

Roman Art from the Louvre

Resource for Educators

 American Federation of Arts

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Front cover: *Fragment of a Relief of a
Double Suovetaurilia Sacrifice* (detail), 1st
or 2nd quarter of 1st century A.D. (no. 4)

Back cover: *Knife Handle in the Shape
of a Thracian Gladiator*, 2nd half of 1st
century A.D. (no. 6)

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Created in conjunction with the AFA exhibition *Roman Art from the Louvre*, this Resource for Educators is designed to enhance classroom study about ancient Rome and its rich artistic legacy. We recommend that, if possible, you use this resource in conjunction with a visit to the exhibition. Encourage students to look closely at the works of art and to learn about their historical context. The experience of careful looking, combined with thoughtful questioning and access to information about history and culture, creates a rewarding and powerful learning experience. If you are planning a class trip to see the exhibition, you may want to print and distribute copies of the following sections from this resource for your students: Guide to Roman Gods and Goddesses, Interesting Facts about Ancient Rome, and Guide to Roman Vessel Forms. Please note that those words appearing in boldface can be found in the glossary. The discussion starters and activities can be adjusted to the level of your students.

This Resource for Educators was prepared by Suzanne Elder Burke, AFA Director of Education; Molly Cygan, AFA Assistant Educator; and Education Interns Liz Marcus and Caroline Quinn. The informational texts are drawn from the exhibition catalogue, *Roman Art from the Louvre* (New York: American Federation of Arts in association with Hudson Hills Press, 2007). Michaelyn Mitchell, AFA Director of Publications and Design, edited the text and supervised the design of the resource, with the assistance of Sarah Ingber, Editorial Assistant.

Roman Art from the Louvre presents a dazzling array of 184 masterworks that highlight the diversity of Roman art. Selected by Guest Curators Cécile Giroire and Daniel Roger from the Louvre's vast and renowned Roman art collection—the largest outside of Italy—these exceptional pieces, some of which have been on view in the galleries of the Louvre for many years, date from the early first century B.C. to the sixth century A.D. Included are a variety of monumental sculptures, **sarcophagi** and other examples of funerary art, marble busts and reliefs, bronze and terracotta statuettes and implements, jewelry, major silver pieces from Pompeii, glass and metal cups and vessels, **mosaics**, and **fresco** paintings. Many of the objects in the exhibition have recently been cleaned and repaired, restoring their original beauty and strength of expression.

The Louvre's Roman art collection has grown and diversified through the acquisition of major collections (Borghese, Durand, Campana), diplomatic exchanges, the purchase of works brought to France under Napoleon, and legacies and gifts of generous collectors. The Roman exhibition halls at the Louvre are currently being reinstalled, and one of the objectives is to break with the tradition of categorizing and sorting the collections by medium in favor of a more integrated display. *Roman Art from the Louvre* reflects that approach—providing the full range of Roman artistry and taste while also juxtaposing “official” art with more modest, private works.

HISTORY OF ANCIENT ROME

Since Roman times, the founding of Rome by Romulus has been dated by scholars to the third year after the sixth **Olympiad** (753 B.C.). Initially ruled by the kings of Latium, a coastal region of ancient Italy, the city grew under the reign of the Etruscans, and in 509 B.C., the **republic** was established. The republic was largely under the control of the aristocratic families that dominated the **senate**, but gradually power came to be shared with representatives of the **plebeians**.

Over a period of four centuries, the Roman legions, the military force that served the Roman Republic, conquered Italy, Spain, and North Africa. By the beginning of the first century B.C., generals had led the Roman army to both Greece and the territory that is now Turkey. Rome soon became steeped in Greek culture. Between 58 and 31 B.C., Caesar and Octavian, the future Augustus, brought Gaul (present-day France) and Egypt into the empire. The empire was already vast when Augustus established the principate, a regime under which the emperor commandeered the senate's authority and claimed the powers of the representatives of the plebeians. This de facto monarchy—although never explicitly recognized as such—failed to establish a stable system of succession.

The civil wars that occurred during the succeeding dynasties demonstrated the need for rulers to have military expertise. Although originally all of Roman stock, emperors gradually started to come from various places in the growing empire, then from the western provinces, and eventually from northern Africa and the Near East. The **barbarian** threat that began to loom large in the third century A.D. led to the selection of soldier-emperors, often of modest origins, whose reigns were brief. Beginning in the fourth century A.D., power was divided between the Eastern Empire, with its capital in Constantinople, and the Western Empire, of which Rome was no longer the capital.

Multinational, multiethnic, and multicultural, the empire was open to the broadest range of beliefs. Originally just one faith among many, Christianity became dominant after 313 A.D. In 476 A.D., the Germanic leader Odoacer captured Rome and put an end to the Western Empire.

GOVERNMENT—THE EMPEROR AND THE SENATE

The leader of the Roman Empire was the emperor. Over time, the emperor's authority increased, and eventually his power became absolute. However, during the first years of the empire, Augustus, afraid of appearing to be a monarch, pretended to refuse sole rule by declining certain titles, including that of emperor. Instead, he proclaimed himself simply the first senator,

or *princeps senatus*, while changing his name in 27 B.C. from Gaius Julius Caesar Octavianus to Augustus (meaning “exalted”).

Augustus did not make any great governmental changes from the republic, which had collapsed only decades before. He maintained institutions such as citizens’ assemblies and the senate (though only as an advisory body), which he, and all subsequent emperors, controlled, nominating all new senators and purging incumbents at will. He often relied on his own circle of friends and patrons for political advice and support rather than the senate. As the central authority, the emperor made all laws and was the main judicial source, controlling domestic and foreign policy, as well as the state economy. He served as commander and chief for the military and was the person who most shaped Roman society. He presented himself as the savior and guardian of Rome, and many of the emperors were proclaimed *Pater Patriae*, Father of the Fatherland, one of a number of imperial titles often used that also included Caesar, Augustus, and Imperator.

The emperor also controlled Roman religion. As chief priest, the emperor presided over the detailed ceremonies and practices that defined imperial religion and was responsible for settling any religious disputes. Although mortal, the emperor traced his heritage back to Venus, the Roman goddess of love and beauty. Every Roman had to honor the emperor, and a number of imperial cults arose as a result. Like eastern rulers, the emperors had great influence over the culture of their empire. They adorned public buildings with works of art from all over the empire, opened libraries near temples, and built immense palaces. Public architecture experienced an escalation in scale toward the truly colossal, as demonstrated by the **basilica** in the **forum** of Carthage and the basilica of Maxentius in Rome. After their deaths, worthy emperors and their wives were elevated to divinities and could be represented with the attributes of gods and goddesses. Emperors who fell out of favor, such as Nero, Domitian, and Commodus, however, were not deified. Their memories were officially damned and their images and names erased from coins, sculpted portraits, and monuments.

With no clear rules in place, the issue of succession was quite complex. Many emperors either identified a new leader from within their own families (if an appropriate heir existed) or chose a qualified male from the upper class whom they would then adopt in order to create a familial relationship. With such loose rules and large royal families—many Roman emperors had children from multiple marriages—it is not surprising that competition for the throne existed among royal family members. Many even resorted to violence to ensure succession or remain in power once elected. In the mid-

third century, emperors resolved to share command, an idea that led to the division of the empire into east and west sections by Emperor Diocletian, who established the short-lived Tetrarchy in 293 A.D., which split imperial authority among four leaders.

The senate was a respected council of elders that lacked lawmaking abilities but served as an advisory body to the emperor. One of its chief functions was bestowing the title of emperor, and that alone made the senate important. Only wealthy, male Roman citizens could be appointed to the senate, and once in office, a motivated senator could advance politically. The senate had significant judicial functions and could appoint officials to such tasks as managing public lands, appropriating funds, and conducting wars. Senators enjoyed elite social status and were accorded privileges such as preferential seating at public ceremonies and entertainment events.

CITIZENSHIP

The Roman Empire embraced the concept of *civitas*, or citizenship, which was inherited from the republic. All of Roman society was based on the division between citizens and non-citizens, with non-citizens defined solely by their relationships with the citizens.

