is exemplified by the famous portrait statue of Augustus from Primaporta (Kleiner, figure 5-11) that was crafted near the end of the emperor's life—although it presents him as a youthful, if not ageless, athlete. In architecture, as well, Augustus tried to send a message. The Forum of Augustus in Rome incorporated statues and inscribed texts that served to connect Augustus directly (in terms of familial and political descent) with the great men of Rome's Republican past, going all the way back to Augustus' supposed ancestors Romulus (the legendary founder of Rome) and Aeneas (the Trojan hero who brought the "proto-Romans" to Italy after the Trojan War). The efficacy of these messages was great and they helped to demonstrate Augustus' legitimacy and suitability to rule.

Reading:

- Kleiner pp. 61-78
- Zanker from *Power of Images in the Age of Augustus* (CP)
- "Augustus and Aeneas" PDF (selection from Vergil's *Aeneid*) (Sakai)
- Forum of Augustus and Temple of Mars Ultor (read main page and sources under "more primary sources and commentary" link at bottom of page) at *Rome Reborn* (UVA), link here: <http://romereborn.frischerconsulting.com/ge/TS-043.html>

Multimedia:

- Powerpoint on Sakai Lesson 6 folder
- Watch the "Augustus of Primaporta" video (4:53) via smarthistory.khanacademy.org (<http://smarthistory.khanacademy.org/roman-sculpture.html>)

Discussion Forum:

Select one of the following prompts and make a posting on the Lesson 6 discussion forum:

1. Compare the statues and portraits of Augustus to the veristic male portraits of the late Republic. What has changed? Why?
2. Discuss the larger programme of the Forum of Augustus. What messages did the art and architecture of the forum express? How did it help express important ideas about what it meant to be a "good" Roman to Augustus?

Memo Prompt: MEMO #2

The frieze panels of the *Ara Pacis* incorporate many thematic messages. "Real" people and mythical characters are depicted side-by-side on them. Looking at the reliefs from the altar, what can this

monument tell us about political and social ideas that were central to the administration of Augustus?

Lesson 7: Brick to Marble: Augustan Rome

Lesson Objectives:

In this lesson we will:

- Explore the impact of Augustus' rule on the cityscape of Rome
- Gain a basic understanding of how the Augustan message was spread through buildings erected by Augustus and his friends and family

Important Points

Key Players

Several of Augustus' friends and families worked in close conjunction with emperor to transform the cityscape of Rome.

Marcus Agrippa—The longtime friend of Augustus, and commander of the emperor's naval forces. Agrippa also married Augustus' daughter, Julia, in 21 BC. He spent his entire public life as a close ally of Augustus, serving in both military and public offices. His two sons by Julia, Gaius and Lucius, were adopted by Augustus, who intended to make them his heirs before their untimely deaths.

Livia—Augustus' wife, and the mother of the second emperor, Tiberius. Livia was known as a powerful and forceful woman, who played a key role in the governing of the Roman state.

Gaius and Lucius Caesar—The sons of Agrippa and Julia, the daughter of Augustus. The emperor adopted the two boys (aged 3 and 1) in 17 BC, intending that they succeed him in ruling Rome. The boys were featured prominently in Roman monuments and artwork (cf. the Ara Pacis). Both boys died prematurely (Lucius in 2 AD and Gaius in 4 AD).

Tiberius Caesar—The son of Livia and her first husband, Tiberius Claudius Nero; Augustus' stepson. He played an active role in the military during Augustus' reign, and married Agrippa's daughter, Vipsania. After the death of Augustus' grandsons, Tiberius was named heir, despite evidence that both stepfather and stepson were reluctant to accept this arrangement. After Augustus' death, Tiberius ruled for 23 years (14-37 AD).

The Augustan Urban Plan

We have already seen that Rome was an *organically grown city*. i.e. it grew up without a centralized layout or plan. By the Hellenistic period (3rd century BC), Rome was becoming a major power player in the Mediterranean, but its urban plan was still woefully scattered. The look and feel of the city did nothing to reinforce Rome's new power; ancient historians claim that the state of the Roman

city was mocked by visitors in the Greek East, who found the city to be a provincial backwater, filled with old, decrepit and ugly buildings.

By the second century BC, major changes were underway in Rome. The introduction of marble architectural embellishments covered the tufa and brick facades of the victory temples built in this period, and there is indication in the material culture of the period that affluent Romans sought to build new structures in emulation of the Hellenistic and Greek temples that they visited while traveling in the Greek East. However, this programme of beautification was haphazardly accomplished until the rise of Augustus in the second half of the first century BC.

Augustus' changes to the city, its layout and the visual impact of Rome were extensive. Not only did he fund, or encourage the construction of new types of buildings (and the use of marble to decorate these buildings), but he also turned an eye to improving the infrastructure of the city. New aqueducts were built to bring water into the city; streets were increasingly becoming paved; old temples were updated and embellished with marble details; the city was divided into districts, each with elected leaders to attend to the infrastructure, water and safety of their district. Augustus installed fire brigades in Rome, and donated huge areas of land to the city to be used as public gardens. Large, new multi-purpose entertainment complexes and public spaces were erected under his auspices.

