CLASSICS 191: IMAGE & TEXT IN CLASSICAL ANTIQUITY

Capstone Seminar

Fall Quarter 2010

Wednesdays 2:00-4:50 pm: Public Affairs 2325

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This course is designed as an upper division undergraduate seminar discussing issues of art and text in Classical antiquity. In particular, Classical myths inspired Greek and Roman artists to convey flowing, ever-developing, narratives in static form, whether on painted pottery, in sculpture, in wall paintings, or in a variety of other media. Indeed, Greek myths are so much part of our visual and literary culture that we often forget how they got there in the first place. This course explores the similarities and differences of myths in written and represented forms; how Greek and Roman artists exploited myth; what formulas were devised for certain stories; how these could be adapted, developed, and transferred to other contexts; how one myth could be distinguished from another or confused with it; how myths related to daily life or political propaganda; and the evolution of myths through time against the backdrop of evolving tastes. Non-mythological scenes are also explored. Cases studies will be drawn from Aegean prehistory as well as Classical Greek and Roman visual culture.

Seminars will be illustrated with images (and/or visits to the Getty Museum), which are also available in illustrated textbooks; all seminar presentations will be followed by discussed based on weekly readings.

This course may be counted as 4 units of upper-division credit for the majors in Classics. This course may be repeated and counted for credit when taught with a different topic

Textbooks (ASUCLA):
Required:

Carpenter, T.H., *Art and Myth in Ancient Greece*, 1991
Shapiro, H.A. *Myth into Art: Poet and Painter in Classical Greece*, 1994
Woodford, S., *Images of Myths in Classical Antiquity*, 2003

Requirements: One research paper, 3,000-5,000 words
(**due December 1 [no extensions]**)	60%
Presentation	20%
Participation	20%

September 29: Introduction to the course and readings: Looking at Classical images

October 6: Visit to the Getty Villa

October 13: Presentation of selected readings (from textbooks)

October 20: A Tale of Two Cities: Epic and the Oral Tradition in the Era before Writing. <u>Essential reading</u>: S.P. Morris, "A Tale of Two Cities: The Miniature Frescoes from Thera and the Origins of Greek Poetry," *American Journal of Archaeology* 93, 1989, pp. 511-535

October 27: Homer and the Artists: Analyzing the Geometric Idiom. <u>Essential reading</u>: A.M. Snodgrass, *Homer and the Artists* (1998); S. Langdon, *Art and Identity in Dark Age Greece, 1100-700 B.C.E.* (2008

November 3: The Theater in Athens and South Italy: Theatrical Images on Greek Pottery. <u>Essential reading</u>: O. Taplin, *Pots and Plays: Interactions between Tragedy and Greek vase-painting in the Fourth Century B.C.E.* (2007)

November 10: History in Art: From Eurymedon to Alexander the Great and Beyond. <u>Essential reading</u>: A. Cohen, *The Alexander Mosaic* (1997)

November 17: Roman Pasiphae: Greek Myth, Etruscan and Roman Iconography. <u>Essential reading</u>: J.K. Papadopoulos, "Pasiphae," in *Lexicon Iconographicum Mythologiae Classicae* VII, 1994, pp. 193-200

November 24: Presentation of reports I

December 1: Presentation of reports II

RESERVE READINGS (IN POWELL LIBRARY)

Carpenter, T.H.,
1991   *Art and Myth in Ancient Greece*, London

Carter, J.B. and S.P. Morris
1995   *The Ages of Homer: A Tribute to Emily Townsend Vermeule*, Austin.

Cohen, A.
1997 *The Alexander Mosaic: Stories of Victory and Defeat*, Cambridge

Elsner, J. (ed.)
1996   *Art and Text in Roman Culture*, Cambridge

Goldhill, S. and R. Osborne (eds.)
1994 *Art and Text in Ancient Greek Culture*, Cambridge

Hedreen, G.
2001   *Capturing Troy: The Narrative Functions of Landscape in Archaic and Early Classical Greek Art*, Ann Arbor.

