

AHST 2331-001 (21573)

Understanding Art

Dr. Charissa N. Terranova

Spring 2019

Tuesdays and Thursdays 11:30-12:45

ATC 1.102

Tuesday January 29, 2019

Roman Interiors and Paintings

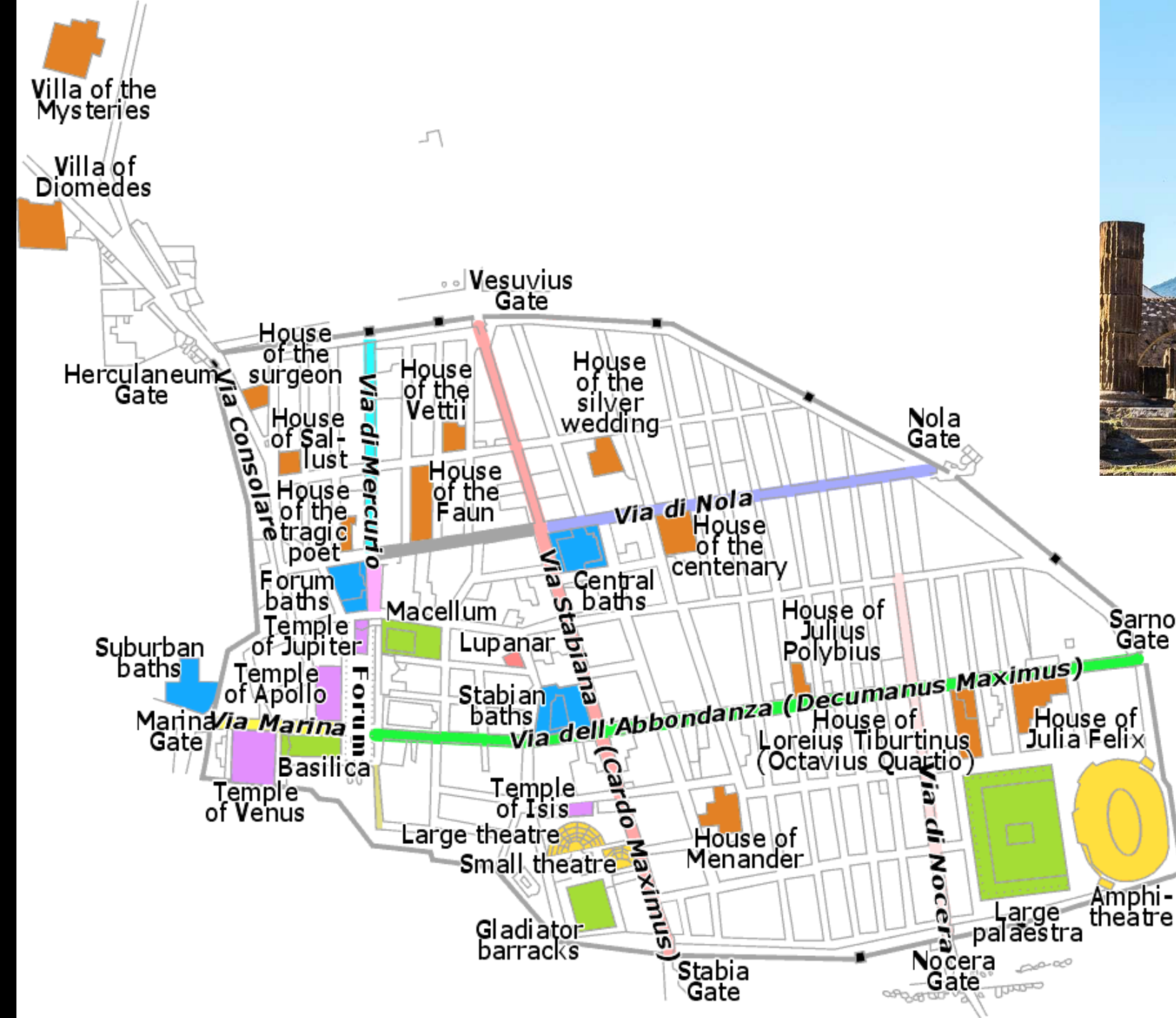
IMMERSIVE INTERIORS IN ANCIENT ROMAN HOMES







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



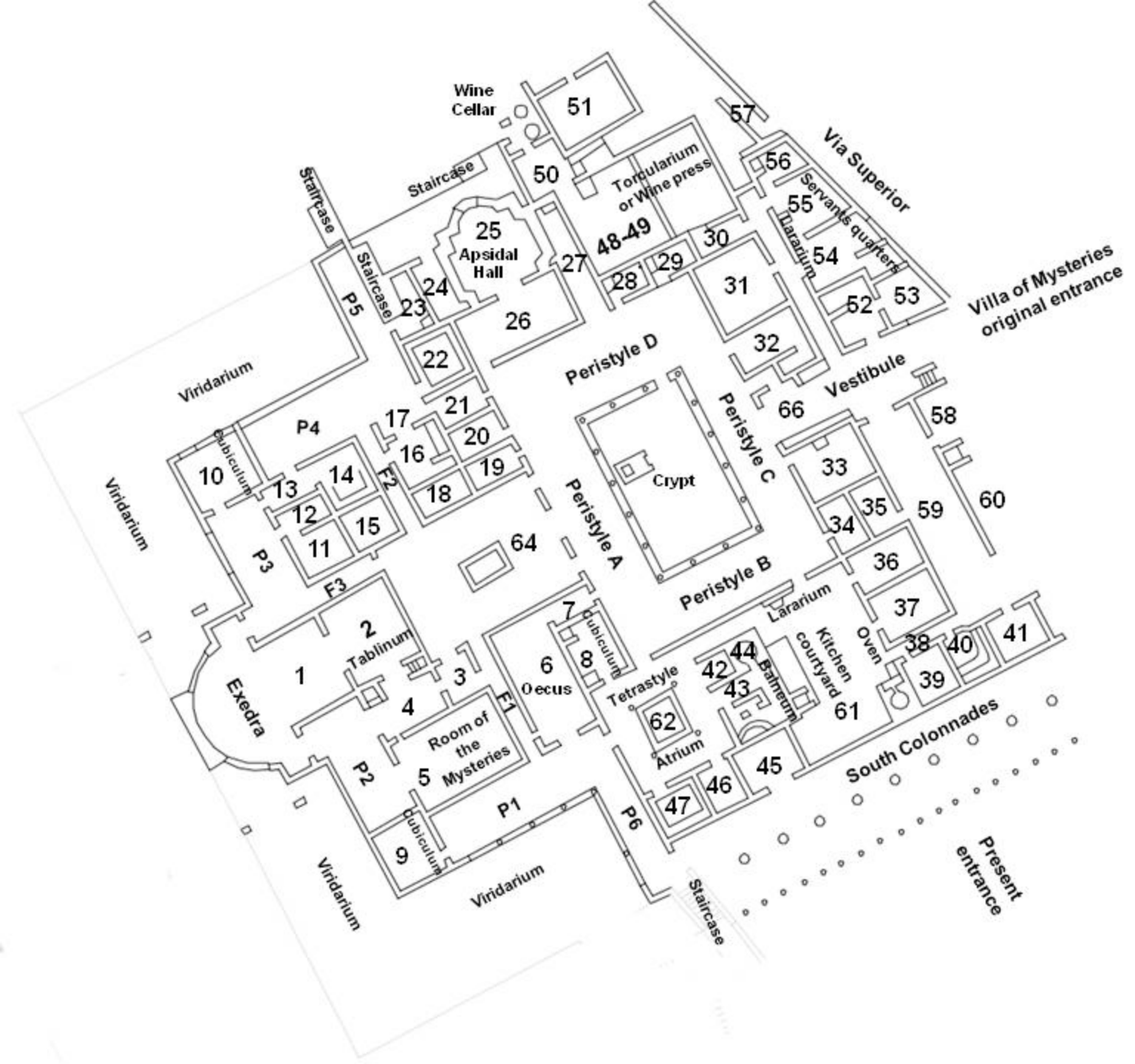
Above: Pompeii and Mt. Vesuvius, the Volcano that destroyed the city in the 79 CE

Left: Annotated map of Pompeii, founded between 4th and 2nd century BCE



Villa of the Mysteries, Pompeii, 1st c. CE





Plan of the Villa of the Mysteries, Pompeii, 1st c. CE



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

FRESCO PAINTING

Trompe l'oeil
“fooling the
eye”

Architectural views
and colonnades set
against a red ground

Fresco

Fresco (Italian for *Fresh*) painting is done with the use of earth pigments mixed with water and applied to fresh plaster or glue which attaches the color to the surface like a wall.

1. When the plaster is wet, the painting is described as ***buon fresco*** or **true fresco**.
2. On the other hand, when the plaster is dry the painting is described as ***fresco secco*** or **dry fresco**.

Note:

The Fresco paintings are durable. It is quick to dry. Fresco paintings are not movable because they are permanently attached to the walls; and fresco paintings are subject to loss in the event that the walls are destroyed.



Trompe l'oeil
Trick of the eye
Fooling the eye
tromper – to fool
or to trump
oeil – eye