Reading:

- Favro 2005 "Making Rome a World City," from *The Age of Augustus*, pp. 234-263 (Sakai, Lesson 7 folder)
- Augustus' *Res Gestae* (The "Deeds of Augustus"
<http://classics.mit.edu/Augustus/deeds.html> (pay close attention to the instances in which Augustus discusses the scope of his building program and the role it played in his accomplishments.) Link:

Multimedia:

- Powerpoint on Sakai about Augustan Rome (Lesson 7 folder)

Online Activity:

Mapping Augustan Rome Activity (<http://digitalaugustanrome.org/>)

Augustus boasted that he found Rome a city of brick, and left it a city of marble. In this activity, we will explore the Augustan impact on Rome via the "Mapping Augustan Rome" project at the University of Pennsylvania.

Directions:

1. Navigate to the homepage of Digital Augustan Rome. Click on the button "Explore the Map" (located beneath the map at the top of the page). The website will take a minute or so to load.

2. You will see a map of Rome with numbered tabs—hover over tab “13” located near the top left of the map. The title “Stagnum Agrippae” should pop up. Click on “13” and a text box will pop up on the right of the screen. The “Stagnum Agrippae” (Lake of Agrippa) is an artificial lake built by Agrippa, Augustus’ naval commander and closest confidant. Read through the entry on the Stagnum Agrippae—it will describe the site, its location and interpretations. Once you have finished reading you can click the left-pointing arrow at the top of the text box to go back to the map. Explore the map for a bit, click on a few tabs and learn some more about the monuments of Augustan Rome. Then, complete the following assignment.
3. Pick ONE of the following monuments:
 - a. The Horologium (Sundial) of Augustus (55)
 - b. The Curia Iulia (Senate House) (149)
 - c. Aedes of Divus Julius (Temple to the Deified Julius Caesar (139)
 - d. Aedes Penates (Temple to the Penates, Roman household gods) (134)
 - e. Aedes Juppiter Stator (Temple of Jupiter Stayer on the Palatine Hill) (226)
 - f. Apollo Templum (Temple of Apollo on the Palatine Hill) (208)
 - g. Theatrum Marcelli (Theater of Marcellus) (35)
 - h. Porticus Octaviae (Portico of Octavia, sister of Augustus) (32)
 - i. Amphitheatrum: Statilius Taurus (Amphitheater of Statilius Taurus) (40)
 - j. Thermae Agrippae (Baths of Agrippa) (18)
 - k. Pantheon (The Pantheon) (14)
 - l. Concordia Augusta Temple (Temple of Augustan Concord) (122)
 - m. Porticus Gai et Luci (Portico of Gaius and Lucius on the Roman Forum) (141)

Once you pick the monument you would like to work on, go the Lesson 7 “Mapping Augustan Rome” forum and post your choice. If someone has already chosen your monument you **must** pick a different one.

4. Read about your monument on the “Mapping Augustan Rome” website. Once you have read about the monument there go the “Assignments” folder under “Resources” in Sakai. There will be a PDF file labeled “Mapping Augustan Rome Sources”. The PDF will contain links to websites that will give you more information about your monument. Look through these sources.
5. Once you have read these materials you will make a final posting **in response to your original post in the discussion forum**. In this post you will summarize the information that you have read about your monument. Please include the following:
 - a. Name of the monument
 - b. Date of the monument
 - c. Person who built the monument/paid for it
 - d. Location of the monument in the city
 - e. Function of the monument/space
 - f. Any interesting facts/features about the monument that you found
 - g. How does this monument reflect the themes or messages prevalent in Augustan Rome?
 - h. How does the building, its location, patron (builder), decoration, or function fit in with Augustus’ larger program?

6. This information can be presented in paragraph form or as bullet points. This is not a formal piece of writing but please still make sure that your posts are well-written.
7. Comment on at least two other posts—you can make connections between monuments/messages/architecture, or ask questions.

Discussion:

Make a posting answering the following prompt on the Lesson 7 discussion forum on Sakai:

1. What major trends or themes can you highlight in the archaeology of Augustan Rome?
2. Who else (besides Augustus) is building monuments in Augustan Rome? How does this reflect larger Augustan concerns?

Memo Prompt: NONE

Lesson 8: Roman Cities**Lesson Objectives**

In this lesson we will:

- Gain an understanding of the layout and architecture of Roman cities in Italy
- Survey the different building types found throughout the Roman empire, and those considered “essential” to the “typical” Roman city

Roman Concrete

The precise chronology of the emergence of concrete technology remains elusive. What is clear is that as innovators of this new type of construction, the Romans revolutionized architecture and enabled new types of structures that could never have been realized by means of cut stone masonry. This is particularly true in the case of buildings that incorporate elements that are something other than straight-line construction, as well as in case of covering vast spaces, as concrete made the construction of vaults possible. One of the buildings that is often pointed out as among the earliest concrete structures in Italy is the Porticus Aemilia, a large warehouse near the Tiber river that was used as a storage area for grain that was shipped up the Tiber River from Ostia. This building’s archaeological chronology is difficult to determine, but its form was that of individual blocks that abutted one another and were covered over with concrete vaulting. This type of construction was more cost-effective than stone masonry, required less skilled labor, and could be erected at a fairly rapid pace.

