

Syllabus
The Function of a Face: Portraiture in Ancient Mesopotamia, Egypt, Greece, and Rome
ARTH 420/599 Fall 2016
Tuesday 4:30 – 7:10 PM
Research Hall 201
Professor Jacquelyn Williamson

Contact information and Office Hours:

Email: jwilli98@gmu.edu **Please use your GMU email address for school business.**

Art History Department Phone: 703-993-1250

Office: Robinson B: 348

Office hours: Tuesday 2-4

Course Description:

Some scholars believe there were no portraits before the art of Greece and Rome, in contradiction to this theory this class seeks to put Egyptian and Mesopotamian portraiture in context with the portrait traditions of the later Greco-Roman world. It will also demonstrate the influence of Egypt and Mesopotamia on Greco-Roman artistic traditions.

The other objective of the course is to explore theoretical approaches to understanding the representation of individuals in the ancient world, using specific case studies. The modern construct of individuality, as conveyed through the representation of the human face, differs from past concepts. We will thus ask questions designed to alert us to our modern gaze and how that gaze differs from, and thus obstructs, the original meaning of a work of art.

Many other questions will be explored in this class. We will ask how social roles are conveyed in portraiture. We will ask whether the medium, coin versus statue for example, influences the style and message of a portrait. How does the portrait's original context in architecture add to the story of the person represented? And finally we will be equipped to ask: what exactly is a portrait?

Course Requirements with Approximate Grade Determination:

- 1) Class attendance, class participation, and completion of reading assignments (30%)
 - 2) Prospectus for final paper (outline and thesis) with advance bibliography, approximately 5 pages (due 11/16) (20%)
 - 3) Final Research Paper 7-9 pages (due 12/7) (30%)
 - 4.) Class project: using a camera, cell phone, or other media, make a portrait of yourself or a friend in a portrait style in the manner of Egyptian, Mesopotamian, Greek, or Roman portrait types. Include a 2-3 page academic description, including bibliography and footnotes, outlining your decisions for the representation. You will present your project to the class and outline your choices. Note that although ancient portraiture often featured the nude, your image must be clothed. (Due 12/13 – the date scheduled as our “final exam” time, usual class hours starting at 4:30pm) (20%)
- Total: (100%)

Class participation grade:

“A” Level: Great class participation— student demonstrates understanding of subject and the ability to think critically about it, makes connections with other students and encourages friendly and positive discussion, no “one-upping.”

“B” level: Normal class participation—student shows up on time, keeps up with classwork, participates in group activities, does not cause problems

“C” level: Student shows poor class attendance, does not pay attention, is not up to date with reading, is disruptive, etc.

“D-F” level: Student will get a D-F in class participation automatically if they use their personal technology devices in any way that is not connected to the classroom. IE no Facebook, Tinder, Snapchat, etc etc etc. You are allowed to monitor emergency campus alerts of course.

REQUIRED TEXTS:

Richard Brilliant, *Portraiture*, Reaktion, 2008.

A large portion of the reading is pulled from a variety of articles and book chapters that will be posted in Blackboard.

Schedule of Readings:

Note that updates to these readings may take place over the semester.

Week 1: 8/31

Introduction and What is a Portrait?

Week 2: 9/7 Theory I

Brilliant, *Portraiture*, Chapter 1

Week 3: 9/14 Theory II

Brilliant, *Portraiture*, Chapter 3

Week 4: 9/21 Early representations of the human form in Mesopotamia and Egypt

G. Robins, *The Art of Ancient Egypt*, Chapter 1

I. Winter “What/When is a Portrait? Royal Images of the Ancient Near East.”

Week 5: 9/28 Early Egypt and Early Mesopotamia: royal piety

G. Robins, *The Art of Ancient Egypt* 40-57

I. Winter, “The Body of the Able Ruler: Toward an Understanding of the Statues of Gudea”

Week 6: 10/5 Divine Justice: Zimri-Lim and Hammurabi

K. Slanski, “The Mesopotamian ‘Rod and Ring’: Icon of Righteous Kingship and Balance of Power between Palace and Temple”

M. Feldman, “Object Agency? Spatial Perspective, Social Relations, and the Stele of Hammurabi”

Week 7: 10/12 Middle Kingdom Portraits/ Hatshepsut and her “male” portraits

G. Robins *The Art of Ancient Egypt*, 110-114
Short excerpts from C. Roehrig, R. Dreyfus, and C. Keller, *Hatshepsut: From Queen to Pharaoh* 87-91, 135-140, 158-163

