

# Ancient Art and Archaeology: The Copenhagen Collections

Fall 2011  
DIS/ECH 3 Credit Course

**Tuesdays and Fridays B4 - 13:15-14:35**  
**Vestergade 23 - Room F24-306**

This course focuses on the art and archaeology of ancient Greece and Rome from c. 1000 B.C. to c. A.D. 300, as it can be experienced through the collections in museums in Copenhagen. Stylistic and iconographical developments, as well as cultural meaning and historical context will be emphasized.

The students will have the unique opportunity to study some of the finest collections of Greek and Roman art outside Greece and Italy. A substantial part of this course will take place observing firsthand the Collections of the National Museum of Denmark and the Ny Carlsberg Glyptotek, which both have large collections from the ancient Mediterranean world. The Ny Carlsberg Glyptotek is known for its Greek sculptures and Roman portraits, and the National Museum is known for its Greek vases. By studying in these world-class museums, student will also gain a better understanding of musicological issues and methodology.

Over the centuries a unique art and architecture developed and matured first in Greece and later in the Roman Empire. The many aspects of ancient Greek art can best be studied through two media: vase painting and sculpture. Greek vase painting developed over time; the changing pattern of color and shape, showing gods and heroes, is also our best illustration of scenes from daily life. In Greek sculpture we can study the ideals of the Greeks: how they wanted to be seen, how they envisioned their gods and goddesses, and how taste and material shaped the human body.

Roman art was in many ways a variation of Greek art, and at the same time the visual staging of the ruler, the emperor. Roman sculpture and portraits are visual expressions of the power of the image.

Both Greek and Roman art had a great impact on all later art and architecture, from the Renaissance to today, as can still be seen in contemporary life.

**Instructor:**

Thyge C. Bro; mag.art. classical archaeology, 1984, University of Copenhagen. Teaching assistant and external lecturer in art history at the University of Copenhagen 1985-1998. External lecturer in classical archaeology at the University of Southern Denmark 1998-2000. Teacher in classical archaeology and architectural history at the Extension Service at the University in Copenhagen since 1986. Teaches academic writing at the University of Copenhagen. With DIS since 2006.

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**Consultations:**

Preferably after class.

**Class format:**

Lectures, class discussions and museum visits.

**DIS Contacts:**

Jakob Lorentzen, ECH Program Director, [jlo@dis.dk](mailto:jlo@dis.dk)

Hope Rehak, ECH Program Assistant, [hre@dis.dk](mailto:hre@dis.dk)

**Objectives:**

- To be able to identify and distinguish the art of ancient Greeks and Romans as it can be experienced in the Copenhagen collections
- To develop the skills in identifying the different styles in Greek vase painting, Greek sculpture and Roman portraits by confrontation in the collections
- To demonstrate knowledge of the cultural changes, social development and historical fix points in the ancient world
- To develop a basic skill in image analysis
- To acquire factual knowledge of Greek and Roman mythology by studying vase painting and sculpture in the collections

**Course requirements:**

- **Attendance and active participation** in class discussions and museum visits
- **Two critiques** based on field studies: 2 pages each
- **Midterm paper:** 3-4 pages object analyses (3 monuments from the collections)
- **Final research paper:** 10-12 pages object analyses (5-6 monuments from the collections)

**Attendance:**

Class participation is required as well as participation in field studies. As part of attendance all students are to make a three minutes presentation in the collections.

**Course evaluation:**

Active participation	20%
Critiques	20%
Midterm paper	25%
Final research paper	35%

**Team A & B:**

Due to the lack of space in the museum collections I may have to split the class in two teams at most of the museum visits. Otherwise to many of you will not be able to neither see nor hear what is going on!

**Field studies:**

- Wednesday, September 21<sup>st</sup>: **Royal Cast Collection**
- Wednesday, October 26<sup>th</sup>: **Thorvaldsens Museum**

Critiques must be handed in the following Friday.

**General information:**

All assignments must be turned in on time, which is at the beginning of class on the day due. Assignments turned in late will be downgraded.