Originally, a Roman citizen was a man who was recorded in the registry of the thirty-five tribes of the city of Rome and in the census that was conducted every five years. This initial, narrowly defined concept of citizenship soon evolved toward a more judicial, abstract idea whereby citizenship was thought of as a body of rights and obligations that applied even to independent peoples who were at a considerable distance from the center of power. Roman citizenship became widely available and could be acquired through numerous avenues. If a man was not born a citizen, he could become one by holding office as a local magistrate, being emancipated as a former slave, serving in the army, or immigrating. Ultimately, citizenship collectively granted to groups of people or to entire territories became the most significant agent for the spreading of citizenship. The first steps in increasing the rights of citizenship were taken during the reign of Augustus, and they culminated with the Antonine Constitution in 212 A.D., when Caracalla granted citizenship to every free man in the empire.

The concept of citizenship, with all its legal, social, and political ramifications, was most fully expressed in monumental public settings, foremost among which was the forum. Initially designed to serve as a marketplace, it quickly grew into a public space for both public and private business. Around the forum were the city's most important buildings, including basilicas—closed

edifices dedicated to the administration of justice and other general affairs; curiae, where the senate assembled; and temples. Shops and markets were interspersed among these public buildings and places of worship.

NON-CITIZENS—FOREIGNERS, SLAVES, AND FREEDMEN

Roman law recognized three groups among the non-citizens who made up the majority of the empire's population. First, there were foreigners (called *peregrine*). Originally understood as anyone who did not follow the Roman way of life, foreigners included free men in conquered provinces. After citizenship was granted to all freeborn persons in the empire in 212 A.D., the label "foreigner" was no longer made used.

Then there were slaves, the vast labor force that was the backbone of the economy. Generally acquired as spoils of war, slaves were ethnically and culturally diverse. They and their families belonged to a public or private employer who could sell or rent them out. Slaves were typically treated cruelly—they could be killed by their master for any reason without legal consequence.

Slaves performed a variety of necessary services and were therefore crucial to the economy of Rome. Some labored in municipal mines or on public building projects, while others worked on farms owned by wealthy **patricians**. In the city, a slave might be employed as a household servant, a teacher for the master's children, a craftsman, or even a doctor. Many earned notoriety and fame as participants in popular forms of entertainment, becoming **gladiators**, charioteers, or actors.

Though the daily existence of slaves was generally unpleasant, they were no doubt motivated by the prospect of possible freedom. Some owners freed their slaves as a benevolent gesture to their devoted servants; others let their slaves go when they grew old and less useful. The act of **manumission** liberated the slave and elevated his status to a freedman.

Finally, there were the freedmen, those who had been freed by their masters and no longer had slave status. Because Roman law looked favorably on those attempting to climb the social ladder, freedmen had the opportunity to achieve a higher status in society. Many freedmen, however, found it very difficult to overcome the stigma associated with slavery even after they had achieved wealth and success.

Although they did not participate as political groups in the city's life, foreigners, slaves, and freedmen nevertheless played a significant role in the cultural and economic life of Roman civilization.

LEISURE

Associated with the notion of free time—*otium* the **Latin** word for a Greek concept and loosely translated as “leisure”—was originally viewed as a privileged interlude for paying homage to the gods and was associated with festival days in early Rome. The calendar of festivals was punctuated with games (*ludi*), which initially had a sacred aspect and were offered as a tribute to the great gods. There were both theatrical performances (*ludi scaenici*) and circus games (*ludi circenses*). Theatrical performances and circus and amphitheater games were conducted in honor of the gods and fallen heroes and sometimes even incorporated an altar. These events became the main sources of entertainment for Romans. As their popularity increased, emperors organized them for political purposes, and magistrates seeking to increase their popularity held them as well.

THE BATHS

Everyday life for most Romans involved going to the **baths**. These large public complexes built by the emperors consisted of a series of warm and cold pools and steam rooms heated by an advanced engineering technique that allowed hot vapor to circulate through holes between walls and flooring. People of all ages and from all classes mingled freely while moving through the complex. Instead of soap, the Romans used oil, which was rubbed into the skin and then scraped off with a tool called a *strigil*.

ROMAN THEATER

Theatrical performances were originally held in the circus or forum or in front of a temple on a temporary wooden stage. In 55 B.C., Pompey—a distinguished military and political leader—ordered the construction of the first stone theater in Rome, and his example was rapidly followed throughout the empire. Soon every town had its own theater. Initially, the Roman repertory drew inspiration from its Etruscan and Greek predecessors, with many Roman playwrights adapting and translating their works from Greek. In the imperial era, Romans developed a body of work that was based on mime (*mimus*) and pantomime. In the *mimus*, dramatic plays presented both male and female actors without masks in often romanticized stories of everyday life, with prose dialogue. This genre evolved into popular, crude comic plays that were sometimes tinged with social satire. Pantomime, which first appeared during Augustus’s reign, featured a single masked actor who played and danced all of the roles. The dialogue was sung by a chorus accompanied by an orchestra, and plots were drawn from both mythology and daily life. The actors were slaves or freedmen.

CIRCUS MAXIMUS

The Circus Maximus, a massive oval-shaped arena in Rome, was used primarily for chariot and mounted horse races, but other competitive events, including foot races and wrestling matches, were also held there. Romans adored chariot racing, and fans gathered in the Circus Maximus to watch



Drawing of the Circus Maximus. Courtesy Jean-Claude Golvin. © 2007

their favorite drivers and teams race at dangerous speeds around the course. Races were rough, and drivers (slaves or freedmen) were frequently killed or seriously injured. According to literary tradition, one such competition played an essential role in Rome's legendary history. In the midst of the games he had organized, Romulus ordered the rape of the Sabine women—women from an ancient Italian tribe that lived north-east of Rome—to ensure the perpetuation of the Roman people.

The Circus Maximus was built as early as the sixth century B.C. in the valley between the Palatine and the Aventine Hills—two of the seven hills on which Rome was built. It is impressive for its vast dimensions (1,902 by 260 feet) and its capacity of 250,000 spectators, which made it the largest structure in the empire.

THE AMPHITHEATER

A specialized outdoor stadium, the amphitheater was reserved for gladiator combats and wild animal hunts. Gladiators were trained warriors—mostly male slaves, condemned criminals, or Christians—who fought other gladiators or animals to the death. Although the fights were notoriously violent and bloody, they were hugely popular. Widely represented in Roman art, these spectacles were the result of private initiatives. Magistrates very soon began to sponsor them in a quest for popularity, as did the emperor himself.

RELIGION

The Roman world was a rich universe of highly sophisticated cultures ruled over by the gods of Greece, Etruria, and the East, as well as Yahweh, the God of Israel, and later Jesus Christ. To create unity in the world they had conquered, Romans had to address all aspects of the divine. Rome's religion therefore had to be polytheistic and syncretic—encompassing a variety of deities.

Each god, goddess, and spirit was related to a specific action or purpose. For example, Minerva was the goddess of wisdom, crafts, and industry; and Mercury was the messenger of the gods and the protector of travelers, merchants, and thieves. Religion was a public and communal act. Religious festivals and ceremonies were held in public spaces in order to accommodate the faithful. Smaller scale cult worship and private, household worship were dedicated to minor deities that were deemed personally auspicious. Roman religion was also considered polytheistic because the gods were omnipresent, presiding over all areas of activity.

The temple was considered the deity's dwelling place and was the setting for its cult statue. The most important element in a place of worship was the altar, which was used for sacrifices. In urban planning, the temple, which was often located amid other public buildings, was closely associated with all types of daily activities. Gods and men are said to have inhabited the same time and space in ancient Rome. The calendar listed the various civic activities—military and political activities as well as planting and harvesting schedules—and it was divided between *dies fasti* (days of the gods) and *dies nefasti* (days of the earthly realities). The year was highlighted by numerous festivals featuring sacrifices. These frequently culminated in theater or circus games that took place before the eyes of the deity, as represented by a statue brought in by procession.

Romans believed that they maintained the world's equilibrium through their devoutness, which was expressed primarily in their meticulous execution of prescribed rituals. During these rites, each citizen created special ties with the gods; the gods in turn took part in all civic activities. During divination rites, Romans sought to obtain assistance from the gods in making important decisions. When an animal was sacrificed, the portion that was burned on the altar was reserved for the deity, with mortals consuming the rest during a banquet. The faithful could also communicate with gods through offerings of food, wine, flowers, personal objects, and even portrait figurines. Such offerings were bestowed as gestures of reconciliation, as a sign of thanks, or in fulfillment of a vow.



Mars

The god of war. His attributes are a shield and sword.

