Assessed Essays

Two assessed essays (length: 2,500 words each) must be produced, to be handed into the Departmental office by 12 noon on the day of the deadline:

Essay 1: Wednesday 6th December 2017 (Term 1, week 10)
Essay 2: Thursday 1st March 2018 (Term 2, week 8)

All essays should be word-processed. They should be provided with proper bibliography and spelling and grammar must be of an acceptable standard. Please do use illustrations to strengthen your arguments: choose them with care and refer to them in the text of your essay, making sure that the details you are discussing are visible in the illustrations. Illustrations can be scanned or downloaded from the internet and should either be inserted into the text or appended at the end. You should ensure you include the sources of your illustrations, either in the captions or in a separate list of illustrations at the end. For more general advice on essays and assessment criteria see the Departmental Handbook.

Please note that though some bibliography is given below you can also consult the general course bibliography and seminar bibliographies for other resources.

* items are either on course extracts, copies exist in the Classics department box, or can be found online in a digitalised version via Warwick library catalogue.

Essay 1

Please pick one essay title from the below titles:

1) Does literary evidence complement or contradict what we know about Roman domestic space from the archaeological record?

*P. Allison, ‘Using the Material and Written Sources: Turn of the Millennium Approaches to Roman Domestic Space,’ *American Journal of Archaeology* 105.2 (2001) 181-208. (online: JSTOR)
Dobbins and Foss (eds.) *The World of Pompeii*, esp. chs 17, 19.
L. Nevett, *Domestic space in classical Antiquity.*
*Z. Newby, *Greek Myths in Roman Art and Culture* (Cambridge 2016), esp. ch. 3. (online: ebook)
*Clarke, *Houses of Roman Italy* (1991) (intro on course extracts)
Ellis, *Roman Housing* (2000)
2) How was status displayed in the decoration of the houses of Pompeii and Herculaneum?

P. M. Allison, “How do we identify the use of space in Roman housing?” In E.M. Moormann (ed), Functional and Spatial Analysis of Wall Painting: Proceedings of the Fifth International Congress of Ancient Wall Painting BABESCH (1993) 1-7
*J. R. Clarke The Houses of Roman Italy: 100 BC – AD 250, Ritual, Space, and Decoration, (University of California Press, 1991). (intro on course extracts)
J. Elsner, Art and the Roman Viewer (1995), ch 2
*J. Elsner, “Viewing and Society: Images, the View and the Roman House.” In Art and the Roman viewer: the transformation of art from the pagan world to Christianity (Cambridge, 1995) 49-87 (course extracts)
*R. Ling, Roman Painting (Cambridge, 1991)
*Z. Newby, Greek Myths in Roman Art and Culture: Imagery, values and identity in Italy, 50 BC - AD 150. (Cambridge University Press, 2016) chps. 3 & 4 (online: ebook)
*A. Wallace-Hadrill “The language of public and private”. In Houses and society in Pompeii and Herculaneum (Princeton University Press 1994) 17-37 (online: course extracts)

3) What was the function of Greek copies in Roman domestic contexts?

n.b. some of the suggested bibliography deals more broadly with the Greek copy in the Roman period. Remember, however, in your essays to stay focused on examples from the domestic context.

E.K. Gazda (ed.), The ancient art of emulation: studies in artistic originality and tradition from the present to Classical Antiquity. (University of Michigan Press)


*M. Marvin, Copying in Roman Sculpture: The Replica Series. In Roman art in context: an anthology* (Prentice Hall, 1993) 161-188. (course extracts)

*Z. Newby, Greek Myths in Roman Art and Culture* (Cambridge 2016, esp. ch. 2) (online: ebook)


B. Ridgway, *Roman copies of Greek sculpture, the problem of the originals*. (University of Michigan Press, 1984).

*P. Stewart, Statues in Roman Society: Representation and Response*. (Oxford University Press, 2003) esp. 223-260. (online: ebook)

L. M. Stirling *The Learned Collector: Mythological Statuettes and Classical Taste in Late Antique Gaul*. (Ann Arbor, 2005)


4) ‘Why, your villa is plastered with paintings, not to speak of statues; while mine, though there is no trace of Lysippus or Antiphilus, has many a trace of the hoer and the shepherd.’ (Varro, *On Agriculture*, III. 2-6)

