

Roman Art

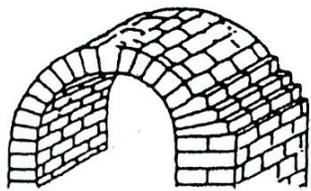


By the 1st century A.D. the **Roman Empire** extended throughout most of Europe. The Romans were great enhancers / developers of the arts and architecture from other cultures.

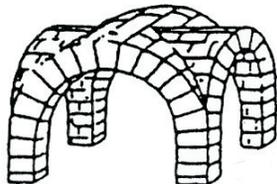
Architecture



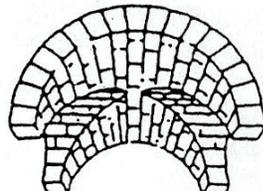
Pont du Gard Aqueduct, near Nimes, France. Late 1st B.C. Stone, 260 meters long. The aqueduct system maintains a constant decline of 1 in 3000, resulting in a total drop of only 16.5 meters over its whole length.



A

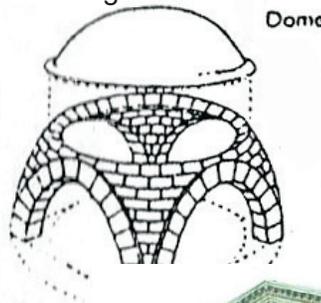


B



C

"A" shows a simple barrel vault; "B" and "C" the appearance of a bay of cross-vaulting as seen from above and below.



The Pantheon.
Exterior A.D. 117-125, Marble, brick & concrete.



/28

Name: _____

Grade 9 - Roman Art Questions

1. Make a sketch of the Barrel vault, Cross vault and dome below: (3)

Barrel Vault Cross Vault Dome

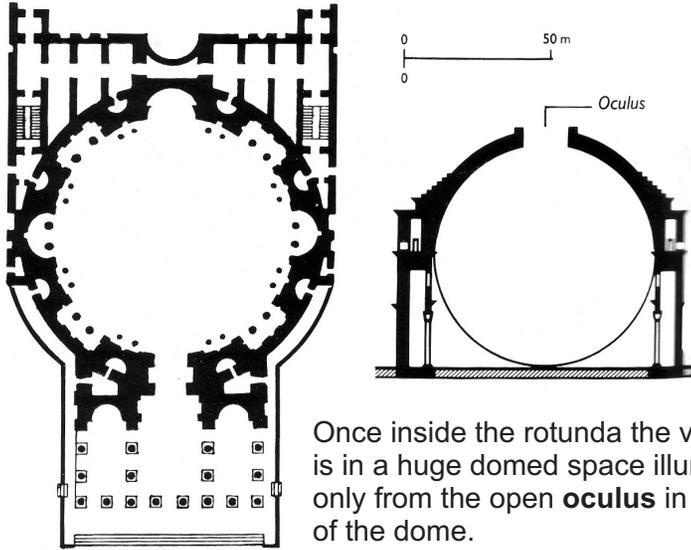
2. What material did the Roman use extensively for construction? (1)

3. Make a sketch of the shape of the Point du Gard aqueduct system and explain what architectural element is used in its construction? (2)

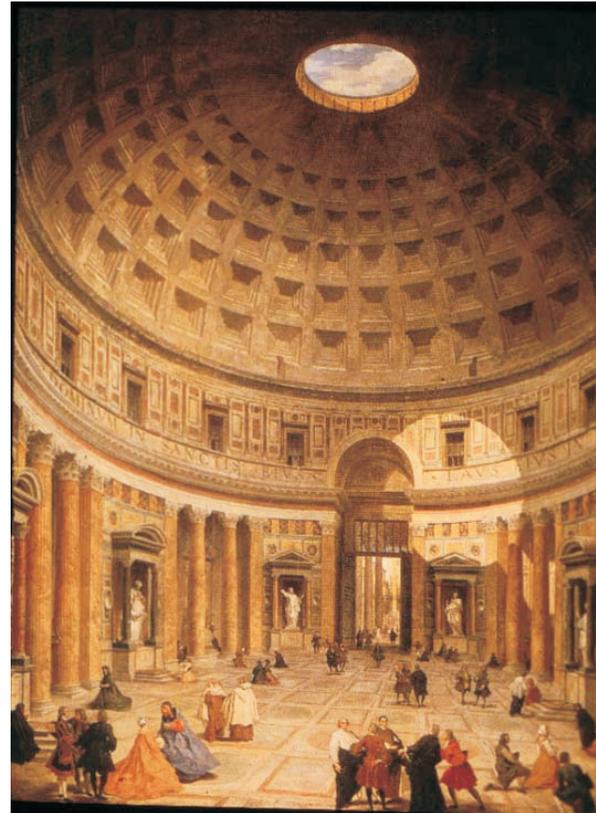
They did not invent the **roman arch** but did engineer various ways of combining them to create strong structures that still exist today. They used concrete extensively for construction but faced it with brick, stone, marble or plaster. They also developed the **dome** by arranging intersecting arches on a circular base. - See **The Pantheon**.