Henle, J.E.
1973   *Greek Myths: A Vase Painter's Notebook*, Bloomington

Langdon, S.
2008   *Art and Identity in Dark Age Greece, 1100-700 B.C.E.*, Cambridge

Morris, S.P.
1989   "A Tale of Two Cities: The Miniature Frescoes from Thera and the Origins of Greek

Poetry," *American Journal of Archaeology* 93, pp. 511-535 (available online through the UCLA Library)

Papadopoulos, J.K.
1994   "Pasiphae," in *Lexicon Iconographicum Mythologiae Classicae* VII, pp. 193-200 (Library Reference)

Rasmussen, T., and N. Spivey
1991   *Looking at Greek Vases*, Cambridge (various chapters)

Shapiro, H.A.
1993   *Personifications in Greek Art: The Representation of Abstract Concepts*, *600-400 B.C.*, Zurich
1994   *Myth into Art: Poet and Painter in Classical Greece*, London and New York

Snodgrass, A.M.
1998   *Homer and the Artists: Text and Picture in Early Greek Art*, Cambridge

Stansbury-O'Donnell, M.
1999 *Pictorial Narrative in Ancient Greek Art*, Cambridge.

Taplin, O.
2007 *Pots and Plays: Interactions between Tragedy and Greek Vase-painting in the Fourth Century B.C.E.*, Los Angeles

Woodford, S.
1993 *The Trojan War in Ancient Art*, London and Ithaca
2003 *Images of Myths in Classical Antiquity*, Cambridge

ESSAY TOPICS

Essentially, you are asked to choose your own topic for the research essay taken from the themes/readings discussed in class. The following topics are aimed as a guide to some of the themes and chronological period the course deals with:

Topic 1:

Choose any object in the Getty Museum and compare and contrast its iconography with the preserved literary sources pertaining to that myth. Initial readings: Various entries in the *Lexicon Iconographicum Mythologiae Classicae* (*LIMC =Lexicon Iconographicum Mythologiae Classicae*, multiple volumes 1-8, plus index. *NX650.M9 L59). For bibliography on individual pieces consult Professor Papadopoulos.

Topic 2

What is the evidence for the existence of an epic cycle based on oral tradition in Greek prehistory? Initial readings: Morris, "A Tale of Two Cities," *American Journal of Archaeology* 93, 1989, pp. 511-535; for general background, see S. Hood, *The Arts in Prehistoric Greece* (Harmondsworth 1978).

Topic 3

To what extent are figured representations on Greek Geometric pottery linked to the contemporary literature of Homer and to what extent are these representations "narrative." Initial readings: Coldstream in: *Looking at Greek Vases*, pp. 37-56; Benson, *Horse, Bird and Man*; Langdon, *Art and Identity in Dark Age* Greece; Snodgrass, *Homer and the Artists*; Stansbury-O'Donnell, *Pictorial Narrative in Ancient Greek Art.*

<u>Topic 4</u>

Which of the Athenian plays were popular in the art and iconography of South Italy, and why? <u>Initial readings</u>: Trendall, in Rasmussen and Spivey, *Looking at Greek Vases* (1991), 151-182; Taplin, *Pots and Plays* (2007).

<u>Topic 5</u>

Choose any object in the theater exhibition currently on display in the Getty Museum and compare and contrast its iconography with the preserved literary sources of extant or lost plays, as well as non-theatrical versions of the myth. <u>Initial readings</u>: Trendall, in Rasmussen and Spivey, *Looking at Greek Vases* (1991), 151-182; Taplin, *Pots and Plays* (2007).

<u>Topic 6</u>

To what extent can the Alexander Mosaic be regarded as representing an historical event? <u>Initial readings</u>: Cohen, *The Alexander Mosaic*; T. Hölscher, *Griechische Historienbilder des 5. und 4. Jahrhunderts v. Chr.* (1973).

<u>Topic 7</u>

To what extent are Roman representations of myth similar to, or different from, the representations of the same myth in Greek art? <u>Initial readings</u>: Woodford, *Images of Myths in Ancient Art*; Elsner, *Art and Text in Roman Culture*; Papadopoulos, "Pasiphae," in *Lexicon Iconographicum Mythologiaea Classicae* VII, p. 193-200.

<u>Alternatively</u>: You may choose a topic of your own, after consultation with Professor Papadopoulos.

REQUIREMENTS:
Attendance and Class Participation:
Attendance at every class is strongly recommended. Please come prepared with the required weekly readings or assignments. There is NO midterm and NO final, so class presentation and participation in discussion is a critical component of the course and of the final grade.