Latin and Roman Colonies

When the Romans established colonies (*coloniae*), they imparted certain legal rights to the colonists. There were two main legal categories—the colonies with the Latin right (referred to as Latin colonies) and those with the Roman right. The legal distinctions between these two categories had

the most to do with the ability to participate in elections at Rome. The labels have nothing whatever to do with the cultural or ethnic nature of the settlers.

Reading:

- Kleiner pp. 17-46
- Zanker 2000 “The city as symbol: Rome and the creation of an urban image,” in *Romanization in the City*, pp.25-41 (Sakai, Lesson 8 folder)

Multimedia:

- Powerpoint “The Typical Roman City?” in Lesson 8 folder on Sakai
- Read about entertainment buildings in Rome via Barbara McManus’ site VRoma.org:
- The Arena: <http://www.vroma.org/~bmcmanus/arena.html>
- Leisure: <http://www.vroma.org/~bmcmanus/leisure.html>
- Baths: <http://www.vroma.org/~bmcmanus/baths.html>
- The Circus Maximus: <http://www.vroma.org/~bmcmanus/circus.html>
- Watch this chariot-racing scene from *Ben-Hur* (1959; 3:07) (<http://www.youtube.com/watch?v=huBZIFefK4U>) –pay attention to the art and architecture of the Circus Maximus, the decoration of the chariots, the outfits worn by the charioteers and the spectators’ reaction to the events of the race.
- Watch this video on a Roman gladiator helmet, from the BBC (2:35) (<http://www.youtube.com/watch?v=nRf42bh-BIE&list=PLF818F68F77AA566C>)--hosted by Cambridge University Classicist Mary Beard

Discussion Forum:

Select one of the following prompts and make a posting on the Lesson 8 discussion forum:

1. Is there a typical Roman city? What do they look like? What buildings do Roman cities have in common?
2. Briefly investigate amphitheaters and theater buildings in Roman cities outside Italy (look on the internet; amphitheaters-- Arles, Eleutheropolis, Merida, El Djem; theaters--Ephesus, Orange, Scythopolis, Leptis Magna). What features do Roman amphitheaters and/or theaters share across the empire? What features are different? What does the fact that these cities share the same building type indicate about cultural influence or change?

Memo Prompt:

What was the function of entertainment buildings in Roman cities? Was there more than one function? Did the purpose of the amphitheater, in particular, change over time? (consider social, cultural and political functions)

MIDTERM

Lesson 9: Imperial Rome (Julio-Claudians-Flavians)

Lesson Objectives:

In this lesson we will:

- explore the development of the city of Rome during the first century AD
- discuss the role of public architecture in the city
- explore the impact of the Julio-Claudian and Flavian dynasties on the Roman urban environment

Important Points

Rome and Italy after Augustus and before Nero

The administration of Augustus changed the landscape of Roman Italy drastically. Augustus' program reformed not only the city of Rome but also much of Italy by refurbishing roads and infrastructure and establishing numerous new cities composed of groups of settled military veterans. Augustus also imposed a new network of administrative districts in Rome and in Italy.

Nero and Rome

Nero reshaped Rome after the great fire of AD 64. One way he accomplished this was to construct his famous Golden House (*Domus Aurea*) in the city center. This sprawling complex connected the Esquiline and Palatine hills, and was very much like a private theme park, incorporating opulent and outlandish architecture and gardens. Although the Golden House was viewed as a negative example of regal excess and profligacy it is an important monument in Roman architecture because of its innovative plan and construction.

“Year of the Four Emperors”

In AD 68 Nero died by suicide, bringing the Julio-Claudian line to an end. Whether fair or not, Nero's reign was instantly associated with debauchery and excess—a stigma that has, in some ways, persisted up to the present. Nero's death left a power vacuum that was filled with uncertainty. Four

men made claims at power, three of them unsuccessfully, during the year 69. The new emperor was Titus Vespasianus Flavianus (Vespasian), who was a military commander dealing, at that time, with the revolt in Judaea (modern Palestine and Lebanon). Vespasian's rise to power showed that an emperor could come from outside of Rome's aristocratic circles and that the allegiance of the armies was a vital factor in a bid for power. Vespasian, perhaps in a deliberate contrast to Nero, made his rule a time of fiscal prudence and public works projects, to show that by being almost miserly that he was man for the people. Where Nero had been self-indulgent, Vespasian distributed largess.