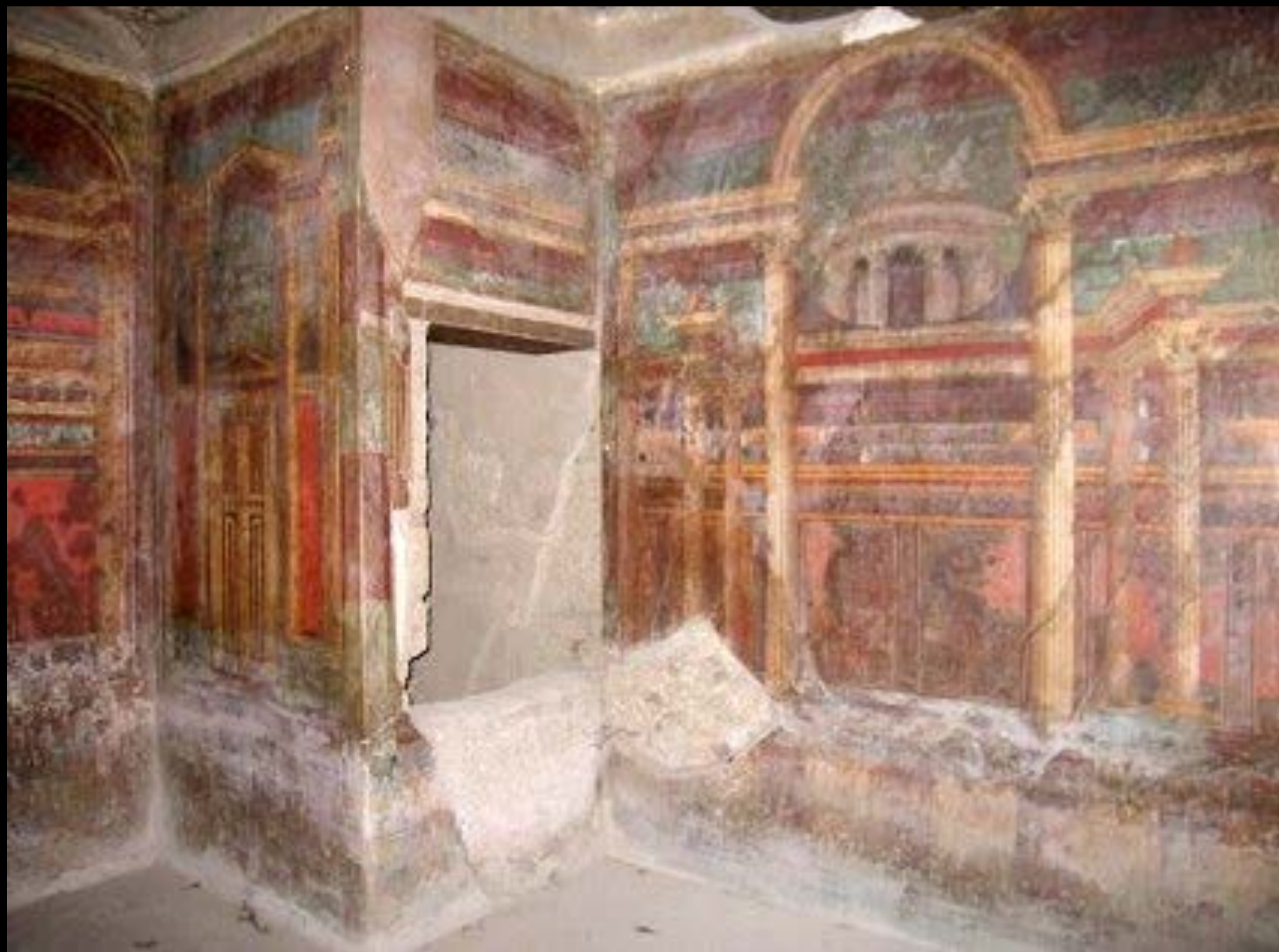


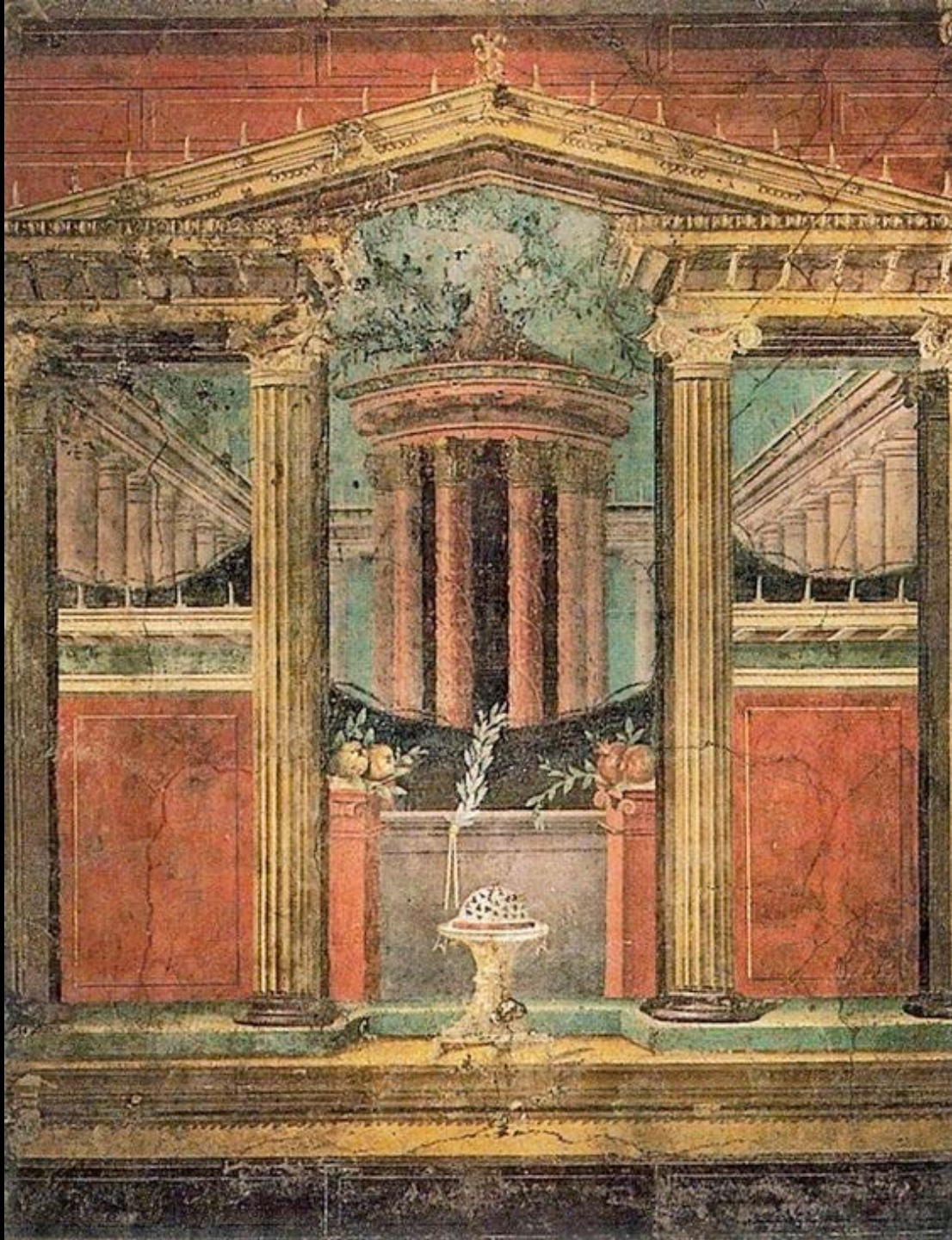


© Jackie and Bob Dunn



architectural views and colonnades set against a red ground





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

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

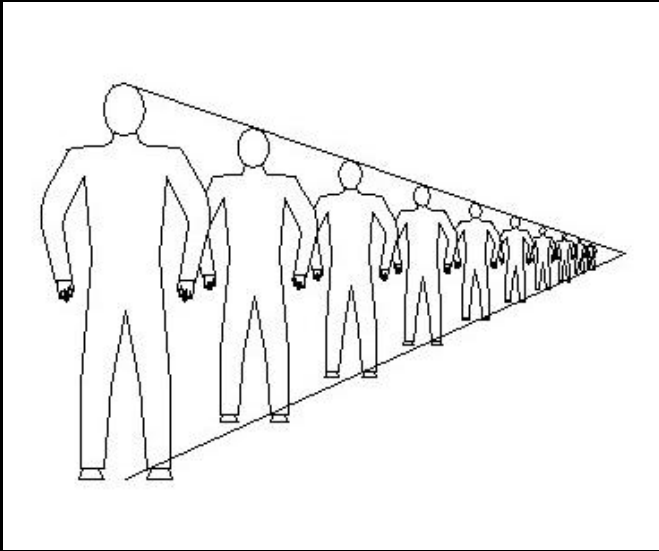
Trompe l'oeil

Relative Perspective

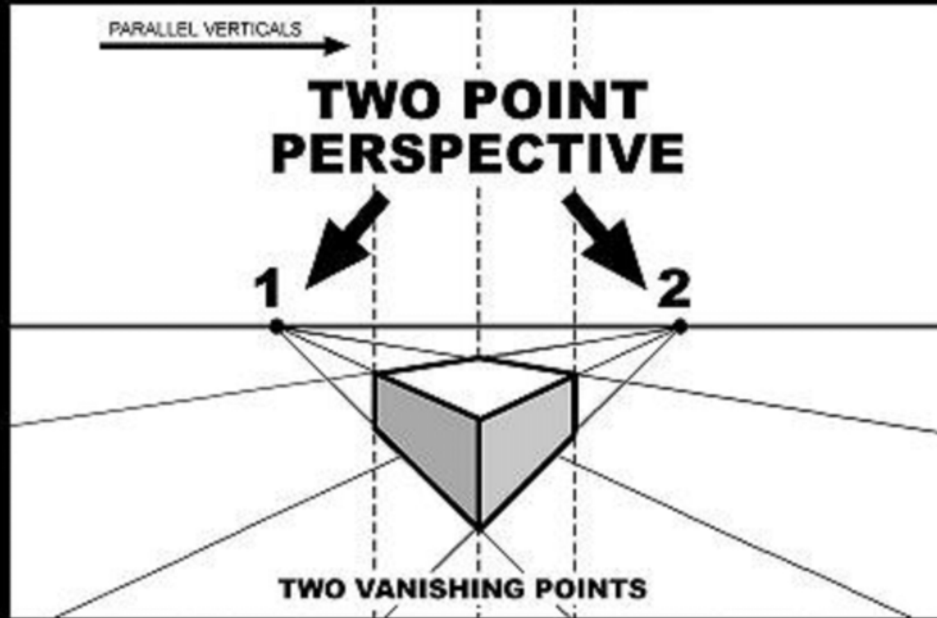
One-point Perspective



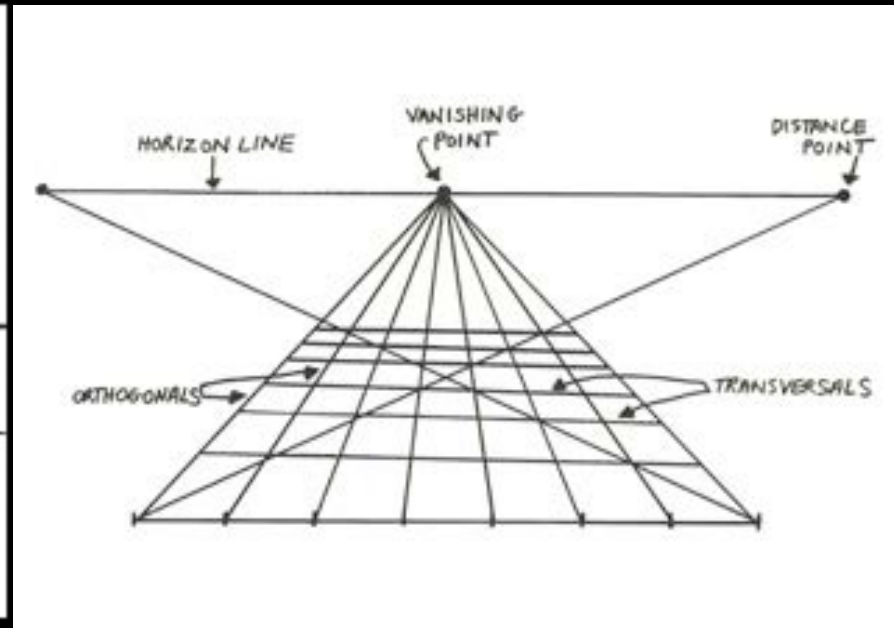
Still Life in the
Second style. Fresco
from the home of
Julia Felix, Pompeii



Relative or informal perspective



Two-point Perspective



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

PERSPECTIVE

RATIONALIZATION OF SPACE

MAKING ORDER

FROM 2-D to 3-D

PAINTING AS A WINDOW ONTO REALITY



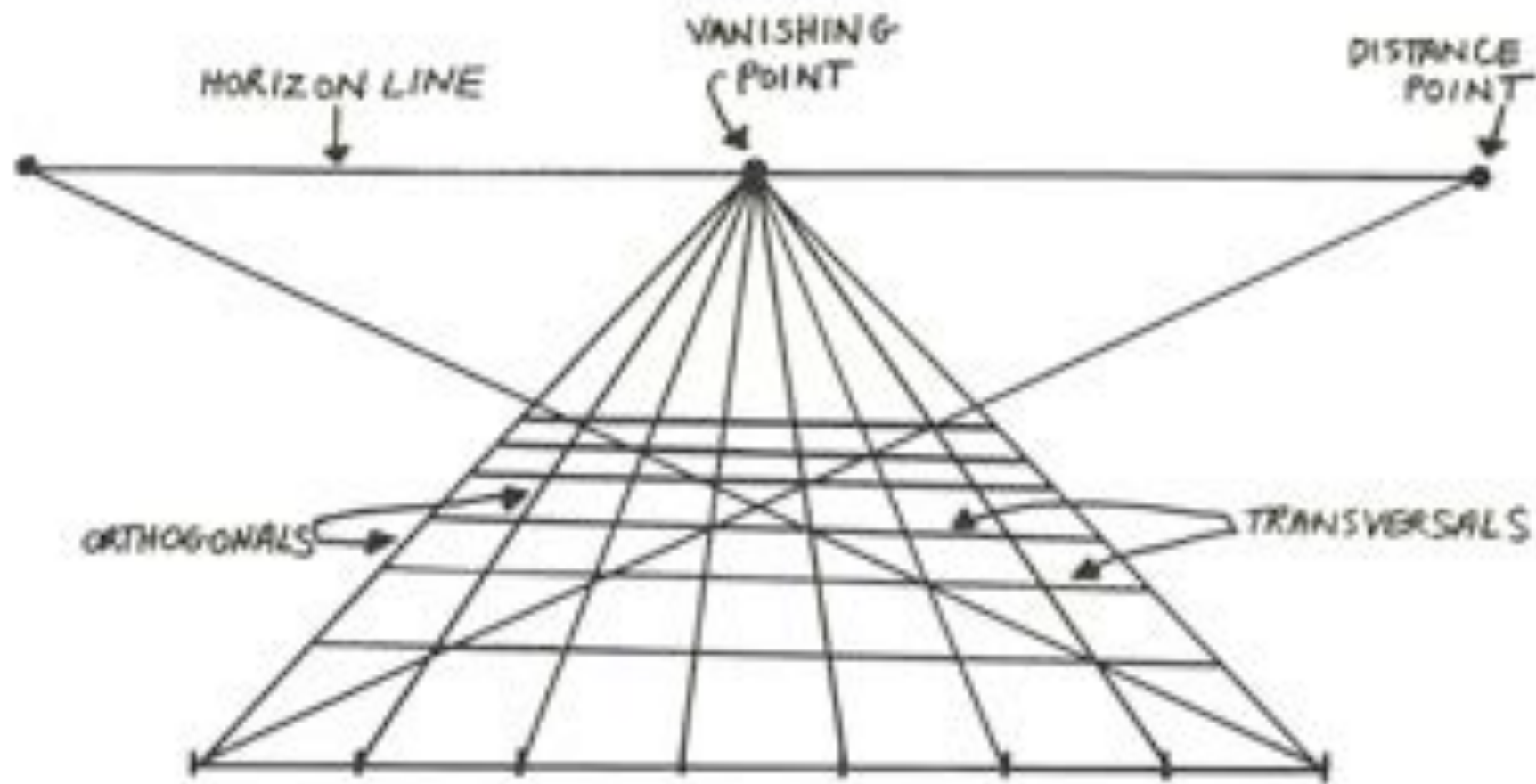
Filippo Brunelleschi, Duomo, 1480, Florence, Italy



