

CLS/ANT/ART 250: ROMAN ARCHAEOLOGY AND ART  
Spring, 2002

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LALONDG./Box G-2  
Off.hrs: MW.3:15-4:00  
TTh.3-4,or appt.

[NB: Please read this syllabus carefully and keep it at hand, as you must be aware of all the information and requirements stated in it. I assume that you all read your e-mail regularly, and I may occasionally communicate with you that way.]

### **Description**

An archaeological and art-historical study of major sites, monuments, artistic genres and artifacts of ancient Roman civilization. The chief focus of the course will be the evolution of Roman archaeological and artistic forms and their relationship to history and culture; attention will be given to the originality of Roman archaeology and art, as well as Etruscan and Greek antecedents, borrowings, and adaptations, and, to a some extent, those of other peoples of Europe, Africa, and Asia. The usual mode of instruction will be lecture illustrated by slides, but engagement of the class in questions and discussions about the current topic is always encouraged.

### **Books**

#### **The required texts:**

Ramage, N. H. and A., *Roman Art: Romulus to Constantine*, 3rd ed., 2000.

Boren, H.C., *Roman Society*, 2nd ed., 1992. (If you have had a college-level course in Roman history, you may dispense with this.)

The readings from Ramage & Ramage, as assigned in the schedule below, are best done in advance of, or along with, the lecture topics with which they are paired. Boren should be read within the first three weeks of the course, so that you may have early the advantage of an historical background. (If you would like a more comprehensive survey of Roman history, a good choice is M. Cary & H.H. Scullard, *A History of Rome*, 3rd. ed., 1975.) A fair coverage of Roman archaeology and art could be gained from the slide-lectures by themselves, but the readings, with text and illustrations covering some of the same subject matter and chronological span as our course, will be helpful for parallel study and review. Conversely, the text alone will not suffice, since it does not cover all of the material treated in the class. So, be sure to attend class whenever you are able, since it will not be feasible to review the slides shown in lectures. If you would like to read some of the original literature of the Romans, a good list from which to choose is that of Humanities 102.

Although discussion is not a formal part of the course, I am giving you my paper, "APPENDIX TO SYLLABUS: CLASS DISCUSSIONS AND PRESENTATIONS." You may find it useful for other classes besides this one, and the latter part of it will be required reading in preparation for the presentation of term research.

## **Research Paper and Presentation**

In the last two weeks of class each member will submit a research paper of 9-11 pages--if you like, you may devote up to 25% [i.e. the equivalent of 2-3 pages of prose] of your work to two- or three-dimensional illustrations of your own making--and give a spoken and illustrated presentation of the results of the research.

The subject of this paper should be something not treated in class, or a more detailed treatment of something touched on in class. Finding a topic that fits the following criteria and is interesting to you is part of the assignment. but I welcome and encourage inquiries ahead of your deadline for discussing a topic, thesis, and potential bibliography, and I will be glad to discuss your work at any point.

The paper should be about the archaeology or art of ancient Etruria or Rome and its empire - the philosophical, historical, esthetic or technical features of that art or archaeology. Of course, for your subject, you may adduce evidence from, or make reasonable deductions about, the society, politics, culture etc. of the appropriate period and locale of the civilization.

Your subject must be limited enough in scope to allow for depth of treatment, and this in turn will require that the research be thorough enough to do justice to all aspects of the topic. This means that the paper will entail considerable forethought and work so as not to result in vagueness, oversimplification, or reliance on evidence that is too limited. The paper must have a thesis, which may be your own, but need not be. Your argument of a thesis may consist of concise, original and thoughtful synthesis of the views of earlier scholars on the subject, to which you may add your own elaboration, critique, and judgment. Papers will be judged on their content and also on their form, i.e. argument and organization, coherence, style, grammar, spelling, etc (but I will not read papers that have not been thoroughly proofread before submission).

