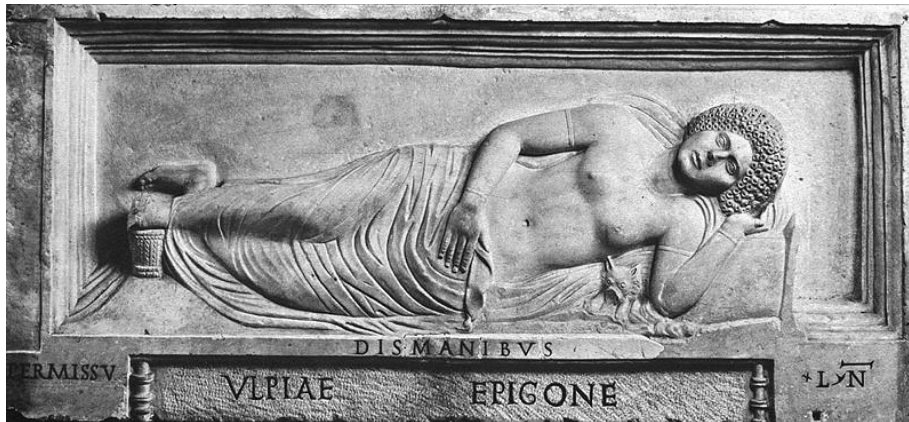


When “Private” Becomes “Public”: Domestic and Funerary Art in the Ancient Roman World

USC Mellon Digital Humanities Summer Tutorial 2017

Instructor: Ambra Spinelli – ambraspi@usc.edu

- USC undergraduate students will receive a \$1,500 stipend for course completion
- Non-credit course taught by a USC Mellon Digital Humanities Ph.D. Fellow
- Course meets twice a week for 2-hr sessions from May 15–June 7 (exact days/times TBD)



Funerary relief of Ulpia Epigone. Late 1st – early 2nd cent. C.E. Vatican Museums

Course Description:

The Roman house and tomb were a constant focus of public life. Consequently, the ancient notion of ‘private’ appears to be relatively ‘public’ from a modern perspective. In fact, the Latin terms *privatus* and *publicus* differ from our current categories of ‘private’ and ‘public.’ With the discussion of ancient concepts of private and public, this course explores the construction of social identity in the Roman world. In particular, we will examine what ‘private’ contexts (the house and the tomb) can tell us about not only personal and familial behaviors and tastes, but also social practices and expectations. By examining Romans’ concern with ‘public’ identity, this course also explores Roman attitudes toward sex and sexual imagery. We will thus discuss what “erotic” images found in domestic and funerary contexts can tell us about ancient Roman culture and the everyday lives of the Romans themselves.

This course examines the concepts of private and public by looking at the material contexts of the house (in particular, *domus* and *villa*), focusing on its layout, architectural features, and decoration; it also explores funerary monuments and the display of ‘private’ (but publically visible) works of art. Students will have the opportunity to engage with examples and evidence taken from different sites of the Roman Empire, but with a special focus on the ancient and well-preserved cities of Pompeii and Herculaneum. By looking at literary and archaeological evidence, we will consider how Roman domestic and funerary art was meant to create an appropriate setting for the construction of social identity, as well as for the performance of familial, social, and religious ritual.

Application Procedure: Undergraduate students at USC who are interested in applying for enrollment should send a résumé and cover letter (explaining their experience and interest in the course topic) to digitalhumanities@dornsife.usc.edu by **Friday, April 21, 2017**. In the subject line please include: “USC DH Summer Tutorial Application – Title – Your Last Name.”

SCHEDULE

(subject to change)

The *Domus* and its context: understanding the categories of 'private' and 'public'

1. Readings:
 - Wallace-Hadrill, A. 1988. "The Social Structure of the Roman House." In *Papers of the British School at Rome*, Vol. 56:43-97.
 - Vitruvius' *De Architectura* VI.5; New Pauly (excerpts) on Latin *privatus* and *publicus*.
2. Readings:
 - Pollini J. 2010. "Lovemaking and Voyeurism in Roman Art and Culture: The House of the Centenary at Pompeii." In *Römische Mitteilungen* 116:289-319.
 - Petronius' *Cena Trimalchionis*.

The *Villa* as status symbol

3. Readings:
 - Bodel, J. 1997. "Monumental Villas and Villa Monuments." In *Journal of Roman Archaeology* 10:5-35.
 - Pliny's Letters on his Villas: 2.17; 5.6; 9.7
4. Readings:
 - Mattusch, C. 2010. "Programming Sculpture? Collection and Display in the Villa of the Papyri." In *The Villa of the Papyri at Herculaneum: archaeology, reception, and digital reconstruction*, edited by M. Zarmakoupi, 79-88. Berlin, New York: de Gruyter.
 - Optional reading: *Guide to the Getty Villa* [excerpts].
 - **Meeting at the GETTY VILLA, 2pm.**

Commemorating death

5. Readings:
 - Hope, V. 2009. "Chapter 3: Funeral and Feasts" and "Chapter 6: Commemorating and Remembering the Dead." In *Roman Death: Dying and the Dead in the Ancient Rome*, 65-96; 151-81. London, New York: Continuum.
 - Polybius, *History* 53-54.
6. Readings:
 - Wallace-Hadrill, A. 2008. "Chapter 2: Housing the Dead: The Tomb as House in Roman Italy." In *Commemorating the Dead. Texts and Artifacts in Context*, edited by L. Brink and D. A. Green, 39-77. Berlin, New York: de Gruyter.
 - Petersen, L. H. 2003. "The Baker, His Tomb, His Wife, and Her Breadbasket: The Monument of Eurysaces in Rome." *Art Bulletin* 85.2:230-257.

Monumentum aeternum and social expectations

7. Readings:
 - Newby, Z. 2011. "In the Guise of Gods and Heroes: Portrait Heads on Roman Mythological Sarcophagi." *Life Death and Representation: Some New Work on Roman Sarcophagi*, edited by J. Elsner and J. Huskinson, 189-227. Berlin, New York: de Gruyter.
 - Walker, S. 1990. "The Sarcophagus of Maconiana Severiana." In *Roman Funerary Monuments in The J. Paul Getty Museum, Vol. 1*, edited by M. True and G. Koch, 83-94. Malibu: The J. Paul Getty Museum.
8. Readings:
 - D'Ambra, E. 1996. "The Calculus of Venus: Nude Portraits of Roman Matrons." In *Sexuality in Ancient Art. Near East, Egypt, Greece, and Italy*, edited by N. B. Kampen, 219-32. Cambridge: Cambridge University Press.

- Spinelli, A. 2017. "The 'Getty Cybele': A Roman Portrait of Feminine Virtues." In *American Journal of Archaeology*, 121.3 (July).

Attendance, Participation and Weekly Assignments:

Class attendance and participation are mandatory. Each student will be responsible for one short presentation based on the readings (ca. 10 minutes). This presentation will occur at the beginning of the class session and is meant to introduce the readings and to encourage student discussion.

Note:

- There is no required text for this course; readings will be provided to you via email.
- We will hold at least one of our class meetings at the Getty Villa in Malibu (exact date TBD), where students will have the opportunity to explore the ancient collections in a setting that recalls an ancient Roman luxury villa. This is a mandatory meeting. Tickets to the museum are free, but parking costs \$ 15/car. While I will make arrangement for parking, students are responsible for arranging their own transportation (please, try to carpool with your fellow students). In addition, consult the museum website for information on the Getty Villa: <http://www.getty.edu/visit/villa/>.