

LEBANON COLLEGE
15 HANOVER STREET
LEBANON, NH 03766
PH: 603-448-2445
FAX: 603-448-2491

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HUM120
HISTORY OF
WESTERN ART

INSTRUCTOR
Donna Stepien

(Donna's Lecture Week 3: Ancient Greek, Etruscan, Roman Art. Ch 4,5,6 Stokstad)

THE ART OF THE AEGEAN

1. Whereas the early civilizations of Mesopotamia and Egypt grew up around great rivers, the Aegean region of Europe, mainland Greece, Crete, and the Cyclades, evolved around the Aegean Sea. These peoples, eventually linked by the Greek language, were enormously creative. Greek civilization is still credited with developing the foundations of medicine, science, drama, and mathematics and most important for implementing democracy, more specifically: a representative government.

The ancient Greeks are also remembered for their architectural imperative toward "rationality, restraint, physical, and moral perfection." (Stokstad, p86) Architecture and life were defined by Greek philosophers who sought to define the ideal community, the role of the citizen, and the "ideal life."

Artists attempted to define and attain Greek ideals of "truth and beauty" in their work. The maxims "Know thyself" and "Nothing in excess" are inscribed in Apollo's sanctuary at Delphi. The ancient Greeks attempted to distill nature's beauty to its simplest experience in their art to capture the essence of life.

(Stokstad, Marilyn. *Art: A Brief History*. New York: Harry N. Abrams, Inc. 2000)

2. Map of Ancient Greece

3. Figures of Two Women. There is no written language from the Cycladic culture. What we know comes from artifacts such as these female figures. Many such figures have been found in and around graves. A few male figures have been found, most are female. Their pointed toes indicate they were intended to lie on their backs. Originally painted, their purpose is unclear though it's possible they may have been used in burial rituals, and may have represented ancestors or goddesses.

4. Harp Players

5. Minoan Art and Architecture: The island of Crete was the home to the Minoan civilization. Named for the legend of King Minos who was said to keep a man-eating monster called the Minotaur (half human and half bull) at the center of a labyrinth, the culture developed about 3000 BCE.

Minoans were seafarers and traders. Excellent farmers, they produced grains, fruit, cattle, and sheep, and traded them for copper and tin ores so they could produce bronze.

Their first writing, *Linear A*, has never been deciphered, however a later script, *Linear B*, was an early form of Greek and provides valuable information about Minoan life.

Much of what we know of Minoan civilization is from the excavation of the palace complex at Knossos. This enormous palace, and similar others, served as religious, commercial, and administrative centers. "Large workshops in and around Knossos suggest that the arts and craft work were officially sanctioned." (Stokstad, p91)

6. Palace Complex at Knossos

7. Large Pithori

8. Throne Room

9. Bull Jumping: Pale-skin figures are women, dark-skin figures are men. Gray areas are reconstructed.

10. Image fragments from Knossos

11. Clay tablets with linear B writing

12. Fresco from Knossos

13. Goddess with Snakes: Goddess worship seems to have dominated Minoan culture. Female figures such as this have been found in caves, sacred sites and palace shrines. Apparently, priestesses oversaw the worship of a goddess who presided over the natural world. Scholars believe this Aegean deity may have evolved into ancient Greek goddesses such as Artemis and Athena.

These female figurines share common iconography of serpents, bulls, and the double ax. Here the woman wears a cat on her head. (Stokstad, p91)

14. Octopus Flask

15. Pendant in the form of two bees or wasps: Granulation is type of ornamentation was produced by fusing tiny gold balls to surface of pendant. Minoan metalwork highly prized all over Greece.

16. Mycenaean (late bronze age) Civilization: Mycenae was on what became the Greek mainland. The bronze age on mainland Greece was known as the Helladic period, 3000–1000 BCE. Note: it overlapped with the formation of the Minoan civilization on Crete.

Life in Mycenaean communities centered around strongholds controlled by local kings. Society became increasingly stratified, evidenced by differences in burial pits—known as shaft graves—between the elite warrior class and those of commoners. The wealthy were buried with gold and silver swords, daggers, scepters, jewelry, and drinking cups, their faces covered with masks made of electrum, a silver/gold alloy.

