

**Course Title:** Ancient Art and Archaeology of Rome and Italy

**Semester:** Spring 2025

**Time:** W 09.00-12.30, Th 15.05-15.55

**Course prefix and number**: Rome 230

**Professor:** Jan Gadeyne

**Email:** (jgadeyne@trincoll.edu)

**Contact Hours:** By appointment

**Trinity Semester Credits:** 1.0

**Language of Instruction:** English

**Experiential Component (Y/N):** Yes

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**Course Description**

The course will introduce the student to the art and architecture of Ancient Rome revealing their place in Roman culture. Focusing upon architecture, sculpture and painting with an emphasis upon their technical, typological, stylistic and iconographic characteristics, their use in the public and private sphere will also be highlighted. Special attention will be given to the building materials and techniques, the "function" of the private house, the use of style and iconography as part of a political program, the problem of the Roman "copies" of Greek originals, etc. The course will cover the time from the Etruscan and Greek phase of pre-roman Italy (9th-6th cent. BC) until the age of Constantine (4th cent. AD). Illustrative examples of Roman art and architecture will be drawn from Rome, Italy and the rest of the Empire. Readings will complete what is being talked about during the hours of class. The course will be divided between weekly classroom and on-site lectures.

**Pre-Requisites**

None

**Learning Objectives**

Upon successful completion of this course, students are able to:

1. identify a range of materials and analyze a work of art or architecture from a stylistic and iconographic point of view;
2. demonstrate a perception of time and place regarding when and where the artifact or building was made;
3. contextualize these artifacts or buildings within the broader background of Roman art and architecture;
4. Distinguish Roman work from work of other civilizations, such as the Etruscan and Greek ones.

**Requirements**

**Attendance:** In accordance with the Trinity College Student Handbook, class attendance is mandatory. Absences for illness can only be accepted if the student has informed a Resident Assistant and the Professor of their absence **PRIOR TO CLASS.** You may not miss any scheduled evaluations. Students are responsible for all materials missing.

**Preparation:** Students are expected to come to class prepared. This means that students should complete all assignments and readings which will be covered that day in class.

**Participation:** Students are expected to participate actively in class, by answering the Professor’s and/or another student’s questions or by asking questions or making relevant comments. Participation will be evaluated by the Professor on a weekly basis.

**Note on Electronics:** Active participation means being prepared for the day’s lesson and being attentive during class. Note taking on laptops or phones is not recommended.

**Assessment and Grading**

**Paper.**

Choice of topic is free but must be agreed upon with instructor. 8-10 pages, double spaced, end or foot notes, and bibliography. Due before midnight of Wednesday, in a digital version (pdf or docx).

**Midterm and Final Exam.**

The midterm exam will be on Thursday, October 16 during class time.

The final exam will be on Wednesday, December 10 during class time.

Both exams will be based upon the class notes, readings and other information that students have received during the lectures.

**Grading and grading scale.**

Attendance and participation 10%

Midterm exam 25%

Paper 25%

Final exam 40%

**Grading Scale:**

94 – 100 points = A “Excellent”

90 – 93.99 = A-

87 – 89.99 = B+

83 – 86.99 = B “Good”

80 – 82.99 = B-

77 – 79.99 = C+

73 – 76.99 = C “Satisfactory”

70 – 72.99 = C- “Less than Satisfactory”

60 – 69.99 = D “Poor”

59.99 – 0 = F “Failing”

**Academic Integrity**

Plagiarism, cheating, submitting another person’s work or previous work of one’s own without the instructor’s permission is unlawful and unethical. Students that demonstrate this kind of behavior will be reported to the Academic Honor Council. Please, read the Student Integrity Contract (p. 4) of the Trinity College Student Handbook for more details.