Week 8: 10/19 Neo-Assyrian Kings

I. Winter, "Art in Empire: The Royal Image and the Visual Dimensions of Assyrian Ideology"
J. Aker, "Workmanship as Ideological Tool in the Monumental Hunt Reliefs of Ashurbanipal"

Week 9: 10/26 Amarna Period in Egypt: Akhenaten, Nefertiti, and Tutankhamen

G. Robins, *The Art of Ancient Egypt* 149-165
Robins, Gay "The Representation of Sexual Characteristics in Amarna Art" *The Journal of the Society for the Study of Egyptian Antiquities*, 23, 1996 pg. 29 – 41.
Braverman, Redford, Mackowiak "Akhenaten and the Strange Physiques of the Egypt's 18th Dynasty" *Annals of Internal Medicine*.

Week 10: 11/2 Greece I Biography as self image: Portraits of philosophers and poets

P. Zanker, *The Mask of Socrates: The Image of the Intellectual in Antiquity* 1-39

Week 11: 11/9 Greece II: Portraits for the Philosophical Schools: Plato, Aristotle, Epicurus

P. Zanker, *The Mask of Socrates: The Image of the Intellectual in Antiquity* 90-145

Week 12: 11/16 Paint and Perception
Prospectus outline for final paper due today

Ashmolean Museum, *Gods in Colour*, 1-14
S. Nodelman, "How to Read a Roman Portrait"
J. Tanner, "Portraits, Power, and Patronage in the Late Roman Republic"

Week 13: 11/23 Thanksgiving break, no class

Week 14: 11/30 Mummy Portraits of the Fayum, Roman Women

Excerpt from S. Walker, *Ancient Faces: Mummy Portraits from Roman Egypt* 9-36
M. Lindner, *Portraits of the Vestal Virgins, History of roman women's statues*: chp 10 199-215

Week 15: 12/7
Final Paper Due
M. Lindner, *Portraits of the Vestal Virgins*, chps 2, 6, look at images in 7

Portrait Project and Presentation Due: 12/13

Bibliographic Sources

Aker, J. "Workmanship as Ideological Tool in the Monumental Hunt Reliefs of Ashurbanipal" In Cheng and Feldman (eds) *Ancient Near Eastern Art in Context, studies in honor of Irene Winter*, Brill, 2007.

Badian E., "A Note on the Alexander Mosaic" *Collected Papers on Alexander the Great*, London ; New York : Routledge, 2012.

Bahrani, Z. "Performativity and the Image: Narrative, Representation, and the Uruk Vase" in Erica Ehrenberg (ed) *Leaving no stones unturned : essays on the ancient Near East and Egypt in honor of Donald P. Hansen*, Winona Lake, Ind. Eisenbrauns, 2002

Bernard, P., "Ai Khanum on the Oxus: A Hellenistic City in Central Asia" Offprint from: *Proceedings of the British Academy*. Vol. 53. London : Oxford University Press, 1967.

Breckenridge, J.D. *Likeness: A Conceptual History of Ancient Portraiture*, Evanston, Ill. : Northwestern University Press, 1968, 3-14

Brilliant, R. *Portraiture*. London, 2008.

Canby, J. *The "Ur-Nammu" Stele* Philadelphia: University of Pennsylvania Museum of Archaeology and Anthropology, 2001.

Hallo, W. & J. van Dijk, *The exaltation of Inanna* Yale, Near Eastern Researches, Vol. 3, New Haven and London, Yale University Press, 1969

Feldman, M. "Darius I and the Heroes of Akkad: Affect and Agency in the Bisitun Relief" in : Jack Cheng ; Marian Feldman (eds.), *Ancient Near Eastern Art in Context. Studies in Honor of Irene J. Winter by Her Students*. Leiden-Boston, Brill, 2007, 265-294.

Feldman, M. "Object Agency? Spatial Perspective, Social Relations, and the Stele of Hammurabi" in Sharon R. Steadman and Jennifer C. Ross (eds), *Agency and identity in the ancient Near East: new paths forward*, London; Oakville, CT: Equinox Pub., 2010.