Epics such as Homer's *Iliad* and *Odyssey* tell of adventures during the ten-year Trojan war and the voyages of Odysseus, a Mycenaean warrior/sailor. Homer, who probably lived in the eighth century BCE, was writing of legend; there is no empirical truth. (Stokstad, p93)

17. Mycenaean countryside

18. Funerary Mask from royal tombs at Mycenae, Greece

19. The "Treasure of Atreus, 1250 BCE, is a Mycenaean tomb whose main chamber,—a *thonos*—is in a beehive shape. This *thonos* is 43' high and formed by a corbeled vault (regular courses [layers] of dressed stone [conglomerate ashtar blocks] each perfectly hewn and layered in decreasing rings to meet at one capstone at the peak). (Stokstad, p94. <http://www.culture.gr/2/21/211/21104n/e211dn01.html>)

Greek Legend tells us Atreus, father of Menelaus (husband of Helen, whose abduction caused the Trojan War) and Agamemnon ("Son of Atreus" in Homer's *Iliad*), was ancestor of the royal family of Mycenae.

The Trojan war was a semi-mythical event fought between a number of Greek city-states and Troy, a city on the coast of Asia Minor (modern Turkey). Homer's epic poem *The Iliad* describes events that took place during the final year of the war. *The Odyssey* tells of the ten-year homeward voyage of Odysseus (Ulysses in ancient Rome), a general who fought in the war. Part of the story is myth, recent archeological finds proved many events described by Homer actually took place.

20. Corbeled vault: Interior of Treasure of Atreus

21. Cutaway drawing of the *thonos* (beehive tomb) known as the Treasury of Atrius

22. Mycenae, Greece c.1600–1200 BCE: Mycenaean fortress palaces were surrounded by megalithic walls with a few secret entrances or escape routes, and entered by an imposing main gate.

23. The Lioness Gate c. 1300–1200 BCE is one example. Its post and lintel frame once held massive wood and metal doors and is topped by a relieving arch, here, a corbel arch. In the opening over the door two 9' headless lionesses flank a Minoan-style column. Holes in the stones suggest the heads were removable and probably fashioned of some precious metal. (Stokstad, p94, <http://www.culture.gr/2/21/211/21104a/e211da01.html>)

Mycenaean civilization was comparatively short. Invaders took control of major cities and citadels. 1100–900 was a dark age in the Aegean, with political and economic instability. Little art was produced.

24. Greek Civilization Emerges: City-states grew around hilltops—called acropoli—that could be fortified. Acropoli were religious sanctuaries and seats of commerce and government. Initially ruled by aristocratic councils, around 700 BCE self-appointed "tyrants" assumed absolute control.

The birth of democracy,—the idea citizens should share in rights and responsibilities of government—is thought to have begun with a leader called Kleisthenes, in Athens. Only "citizens" could partake in the democracy. Women, slaves, and individuals not born in Athens were excluded.

From about 900–100 BCE Greek artisans explored a succession of styles categorized as *Geometric*, *Archaic*, and *Classical*. Art of each period becomes successively more sophisticated alongside Greek concepts of mathematics, philosophy, and perfection. (Stokstad, p. 97)

25. Krater and detail from Dipylon Cemetery, Athens, c. 750 BCE: This *Geometric* style shows simply proportioned figures on a funerary vase. Their bodies are triangular, with eyes depicted as round dots. Note, importantly, funerary rituals are recorded in two bands (*registers*). These figures' perspectives are twisted, similar to the stance in portrayals of Egyptian royalty.

26. *Man and Centaur*, possibly from Olympia, c. 750 BCE: During the *Geometric* period artists crafted tiny votive statues of ivory, clay, wood, and cast bronze. Note again the simple geometric proportions. (Might be Achilles and his teacher Chiron, the centaur. http://www.metmuseum.org/toah/ho/04/eusb/hob_17.190.2072.htm)

27. The Archaic Period reveals enormous growth and achievement. Greek city states flourished. Colonies were established to support urban populations growing through trade.

During this period the earliest remaining temples were constructed. Temples served as both earthly homes and treasuries for gods and goddesses. Most had a main room (*cella* or *naos*) and a vestibule (*pronaos*). The *cella* was surrounded by a double row of columns (*peristyle*). Architects developed standardized systems of proportion (*orders*), and *plans* (*elevations*), on which they drew the arrangement, proportions and appearance of the temple foundation, columns and lintels.

28. The three Greek Architectural orders: *Doric*, *Ionic*, and *Corinthian* are distinguished by their columns and entablatures, which serve as post and lintel. All columns have a shaft and a capital. Ionic and Corinthian have a base. Doric columns rest directly on the *stylobate* (temple floor). The foundation is called the *stereobate*.

