

AHST 2331-001 (20045)

Understanding Art

Dr. Charissa N. Terranova

Tuesdays and Thursdays 11:30-12:45

ATC 1.102

Tuesday January 24

Roman Interiors and Paintings

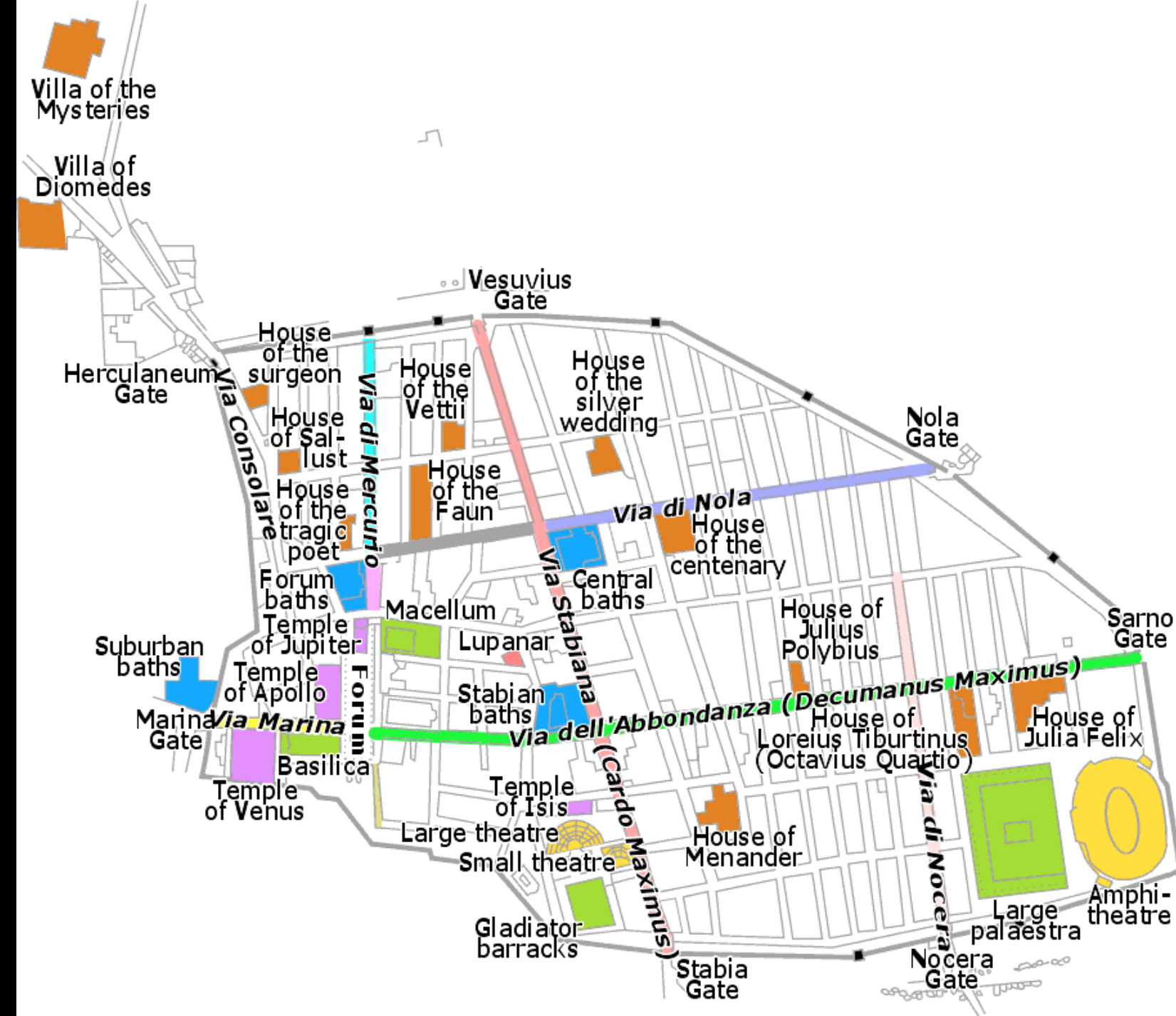


**Pompeii**



View of the Forum  
with Mount  
Vesuvius in the  
distance, Pompeii





Annotated map of Pompeii, founded between 4<sup>th</sup> and 2<sup>nd</sup> century BCE

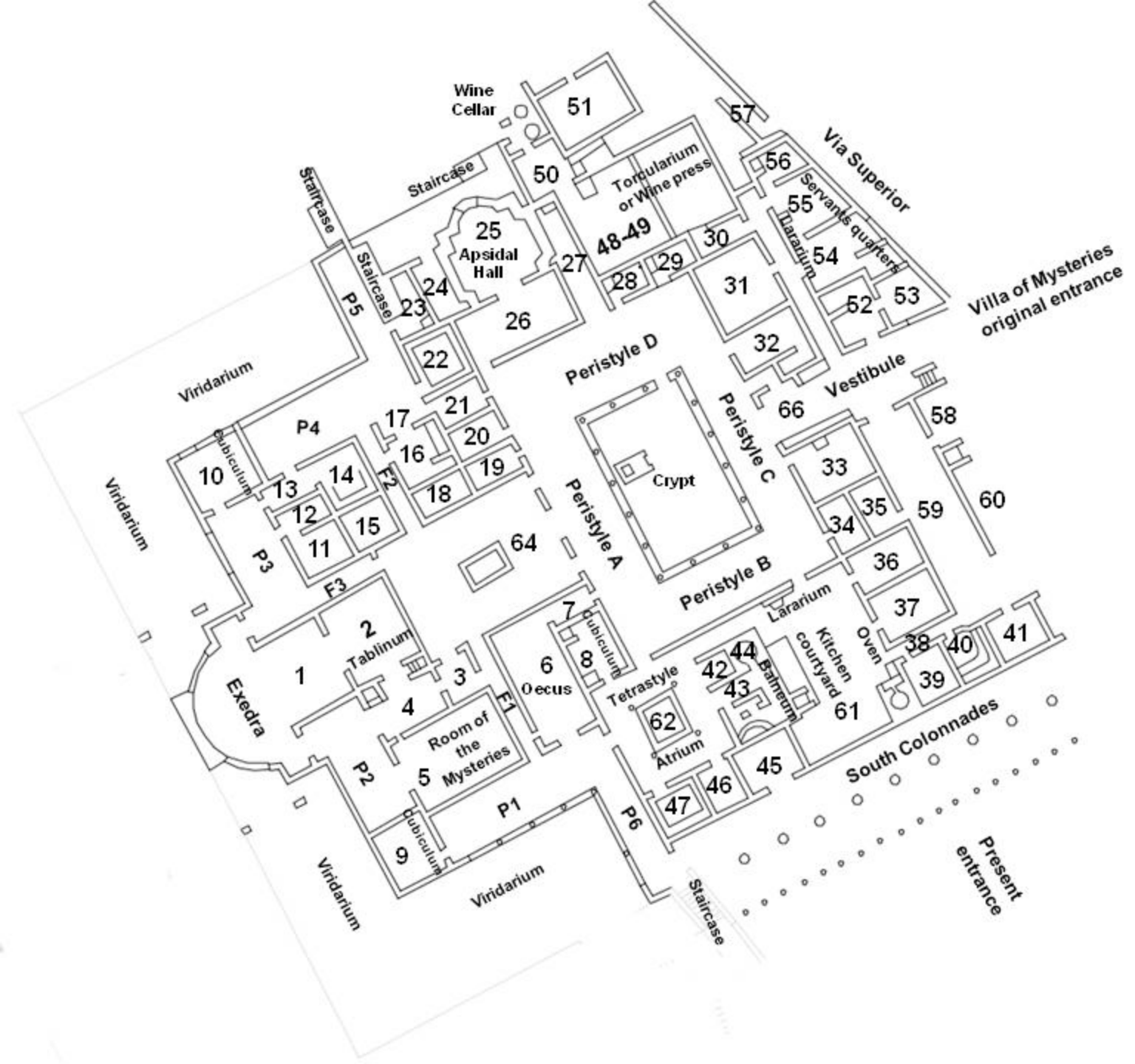




Villa of the Mysteries, Pompeii, 1<sup>st</sup> c. CE







Plan of the Villa of the Mysteries, Pompeii, 1<sup>st</sup> c. CE



The *Second style, architectural style*, or 'illusionism' dominated the 1st century BC, where walls were decorated with architectural features