The individual deadlines for the finished versions of the papers will be the class periods when the presentation is given. I will submit a table of the deadlines for all four stages of the individual papers, according to the following scheme: 1) The topic, thesis, and some potential bibliography are to be discussed with me and approved by four weeks before the date of presentation. 2) A statement of the thesis, a complete bibliography, and a detailed outline (not a short prospectus, but detailed retrospective outline that shows that the research is finished except for fine tuning and corrections and that you are ready to write the paper) are due two weeks before the presentation. The outline should include all the steps of your argument; the paper is an argument of your thesis, and this stage is an outline of that argument. 3) A first draft-not a rough draft, but the best you can write--is due a week later, i.e., a week before your presentation. 4) The final draft must be submitted by the class period in which the presentation is made. In order for this schedule to work, I ask you to do all stages of the paper by the assigned date, and I will return to you the submitted stages with critique as soon as I reasonably can. All stages of the paper must be submitted in complete form in the order assigned, so that each stage can benefit from the critique of the preceding state. The dates for the individual presentations

will be spread over the final two weeks of the semester and will be assigned well in advance. At all of these stages I may suggest ways of improving the paper, I may confer with you about it, and I may have you make an appointment at the Writing Lab, where this assignment will be on file. Because the presentations are given near the end of the semester, it will not be feasible to give extensions. The grade for this assignment will be a composite of grades for the first draft, the final draft, and the presentation and will reflect improvement made over the various stages of writing.

You are encouraged to browse in the library for reading that is supplemental to the lectures or inspirational for the required papers. A bibliography for this course would be too lengthy to print here, but check the Burling catalogue under "Etruscan," "Rome" and "Roman" and specifically the titles on archaeology and art. The standard complete bibliographical reference work for all areas of classical studies is Marouzeau, *L'Annee Philologique* (Burling reference shelves), which in annual volumes lists practically all modern scholarship about Greece and Rome arranged according to ancient author and various topics, and is thoroughly cross-referenced and indexed. Beyond that, I can usually suggest other ways of tracking down material for your paper, but please ask me soon enough for you to follow through with it. Of the journals that contain studies of Classical archaeology, our library subscribes to *Archaeology* (popular but often very useful), *American Journal of Archaeology*, and *Cambridge Archaeological Journal* (both scholarly and very useful for some topics; *CAJ*, recent years only). Other classical journals in our collection (e.g. *Greek, Roman and Byzantine Studies*; *Journal of Roman Studies* [subscription only since 1980]) may have some relevant material. For further resources you may want to make a trip to the U. of Iowa main library or art library. If you use interlibrary loan, you will need to plan well in advance of your deadlines.

It should not be necessary to put books on reserve for this course. But for this reason, please do not remove books from the shelves (unless to read them in place) without checking them out; an unchecked book away from the shelf is a lost book. Since some of you may be doing research in closely related subjects, please keep books out only as long as you need to use them, and return at your earliest convenience any book that is recalled.

In the class period at which your paper is due you will give a spoken and illustrated presentation of your term paper research. This presentation will be limited to twelve minutes and will be given from outline or notes--not reading from a text of the paper or marginal notes on the paper or extended prose notes--on the subject of the research. A period of three minutes for questions and discussion will follow each presentation. The presentation is to be illustrated by slides or overhead projections of plans, drawings or photos copied from books or from your own artwork. Three-dimensional, or other forms of two-dimensional, illustrations are welcome if appropriate. I have equipment to help you make the slides. The classroom is equipped for PowerPoint presentation and you may use that technology if you are proficient at it. (Please study the "Appendix to the Syllabus," the section on Spoken Presentations, for help in the preparation of this assignment.)

### **Plus-2 Option**

Requirement may fulfilled by one of two options:

1) A paper with the same stipulations as those of the longer paper, except for the following:

- 15 pp.

- The final version of the paper is to be submitted by the last day of class and the dealines for the prior stages can be calculated from that date.

- Subject different from those covered in class and the other paper.

2) Foreign language option: a project negotiated with the instructor that entails significant work in primary or secondary literature on Etruscan/Roman archaeology or art in ancient Greek, Latin, French, German, Italian, or modern Greek.

