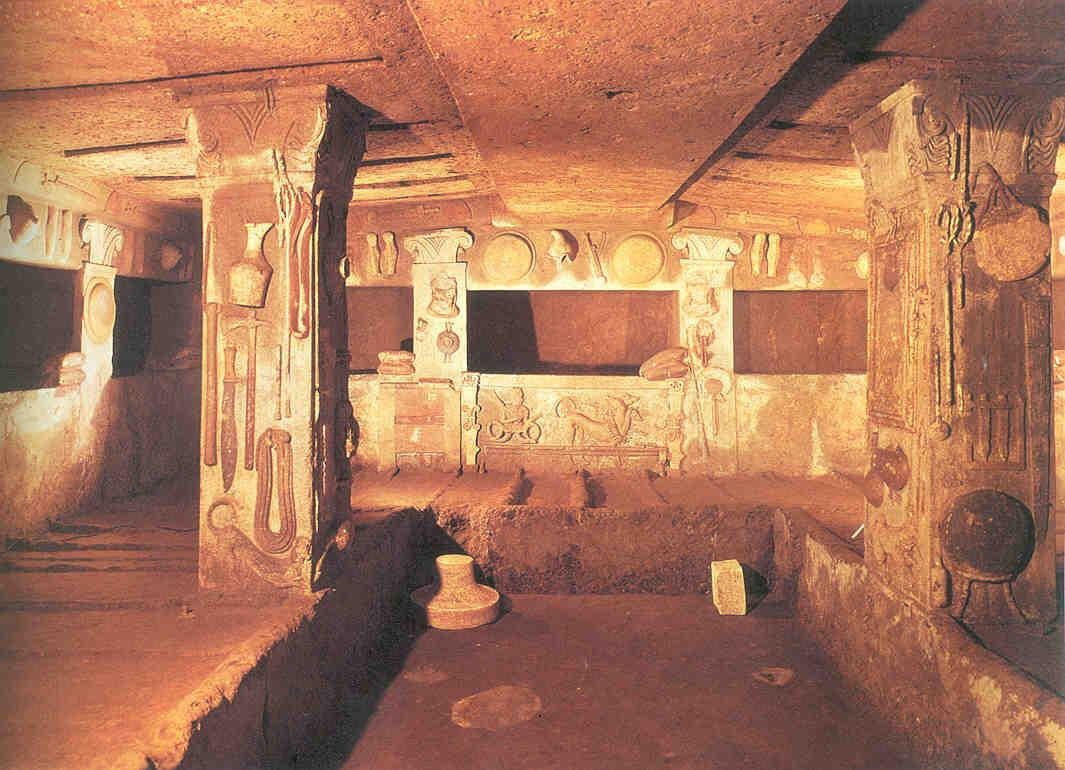
ETRUSCAN/ VILLANOVAN ART

weapons, tools, cats, dogs, and humans relief on the wall.

Made to look like someone’s home

Idea of things were sufficient for Etruscan’s



Human Headed Cinerary Urn. C. 675 bce. Terra Cotta, 25.5”

Dead person’s ashes were put in these

Elevate Urn and believed soul was still in the urn

Raised on throne to show higher status

Earing for decoration and probably was painted



Sarcophagus from Cerveteri. C. 520 bce. Terra Cotta, 6’7”

Were holding items.

Made in the round despite rigidity

Once painted and is still archaic

Youth and Female Demon. Cinerary Container. Early 4th c. BCE. Stone, 47”

Left is a demon and it has wing

Demon is any celestial being

Record of his fates and she is judging him

Man is reaching for scroll in her lap

Balanced in that there are two structures on either side but man is alone in his urn despite being buried around family



Porta Marzia. 2nd c. bce

Romans said Etruscans were masters of architecture, city planning,

Romans borrowed draining and aquaducts from Etruscans

Built predominantly with wood or mud so not much has survived

Best known example of surviving large structure

Porta is door. Part directly above door is Etruscan

Voussoir – stone part of arch at the bottom

Engaged relief sculpture and piliasters (nonfunctional; strictly decorative)

Top part is an Entablature which shows they had contact with over Mediter. People

Tinia and his sons are the relief structures. Tinia was Etruscan Zeus

She-Wolf. C. 500 bce. Bronze, 33”

Original didn’t have Romulus and Remus

Two boys were added by Romans in the 15th century

Riace Warrior had texture in hair like wolf does on neck

Etruscans were known for their bronze and Terra Cota works

Romans prized this more than the Etruscans



Apollo from Veii. C. 510 bce. Terra Cotta. 5’9”

Volute in between legs

On Temple Ridgeline

Etruscans frequently had structures there. These structures together made a story

Hollow because it was made of Terra Cota which is similar to clay



Portrait of a Boy. Early 3rd Century bce. Bronze, 9”

Smooth skin, bushy eyebrows, and straight hair

Explored full range of textures. Straight hair was different from stylized curly hair



Aule Meteli (L’arringatore – Orator) Early 1st c. bce. Bronze, 71”

Arm extended shows he is an orator

Craftsmanship is clearly Etruscan

High boots are clearly Roman

Still Etruscan man but might be influenced some way by Rome



Engraved Back of a Mirror. C. 400 bce. Bronze, 6” Diameter

Backs of mirrors used to carve images of Etruscan versions of Greek Myths.