The Flavian Building Program

Vespasian and his eldest son Titus won an important military victory in Judaea, and they used the success as a springboard to legitimacy at Rome. One way they sought to communicate their legitimate claim to power to the Roman people was through a massive program of public architecture executed over the twenty-six years of Flavian rule. They reshaped the city that Nero had left behind, with the Flavian amphitheater (otherwise known as the Colosseum) as the centerpiece. It even seems that Vespasian paid for the construction of the Colosseum from his personal funds, as a gift to the Roman people. Considering that the Colosseum was the largest and most expensive building erected in the Mediterranean world to that point, it made a considerable statement. Vespasian's goal was to show the Romans that he was, in some ways, like Augustus—a self-styled “man of the people”—and, by constructing complexes for public use (a stark contrast to Nero's private and self-indulgent architecture), he made it clear that he was the right man to rule. Domitian, Vespasian's younger son, continued his father's building program and, in so doing, dramatically altered the physical landscape of the city of Rome.

Reading:

- Kleiner pp. 103-138
- Champlin 2003, “Ch.7: One House,” from *Nero*, pp. 178-209 (Sakai Lesson 9 folder)
- Elsner 1994 “Nero as Imperial Builder” from *Reflections of Nero* pp. 112-127 (Sakai Lesson 7 folder).

Multimedia:

- Powerpoint of Julio-Claudian and Flavian Rome (Sakai Lesson 9 folder)
- Watch the video on “Building Rome's Colosseum” (3:31) from National Geographic (<http://www.youtube.com/watch?v=EO1NQy4oyJs>) –an overview of the Roman architectural innovations that made the Colosseum possible

Discussion Forum:

Select one of the following prompts and make a posting on the Lesson 8 discussion forum:

1. Compare and contrast the building projects of Nero and the Flavians. How would you characterize each program? How did Nero's building and reign impact what the Flavians did?

2. Compare the bust of Vespasian to those of the Julio-Claudian emperors. What personal characteristics or biographical features does the depiction of Vespasian express? How do these differ from those expressed by the Julio-Claudian emperors? Why might this be?

Memo Prompt:

Would you consider Nero a “good” or “bad” emperor? Why?

Lesson 10: Roman Cities in Italy: Pompeii and Ostia

Lesson Objectives

In this lesson we will:

- consider the city of Rome and its port, Ostia, during the height of stability and geographic extension of the Roman empire
- explore the ways in which Pompeii can help archaeologists understand “daily life” in the Roman world
- study the different aspects of domestic architecture and art in a Roman town
- study the town as a whole and to understand the relationship between various districts.

Important Points

Pompeii as an Archaeological Resource

Since its rediscovery in the eighteenth century, Pompeii has been a focus of attention and controversy. The original “excavators” of the site aimed only to recover artifacts with prestige value for aesthetic purposes, and had little to no interest in the scientific study of the sites. By the twentieth century, the scientific study had come to the forefront. Now scholars must manage these sites as unique archaeological resources. For this reason, one-third of Pompeii remains unexcavated, ensuring that the resource will be preserved for the future when better, non-invasive methods give scholars more options to study the sites and their remains.

Architecture and Spectacle

Pompeii especially offers a unique view of the entertainment complexes in a Roman town, with a large, open-air theater, a covered theater (*odeon*), and the amphitheater and palestra complex. The spectacles in a Roman town would have been numerous and the responsibility for them often fell to local magistrates who financed spectacles out-of-pocket in hopes of currying public favor. Festival days (when spectacles were held) were also important days in community life for reasons of society and economy. The number of buildings dedicated to spectacle at Pompeii demonstrates what an important part public entertainment played in Roman life.

Ostia Antica

The city of Ostia was situated at the mouth of the Tiber River and served as the main supply and commerce hub for the city of Rome in the imperial period. The city was originally founded during the Republican period, but became critically important from the Augustan period onward when Rome's population topped one million people. Ostia was a commercial city of warehouses and merchants, but also extremely diverse culturally. With property values at a premium, Ostia developed high-rise residential blocks. Artificial harbors constructed under Augustus, Claudius, and Trajan facilitated the commercial traffic associated with Rome and its food supply. Since many non-Italians resided in Ostia, many examples of "mystery" cults of the eastern Mediterranean are attested there (such as Mithraism).

Reading:

- Kleiner pp. 139-152, 203-216
- "Pompeii: Sources" (PDF of primary sources, Sakai, Lesson 10 folder)
- skim "Introduction to Ostia (up to end of 5.1 "The decline of Ostia") (<http://www.ostia-antica.org/intro.htm>)

Multimedia:

- Powerpoint on Sakai with images of Pompeii (Sakai, Lesson 10 folder)
- Check out the "Eruption Timeline" via the British Museum's website: http://www.britishmuseum.org/whats_on/exhibitions/pompeii_and_herculaneum/pompeii_live/eruption_timeline.aspx

Online Activity:

"Ostia and the Dynamic Empire"

In this activity, you'll investigate both the topography of the port city of Ostia and its role as the trading hub of Rome. The activity is divided into 2 parts, with both components relying on online resources.

