

CLASSICS (SACR)
TE TARI AHUATANGA ONAMATA
VICTORIA UNIVERSITY OF WELLINGTON
CLAS 202/302 ETRUSCAN & ROMAN ART AND ARCHITECTURE—2009
First Trimester
Monday 2 March-Friday 5 June 2009
Study and Examination Periods
Monday 8 June-Wednesday 1 July 2009



COURSE ORGANISATION

Judy Deuling (course coordinator) OK 517, ph: 463-6783, email: Judy.Deuling@vuw.ac.nz
office hours: available daily (when not in class or in meetings) and specifically by appointment.

Tutors: Jennifer Botting (OK 502), Teresa Schischka (OK 502), Nicole Semple (OK 520). Each may be reached via contact details and during office hours as noted in tutorial.

CLASS TIMES & VENUES

Lectures: Tuesday, Thursday, Friday 9.00-9.50 am in Hugh Mackenzie LT 105

Tutorials: OK 526, the Classics Museum

Tuesday 10.00-10.50 am; 11.00-11.50 am; 12.00 noon-12.50 pm.

Thursday 10.00-10.50 am; 12.00 noon-12.50 pm.

Friday 10.00-10.50 am.

There are 6 tutorial meetings held fortnightly when possible, beginning in Week 2 and extending throughout the trimester as listed in the schedule proposed below. If you miss a tutorial you may attend another on approval of the tutor. In ALL instances, however, every effort should be made to attend the tutorial assigned.

THERE WILL BE NO FRIDAY LECTURE DURING WEEKS IN WHICH TUTORIALS ARE HELD.

Any additional information (terms lists, changes, unofficial exam results, etc) will be posted on the Classics Departmental notice board on Level 5 of Old Kirk. A notice giving examination times and places for all courses taught in Classics, Greek and Latin will be posted there when this information is available. The Classics www page (<http://www.victoria.ac.nz/classics>) contains useful information on Classics and Classical Studies in general.

LEARNING OBJECTIVES & CONTENT

The course covers basic Etruscan and Roman Art and Architecture from the sixth century BCE to CE fourth century, from the period just before the foundation of the Republic of Rome to the beginning of the Byzantine period as the Roman Empire changed radically.

The purpose of the course is to give students a basic knowledge of the architecture, sculpture, and painting of the Etruscans and Romans. The course will be delivered through lectures, tutorials, textbooks, reserve readings, and items in our own study collection. Students will be able to become acquainted with the more important monuments, techniques, and styles of art and

architecture in Etruscan and Roman antiquity and to evaluate them appropriately within their artistic and social-historical contexts. Students will have the opportunity to observe and to analyse works of art associated with ancient Italy and the Roman Empire. As a result, they will be able to become aware of the stylistic and contextual problems associated with these periods. Both internal and external assessments provide means for you and the lecturer to evaluate your response to the material and the attainment of the goals noted by analysis of specific items of Etruscan and Roman art and architecture within essay and examination format. The types of assessment are varied in order that no one should be seriously disadvantaged by one format or another.

TEXTBOOKS

Nancy H. Ramage & Andrew Ramage, *Roman Art: Romulus to Constantine*, 5th edition. Pearson Prentice Hall, 2009. REQUIRED

Eve D'Ambra, *Art and Identity in the Roman World* (Everyman Art Library), Orion Publishing Group, 1998. RECOMMENDED.

Mary Beard and John Henderson, *Classical Art: From Greece to Rome* (Oxford History of Art), Oxford University Press, 2001. RECOMMENDED

Jas Elsner, *Imperial Rome and Christian Triumph* (Oxford History of Art), Oxford University Press, 1998. RECOMMENDED

Nigel Spivey, *Etruscan Art*, Thames and Hudson, 1997. RECOMMENDED

The required textbook is available from VicBooks and recommended books may be, although *Imperial Rome and Christian Triumph* is no longer in print. Inexpensive and useful, but not required, is the *Classics Study Guide*, will be available through Student Notes via VIC Books. It is recommended particularly if you are not familiar with the requirements of essays and slide tests written for Classics courses. Additionally, copies of other books about Etruscan & Roman art may be available at the VUW Bookshop or through other booksellers.