## Trompe l'oeil

Architectural views and colonnades set against a red ground



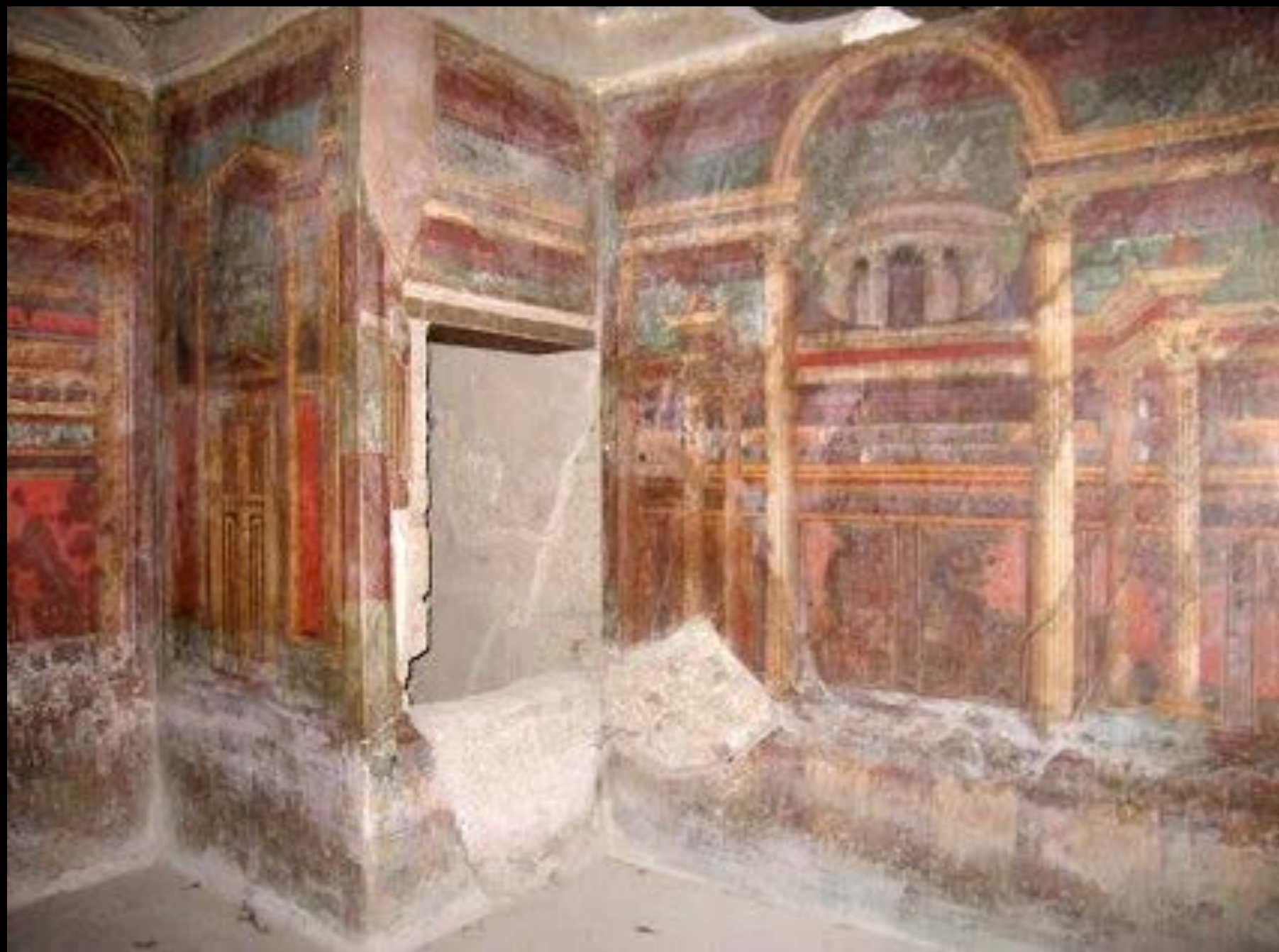


© Jackie and Bob Dunn



architectural views and colonnades set against a red ground









Wall painting from the Villa of P. Fannius Synistor at Boscoreale – Pompeii, 1<sup>st</sup> c. CE

The *Second style*, *architectural style*, or 'illusionism' dominated the 1st century BC, where walls were decorated with architectural features

Trompe l'oeil

Relative Perspective

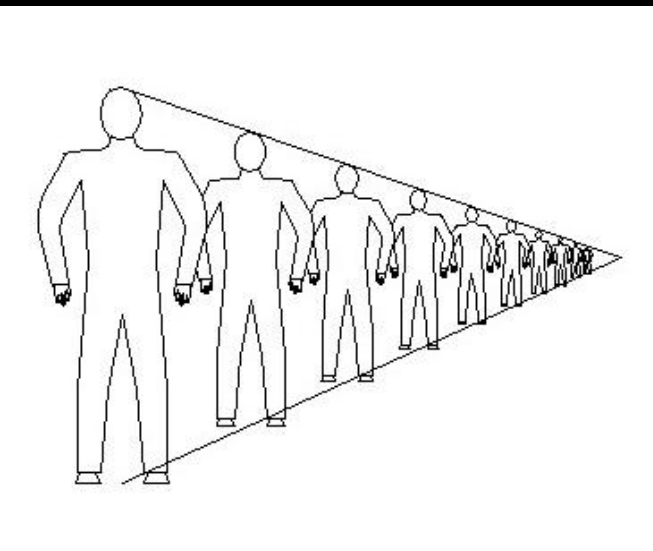
One-point Perspective



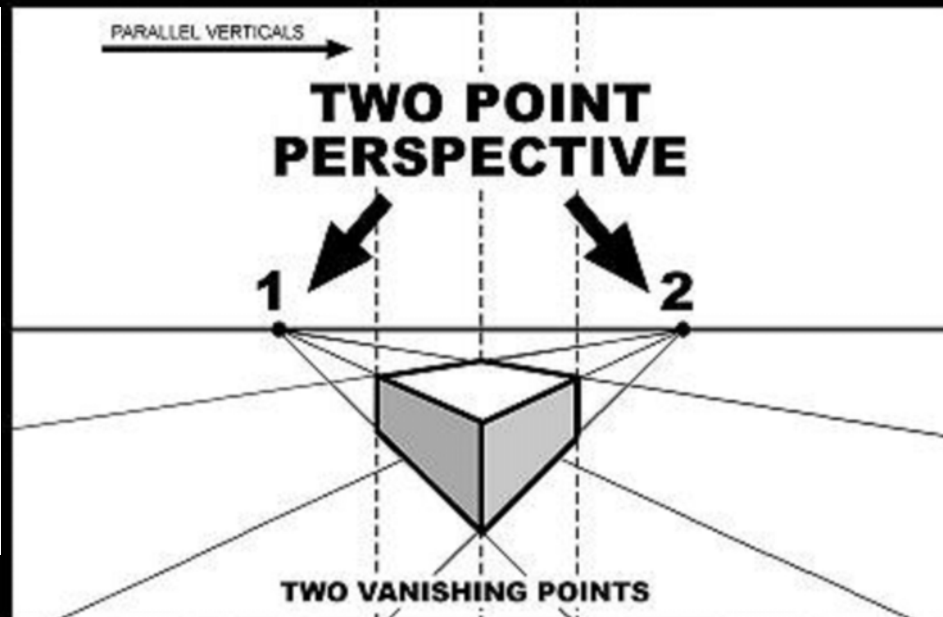


Still Life in the  
Second style. Fresco  
from the home of  
Julia Felix, Pompeii