All written assignments must be computer printed with the best quality printing, double-spaced on plain, white paper.

The midterm paper and final research paper must be written in accordance with the conventions listed in the *MLA Handbook* (available in DIS Library) and the document: *Writing Papers at DIS*. Bibliographies, endnotes and correct spelling are mandatory.

**Laptops etc. in class:**

It is acceptable to use laptops or other electronic devices in the classroom if it does not affect your own active participation and/or distract other student's active participation. Acceptable use is note taking and other similar activities. But they cannot be used in the museums; when we visit museums, cameras, pens, and paper is much better.

**Required Reading:**

Pedley, John Griffiths: Greek Art and Archaeology.

Fourth Edition. Pearson Prentice Hall 2007.

Ramage, Nancy H. & Ramage, Andrew: Roman Art: Romulus to Constantine.

Fifth Edition. Pearson Prentice Hall 2005.

**Course binder:**

1. Thucydides: History of the Peloponnesian War.
2. N/A
3. Pomeroy, Sarah B.: Goddesses, Whores, Wives and Slaves. Women in Classical Antiquity.  
Schocken Books. New York 1976, 1-15 & 57-92.
4. N/A
5. Stewart, Andrew: Greek Sculpture: An Exploration.  
Yale University Press. New Haven & London 1990, vol. 1, 1-15 & 19-42.
6. Hallett, C.H.: The Origins of the Classical Style in Sculpture.  
The Journal of Hellenic Studies vol. 106 (1986), 71-84 & plates IV-VI.
7. Plini the Elder: Natural History.
8. Breckenridge, James D.: Likeness: A Conceptual History of Ancient Portraiture.  
Northwestern University Press. Evanston 1968, 3-14.
9. Kleiner, Diana E.E.: Roman Sculpture.  
Yale University Press. New Haven 1992, 1- 17.
10. N/A
11. Plato: Philebus & the Republic.
12. Flower, Harriet I.: Ancestor Masks and Aristocratic Power in Roman Culture.  
Clarendon Press. Oxford 1996; 32-59
13. N/A
14. Svetonius: Lives of the Caesars.
15. Augustus: Res Gestae Divi Augusti.
16. N/A
17. C. Plinius Secundus: Letters to Tacitus.
18. Literature

## Course Plan:

### 1. Friday, August 26<sup>th</sup>

**Classroom Vestergade 23; room F24-306**

#### **Introduction**

A general introduction to Greek and Roman art, architecture and archaeology: The geography, relative and absolute chronology, the ancient world seen from today – similarities and differences, settings and how do the ancient world influence us today.

Readings: Pedley, 8-29.

### 2. Tuesday, August 30<sup>th</sup> - Election of two class representatives

**Classroom Vestergade 23; room F24-306**

#### **Greek Bronze Age Cultures**

What were the names of the two cultures that dominated the Greek Bronze Age?

How did they differ?

Where and how were they centered?

Readings: Pedley, 31-103.

### 3. Friday, September 2<sup>nd</sup>

**Danish National Museum: Collection of Antiquities**

#### **Introduction to the collection**

What can art tell us about the culture?

Is it art or is it artifacts that we have turned into art?

What is the difference between art and artifact?

How did this collection come to Denmark?

**We meet at the museum**

### 4. Tuesday, September 6<sup>th</sup>

**Classroom Vestergade 23; room F24-306**

#### **Greek Painted Pottery**

Why was pottery one of the most long-lived artifacts from the ancient world?

What were there shapes, uses and names?

How did the vases vary over the centuries?

What can today's text tell us on chronology?

Readings: Pedley, 125-134 & 192-209.

Course binder no. 1 Thucydides: *History of the Peloponnesian War*. **Bring to class!**

**\*\*Elect Two Class Representatives\*\***

**Short program study tours September 8<sup>th</sup> – 10<sup>th</sup> 2011**

### 5. Tuesday, September 13<sup>th</sup>

#### Danish National Museum: Collection of Antiquities

#### The Geometric period and the beginning of history

What other name does the geometric period have?