In the Illiad, this guy was a fortuneteller. Etruscans put a Seer on the back of a Mirror. Looking at Liver of Augury to see future.

This is a roman official

ROMAN ART

Art commissioned by wealthy people in order to make themselves look awesome

ARCHITECTURE



Temple of Jupiter Optimus Maximus

Place of veneration

Temple was started by two 6th century by Etruscans

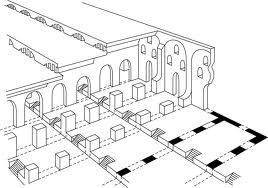
Etruscans literally started Rome

Started by Tarquinius the Proud and Tarquinius the Ancient

Ionic

Frieze on top made of bronze

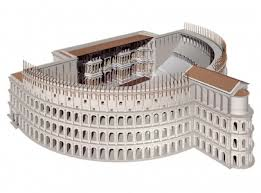
Has three Cellas which makes it unique



Porticus Aemilia, Rome. 2nd C. bce

Made of concrete. 1 st one

480,000 sq ft



Theater Complex of Pompey, Rome. 55 bce

Remarkable bc it is not built on an existing slope. Made artificial one out of concrete

Concrete made it possible to build wherever they wanted. Didn’t need a hill

Hierarchal seeting arrangement. Rich at the bottom

A lot of seats

Statue Base of Marcus Antonius. Early 1st C. BCE. Marble.

Portraying census and everyone paying taxes.

Statue of Mars in the center showing that he is

Mars there shows that the census has to do with military

Left side is beginning right side is end. This is called Synopsis

On all three registers above census there is Neptune marrying a sea nymph

Bottom register is very rigid; top three are very Hellenistic

“Greece, Having been conquere, her wild conquerer, and brought the arts into rustic Latium.”

-Horce, Poet

Brutus. Early 3rd C. BCE. Bronze, slightly over life size

Not Brutus

Not a youthful ideal power figure.

Looks strong, powerful, and stern because his aged faith (Romanized)

Downward tilt of head suggests may have been on larger statue w/ him on horse

End of second century bce where most Roman portraits were made

This is a Veristic/Realistic statue

Veristic Male Portrait. Early 1st c. bce. Marble, Life Size

Probably a senator.

Portrait’s were made to get face out there.

These distinguished faces showed they would be good leader

Pompey. Copy of a portrait from 50 BCE.

Realistic portrayal of Alexander the Great/ Warner Moore’s hair

Togate Male Portrait with Busts. Late 1st century bce. Marble, Life-Size

Freed slaves would

Funerary Relief of the Gessii. C. 50bce. Marble. 25x80”

Freed slaves would chip in and have portrait made

Slaves put their names on statues

NOW IN EMPIRE WHICH BEGAN WITH OCTAVIAN



Augustus of Primaporta. Possibly a Roman copy of a statue of 20 ce. Marble 6’8”

Rome is next step in level of development



Equestrian Statue of Marcus Aurelius. 161-180 CE. Bronze, over life-size

Christians thought this was Constantine who brought Christianity to Rome, so they didn’t melt statue

Statues had more abstract style

Hand is out in mercy

Horse’s leg was on top of dying barbarian

Has beard to show wisdom

Military cloak depicts him as military general

Propaganda to show his traits that were ideal for general



Ara Pacis Augustae (Altar of Augustine Peace) (West Facade). 13-9 bce. Marble, 35’

Practice of narrative relief went long into Republican Empire

Reliefs were put on public monuments for eryone to see

Memorial to peace after Augustine beat everyone in Gaul and France



Arch of Titus, Rome. c. 81 ce. Marble Freestanding

Erect arches where they won battles. Oldest one in rome.