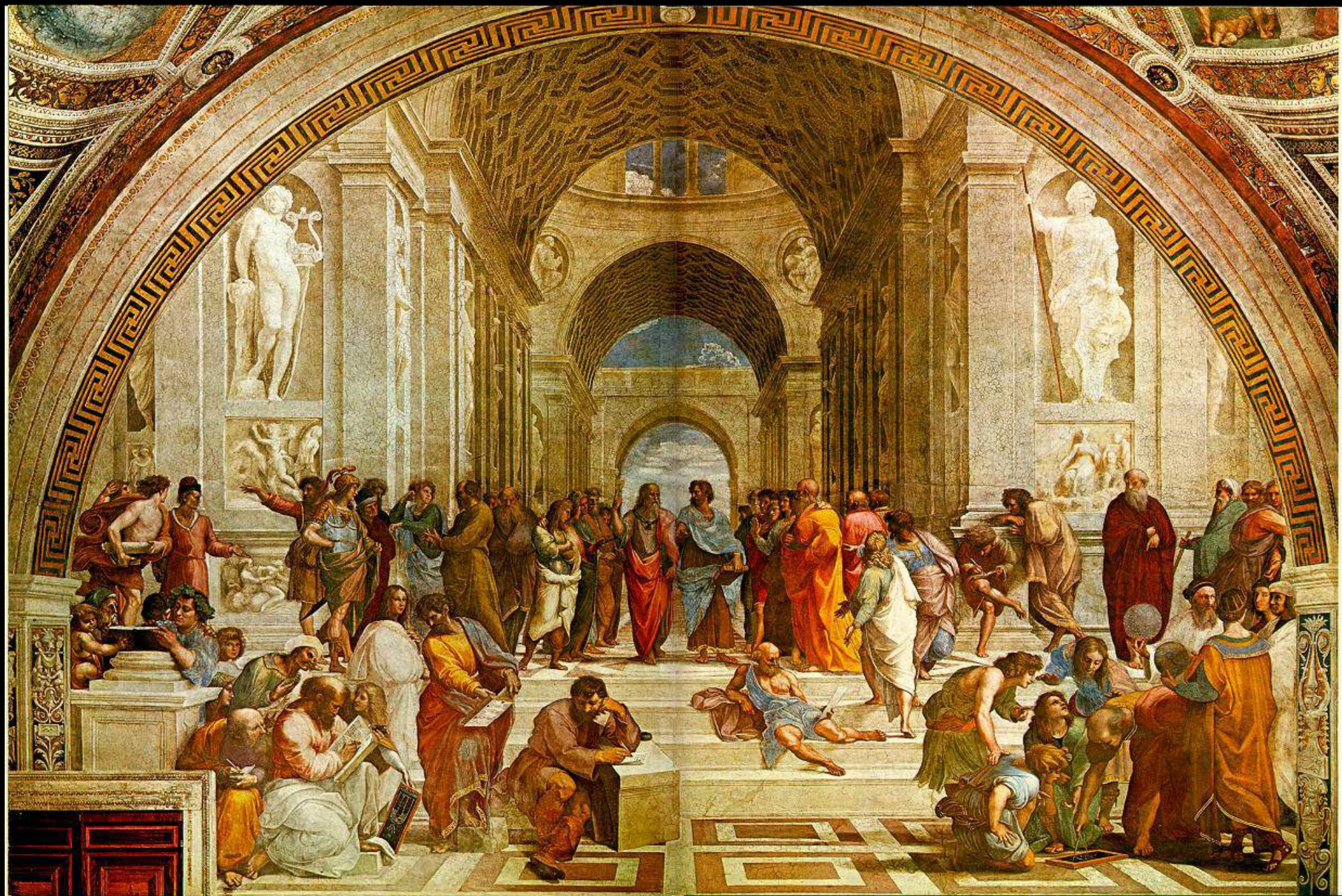
Filippo Brunelleschi (1377-1446)

“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)



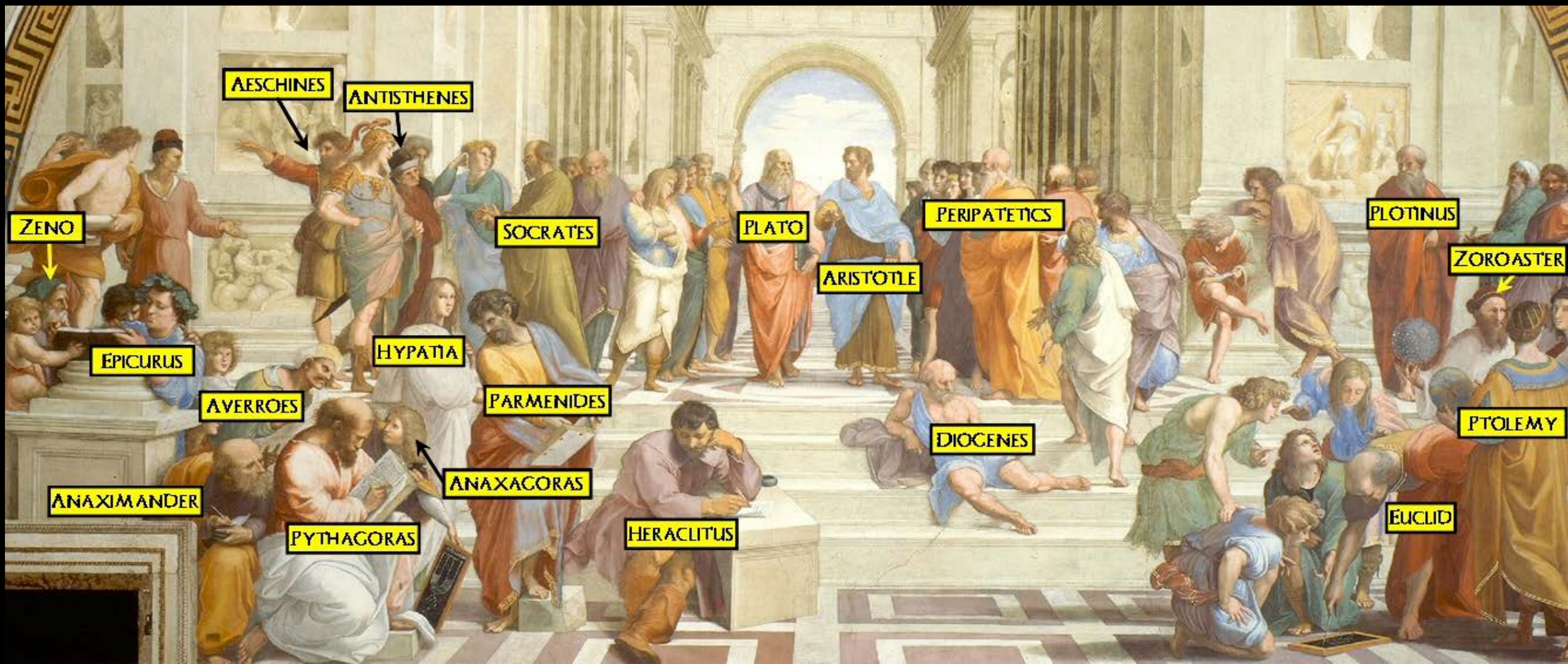


Filippo Brunelleschi, Linear, or one-point perspective, c. 1420



Raphael, School of Athens, 1509-10



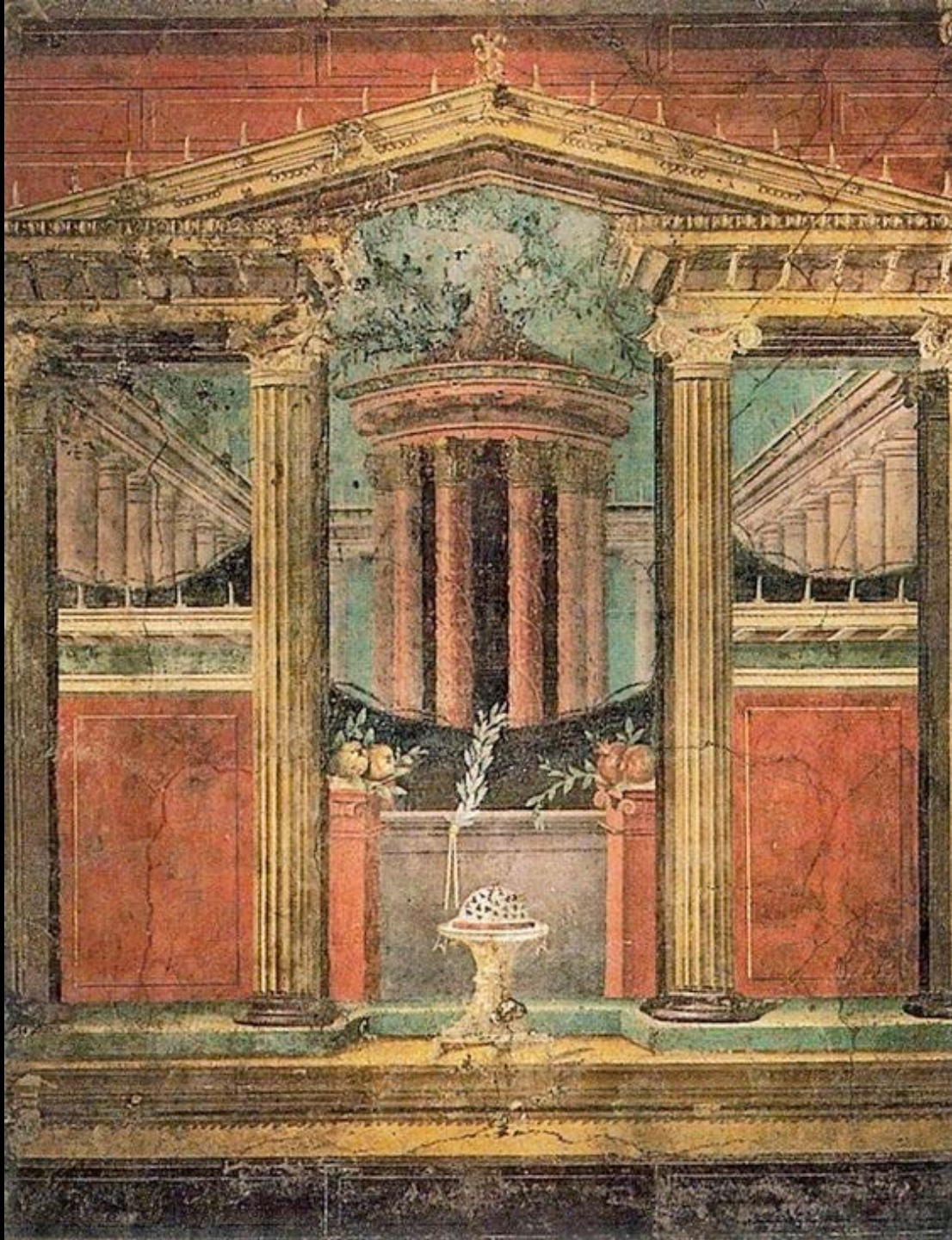




Polymath Hypatia in School of Athens



Self-portrait of painter
Raphael within School of
Athens



Wall painting from the Villa of P.
Fannius Synistor at Boscoreale –
Pompeii, 1st 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, 1st c. CE,
Wall cycle shows the rites
of initiation to the
Dionysiac mysteries

DIONYSIAN
CULT
RITUAL

or

MYSTERY CULT

Religion from the East;
Not official state-
sanctioned religion



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."