How much do we know about the period?

What was the most significant event during the so-called oriental period?

Where and how can we see the result of these events?

Readings: Pedley, 105-123.

**Team A: 13:15-14:35**

**Team B: 14:45-16:05**

### 6. Friday, September 16<sup>th</sup>

#### Danish National Museum: Collection of Antiquities

#### Attic Black Figure Vases

What kinds of scenes were dominating in attic black figure vase painting?

What does scenes with gods, husbands, warriors and slaves tell about the males?

How did the Greeks regard their gods and goddesses?

What made the black and red “color” on the vases?

Readings: Pedley, 192-209.

**Team A: 13:15-14:35**

**Team B: 14:45-16:05**

### 7. Tuesday, September 20<sup>th</sup>

#### Danish National Museum: Collection of Antiquities

#### Attic Red Figure Pottery

How did the vase painting change by the coming of attic red figure vase painting?

What kind of scenes became common?

Did democracy in Athens include everybody?

And who were left out?

Readings: Course binder no. 3 Pomeroy, Sarah B.: *Goddesses, Whores, Wives and Slaves* pp. 1-15 & 57-92

**Team A: 13:15-14:35**

**Team B: 14:45-16:05**

### Wednesday, September 21<sup>st</sup>: 12:30-17:00

Field Study: **Royal Cast Collection**, Vestindisk Pakhus, Toldbodgade 40.

**8. Friday, September 23<sup>rd</sup>****Danish National Museum: Collection of Antiquities****Attic Red Figure Pottery and beyond**

How did vase painting develop?

What do we know of Greek monumental painting?

Are there a connection between shape of the vase and the scene painted on it?

Readings: Pedley, 242-246; 281-287 & 316-355.

**Team A: 13:15-14:35**

**Team B: 14:45-16:05**

**9. Tuesday, September 27<sup>th</sup>****Classroom Vestergade 23; room F24-306****Greek Sculpture**

How did Greek sculpture emerge?

How did it transact from roughly cut blocks of stone into figures of humans?

How did the statue walk out of the stone and got a life of its own?

How did style change over the periods together with chronology?

Readings: Pedley, 134-149.

Course binder no. 5 & 7 Stewart, Andrew: *Greek Sculpture* pp. 1-15 & 19-42 &

Plini the Elder: *Natural History*. **Bring to class!**

**10. Friday, September 30<sup>th</sup>****Ny Carlsberg Glyptotek****Introduction to the museum**

How many different cultures emerged around the Mediterranean?

How did this collection come to Denmark?

How does the exhibition show us the many cultures and the museums acquisitions?

**We meet at the museum**

**Long Program Study Tours October 1<sup>st</sup> - 9<sup>th</sup> 2011****11. Tuesday, October 11<sup>th</sup>****Ny Carlsberg Glyptotek****Archaic Greek sculpture**

How is archaic Greek sculpture characterized?

How did the block of stone have human, so-called anthropomorphic features?

How did the statues during the period slowly literally step out of the block of stone?

Where did the statues original stand?

Readings: Pedley, 176-192.

**Team A: 13:15-14:35**

**Team B: 14:45-16:05**

**12. Friday, October 14<sup>th</sup>****Ny Carlsberg Glyptotek****Classical Greek sculpture**

How did the sculptures in the classical period differ from the archaic period?

What is shaping the ideal?

What new material was put to use that caused the change?

Why did the sculptures get a freer pose?

What are an original and a copy?

Readings: Pedley, 211-242; 276-281 &amp; 305-315.

Course binder no. 6 Hallett, C.H. *The Origins of the Classical Style in Sculpture*  
pp. 71-84 & plates IV-VI**Mid-term paper due****Team A: 13:15-14:35****Team B: 14:45-16:05****13. Tuesday, October 18<sup>th</sup>****Classroom Vestergade 23; room F24-306****The Architecture of the Greek City State**

What was the most significant marking of the emergence of Greece in the historical time?