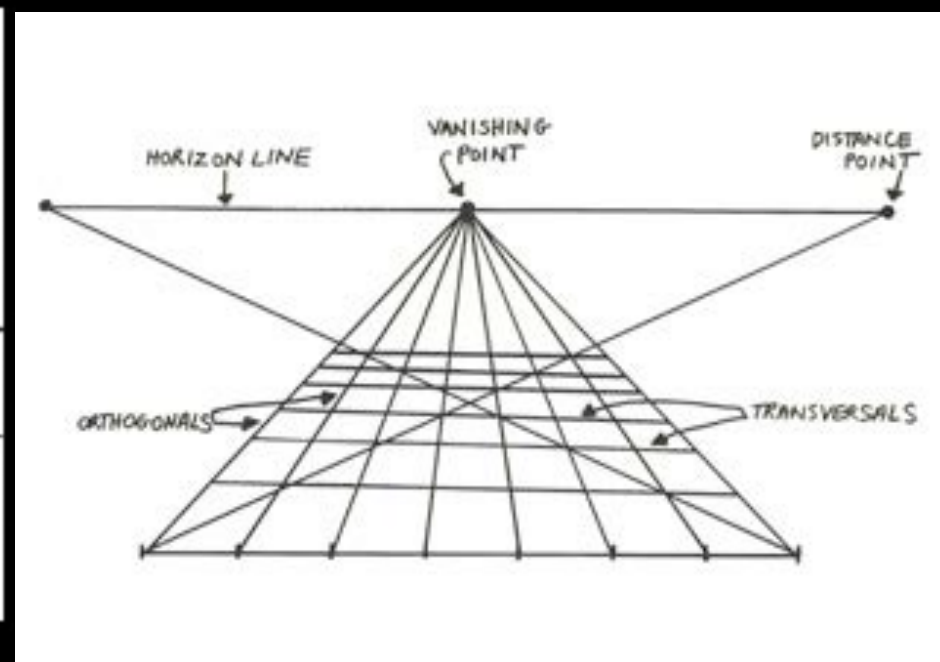




Relative or informal perspective



Two-point Perspective



Filippo Brunelleschi, Linear, or one-point/formal perspective, c. 1420



Filippo Brunelleschi, Duomo, 1480, Florence, Italy



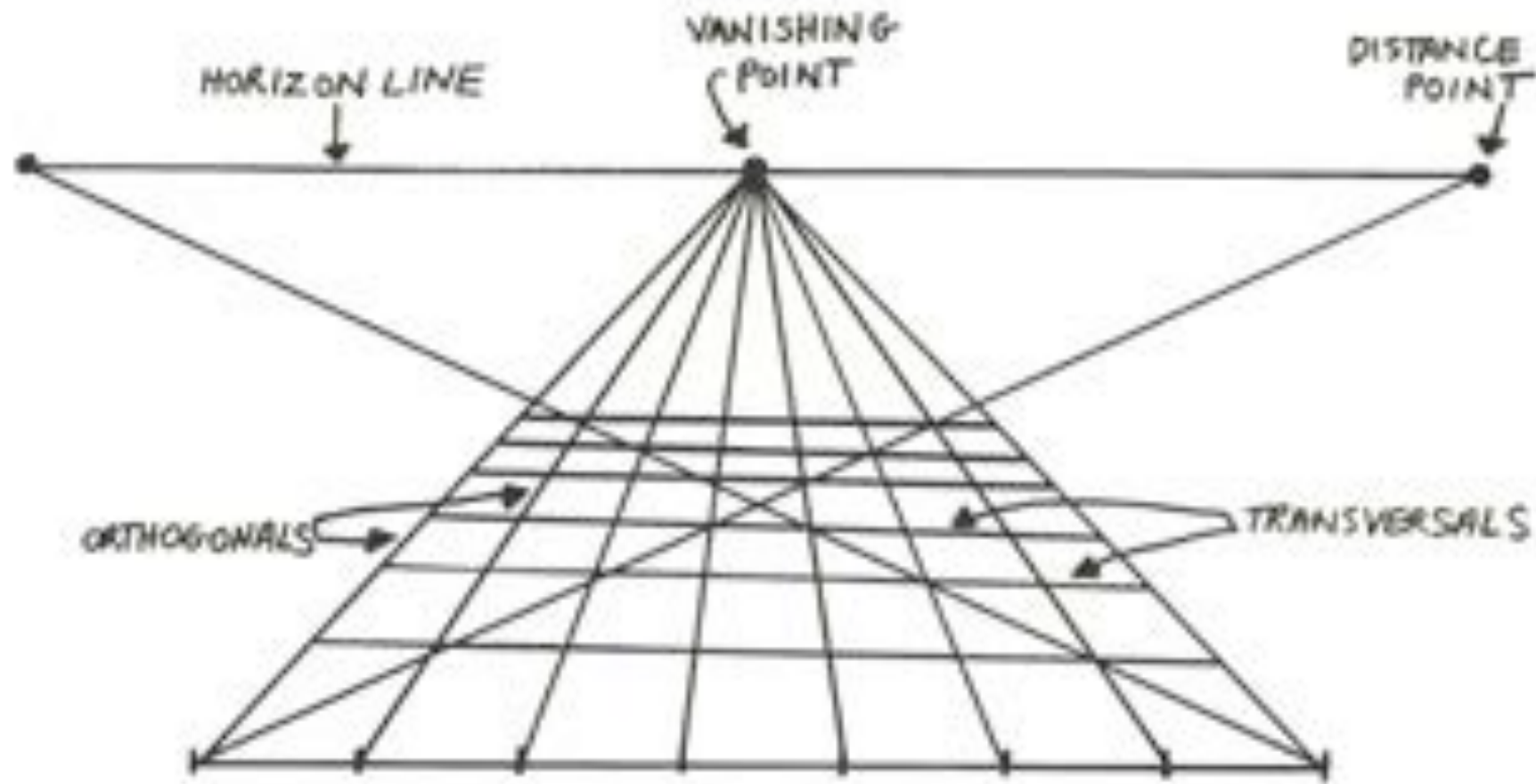


Filippo Brunelleschi (1377-1446)

“Which man, whatever harsh or jealous, would not praise Filippo when seeing this enormous construction rise to the heavens, so vast that it could cover all the people of Tuscany with its shadow, and executed without the aid of beams or wooden struts.” -- Leon Battista Alberti (1404-1472), in the prologue of his treatise on perspective, “De Pictura” (1435)