Continuous
space and time;
ground plane



www.romel01.com



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

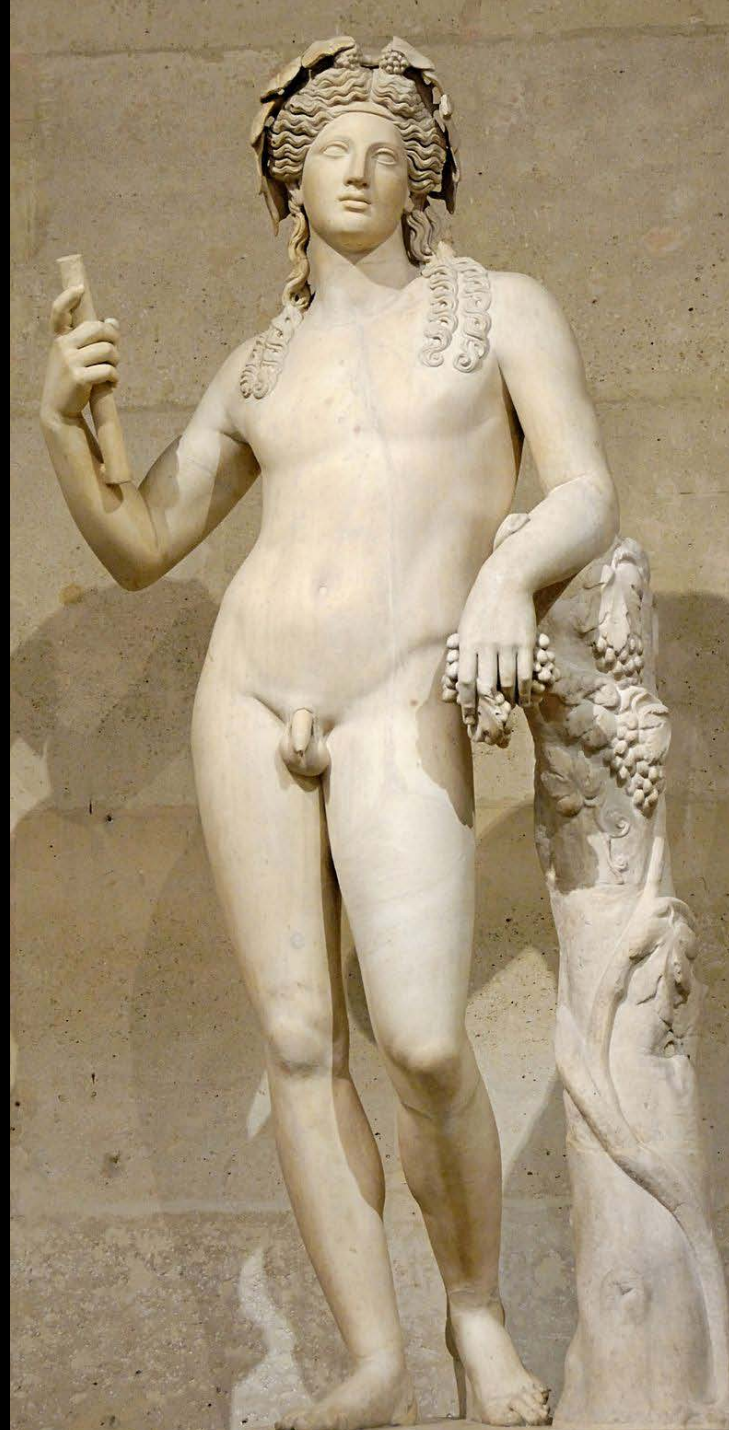
Cult of Dionysus

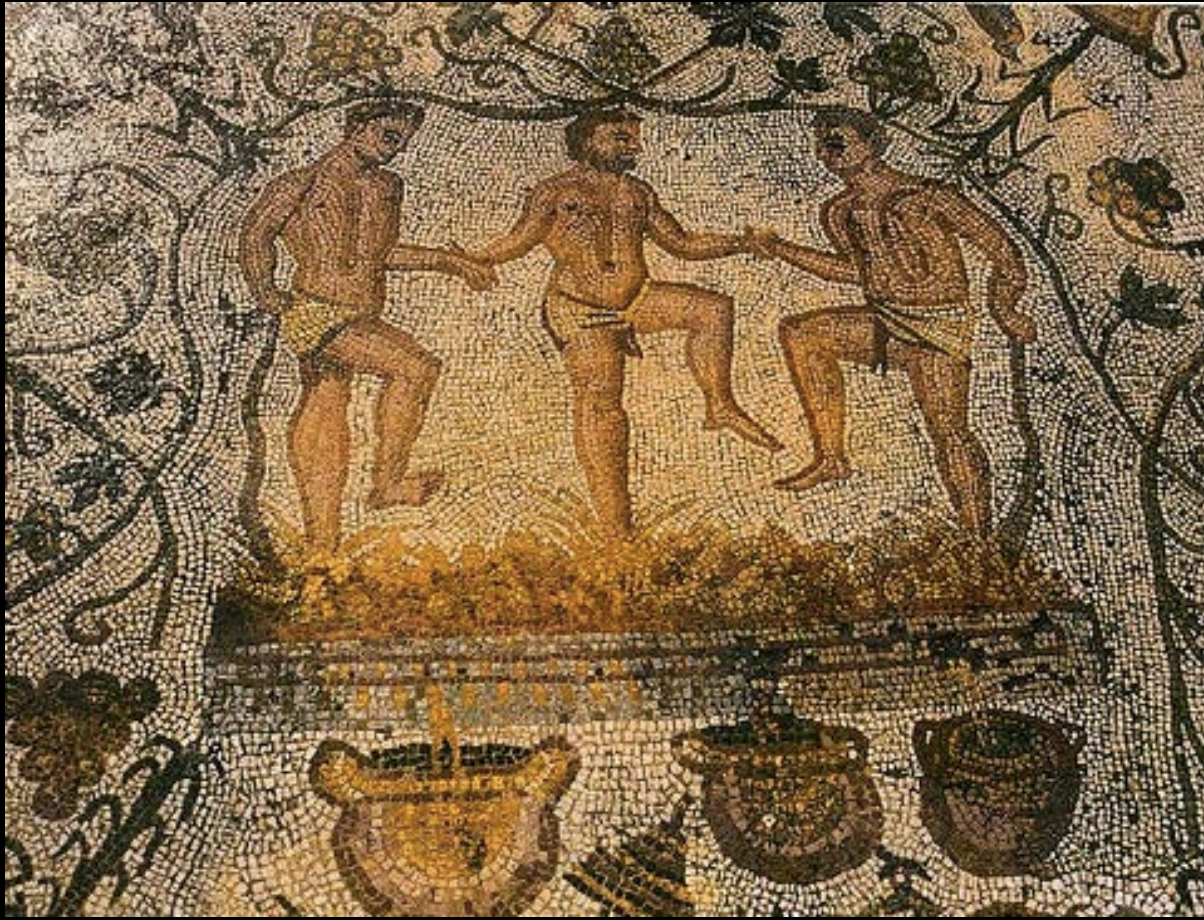
- Dionysus: God of the Wine Harvest, Fertility, Drunkenness, and Pleasure
- Patron of the forces of growth in nature
- Associated with Liber the god of viticulture and wine, fertility, and freedom. He was a patron deity of Rome's plebeians.
- The festival Liberalia became associated with free speech and the rights attached to coming of age.
- His cult and functions were increasingly associated with Romanized forms of the Greek Dionysus/Bacchus, whose mythology he came to share.

Bacchanalia

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

Right: Statue of Dionysus, 2nd century Roman





Ancient Roman Mosaic depicting
Bacchanalia, c. 2nd CE



Michel-Ange Houasse, Bacchanalia, 1719
Rococo style



Thomas Couture,
The Romans of the
Decadence, 1847

Classical Revival

Academic Style
Painting



Peter Paul Rubens, Bacchanalia, 1615:
Dionysus/Bacchus and his retinue, the aged
Silenus, his tutor, and goat-legged satyrs