architectural element:

The Pantheon. Interior. A.D. 117-125, Marble, brick and concrete. The most monumental Roman temple is the circular Pantheon. It consists of two main parts - a traditional rectangular **portico** supported by massive granite Corinthian columns and a huge concrete **rotunda** faced on the exterior with brick.



Once inside the rotunda the visitor is in a huge domed space illuminated only from the open **oculus** in the center of the dome.



Giovanni Paolo Pannini, *The Interior of the Pantheon.* c.1740. Oil on Canvas.



Aerial view of the **Colosseum**, Rome. A.D. 72-80. Concrete, brick and marble. The **Colosseum** was designed for gladiatorial contests and combats between men and animals and it contained a built-in drainage system for washing away blood. Approximate capacity: 50,000 spectators Concrete foundations were 7.6 meters deep.

4. Make a sketch of the Pantheon floor plan and list the two main parts of the structure. (3)

- 1.
- 2.

5. Make a sketch of the shape of the Coliseum and explain what architectural element helps create a sense of movement and rhythm around the structure? (2)

architectural element:

6. Approximately how many spectators could fit into the Coliseum and what was it designed for? (2)

Sculpture

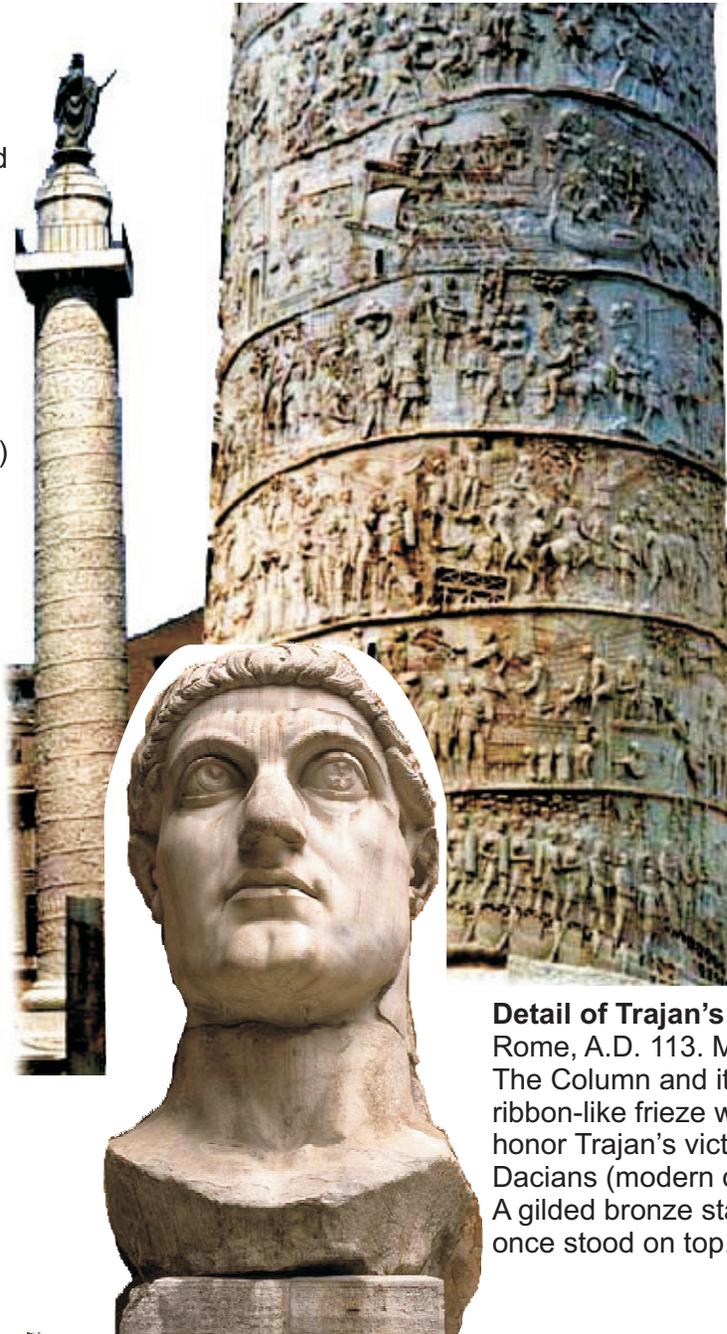
The Romans greatly admired Greek sculpture and made copies of much of it.