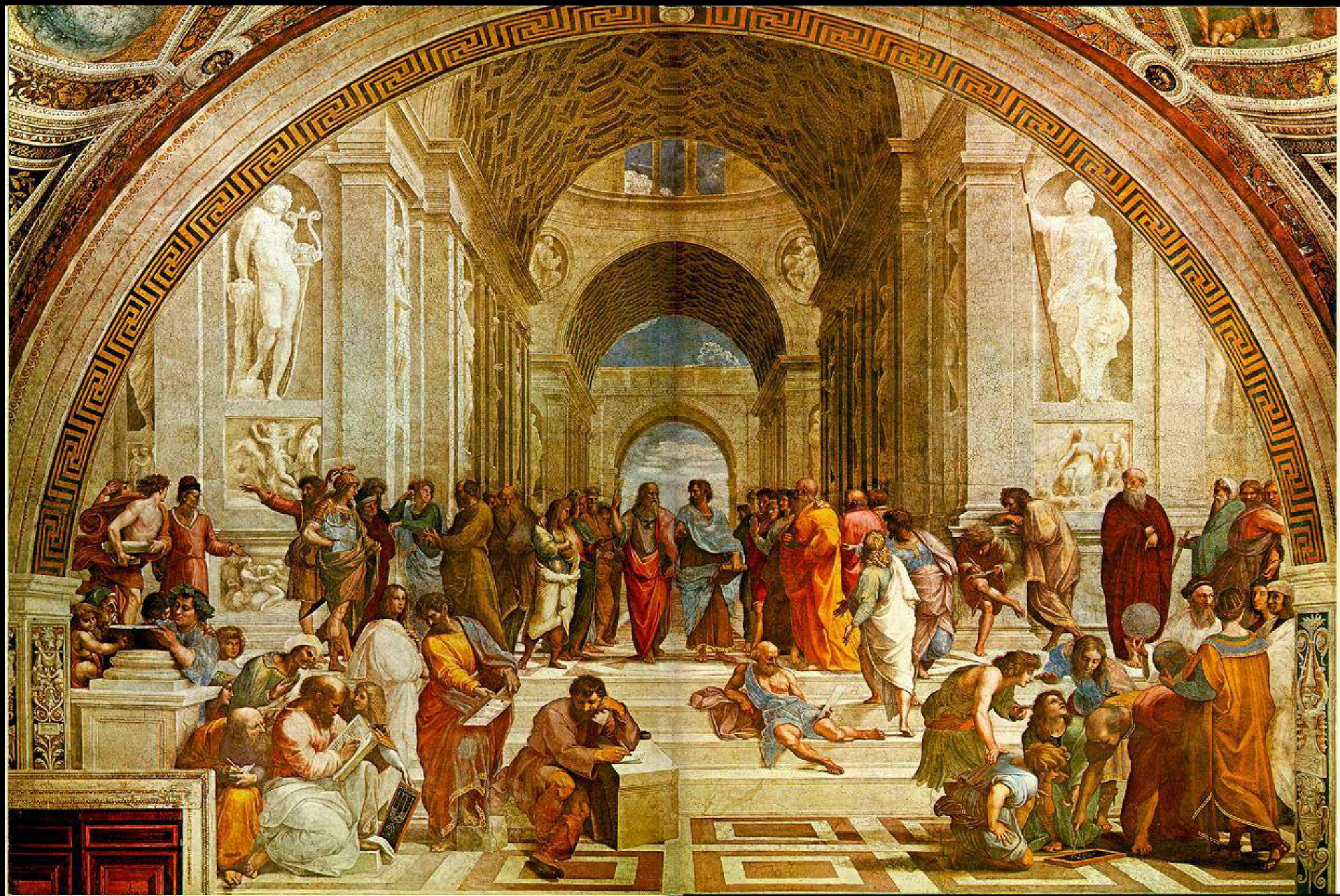






Filippo Brunelleschi, Linear, or one-point perspective, c. 1420



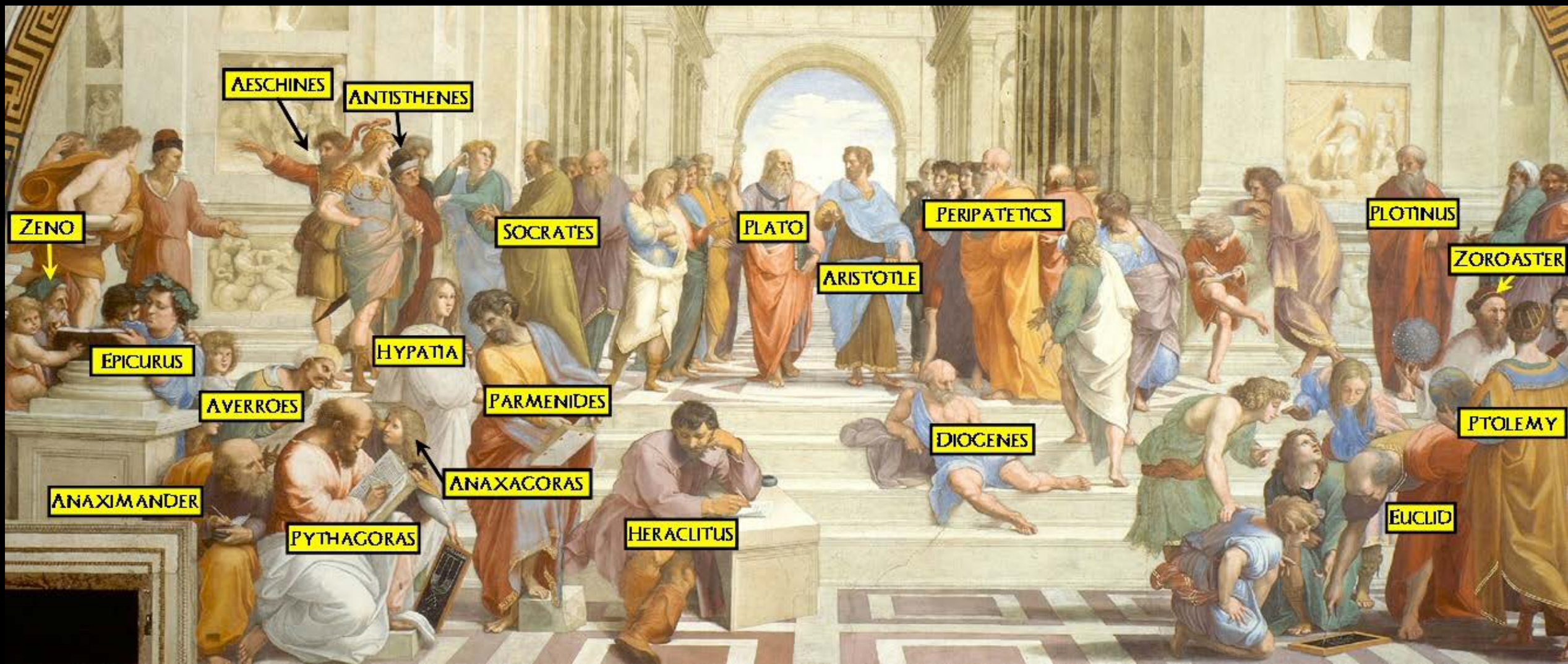


Raphael, School of Athens, 1509-10

















Wall painting from the Villa of P. Fannius Synistor at Boscoreale – Pompeii, 1<sup>st</sup> c. CE

The *Second style*, *architectural style*, or 'illusionism' dominated the 1st century BC, where walls were decorated with architectural features

Trompe l'oeil

Relative Perspective

One-point Perspective





Still Life in the  
Second style. Fresco  
from the home of  
Julia Felix, Pompeii





Villa of the Mysteries,  
Pompeii, 1<sup>st</sup> c. CE,  
Wall cycle shows the rites  
of initiation to the  
Dionysiac mysteries





### Ritual of Dionysus

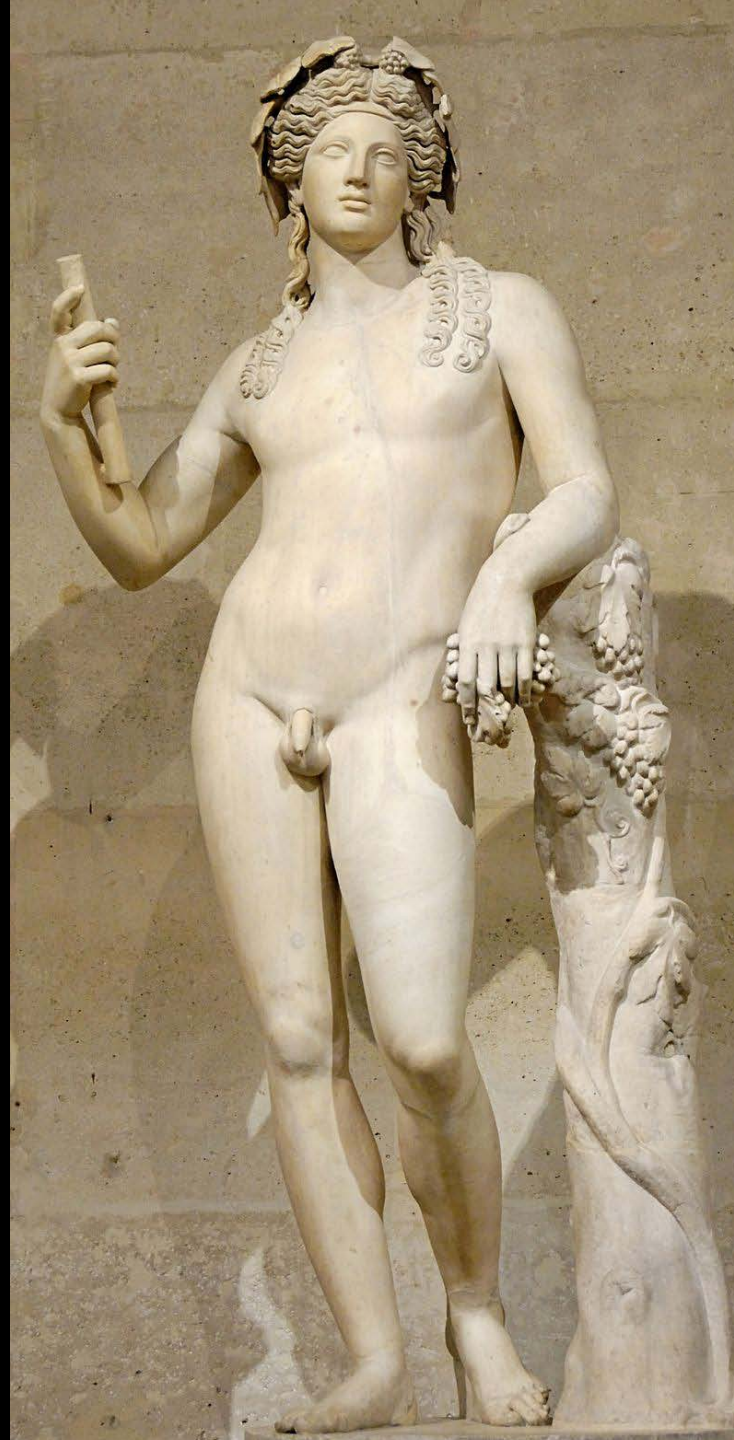
Maenads: the female followers of Dionysus and the most significant members of the god's retinue. Their name literally translates as "raving ones."