Baroque Style

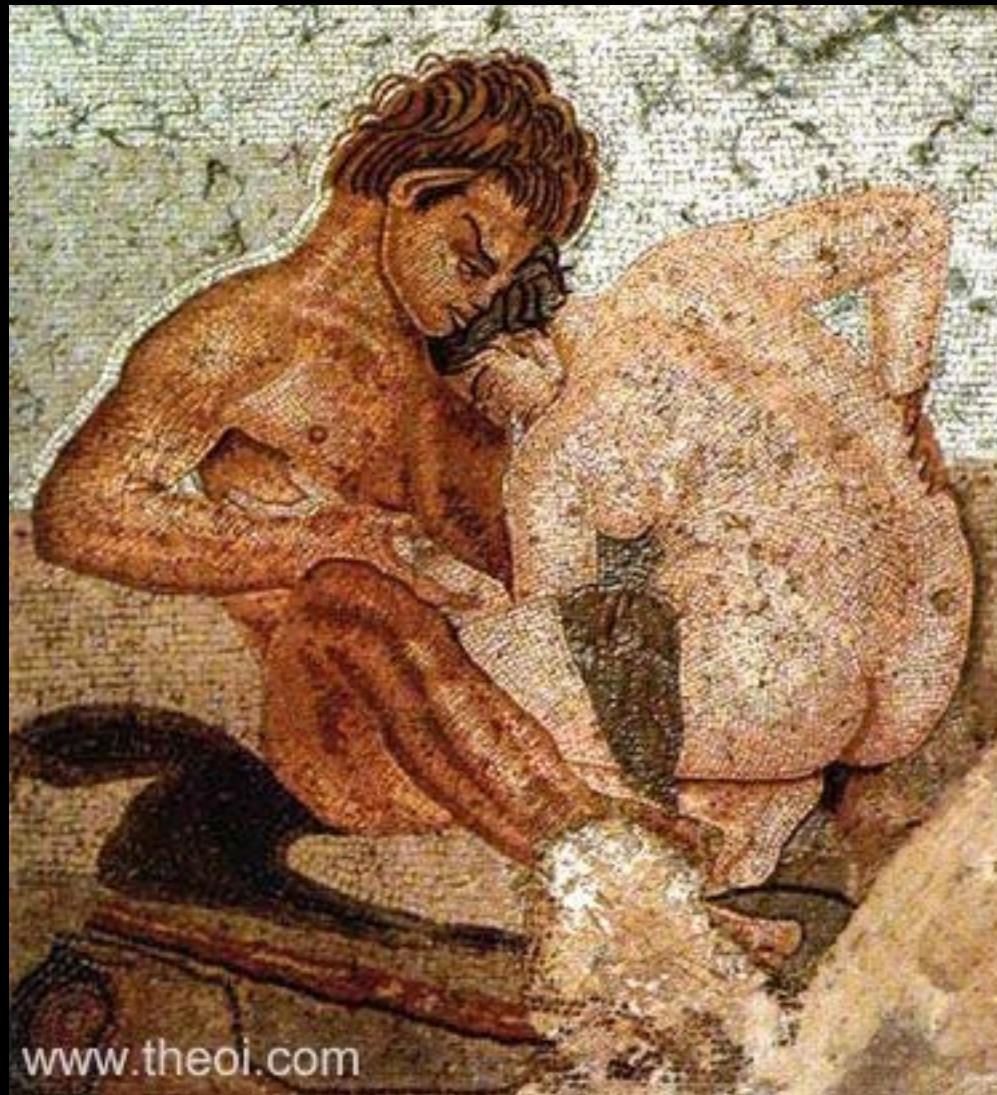
Rubenesque Figures



Peter Paul Rubens, Bacchanalia, 1638-1640



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



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, Pompeii, 1st C CE



Reconstruction of the Triclinium

Triclinium: a formal dining
room in a Roman building

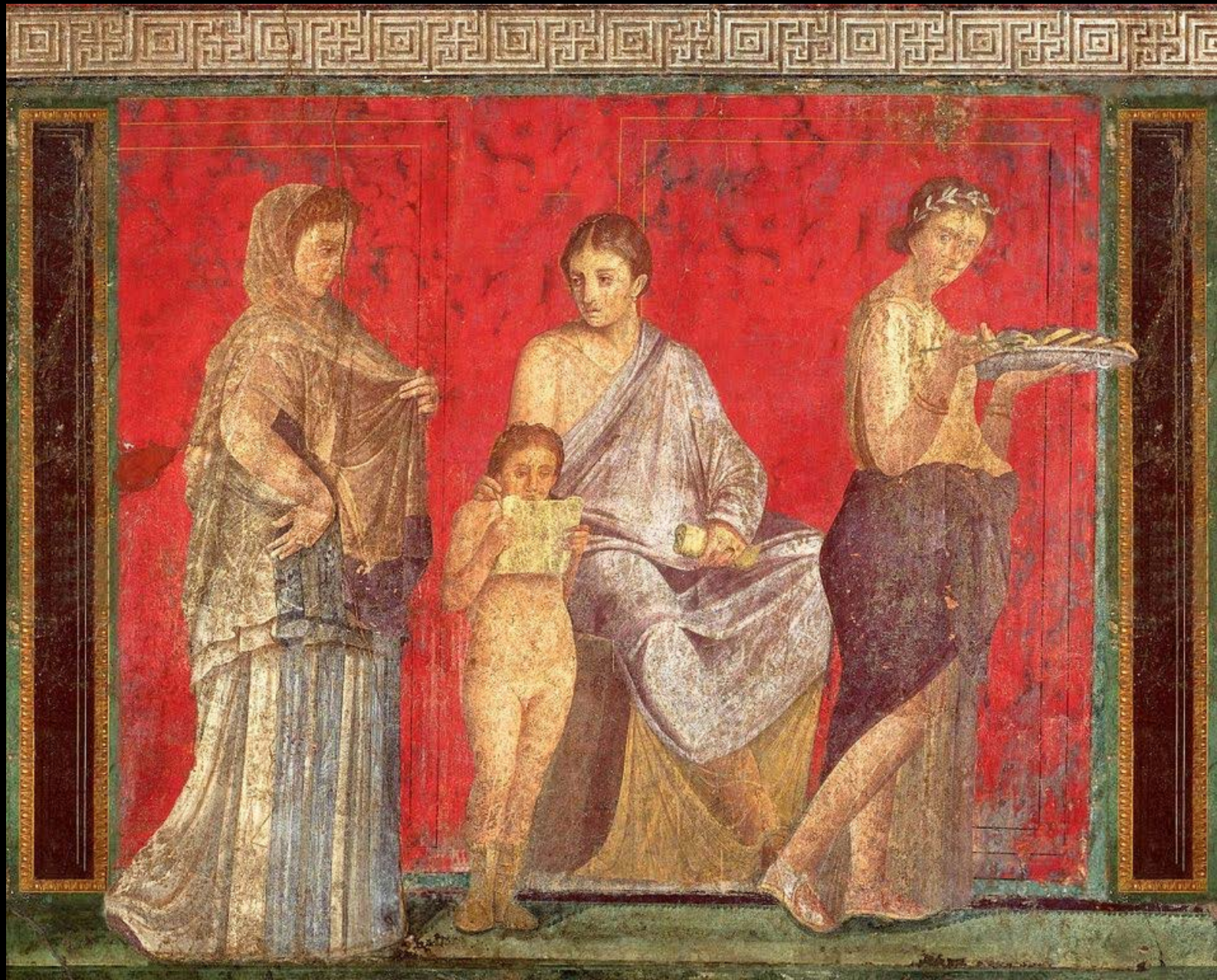


The chamber is entered through an opening located between the first and last scenes of the fresco.

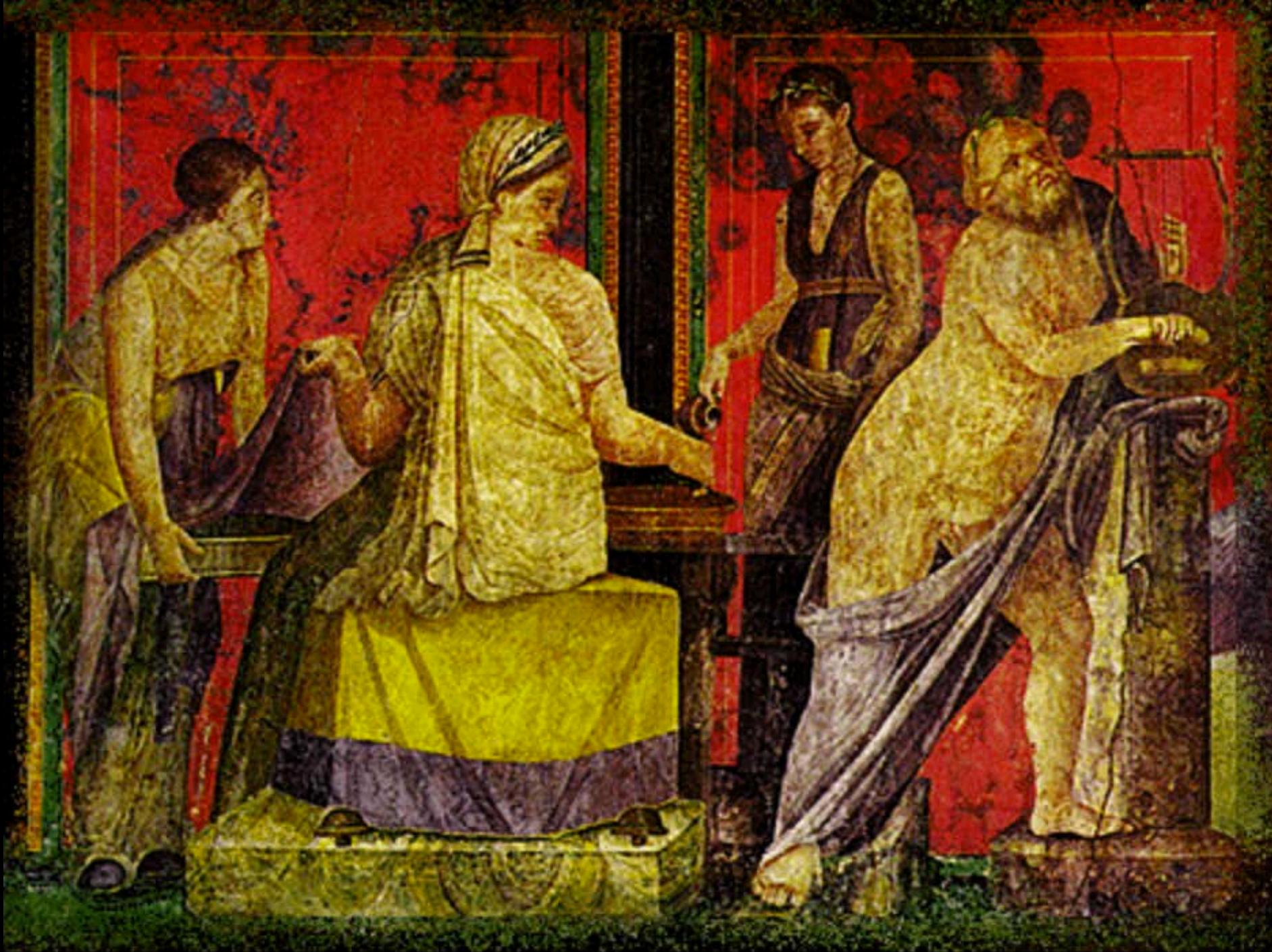


Villa de Misteri (Pompeii) Initiation into the Dionysian Mysteries





Scene 1



Scene 2

drunken
Silenus, aka
Papposilenus,
at far right with
lyre



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: To the left, a young satyr is being offered a bowl of wine by Silenus while behind him, another satyr holds up a frightening mask which the drinking satyr sees reflected in the bowl. To the right, Dionysus is lounging on lap of his mortal lover Ariadne with Silenus and Satyrs from Initiation into the Cult of Dionysus Fresco Cycle.



