

CS3500F - GREEK AND ROMAN PAINTING FALL – 2014

INSTRUCTOR: Prof. David E. Wilson

CLASS HOURS: M/W/F 10:30 - 11:20 VAC 100

OFFICE HOURS: M/W/F 12:00 - 1:00 Lawson Hall 3212
or by appointment dwilson@uwo.ca

GRADE ASSESSMENT:

*	Test 1	25%	Oct. 6 th
*	Test 2	25%	Nov. 12 th
**	Research Paper	30%	Nov. 21 st
***	Short Essay	20%	Dec. 3 rd

*A selection of review images will be made available as a down-loadable PDF file on our OWL class site (www.webct.uwo.ca) at least one week prior to the test dates.

/ Electronic copy of Research Paper and Take-Home Essay must be submitted to turnitin.com on the due date as well as a hard copy to drop-off box in Lawson Hall.

*** Take-home essay topic will be handed out by March 30th - this is not a research paper but will be based on class lectures and assigned readings for the course.

TEXT: Roger Ling, 1991: *Roman Painting*
(course text and assigned readings on 1-Day RESERVE in Weldon Library)

COURSE DESCRIPTION & GOALS

This course provides a survey of Greek and Roman panel and wall painting covering six centuries from the onset of the 5th C. BCE in Greece to the early empire in 1st C. CE Roman Italy. This span encompasses one of the most eventful periods in ancient Mediterranean history, witnessing the rise and fall of the Athenian Empire in the 5th C., the ascendancy of Macedonia in the 4th C., the military subjugation of Greece by Rome during the later Republic in the 2nd and 1st C. BCE, and by the end of the 1st C. BCE the emergence of Imperial Rome under Augustus. This course explores the development of large-scale Greek and Roman painting within this turbulent historical framework.

Attention will be paid not just to the stylistic and thematic changes in large-scale Greek and Roman painting over time, but will look at the historical and social context in which painted panels and frescos occurred, and how this may inform our interpretation of the subject matter of these paintings and what the ancient Greek and Roman viewers may have understood from them. Our start in 5th C. Athens is not an arbitrary one, since an overarching theme of this course will be the direct links that can be made between Greek panel painting of the 5th C. and Roman wall painting of the Late Republic and Early Empire some 400 years later. This course focuses on just

one of many examples of how ancient Greek culture so fundamentally shaped, informed and influenced later Rome.

The first part of the course is situated in Greece of the 5th to 2nd Centuries BCE, highlighting three key areas/periods: i) Classical Athens of the 5th C. in which panel painting occurred only in public buildings and whose themes reflected the strong nationalism and imperial aspirations of the city state; ii) the late 4th and 3rd C. ancestral burial ground at Vergina where royal tomb painting is viewed against the backdrop of the rise of Macedonian military domination begun under Philip II and his son Alexander the Great; and iii) 2nd C. BCE free-trade port of Delos that saw the first Roman merchant settlement in the eastern Mediterranean and the critical role this played in the introduction of fresco painting to Italy.

The second part of the course examines the cultural reception of Greek painting in Italy, and how the stylistic and thematic evolution of Roman wall painting, although largely found in private domestic contexts, reflects the state history of the Late Republic and Early Empire. The focus is on two areas: i) the city of Rome itself, which was the centre for all innovation in the visual arts be it state sponsored for a public context or commissioned by wealthy Romans as a mark of status in their private homes; and ii) the middle class towns of Pompeii and Herculaneum, and the nearby summer luxury villas bordering the Bay of Naples belonging to the Roman elite. The stylistic phasing and meaning of Roman wall painting will be viewed within three historical periods of the Roman state: 1) Second Style of the Late Republic and the influences of both looted masterpieces of Greek painting and the Roman theatre; 2) transition from Second to Third Style during the birth of Imperial Rome, and the symbolism of Augustan iconography; and 3) Third and Fourth Styles of the Early Empire under the Julio-Claudian emperors.