Part I: The Cityscape of Ostia

1. Navigate to the Ostia Antica website (<http://www.ostia-antica.org/>).
2. You will see a blue menu with links on the left of the screen. Scroll down to the section "The Archaeological Remains" and click on "Topographical dictionary" (the first link). This link will open a new page.
3. The new page, "Topographical Dictionary" includes a blue menu on the left. Scroll down to "clickable plans" and click on the link "general plan". This will take you to a new page with

a schematic map of Ostia. From here, click on “Regio 1” (in yellow). This will take you to a new page with a color-coded map of this neighborhood of Ostia.

4. Take some time to familiarize yourself with the map—you can click on each building, which will lead you to a new page with a map of the building with images and information about the structure. Use Regio I to get a sense of how the website works, and to look at how the city is laid out, and how space is allocated in the city.
5. Next, go back to the “Topographical Dictionary” main page. You will see, on the left-hand blue menu, a section titled “topics”. Below this are 19 links dedicated to a particular type of building or archaeological material at Ostia. You will look through these links and choose ONE building type to investigate further. Some sections will be larger than others; do not feel like you need to read ALL of the information presented to you (for example, several topics include entire books on the subject), but read enough so that you have a good understanding of the topic.
6. Once you have decided which topic you’d like to focus on, go into the “Cityscape of Ostia” Lesson 10 forum and start a new thread with your chosen topic in the title. Each topic can only be researched by one person.
7. Once you have chosen a topic, click through the links on Ostia Antica related to your building type or topic. You will make a discussion forum posting giving us an overview of your topic or building. Take notes or pay attention to these characteristics/features:
 - a. Number of building (if applicable) or examples in Ostia
 - b. Location of feature in city
 - c. Function of building/material/etc
 - d. Pick two of the best or most interesting examples of your topic to discuss more in-depth in your post.
 - e. What does this building/feature tell us about life in Ostia?

Part II: Ostia and Roman Trade

In this second part, you will briefly investigate trade routes in the Roman empire. Ostia played a crucial role in trade, serving as the port city of Rome.

1. Open the powerpoint “Ostian Merchants” in the Lesson 10 folder on Sakai. This powerpoint contains images and resources related to traders and merchants from Ostia. These merchants hail from a variety of locales—North Africa, Europe, the Near East, etc.
2. Navigate to the ORBIS website at Stanford (<http://orbis.stanford.edu/>). This website is built around an interactive map that can be used to study movement in the Roman empire.
3. Below the red “ORBIS” banner you will see grey labeled tabs. Click on “Mapping Orbis”. This will lead to a map of the Roman world with a toolbar at the right.
4. Test: select “Roma” from the START drop-down menu, and “Athenae” (Athens) from the DESTINATION pull-down menu. Select “February” from MONTH OF TRAVEL and make sure that “cheapest” is selected under the subsection entitled *Priority*. In the *Network Mode* subsection, make sure that ONLY “road” and “coastal sea” are selected. Under *Aquatic Options* select “faster”. In the subsection *Speed Options* select “Horseback rider (routine travel)”. Finally, click on the button “calculate route” at the top of the sidebar.
 - a. A route (in pink) should now appear on the map, showing you a route from Rome to Athens, and giving you a price break-down for this travel.
 - b. Next, proceed to the full activity.

5. You will investigate the routes used by traders in the Roman world, and the cost and considerations involved in trade to Ostia. You will select ONE of the traders known from inscriptions in the Pizzale delle Corporazioni in Ostia (see the slides in the “Ostian Merchants” powerpoint on Sakai). Once you have selected a merchant, please do the following:
 - a. First, post your choice (origin + trade good) as a new thread in the Lesson 10 “Ostia Merchants” forum on Sakai. Only one person per selection, please.
 - b. Next, go onto the ORBIS database, and see how long the journey would take from the origin of your merchant/goods to Ostia. Play around with the settings—is it quicker to ship your goods, or travel overland? During what season would shipping be fastest? What selections make your travel the cheapest (reckoned in price per passenger in a carriage)? (Do not use military routes).
 - c. Figure out which route/season/method of travel combination gets your goods to Rome the fastest and the cheapest (you’re a business-person, after all). Post this route/information on Sakai, and give us a summary of what this has taught you about trade in the Roman world. Why ship to Ostia rather than bypassing that port and going to Rome? Would this route (directly to Rome) be more efficient, in some cases? Think about other factors: storage space, trade further abroad, ability to sell goods to multiple suppliers, etc.

Discussion Forum:

Comment on TWO each from Part I and Part II of the online activity (for a total of 4 commentary posts).

Memo Prompt:

None

Lesson 11: Imperial Rome (Trajan & Hadrian)

Lesson Objectives

In this lesson we will:

- examine the trends in public art and architecture at the end of the second century AD and the beginning of the third century AD.
- consider the changes in architecture under Trajan and Hadrian.