Scene 6





Scene 7



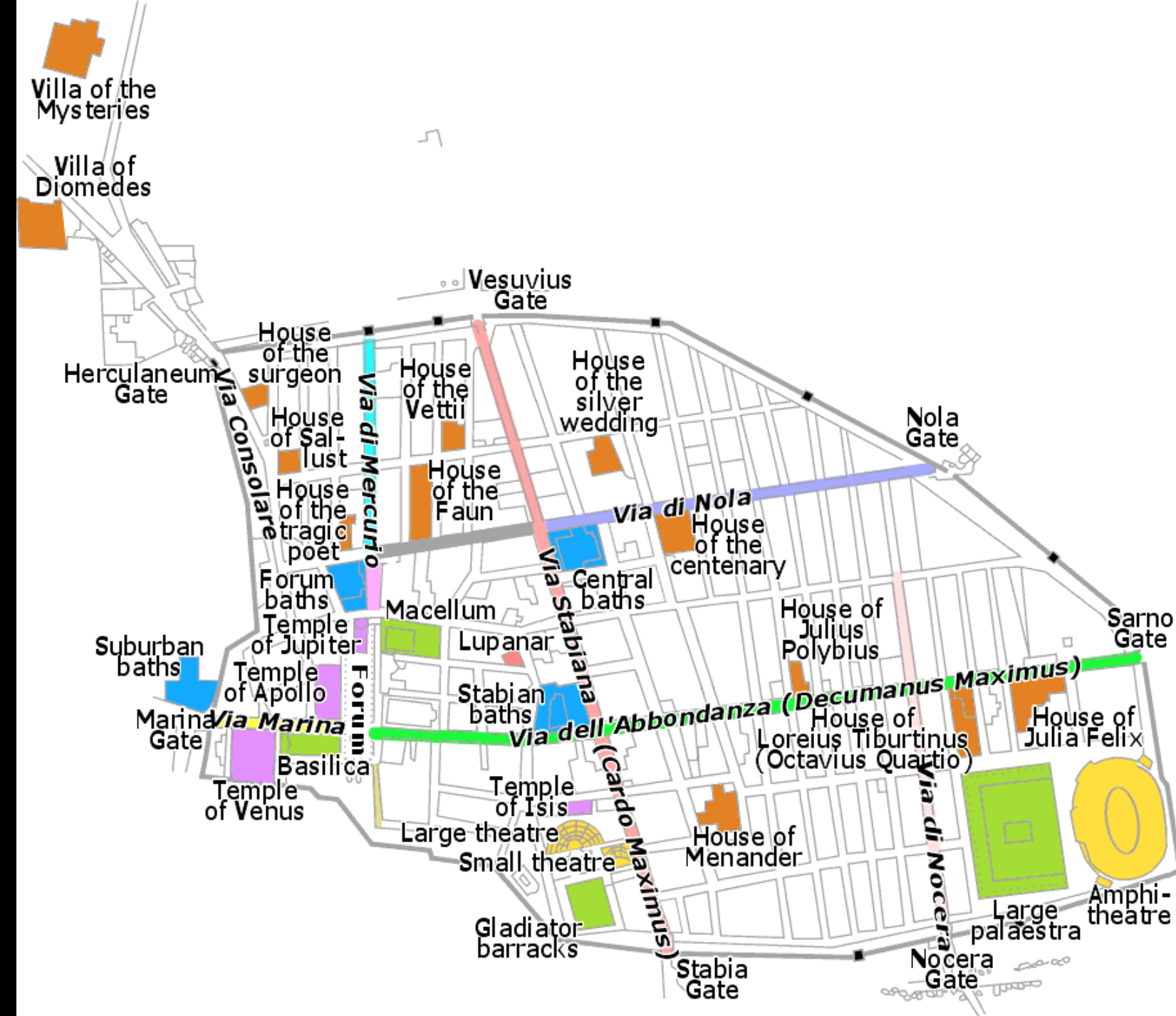
Scene 8



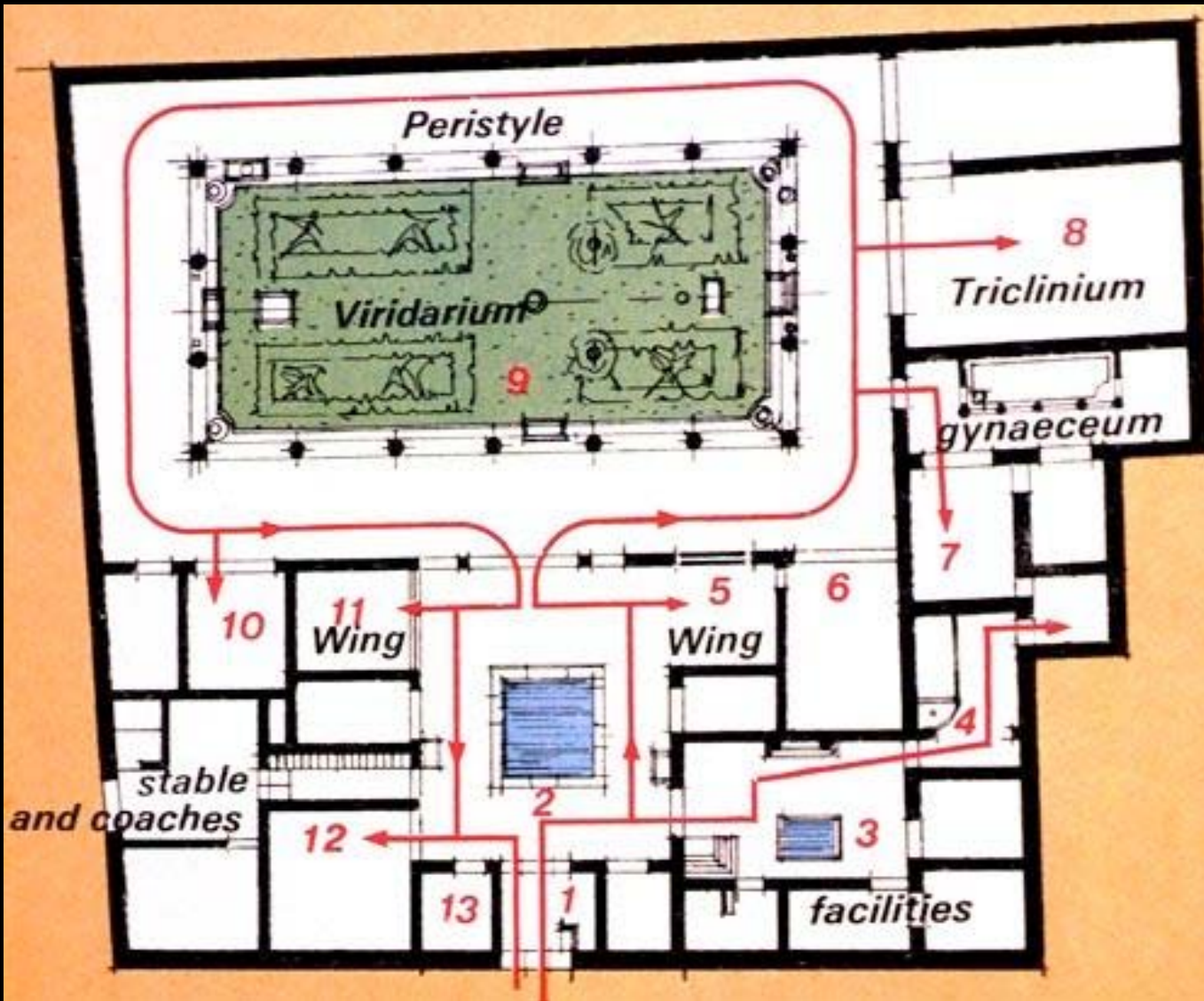
Scene 9



Scene 10

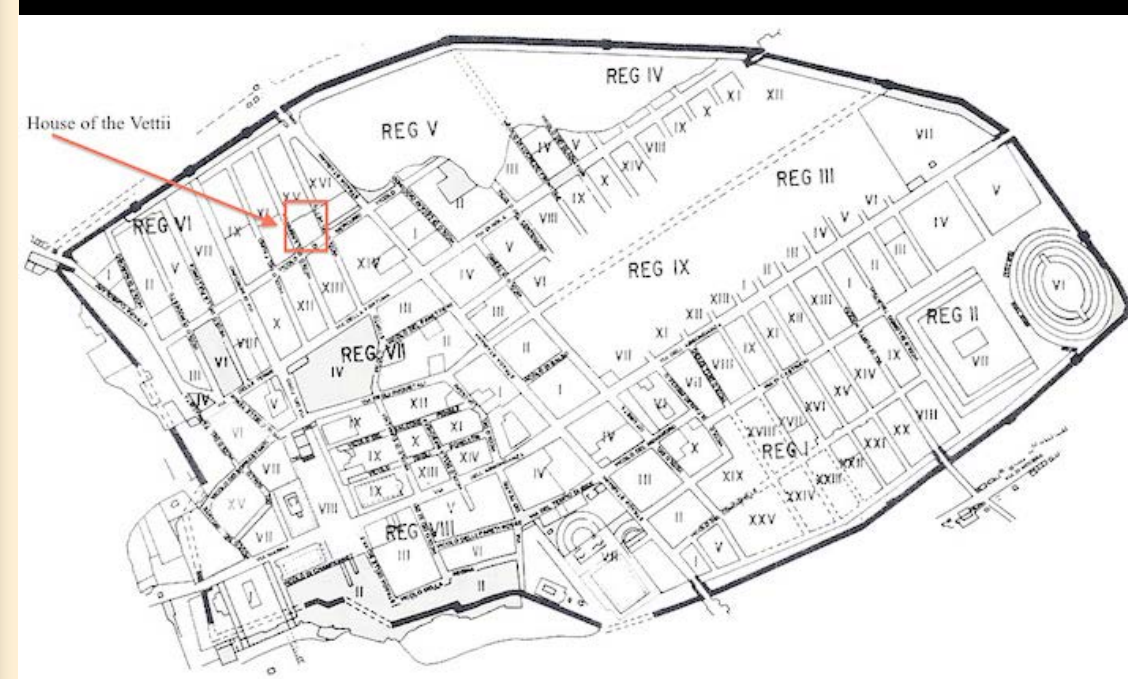
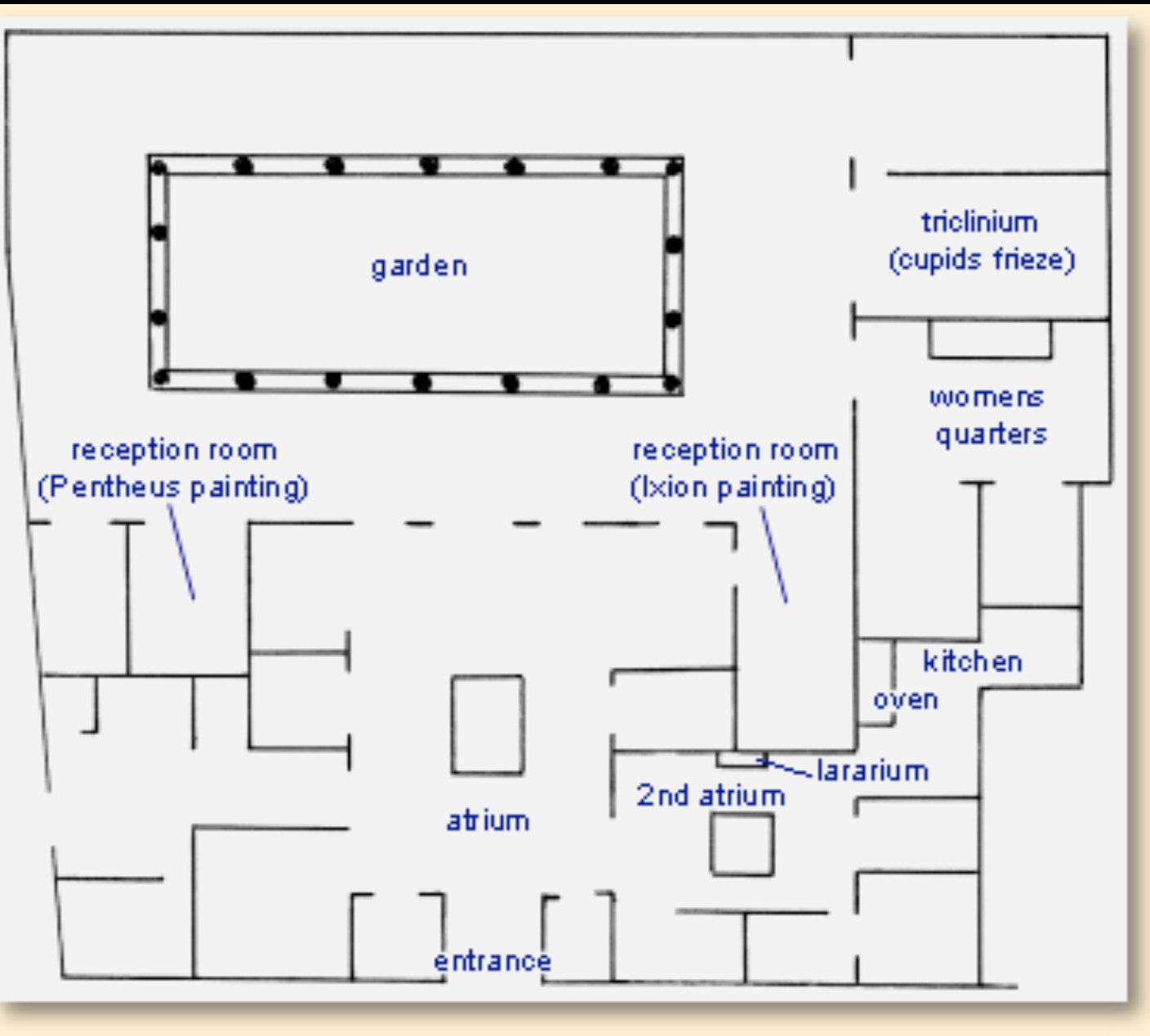


Annotated map of Pompeii,
founded between 4th and 2nd
century BCE



House of the Vettii Brothers, Pompeii, 1st 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





CREATING THE ILLUSION OF FRAMED ART ON THE WALL

House of the Vettii. Pompeii, 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 away 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, 1st c.
CE



Cupids making perfume, House of the Vettii, Pompeii, 1st 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