Mars Wearing a Breastplate, early empire. Provenance unknown. Bronze. Musée du Louvre; Transfer from the Louvre's Department of Decorative Arts, 1897, formerly in the Lenoir collection (br 667–inv. mnc 2189)



Jupiter

The king of the gods. His attributes are a thunderbolt and an eagle, which is often positioned at his feet. In Greek mythology, he is known as Zeus, the ruler of Mount Olympus. He is also referred to as Jove.

Jupiter, 2nd century A.D. (?). Discovered in Italy. Marble from Paros. Musée du Louvre; Purchased in 1807, formerly in the Borghese collection (ma 24–inv. mr 254; n 1240)



Venus

The goddess of love, beauty, and fertility. Her attributes are a dove and fruit. In Greek mythology, she is known as Aphrodite.

Venus from Montagne, late 4th–early 5th century A.D. Discovered in Saint-Georges-de-Montagne, near Bordeaux, France, 1843. White marble. Musée du Louvre; Purchased in 1953 (ma 3537–inv. mnd 2063)



Cybele

The mother of the gods in Phrygian culture, Cybele was adopted by the Romans in 203 B.C. Her main attributes are the lion and the *tympanon*, a circular frame drum that is similar to a tambourine.

Stele Dedicated to Cybele Matylene, 2nd century A.D. Discovered in Philadelphia (Turkey). Marble. Musée du Louvre; Gaudin gift, 1898 (ma 3311–inv. mnc 2395)



Bacchus

The god of wine and revelry. His attributes are a drinking vessel, a crown of ivy, and a thyrsus (a long staff covered in ivy and topped with a pine cone). In Greek mythology, he is known as Dionysus.

Bacchus, Imperial Roman era. Provenance unknown. Bronze inlaid with silver. Musée du Louvre; Delort de Gléon gift, 1921 (br 4151–inv. Mnd 1357)



Minerva

The goddess of wisdom, war, crafts, and industry. Her attributes are an owl, helmet, and spear. In Greek mythology, she is known as Athena.

Minerva, 2nd half of 1st or 2nd century A.D. Discovered in Italy (?). Marble. Musée du Louvre; revolutionary seizure in 1798, formerly in the collection of the Duke of Modena (ma 674–inv. mr 288)



Mercury

The messenger of the gods, as well as the god and protector of travelers, merchants, and thieves. His attributes are a purse, a broad hat with wings, and a caduceus (a staff decorated with wings and entwined serpents). In Greek mythology, he is known as Hermes.

Mercury, 2nd–3rd century A.D. Provenance unknown. Bronze. Musée du Louvre; Purchased in 1825, formerly in the Durand collection (br 530–inv. ED 4334)



Isis

A goddess in the Egyptian pantheon, Isis was adopted by Roman cults as a symbol of motherhood and companionship. The name Isis means “female of the throne.” One of her common attributes is a headpiece that resembles a throne.

Head of Isis, late 2nd or early 3rd century A.D. Provenance unknown. Marble. Musée du Louvre; Purchased in 1817, formerly in the Marquis de Drée collection (ma 223–inv. LL 46)



Serapis

The Hellenistic-Egyptian god of fertility, prosperity, and regeneration. His attribute is a calathos (a vessel used for agricultural measurement) worn atop his head.

Head of Serapis, end of 2nd or beginning of 3rd century A.D. Temple of Serapis in Carthage (Tunisia). Marble with traces of polychromy; Musée du Louvre; Gift 1889, formerly in the collection of Captain Marchant (ma 1830–inv. mnc 1129)



Amphora

A vase with two handles and a long neck that is narrower than the body. The Latin word *amphora* is derived from the Greek *amphoreus*, a word combining *amphi-* ("on both sides") and *phoreus* ("carrier"). Amphoras were the principle means for transporting and storing olive oil, wine, grapes, fish, grain, and other commodities.

Amphora, 3rd century A.D. Discovered in Adrumetum (present-day Sousse, Tunisia). Clay. Musée du Louvre; Goetschy gift, 1927 (inv. ca 2809)



Patera

A broad, shallow dish used for drinking or as a basin for hand rinsing before and during meals. In ritual contexts, pateras were used for pouring offerings of liquids, perfumes, or foods onto the flame of the altar.

Patera, 1st century A.D. Provenance unknown. Bronze. Musée du Louvre; Purchased in 1825, formerly in the Durand collection (br 3031–inv. ed 2814)



Situla

A bronze or ceramic bucket that was most likely used for drawing water from a well. Situlas were made with movable ring-shaped handles that allowed them to be hung by a rope in a well.

Situla, early 1st century A.D. Discovered in Caporalino (Haute-Corse, France). Bronze. Musée du Louvre; Purchased in 1874 (br 2828–inv. mnb 655)



Pyxis

The word *pyxis* (plural, *pyxides*) comes from the Greek language and originally referred to the small wooden boxes used by doctors to hold ointments. Archeologists use the term to refer to all small boxes—whether of terracotta, metal, ivory, bone, or other material. Pyxides were commonly used by women as containers for cosmetics, jewelry, and articles for their toilette.

Pyxis with Lid, 1st half of 1st century A.D. Discovered in Aintab, near Aleppo (Syria). Glazed clay with molded decoration. Musée du Louvre; purchased 1931 (inv. ca 2026)



Krater

A wide-mouthed vessel with two handles mounted on the middle of its body. The word *krater* comes from the Greek verb *kerannumi*, meaning “I mix.” *Kraters* were used to mix wine and water—a ritual that was customary in ancient Rome.

Krater, ca. 10 B.C.–10 A.D. Provenance unknown. Clay. Musée du Louvre; Pennelli purchase, 1869 (H 436-inv. n111 3445)



Mortar

A bowl or receptacle used for grinding various spices and ingredients. Mortars were widespread in the Greek world and were produced in large quantities in Italy during the first century A.D.

Mortar, 4th–5th century A.D. Discovered in Ammaedera (present-day Haïdra, Tunisia). Clay. Musée du Louvre; Goetschy gift, 1927 (inv. ca 2826)

Women in ancient Rome dyed their hair with goat fat and beech wood ashes. Red and blond were the most popular colors.

Trajan's Column is 128 feet high, which is the same height as a nine-story building. The sculptural frieze that wraps around the column is approximately 655 feet in length—the length of about two football fields—and depicts more than 2,500 men.

The Circus Maximus, a theater in Rome, could hold as many as 250,000 spectators. New York's Yankee Stadium holds approximately 60,000 people.

Instead of soap, Romans used oil, which they rubbed into their skin and then scraped off with a metal tool called a *strigil*.

When the Roman Empire reached its territorial peak in 116 A.D., it spanned 2.5 million square miles.

Lead was used as both a preservative and a sweetening agent.

The **toga**, the official costume of the Roman citizen, was created using a semi-circular piece of white wool cloth that was about 18½ feet in diameter.

Many gladiators, like athletes today, chose colorful surnames to enhance their public identity. One gladiator, whose name is preserved on a funerary monument, was known as Antaios, the name of a giant from Greek mythology.

The trepan, or drill, that ancient sculptors used to create their art was also used as a surgical instrument to bore holes into the skull. This procedure (called trepanning) was thought to cure headaches, treat brain disorders, let out evil spirits, and treat insanity.

Roman charioteers belonged to racing clubs or teams. The most well known were the Whites, Blues, Greens, and Reds.

Roman bath houses used an advanced heating system called *hypocaust* to heat the *caldarium* (hot bath) and *tepidarium* (lukewarm bath), as well as the floors and walls of the complex.

Romans played board games such as chess, checkers, and tic-tac-toe.

Many ancient Roman houses had flushing toilets and indoor plumbing.

Associated with Mercury, the messenger god, a caduceus (a winged stick encircled by two snakes) came to be linked with postal workers and journalists. The caduceus of Mercury is often confused with the rod of Asclepius—a staff with a single serpent—which is a symbol of medicine.

This section provides background information on eight objects from the exhibition *Roman Art from the Louvre*. They encompass a range of chronological periods, types of art works, and materials used by the Romans.

Discussion starters are provided for each object. You may wish to begin with open-ended questions such as the following: What do you see? What do you think the object is made of? Can you describe the images or decoration on the object? Ask students to note the size of the object (some of the objects are surprisingly small, others surprisingly large). As in any discussion, students' opinions may differ. Ask them to explain their answers and back them up with direct observations. Comparing answers and noting differences in perspective can be a fruitful avenue for discussion.

Following the discussion starters are suggested classroom activities that relate to the object. These activities are designed to utilize a range of student skills: some are language based, others are linked to mathematical skills or art projects. The activities can be adapted for use with students of any age.