Above: Statue of Old Bacchus (Dionysus), Roman statue (marble), 1st–2nd century AD  
 Left: Dionysus with Silenus and Satyrs from Initiation into the Cult of Dionysus Fresco Cycle





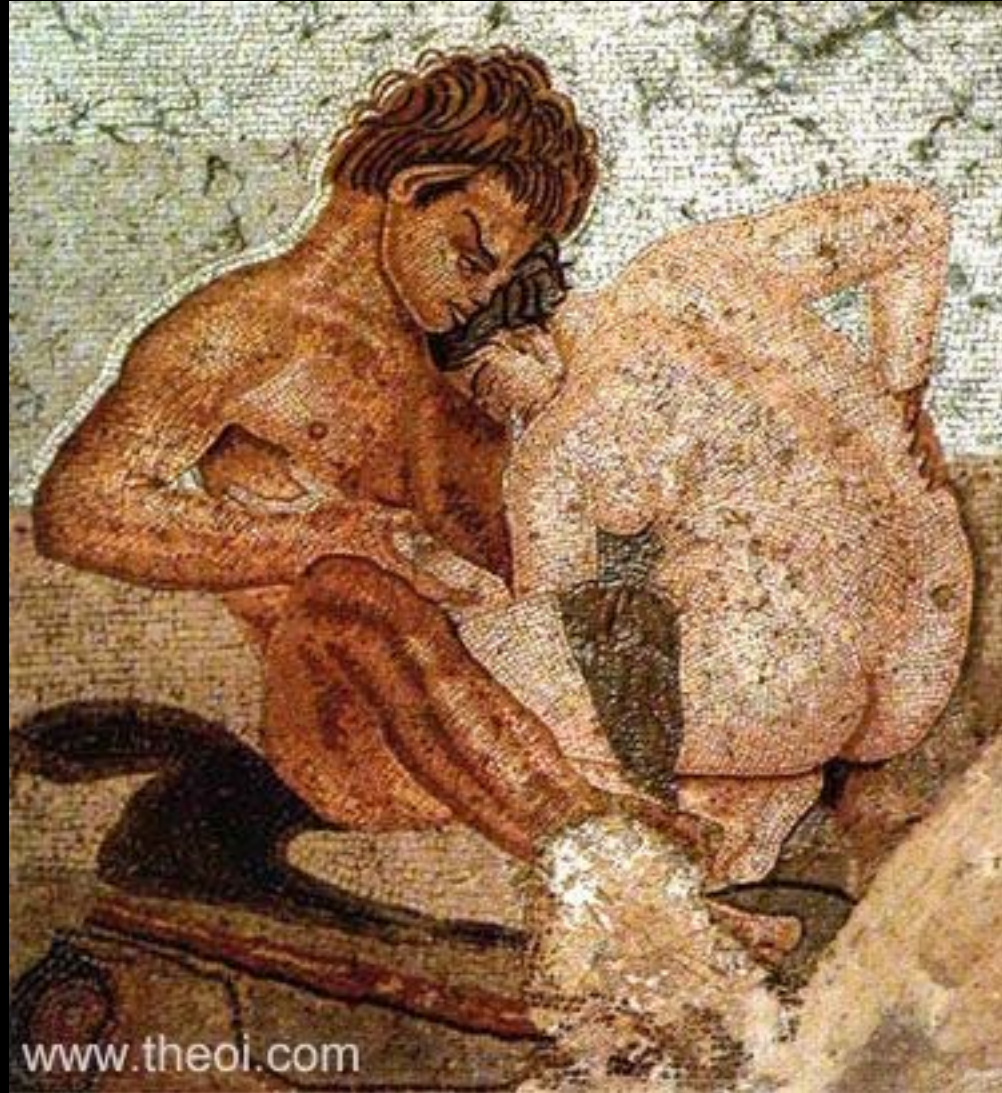
## Cult of Dionysus

### Bacchanalia

Left: Statue of a drunken Silenus, 2nd century Roman, aka **Papposilenus**

Right: Statue of Dionysus, 2<sup>nd</sup> century Roman





THE SATYROI  
(Satyrs) were rustic  
fertility spirits of  
the countryside  
and wilds. They  
consorted with the  
Nymphs and were  
companions of the  
gods Dionysos,  
Hermes,  
Hephaistos, Pan,  
and Gaia

Satyr and Maenad, Greco-Roman mosaic from  
Pompeii C1st A.D.

A dancing satyr, fresco from the Villa of the Mysteries





Sarcophagus with scenes of bacchanalia, Roman, white marble 140—160 CE





**Reconstruction of the  
Triclinium**

**Triclinium:** a formal dining  
room in a Roman building





The chamber is entered through an opening located between the first and last scenes of the fresco.





Villa de Misteri (Pompeii) Initiation into the Dionysian Mysteries









Scene 1





Scene 2





Scene 2  
and  
Scene 3





www.rome101.com

Scene 4

Scene 5



Above: Statue of Old Bacchus (Dionysus), Roman statue (marble), 1st–2nd century AD  
Left: Dionysus with Silenus and Satyrs from Initiation into the Cult of Dionysus Fresco Cycle





