

Art and Identity in Antiquity
ARTH 420/599 Fall 2023
Thursday 4:30 – 7:10 PM
Aquia 213
Professor Jacquelyn Williamson

Contact information and Office Hours:

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

Virtual office hours: Available by appointment, offered virtually

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. portrait assignment and presentation (9/28) (20%)
3. First part/draft of research paper (see directions for details), 5-6 pages (due 10/19) (20%)
4. Final Research Paper 9-10 pages (due 11/16) (30%)

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, etc etc etc. You are allowed to monitor emergency campus alerts of course.

Grades will be calculated as follows:

A = 100% to 93%, or 4.00

A- = 92% to 90%, or 3.67
B+ = 89% to 87%, or 3.33
B = 86% to 83 %, or 3.00
B- = 82% to 80 %, or 2.67
C+ = 79% to 77 %, or 2.33
C = 76% to 73 %, or 2.00
C- = 72% to 70 %, or 1.67
D = 60% to 66%, or 1.0
F = below 60% receives no credit

Paper grades will be lowered for lateness, sloppiness, lack of proofreading, bad English, lack of necessary documentation/supporting evidence/footnoting, faulty logic, plagiarism (automatic fail) or failure to follow directions for the assignment. Please study the directions for writing assignments, elsewhere in this syllabus and in the “assignments” section of Blackboard. I may award a final A+ in rare instances: 4.0 average plus unusually good writing and class participation.

Other information about the assignments and tests:

Details for all the assignments can be found under “Assignments” on Blackboard.

You will submit all written work to the “Assessments” tab in Blackboard, where a submission portal will appear close to the due date.

Excuses or requests for late assignments, make-up exams, etc., will only be accepted if they reach Professor Williamson BEFORE the assignment is due or the exam begins, and will be approved only at Professor Williamson’s discretion.

Attendance and Class participation: for this class, this is defined as doing the reading, working through the materials posted to Blackboard each week, and the class discussion. This is necessary; much of the material will only be covered in our lectures. Remember, the final class score will not always be a literal summation of these grades as I may also take in other factors for the final score to allow your grade to reflect growth and effort.

I do not accept grade negotiation.

Note that if you do not follow the basic requirements of an assignment (for example: not reading specific assigned articles and then pretending to have read them/not visiting a museum as required by the assignment, and then pretending you did visit the museum by using an online resource, and/or similar such misrepresentation) I will give your assignment a zero. This is out of fairness to your classmates, who may have done all the basic work required, often at great effort.

Enrollment Statement:

Students are responsible for verifying their enrollment in this class.

Schedule adjustments should be made by the deadlines published in the Schedule of Classes.

(Deadlines each semester are published in the Schedule of Classes available from the Registrar's Website: registrar.gmu.edu.)

Add-drop deadlines and holidays for Fall Semester 2023:

First Day of classes: August 21st

Labor Day (University Closed): September 4th

Last day to add classes: August 28th

Final Drop Deadline with tuition refund: September 5th (After the last day to drop a class, withdrawing from this class requires the approval of the dean and is only allowed for nonacademic reasons.)

Drop period with 50% tuition penalty: September 12th (Undergraduate students may choose to exercise a selective withdrawal.

Selective Withdrawal with 100% tuition penalty: Sept. 18 - Oct 13

Fall Break: October 9th, Monday classes meet Tuesday, Tuesday classes do not meet this week.

Thanksgiving Break: November 22nd-26th

Last Day of Classes for the University: December 2nd

It is your responsibility to observe the add-drop deadlines to ensure that you are properly registered for specific courses.

Schedule of Readings:

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

Week 1 8/24

Introduction and What is a Portrait?

Week 2 8/31: Theory I

Brilliant, *Portraiture*, Chapter 1

Week 3 9/7: Theory II

Brilliant, *Portraiture*, Chapter 3

Week 4: 9/14: 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 9/21: 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 9/28: class portrait presentations

For directions see "Assignments"

Week 7 10/5: 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 10/12: 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 9: 10/19 Neo-Assyrian Kings

First part of paper due today, for directions see "Assignments" on Blackboard, submit paper to portal under "Assessments"

Readings:

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 10 10/26 Mummy Portraits of the Fayum, Vestal Virgins

NOTE: this week we will go asynchronous and have a virtual presentation from Professor Loreli Corcoran on the Mummy Portraits.

Find the link in Blackboard for this week's content, but you can also use this:

<https://www.youtube.com/watch?v=i8gFUR1Oeqs>

Readings:

Excerpt from S. Walker, *Ancient Faces: Mummy Portraits from Roman Egypt* 9-36

M. Lindner, *Portraits of the Vestal Virgins*, chps 2, 6, look at images in chp 7

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

P. Zanker, *The Mask of Socrates: The Image of the Intellectual in*

Antiquity 1-39, 90-145

Week 12 11/9: Roman Portraits, Roman Women, paint and perception

S. Nodelman, "How to Read a Roman Portrait"

J. Tanner, "Portraits, Power, and Patronage in the Late Roman Republic"

M. Lindner, *Portraits of the Vestal Virgins, History of roman women's statues*: chp 10 199-215

Zanker, *Mask of Socrates*

Paint and Perception:

Ashmolean Museum, *Gods in Colour*, 1-14

Week 13 11/16

Final paper due, find the submission portal in "Assessments" on Blackboard

Week 14: 11/23: No class, Thanksgiving break

Week 15 11/30: Amarna Period in Egypt: Akhenaten, Nefertiti, and Tutankhamen: be on the lookout for possible changes to this class meeting.