29. Temple of Hera I, Paestum, c. 550 BCE: Dedicated to Hera, queen of the gods. The columns swell in middle and narrow at top. This swelling—*entasis*—provides illusion of stability and upward lift.

30. The Temple of Hera

31. Temple floor plan

32. A *Kouros*, c. 600 BCE: Free-standing sculptures—*Kouros* (young man) and *Kore* (young woman)—were made during the *Archaic* Period. Reminiscent of Egyptian sculpture, these *Kouros* are more athletic and show true anatomy. *Kouros* were almost always nude and wore a characteristic close-mouthed smile.

33. Statue of King Menkaura and Queen Khamerenebty from Giza ca. 2515 BCE, found in the funerary temple of King Mankaura (2533–2515 BCE), son of Khafre. Queen Khamerenebty's arm is symbolically wrapped around her husband. The king is shown as a well built young man, per the cultural ideal of the time. The pose, seemingly unbalanced, is typically Egyptian. The queen shares the king's pose though her step is smaller. She, too, is youthful and curvaceous as seen within the formalism of Egyptian art.

34. *Kroisos*, *kouros* from Anavysos ca. 525 BC

35. Calf-bearer (*Moschophoros*) from the Athenian Akropolis ca. 560 BCE <http://hypergraphia.com/art1A/lecture%206.htm>

36. *Peplos Kore* from the Athenian Acropolis ca. 530 BCE: Some document *Peplos Kore* garment a traditional triangular Athenian *Peplos* while others say it is the sheathlike garment of a goddess.

37. *Kore* from Chios (?) ca. 520 BCE

38. *Exekias*, *The Suicide of Ajax*, black figure decoration on an *amphora* c. 540 BCE, Ceramic h. 27". Black-figure painting was a technique common in 6th century BCE Greece. The painter, *Exekias*, used slip to silhouette figures against red, unpainted clay. He incised details with a sharp tool. When the pot was fired, the contrast in the colors emerged.

This episode from the Trojan War shows Ajax, second to Achilles in bravery, and who was passed up for the hero's armor (which went to Odysseus after Achilles died), preparing to commit suicide. (Stokstad, p101. <http://www.ou.edu/class/ahi1113/html/ch-04-2.htm>)

39. Pan Painter. *Artemis Slaying Actaeon*, red-figure decoration on a bell krater. Ceramic, 470 BCE <http://www.ou.edu/class/ahi1113/html/ch-04-2.htm>:

Toward the end of the 6th c. BCE some painters began covering vases with black slip leaving figures unpainted. They then used a brush to paint details with the slip. The method was quicker and more flexible than black-figure and was readily adopted.

It is on account of the goddesses' unsoiled purity that any intruders may suffer their wrath. Once, when Artemis in the summertime was bathing in a stream, Actaeon, having sought the same place for cooling himself and the dogs he had exercised in chasing wild beasts, glimpsed her. Artemis then, to keep Actaeon from reporting to others this incident, changed him into a stag, and he was mangled by his own hounds. The Cretan Siproites saw Artemis bathing, thus he was turned into a woman by this goddess.

40. **Early Classical** sculptors perfected hollow casting bronze techniques to make difficult or off-balance poses. In the third millennium BC, somewhere between the Black Sea and Persian Gulf, an artist crafted a sculpture in beeswax, covered it in liquid clay and cooked it in a fire. The wax was 'lost' in the flames, replaced by empty space. Tin and copper—alloys of bronze—were gathered, heated to melting point, and poured into the cavity of the fire-hardened clay. The metal cooled, the sculptor knocked the clay from the metal and revealed the first cast bronze.

41. *Kritios Boy*, marble, 480 BCE h.33 4/5". The *Early Classical* period saw violence and invasion from 479–450 BCE (during the Persian wars). *Early Classical* sculpture and vase painting become more and more "naturalistic." *Kritios Boy* shares the same stance as the *Archiac kouroi* yet he does not share their mysterious smile or life-size stature. Further, this sculpture is rounded, rather than rigid

42. *Charioteer*, from the Sanctuary of Apollo Delphi, c. 470 BCE h.5'11" <http://www.ou.edu/class/ahi1113/slides/04-25.jpg>

43. Young Warrior, found in the sea off Riace, Italy.

44. The High Classical or Golden Period (450-400 BCE): simultaneously an era of great turmoil and great advances. Without a common enemy Athenians and Spartans turned on each other in what could be termed civil war, known as the Peloponnesian Wars. Sparta dominated the Peloponnesian peninsula and much of mainland Greece while Athens held the Aegean and became a great maritime power.