<https://www.trincoll.edu/bantam-network/wp-content/uploads/sites/16/2024/06/2024-2025-Trinity-College-Student-Handbook.pdf>

**Artificial Intelligence**

You may have heard by now about increasingly popular publicly-available artificial intelligence (A.I.) tools that produce writing when given human input/prompts. There have been many concerns raised by teachers across grade levels and institutions about the prospect of students using such technologies to cheat by having an A.I. write their essays or other writing assignments for them. A.I. can be helpful to us as writers, but: **any attempt to pass off A.I. writing as your own in this class constitutes a violation of Trinity College's intellectual honesty policy**. As the Student Handbook explains, “Intellectual honesty assumes that students do their own work and that they credit properly those upon whose work and thought they draw” (28-37; 28). Failure to abide by the policy may result in censure, suspension, or even expulsion. The use of A.I. writing tools for the purposes of cheating is also practically unwise for the following reasons:

* **the main person you’re cheating is yourself**
* **A.I. writing is not consistently good, and it’s risky to use**.
* **It is simply much easier to write your own work in this class**.
* **I want to hear your unique voice** and help you develop it into something you can use and be proud of throughout your life, in a wide array of contexts.

**Remember that using AI doesn't excuse plagiarism. All work submitted must be your own and properly cited, and AI should not be used to simply generate a paper for you.**

**Inclusivity and Accessibility**

Trinity College is committed to creating an inclusive and accessible learning environment consistent with the Americans with Disabilities Act. Students with disabilities who may need some accommodation to fully participate in this class are urged to contact the Student Accessibility Resource Center as soon as possible, to explore what arrangements need to be made to assure access.  If you have approval for academic accommodation, **please notify me by the end of week one**. Please be sure to meet with me privately to discuss implementation.

Student Accessibility Resources can be reached at: SARC@trincoll.edu

**Week to week calendar.**

**Week 1.**

Wed Sept 3 *Classroom lecture***. Intro. The Mediterranean: a cultural crossroads.**

Th Sept 4 *Classroom lecture***. A. Etruscan and Italic Art and Architecture.**

**Readings**: POTTER T., *Roman Italy*, *Ch. 2. Romans, Etruscans, Greeks and Italians*, p. 28-42. RASMUSSEN T., *Early Roman Art,* in: HENIG M. (ed.), *A Handbook of Roman Art*, Phaidon, 1983,

p. 13-25.

**Week 2.** **B. Roman architecture**. 1. Temple architecture in ancient Rome and Italy.

 **Readings**: BARTON I.M. (ed.), *Roman Public Buildings*, UnivExeter, 1989, *Ch. 3.* *Religious*

 *Buildings,* p. 67-96.

 YEGÜL F., FAVRO D., *Temple Architecture of Republican Rome and Italy,* in: *Roman Architecture*

 *and Urbanism from the Origins to Late Antiquity,* CambrUnivPr, 2019, Ch. 2, p. 81-111.

Wed Sept 10 *Lecture on site***:** From the Capitoline hill to the *Forum Boarium* and largo Argentina.

Meet at 9.30 on top of the Capitoline hill. **BRING MIC CARD**

**(reservation for 09.30 for Capitoline Museum and 11.30 for Largo Argentina – both MIC)**

Th Sept 11 *Classroom lecture*. Temple architecture in Italy and the Roman Empire. Some examples.

**Week 3.** 2. The Archaeology of Power in Rome and Italy.

 **Readings**: BARTON I.M. (ed.), *Roman Public Buildings*, UnivExeter, 1989, *Ch. 2. Civic and Other*

 *Buildings*, p. 31-65.

FAVRO D., *Urban Commemoration: The* Pompa Triumphalis *in Rome,* in: HOLLORAN C.,

Wed Sept 17 *Lecture on site:*The republican Forum.

 Meet at 09.00 on top of the Capitoline hill.

Th Sept 18 *Classroom lecture*: Public spaces in Italy and the Roman Empire. Some examples.

Fri Sept 19 Academic Fieldtrip to Tarquinia. Visit to the necropolis and archaeological museum.

(noon-19.00) **Mandatory participation.**

**Week 4.** 3. Building for consensus: bread and games.

**Reading**:CLARIDGE A., *The Development of the City*, in: *A Companion to the City of Rome,* Wiley Blackwell, 2018, Ch. 30, p. 559-618.

COLEMAN K., in: COULSTON J., DODGE H., *Ch. 9. Entertaining Rome,* p. 210-258.

Wed Sept 24 *Lecture on site:* The Colosseum, the Circus Maximus, and the Baths of Caracalla.