Important Points

Trajan and Rome

Trajan was a successful general and won two major victories in Dacia (modern Romania). To commemorate his victories and honor his soldiers (and himself), he embarked upon an ambitious plan of public building. Unlike Domitian, which was widespread, this program was focused in

specific areas. Trajan built a market complex, a massive forum, and a large public bath complex. These monuments were grandiose in style and execution and helped earn Trajan the epithet of *optimus princeps* (the best first citizen).

Hadrian and Rome

Hadrian came to power in a time of unprecedented stability and prosperity. He had less need of large campaigns of public art and architecture to legitimize his authority. Thus he chose targeted cases to serve as an architectural patron. One such case was the rebuilding of a temple in the Campus Martius at Rome known as the Pantheon, originally built by Agrippa, a lieutenant of Augustus. Hadrian's new Pantheon was an architectural triumph. His architects built a round temple covered by a masonry dome and achieved a singular architectural marvel. Hadrian was also involved in building a temple to Venus and Roma, as well as temples dedicated to members of his family.

Public Art in the Second Century AD

The second century witnessed the creation of new and innovative forms of public art at Rome and in Italy. Especially noteworthy among these art forms are the helical, storiated columns erected at Rome, with the Column of Trajan (AD 112) being the prime example of this type. The column tells the story of Trajan's campaigns in Dacia by means of a spiraling frieze carved in bas-relief. The level of detail is quite high and the story-telling devices are highly developed. Other developments took place in the area of relief sculpture, which was used often in public monuments and in portrait art. The sculpture of this period shows a tendency toward Classical Greek (fifth century BC) motifs—meaning that the human form is often depicted in an idealized, and somewhat abstracted, manner. Some sculpture also demonstrates the influences of the Hellenistic period (fourth and third centuries BC), when sculpture was characterized by motion (dynamism) and emotion (pathos). An example of this trend is the fact that Hadrian wears a beard in his official portrait type and virtually all of the successive emperors will follow this model; bearded rulers were common in the Hellenistic east. Hadrian himself was a great fan of Greek-style art forms and lifestyle.

Reading:

- Kleiner pp. 153-186
- “Dating the Pantheon” PDF (Sakai, Lesson 11 folder)
- Zanker 2010, “By the emperor, for the people: ‘popular’ architecture in Rome,” pp. 45-87 (Sakai, Lesson 11 folder).

Multimedia:

- “Trajan & Hadrian” PPT (Sakai, Lesson 11 folder)
- “Trajan’s Column” video (approx. 8 min) (link on Sakai, Lesson 11 folder)

Online Activity:

Navigate to the McMaster Trajan Project (<http://cheiron.mcmaster.ca/~trajan/>). This website includes a wealth of information about the Column of Trajan, and includes a database with over 500 high-resolution images of the column. Read the following sections (links on main page of Trajan Project website):

1. Carving Trajan's Column
([\http://cheiron.mcmaster.ca/~trajan/introductory_essay.html#carving](http://cheiron.mcmaster.ca/~trajan/introductory_essay.html#carving))
2. Experiencing Trajan's Column
([\http://cheiron.mcmaster.ca/~trajan/introductory_essay.html#experience](http://cheiron.mcmaster.ca/~trajan/introductory_essay.html#experience))

Next, click on the "Indices" link ([\http://cheiron.mcmaster.ca/~trajan/indices.html](http://cheiron.mcmaster.ca/~trajan/indices.html)), which will bring you to an index linking to images grouped by subject ("battle", "tent", etc) and scene. Select EITHER a subject OR a scene number, and look through the images—if you pick a subject, select only 4 scenes to survey.

Then, complete the following activity:

1. Make a post about your choice (either scene number or subject keyword) to the Lesson 11 "Trajan's Column" forum. One person per subject or scene, please.
2. Next, carefully investigate your scene or subject. Who is depicted? What are they doing? How are the people included in the scene characterized? What message(s) might the scene/activity/clothing/hairstyle express to Roman viewers?
3. Make a post about your findings (300-400 words) on the "Trajan's Column" forum, as a reply to your original thread.
4. Comment on TWO OTHER STUDENT'S POSTS, making connections between your scene/subject and theirs. How do the scenes or subjects complement one another? What similar or different messages do they express?

Discussion Forum:

In addition to the online activity, make a posting on the Lesson 11 discussion forum:

1. How would you characterize the building projects of Trajan vs. Hadrian? What might account for these differences?

Memo Prompt:

How did architecture and building projects forge a link between the emperor and his people? How, practically speaking, did this work, and what types of buildings did the emperor fund?