Paper:
One research paper (approximately 5000 words) is due in class on December 1 and is worth 60% of your total grade. A list of assignments for you to choose from is listed above. Instructions for bibliography and footnotes are provided below. You are encouraged to meet with the instructor during regularly scheduled office hours to discuss your research, bibliography, or go over drafts of your paper.

Required Reading Assignments: To be discussed at the first class meeting.

PAPER GUIDELINES AND REQUIREMENTS
Select a paper topic from the list provided above or in consultation with Professor Papadopoulos. Narrow down your topic to an aspect you can discuss in the prescribed word limit. Do not simply copy down or blindly accept or blindly reject what an author (any author) is saying in a book or article or website. Also, do not simply write a summary of your topic or describe the art work or monument. You should begin with a visual analysis or description of the art work or monument and then move on to an analysis of its meaning and function or a critique or evaluation of what the experts are saying about it. Discuss the evidence and what are the assumptions being made about it.

Be critical in a thoughtful way: construct a logical argument, evaluation, and/or interpretation of your topic and back it up with evidence in which the interpretive method(s) or models used are systematic and explicit. The following questions might serve as guidelines for what you should try to address in your papers:

1. What is this object/image/monument and other similar depictions/objects/ monuments telling us?
2. Discuss the possible ways that the object/image/monument might have been used: to reinforce cultural norms and values; for ritual activity; or in carrying out other activities.

When you do quote an author, be sure to place what s/he is saying in quotation marks and cite him or her appropriately.

FOOTNOTES AND BIBLIOGRAPHY
Students are free to use either footnotes or citations in brackets (Harvard system). Footnotes have four main uses:

1. To acknowledge the source of statements in your text: either facts, opinions, or direct quotes
2. To make cross-references to other sources dealing with the same subject
3. To make incidental comments on what you're discussing
4. To make acknowledgments (this is usually done in the first note).

Direct quotes should be set in quotation marks and noted while a summary of what the source said should simply be noted. To copy what is in a book, article, Internet site, or email posting without acknowledging the source is plagiarism: a type of intellectual theft and a clear form of cheating.
All cases of plagiarism will be immediately reported to the Dean of Students (and the consequences can be severe).

For uses 1 and 2, you may make parenthetical references including page numbers either within the main body of your text (Harvard system) or within your footnote and list the full reference in your bibliography. If you choose to make parenthetical references, remain consistent throughout your paper. Parenthetical references must always include the name of the author (unless you use his or her name in the sentence, the date of the work, and the page number or numbers of the information cited or summarized. Page numbers may only be omitted when you are discussing ideas found throughout the author's work.

For example:

• Preziosi and Hitchcock (1999:155) believe that the Palace of Nestor at Pylos is among the most carefully documented of all Mycenaean sites.
• It has recently been put forth that the unidentified floating objects on Minoan seals are in fact representations of constellations (Kyriakides 2005: 137-154).
• For a direct quote: As Reynold Higgins (1997:29) states: "….perhaps the most vulgar object of Minoan workmanship so far known."

You are required to go beyond the assigned reading for your paper research and to consult the reserve and other bibliography in the library.

There are any number of standard bibliography formats as set forth in various manuals of style. Whichever format you choose to follow, you should remain consistent.

Paper Topics and Abstracts

ADKINS, Evyn

"**Mycenaean Larnakes: Evidence of Oral Poetry in Greek Prehistory**"

Mycenaean iconography found on larnakes is known to portray scenes of funerary rites and burial customs. Visual representations of this social ritual on larnakes were used to highlight Mycenaean conceptualism concerning the body and soul after death. More importantly, these funeral scenes remind the viewer of similar poetic themes and elements found in Homer's Iliad and the Odyssey. A comparison of Mycenaean complex iconography with specific poetic excerpts concerning death and burial will reveal the use of parallel themes in both sources – specifically topics regarding (1) funeral games, (2) mourning, and (3) representations of the soul. Iconographical scenes will not be used to identify specific Homeric scenes, but however will allow one to visualize the union of simple social conventions. Due to the display of social customs within the iconography of Mycenaean larnakes, the painted funeral scenes are distinguished as narrative art. Out of its many uses, Homeric poetry was used to explain the values and traditions concerning death and funerary rites; a Mycenaean oral tradition could have simply been the foundation for such understanding. This concept thus allows one to see Homeric poetry as a preservation of earlier Mycenaean

social ritual passed down in the epic cycle. Moreover, the purpose of this essay is to examine archaeological documents – larnakes – as valuable evidence of prehistoric oral poetry.