Discussion Starters

1. Describe the scene on this mirror. What is depicted in the central scene?
2. Why do you think the artist chose to depict this Greek myth? What other imagery might be appropriate for decorating a mirror?
3. How has the artist adapted the scene in order to fit it onto the back of the mirror?
4. What visual clues suggest that the mirror was made for a woman? What else might the design or the material tell us about who the mirror was made for?
5. Do you think silver was an expensive material in ancient Roman times? If so, why? What other kinds of silver or other luxury objects might the owner of this mirror have had?

Activity: Illustrating Daily Life

Materials: paper, pencils, crayons, markers

Procedure:

1. Ask students to discuss with a partner or in a small group some of their daily activities and the objects associated with these activities.
2. Ask each student to create a list of five of their activities and draw the associated objects.
3. Ask students to write a paragraph describing what they imagine the owner of this mirror to be like, including how and when they think the mirror might have been acquired, how it might have been used, and who else may have used it.
4. Ask students to write a paragraph comparing themselves and their activities to the imagined activities of the owner of this mirror. Are there any similarities?

1. Mirror

Late 1st century B.C.–1st half of 1st century A.D.

Discovered at Boscoreal (Italy), 1895

Silver, traces of gilding

H. 11³/₈ in., Diam. 6¹/₂ in.

Musée du Louvre; Gift 1895, formerly in the E. de Rothschild collection (BJ 2159–inv. mnc 1979)

This delicate two-sided silver mirror was meant to be handheld. One side is highly polished for reflection, and the other is decorated with an episode from the **myth** of Leda and the Swan. The central medallion shows the young Leda seated on a rock. Her nude body is barely covered by the cloak (or *himation*) draped on her legs, and she wears large bracelets on both arms. Her hair is attractively arranged into a bun with some loose strands falling around her face. Leda gives water from a saucer to a swan, which, with bent neck and outspread wings, rests its foot on Leda's knees.

This scene illustrates the moment in the myth after the god Zeus has transformed himself into a swan in order to seduce Leda, the wife of the king of Sparta. The myth of Leda and the Swan was very popular in Greece and spread throughout the Roman world. It was reproduced in a variety of different media and was frequently part of the painted wall decoration of elegant homes in Herculaneum and Pompeii—two towns very near to Boscoreale, the site in southern Italy outside of Naples where this mirror was discovered. The inhabitants of Boscoreale were known for their appreciation of the latest and most refined artistic productions, including precious silverware and other luxury objects that reflected the wealth, taste, and social standing of the owner.

The sensuous subject of this scene is well suited to the use of the mirror as a toiletry object. Mirrors were highly valued by Roman women, and it is no coincidence that their decoration featured feminine themes.



Activity: Reading and Writing about Mythology

Materials: photocopies of the text of the Leda and the Swan myth, paper, pencils

Procedure:

1. Ask students to read the story of Leda and the Swan in a written anthology or online at http://en.wikipedia.org/wiki/Leda_and_the_Swan.
2. Have students look carefully at the scene as it is portrayed on this mirror.
3. Ask students to write a short essay summarizing the Leda and the Swan myth and comparing it to the scene on the mirror. Ask them to consider the following questions as they write: How does the scene depicted on the mirror differ from the myth? Is the story accurately presented on the mirror? Which is a better means of telling the story, the written word or the artistic portrayal? Why? Has the artist done a good job telling the story?
4. Have students discuss the challenges of conveying an entire story in a single image.

See also the activity "Exploring Mythology" (p. 36).

Discussion Starters

1. Describe the scene represented in this mosaic. What is represented in the border?
2. Do you think a scene from the Judgment of Paris is appropriate for a dining room? Why?
3. Why do you think the Roman artist created a composition that was borrowed from a Greek wall painting?
4. What do you think might be some of the challenges of creating a mosaic? What are some of the benefits of working this way?
5. Is the scene on the mosaic realistic? Is there a lot of natural detail? How has the artist used color, line, and shadow to convey three-dimensional space?
6. Why do you think the homeowner chose to decorate his dining room floor with a mosaic? What does this type of home decoration tell you about the owner of the house?
7. What kinds of decoration do you have in your home? Do you have any ceramic tiles or mosaics? How do you think home decoration today is different from that in ancient Roman times? How is it similar?

Activity: Making a Mosaic

Materials: graph paper, colored paper, poster board, glue (optional: use small colored ceramic tiles instead of colored paper)

Procedure:

1. Ask students to design a mosaic to decorate a floor. Provide them with graph paper to make a drawing of their mosaic design. Students can create a pattern or a picture.
2. Give each student a stack of colored paper. Ask them to cut the paper into half-inch squares. Put the squares in a box and mix them up.
3. Give each student a large handful of the colored squares, a piece of poster board, and glue.
4. Ask students to create a mosaic of the design they sketched earlier.

2. Mosaic Panel

2nd half of the 1st–early years of 2nd century A.D.

Discovered at Daphne, near Antioch on the Orontes (Turkey),

House of the Atrium, 1932

Marble, limestone, molten glass

73¼ x 73¼ in.

Musée du Louvre; Transferred 1936, excavation of 1932 under the direction of Princeton University, with the support of the National Museums of France, the Baltimore Museum of Art, and the Worcester Art Museum (MA 3443–inv. mnd 1945)

Mosaic is the art of arranging tiny pieces of glass, stone, or other materials—called tesserae—to create a pattern or a picture. The mosaic panel shown here boasts a rich palette of colors and remarkable effects of light, shadow, and depth.

This composition was based on a Greek wall painting that depicts the god Hermes as he entrusts the Trojan prince Paris with the task of selecting the most beautiful goddess from among Athena, Hera, and Aphrodite—a scene from Greek mythology known as the Judgment of Paris. A popular theme in antiquity, the Judgment of Paris was often understood as a struggle between pleasure and virtue.

In the mosaic, Hermes, messenger of the gods, is shown on the left, speaking to Paris, who holds one of the sheep he was tending as a shepherd. The three goddesses wait nearby. Athena, the goddess of wisdom, is on the left with her helmet, shield, and lance; while Hera, the queen of the gods, sits majestically in the center, carrying a long scepter. Aphrodite, the goddess of love, is also equipped with a scepter and leans casually against a rock, convinced of her success. Paris's choice of Aphrodite sets in motion a series of events that ultimately result in the Trojan War, but there is no indication of those consequences here.

This mosaic was the centerpiece in the dining room (*triclinium*) of an elaborate house in the eastern Roman capital of Antioch, in present-day Turkey. The *triclinium* was a reception room in which guests dined while reclining on a U-shaped arrangement of couches. Several other mosaic panels were featured in the room's decoration, including figures of the wine god Bacchus and Hercules engaged in a drinking contest, a satyr and a maenad (a mythic follower of Bacchus), and Aphrodite and her love interest, Adonis. A border of grapes and ivy leaves filled with insects, lizards, and birds frames the scene.



This computer-generated image shows the complete mosaic that adorned the floor of the entrance to a dining room in Antioch. The central panel is the mosaic panel discussed here (no. 2). The diamond-patterned area surrounding the mosaics was where the couches would have been arranged for the diners. Reconstruction: Wes Chilton and Victoria I. Courtesy Worcester Art Museum

Activity: Roman-Style Dining

Materials: Roman foods and attire (white sheet for toga, sandals, headband, etc.), pillows

Procedure:

Romans gathered in the *triclinium* to eat, drink, and socialize. Reclining on pillows, diners enjoyed an array of courses, from appetizers like boiled eggs with pine nut sauce to sweet desserts such as pear patina. Meals could last for hours.

1. Discuss the art of dining in ancient Rome. For information on the types of foods Romans enjoyed, see the following websites: www.pbs.org/wgbh/nova/lostempire/roman/recipes.html and <http://www.bbc.co.uk/history/ancient/romans/recipes.shtml>.

2. Have students prepare an ancient Roman meal. They can buy food such as loaves of bread, olive oil, and grape juice, as well as make some of the simpler recipes at home or as a class.

3. Set up the pillows in a *U*-shaped pattern on the floor so students can sit or recline on their sides, replicating the way the Romans dined.

4. Ask each student to bring to school a white sheet, sandals, and accessories such as jewelry and headbands. Demonstrate for the class how to wrap the sheet to create a toga or tunic. Students can use colored construction paper to make crowns, bracelets, and necklaces.