Lesson 12: Roman Tombs and Religion

Lesson Objectives

In this lesson we will:

- explore the architecture, art and social function of tombs in the Roman world
- gain a basic understanding of the different types of cult activity and religion in Rome

Important Points

The State Cults

The official state gods of the Romans are familiar: Jupiter, Mars, Juno, and so on. These gods and their cults stemmed from the earliest times, so even in Imperial Rome the upkeep of the temples and shrines of the gods was an important responsibility of the emperors, and many temples whose origins were nearly as old as the city herself were still prominent landmarks. Much scholarly debate still swirls around the issue of what relationship the Romans had with these monolithic deities—did they *believe* in them or simply pay them lip service out of respect for tradition? The debate still pulls in both directions. One thing is clear, and that is that the leaders of the Roman state could not afford to alienate the gods, even if they did not truly “believe” in the modern sense. Roman politicians and military commanders had what is often described as a “*do ut des*” (trans. “I do [this] so that you might do [something in return]”). A general making a sacrifice prior to a battle, asking the god to grant him victory, exemplifies this relationship. If the Romans prevailed, more sacrifices would be called for at the god’s temple, as an offering of thanks. In these ways, at the very least, the state gods and their cults remained important parts of Roman society well into the Imperial period.

Eastern Cults

Prevalent in Imperial Roman society were a number of cults that originated in the eastern Mediterranean. These cults included those of Isis, Mithras, Magna Mater, Jupiter Dolichenus, and Orpheus. These cults often centered on mysterious occurrences that were only explicable by those who were initiates of the cult. Mithras worshippers, for instance, participated in elaborate rituals by which they gained more status and rank in the cult, and presumably with the god. Several of these eastern cults also embraced an idea of life after death, a concept that would also become a Christian tenet. It is important to remember that during the Imperial period the Roman Empire revolved around commerce, and thus many different cultures and ideas were in contact. In addition to commercial contact, the movements of the legions also helped to spread new concepts and practices. Thus it is not uncommon for a Roman city (such as Ostia) to have numerous cults represented by shrines clustered in a relatively compact area. This multicultural milieu was one of the hallmarks of Imperial society.

Roman Tombs

The first Roman tombs were simple cremation or inhumation burials in the area of the later Roman forum. The deceased were interred with a few grave goods, but the tombs themselves were simple affairs compared to the lavish elite complexes of the Roman Republic. Beginning in the second and especially first centuries BCE, members of the Roman elite built lavish tombs in and around the city of Rome to celebrate the power of their families; the pyramid of Cestius and the Tomb of Caecilia Metella are two famous examples of this phenomenon. The over-the-top design of Cestius’ pyramid reflects the desire of Cestius and his family to be remembered in the urban landscape, and also reflects the Egyptomania craze (obsession with Egyptian culture) that hit Rome in the 1st century

BCE. Under the Principate and empire the design of elite tombs changed drastically, with communal family tombs with fairly modest facades the most common. Tombs of emperors were still monumental indeed—the Mausoleum of Augustus and the Mausoleum of Hadrian are two of the best examples. A second shift occurred at the end of the second century CE, when cremation burial became practiced more infrequently in favor of inhumation burials in marble sarcophagi (Greek, literally “body eater”). The reason for this shift is unknown, but may be related to a decrease in the amount of available wood for cremation burial in the city of Rome. Sarcophagi were still interred in relatively modest family tombs, but were themselves highly decorated, often with battle scenes or images from mythology.

Reading:

- Price “Religions of Rome” (CP)
- “Accounts of Roman State Religion” (<http://www.fordham.edu/Halsall/ancient/romrelig3.asp>)
- “Accounts of Roman Personal Religion” (<http://www.fordham.edu/Halsall/ancient/personalrelig.asp>); Kleiner, pp. 79-88, 217-230
- ”Ch. 1: Learning from the Dead” by Mike Parker Pearson in *The Archaeology of Death and Burial* (pp. 1-20, Sakai)

Multimedia:

- Powerpoint on Sakai on Roman Tombs (Sakai Lesson 12 folder)
- Watch the video on a Roman communal tomb via BBC (http://www.youtube.com/watch?v=w_VcMIQsrzE)

Discussion Forum:

Select one of the following prompts and make a posting on the Lesson 12 discussion forum:

1. What can tombs tell us about the identity and life of the deceased? Consider the form and decoration of the tomb, its location inside or outside the city, the treatment of the body, the body itself (evidence for lifestyle, age, sex, cause of death), grave goods, inscriptions, etc. How do Roman tombs from all periods contribute to our understanding of Roman society?
2. What types of religious institutions and practices existed in Rome? Was there a difference between personal religion and state religion?

Memo Prompt:

None

Lesson 13: Imperial Rome (Antonines & Severans)

Lesson Objectives:

- **Explore the impact of the Antonine and Severan dynasties on Rome in the second and third centuries AD**

Important Points

The Antonines

Antoninus Pius and Marcus Aurelius were the last of the so-called “good emperors.” Breaking with recent tradition, Marcus Aurelius decided to transfer power after his death not to an accomplished Roman senator, but instead to his young son Commodus. This decision proved to be an enormous mistake. Commodus was a paranoid eccentric who ultimately fell victim to palace intrigue in AD 192. The Praetorian Guard held sway over Rome until the arrival of the Roman governor of Pannonia (in eastern Europe), Septimius Severus.

Who Were the Severans?