Scene 6





Scene 7





Scene 8



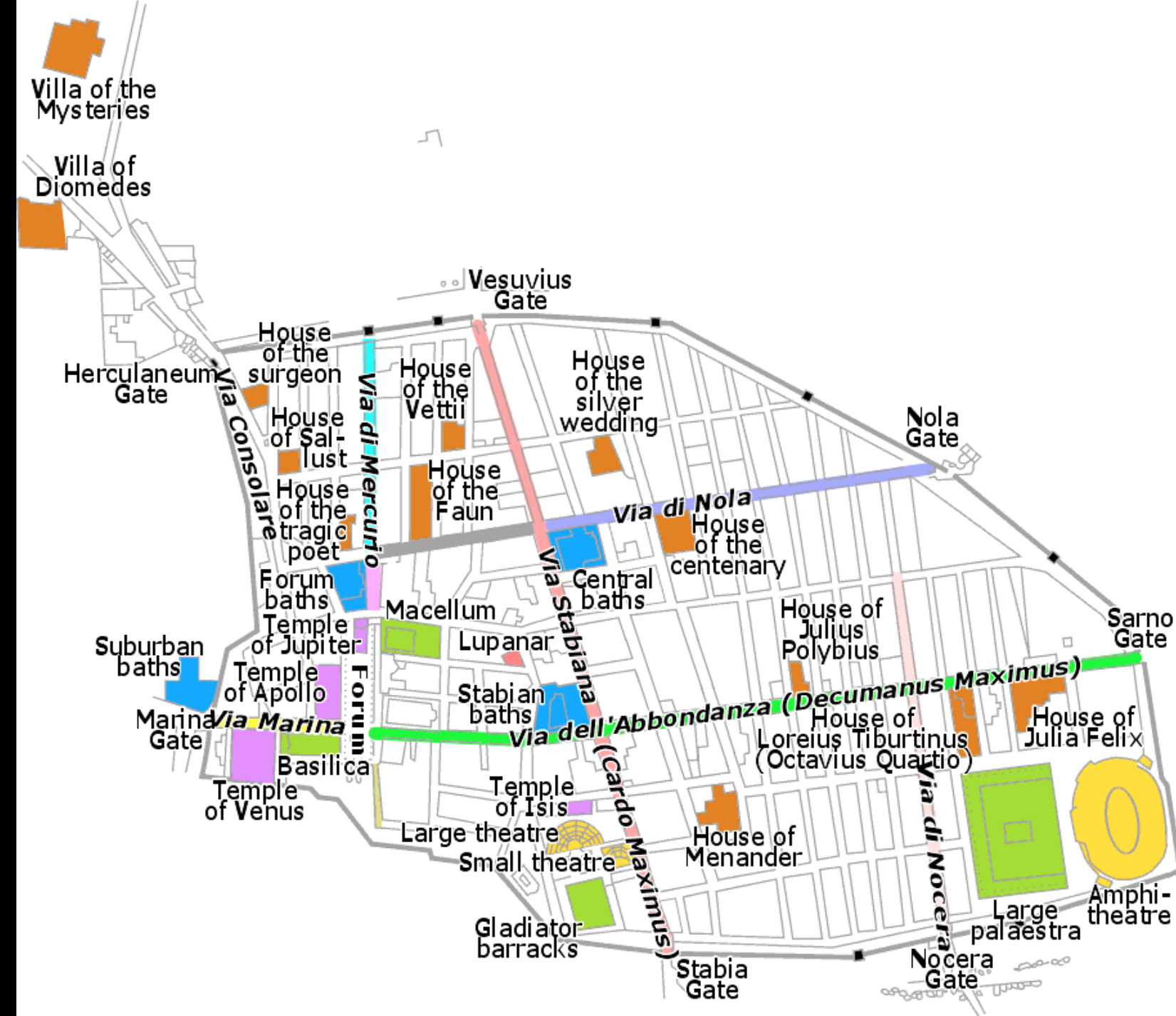


Scene 9



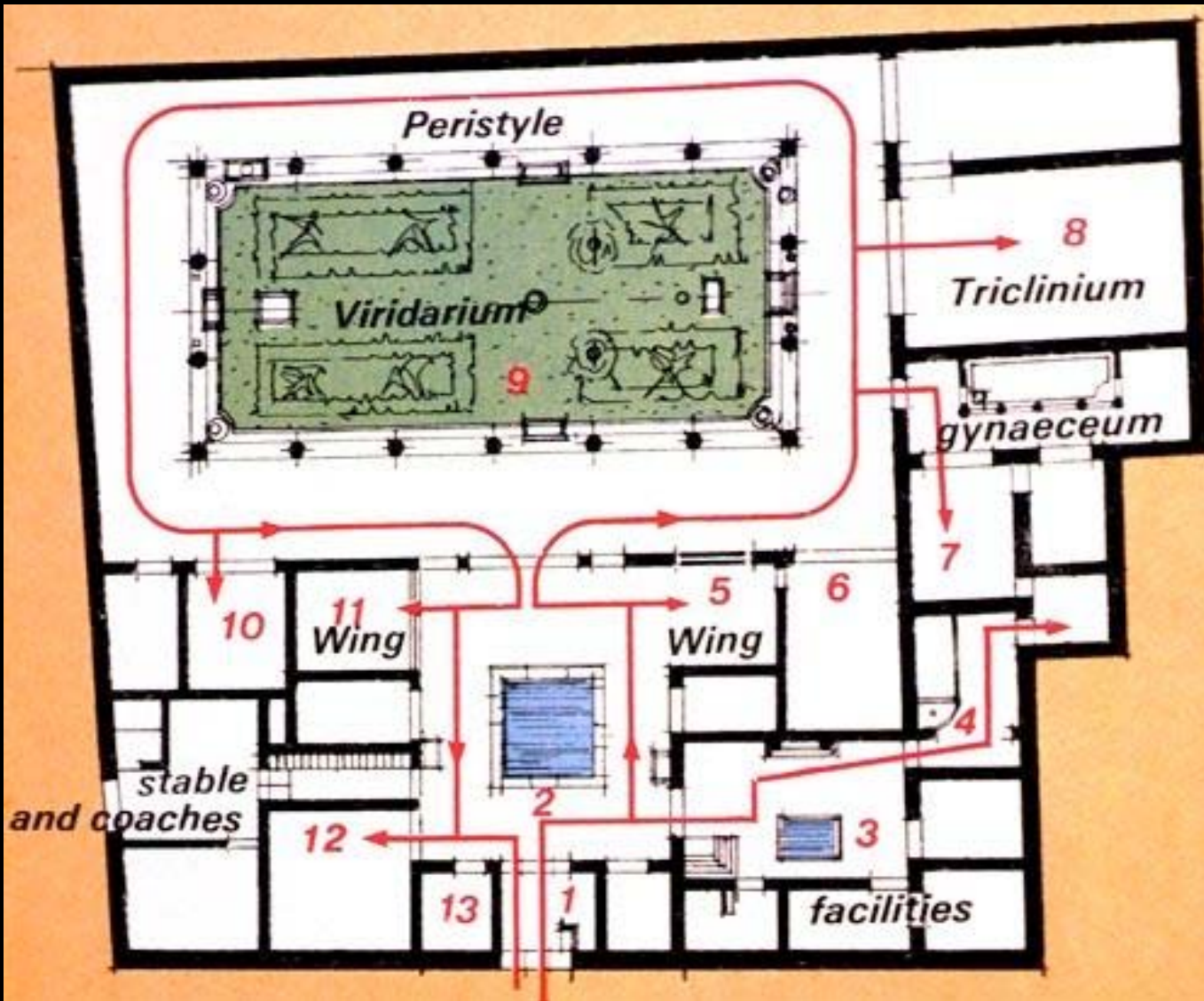
Scene 10





Annotated map of Pompeii,  
founded between 4<sup>th</sup> and 2<sup>nd</sup>  
century BCE

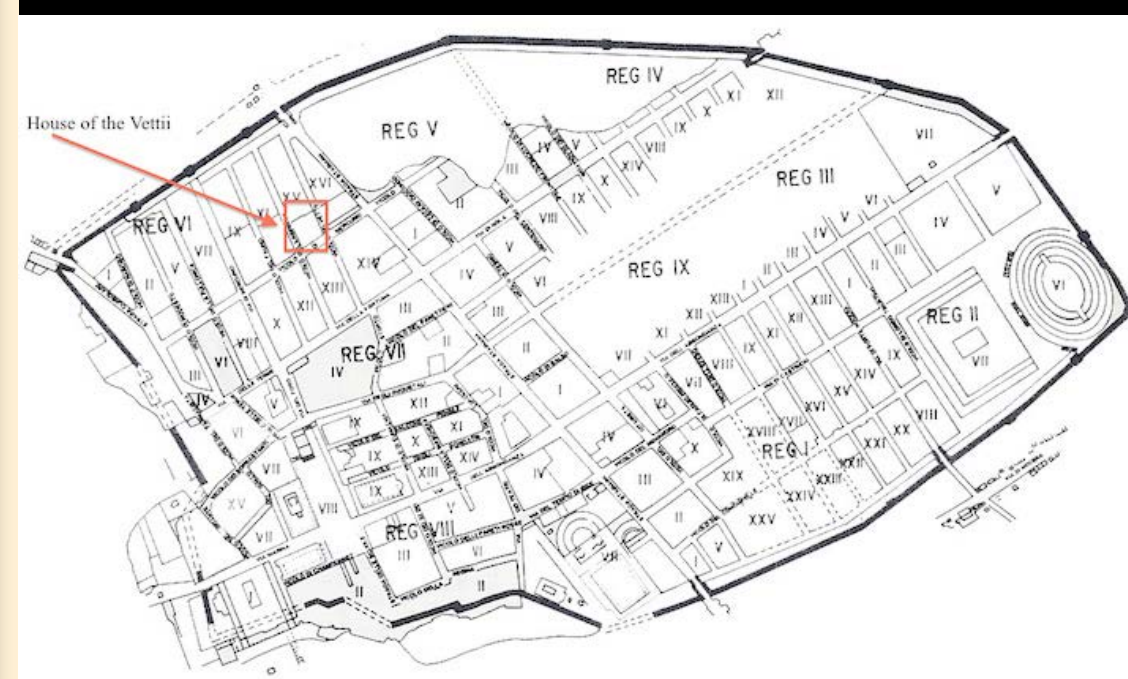
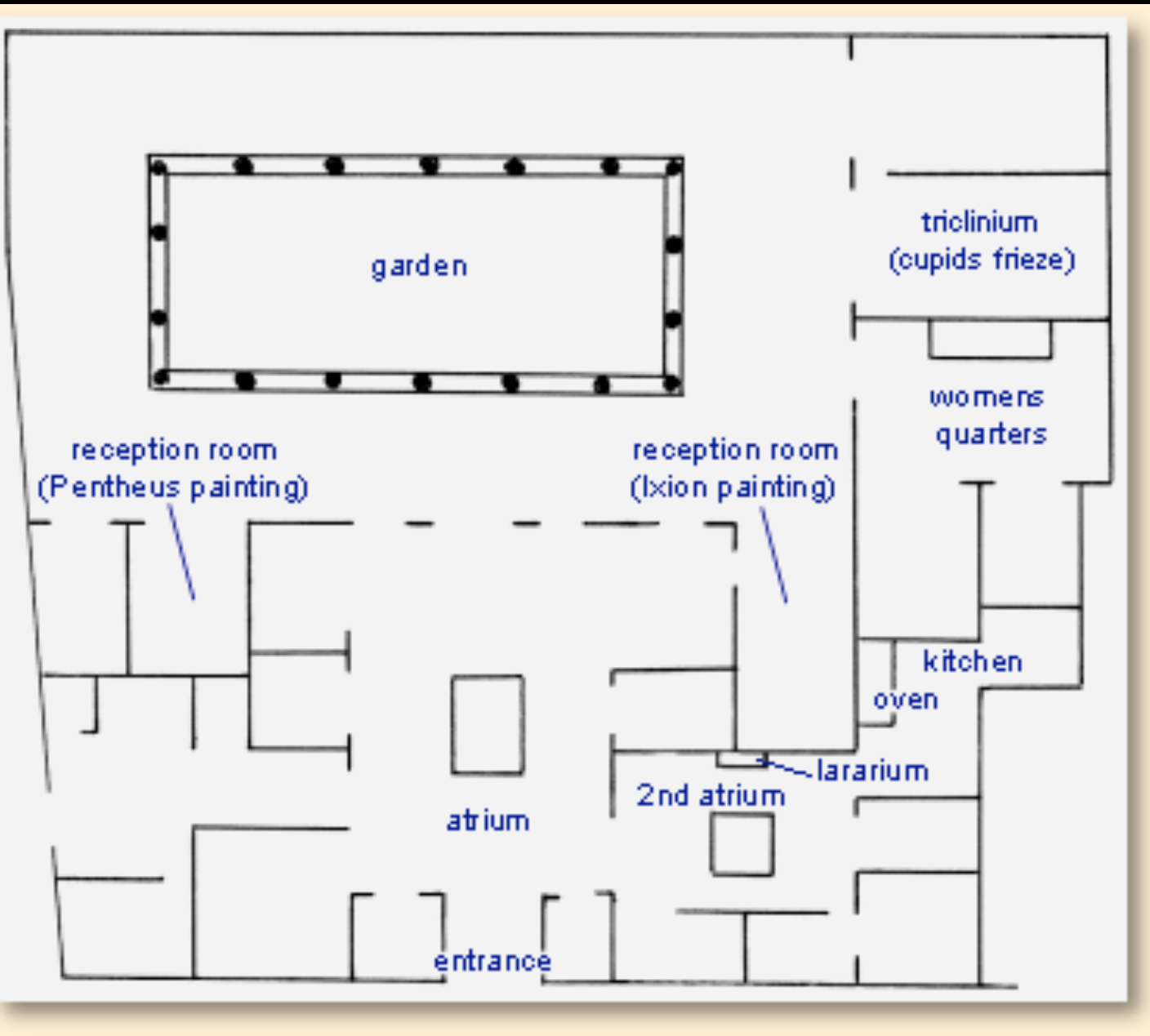