Spartans were renowned as great warriors. Athens in contrast was an intellectual center known for developments in democracy, literature and science which reached their pinnacle in 5th Century BCE under Pericles.

45. Perhaps the best known monument from this time is the *Athenian Acropolis*, built during the second half of the 5th Century BCE. It was Athens' ceremonial center and visual metaphor for Athenians' civic pride. *The Acropolis* was patron city of the goddess Athena. *The Parthenon*, her temple, was dedicated to her. (Stokstad, pp105–108)

46. Kalikrates, Karpion and Iktinos. *Parthenon*, Acropolis, Athens. 447–438 BCE

The Parthenon represents full maturity of the Greek *Classical* architectural style, and the most ambitious building project in Greece to date. Undertaken by Perikles after the Persians destroyed the temple and statues that originally stood on the mount; Perikles approached the project as a public works endeavour. This along with its monumentality were probably inspired by the Egyptian tradition.

To cover expenses of building the largest temple on the Greek mainland, Perikles used money collected from states allied with Athens for mutual defense against the Persians. Since Athens suffered the most damage by the Persians he may have felt justified using these funds to rebuild the city. Yet this decision weakened Athens' position in the eyes of the other city-states, contributing to the disastrous outcome of the Peloponnesian War. (Thucydides, in writing a history of the war, reproached Perikles for adorning the city like "harlot with precious stones, statues, and temples costing a thousand talents.")

47. *Temple of Hera II*. Hera was Goddess of Marriage, wife of Zeus.

46,47. Compare the *Parthenon* to the *Temple of Hera at Paestum*. Both are *Doric order* but the *Parthenon* seems lighter and taller. This appearance was achieved by readjusting the proportions. The *Parthenon's* entablature is lower in relation to its width and to the height of the columns, and the cornice projects less.

The *Parthenon* proportions were determined of convenience. The architects used many of the drums of the first, unfinished *Parthenon* (destroyed by the Persians). These columns were much more slender, with tapering, less-pronounced *entasis*, less-flaring *capitols* and wider-spaced columns.

Additional facts about the *Parthenon*:

- the stepped platform and entablature are curved upwards at the center
- the columns lean slightly inward
- the space between the corner column and its neighbors is smaller than the standard interval adopted for the colonnade as a whole
- every capital of the colonnade is slightly distorted to fit the curving architrave
- it is designed according to Golden Ratio proportions (the basic proportional ratio used throughout the *Parthenon* is 9:4 (i.e. in the spacing of the columns to their lower diameter), yet the rule wasn't rigid; subtle adjustments exist. Many believe these adjustments give the structure an organic feel; suggesting the *Parthenon* 'lives' much the way each human being's slightly disproportional face is uniquely beautiful.

48. *Parthenon*, detail of capitols and metope

49. *Parthenon*, detail

50. *Parthenon*, pediment detail

51. *Parthenon*, east pediment marble figures

52. Horse head (possibly from Apollo's chariot, from east pediment of *Parthenon*)

53. Lapith fighting a centaur from the *Doric* frieze of the south side of the *Parthenon*

The pivotal event in the history of the centaurs was their war with the Lapiths. King Peirithous of the Lapiths inherited part of Thessaly from his father Ixion. The centaurs as grandsons of Ixion claimed entitlement to part of the land. After a first round of fighting peace was arranged. Peirithous invited the centaurs to his wedding, during which the centaurs became drunk and violent. Under the lead of *Eurytion*, they attempted to carry off the Lapith women. A battle resulted, the centaurs were defeated and driven from the area.

54. Lapith fighting a centaur

55. About 450 BCE the Greek sculptor Polykleitos developed a mathematical formula for perfect human proportions. He codified his formula in a treatise (*Canon*), now lost.