ALFARO, Lauren

"Multiplicity and Variation in the Images and Myth of Iphigenia"

This paper examines the myth of Iphigenia and the reasons why it has been the inspiration for different writers, painters, and filmmakers. The origins of the myth are mentioned account of the Trojan War in the Cypria, as well as in Hesiod's Catalogue of Women. Any other epic accounts are lost. As far as theater and tragedy are concerned, Iphigenia was the subject of all three famous tragedians Aeschylus, Euripides, and Sophocles. Euripides' play is the one of greatest interest because of the innovations in the play and mystery surrounding its authorship. Either way the inspiration to pottery provided by this play can be seen in many vases. The one examined here is the Apulian red-figure volute krater in the British Museum, London. The placement of characters on the vase is the most interesting aspect. Agamemnon is shown as the actual executioner, which alludes to the fact that he is the person that ultimately made the choice that sealed Iphigenia's fate. Iphigenia is important because of the way that the painter decided to show her transformation into a stag. The presence of Clytemnestra, her gestures, and her placement in relation to the main action all can be interpreted as foreshadowing her role in later myth. All together the piece of pottery takes the myth from several sources and puts a new spin on it by merging them all together. The comparison of Iphigenia and Polyxena is also examined in this paper and how different representations of the two reflect their importance in later myth. In all both text and art have taken the story of Iphigenia and evolved her into many different roles.

ARGUELLO, Sergio

"The Rebirth of Tragedy: Intertextuality in Sophocles' <u>Thyestes at Sikyon</u>"

Knowing what a story is about is not nearly as important as the how or why a poet tells the story. Many of the myths famous today are only so because the texts containing them survive; less fortunate texts become so-called obscure myths. Although the eponymous banquet belongs to the former category, the later myths concerning Thyestes belong, unfortunately, to the latter. Sophocles wrote three tragedies under the title of Thyestes, one of which later received the subscript at Sikyon. No fragment can be attributed with certainty to this play; however, an Apulian krater attributed to the Darius Painter shows the Exposure of Aigisthos, a scene which Oliver Taplin associates with the Thyestes at Sikyon. A close analysis of the iconography and composition of this scene, together with the basic plot outline preserved in the Pseudo-Hyginus corpus, illuminates the obscurity of the myth Sophocles chose to dramatize. The thematic ideology in the Exposure of Aigisthos suggests a proleptic address to the tradition Aischylos established in the Oresteia. Furthermore, the formal elements of the Thyestes at Sikyon convey an intertextual challenge to the motif of infant exposure in the work of Euripides. The Thyestes at Sikyon is a Sophoclean response to Euripidean innovation.

AWAD, Danielle

"Telephus and the Hostage Orestes"

The scene of Telephus threatening Orestes is one commonly scene in art, beginning with vase painting but soon proliferating to sculpture on monuments in the East and reliefs on urns in the West. It is a shocking moment in Euripides' tragedy that resonated in the minds of its viewers, lending to the mimicking and parodying of the scene in comedies and the transmission of the images outside of mainland Greece. Though several versions of a Telephus tragedy were written, the one which most survives and appears to be most influential is that of Euripides. The images of Telephus on vases suggest that, though he did not introduce the use of Orestes to gain the Greeks' attention, he introduced a violent threatening of Orestes that heightened the intensity and drama of the scene, making it a memorable image. The wide use of Telephus in art, comedy and non-Greek contexts suggests a universality to his tragic story that is able to invoke either wonder, pity, or both in the viewers whether they encountered his character in

a performance of the original Attic tragedy or in a representation on a vase or monument. Starting in 400 BCE, with the earliest extant reproduction of Telephus threatening Orestes at the altar the representations begin to add more dimensions to the story. A later fourth century vase depicts the gods in the sky above, adding another layer and background to the events. The Telephus frieze in the Altar of Pergamon adds a greater dimension of drama to the scene; the sculpting is in high relief, making the scene very three dimensional and more realistic and the detailed sculpting only adds to the realistic nature of the frieze. The hostage scene on the Telephus frieze is the only one to depict Orestes upside down as if he was seized frantically in the heat of the moment by Telephus, capturing the action of the scene at its climax. Over time, though the images of Telephus taking Orestes hostage have moderate differences and additions, they all successfully portray the urgency of the scene, invoking pathos in the viewer.