Eruption of Mt. Vesuvius 79 CE

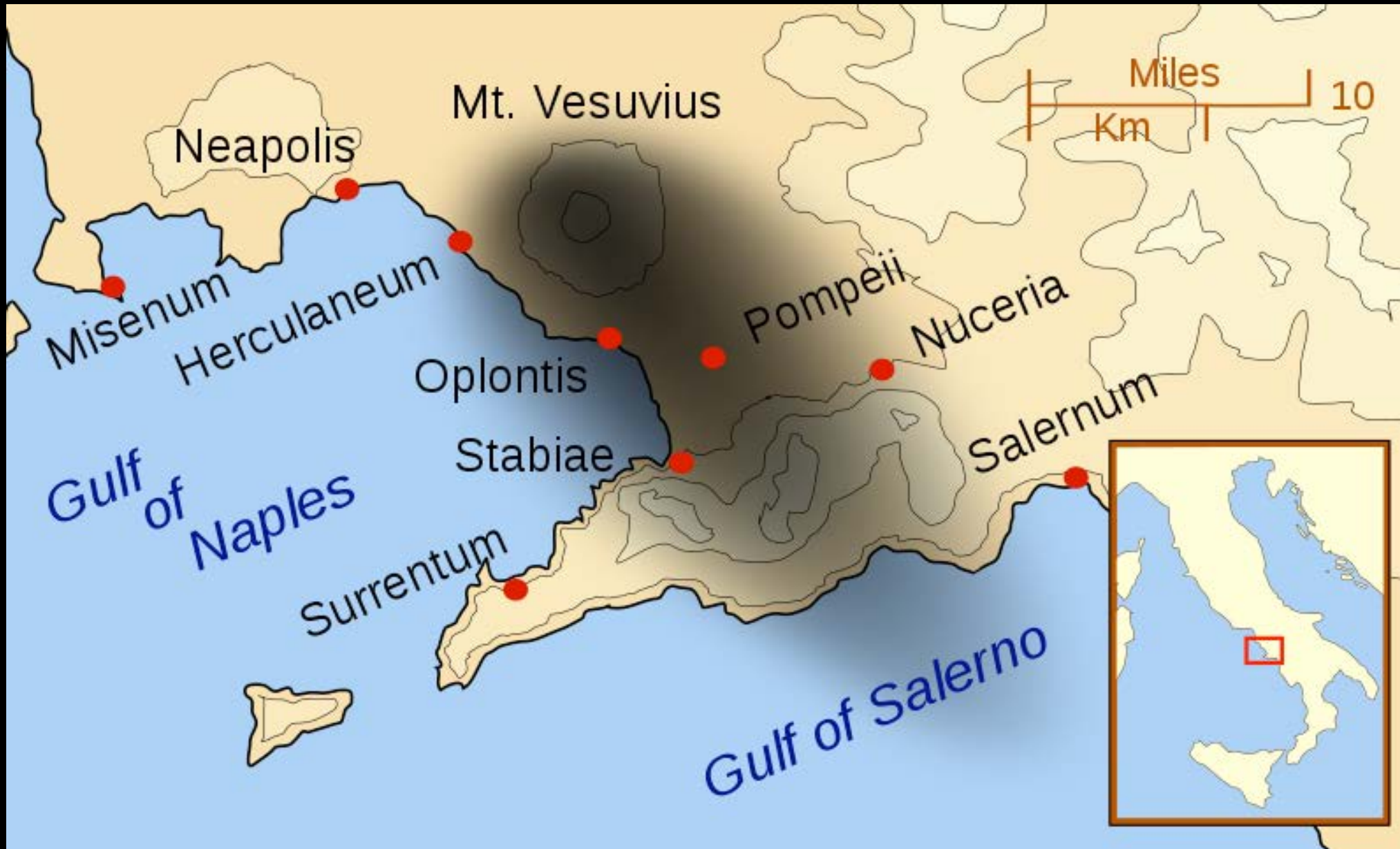
Karl Brullov, The
Last Day of
Pompeii, 1830-
33



John Martin, Destruction of Pompeii and Herculaneum, 1822



Andy Warhol, Vesuvius, 1985



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.



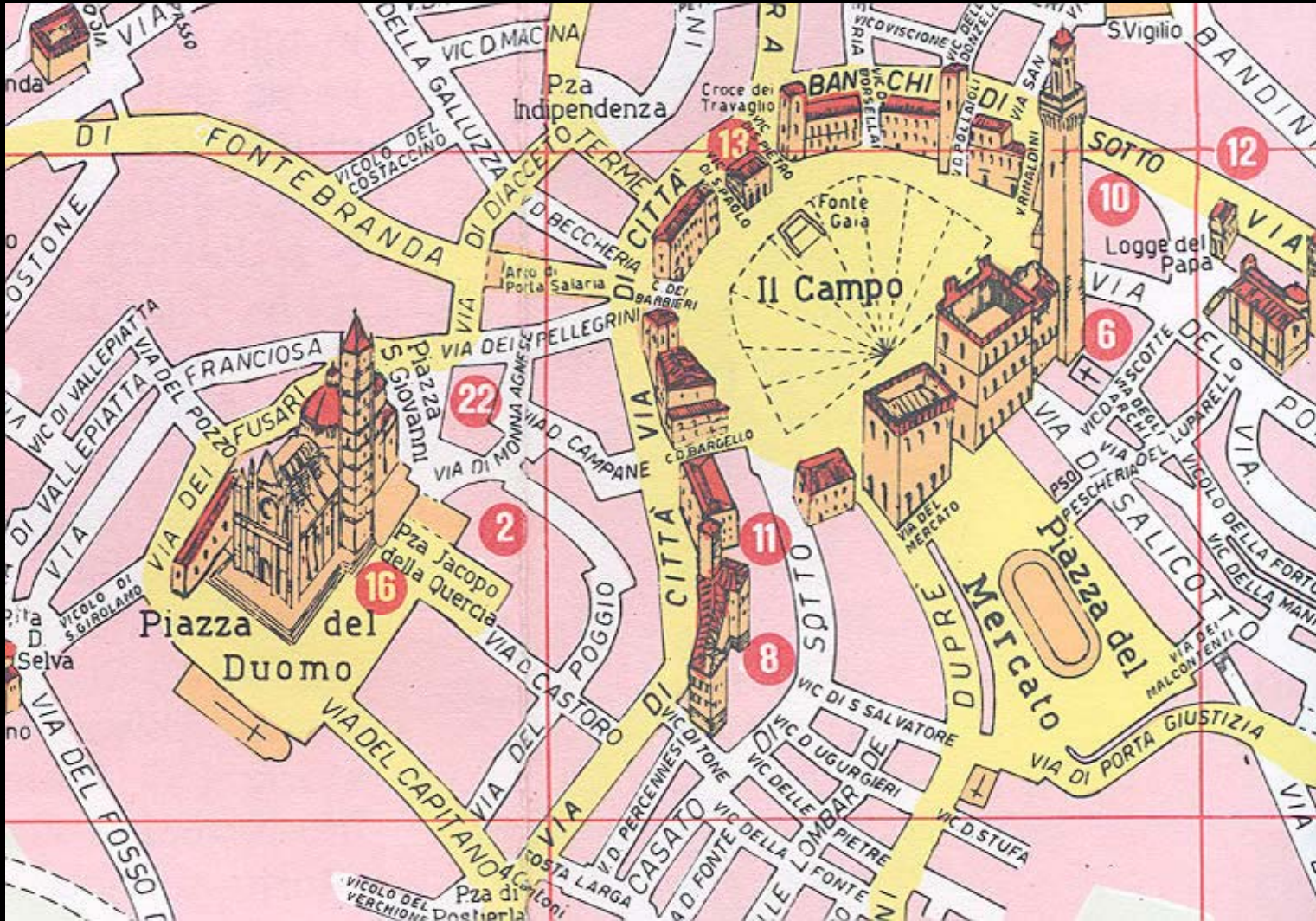




Loaf of bread
Source: © William Starling, Alabamba, USA

CLOSE X





The medieval city-republic or city-state of Siena, 14th century

urban, market-oriented,
emerging democratic forms,
growth of urbanized middle
class/burgher
class/bourgeoisie



Palio* di Siena

*Palio is the name given in Italy to an annual athletic contest, very often of a historical character, pitting the neighborhoods of a town or the hamlets of a *comune* against each other.



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

Siena = City State





The Via Francigena is an ancient road and pilgrim route running from the Cathedral of Canterbury to Rome.

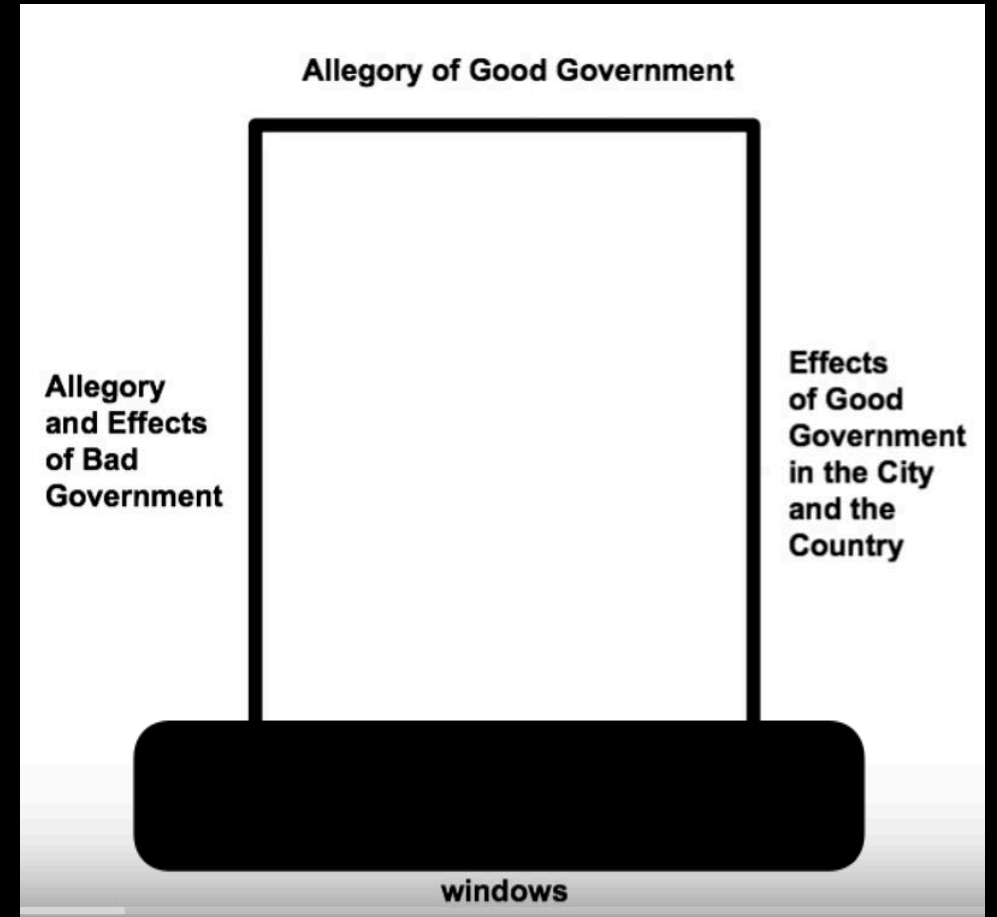
La VIA FRANCIGENA De Canterbury à Rome







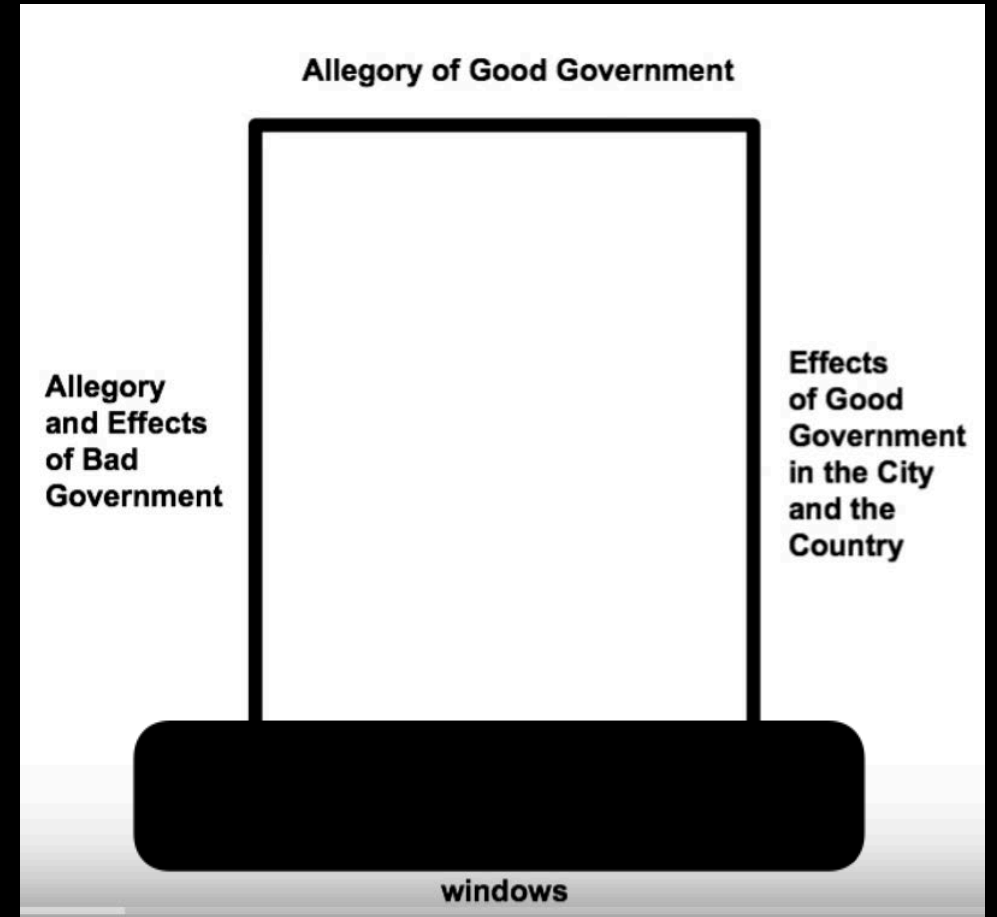
What is an allegory?