5. Ask students to imagine they are living in Roman times and to choose a "Roman" persona and name. They could be someone from the senate, an empress, an emperor, an artisan, a musician, etc. Ask students to maintain this identity throughout the meal and interact with the other diners accordingly.

6. After the Roman meal, ask students to write a short paragraph about their dining experience. Who did they choose to be? How did this affect their experience? How did they feel about reclining while eating? Was the toga comfortable?

7. Have students discuss the experience as a class.

Discussion Starters

1. Describe the way the sculptor has depicted Augustus. Does the emperor look old or young? Reserved or assertive?
2. Discuss the statue in terms of being a composite work. Why do you think the head was joined to this body? Are the two components a good fit?
3. Discuss the term *propaganda* and the idea of art being used as a political tool during the Roman Empire. How did the artist create this portrait to express Augustus's personality and politics? Why is Augustus dressed in a toga and not in military clothing? What is he holding? Why? What does this portrait tell us about Augustus?
4. Why do you think these portraits were created? What are some characteristics of stone and marble as a medium for sculpture? Why do you think this sculpture was made from marble?

Activity: A Portrait of a Leader

Materials: pencils, charcoal, white 11-by-14-inch paper, modeling clay, soapstone, sculpting tools (i.e., plastic knives, toothpicks, and sand paper)

Procedure:

1. Discuss with students how the portrait of Augustus was created and why it was made.
2. Ask them to choose an ancient Roman emperor as a subject for a portrait. Have students research their emperor, gathering both information and images.
3. Ask them to make a short list of characteristics of their emperor. Ask them to think about what ideals their portrait will communicate (such as authority, strength, and wisdom).
4. Have the students sketch their ideas for the portrait and then sculpt their portrait out of clay or soapstone.
5. Ask students to write a description of the emperor they selected, describing his personality and accomplishments.
6. Have students make a presentation on their emperor to the class, showing their portrait as part of the presentation.

3. Portrait of Augustus Wearing a Toga

Head, ca. 10 A.D.; toga, ca. 120 A.D.

**Head discovered at Velletri (Italy) in 1777; provenance of toga unknown
Marble, H. 58 in.**

**Musée du Louvre; Received in exchange in 1815 following the
Napoleonic seizure of 1798, formerly in the Vatican collection and the
Giustiniani collection (Venice) (MA 1212–inv. mr 100; N 1577)**

The head and body of this statue of Augustus, the first Roman emperor, were made at different times and joined together much later, in the eighteenth century. The head was found near the town of Velletri, the ancestral home of Octavian—later known as Augustus—and can be dated to the end of the emperor's reign in the early first century A.D. Augustus ruled from 27 B.C. to 14 A.D. The style of the toga tells us that the body belongs to a later period. The toga is worn like a Greek garment, a simple drape thrown over the shoulders, which was the fashion under Emperor Hadrian (117–138 A.D.).

The identity of the statue as Augustus is established from the similarity of the facial characteristics to those on numerous other portraits of Augustus from antiquity. The profile features Augustus's distinctive hooked nose, pronounced chin, high forehead, forked hairstyle, and low, well-defined eyebrows. The strongly ridged eyebrows arch heavily over the eyes, and small depressions on either side of the nose accentuate the cheeks. These details suggest that Augustus is being depicted at an older age, perhaps near the end of his reign when he was about seventy years old.



7. Afterward, have students discuss the ease or difficulty of using the mediums they chose. How might a different medium change the portrait? Why did they choose to use one sculpting material over the other? What are the similarities and differences between the techniques that each material requires?

Discussion Starters

1. Describe this relief. What types of people are shown? Can you guess what is about to take place? What does it tell you about religion in Rome?
2. How does the artist use space, light, line, and shape to make this procession seem real? How does the artist convey a sense of movement in the procession? Has the artist created a sense of depth? Do the figures physically stand out from the rest of the stone or are they flat?
3. Do the participants wear the same clothes? Are they all the same height? How can you distinguish the different roles of the participants?
4. How is the emperor distinguished from the rest of the figures in the panel? What message does this panel convey about Roman politics?
5. Why do you think the artist wanted to record this ritual? What does the word *ritual* mean to you? Can you name a ritual that is performed at home or in school? How do you think rituals are learned and passed on?

Activity: Capturing a Moment in Clay

Materials: slabs of modeling clay measuring 8 by 11 inches, pencils, white paper; popsicle sticks, plastic knives, toothpicks, and other carving tools (if available and as age appropriate)

Procedure:

1. Ask students to look at this relief and other examples of reliefs in the *Roman Art from the Louvre* catalogue—such as *Historical Relief, Sacrificial Scene* (cat. no. 38), *Historical Relief: Sacrifice of Two Bulls* (cat. no. 39), and *Fragment with an Inscription of Petronius Melior* (cat. no. 42).
2. Have students choose an event or ceremony to portray in a relief.
3. Ask students to draw a sketch of their scene.
4. Have students carve their designs into the clay slabs. To start, they should draw their image into the clay with a pencil. Then, to remove additional clay and make the figures stand out more from the background, they can scrape or chisel with a popsicle stick or plastic knife. Encour-

4. Fragment of a Relief of a Double Suovetaurilia Sacrifice

1st or 2nd quarter of 1st century A.D.

Discovered in Rome at the end of the 15th century

Gray veined marble

70⁷/₈ x 90¹/₂ in.

Musée du Louvre; revolutionary seizure in 1798, exchanged in 1816, formerly in the Grimani collection (MA 1096–inv. mr 852)

This relief shows a sacrificial procession. On the right, a priest wearing a veil performs the opening rites of the sacrifice, burning incense on an altar that holds various fruits. Following him are *victimarii* (assistants responsible for carrying out sacrifices) and a *camillus* (the individual who assists in the performing of rituals) holding an incense box. As testimony to the public nature of this religious procession, two **lictors** or imperial bodyguards—responsible for restraining onlookers in a crowd—stand facing one another holding rods as symbols of authority. The laurel-leaf crowns worn by all the figures indicate that the scene is a state sacrifice in which the emperor himself probably participated as the priest. In addition to those involved in a sacrifice, the emperor was generally pictured wearing such a **wreath**.

The type of sacrificial offering illustrated in this relief is known as a Suovetaurilia, named for the animals involved in the ceremony: a pig (*sus*), ram (*ovis*), and bull (*taurus*). This kind of religious offering was traditionally dedicated to Mars, the Roman god of war, and was often made to conclude a census or military campaign. The relief may commemorate the census organized by the first Roman emperor, Augustus, and his successor, Tiberius, in 14 B.C.





detail



age students to try to finish their piece with smooth edges, not sharp ragged edges. Finally, students can carve details with toothpicks.

5. After the reliefs have dried, have the students present them to the class. Ask them to describe the event or moment that is captured. Ask them to consider the following questions when giving their presentation: Was it difficult to work with clay? Would they have preferred to use paint? Many of the works in the exhibition were originally painted. How would the addition of paint affect their relief? How would it affect *Fragment of a Relief of a Double Suovetaurilia Sacrifice*?

Activity: Lost and Found— Create the Missing Second Panel

Materials: a long roll of brown paper (roughly 20 x 4 feet), pencils, white chalk, charcoal, black markers, rulers

Procedure:

1. This piece is a fragment of a relief that originally extended further to the right, depicting a second sacrificial procession, thus making it a double Suovetaurilia. Have students study images of this relief and ask them to identify the second altar and laurel tree, flute, and the fingers of the flutist at the far right of the existing panel. These remnants make up the beginning of the missing portion of the relief.
2. As a class, discuss what the second half of the relief might have looked like. What figures would be included?
3. Divide students into two groups: one group assigned to the existing panel and the other to the missing panel.
4. As a group, have students recreate the surviving panel and create the rest of the missing panel on the brown paper. Have them draw the imagery with a pencil and then, in order to suggest the effects of light and shadow on the three-dimensional surface of the relief, use white chalk to create the highlights and black marker to portray shadow.

Discussion Starters

1. Describe the woman in this portrait. What do her clothes, hairstyle, and jewelry tell you about her? Do you think this portrait was created right before her death, or do you think the artist portrayed the woman as she appeared at a much earlier time?

2. What visual clues—such as clothing, jewelry, hairstyle, medium, the positioning of the subject—tell you about the period in which the image was made or the period it represents? What details in this portrait provide hints about the woman's life, including her socio-economic status?

Activity: Mapping the Roman Empire of the 2nd century A.D.