Septimius Severus, a successful military commander, came to power following the disintegration of the Antonine dynasty under Commodus, the son of Marcus Aurelius. Septimius hailed from the North African city of Lepcis Magna and was the son of important local magistrates. His wife, Julia Domna, was Punic. He had two sons, Caracalla and Geta. The reign of Septimius was stable, but once power passed to his sons, Caracalla had Geta murdered and Caracalla’s unstable reign led to his own violent death in AD 217.

The Severans and the City of Rome

The Antonines had left a relatively small imprint on the city of Rome in terms of public architecture, largely because the stability of the period had lessened the need for large programs of public architecture intended to help establish the political legitimacy of an administration. The Severans faced new challenges, however, as they lacked both political experience and legitimacy. Thus some architectural programs that would help to identify them in the public context were required. The three most noteworthy Severan programs at Rome were the Arch of Septimius Severus, the Baths of Caracalla, and the Septizodium. Each of these unique monuments served to advertise the message that the Severans were legitimate rulers, fit to rule, and interested in the welfare of the people of Rome.

Reading:

- Kleiner pp. 187-202, 231-246
- Lusnia 2006 “Battle Imagery and Politics on the Severan Arch in the Roman Forum” pp. 272-296 (Sakai, Lesson 13 folder)

Multimedia:

- Video (5 min) on the “Third Century Crisis” (Sakai, Lesson 13 folder)
- Powerpoint on the Antonines and Severans (Sakai, Lesson 13 folder)

Online Activity:

The Forma Urbis Romae was a large marble plan of Rome created in the 3rd c. CE. It was originally located in an alcove in the Flavian Templum Pacis, and contained detailed building plans of all the buildings in Rome. Nearly 1200 pieces (only about 15%) of the original plan survives, and these pieces have been scanned and studied by a team at Stanford University. They have recently provided online access to all of their information—photos, drawings, etc. Check out this amazing online resource here: <http://formaurbis.stanford.edu/docs/FURdb.html>

Discussion Forum:

Select one of the following prompts and make a posting on the Lesson 13 discussion forum:

1. How can the Forma Urbis Romae help give us crucial information about the topography of Rome in the third century CE?
2. Once the Severans gained power at Rome, how did they attempt to solve their problems of legitimacy? How do the relief sculptures of the Arch of Septimius Severus in Rome differ from the historical reliefs of earlier periods (such as the Arch of Titus)?

Memo Prompt:

Compare and contrast the Column of Trajan and the Column of Marcus Aurelius. How are the two monuments different? How are they similar? What might account for these differences and similarities? Consider: carving style/technique, subject, characterization of emperor/soldiers/enemies, types of scenes, messages/themes.

Lesson 14: Late Roman Italy and Constantine

Lesson Objectives

In this lesson we will:

- explore the later Roman period by examining the principate of Constantine the Great

Constantine and Christianity

Constantine put an end to the tetrarchy and consolidated his power. He was a strong ruler and employed a convincing campaign of public iconography to stabilize his position. Constantine also founded Constantinople as the new capital of the Roman Empire, bringing full-circle the de-emphasis of Rome that had been taking place during the third century. But Rome was still an

important city, not least because of its connections with the Christian church, especially with important Christian martyrs like the apostles Peter and Paul. For this reason, Constantine could not abandon Rome altogether. He manipulated Christianity as a tool for political control, granting toleration to Christians and even embracing the faith himself, to a certain extent. Constantine was a deft politician and saw that the Christian faith was becoming predominant in the empire. He knew that it was more prudent (and certainly easier) to follow the trend rather than fight a losing battle against it.

Art in the Fourth Century

The portrait art of the fourth century demonstrates new tendencies, as exemplified by the colossal statue of Constantine from Rome (Kleiner, figure 20-5). The abstraction of the third century is carried further here; the eyes are deeply drilled and cast upward, the face reduced more to linear, geometric planes than a naturalistic likeness. These trends serve especially to emphasize the importance—and perhaps otherworldliness—of the Roman emperor, particularly exemplified by later fourth-century art executed at Constantinople.

Reading:

- Kleiner pp. 263-306

Multimedia:

- Video on the “Arch of Constantine” (10:57) (<http://www.khanacademy.org/humanities/art-history/art-history-400-c-e--ancient-cultures-1/ancient-rome/v/arch-of-constantine--315-c-e>)

Discussion Forum:

Select one of the following prompts and make a posting on the Lesson 14 discussion forum:

1. After reading the Kleiner assignment, paying particular attention to pages 263-269, choose two “soldier emperor” portraits and describe them in detail, focusing on the carving of the face and its features. Having described them, what can you say about their visual imagery? How would you compare them to the Augustus of Prima Porta (Kleiner, figure 5-11)?
2. Discuss the art and architecture that Constantine executed at Rome in terms of the history of art and architecture during the Imperial period. What similarities are evident? What are the differences? Discuss at least **three** specific examples in your response.

Finally, as a way to wrap-up the course, please make a post in the Lesson 14 “Reflections” forum addressing one subject/monument/lesson/etc that you found the most interesting and why.

Memo Prompt:

None