### **Examinations and Grades**

There will be two exams, a mid-term on Monday, March 11, covering the material to date, and a final on at the time noted in the official schedule, covering the material from mid-term to the end of semester. Both of the exams will entail writing 5- or 10-minute commentaries on each of several slides/illustrations that have been studied in class, including those presented by students. Your comments should cover some of the following points (not all of these will be appropriate for every slide; they are roughly in descending order of importance; "artifact" here refers to any physical remnant of the ancient peoples): 1) Stylistic context, i.e. with regard to the form and content of this artifact and its genre, what gives rise to it, and to what does it give rise? 2) What are some significant esthetic and technical qualities of its form and composition? 3) What of significance does the form and content of this example of art or archaeology tell you about Etruscan/Roman history or culture, or with what of importance in Etruscan/Roman culture or history would you otherwise associate this artifact? 4) Does this artifact have any particular significance in the history of the scholarship of Etruscan or Roman archaeology or art? 5) Provenance - With what area or place do you associate this artifact? 6) Approximate chronology - With what period (years, centuries, other chronological schemes) do you associate it? 7) Simple description of the material, form, function and subject matter of the artifact.

The exams yield two thirds of the semester grade, the research paper and presentation the other third. The completion of all assigned work is required for credit in the course.

### **Lecture Topics and Readings**

The following outline indicates the order of topics but not the time devoted to each.

1) INTRODUCTION

Definition and brief history of archaeology with emphasis on Roman antiquity; chronological outline of Roman history

R (Ramage), pp. 8-19

## 2) ETRUSCAN ARCHAEOLOGY AND ART

The mystery of the origin of the Etruscans and their language; Villanovan culture and its relation to the Etruscans; rise and fall of the Etruscan states; funerary urns and pottery; sculpture; minor arts; tomb architecture and painting

R, pp. 20-49

## 3) THE HISTORY AND ARCHAEOLOGY OF EARLY ROME

### 4) ROMAN ARCHITECTURE

Adopted and original features; urban planning; bridges, walls and roads; houses, palaces, and villas; temples; tombs; baths, aqueducts, and commercial buildings; triumphal arches and columns; circuses, theaters, and amphitheaters

R, pp. 50-58, 63-64, 86-94, 129-144, 162-179, 180-198, 237-253, 264-265, 268-275.

### 5) THE ROMAN FORUM

The topography and history of the Forum: the archaeology of Roman political life in the Republic and the Empire

R, pp. 59-62

### 6) ROMAN SCULPTURE

The Greek background: A brief view of the evolution of idealism and realism in sculpture of the human face and figure in the Greek Archaic, Classical, and Hellenistic periods; Roman originality, adoptions, and adaptations; funerary and political portraiture; narrative relief sculpture as political propaganda

R, pp. 64-72, 95-107, 117-128, 144-149, 198-236, 253-264, 266-7, 279-281

### 7) GLASS ART

The origin and early history of the technique and art of glassmaking; the extraordinary contributions of the Romans

R, pp. 107, 116

## 8) ARCHAEOLOGICAL TOOLS AND TECHNIQUES

### 9) ROMAN COINAGE

The origin and early history of coinage; Roman coins as art, history and propaganda

R, passim, usually under sculpture/portraiture

### 10) POMPEII AND HERCULANEUM

The destruction of these sites and the history of their excavation; upper middle-class Italian town life in the early Empire; town planning; domestic, commercial and public architecture; wall painting: subject matter and formal features; minor artifacts

R, pp. 73-83, 107-113, 149-161

### 11) MOSAIC ART

History, techniques, and subjects

R, pp. 84-85, 276-78

### 12) THE ARCHAEOLOGY AND ART OF ROMAN PROVINCES

Punic and Roman Carthage; Roman Athens; The Realm of Herod the Great, a Roman client king; Roman Britain (including military archaeology).

### 13) EPILOGUE: LATE ROMAN AND EARLY CHRISTIAN ART AND ARCHITECTURE

The Roman legacy and Christian innovation; the tradition of the basilica; new conventions of irrealism in depiction of the human form.

R, pp. 282-304