BANAWA, Jennifer

"The Judgment of Paris: Greek Values and Connectedness"

Art in the ancient world is not only pleasing to the eye, but also teaches many lessons to the observer. These lessons range from life values to understanding the culture of an ancient civilization. An Athenian Red-Figure pelike dating to the 4th century BCE helps facilitate the latter by a comparison with preserved literary sources and similar artwork.

The side depicting The Judgment of Paris, Side A, will be analyzed to gather information about Greek cultural ideals, values, and explanations as to the differing artistic representations. The Judgment of Paris was a popular episode in Greek myth because of its beauty contest of three prominent goddesses – Hera, Athena, Aphrodite. The decision of Paris naming Aphrodite the winner thanks to a bribe of making Helen, the most beautiful mortal woman, his wife, is well-known. This action initiated the Trojan War – an attempt by Helen's former husband to steal her back and punish Troy.

Early literary sources dating as far back as the 8th century BCE, such as the Iliad and fragmentary Cypria of the Epic Cycle, lack the details and emotion seen on the pelike. The question then is what inspired this painter, and other artists, to depict the Judgment of Paris with such detail that is witnessed in their work?

The answer is not just to assume that there was a rich oral tradition. Although it is highly likely to be the case, tangible evidence provides for a stronger argument. We can turn to Euripides' plays produced in the mid-5th century. They provide enough descriptions that many details from plays, such as Andromache, match with details found on the pelike.

However, the artwork for the Judgment of Paris should not just be taken for face value. Much more can be learned. The two gifts denied by Paris shared three similar elements: power, wealth, and glory. These three things were highly valued in ancient Greek culture, and its attainment defines many heroes in the Homeric epics. Paris' rejection of the two was guided by his lust, and this can be taken as a lesson taught to young Greeks in order to instill in them the importance of achieving individual fame and glory – characteristics that garnered the admiration to ancient heroes.

Additionally, because of its nature serving as the cause to other known episodes in mythology, such as the death of Agamemnon after returning from Troy when the war ended, demonstrates degrees of connection. The connectedness to other myths exemplifies the Greek value of curiosity and the need for understanding the world around them. This is mainly through determining the cause and effects of events. Such inquisitiveness aided the Greeks in their philosophical, mathematical, and scientific endeavors.

Art can be appreciated as much more than beautiful décor. The combination of art and text facilitates an individual to learn much more about a culture's ideals and values than just relying on one medium alone.

BAUMAN, Brian

"Sisyphus' Andromeda"

The myth of Andromeda and Perseus is one of the most famous stories in Greek mythology. It was performed in the 5th century B.C. by Euripides and Sophocles, each with their own distinct elements that differed from the other. However it was also written about later in Ovid's famous work, Metamorphoses. The Sisyphus Painter produced a vase ca. 400 B.C. that shows aspects from both Euripides' work and Sophocles' work. The controversy primarily circles around Andromeda being tied to trees instead of a rock, and whether or not she is being released or bound. Since neither work exists in full, it is difficult to make a conclusive decision. Ovid cannot be taken into account for the vase because he wrote several centuries later, but the vase can be considered when interpreting Ovid. If it is eventually decided which version of the play this vase is representing, it will give visual representation of a play that can no longer be visualized from the literary sources. Vases created before 400 B.C. pertain more to the "true" myth and tend to side with certain elements of Sophocles' version. I believe that the Sisyphus Painter incorporated more elements of Sophocles' play than of Euripides'.

BERGER, Ali

"**Medea in Greek and Roman Art**"

Throughout the various tales in the corpus of Greek mythology, one of the most infamous female figures is undoubtedly Medea. Medea's deeds at Corinth, as dramatized by Euripides, are a popular subject of Greek painted vases. Comparing the images on these vases with each other and with the text reveals that they are theatrical in nature and can be seen as possessing a largely aesthetic motivation. Since the Romans were heavily influenced by Greek art and literature, it follows that they would have had extensive knowledge of Medea's story. This is seen in the fact that both Ovid and Seneca were inspired by the tale as well as Roman artists. Examining this subject in Roman art such as wall paintings and carved sarcophagi yields a distinctly Roman take on the iconography of this story. While the Greek works seem to refer to the theatrical constructs of the story the Roman ones do not. Furthermore, as compared to the Greek vase paintings, the characters portrayed in Roman art are represented more dynamically and with a focus on emotion rather than action. Moreover, it is easier to associate the Roman works with a specific cultural motivation as opposed to the Greek vases. Although vases were often used to mark tombs the images seem to be ornamental and created for aesthetic enjoyment whereas the Roman wall paintings have connections to stoic ideals and the sculpted sarcophagi tie in to Roman funerary customs. Thus, while there are visual similarities across all of these works of art that make it clear they stem from the same mythic tradition, there are differences reflective of the context in which they were created.