They did however make three innovations in sculpture:

- a) the Portrait Bust (Roman equivalent of a photograph)
- b) Equestrian Statue (Man on a horse)
- c) Narrative Frieze (To record important events)



Equestrian Statue of Marcus Aurelius.
Rome. A.D. 161-180. Bronze. Over life size. He is unarmed and his right hand extends in the conventional oratorical gesture. But dominion and conquest are implied by the equestrian iconography. Documents indicate that a conquered enemy originally covered under the horses' raised foreleg - this harks back to Egyptian motifs where small size and lowly position denotes defeat.



Monumental head of Constantine,
Rome. A.D. 313. Marble. 2.59 meters high. The statue's original location was on the throne in Constantine's basilica to reflect the emperor's power.

Detail of Trajan's Column,
Rome, A.D. 113. Marble relief. The Column and its documentary ribbon-like frieze was erected to honor Trajan's victory over the Dacians (modern day Romania) A gilded bronze statue of Trajan once stood on top.

7. List the three important innovations that Romans created in sculpture: (3)

1. _____
2. _____
3. _____

8. Make a sketch of the monumental head of Constantine and explain the mood/feeling you get from his facial expression as a result? (2)

Mood/feeling:

9. Describe the mood/feeling from the equestrian statue of Marcus Aurelius and why. (2)

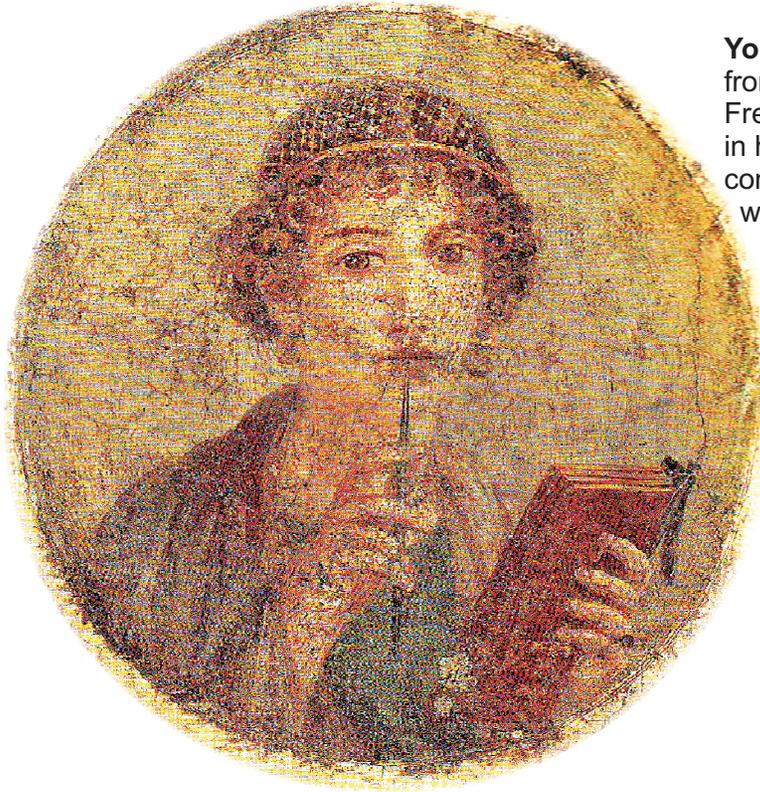
10. What is a narrative frieze and why was Trajan's column erected for? (2)

narrative frieze:

Trajan's column:

Painting

Roman painting was secular in nature, meaning the subject matter was not religious in nature and not reserved for special areas or people.



Young Woman with a Stylus, from Pompeii. 1st century A.D. Fresco, 28.9 cm. The subject holds wax writing tablets in her left hand and a **stylus** in her right. Her contemplative expression suggests she is pondering what to write next.



Hercules Strangling the Serpents from the House of Vetti, Pompeii. A.D. 63-79. Fresco. A complex narrative mural depicting the infant Hercules strangling a pair of snakes. Amphitryon and Hercules are depicted in **contrapposto**. Also the architecture in the background add to the effect of depth and space.

11. What was the subject matter of Roman paintings and where were they painted? (2)

Subject matter:

location:

12. Make a sketch of the Roman fresco painting Young Woman with a Stylus and describe the mood/feeling of the facial expression of the figure. (2)

mood/feeling:

13. Describe how the figures are depicted (realistic or unrealistic) in the Roman fresco painting - Hercules Strangling the Serpents and explain why. (2)