To illustrate his theories Polykleitos created a bronze sculpture, *Spear Bearer (Doryphoros)*. Seen in this slide is a Roman copy after the original bronze of c. 450–440 BCE, Marble, h. 6'6". The original bronze cast by Polykleitos has not survived. The Romans made marble copies which demonstrate the characteristic stance that influenced many artists for centuries after *Doryphoros*. (Stokstad, p134)

56. Mnesikles, *Erechtheion*, Acropolis, Athens. 421–405 BCE: The *Erechthion* is among the most unusual Greek temples, built on several levels and incorporating myths, gods, and previous sacred sites. Legend has it Athena and Poseidon held a contest to see who would possess the *Acropolis*. Poseidon created a salt water spring, the *Erechtheis*, by throwing down his trident and Athena created an olive tree. Athena was judged the winner and Poseidon, in anger, caused a flood. The two gods were reconciled and both were worshipped at the spot.

Another myth tells of the god Hephaestus, who attempted to rape Athena. Athena eluded him at the last possible moment and Hephaestus accidentally impregnated the earth. Immediately, *Erechthonius* sprang up on the spot, a child with snake-attributes (suggesting the earth). Athena took the child and raised it. *Erechthonius* became king of Athens and erected a statue to Athena on the *Acropolis*. At some time, for reasons unknown, Poseidon and *Erechthonius* became associated with each other.

57. Porch of the Maidens (Caryatid a draped female figure acting as a column)

58. Detail, Porch of the Maidens (Caryatid porch)

59. Temple of Athena Nike, Acropolis, Athens. 410–407 BCE

60. *Nike (Victory) Adjusting Her Sandal*, fragment of relief from the (destroyed) parapet, Temple of Nike Athena, Acropolis, 410–407 BCE (NOTE: Compare Nike to the caryatids)

61. The Late Classical Period, 4th Century BCE

The Peloponnesian war ended in 404 BCE with Sparta as the victor. Athens never regained its political or military status yet Sparta was unable to establish itself as the ruling power over the rest of Greece. Eventually, the city states turned upon themselves weakening the country to the extent that they were overtaken by the Macedonian ruler Philip II in 338 BCE. Philip was assassinated two years later and his son, Alexander the Great came to power, uniting Greece into an empire.

This was a period of tremendous political and social unrest,. Even so, Greek artists and architects produced more complex and sophisticated works. *Ionic* became the preferred *order* among architects, who also developed the more decorative *Corinthian* style. Sculptors searched for "ideal" human proportions producing even more realistic, yet heroic, figures.

62. Likely a Roman or Hellenistic Follower of Praxiteles sculpted *Hermes and the Infant Dionysos* presumably after an original of c. 300–320 BCE. Marble, remnants of red paint on lips and hair, h. 7'1"

63. Praxiteles. *Aphrodite of Knidos*, composite of two similar Roman copies after its original marble of 350 BCE. Marble.

Around 370–335 BCE, the Athenian sculptor Praxiteles developed a new Canon of proportion. Where Polykleitos' figures were 6 or 7 X the height of the head, Praxiteles' figures were 8 heads high. Beside being more attenuated, Praxiteles' figures were more casual, their off-balance pose exaggerated with an overall youthfulness. (Stokstadt, p134). <http://www.ou.edu/class/ahi1113/slides/04-37.jpg>

64. *Alexander the Great Confronts Darius III at the Battle of Issos*, Roman mosaic copy after Greek Painting of c. 310 BCE, possibly by Philoxenos of Eretria or Helen of Egypt.

65. The Hellenistic Period, 323–300 BCE

Hellenistic society moved from autonomous city-states to an open, cosmopolitan, exuberant culture of large kingdoms led by one ruler across the eastern Mediterranean and Southwest Asia. Incorporating numerous peoples, Greek thinking, mores, and way of life dominated. Greek was the official language.

Depictions of man contained exuberant themes exploring daily life and emotions of humans, gods, and heroes. Hellenistic artists replaced preoccupation with the *Ideal* to focus on the *Real*, appealing to the senses using rich surface treatments and showing a heightened sense of drama. Note the emotional expressiveness and dramatic rendering of:

66,67. *Dying Gallic Trumpeter*

68. *Laocoön and His Sons*.

69. *the Nike (Victory) of Samothrace*

70. *Market Woman* and

71. *Aphrodite of Melos* (AKA *Venus de Milo*).

Classical Grecian-period city states—Athens, Corinth, Thebes, Miletus, and Syracuse—continued to flourish, others emerged as major centers through the kingdoms. Founded by Alexander the Great in 331 BCE, Alexandria of Egypt became the influential commercial and cultural center of the Hellenistic world under the Ptolemies. Alexander the Great's tomb—among the Seven Wonders of the World—is in Alexandria as is the faros (lighthouse) of Alexandria, as is the Library of Alexandria which aspired to host all knowledge of the world.