**(reservation/tickets for the Baths of Caracalla at 10.30)**

 Meet at 9.00 at the subway stop "Colosseo". **BRING MIC CARD**

Th Sept 25 *Classroom lecture*. Spectacle buildings in the Roman world.

**Week 5.** 4. Domestic architecture.

 **Reading**: TOMLINSON R., *Pompeii*, in *From Mycenae to Constantinople*, Ch. 12, 1992, repr.

2000.

Wed Oct 1 *Classroom lecture*. Roman domestic architecture: Pompeii and Ostia Antica.

Th Oct 2 No class.

**Week 6.** 5. Celebrating the ruler: urban space, visual language and imperial propaganda. Part 1.

 **Reading**: DON MILLER R., *Monumental Rome,* in: ERDKAMP P. (ed.), *The Cambridge*

*Companion to Ancient Rome*, Ch. 11, p. 190-204.

Wed Oct 8 *Lecture on site:* The Palatine hill and the Imperial forums.

 Meet at 09.00 at the entrance to the Palatine hill.

**(reservation/ticket SUPER for Palatine and Roman forum at 09.00)**

Th Oct 9 *Classroom lecture*. Public space and imperial ideology. Some case studies.

**Week 7.** 5. Celebrating the ruler: urban space and imperial propaganda. Part 2.

 **Reading**: ELSNER J., *Imperial Rome and Christian Triumph. The Art of the Roman Empire AD*

*100-450*, OxfordUnivPr, 1998: *Ch. 3. Art and Imperial Power*, p. 53-87.

Wed Oct 15 *Lecture on site:* The Altar of Peace, the column of Trajan and the museum of the Imperial forums (Markets of Trajan) **BRING MIC CARD**

 **(reservation at 09.30 for Altar of Peace and 11.30 for Markets of Trajan – both MIC)**

 Meet at 9.30 at the entrance to the Altar of Peace.

Th Oct 16 *Classroom lecture.* **MIDTERM EXAM**

**Week 8.**

Wed Oct 22 Midterm

Th Oct 23 break

**Week 9.**  **C. Roman Art**. Introduction.

 **Reading**: BONANNO A., *Sculpture*, in: HENIG M. (ed.), *A Handbook of Roman Art*, Phaidon,

 1983, *Ch. 3. Sculpture*, p. 66-96.

Wed Oct 29 *Lecture on site***:** the Centrale Montemartini. **BRING MIC CARD**

 **(reservation for Centrale Montemartini at 09.30 - MIC)**

 Meet at 9.00 in the lobby of the subway station “Garbatella” (blue line).

Th Oct 30 *Classroom lecture.* The role of art in Roman society.

**Week 10.** 1. Roman Portraiture.

2. Roman funerary art: production and decoration of sarcophagi.

 **Readings**: POLLITT J.J., *Art in the Hellenistic Age*, CambrUnivPr, 1986, 1990, *Ch. 7. Rome as a*

 *center of Hellenistic Art*, p. 150-163.

BEARD M., HENDERSON J., *Classical Art. From Greece to Rome, (Oxford History of Art)*,

OxfordUnivPr, 2001: *Ch. 4. Sizing up Power: Masters of Art,* pp. 147-205

Wed Nov 5 *Lecture on site:* the Capitoline Museums. Part 1. **BRING MIC CARD**

 **(reservation for the Capitoline Museum at 09.30 - MIC)**

Meet at 09.15 in piazza del Campidoglio.

Th Nov 6 *Classroom lecture*. Roman portraiture (cont.)

**Week 11.** 3. Of art and architecture: The *Horti*

 **Reading**: CONNORS C*., Imperial space and time: the literature of leisure*, in: TAPLIN O.

 (ed.), *Literature in the Roman World*, Oxford, 2000, repr. 2007, p. 208-234.

Wed Nov 12 *Lecture on site:* The Capitoline Museums. Part 2.

 Meet at 09.15 in piazza del Campidoglio. **BRING MIC CARD**

 **(reservation for the Capitoline Museum at 09.30 - MIC)**

Th Nov 13 *Classroom lecture*. No class.

