- Would be placed so that only 3 of the sides would be shown. Eastern Sarcophagi would have all 4 sides decorated. Typical 2nd century CE sarcophagi. This had a flat lid but other lids could have had a portrait of the deceased in a reclining position. Mythological scene, shows knowledge of Greek culture.

- Triumph scene and Nike could represent the hope for a triumph over death into the afterlife. Dionysus’ headdress used to identify him. Dionysus himself as a symbol of a renewal of life.

- Dated to 190 CE, imperial period of late 2nd Century. Context, Bacchic cults were very popular at this time as the god of celebration. Special emphasis given to Liber, A Bacchic god, due to links with Dynasty.

- Found in Chamber C of the Licinian Tomb, Patrician descendants of Pompey and Crassus, linked through marriage of great grandson of Crassus and great granddaughter of Pompey, executed. Was in gardens of family property. Visits to the tomb would usually be private due to the tension between the family and the imperial family.

Pompey the Great:

- The Licinian tomb, tomb of the Licinii, excavated in 1884 when it was discovered during a construction. Links with Pompey, Crassus and Caesar. The importance of these structures, more like art galleries.

- Chamber A, where portrait of Pompey was discovered. Would have likely faced the street, public but would not be allowed to enter. About 10 metres from the Street. Chamber A only contained portraits. Missing documentation, no certain evidence.

- No answer as to who commissioned the portrait. Stylistic and physiological links between the head of Pompey, a woman and children, round face. Likely made in same workshop.

- Gnaeus Pompeius Magnus, most famous surviving portrait from antiquity, a copy of a portrait made in is lifetime.

- Politician and military commander in Late Roman Republic. Cognomen ‘Magnus’ added after Sullan Civil War.

- Hair, raised in cow lick and deep carved curl, Roman Pathos. Forehead is wrinkled, showing age. Verism, eligibility for office and wisdom. Small, beady and deeply set eyes. A Large nose, personalisation. Mouth is small and narrow, a small neck.

- Portrait, an illusion to Alexander the great, very similar to Alexander. Clean shaven face. Portrait can be considered a landmark in the development of Roman propaganda. Pompey wanted to be depicted as a hero, Alexander model. Roman leaders thought themselves to be the successors of Hellenistic kings.

Leukippides Sarcophagus:

- Found in 1885 in Tomb Chamber B in Licinian tomb. Found with a coin inside it minted under Antonius Pius. Sarcophagus depicts the rape of daughters of Leukippus, a forceful abduction. Hilaeira and Phoebe abducted by Castor and Pollux. Sons of Zeus take the sisters as their wives.

- Iconographic features, horses and Pilos (pointed hats), can then identify daughters of Leucippus. Daughters have flailing arms, hair is still neat, bodies are still covered, daughter on the left tries to keep dress up, shows the modesty of the girls.

- Daughters constantly seen flailing to the side to show their helplessness but also the struggle of the girls.

- Only arms and legs overlap, later Sarcophagi overlap far more. Other secondary characters, winged victory, bearded soldiers, a woman thought to be the third daughter of Leucippus, Arsinoe, another woman thought to be the daughter’s mother and a man who could be Leucippus himself. All the females look the same due to idealised nature of women in Roman art.

- Figures used are not useless, used to highlight horror and drapery flailing around used to demonstrate the undomesticated nature of the act.
State reliefs were a stable genre, there were relatively few changes. Always show the same rituals, usually a catalogue of virtues of the emperors. Key features of Roman state reliefs included an Eclectic style, the performance of ritual and ceremony, insignia of office shown, the inclusion of Historical and men mixing with gods.

Arch of Titus:
- Built in 81 CE, it was an honorific arch built after the suppression of the rebels in Judea. The Arch of Titus was the first triumphal arch and depicts a victory procession through Rome.
- These arches are discussed by Pliny the elder and, in reality, were little more than statue bases for colossal statues of the emperors.
- The arch has no decoration on the outside, only a large inscription of who set up the arch and when. The inside of the arch has relief panels which show the spoils of war being paraded through Rome including a Jewish menorah.
- The arch also shows Titus during a triumph, on a chariot pulled by four horses. He is accompanied by the figure Victory, who is crowning him. This job would have been done by a slave but they were not deemed worthy to depict. Virtus, the female personification of virtue, is also shown in Amazonian dress, as is Honos, the personification of Honour, a young man with a bare chest.
- Finally, the Apotheosis of Titus is shown. The arch was built after Titus’ death. This depicts Titus’ deification and him going to the heavens. He is carried on the back of an eagle.

