From Seven Hills to Three Continents:
The Art of Ancient Rome
753 BCE – According to legend, Rome was founded by Romulus and Remus.

According to Virgil, Romulus and Remus were descendants of Aeneas, son of Aphrodite.

Capitoline Wolf, from Rome, Italy, ca. 500–480 BCE. Bronze, approx. 2’ 7 1/2” high. Palazzo dei Conservatori, Rome.
The Great Empire: The Republic of Rome
http://www.youtube.com/watch?v=yvsbfoKgG-8
The Roman Republic (Late 6th – 1st c. BCE)

509 BC - Expulsion of the Etruscan Kings and establishment of the Roman Republic

27 BC – End of the Republic - Augustus Becomes the First Emperor of Rome
The Roman constitution was a republic in the modern sense of the word, in that the supreme power rested with the people; and the right to take part in political life was given to all adult male citizens.

Although it was thus nominally a democracy in that all laws had to be approved by an assembly of citizens, the republic was in fact organized as an aristocracy or broad based oligarchy, governed by a fairly small group of about fifty noble families.
Sculpture
Roman with Busts of Ancestors
1st c. BCE-1st c. CE

Roman Republican sculpture is noted for its patrician portraits employing a verism (extreme realism) derived from the patrician cult of ancestors and the practice of making likenesses of the deceased from wax death-masks.

**Toga:** A loose one-piece outer garment worn in public by male citizens in ancient Rome. Roman women and non-citizens were not allowed to wear one.
Patrician: a member of one of the noble families of the Roman Republic, which before the third century B.C. had exclusive rights to the Senate.

Head of a Roman patrician, from Otricoli, Italy, ca. 75–50 BCE. Marble, approx. 1’ 2” high. Museo Torlonia, Rome.
Mos maiorum: (Latin) “the custom of the forefathers”

The Mos maiorum are traditions of ancestors, an unwritten constitution of laws and conduct in Rome. It institutionalized cultural traditions, societal mores, and general policies, as distinct from specific laws.

The six cornerstones of Mos Maiorum are:
- fides - fidelity, loyalty, faith
- pietas - piety, devotion, patriotism, duty
- religio - religious scruple, reverence for higher power(s), strictness of observance, conscientiousness of conduct
- disciplina - discipline, diligence
- constantia - firmness, steadiness
- gravitas - seriousness, dignity, authority
Eclecticism:
Art style in which features are borrowed from various styles.

Which two Greek styles are combined in this portrait?

Portrait of a Roman general, from the Sanctuary of Hercules, Tivoli, Italy, ca. 75-50 BCE. Marble, 6’2” high. Museo Nazionale Romano-Palazzo Massimo alle Terme, Rome.
Comparison (Greek, High Classical): Pericles. 5th c. BCE

Comparison (Hellenistic): Old market woman, ca. 150–100 BCE. Marble

Head of a Roman patrician, from Otricoli, Italy, ca. 75–50 BCE.
Italy at the end of the Republic had some two million slaves, or roughly one slave for every three citizens.

Funerary relief with portraits of the Gessii
Italy, ca. 30 BCE. Marble, approx. 2’ 1 1/2” high. Museum of Fine Arts, Boston.
Architecture
Temple of Portunus (god of harbors), Rome, Italy, ca. 75 BCE. Stone (originally overlaid with white stucco in imitation of Greek marble).
**Comparison:** Model of a typical Etruscan temple of the sixth century BCE

**Comparison:** IKTINOS and KALLIKRATES, *Parthenon*, the Temple of Athena Parthenos, Acropolis, Athens, Greece, 447–438 BCE

**Temple of Portunus**, Rome, Italy, ca. 75 BCE. Stone (originally overlaid with white stucco)
round arch
Roman concrete construction

Barrel vault

Groin vault

Sequence of groin vaults

Hemispherical dome with oculus.
Sanctuary of Fortuna Primigenia (goddess of good fortune), Palestrina, Italy, late second century BCE.
Roman concrete was made from a changing recipe of lime mortar, volcanic sand (Pozzolana), water and small stones.

Builders placed the mixture in wooden frames and left it to dry. When the concrete hardened they removed the wooden frames.
Restored view of the Sanctuary of Fortuna Primigenia, Palestrina, Italy, late second century BCE.
Fortuna Holding Cornucopia (horn of plenty). 3rd c. CE. Silver. From Chaourse, France
London, British Museum.

Model of the Sanctuary of Fortuna Primigenia, Palestrina, Italy, 2nd c. BCE.
Comparison (Hellenistic period) Reconstructed west front of the Altar of Zeus from Pergamon. Turkey, ca. 175 BCE. Staatliche Museen, Berlin.

Model of the Sanctuary of Fortuna Primigenia, Palestrina, Italy, 2nd c. BCE.
Coin with portrait of Julius Caesar. 44 BCE.
Silver. Diameter ¾”

“Veni, vidi, vici”
(I came, I saw, I conquered)
Caesar, 47 BCE

With the order that sent his legions across the Rubicon, Caesar began a civil war in 49 BCE from which he emerged as the unrivaled leader of the Roman world.