Alexander left no apparent heir; his generals controlled the empire. They fought common enemies and against each other to establish power. Three major kingdoms emerged through the strife following Alexander's death in 323 BCE, and persisted largely over the next three hundred years.

Famous Hellenistic artists' works have been influential for centuries. The Stoics, Sceptics, and Epicurians continued Grecian philosophical traditions. Kalimachus, Apollonius of Rhodes, Menander, and Theocritus innovated in art, literature, and poetry. Polykleitos' sculptures and Canons were copied throughout Hellenistic and Roman Eras, and further during the Italian Renaissance.

72. The Classical styles were refined and augmented with new developments such as the *Corinthian order*, first used on the exterior of the *Temple of the Olympian Zeus* in Athens. Public buildings and monuments were constructed on larger scale with ambitious complexity. The Mausoleum of Pergamum merged architecture and sculpture by the proximity of heroic sculptures to a grand staircase.

73. Theater at Epidaurus. Greek Theaters were "...vehicle for the communal expression of religious beliefs through music, poetry and dance." (Stokstad p150)

The sciences substantially matured during Hellenistic Greece. Euclid's elements became the geometric standard. Archimedes' mathematical works and his practical inventions became influential and legendary. Eratosthenes calculated the circumference of the earth within 1500 miles by simultaneously measuring the shadow of two vertical sticks placed one in Alexandria and one in Syene. The earth's being a sphere was common knowledge.

The Hellenistic kingdoms saw internal and external conflicts. Next to impossible to secure such a large-scale size empire, bandits and pirates were among dangers outside the orderly large cities. The kingdoms' borders shifted as rulers of major and minor kingdoms were in continuous conflict. From outside the kingdoms, Celtic Gauls invaded Macedonia reaching southern Greece in 279 BCE as they attempted to plunder Delphi, which was miraculously saved (Pausanias, 20). Eventually, Attalus defeated the Gauls after they crossed into Asia Minor.

74. Repeat of Slide 66, *Dying Gallic Trumpeter*

During the Hellenistic Era, Rome became a formidable power and by 200 BCE occupied Italy, the entire coastal Adriatic Sea and Illyria. During the second Punic War (218–201 BCE) Hannibal of Carthage was successful against the Romans in Italy, and Philip V of Macedon allied with him and annexed Illyria, starting a series of wars with Rome that led to eventual annexation of Greece by the Romans. Large portions of the Hellenistic kingdoms disintegrated by constant incursions by tribes of the fringes, other parts were given to Rome through the will of deceased rulers, and others won brief independence by revolution. In 31 BCE Octavian (later Augustus) defeated the Egypt's Anthony and Cleopatra in the naval battle of Actium, pivotally ending the Hellenistic Period and Ancient Greece. The entire Hellenic world became subject to Rome. Conquests during the next two thousand years made the people of Greece subjects of numerous powers, not regain self-determination until the 19th century.

—adapted fr <http://www.ancient-greece.org/history/hellenistic.html> ©2003–2011 Ancient-Greece.org. 23 January 2012.

75. ANCIENT ETRUSCAN AND ROMAN ART

76. Etruscan Art

77. *She-Wolf*, attributed to a Etruscan artist, depicts the legend of Romulus and Remus who were left by an evil uncle to die on the bank of the Tiber River. The legend is depicted here as they are suckled by she-wolf (and subsequently raised by a shepherd). As adults they decided to build city where they were abandoned. They couldn't agree on location, and Romulus kills Remus, established a small settlement which grew into Rome.

78. *Plan of a Etruscan Temple*, based on descriptions by Roman architect Vitruvius.

79. *Apollo from Veii*

80. *Burial chamber, Tomb of the Reliefs*

81. *Sarcophagus from Cerveteri*

82. *Detail, Sarcophagus from Cerveteri*

83. *Etruscan cemetery of La Banditaccia, Cerveteri*

84. *Cemetery of La Banditaccia, Cerveteri, view at ground level of mounds, entrance*

85. *Tarquinia*

86. *Musicians and Dancers, wall painting, Tomb of the Lionesses, Tarquinia*

87. *Detail, wall painting, Tomb of the Lionesses, Tarquinia*

88. *Detail of dancing woman, wall painting, Tomb of the Lionesses, Tarquinia*

89. Roman Art

90. *The Roman Empire at its height: 2nd century CE*