BRINLEE, Hollee

"**The Evolution of Myth in Art**"

Roman representations of myths are often copies of Greek originals, or inspired by Greek originals, which gives the impression that they are inferior pieces of art, or lack innovation for their time. I am of the opinion that this is not the case, that rather Romans saw these myths as their own history, and that they copied Greek art as a way to assimilate Greekness into their lives. To put it bluntly, it is best not to think of Greek and Roman art as separate entities. Roman depictions of Greek myths are more of an extension of Greek art. However, these concepts can best be explained by taking a closer look at myths being depicted both in Greek and Roman format.

The earliest representation of the Judgment of Paris is on a Proto-Corinthian olpe known as the Chigi Vase. The iconography changes from a procession of women with no distinctive characteristics to Athena with her Aegis. This then mutates during the Classical era into a depiction of the decision actually being made. This mutation is a result of artist's preference to incorporate the Classical concepts of ethos and pathos into their characters. Prominent in the Carlsruhe Paris Painter name vase is the concept of rhythmos, or the pinnacle moment of decision being made as Paris looks directly at Aphrodite with the personification of good fortune just above her. The Roman mosaic from Antioch uses the same decision-making setting as the Classical Greek version, demonstrating that some elements of the depiction carry on into the Roman empire (1st century AD). The changes in the depiction are the intimacy of the setting, where only the primary characters exist, with the exception of the Cupids, who have now adopted the Roman iconography of a fat baby with a bow.

Another mythological depiction to analyze is the Sacrifice of Iphigenia, which adopts different renditions from literary sources. Looking at an Apulian red-figure volute krater from ca. 360 BC, we see that the artist adopts the Euripidean version of the tale, where Iphigenia willingly submits herself to be sacrificed. This is in contrast with the "theatrically" pleading Iphigenia of the Pompeian Fresco from the 1st Century AD, who draws inspiration from Aeschylus, along with other artistic renditions of the scene. In both depictions she is being replaced with a deer, consistent with the Euripides version of the play, however literary sources of the time (Seneca and Ovid) explore both versions of the story.

Depictions of these myths stretch from the Archaic period, where it is first represented, into the first century AD, we can see how artists choose to depict a particular scene and the changes in iconography. It is with these two examples that we can see what preferences of style, aesthetics or narration were chosen during what period of time.

LIVESAY, Blake

"**Daphne**"

The myth of Daphne is preserved in three main sources: Parthenius, Ovid, and Pausanias. Greek in origin, the myth of Daphne functions in culture as an etiological explanation for the origin of the laurel wreath worn by victors in the Pythian Games and is used by Ovid as propaganda for the Augustan Empire. As a myth, however, it serves to transmit a motif of male rivalry and evoke the tragic theatre tradition as well. Representations in art, on the other hand, are inspired by these written accounts and then also provide clues for an unwritten alternate tradition.

Parthenius and Ovid transmit a story of male rivalry with tragic overtones. While Leucippus is present in Parthenius and claimed to be the original story by Pausanias, Ovid's account replaces Leucippus with Cupid, who further likens the myth to a tragic plot. Daphne plays the role of an inverted female who scorns marriage and changes from huntress to prey.

The figure of Leucippus is reminiscent of Pentheus in Euripides' Bacchae while Daphne evokes Hippolytus. The causes of their downfalls are even connected. Apollo's brother, Dionysus, brings down Pentheus, while Cupid's mother, Venus, brings about Hippolytus' destruction. Even the god of accuracy commits a hamartia in Ovid's account.

After Ovid, the myth became a popular theme in Campania on wall paintings. The paintings fell into two categories. One appeared to follow after Ovid's account. The other may provide clues for an alternate oral tradition that does not survive in literature. This second tradition might be evidenced by Nonnus' literature concerning an oxherd and huntress nymph coupled with his knowledge of Daphne and available literature.