Materials: photocopies of a map of Europe and the Mediterranean region, colored highlight markers, black markers

Procedure:

1. To gain an understanding of the geographical boundaries of the Roman Empire at its height in the second century A.D., have students refer to the map in this resource or online at <http://www.unrv.com/roman-empire-map.php> or <http://intranet.dalton.org/groups/Rome/RMap.html> or <http://www.acs.ucalgary.ca/~vandersp/Courses/maps/basicmap.html>. They can also find maps in many encyclopedias.

2. Hand out the blank maps of present-day Europe and the Mediterranean region. Have students locate and label all the countries in the Roman Empire. They can shade in the Roman territory with a highlighter to accentuate the expanse. For older students especially, capitals or major imperial cities such as Rome, Alexandria, Athens, and Antioch should be included in addition to dates of Roman conquest, if available.

3. After completing the maps, discuss as a class what the students learned about the empire. How do you think the empire grew so large and why do you think it spread in the directions it did? How did Romans communicate throughout the empire? The empire surrounds the Mediterranean Sea—why do you think this is the case? How do you think travel was accomplished?

5. Portrait of a Woman

Mid-2nd century A.D.

Discovered in Memphis (Egypt)

Tempera on Linden wood

H. 18 in., W. 7½ in.

Musée du Louvre; Gift of King Louis-Philippe in 1834 (P 200–inv. n 2733; LP 412)

This painting is an example of a Faiyûm (also Fayoum or Fayum) portrait, so named because many examples were found in the Faiyûm region of Egypt. Created between the first and third centuries A.D. and intended to honor the dead, Faiyûm portraits were typically painted in encaustic (colored beeswax) or tempera (paint made with powdered pigment and egg yolks) on linen or thin wooden panels.

Faiyûm portraits are distinct from earlier forms of Egyptian painting because of the frontal pose of the subject, the three-dimensional quality, and the naturalistic detail. In order to create realistic likenesses, artists used rich colors and subtle highlighting techniques. The style of dress and the manner in which the subject is depicted shows Greek influence, however, the use of the portrait is Egyptian. These portraits were placed over the faces of mummies, with pieces of the outermost wrapping holding them in place. Some of the portraits were made from living models and hung in the home prior to death, but others were mass-produced by specialized painters. In order to adapt the portrait to the shape of the actual mummy, its upper corners were sometimes cut away. After death and mummification, the wrapped body may have stood without a coffin in the home, so that the family could attend to and worship the person as an ancestor.

This portrait illustrates the influence of Greco-Roman style on popular fashions even in such remote parts of the empire as Egypt where this panel was made. The young woman's hairstyle was inspired by Empress Faustina the Elder—wife of Antonius Pius—who died in 141 A.D. Her jewelry also reflects typical Roman taste. Pearls, though very expensive, were believed to have special magical and astrological powers while gold was a sign of immortality.



Activity: Pose for a Mummy Portrait

Materials: thin cardboard, pencil or black chalk, tempera paints; mirrors and various clothing props such as costume jewelry, crowns, colored fabrics

Procedure:

1. Share with the class additional examples of Fayûm portraits. Ask students to think about how they would want to be depicted in a mummy portrait and to choose fabrics with which to drape themselves and any accessories they would want to be portrayed wearing.
2. Have students pair up and take turns creating portraits of each other wearing the props. Encourage them to try to render the portraits in the style of the Fayûm portraits by posing their subject facing forward and by paying close attention to the details of facial features.

Discussion Starters

1. Describe this figurine. What position is the figure in? Where are his arms? What is he wearing? What do you think he is doing? If you could see his eyes, where do you think they would be looking?

2. What basic shapes do you see in this sculpture? Did the sculptor incorporate much detail? How big is the sculpture, and what do you think it is made out of? Do you think there is a connection between the medium used and the amount of detail included? Do you think the use of a softer medium such as clay for the figure of the gladiator would have affected the appearance of the work? If so, how?

3. How do you think the figurine was used? Do you think that this folding knife was a prized object used for special occasions or used everyday? Why do you think the artist chose to depict a Thracian gladiator on the handle of a knife? Can you think of any other imagery that would be appropriate for a knife handle?

4. Have students research gladiators and discuss them as a class. What do you think it would be like to be a gladiator? How do the helmets and other gear reflect the nationality of the gladiator? Is there anything in the costume of the gladiator depicted in this piece that is particularly Thracian? How do you think you would feel watching a gladiator combat? What forms of modern entertainment resemble these ancient combats? How are they similar to or different from one another?

Activity: Leisure in Ancient Rome

Materials: paper, pencils, colored markers

Procedure:

1. Ask students to research the different forms of entertainment and leisure activities in ancient Rome. Gladiator fights were very popular, as were chariot races, both of which took place in outdoor arenas.

2. Have students work collaboratively to create a list of Roman leisure activities, noting when and where the activities took place and who participated in them. For instance, men and women went to the baths daily, after their work day was

6. Knife Handle in the Shape of a Thracian Gladiator

2nd half of 1st century A.D.

Provenance unknown

Bone

H. 3³/₈ in.

Musée du Louvre; Purchased in 1825, formerly in the Durand collection (s 2032)

Designed as a handle for a folding knife, this bone figurine takes the form of a Thracian gladiator. “Thracian” refers to a particular category of gladiator named for the region of Thracia (northeast of Greece), which was conquered by Rome in 168 B.C. The Thracian prisoners of war were used as gladiator combatants in the arena and could be recognized by their heavy defensive armor and sharp daggers, which featured a curved blade known as a *sica*. This gladiator wears an impressive, broad-rimmed helmet, surmounted by a tall crest that is broken off at the top. The helmet is fastened in front with a pierced visor.

The helmet makes it possible to date this statuette. After mid-century, the rim of the Thracian gladiator helmet became expanded and the visor, formerly pierced by eyepieces, took the form of a grille that took up its entire upper portion. This visor was made up of numerous removable flaps. Feathers were attached to the notches located on both sides of the dome, and the helmet was surmounted by a tall crest ending in a griffon’s head. Here the griffon—a mythical animal favored by Nemesis, the goddess of fate, to whom gladiators prayed before combat—has been broken off.

The shield is inscribed in Greek with the name Fundilanous, which may refer to the owner of the knife or even to a gladiator. Although not the case here, many gladiators, like athletes today, chose colorful surnames to enhance their public identity. One gladiator whose name is preserved on a funerary monument was known as Antaios, the name of a giant from Greek mythology.

Many similar knives sculpted in bone or ivory have been discovered in Italy and throughout the rest of the empire. The Romans loved gladiatorial combat and frequently depicted it on utilitarian objects.



completed. Chariot races occurred at the hippodrome and were attended by all Romans—everyone from the emperor to the poor. Ask students to think about whether they would want to take part in the same activities today. Why or why not?

3. Have students include on their chart a list of present-day equivalents to Roman leisure activities. Use different colored markers to distinguish between the two lists. Students should describe the present-day activities in the same terms as the ancient ones, noting the audience demographics, frequency in participation, and setting.

4. Do you think present-day leisure activities have been influenced by ancient Roman ones? As a class, compare and contrast leisure activities in ancient Rome with contemporary activities.

Discussion Starters

1. Describe the scene represented in this mosaic panel. How many figures do you see? Can you find the one carrying a glass carafe? A bread basket? What are the figures doing? Are they meant to appear as if they are in motion or standing still? How can you tell? How are they similar to or different from one another?
2. This mosaic shows a scene from daily life in the city of Carthage (near present-day Tunis). Based on the mosaic, what kind of city do you think Carthage was—an isolated city or a bustling international port? How does the mosaic reflect daily life in the Roman Empire?
3. What do you think life was like for a slave in Roman times?
4. What does this scene tell you about dinnertime in ancient Rome? Does it seem like many families dined together, or did they dine individually? What do people do at a dinner party today? How do our modern dining customs resemble or differ from those in the Roman Empire in the first century A.D.?
5. At what occasions today might a seating arrangement be important? How is seating decided upon at these occasions?

Activity: Ancient Roman Vogue

Materials: letter-sized white paper, glue, scissors, colored markers, hole punch or stapler; copies of the following images: *Portrait of Augustus Wearing a Toga* (no. 3), *Knife Handle in the Shape of a Thracian Gladiator* (no. 6), and the mosaic panel shown here

Procedure:

Ancient Romans dressed according to their social status. Only the emperor was allowed to wear a purple toga. Senators wore a white toga with a broad purple stripe along the border.