Trajan’s Column:
- Built in 113 CE, has 200 metres of frieze, 155 scenes, and over 2500 figures. The column would have been placed in the forum of Trajan, which was built alongside the forums of Caesar and Augustus. The Forum of Trajan takes inspiration from the other forums with its use of porticoes and exedras, but, has a Basilica instead of a temple.
- This basilica had different coloured marble to make up the floor tiles and had at least 4 rows of internal colonnades. Was likely there were multiple viewing points as to see the Frieze on the column.
- An inscription on the column states that the column is as high as the hill that had to be levelled to make room for the forum, this is unlikely as no archaeological evidence of this hill has been found. The column also serves as a victory monument over the Dacians, a statue base and the holder of Trajan’s ashes.
- Only ¼ of the frieze actually shows scenes of battle, most show the army building walls or camps, scenes are merged together and can be difficult to differentiate.
- The frieze starts with the departure of the Roman army. Trajan is seen addressing his troops (adlocutio), sacrificing animals (lustratio), taking advice, and consulting with embassies. Trajan is depicted 59 times across the whole column. Stock scenes repeated with little variation. Emphasis on Ritual.
- Sequences of scenes that are repeated Profesctio (entering a territory)-Lustratio- Adlocitio (scenes 50, 53 and 54). Also have some vertical connection between scenes.
Column of Marcus Aurelius (180 CE):
- Often compared to Trajan’s column as there us a close relationship. Both have narrative friezes and a similar subject matter, meant to show the campaigns of the emperor. Dimensions are almost identical. 30m tall, 21 spirals, 116 scenes. Lessons learned from visibility of Trajan’s column?
- Was originally set up after death of Marcus in front of the temple to the Divine Marcus Aurelius. Landscape elements are clearer, as are the movement of the figures. Deeper carving and more symmetry, Artistic trends by time of Marcus. Marcus also seen facing the viewer, frontal.
- Action that is shown is much more violence, battle scenes are more frequent and take up more space, battle with barbarians is bloody, Civilians are shown being massacred by Roman troops. From Roman point of view, this was seen as fair treatment of barbarians.
- This brutality was also a trend, a more negative view towards barbarians. Scholars have suggested this is a general change of Roman attitudes towards Barbarians, especially on the Northern frontier (Germany). Fighting for decades, likely had an influence on attitudes towards them.
- Marcus seen addressing troops, sacrificing and accepting the enemy surrender. We see fewer sacrifices. Emperor seen doing important duties in both columns, a constant set of values perpetuated.

The Arch of Constantine 312 CE:
- Features relief panels which were taken from a monument of Marcus Aurelius. Feature the ‘emperor’ who does not look like typical depictions of Marcus, panels were recurred to look like Constantine.
- 11 panels from an original Arch of Marcus Aurelius, could have been from same monument or different monuments. Show rituals that the emperor had to perform. Stock scenes (below) Imperial virtues shown in these stock scenes.
- **Profectio** (emperor and troops setting out for war), an expression of **Virtus** (manly virtue). **Lustratio** (sacrifice of animals), an expression of **Pietas** (piety).
- **Adlocutio** (emperor addressing troops), an expression of **Fides** (the bond between the emperor and his troop). Peaceful **Submitto** (enemy surrenders to the emperor), an expression of **Clementia** (clemency).
- **Rex Datus** (Emperor putting a new barbarian king in place). Violent **Submitto** (Reluctant barbarian surrender), an expression of **Iustitia** (justice).
- **Adventus** (emperor coming back to Rome after the war), an expression of **Constantia** (perseverance). **Triumph** (celebration of the victory), an expression of virtus? **Congiarium** (gifts to the population from the spoils of war), an expression of **Liberalitas** (generosity)
- Unlikely all 11 panels would be from 1 monument as we have two scenes of **Submitto**. Also have two scenes of **Lustartio**.
- Just fiction or Propaganda? Probably not. These reliefs rarely lie, and they had no need to lie. They are both accurate and ideological. They do not distort the facts, but they may be selective about the facts.