Francis, E. *Image and Idea in Fifth-Century Athens* Hoboken : Taylor and Francis, 2005,

Fraser, P. "The Kings of Commagene and the Greek World" *Studien zur Religion und Kultur Kleinasiens. Festschrift für Friedrich Karl Doerner zum 65. Geburtstag am 28. Februar 1976* hrsg. von Şahin S., Schwertheim E.& Wagner J., 359-374

Krauss, R. "Akhetaten: a portrait in art of an Ancient Egyptian capital." In Sasson, Jack M., John Baines, Gary Beckman, and Karen S. Robinson (eds), *Civilizations of the ancient Near East 2*, 749-762. New York: Charles Scribner's; Macmillan Library Reference; Simon & Schuster Macmillan. 1995.

Lissarrague, F. "The Athenian Image of the Foreigner" chapter 4 in Thomas Harrison (ed) *Greeks and Barbarians* (pp. 101-124) Edinburgh: Edinburgh University Press, 2002

Nodelman, S. "How to Read a Roman Portrait" *Art in America*, 63, 1975, 27-33.

Palagia, O. and S. Tracy, *The Macedonians in Athens, 322-229 B.C. : proceedings of an international conference held at the University of Athens, May 24-26, 2001*, Oxford : Oxbow, 2003.

Richter, G. "The Origin of Verism in Roman Portraits" *Journal of Roman Studies*, XLV 1955 , 39-46

G. Richter, *Portraits of the Greeks*, Ithaca, N.Y. : Cornell University Press, 1984.

Shafer A., "Assyrian Royal Monuments on the Periphery: Ritual and the Making of Imperial Space" In Cheng and Feldman (eds) *Ancient Near Eastern Art in Context, studies in honor of Irene Winter*, Brill, 2007

Slanski, K. "The Mesopotamian 'Rod and Ring': Icon of Righteous Kingship and Balance of Power between Palace and Temple" in Crawford, Harriet ed *Regime Change in the Ancient Near East and Egypt*, Oxford, Oxford University Press, 2007.

Smith, R. "Kings and Philosophers" in Anthony Bulloch [et al.], *Images and ideologies*. Société internationale de bibliographie classique , 1993, 202-211.

Smith, R. "Greeks, Foreigners, and Roman Republican Portraits" *The Journal of Roman Studies*, Vol. 71, 1981, pp. 24-38

Smith, R. "Kings and Philosophers" In *Images and ideologies*. by Anthony Bulloch, 1993, 231-241.

Smith, R. *Hellenistic Royal Portraits*_Oxford, Clarendon Press ; New York : Oxford University Press, 1988

Stanwick, P. *Portraits of the Ptolemies: Greek Kings as Egyptian Pharaohs* Austin : University of Texas Press, 2002.

Stewart, A. "Hellenistic Art and the Coming of Rome" in Reeder (ed) *Hellenistic Art in the Walters Art Gallery*, Princeton, 1988, 35-44.

Stewart, A. *Greek Sculpture: an exploration*, New Haven : Yale University Press, 1990

Stewart, A. *Faces of Power: Alexander's Image and Hellenistic Politics*_Berkeley : University of California Press, 1993.

Tanner, J., "Portraits, Power, and Patronage in the Late Roman Republic" *Journal of Roman Studies*, 90, 2000, 18 - 50.

Walker, S. *Ancient Faces: Mummy Portraits from Roman Egypt* London : Published for the Trustees of the British Museum by British Museum Press, 1997.

Walker, S. and Andrew Burnett. *The Image of Augustus* London, British Museum, 1981.

West, S., *Portraiture*. Oxford, 2004.

Winter, I. "The Body of the Able Ruler: Toward an Understanding of the Statues of Gudea" In *On Art in the Ancient Near East, Volume 2 From the Third Millennium BCE*, Chapter Twenty-Two, p.151-166, Published Leiden/Boston Brill, 2002.

Winter I. "What/When Is a Portrait? Royal Images of the Ancient near East," *Proceedings of the American Philosophical Society*, Vol.153(3), 2009, 254-270.