44 BCE – A group of senators, led by Marcus Junius Brutus, assassinated Caesar

Bust of Gaius Julius Caesar in the National Archaeological Museum of Naples
The Early Empire
(1\textsuperscript{st} c. BCE – 1\textsuperscript{st} c. CE)
Model of an insula, (pl. insulae) Ostia, Italy, 2\textsuperscript{nd} c. CE. Originally: Brick faced concrete. Museo della Civiltà Romana, Rome.
Model of an insula, Ostia, Italy, second century CE. Museo della Civiltà Romana, Rome.
Imperial Sculpture
The central group on the breast-plate shows the return by the Parthians of the standards that had been lost in the humiliating defeat of Crassus in 53 B.C.

“Augustus”: Latin for "majestic" or "venerable."
Julius Caesar was the first Augustus; in 27 BC, the Senate gave Octavian the titles of Augustus, and subsequently it came to be considered one of the titles of the Roman Emperors.

**Augustus of Primaporta**, Italy, copy of a bronze original of ca. 20 BCE. Marble, 6’ 8” high. Vatican Museums, Rome.
Head of a Roman patrician, from Otricoli, Italy, ca. 75–50 BCE. Marble, approx. 1’ 2” high.

Augustus of Primaporta, Italy, copy of a bronze original of ca. 20 BCE. Marble, 6’ 8” high. Vatican Museums, Rome.
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POLYKLEITOS, Doryphoros (Spear Bearer). Roman marble copy after a bronze original of ca. 450–440 BCE, 6’ 11” high.
Aulus Metellus (The Orator)
bronze. Approx. 5'7” C. 80 BC
Repruduction of Augustus of Primaporta
Augustus's own standing had been heightened by the deification of Julius Caesar. He was no longer to be addressed as 'Octavian' but insisted on being called 'Caesar' and he now styled himself as 'divi filius' - 'son of the divine'. After his death, Augustus was deified as well.
L: Marcie Furnilla (wife of Titus) as Venus. 1st c. CE

R: Capitoline Venus, marble, 1st century copy of a Greek original by Praxiteles, Capitoline Museum, Rome
Funerary Portrait of a Roman Matron.
Late 1st c. CE. Marble. Capitoline Museum

Hellenistic: Venus de Milo
Greece, ca. 150–125 BCE. Marble
Ara Pacis Augustae (Altar of Augustan Peace), Rome, Italy, 13–9 BCE. Marble
Ara Pacis Augustae. Interior: Garlands and Bucrenia (skulls of oxen) Rome, Italy, 13–9 BCE.
Ara Pacis Augustae. Female Personifications of Earth, Wind and Water
Rome, Italy, 13–9 BCE. Marble, approx. 5’ 3” high.

**Personification**: representation of a thing or abstraction as a person or by the human form
Ara Pacis Augustae. Female Personifications of Earth, Wind and Water
Rome, Italy, 13–9 BCE. Marble, approx. 5’ 3” high.
Ara Pacis Augustae, Procession of the imperial family
Rome, Italy, 13–9 BCE. Marble, approx. 5’ 3” high.
Ara Pacis Augustae
Procession of the imperial family, Rome, Italy, 13–9 BCE. Marble, approx. 5’ 3” high.

Comparison: Panathenaic Festival Procession.
Parthenon, Acropolis, Athens, Greece, ca. 447–438 BCE. Marble, approx. 3’ 6” high.
Imperial Architecture
Pont-du-Gard, Nîmes, France, ca. 16 BCE.
Approximately 900’ long and 160’ high. The aqueduct provided about 100 gallons of water a day per person, from a source some 30 miles away from Nîmes.

Aqueduct
A channel for supplying water; often underground, but treated architecturally on high arches when crossing valleys or low ground.
Pont-du-Gard, Detail
Each large arch spans some 82’ and is constructed of blocks weighing up to two tons each.
Comparison: POLYKLEITOS THE YOUNGER, Theater, Epidauros, Greece, ca. 350 BCE.

Colosseum
(Flavian Amphitheater)
Rome, Italy, ca. 70–80 CE.
160’ high
"Two things only the people anxiously desire - bread and circuses (bread and games)."

Juvenal (Roman writer)

Colosseum
(Flavian Amphitheater)
Rome, Italy, ca. 70–80 CE.
160’ high
Detail, outer wall
Detail
Curving, outer wall: three levels of arcade and attic story
Detail of seating
The inscription on the arch reads: "The senate and the people of Rome, to the divine Titus, son of the divine Vespasian by Vespasian Augustus."

**Arch of Titus**, Rome, Italy, after 81 CE.
Comparison: Arc de Triomphe. Paris. 1806–36. 164 ft (50 m) high, 148 ft (45 m) wide.
Spoils of Jerusalem, relief panel from the Arch of Titus, Rome, Italy, after 81 CE. Marble, approx. 7’ 10” high.