1. Have students research the different types of clothes, accessories, and hairstyles worn by the various types of people depicted in this exhibition.
2. Have students create an ancient Roman fashion magazine by drawing the clothing item, accessory, or hairstyle, or by cutting out images printed from the internet. Each item should have its own page.

7. Mosaic Panel

Late 2nd century A.D.

Discovered near Carthage (Tunisia), 1875

Marble, limestone, molten glass

88⁵/₈ x 94¹/₂ in.

Musée du Louvre; Purchased in 1891 (MA1796–inv. mnc 1577)

Dressed in short tunics, five young people carry utensils and food in preparation for a banquet. They are young *triclinarii*—slaves who served as waiters. Slaves are not easily distinguishable from commoners, since commoners also wore short tunics, but they can usually be recognized by the activities they are shown engaging in—such as hunting, agricultural work, amphitheater games, or banquet preparations. Banquet scenes and depictions of slaves were popular in North African floor decorations. Both reflect the desire among wealthy homeowners to showcase their way of life and prosperity.

The figure at the center of the mosaic is the best preserved. In addition to a tunic, which is ornamented with two blue stripes, he also wears a loin-cloth knotted at the hips. He holds up a flat wicker basket containing four breads or cakes. To his left is another slave with a small basket, probably of fruit. In the lower section is a young man, cut off at mid-body, who has a scarf over the neck of his red-striped tunic. He grasps a plate and a glass carafe, most likely filled with wine. To his right is a slave whose tunic covers the shoulder upon which a thick pole rests. No doubt the pole supported a heavy load. All that remains of the fifth slave is part of his leg and hand, which holds a large metal kettle.

Most Romans ate three meals a day. Breakfast and lunch were light meals often consumed out of the home, but dinner was always eaten at home and, for the wealthy, typically included three courses: an appetizer, entree, and dessert. When guests were attending, dinners became even more elaborate. The number of dishes increased and became more unusual, including entrees such as ostrich or flamingo. The host aimed to impress his guests with his wealth and good taste. Guests dined while reclining on couches that were arranged in a *U*-shape around a large table. The seating arrangement was very important, with guests placed according to rank. For banquets, the most beautiful slaves were chosen and assigned to attend to specific guests.



3. On each page, have the students write a description of the item or style, the type of person who wore the item, and what role they played in ancient Roman society.

4. Have students imagine they are a fashion journalists in ancient Roman times. Have them write an article for their magazine. Some possible topics are "Wearing Your Toga with Flair," "How to Get Your Hair Looking like Faustina the Younger," "Fashion Faux Pas on Palatine Hill," "The Gladiator Helmet: Fashion or Function?" "Tips for Making Your Leather Sandals More Comfortable."

See also the activities "Roman-Style Dining" (p. 25) and "Making a Mosaic" (p. 24).

Discussion Starters

1. What material was used for the *Aphrodite and Eros* sculpture? How do you think the choice of material affected the artist's work and the appearance of the final piece? How would the sculpture be different if it were larger and carved in stone? Why do you think the artist chose to make it at this small size?

2. Many gods and goddesses are identified by items they are commonly depicted holding or wearing. These items are referred to as attributes. What is Aphrodite holding in her upraised hand? Why do you think she is depicted in the nude?

3. What is a myth? Can you name any gods or goddesses? What do you know about Aphrodite and Eros? Discuss the myths associated with them.

4. Compare this small figure to the *Fragment of a Relief of a Double Suovetaurilia Sacrifice* (no. 4). Have the students discuss the context in which each artwork was viewed. How are these objects similar? How are they different? How is scale used to enhance the functions of the object? What are some symbols related to the practice of modern religions? How are these symbols represented in works of art, and where are they displayed? In a public or a private setting?

Activity: Exploring Mythology

Materials: paper, pencils, costumes

Procedure:

1. Ask each student to choose a Roman god to research. Each student should select a different god.
2. Ask students to prepare a presentation for the class on their chosen god. Encourage students to be as creative as possible for their presentations. Suggest that they dress up as their chosen god, tell a story as if they were the god, or act out an important moment in the god's life.

3. As a class, discuss the use of this imagery in *Aphrodite and Eros*. Why do you think this imagery was chosen?

See also the activity "Reading and Writing about Mythology" (p. 23).

8. Aphrodite and Eros

Imperial Roman era

Discovered in Yakhmour (Syria)

Bronze

H. 9½ in.

Musée du Louvre; Gift 1967, formerly in the Péretié collection and the Boisgelin-De Clercq collection (BR 4427–inv. mne 2)

A symbol of love and fertility, the goddess Aphrodite was associated with women of all ages. The goddess often had a place on the family altar, where she was worshipped by the mistress of the house. Aphrodite figurines found in women's tombs suggest that she guided them in the afterlife as well. The large number of bronze and terracotta statuettes of Aphrodite discovered in the Middle East demonstrates the popularity of this deity throughout the empire. By the second century B.C., the Greek goddess Aphrodite had also become associated with Venus, a native Latin deity. In other parts of the empire, Aphrodite was assimilated with important local goddesses, such as Isis-Hathor in Egypt, Atargatis in Syria, and Astarte in Phoenicia (what is now the Mediterranean coast of Syria).

This small bronze statuette shows Aphrodite in a classical pose, with her weight on her left leg and her right leg slightly bent. In her upraised right hand is an apple, one of her chief attributes, which, along with the small crown that adorns her head, characterizes the figurine as the goddess. Eros, her son, appears by her feet, holding objects of Aphrodite's toilette in his hands: a tiny flask for perfumed oil and a mirror. Upon close examination the Eros is less carefully executed than the principal figure and is quite small in proportion to Aphrodite. It is possible that the Eros was added at a later time.



<p>55 B.C. First stone theater built in Rome</p>		<p>58 B.C. Caesar begins conquest of Gaul (ends in 51 B.C.)</p>
<p>9 B.C. Dedication of the Altar of Peace (Ara Pacis in Rome)</p>	<hr/> <p>End of the Republic</p> <hr/>	<p>44 B.C. Assassination of Caesar</p>
<p>Beginning of the Third Pompeian Style (wall painting)</p> <p>Expansion of the House of the Faun in Pompeii (end of first century B.C.)</p>	<hr/> <p>Julio-Claudian Dynasty</p>	<p>31 B.C. Octavian's victory over Antony and Cleopatra at Actium</p>
<p>64–68 A.D. Construction of the Domus Aurea in Rome</p>	<p>27 B.C. Beginning of the Roman Empire</p> <p>Octavian becomes Augustus</p> <p>Beginning of the Principate (Early Empire)</p>	<p>30 B.C. Egypt becomes a Roman province</p>
<p>70–80 A.D. Construction of the Coliseum in Rome</p> <p>Beginning of the Fourth Pompeian Style</p>	<p>14 A.D. Reign of Tiberius</p>	<p>Birth of Christ</p>
<p>112–113 A.D. Trajan's Forum and Trajan's Column in Rome</p>	<p>37 A.D. Reign of Caligula</p>	<p>43 A.D. Beginning of the conquest of Britany (present-day Great Britain)</p>
<p>117 A.D. Reconstruction of the Pantheon in Rome</p>	<p>41 A.D. Reign of Claudius</p>	<p>69 A.D. Year of four emperors: Galba, Otho, Vitellius, finally Vespasian</p>
<p>128 A.D. Construction of Hadrian's Villa in Tivoli</p>	<p>54 A.D. Reign of Nero</p>	<p>79 A.D. Eruption of Vesuvius (destruction of Pompei, Herculaneum, and Boscoreale)</p>
<p>203 A.D. Arch of Septimius Severus in Rome</p>	<hr/> <p>Flavian Dynasty</p>	<p>107 A.D. Annexation of Dacia (campaigns in 101 and 107 A.D.)</p>
<p>216 A.D. Baths of Caracalla in Rome</p>	<p>69 A.D. Reign of Vespasian</p>	<p>130 A.D. Death of Antinous, favorite of Hadrian</p>
	<p>79 A.D. Reign of Titus</p>	<p>166 A.D. Victory of Lucius Verus over the Parthian Empire</p>
	<p>81 A.D. Reign of Domitian</p>	<p>195–198 A.D. Victorious campaign against the Parthians</p>
	<hr/> <p>Antonine Dynasty</p>	<p>212 A.D. Antonine Constitution (granting citizenship to all free men of the empire)</p>
	<p>96 A.D. Reign of Nerva</p>	
	<p>98 A.D. Reign of Trajan</p>	
	<p>117 A.D. Reign of Hadrian</p>	
	<p>138 A.D. Reign of Antoninus Pius</p>	
	<p>161 A.D. Reign of Marcus Aurelius and Lucius Verus</p>	
	<p>180 A.D. Reign of Commodus</p>	
	<hr/> <p>Severan Dynasty</p>	
	<p>192 A.D. Reign of Septimius Severus</p>	
	<p>211 A.D. Reign of Caracalla</p>	
	<p>217 A.D. Reign of Elagabalus</p>	
	<p>222 A.D. Reign of Severus Alexander</p>	