Winter, I. "Art in Empire: The Royal Image and the Visual Dimensions of Assyrian Ideology" In I Winter (ed) *On Art in the Ancient Near East, Volume 1 Of the First Millennium BCE*, Chapter Two, p.71-108 Leiden ; Boston: Brill 2010.

Wood, S. *Roman Portrait Sculpture 217-60 A.D.: the Transformation of an Artistic Tradition* Leiden: Brill, 1986

Wood, S. *Imperial Women: A Study in Public Images 40 B.C.-A.D. 68*, Brill Leiden, Boston 1999

Zanker, P. "Hellenistic Grave Stelai from Smyrna: Identity and Self-Image in the Polis" *Images and ideologies*. by Anthony Bulloch [et al.], 1993 212-230 ill.

Zanker, P. Transl A. Shapiro *The Mask of Socrates: The Image of the Intellectual in Antiquity* Berkeley, Calif, University of California Press, 1995.

Zanker, P. Transl A Shapiro *The Power of Images in the Age of Augustus* Ann Arbor: University of Michigan Press, 1988

CLASS POLICIES

Attendance is necessary. You are responsible for getting notes, and for all consequences of missed classes. **Class participation will affect your grade.** I will be making spot checks of attendance.

Classroom atmosphere. Courtesy and common sense, please. Talking over each other, wandering in and out, cell phones, etc are all badly distracting to everyone else. **Disruptive individuals can be asked to leave, according to GMU policy.**

Written work is a major part of the course, and will count heavily towards your final grade. Please study the explanation of my writing standards, attached to this syllabus. In short: **Papers must be written in good formal English, with full documentation** in a standard format such as MLA or Chicago. **All students are expected to use word-processors with spell-checkers. Spelling and grammar count – but don't take the computer's word for it.** Ex: "Throne" and "thrown" are not the same word. Please submit papers typed, double-spaced, and PROOFREAD. **Badly written work will be downgraded, returned for a rewrite, or flunked** at my discretion.

No email submissions of papers, except in special cases with my prior permission. **Written work is due in hard copy in class on the due date.** Papers will not be considered “on time” unless and until I receive hard copy.

Laptop computers are fine for taking notes in class. No Facebook, Solitaire, etc. **Phones** will be turned off at all times, of course, as a courtesy to all. **No computers or telephones may be used during tests unless special permission is obtained due to a specific disability (see below).**

Late work will be graded down five points per weekday and ten points over a weekend. Plan ahead--last-minute hard-disk and printer failures do not constitute legitimate excuses. **By the final exam, all missing work becomes F work.** Make-up tests and elaborate medical excuses will require verification with a physician's or associate dean's excuse. There will be no make-up final exams.

English as a Second Language: If English is not your first language, I will be happy to help you do your best in the writing assignments. The final result must be written in good standard English. Please work with **The Writing Center**. See their web page for English language help, at: <http://writingcenter.gmu.edu/> . Look for the ESL (English as Second Language) tab.

Learning disabilities. If you are a student with disabilities, and you need academic accommodations, please see me *and* contact the Office of Disabilities Resources (ODS) or 703-993-2474. Website: <http://ods.gmu.edu>. All academic accommodations must be arranged through that office.

Religious holidays. This syllabus is arranged according to the George Mason University calendar. If you observe a religious holiday that the University does not, please let me know and I will make necessary accommodations for you (but not for the whole class).

Auditors are welcome to sit and listen, if there is room. If they would like to participate more actively, that's fine with me *if* (!!) you are keeping up with the assigned class reading.

Academic honesty is expected, according the GMU Honor Code. “Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work,” according to the official website, <http://academicintegrity.gmu.edu/honorcode/> Please respect the Honor Code, our classroom standards, your fellow students, and yourself. Please report violations to the Honor Committee, using the procedures explained in the website. See the explanation of plagiarism, and how to avoid it, in the guidelines for writing.

Outside of this classroom:

If you or anyone you know has been subjected to any form of harassment (race, religion, gender, sexual assault, etc), please consider a visit to GMU’s Department of Education’s Office for Civil Rights. They will be supportive and discreet. GMU is proud of its diverse student body and committed to protecting the rights and the dignity of all students.

GMU Department of Education’s Office for Civil Rights Website:
<http://integrity.gmu.edu/compliance/titleIX.cfm>