Allegory

a.) a story, poem, or picture that can be interpreted to reveal a hidden meaning, typically a moral or political one; b.) a symbol



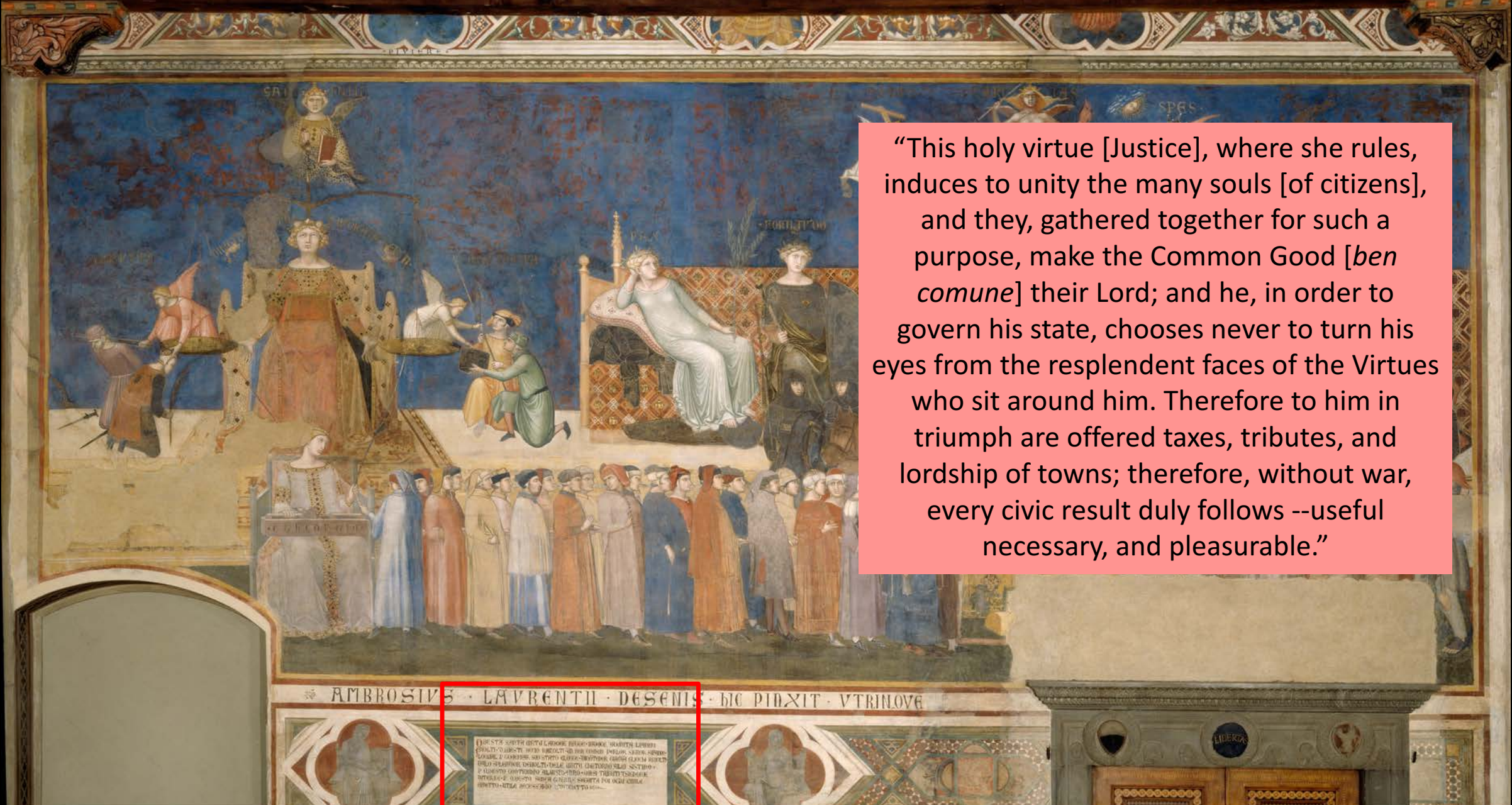


Ambrogio Lorenzetti, The Allegory of Good Government, detail, 1338-39





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



“This holy virtue [Justice], where she rules, induces to unity the many souls [of citizens], and they, gathered together for such a purpose, make the Common Good [*ben comune*] their Lord; and he, in order to govern his state, chooses never to turn his eyes from the resplendent faces of the Virtues who sit around him. Therefore to him in triumph are offered taxes, tributes, and lordship of towns; therefore, without war, every civic result duly follows --useful necessary, and pleasurable.”

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







1. TAPAS LIGUL. SE 2-500. 2. HÍGIDO-TEX. 3. 1271. 4. 1282. 5. 1283. 6. 1284. 7. 1285. 8. 1286. 9. 1287. 10. 1288. 11. 1289. 12. 1290. 13. 1291. 14. 1292. 15. 1293. 16. 1294. 17. 1295. 18. 1296. 19. 1297. 20. 1298. 21. 1299. 22. 1300. 23. 1301. 24. 1302. 25. 1303. 26. 1304. 27. 1305. 28. 1306. 29. 1307. 30. 1308. 31. 1309. 32. 1310. 33. 1311. 34. 1312. 35. 1313. 36. 1314. 37. 1315. 38. 1316. 39. 1317. 40. 1318. 41. 1319. 42. 1320. 43. 1321. 44. 1322. 45. 1323. 46. 1324. 47. 1325. 48. 1326. 49. 1327. 50. 1328. 51. 1329. 52. 1330. 53. 1331. 54. 1332. 55. 1333. 56. 1334. 57. 1335. 58. 1336. 59. 1337. 60. 1338. 61. 1339. 62. 1340. 63. 1341. 64. 1342. 65. 1343. 66. 1344. 67. 1345. 68. 1346. 69. 1347. 70. 1348. 71. 1349. 72. 1350. 73. 1351. 74. 1352. 75. 1353. 76. 1354. 77. 1355. 78. 1356. 79. 1357. 80. 1358. 81. 1359. 82. 1360. 83. 1361. 84. 1362. 85. 1363. 86. 1364. 87. 1365. 88. 1366. 89. 1367. 90. 1368. 91. 1369. 92. 1370. 93. 1371. 94. 1372. 95. 1373. 96. 1374. 97. 1375. 98. 1376. 99. 1377. 100. 1378. 101. 1379. 102. 1380. 103. 1381. 104. 1382. 105. 1383. 106. 1384. 107. 1385. 108. 1386. 109. 1387. 110. 1388. 111. 1389. 112. 1390. 113. 1391. 114. 1392. 115. 1393. 116. 1394. 117. 1395. 118. 1396. 119. 1397. 120. 1398. 121. 1399. 122. 1400. 123. 1401. 124. 1402. 125. 1403. 126. 1404. 127. 1405. 128. 1406. 129. 1407. 130. 1408. 131. 1409. 132. 1410. 133. 1411. 134. 1412. 135. 1413. 136. 1414. 137. 1415. 138. 1416. 139. 1417. 140. 1418. 141. 1419. 142. 1420. 143. 1421. 144. 1422. 145. 1423. 146. 1424. 147. 1425. 148. 1426. 149. 1427. 150. 1428. 151. 1429. 152. 1430. 153. 1431. 154. 1432. 155. 1433. 156. 1434. 157. 1435. 158. 1436. 159. 1437. 160. 1438. 161. 1439. 162. 1440. 163. 1441. 164. 1442. 165. 1443. 166. 1444. 167. 1445. 168. 1446. 169. 1447. 170. 1448. 171. 1449. 172. 1450. 173. 1451. 174. 1452. 175. 1453. 176. 1454. 177. 1455. 178. 1456. 179. 1457. 180. 1458. 181. 1459. 182. 1460. 183. 1461. 184. 1462. 185. 1463. 186. 1464. 187. 1465. 188. 1466. 189. 1467. 190. 1468. 191. 1469. 192. 1470. 193. 1471. 194. 1472. 195. 1473. 196. 1474. 197. 1475. 198. 1476. 199. 1477. 200. 1478. 201. 1479. 202. 1480. 203. 1481. 204. 1482. 205. 1483. 206. 1484. 207. 1485. 208. 1486. 209. 1487. 210. 1488. 211. 1489. 212. 1490. 213. 1491. 214. 1492. 215. 1493. 216. 1494. 217. 1495. 218. 1496. 219. 1497. 220. 1498. 221. 1499. 222. 1500. 223. 1501. 224. 1502. 225. 1503. 226. 1504. 227. 1505. 228. 1506. 229. 1507. 230. 1508. 231. 1509. 232. 1510. 233. 1511. 234. 1512. 235. 1513. 236. 1514. 237. 1515. 238. 1516. 239. 1517. 240. 1518. 241. 1519. 242. 1520. 243. 1521. 244. 1522. 245. 1523. 246. 1524. 247. 1525. 248. 1526. 249. 1527. 250. 1528. 251. 1529. 252. 1530. 253. 1531. 254. 1532. 255. 1533. 256. 1534. 257. 1535. 258. 1536. 259. 1537. 260. 1538. 261. 1539. 262. 1540. 263. 1541. 264. 1542. 265. 1543. 266. 1544. 267. 1545. 268. 1546. 269. 1547. 270. 1548. 271. 1549. 272. 1550. 273. 1551. 274. 1552. 275. 1553. 276. 1554. 277. 1555. 278. 1556. 279. 1557. 280. 1558. 281. 1559. 282. 1560. 283. 1561. 284. 1562. 285. 1563. 286. 1564. 287. 1565. 288. 1566. 289. 1567. 290. 1568. 291. 1569. 292. 1570. 293. 1571. 294. 1572. 295. 1573. 296. 1574. 297. 1575. 298. 1576. 299. 1577. 300. 1578. 301. 1579. 302. 1580. 303. 1581. 304. 1582. 305. 1583. 306. 1584. 307. 1585. 308. 1586. 309. 1587. 310. 1588. 311. 1589. 312. 1590. 313. 1591. 314. 1592. 315. 1593. 316. 1594. 317. 1595. 318. 1596. 319. 1597. 320. 1598. 321. 1599. 322. 1600. 323. 1601. 324. 1602. 325. 1603. 326. 1604. 327. 1605. 328. 1606. 329. 1607. 330. 1608. 331. 1609. 332. 1610. 333. 1611. 334. 1612. 335. 1613. 336. 1614. 337. 1615. 338. 1616. 339. 1617. 340. 1618. 341. 1619. 342. 1620. 343. 1621. 344. 1622. 345. 1623. 346. 1624. 347. 1625. 348. 1626. 349. 1627. 350. 1628. 351. 1629. 352. 1630. 353. 1631. 354. 1632. 355. 1633. 356. 1634. 357. 1635. 358. 1636. 359. 1637. 360. 1638. 361. 1639. 362. 1640. 363. 1641. 364. 1642. 365. 1643. 366. 1644. 367. 1645. 368. 1646. 369. 1647. 370. 1648. 371. 1649. 372. 1650. 373. 1651. 374. 1652. 375. 1653. 376. 1654. 377. 1655. 378. 1656. 379. 1657. 380. 1658. 381. 1659. 3



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

