Chapter 10: The Roman Empire
Sites of the Roman Empire (at the death of Trajan in 117 CE)
The city of Rome (Early fourth century CE)

Fig. 10-2. Model of the city of Rome during the early fourth century CE.
Republican Architecture
Temple of Portunus, Rome

Republican temples combine Etruscan plans with Greek orders – the Ionic order is seen here.

The Temple of Portunus as Rome is pseudoperipteral.

Fig. 10-3. Temple of Portunus (Temple of “Fortuna Virilis”), Rome, Italy, ca. 75 BCE.
Roman Concrete Construction
(Fig. 10-6)

- **Barrel vaults:** “tunnel vaults”; extension of a simple arch
- **Groin vaults:** formed by the intersection of two barrel vaults of equal size at right angles.
- **Series of groin vaults**
- **Hemispherical domes:** essentially a round arch rotated around a full circumference of a circle; concrete allows to dome to be opened up with an oculus

Advantages of concrete
- Less costly
- Possible to create shapes that could not be created with masonry construction

The Romans developed concrete and used it to shape architectural space.
The construction of this structure was made possible by the use of concrete to create the barrel vaults.
Republican portraiture is characterized by super realism and verism. Every surface of the figure’s face is detailed.
Fig. 10-16. Restored view and plan of a typical Roman house of the Late Republic and Early Empire (John Burge).

1. **Fauces**: entranceway ("jaws" of the house)
2. **Atrium**: large central reception area
3. **Impluvium**: water basin in the atrium
4. **Cubiculum**: small bedroom opening onto the atrium (cubicle)
5. **Ala**: recessed areas at the back of the atrium
6. **Tablinum**: “home office”
7. **Triclinium**: dining room
8. **Peristyle**: or peristyle garden
First Style: also called the Masonry Style; costly marble panels are simulated with paint over stucco.

Fig. 10-17. First Style wall painting in the fauces of the Samnite House, Herculaneum, Italy, late second century BCE.
Second Style: characterized by illusionistic wall paintings that extend the room beyond its walls into simulated 3D worlds.

Fig. 10-19. Second Style wall paintings (general view, left, and detail of tholos, right) from cubiculum M of the Villa of Publius Fannius Synistor, Boscoreale, Italy, ca. 50-40 BCE. Fresco, 8’ 9” high.
In these Second Style frescoes, the artist employed *atmospheric perspective*, which creates the illusion of space by the blurring of distant objects.
Third Style: tiny floating landscapes are painted on a black foundation and framed by delicate architectural frames.

Fig. 10-21. Detail of the Third Style wall painting, from cubiculum 15 of the Villa of Agrippa Postumus, Boscotrecase, Italy, ca. 10 BCE. Fresco, 7’ 8” high.
Fourth Style: return to architectural illusionism of irrational “fantasy” type scenes

Fig. 10-22. Fourth Style wall paintings in room 78 of the Domus Aurea (Golden House) of Nero, Rome, Italy, 64-68 CE.
Augustus plays the role of general. This is one of many roles he played in portraiture that were presented to the public.

The is idealized much like Classical Greek sculptures. No matter his actual age, he appears eternally youthful and strong.

Fig. 10-27. Portrait of Augustus as general, from Primaporta, Italy, early-first-century CE copy of a bronze original of ca. 20 BCE. Marble, 6’ 8” high.
Early Empire
Flavian Portraiture

This portrait of Vespasian shows an intentional return to the veristic style of Republican portraits – Vespasian aimed to underscore his Republican values.

The portrait bust of a Flavian woman represents an idealized beauty.

Left: Fig. 10-37. Portrait of Vespasian, ca. 75-79 CE. Marble, 1’ 4” high.
Right: Fig. 10-38. Portrait bust of a Flavian woman, from Rome, Italy, ca. 90 CE. Marble, 2’ 1” high.
The triumphal Arch of Titus commemorates the reign of Titus after he has died and become a god.

Reliefs inside the arch celebrate Titus’s conquest of Judea in a historical narrative and as an allegorical scene of Titus with personifications of Victory, Honor, and Valor.
High Empire
Forum of Trajan

1. Temple of Trajan
2. Column of Trajan
3. Libraries
4. Basilica Ulpia
5. Forum
6. Equestrian statue of Trajan

Fig. 10-43. Apollodorus of Damascus, Forum of Trajan, Rome, Italy, dedicated 112 CE (James E. Packer and John Burge).

Fig. 10-44. Column of Trajan, Forum of Trajan, Rome, Italy, dedicated 112 CE.
The Pantheon exemplifies the full exploitation of concrete construction by the Romans to shape architectural space.

The design of the Pantheon is an intersection of two circles – one horizontal and one vertical.
The equestrian portrait type was frequently used for imperial portraits. Here Marcus Aurelius expresses his majesty and authority.

His face shows the stress of defending and leading an empire.
The Arch of Constantine commemorates his defeat of Maxentius.

Sculptural decoration was taken from the 2nd century monuments of Trajan, Hadrian, and Marcus Aurelius – Constantine was associating himself with the “good emperors.”

Fig. 10-75. Arch of Constantine (south side), Rome, Italy, 312-315 CE.