306–312 A.D. Basilica of Constantine and Maxentius in Rome

315 A.D. Arch of Constantine in Rome

450 A.D. Mausoleum of Galla Placidia in Ravenna

Period of Military Anarchy

Beginning 235 A.D. Successive reigns of the “emperor-soldiers”

Tetrarchy

284 A.D. Reign of Diocletian, Maximian, Constantius, and Galerius (Late Empire)

Constantine Dynasty

307 A.D. Reign of Constantine

337 A.D. Reigns of the sons of Constantine (Constantine II, Constans, Constantius II)

361 A.D. Reign of Julian the Apostate

Valentinian Dynasty

364 A.D. Reigns of Valentinian I, Valentinian II, Valens

367 A.D. Reign of Gratian

Theodosian Dynasty—End of the Western Roman Empire

379 A.D. Reign of Theodosius

395 A.D. Reign of Honorius

425 A.D. Reign of Valentinian III

455 A.D. Reign of Avitus

457 A.D. Reign of Majorian

461 A.D. Reign of Libius Severus

467 A.D. Reign of Anthemius

472 A.D. Reign of Olybrius

476 A.D. Reign of Romulus Augustulus

284 A.D. Diocletian creates the Tetrarchy: Diocletian and Maximian are Augustus (having decision-making powers), and Constantius and Galerius are Caesars (having executive powers)

The empire is divided into the Western and the Eastern part

307 A.D. Constantine, the first Christian emperor, reunifies the empire

313 A.D. Edict of Milan (freedom of religion)

330 A.D. Constantinople becomes the capital of the empire

361 A.D. Julian the Apostate restores paganism

379 A.D. Theodosius prohibits pagan worship

395 A.D. The empire is definitively split between East and West

410 A.D. Sack of Rome by Alaric, king of the Goths

476 A.D. Sack of the Roman Empire by Odoacer, king of Heruli

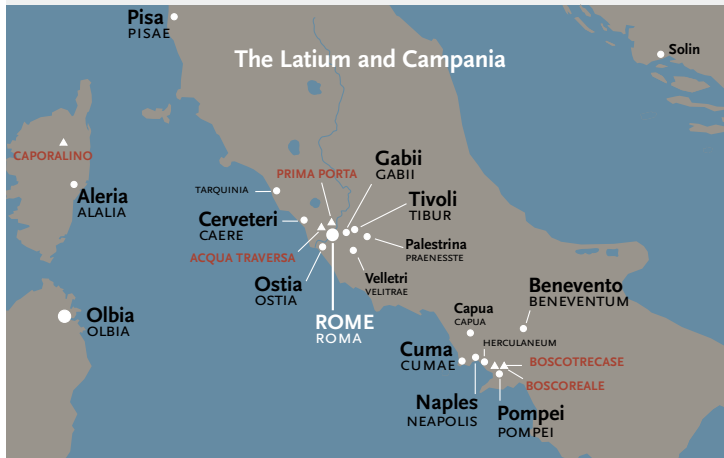
Odoacer sends back to Constantinople the insignia of imperial power

End of the Western Roman Empire

The Roman Empire During the Reign of Trajan (110 A.D.)



The Latium and Campania



barbarian: Romans adapted this term to refer to anything or anyone non-Greco-Roman. It was one of the most famous barbarians, Alaric the Goth, who first “sacked” Rome (in 410 A.D.).

basilica: A large, public, roofed hall built for conducting business and legal matters and usually located in the center of a Roman town. In Hellenistic cities, basilicas appeared in the second century B.C.

baths: A complex consisting of warm and cold pools, steam rooms, exercise and game areas, food stands, and other amenities. Pools and rooms were heated through an advanced engineering system that allowed steam to circulate through holes between walls and flooring. Going to the baths was an important societal ritual for men and women of all ages and classes.

forum: The main public square in the middle of a town, the forum was both a market and social meeting place and was generally surrounded by important temples and buildings. Many forums in Rome were constructed by and named for emperors.

fresco: A type of painting done on wet plaster.

gladiator: A trained warrior who fought other gladiators or animals to the death in open-air arenas called amphitheaters. Most were male slaves, spoils of war, condemned criminals, or Christians. The fights were violent and bloody and, like chariot races, were a hugely popular form of Roman entertainment.

Latin: The official language of the republic and the empire; one of several languages spoken in imperial times.

lictor: A member of a special class of Roman civil servant who guarded magistrates of the Roman Republic. A fasces, carried by the lictor, was used to hold an axe and was fashioned from a bundle of sticks and tied with a red ribbon.

manumission: The act of freeing a slave.

mosaic: A pattern or picture created from small, painted pieces of stone and glass.

myth: A story—often about gods and goddesses—created to explain things about life and the world.

Olympiad: The four-year period from one Olympic game until the next. In the Hellenistic period, Olympiads were used as a way of calculating dates.

patrician: A member of the high ranking and wealthy upper class of Roman society. Patricians, whose wealth was acquired by inheritance, dominated politics.

plebeian: Ordinary Roman citizens not born into nobility, among them, farmers, merchants, and freed slaves.

republic: An early form of Roman government (509–27 B.C.) in which power was held mainly by the senate, two elected consuls, and, occasionally, a dictator (who could be appointed only for brief periods of emergency). Initially, patricians ruled, but after the Conflict of Orders in 287 B.C., plebeians shared political power of the Roman Republic.

sarcophagus: A stone container for a coffin or body.

senate: The main governing body in Imperial Rome, the senate was a council of elders that served as an advisory body. Although it did not create laws, the senate conferred the title of emperor and had significant judicial functions.

toga: The main article of clothing for a Roman citizen, a toga is a semi-circular piece of white wool or linen cloth that was wrapped around the body over a light tunic. Togas were decorated according to status: the emperor wore a purple toga, and senators wore togas with a broad purple stripe along the border.

wreath: A ring of leaves worn by emperors or important individuals instead of a crown. Laurel leaves symbolized victory and power. Oak leaf wreaths were awarded for the highest achievement in civilian or military life.

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WEB RESOURCES

BBC website

<http://www.bbc.co.uk/history/ancient/romans/>; <http://www.bbc.co.uk/schools/romans/>

Designed for adults and children, these sites offer a wide range of information on all aspects of life during the Roman Empire and on Roman Britain as well. Interactive games, activities, lesson plans, and a glossary are included in addition to other web links.

Online Reference Books for Medieval Studies:

De Imperatoribus Romanis

<http://www.roman-emperors.org/Index.htm>

Includes detailed biographies of the Roman emperors, as well as maps and an imperial battle index.

Kidipede—History for Kids

<http://www.historyforkids.org/learn/romans/index.htm>

Extensive site for teachers and students with information on culture, people, religion, food, environment, and more.

The Metropolitan Museum of Art, Timeline of the History of Art

<http://www.metmuseum.org/toah/ht/05/eust/ht05eust.html>

In-depth timeline of the history of the Italian peninsula from the year 1 to 500 A.D. with links to sources on the Roman Empire and the museum's collections.

The Louvre Museum

http://www.louvre.fr/llv/oeuvres/detail_departement.jsp?FOLDER%3C%3Efolder_id=1408474395181112&CURRENT_LL_V_DEP%3C%3Efolder_id=1408474395181112&FOLDER%3C%3EbrowsePath=1408474395181112&bmUID=1170694954008&bmLocale=en

The Louvre's Greek and Roman collections include some of the exhibited works and a timeline. See the site for related images and information.

PBS, The Roman Empire in the First Century

<http://www.pbs.org/empires/romans/empire>

Excellent source of information based on a series devoted to the Roman Empire of the first century. Includes timelines, lesson plans, games, and recipes.

Illustrated History of the Roman Empire

<http://www.roman-empire.net/>

Extensive history site including a timeline, search engine, and a children's section with activities.