Fri Nov 14 Academic fieldtrip to the Archaeological Museum in Naples. (noon-19.00)

**Mandatory participation.**

**Week 12.** 4. Not only copies: the art of imitation and interpretation in Roman sculpture.

 **Reading:** BEARD M., HENDERSON J., *Classical Art. From Greece to Rome, (Oxford History of*

*Art)*, OxfordUnivPr, 2001: *Ch. 2. Moving Statues: Art in the Age of Imitation,* p. 65-105.

 5. Roman wall painting.

Wed Nov 19 *Lecture on site*: the Museo Nazionale Romano. Palazzo Massimo.

 Meet at 09.00 in front of the museum.

 **(reservation/tickets for Museo Nazionale Romano. Palazzo Massimo at 09.30)**

Th Nov 20 C*lassroom lecture*. the Laocoon.

**Week 14.**

Wed Dec 3 *Classroom lecture.* 5. Applied and luxury arts: Roman glass, gold and silver table ware, gems.

Th Dec 4 No class.

**Week 15.**

FINAL EXAM. Date tba

Possible changes to the syllabus will be communicated to the students by mouth or by e-mail.

***SELECTED BIBLIOGRAPHY.***

*The Cambridge Companion to Ancient Rome,* 2013.

*The Cambridge Companion to the Age of Augustus,* 2005.

*The Cambridge Companion to the Age of Constantine,* 2006.

*The Cambridge Companion to the Age of Justinian,* 2005.

*A Companion to the Archaeology of the Roman Republic*, Wiley-Blackwell, 2013.

*A Companion to Roman Architecture, Wiley-Blackwell, 2014.*

*A Companion to the City of Rome, Wiley-Blackwell, 2018.*

ADAM J.P., *Roman Building. Materials and Techniques*, London, 1995.

AICHER P., *Guide to the Aqueducts of Ancient Rome*, 1999.

ANDERSON M., NISTA Leila (edd.), *Radiance in Stone. Sculptures in Colored Marble from the Museo Nazionale Romano*, Exhibition Catalogue, Roma, 1989.

*Atlante di Roma Antica. Biografia e ritratti della città,* ed. by A. Carandini with P. Carafa, 2 vol., Milano, 2012, 2013³.

BARTMAN E., Decor et Duplicatio: *Pendants in Roman Sculptural Display*, in: *AJA 92*, 1988, p. 211-225.

BARTON J.M. (ed.), *Roman Public Buildings*, Exeter, 1989.

ID. (ed.), *Roman Domestic Buildings*, Exeter, 1996.

BEARD M., HENDERSON J., *Classical Art. From Greece to Rome*, (*Oxford History of Art*), Oxford, 2001.

BOARDMAN J. (ed.), *The Oxford History of Classical Art*, Oxford, 1997.

BOATWRIGHT M., *Hadrian and the City of Rome*, Princeton, 1987.

BOETHIUS A., *Etruscan and Early Roman Architecture*, Harmondsworth, 1970.

BORGHINI G. (ed.), *Marmi antichi*, Roma, 1989.

BRILLIANT R., *My Laocoön. Alternative Claims in the Interpretation of Artworks*, (*California Studies in the History of Art. Discovery Series*, 8), California Univ Pr, Berkeley, 2000.

CLARIDGE A., *Rome. An Oxford Archaeological Guide*, Oxford, 1998.

CLARKE J.R., *The Houses of Roman Italy, 100 B.C.-A.D. 250. Ritual, Space and Decoration*, Berkeley, 1991.

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COULSTON J., DODGE H. (edd.), *Ancient Rome. The Archaeology of the Eternal City*, (*Oxford University School of Archaeology*, 54), Oxford, 2000.

D’AMBRA E., *Art and Identity in the Roman World*, London, 1998.

de GRUMMOND N.T., RIDGWAY B.S., *From Pergamum to Sperlonga*, California Univ Pr, Berkeley, 2000

DE NUCCIO M., UNGARO L. (edd.), *I marmi colorati della Roma imperiale*, Exhibition Catalogue, Venezia, 2002.