Whatever the case, it is Ovid's account that has been inherited in the Western tradition. The myth of Daphne is a Greek myth, rarely represented in Greek art, which originally functioned as an etiology for the laurel crown, and was absorbed into a Roman culture where it flourished to inspire many works of art, some of which reflect back on alternate and otherwise unknown oral traditions, and continues to do so to this day.

MARSTELLER, Jackson

"**The Ara Pacis: Winning the Peace**"

In order to secure his power after defeating his main adversary, Marc Antony, in the Battle of Actium, Augustus implemented an innovative propaganda strategy that used Roman mythology to get the Roman people to respect religion (*pietas*) and to restore Rome's sense of greatness by reviving traditional morality (*mos maiorum*). This paper examines how Augustus disseminated his message through visual media including in new monuments which ancient Romans could readily interpret. An aggressive building program thus enabled Augustus to reinforce values such as piety and fertility, which helped to unify the Roman social structure. The paper explores Augustus' strategy by using the example of the *Ara Pacis*, which was built by the Senate to commemorate the peace that Augustus had brought the empire from his campaigns in Spain and Gaul in 13 BC. The paper interprets the propaganda messages of the *Ara Pacis* panels that depict the procession of 13 BC, which portray the supremacy and succession of the

imperial family and publicly display the Senate's acceptance of subservience to Augustus. The panels depict an idealization of a new Golden Age of Rome created by Augustus to usher in a new era of peace and civic renewal. The *Ara Pacis* embodies the essence of Augustus' successful strategy of integration to secure preeminence in the Roman Empire for the duration of his life.

PEARLSTEIN, Jackie

"**Art Outside of Text**"

Art found on black and red figure vases from 6th, 5th, and 4th century BC Greece are often described in terms of the text the images correspond with: which play is this mythic scene from? Which book of Homer? Could this be an alternate version of the myth from another text? But just as an author is able to reinvent a myth through text to reflect and communicate with the values and issues found within his society, so is an artist through his art. The Brygos painter of fifth century Athens serves as a prime example of the creativity and innovativeness an artist can bring to a myth outside of text with his 'Suicide of Ajax' scene on the interior of an Athenian drinking cup. In comparison to the texts of the epic poet Homer, the epinician poet Pindar, and the tragic playwright Sophocles, as well as other depictions of the same scene on previous vases, the Brygos cup with the 'Suicide of Ajax' proves to interact with the same societal values reflected in the texts on its own outside of blind textual imitation. The heroic values of a Homeric past, the political tensions of his Pindaric present, as well as a tragic anticipation of a Sophoclean future can all be seen in the artist language of the Brygos painter's scene. Through his innovative artistic technique and deliberate choices that stray from previous artistic traditions (such as character choice, composition and scenic detail), the Brygos painter proves with his 'Suicide of Ajax' that art truly has a visual language that can transcend time and break through the boundaries of the written word.

ROBINSON, Grant

"**Early Greek Art: Heir to Tradition**"

This paper will look at some of the earliest figural scenes in Attic Geometric pottery spanning from the Middle Geometric II period to the end of Late Geometric I (ca. 800-725 B.C.). By diachronically examining the iconography of this period, I hope to uncover the extant that these first painters had narrative ambitions for their images and how that narrative style developed. After a close reading of the iconography I will also investigate the possible sources of inspiration the artists could have drawn from, weighing the possibility that the Homeric epics could influence these scenes. After establishing a definite narrative style with iconographic devices continuing from the Minoan-Mycenaean era, I argue that although most images are too vague to attribute to mythic inspiration, the tradition and style point to a level of consciousness on the part of the artist that is more than simply innovative, a level which indicates purposeful manipulation of gestures and symbols to create and recreate new, meaningful images. The final vase examined does show positive evidence for mythic inspiration.

SKOUMBIS, Nicky

"**The Alexander Mosaic: History and Artistic License**"

The following study addresses to what extent the Alexander Mosaic may be regarded as a historical event by looking at available literary texts, at representations of Alexander and Darius on Apulian red-figure vases, at specific narrative motifs and formulae in various media, and at the context of the work itself.