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*.

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.

Halla, 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:

Classroom atmosphere: Be kind and patient.

Written work is a major part of the course and will count heavily towards your final grade. Papers must be written in good formal English, with full documentation in standard Chicago or MLA format. Please submit papers typed, double-spaced, and proofread. Spelling and grammar count. Badly written work will be downgraded, returned for a rewrite, or flunked, as I see most appropriate. All students are expected to use word-processors with spell-checkers. For help with writing, please contact The Writing Center (web site below).

Late written work: Papers are due on the day specified. Late papers will be lowered five points a day (not per class day, but every day) during the week (Mon-Fri) and lowered ten points over a weekend. If you need an extension, you must ask for it before the due date, not on or after, if you want to avoid a penalty.

Learning disabilities: Disability Services at George Mason University is committed to providing equitable access to learning opportunities for all students by upholding the laws that ensure equal treatment of people with disabilities. If you are seeking accommodations for this class, please first visit <http://ds.gmu.edu/> for detailed information about the Disability Services registration process. Then, please discuss your approved accommodations with me. Disability Services is located in Student Union Building I (SUB I), Suite 2500. Email: ods@gmu.edu | Phone: (703) 993-2474

Religious holidays: I have planned this course 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).

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 by previewing papers, offering extra help, etc. But the result must be good standard written English. You will want to work with The Writing Center, or see their web page for English language help, at: <http://writingcenter.gmu.edu>. You may also want to work with the English Language Institute (ELI).

GMU Honor code: George Mason University has an Honor Code, which requires all members of this community to maintain the highest standards of academic honesty and integrity. Cheating, plagiarism, lying, and stealing are all prohibited.

All violations of the Honor Code will be reported to the Honor Committee.

GRADING POLICIES

Assignments must be completed on the scheduled date. If there has been an emergency, it must be documented by a note from the dean's office or your doctor. In those cases, there will be one make-up test given, probably during the subsequent class.

Final grades may be raised or lowered from strict average in the following circumstances:

- Class participation improves/deteriorates
- Reliability is stellar (always on time, always prepared, etc.) or poor (bad attendance, never prepared)
- Significant improvement over the semester (Student begins semester poorly but then does better)

Borderline grades may vary from strict numerical average if there is a pattern to grades over time (up or down).

Attendance and Class participation: for this class, this is defined as doing the reading, working through the materials posted to Blackboard each week, and the discussion. This is necessary; much of the material will only be covered in our lectures. You are responsible for getting notes..

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, AI, etc. etc. etc. (You are allowed to monitor emergency campus alerts of course.)

DO NOT PLAGIARIZE

What is it?

To plagiarize is (according to the Merriam-Webster Dictionary Definition) “to steal and pass off the ideas or words of another as one's own; use another's work without crediting the source.” In other words: copying someone else's text/speech and trying to pass it off as your own. This includes cutting and pasting from the internet and AI generated work.

How to avoid it?

It is very very easy to avoid plagiarism: simply put the words in quotes and CITE the original writer/source. I take this very seriously. If you plagiarize anything, even something as simple as a museum label, I will fail your work and report your violation of the honor code to GMU.

Grades will be lowered for lateness, lack of proofreading, bad English, lack of necessary documentation/supporting evidence/footnoting, faulty logic, or failure to follow directions for the assignment. Please study the directions for writing assignments, elsewhere in this syllabus and in the “assignments” section of Blackboard.

Late written work: Papers are due on the day specified. After that, late papers will be lowered five points a day, or half a grade, during the work week (Mon-Fri) and lowered ten points over a weekend. Note that this makes even “A” work into “F” work after ten days. If you need an extension, you must ask for it before the due date if you want to avoid a penalty.

GMU requires you to activate your GMU e-mail account to receive official campus communications. If you prefer to use another address, you must activate the e-mail forwarder. I will use GMU addresses exclusively.

I do not accept grade negotiation.

Other important resources:

GMU Department of Education's Office for Civil Rights Website:

<http://integrity.gmu.edu/compliance/titleIX.cfm>

If you or anyone you know has been subjected to any form of harassment (due to race, religion, gender, sexual orientation, 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.

Religious holidays: University Life religious holiday calendar

<http://ulife.gmu.edu/calendar/religious-holiday-calendar/>

It is the obligation of students, within the first two weeks of the semester, to provide faculty members with the dates of major religious holidays on which they will be absent due to religious observances

Student privacy:

student privacy and student rights under FERPA <http://registrar.gmu.edu/ferpa/>

Student services:

Online Education Services, University Libraries <http://library.gmu.edu/for/online>

Writing Center: <http://writingcenter.gmu.edu/>

Counseling and Psychological Services: <http://caps.gmu.edu/>