DYSON S., *Rome: a Living Portrait of an Ancient City*, Baltimore and London, 2010.

ELSNER J., *Imperial Art and Christian Triumph*, Oxford, 1998.

FAVRE D., *The Urban Image of Augustan Rome*, Cambridge (Mass.), 1996.

GALINSKY K., *Augustan Culture. An interpretative Introduction*, Princeton, 1996.

GAZDA E.K. (ed.), *Roman Art in the Private Sphere. New Perspectives on the Architecture and Decor of the Domus, Villa and Insula*, Ann Arbor, 1991.

HENIG M. (ed.), *A Handbook of Roman Art*, Oxford, 1983.

JACOBS P.W. II, ATNALLY COLIN D., *Campus Martius: The Field of Mars in the Life of Ancient Rome*, Cambridge Univ Pr, 2015.

KLEINER D., *Roman Sculpture*, New Haven-London, 1992.

EAD., MATHESON S.B. (edd.), *I, Claudia: Women in Ancient Rome*, Exhibition Catalogue, New Haven, 1996.

LANCASTER L., *Concrete Vaulted Construction in Imperial Rome: Innovations in Context,* Cambridge Univ Pr, 2005.

LAURENCE R., *Roman Pompei. Space and Society*, London-New York, 1996.

MARDER T. (ed.), *The Pantheon*, CambrUnivPr, 2019.

MARVIN M., *Copying in Roman Sculpture: The Replica Series*, in: PRECIADO K. (ed.), *Retaining the Original: Multiple Originals, Copies and Reproductions* (*Studies in the History of Art*, vol. 20), Washington, DC, 1989,

p. 29-45.

MARVIN M., *Freestanding Sculptures from the Baths of Caracalla*, in: *AJA* 87, 1983, p. 347-384.

EAD., *Roman Sculptural Reproductions, or Polykleitos: The Sequel*, in: HUGHES A., RANFFT E. (edd.), *Sculpture and its Reproductions*, London, 1997.

McDONALD W.L., *The Architecture of the Roman Empire. I. An Introductory Study*, New Haven-London, 1982.

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McKAY A.G., *Houses, Villas and Palaces in the Roman World*, London, 1975.

MEIGGS R., *Roman Ostia*, Oxford, 3rd. ed., 1973.

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*Rethinking the Romans. New Views of Ancient Sculpture*. Exhibition Notes, Providence, 2001.

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ROSE B., *Dynastic Commemoration and Imperial Portraiture in the Julio-Claudian Period*, Cambridge (Mass.), 1997.

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TAYLOR R., RINNE K., KOSTOF S., *Rome: An Urban History from Antiquity to the Present*, CambrUnivPr, 2016.

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VITRUVIUS, *De architectura libri X*, with an english translation, 2 vol., (Loeb Classical Library), Cambridge (Mass.), 1970.

WALLACE-HADRILL A., *Houses and Society in Pompei and Herculaneum*, Princeton, 1994.

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ID., *Cities of Ancient Greece and Italy: Planning in Classical Antiquity*, New York, 1974.

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ID., *Pompei. Public and Private Life*, Cambridge (Mass.), London, 1998.

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**Assessment and Grading**

***Paper.***

Choice of topic is free but must be agreed upon with instructor. 8-10 pages, double spaced, end or foot notes, illustrations and bibliography, due Wednesday, Nov. 29, by the time of class. Hard copy and digital version.

***Midterm and Final Exam.***

The midterm exam (Mon., Oct. 16, during classtime) and final exam (date tba) will be based upon the class notes, readings and other information that the students have received during the lectures and site visits. The exams will ask for short and long answers, slide identifications, analysis and discussion of building plans, etc. The final exam is cumulative with an emphasis upon the material of the second half of the semester.

***Grading and grading scale.***

Attendance and participation 10%

Midterm exam 25%

Paper 25%

Final exam 40%

A 100-94
A-      93-90
B+      89-87
B        86-84
B-      83-80
C+      79-77
C        76-74
C-      73-70
D+    69-67
D       66-64
D-      63-60
F        59-0

**Disability Disclosure:**

Any student who has need for accommodation based on the impact of a disability should contact Prof. Marth.