House of the Vettii Brothers, Pompeii, 1<sup>st</sup> c. AD  
 Compluvium and Impluvium: The compluvium is a square opening in the roof of the ancient Roman atrium toward which the roof sloped and through which the rain fell into the impluvium

Garden of the House of the Vettii









Pompeii. House of the Vettii. Fourth style mural painting sequence from the Oeci. Ca. 62-79 CE; in the Fourth Style of Pompeian painting  
Above: General View  
Left: The Ixion Room









## Priapus

One of the more common examples of wall paintings is the one of Priapus. Priapus was the god of fertility and in the image, is weighing his penis against a money sack. Behind him is a basket full of fruits. The painting is found in the entranceway to the house and one can conclude that not only did the Vettii want this image to be visible, but that, since the society was so obsessed with status, this image might highlight some quality the Vettii believed they had, or strived to achieve. A statue of Priapus is also found in the garden. Clarke notes that "Priapus' phallus wards way the Evil Eye."

<http://web.mit.edu/course/21/21h.405/www/vettii/art.html>





Wall painting in the  
Triclinium, Cupid's  
Frieze, House of the  
Vettii, Pompeii, 1<sup>st</sup> c.  
CE





Cupids making perfume, House of the Vettii, Pompeii, 1<sup>st</sup> c. CE





View of the Forum  
with Mount  
Vesuvius in the  
distance, Pompeii









Left: The March 1944 eruption of Vesuvius by Jack Reinhardt, B24 tailgunner

Vesuvio in Southern Italy and alarmingly close to the huge conurbation of Naples has been dormant since 1944. It was not always so quiet; as well as numerous and sometimes hugely devastating eruptions documented since 79 AD, the last 285 years have seen significant eruptions in: 1631, 1660, 1682, 1694, 1698, 1707, 1737, 1760, 1767, 1779, 1794, 1822, 1834, 1839, 1850, 1855, 1861, 1868, 1872, 1906, 1926 and 1929 and 1944. There have been few periods of actual dormancy and these have been mostly short lived, the repose since 1944 is the longest since before the major eruption of 1631.





Charles Francois Lacroix de Marseilles, Eruption of Mount Vesuvius, 1762





Pierre Jacques Volaire. Eruption of Mount Vesuvius, 1777





JMW Turner, Mount  
Vesuvius in Eruption,  
1817





Andy Warhol, Vesuvius, 1985





## Eruption of Mt. Vesuvius 79 CE

Karl Brullov, The  
Last Day of  
Pompeii, 1830-  
33





John Martin, Destruction of Pompeii and Herculaneum, 1822





Eruption of Mt. Vesuvius 79 CE

Pompeii and Herculaneum, as well as other cities affected by the eruption of Mount Vesuvius. The black cloud represents the general distribution of ash, pumice and cinders.