What are the elements of the architecture of the Greek temple?

What are the names of the major buildings on the Acropolis in Athens?

What sculpture can be seen on the various buildings?

What other public building do you know?

Readings: Pedley, 134-141; 151-176 &amp; 249-276.

**14. Friday, October 21<sup>st</sup>****Classroom Vestergade 23; room F24-306****Hellenism and the Rise of Rome**

What was Hellenism?

How did Rome begin?

Who or what made the Rome expand?

What other cultures were active in the period?

Readings: Pedley, 289-304 &amp; 337-350 &amp; Ramage, 9-33.

**15. Tuesday, October 25<sup>th</sup>****Ny Carlsberg Glyptotek****Hellenistic Greek Sculpture and Greek Portraits**

Did the sculptors have any limits in expression or whom they displayed?

What is the meaning of likeness in a portrait?

Readings: Pedley, 350-387.

Course binder no. 8 & 11 Breckenridge, James D.: *Likeness* pp. 3-14 &  
Plato: *Philebus* & *The Republic*.**Team A: 13:15-14:35****Team B: 14:45-16:05**

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**Wednesday, October 26<sup>th</sup>: 08:30 – 12:30**

Field Study: **Thorvaldsens Museum**, Bertel Thorvaldsens Plads 2

**16. Friday, October 28<sup>th</sup>**

**Ny Carlsberg Glyptotek**

**The Etruscans**

Who were the Etruscans?

Where did they come from?

How did they become a wealthy and prosperous culture?

Where does our knowledge of the Etruscans primarily come from?

Why are they mysterious?

Readings: Ramage, 35-67.

**Team A: 13:15-14:35**

**Team B: 14:45-16:05**

**Travel Break October 29<sup>th</sup> – November 13<sup>th</sup> 2011**

**17. Tuesday, November 15<sup>th</sup>**

**Ny Carlsberg Glyptotek**

**Republican Roman Portraits**

What kind of picture do the portraits of the roman republic show?

What are the differences between idealism and realism?

What basis did the roman republic give to the later age of the emperors?

Readings: Ramage, 69-109.

Course binder no. 9 & 12 Kleiner, Diana E.E.: *Roman Sculpture* pp. 1-17; &

Flower, Harriet I.: *Ancestor Masks and Aristocratic Power in Roman Culture*, 32-59

**Team A: 13:15-14:35**

**Team B: 14:45-16:05**

**18. Friday, November 18<sup>h</sup>**

**Danish National Museum: Collection of Antiquities**

**Roman Crafts**

What did the Romans surround themselves with in daily life?

What can they tell us about the ancient Romans daily struggle to survive?

How was the roman family organized over the years?

Was there ever Romans in Denmark?

**Team A: 13:15-14:35**

**Team B: 14:45-16:05**

**19. Tuesday, November 22<sup>nd</sup>****Classroom Vestergade 23; room F24-306****The Power of the Image of Augustus**

How did Augustus rule?

How did he see himself?

How was art and architecture in the Imperial age used as political propaganda?

Who succeeded him?

Readings: Ramage, 111-143.

Course binder no. 15 Augustus: *Res Gestae*. **Bring to class!****Optional Tours November 25<sup>th</sup> – 27<sup>th</sup> 2011****20. Tuesday, November 29<sup>th</sup>****Classroom Vestergade 23; room F24-306****Pompeii A.D. 79**

What happened to Pompeii?

And why is it a time capsule of Roman private lives?

What can we learn from the eyewitness?

And what grim story do the victims tell us?

Readings: Ramage, 189-205.

Course binder no. 17 C. Plinius Secundus: *Letters to Tacitus*. **Bring to class!****21. Friday, December 2<sup>nd</sup>****Ny Carlsberg Glyptotek****Roman emperors in the 1<sup>st</sup> century**

How can we describe the men who were hit by the lure and corruption of power?

And can the story can be confirmed by the written sources?