Led nowhere. Relief sculptures of soldiers carrying

Both processions are going same way which involves the real people moving through

Lady behind Titus crowning him

Honor, Virtue, and Victory are accompanying Titus on sculpture

Inclusion of three personifications and lack of Vespacian shows Titus was supreme ruler



Column of Trajan, Rome. 106-113 ce. Marble, 125’

656 feet of register that wraps around and spirals up

Conquering of Dacians by Trajan

Trajan is burried inside of this

Many scenes are repeated several times as it sprials up

150+ episodes in register



Forum of Augustus, Rome. 2 bce

Caryatids are statues used as columns

Rectangular portico area with temple inside



Forum of Trajan, Rome. Restored View

Had statue people holding forum up

Built on wealth and success from Dacian War

Form wanted to show that wars were good with wealth

Colosseum, Rome. 72-80 ce

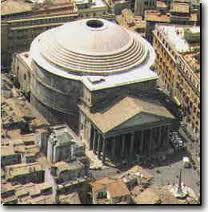
Vespasian commissioned the Colosseum

Colossus right next to it so that’s how it got name

100 days of games after they finished it

9000 animals died in that time

arena held 50,000 people

4 layers represent 4 architectural layers. Etruscan/ Doric on bottom layer. Ionic on 2nd layer. Corinthian on 3rd layer. Top=Pilasters which is column modeled into the wall

The Pantheon, Rome. 117-125 ce.

Theo=gods pan=all

Best preserved pagan temples in Rome

Image would have led to a rectangle cella inside after seeing the front

27 ft wide hole in the top. Couffers are panels that are surrounding the hole. Center of couffers is not centered. Looks centered if you are in the center of room

Dome and Drum are the same height. Height and width are same height

Sphere or circle associated with eternity/perfection

Dome doesn’t line up with drum = illusion looks like dome is floating on drum

Renaissance era scholars found faults because nothing lined up

Hadrian held his court here. 7 Alcoves – recessed areas in the walls\



Atrium of the House of the Vettii. Pompeii, 2nd c bce – 1st c ce

Roman houses had central rooms with hole in the ceiling to catch rain water

Painted wall represented wealth. Roman wall paintings had 4 styles

-paint on wet plaster to make walls look like fancy marble (marble imitat.)

-architectural elements and figures. Crazy architectural fantasy.

-flat areas with bold color and architectural elements

-Combines all three previous styles



Portrait o Philip the Arab. 244-249 ce. Marble sized, life size

Rose to power and had a statue made of him quickly bc emperors didn’t last long

Diocletian restored empire after civil war. Divided power from one emperor into 4 emperors = Tetrarchs = 2 majors and 2 minors

Juniors were Caesars

Terms were limited

Portrait group of the Tetrarchs. Ca. 305 ce. 51” h

Moved to Venice and is on the corner in St. Marks Square.

Porphyry made of – purple marble from Egypt used specifically for tetrarch sculp.

Likely originally of co lumn

Power of office came from office not individual. Shown through no distinctions

All shared power and looked alike in sculpture to show shared power

Portrait of Constantine the Great. C. CE. Marble, 8’

Constantine vs. Maxentius @ Milvian Bridge – Both fought to see who would become emporer. Constantine saw a Celestial phenomenon where he saw the P with a X

Eyes were big because they wanted to see the eyes even though they were 60’ in the sky

Size links himself with Trajan and Augustus



Meleager Sarcophagus. Ca. 180 CE. Marble

Emporers were still cremated but most wanted to be buried in tact

Started making marble sarcophagi covered in relief sculpture

Most showed Roman mythological scenes

Depicting Meleager hunting the giant Bore

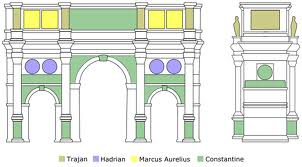
Not controposto because of guys ass



Arch of Constantine. 312-315 CE

Almost everything was taken from other Roman statues

Dacians on top standing out are from Forum of Dacian



Bathouse of Caracella. 700’ by 400’

Bascillica of Maxentius. 307 ce

Basileus – Greek for King

Constantine put portrait on Western Apse – Recess or cave

Palace of Diocletian. 300 CE. Diocletian started tetrarchy

Fortified because its far from Rome

Each ruler in tetrarch had section of Rome that they controlled

Basilica of Constantius Chlorus (father of Constantine)

4th century ce

Classical architecture is now done

Huge departure from classical architecture

Giant square empty room with Coffered Ceilings (Pantheon)

Windows in the Apse are significantly smaller than others which makes it appear much longer

The Emporer in Apse would appear larger because of this

Veristic Male Portrait. Early 1st C. BCE. Marble, Life Size

Good example of Veristic art

Villanovan

Settled between Florence and Rome originally

Called room of relief because everything is fake and resembles items which shows that dead don’t need real items just representations. – pull this tomb and Egyptian room together

60-80 multiple choice

10-15 picture identification just picture

Apollo of Veii Etruscan Art

Porta Marzia

Pilaster –

She-wolf is stylized not realistic

Portrait of a Boy – Realistic

Engraved back of a Mirror