Loaf of bread  
Source: © William Starling, Alabamba, USA

CLOSE X





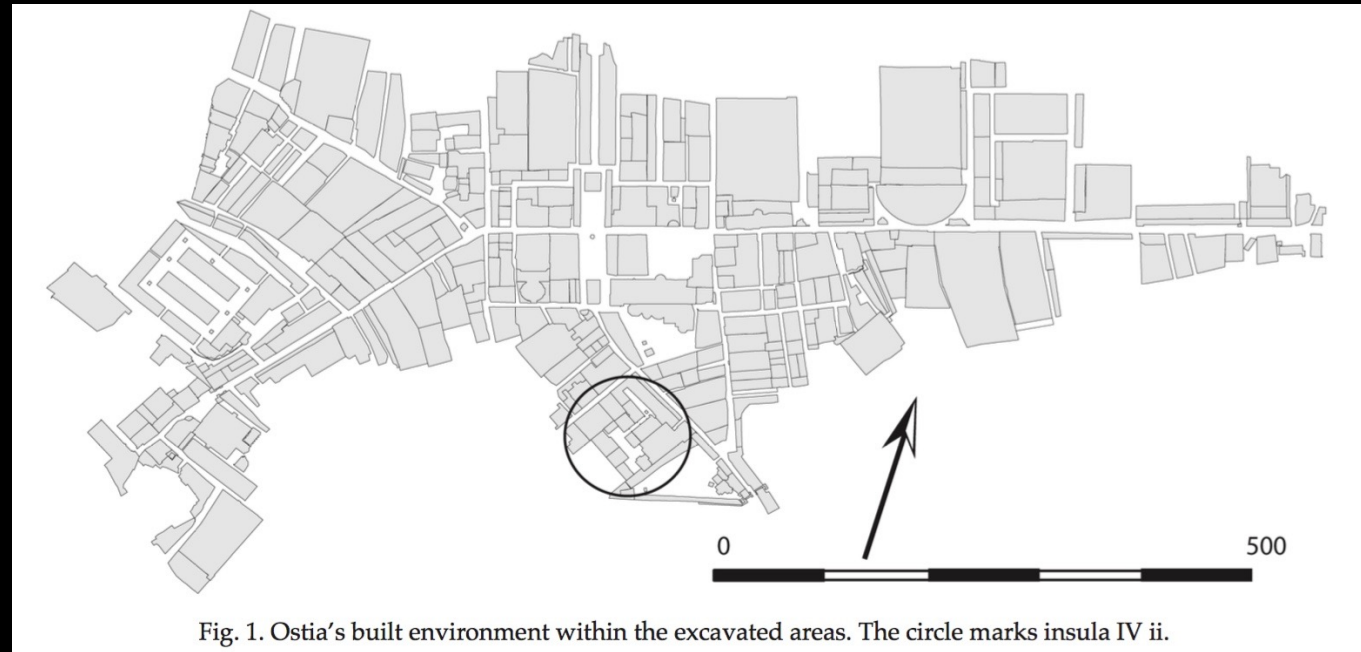
# Roman construction, below and above

Space syntax

Vision lines in city planning

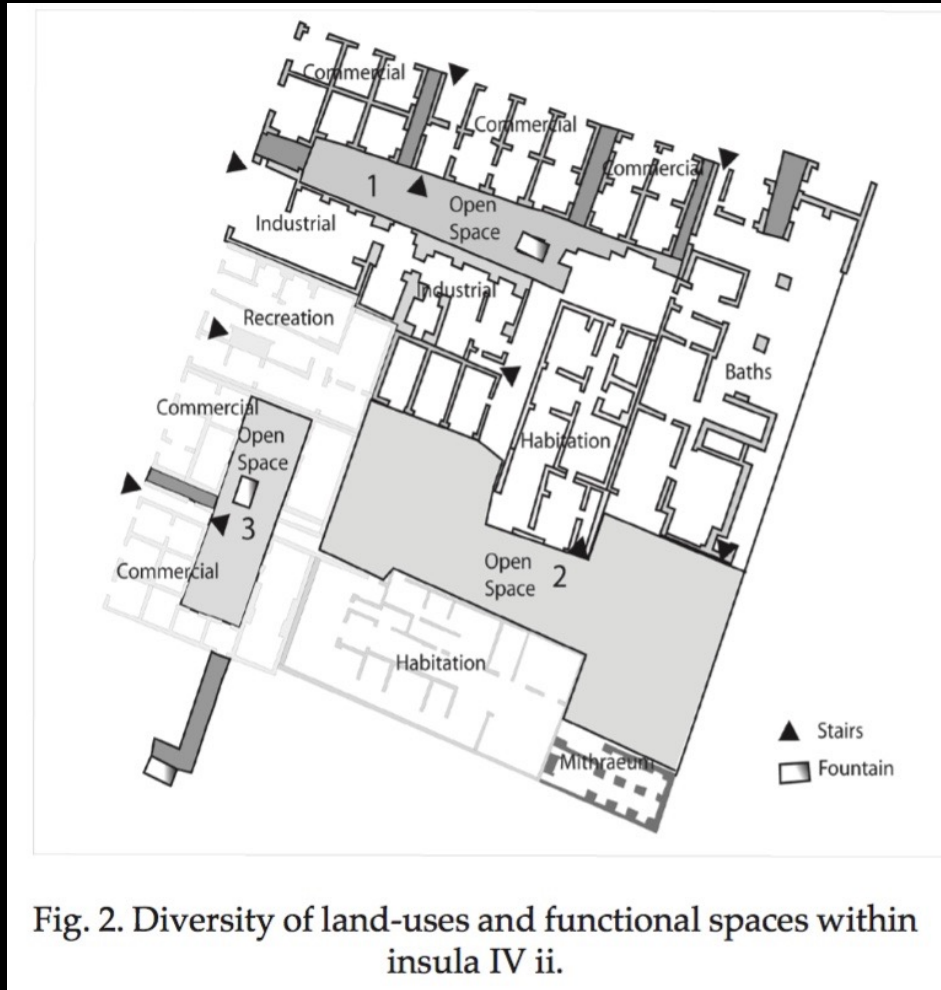


Ostia, a Roman port city, had extensive urban planning, allowing for unobstructed View in the city. These views were planned for a number of reasons, sight passage And political to allow views of approaching government officials. Area of circle excavated for study.





City section with indications of commercial, industrial, recreation, baths, and housing. Solid arrows indicate stairs, open rectangles are fountains.



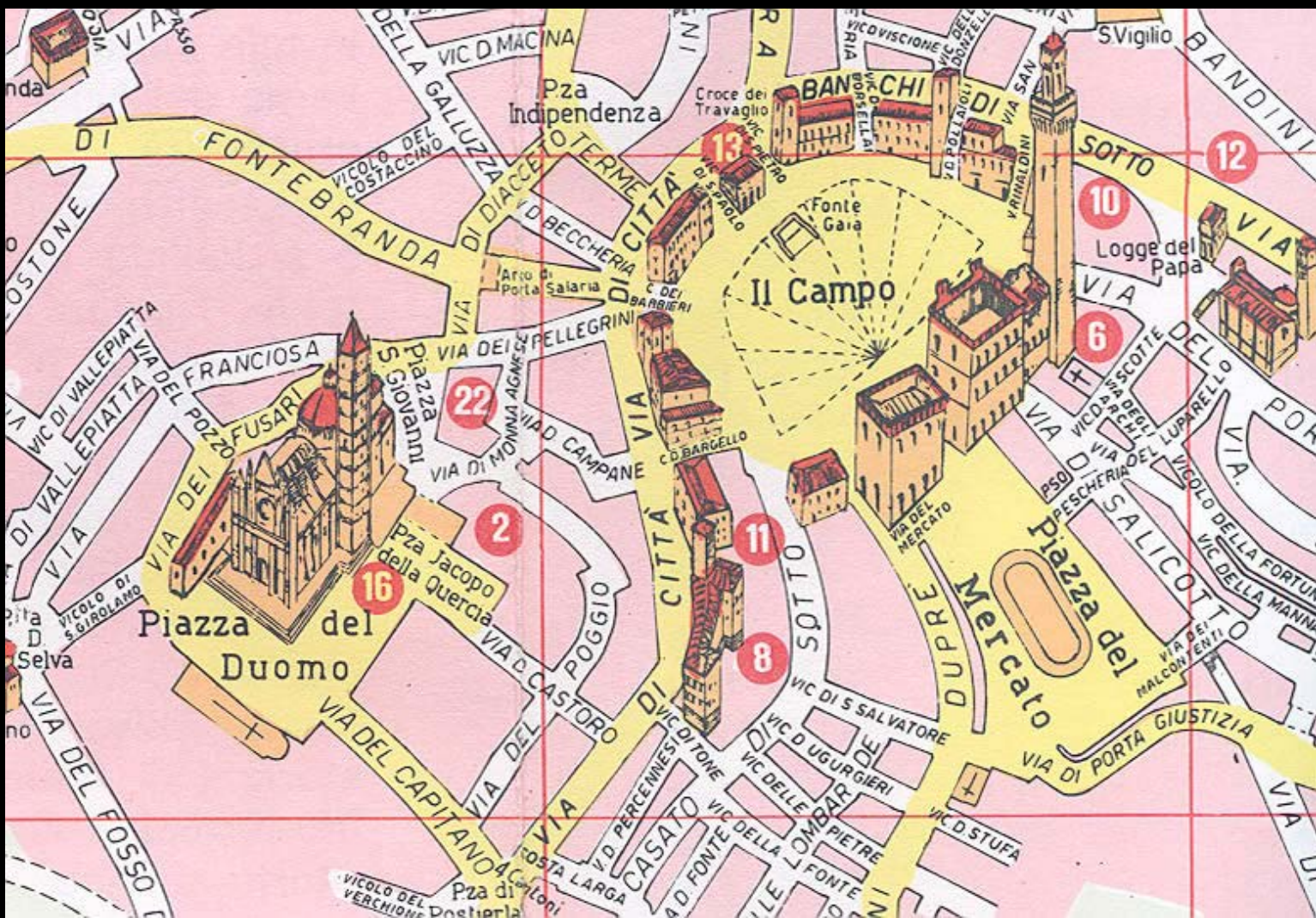


Note how lines beginning on the left continue across, fountains are placed to appear in the middle of the street, in actuality are placed just outside the line of sight, in both directions. Thick lines indicate line of sight from several different points. Hannah Stoger, Leiden University, Layers of Perception, presentation, College Art Association, 2007.



Fig. 3. (left) Axial connectivity graph, ranking of integration is indicated by thickness of lines; (right) Visual axial line integration, visual lines converge in passages and courtyards.









Ambrogio  
Lorenzetti, The  
Allegory of Good  
and Bad  
Government,  
1338-39  
Sala dei Nove  
(Salon of Nine or  
Council Room) in  
the Palazzo  
Pubblico (or Town  
Hall) of the city  
of Siena, Italy





Palazzo  
Pubblico (or  
Town Hall) of  
the city of  
Siena, Italy  
1297 – Bell  
tower 1344













Ambrogio Lorenzetti, The Allegory of Good Government, detail, 1338-39





Ambrogio Lorenzetti, *The Allegory of Good Government*, detail, 1338-39











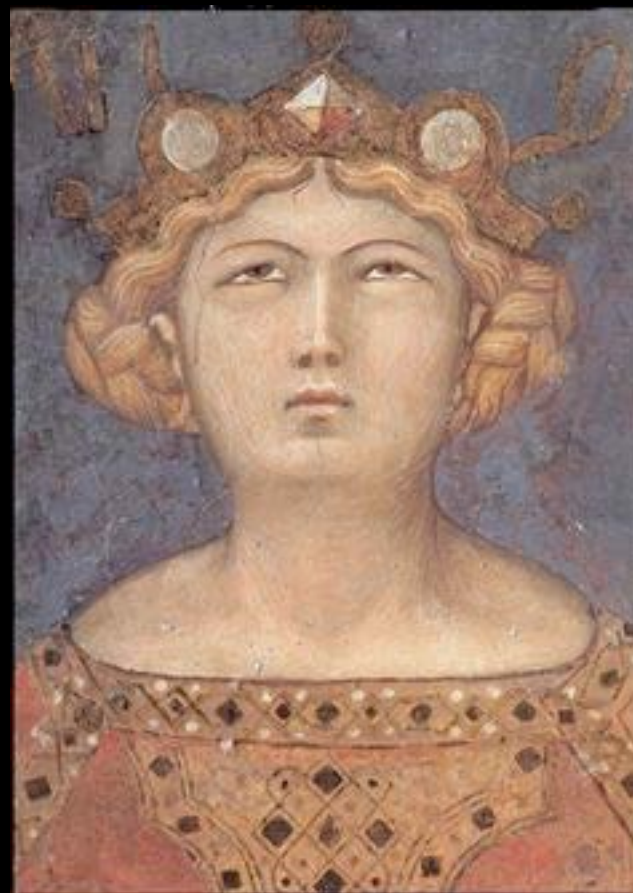






Ambrogio Lorenzetti, The Allegory of Bad Government, detail, 1338-39













4. TIPS: LOOK UP THE OTHER TIPS IN THE LIST TO SEE IF YOU CAN FIND THE RIGHT PLACE.





Effects of Bad  
Government on the  
Countryside (detail),  
1338-40, fresco in  
Palazzo Pubblico, Siena