**To what extent was pleasure the primary function of the Roman country villa?**


*J. Bodel, Monumental villas and villa monuments, Journal of Roman Archaeology* 10, (1997), 5-35 (Online: Cambridge Journals)


*E. Fentress, Stately homes: recent work on villas in Italy, Journal of Roman Archaeology* 16.2 (2003), 545-556 (Online: Cambridge Journals)


T. Potter, ‘Villas, Farms and the Countryside’, in *Roman Italy* (1992), 94-124


5) **What can Greek mythological paintings tell us about the Roman patron and/or viewer?**

*n.b. also see bibliography for seminars two and three.*

*Z. Newby, Greek Myths in Roman Art and Culture: Imagery, values and identity in Italy, 50 BC - AD 150. (Cambridge University Press, 2016) (online: ebook)


Essay 2

Please pick one essay from the below titles:

1) How useful are Mau’s classifications when discussing wall paintings outside of Campania?

*n.b. also see bibliography for seminar four.

*R. Brilliant, Visual narratives: storytelling in Etruscan and Roman Art (Cambridge, 1984) ch 2. (course extracts)
L. Clarke, The Houses of Roman Italy: 100 BC to AD 250. (Berkeley University Press, 1991) chs. 6-8
H. Joyce, The Decoration of Walls, Ceilings and Floors in Italy in the Second and Third Centuries AD. (Rome, 1981)
R. Ling, Roman Painting (Cambridge, 1991) 168-197
Mau, Pompeii. Its Life and Art (eng, 1899) ch 53 – copy in box in office
R. Meiggs, Roman Ostia. (Oxford University Press, 1973)
*A. Wallace-Hadrill, Houses and Society, esp 23-37 (course extracts)

2) Compare and contrast Nero’s ‘Golden House’ and Hadrian’s Villa at Tivoli. What can the architecture, decoration and sculptural collections of these palaces tell us about the nature of imperial power under their respective owners?

B. Adembri, Hadrian’s Villa (Milan, 2000).
*M. Boatwright Imperial Residences. In Hadrian and the city of Rome (Princeton University Press, 1987) 134-161 (course extracts)
Articles by Percival and Barton in I. M. Barton ed., Roman Domestic Buildings (1996) 121-151
W. L. MacDonald and J. Pinto, Hadrian’s Villa and its Legacy (1995)
P. Du Prey, The Villas of Pliny from Antiquity to Posterity (1994)
3) Why were portraits so important in Roman domestic contexts?

*n.b. some of this reading deals with the portrait broadly in Roman society, however, in your essay do focus on case studies from the domestic sphere.*

*E. D’Ambra Mode and Model in the Flavian Female Portrait. In American Journal of Archaeology, (2013) vol. 117, no. 4: 511-524 (online: JSTOR)
*J. Feijer Roman Portraits in Context (De Gruyter, 2008), 16-17, 89-104 (online: ebook)
(Very useful notes for further bibliographical references).
N. Kampen Family Fictions in Roman Art. (Cambridge University Press, 2009) also see reviews by Lucy Audley-Miller, Mander and Huskinson (online)
S. Nodelman “How to Read a Roman Portrait.” In E. D'Ambra, Roman Art In Context. An Anthology (Prentice Hall, 1993)

4) How regionally distinct are the mosaics of North Africa? Compare and contrast with mosaics from at least one other province.

*n.b. bibliographies for seminars in weeks four and five may also be useful. When choosing reading be selective depending on choice of comparative province.*

J. R. Clarke, Roman black and white figural mosaics. (New York, 1979)
J. R. Clarke, The houses of Roman Italy 100BC – AD250. Ritual space and decoration. (University of California Press, 1991)
5) **Who was more important in Roman domestic decoration: the artist or the patron?**


K. M. D. Dunbabin, *Mosaics of the Greek and Roman World* (Cambridge University Press, 1999), Ch. 7. (course extracts)

*S. Fejfer Roman Portraits in Context* (De Gruyter, 2008), esp. ch. 1 & 91-12. (very useful notes for further bibliography). (online: e-book)