How many of them died in bed?

Which portrait is the most trustworthy: the written one or the cut one?

Readings: Ramage, 145-188.

Course binder no. 14 Svetonius: *Lives of the Caesars*.**Team A: 13:15-14:35****Team B: 14:45-16:05****22. Tuesday, December 6<sup>th</sup>****Ny Carlsberg Glyptotek****Roman Emperors of the 2<sup>nd</sup> century**

How was their lives often described?

What size had the empire reached in their time?

How did the foreign policy change?

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How peaceful was the Roman Empire in the 2<sup>nd</sup> Century A.D.

Readings: Ramage, 207-341.

**Team A: 13:15-14:35**

**Team B: 14:45-16:05**

**23. Friday, December 9<sup>th</sup>**

**Classroom Vestergade 23; room F24-306**

**The End of the Ancient World**

Why did Roman Empire fall?

And what had happened to the Greeks in the meantime?

Readings: Ramage, 343-365.

**Friday, December 16<sup>th</sup>**

Final research paper is to be turned in as hard copy to the ECH office, Vestergade 10, room 13 no later than 12:00. Remember a front page with name of class, my name and your name!

## **Presentations:**

### **Danish National Museum: Department of Antiquities**

#### **September 16<sup>th</sup>**

Attic Black Figure Amphora (Chr. VIII 797)

#### **September 20<sup>th</sup>**

Attic Red Figure Kalyx Crater (Chr. VIII 805)

Attic Red Figure Kylix (Chr. VIII 967)

### **Ny Carlsberg Glyptotek**

#### **October 11<sup>th</sup>**

The Rayet Head (11)

Kore (1544)

#### **October 14<sup>th</sup>**

Amazon (1568)

Bronze Youth (2235)

#### **October 25<sup>th</sup>**

Leda and Swan (1834)

Plato (2553)

Demosthenes (436a)

#### **November 15<sup>th</sup>**

A Roman man (749)

An Elderly Lady (736)

#### **December 2<sup>nd</sup>**

Livia (1444)

Claudius (1948)

Vespasian (2585)

#### **December 6<sup>th</sup>**

Commodus (2013)

Septimius Severus (3422)

## Team Lists

### Team A:

Angus D. Walker  
Anna Keller  
Andrew R. Morris  
Avantika Saraogi  
Hannah M. Shearer  
Jared I. Goldstein  
Jonathan S. Salman  
Kaitlin H. Watkins  
Kelsey Smith  
Shanti M. Duval  
Tyler F. Silver  
Zoe A. Herrmann

### Team B:

Alexander M. Jewett  
Anne Silk  
Brooke A. Berger  
Caitlin M. Peterman  
Clare O. Kane  
Danielle Ferrigno  
David A. Aronica  
Gabrielle M. Grandchamp  
Mary C.E. Kavanaugh  
Samuel B. Weinstock  
Shannon E. Carroll  
Sophie F. Laster-Hazzard

# Ancient Art and Archaeology: The Copenhagen Collections

## **Ny Carlsberg Glyptotek**

### **Dantes Plads 7**

- Monday closed
- Open Tuesday – Sunday 11:00-17:00
- Sunday: Entrance free
- Tuesday – Saturday: Entrance free by showing your DIS Student ID-card
- Lockers in the basement
- Research Library is open Monday – Friday 09:00-16:00.

## **Danish National Museum: Department of Antiquities**

### **Ny Vestergade 10**

- Monday closed
- Open Tuesday – Sunday 10:00-17:00
- Entrance free
- Lockers to your right

## **Thorvaldsens Museum**

### **Bertel Thorvaldsens Plads 2**

- Monday closed
- Open Tuesday – Sunday 10:00-17:00
- Wednesday: Entrance free
- Lockers in the basement

## **Royal Cast Collection**

### **Vestindisk Pakhus, Toldbodgade 40**

- Open Tuesday 10:00-16:00 and Sunday 14:00-17:00
- Entrance free
- Lockers at the back