The earliest representations of Alexander and Darius are found on Apulian vases dating to the third quarter of the third century BC, within years of the actual defeat of Darius. By comparing the expressions and body language of the two sovereigns in the mosaic with the vases, a definite pattern emerges. This pattern is further evidenced by looking at two common motifs used to decorate pottery. The first motif follows the formula of the stylized duel, the manner in which Alexander is depicted. The second is the abduction motif which applies to Darius. The mosaic follows this

mixed pattern of motifs found on Apulian vases. However, the vases themselves have as inspiration a monumental battle painting, which according to Pliny was executed by Polyxenos on behalf of King Kassandros.

The literary texts consulted for this study are those of Curtius Rufus, Arrian, and Diodorus of Sicily in order to find textual evidence that explains the mosaic's narrative of the encounter between Alexander III of Macedon and Darius III of Persia. The encounters of interest are the Battle of Issus, 333 BC, and the Battle of Gaugamela, 331 BC. These historical texts assist in 'reading the narrative' of the mosaic but do not fully address specific aspects of the mosaic. When the mosaic is studied in its original context, additional analysis shows that the mosaic encourages to fill in the historical gaps. The mosaic functions much like an outline of history which the viewer is left to flesh out.

STEVENS, Daniel

"Twins and Texts: The Aktorione-Molione Twins, Epic, and Narrative"

With its unreal lines, shapes and formulaic characters, Geometric art presents unique difficulties in interpretation. Because of its uniform nature of human representation, Geometric art seems to suggest that all scenes it presents are generic and unrelated to any larger tradition. But this does not need to be the case. This paper will focus on a repeated, bizarre figure: a single human torso with two heads, four arms and four legs. Through the analysis of this figure that breaks the conventions of Geometric art, this paper seeks to address these misconceptions surrounding the style. While scholars are divided over the nature of these figures, I will attempt to show that they can be confidently interpreted as the Aktorione-Molione twins preserved for us in Homer and Hesiod. The representation of these twins on the New York Krater 14.130.15 lead us to see them in terms of both a pictorial narrative on the vase itself and a larger oral narrative which is no longer extant. In light of the Aktorione-Molione twins, it will become evident that the Geometric style is not only capable of depicting specific scenes, but that it can place itself within a larger, mythical narrative tradition. By a transgression of the artistic norms in the representation of humans, this krater reveals what the capabilities of the norms really are.

TJOARMAN, Arlene

"Pius Aeneas"

The most popular image of Aeneas is when he flees with his father Anchises on his back. Even though this the most common and canonical portrayal of Aeneas, there are many different representations of this one episode in the myth, especially between the ancient Greek and Roman art. Many assume that this scene came from Homer's Illiad. However, this is not the case. The Aeneas in Homer's Illiad is only a secondary figure to Odysseus and the other Greek heroes. This scene was described in the most general way, just briefly mentioning that the pious Aeneas escaped with father and son from Troy. So where did this high recognizable image of Aeneas come from? The first text to include Aeneas carrying Anchises on high back fleeing from Troy actually was mentioned by the messenger from Sophocles' Laocoön. Early artists experimented with many creative and various ways to depict the son helping his father flee the falling city. Over time, a composition of son carrying father with the son looking on ahead became the standard motif for the Greeks. The Greeks also included many subsidiary characters in the scene to focus on the moral and action of the story. There are many different theories as to whom these figures are but no one knows for sure as most are too ambiguous to distinguish a specific character. The Greeks invented and set the standard for this popular image of Aeneas. The Etruscans would come to learn this myth and make it their own. Finally, the Romans borrowed this Greek portrayal of Aeneas and Anchises and political leaders would eventually use it for their own personal gains in propaganda. They mainly did so on Roman coins, among many other media of art. As a mythical and moral portrait of Aeneas got used for propaganda, the Romans lost the original meanings behind the representation. Many of the Greek characteristics in their portrayal of Aeneas were stripped away by the Romans to give way to new representations in order to emphasis certain themes in their propaganda. What was previously used for private now became public and done so on a large scale. Only the bare backbone remains to distinguish the scene as Aeneas and Anchises. However, not every portrayal of Aeneas by the Romans was used solely for the public and for propaganda. This scene was also found in frescoes in Roman houses.

Once again, the details of the portrayals of Aeneas changes from public to private, where in privacy, the owner can change the entire fresco to his liking. In particular, there is even one house that makes a parody out of this

representation of Aeneas. Each culture and generation of people borrowed the portrayals of Aeneas and would change certain details to the make the story their own. Over time, there were many different ways to portray Aeneas, yet many of the same elements and motifs remain the same.