Unfortunately we are not able to conduct an archaeological survey or an excavation in the field. Nonetheless tutorials, during which students work as a whole group or within smaller groups, and all pieces of internal assessment are presented to assist and allow you to learn in more detail the types of material found in excavations in Italy and the Roman Empire for the categories of Etruscan and Roman art. You are given the opportunity to practice as closely as possible techniques and procedural analysis employed by archaeologists and art historians both in the field and in the laboratory when presented with material finds.

ASSESSMENT & MANDATORY COURSE REQUIREMENTS

CLAS 202/302:

ETRUSCAN ART ANALYSIS 15%—The art analysis will be approximately 1000 words. You will be expected to analyse and to place within its social and historical context a specific example of Etruscan art or an artefact. Points to consider include physical description and details about the piece, its background and subject, as well as genre, style, technique, and general date. Most important is the discussion of how this item fits within its social and historical context. Be sure to include an illustration (labelled and coordinated to the text). Illustration labels should identify the item, name the museum or collection in which it is currently held, and give the source of the illustration (and page or figure number, if relevant).

ART ANALYSES ARE DUE IN THE ASSIGNMENT BOX OUTSIDE OK 508 BY 5 PM
FRIDAY, 20 MARCH 2009.

SLIDE IDENTIFICATION TEST 20%—One slide identification test, 50 minutes long, worth 20% of the final result, will be given THURSDAY, 9 APRIL 2009, as noted below. The test will cover material seen in class for the periods covered as well as one unseen item from those periods; you will be expected to recognise genre, style, technique and general date. There will be a pair of slides to be discussed in relation to each other with respect to these points and the general context of the items in question. The slide test will include a map section in addition to slide identification and discussion.

THE SLIDE IDENTIFICATION TEST MUST BE TAKEN WHEN SCHEDULED
THURSDAY, 9 APRIL 2009.

Slides will be available in the Audiovisual Suite at the Library (Rankin Brown) before the slide test and before the final examination. Slides from the week's lectures will be available from the beginning of the following week (on the weekend whenever possible). These can be viewed on Caramate viewing units set up in the AV Suite. To view slides from lectures, book in advance. The booking sheets are held at the AV Suite desk at level 9 of the Library in Rankin Brown. Additionally, slide images will be made available on Blackboard.

CLAS 202 ESSAY 25%—The essay will be 1500 to 2000 words. You will be expected to analyse and to place within its social and historical context a specific example of Roman architecture, sculpture, or an item from the category of wall painting and mosaics. Points to consider include physical description and details about the piece, background and subject, as well as genre, style, technique, and general date. Most important is the discussion of how this item fits within its social and historical context. Include any other information and relevant material— particularly discussion of questions regarding excavation and the history or ethics of collection. Illustrations (labelled and relevant to the text) should be included and coordinated to the text. Illustration labels should identify the item, name the museum or collection in which it is currently held, and give the source of the illustration (and page or figure number, if relevant). Discuss your topic with your tutor or with the lecturer *before* beginning detailed research and analysis.

BE PREPARED TO STATE YOUR ESSAY TOPIC AT THE TIME OF THE SLIDE IDENTIFICATION TEST!

Investigation and research will be necessary, but the essay should consist of your description, analysis, and conclusions. Outside sources must be appropriately documented with notes and bibliography. Include illustrations of the items discussed with identification and reference to the sources of the illustration. Use the guidelines in the *Classics Study Guide*. You are expected to be familiar with and to follow those procedures. For abbreviations of journals and acceptable note format (including web sites) see "Editorial Policy, Instructions for Contributors, and Abbreviations," *American Journal of Archaeology* 104 (2000) 3-24, which can be found at the Closed Reserve Desk in the Library. Other manuals of style and format are acceptable. Ask your lecturer or tutor, if you are in doubt. Note that internet and web-based sources tend to be too general for the purposes of an essay of this type. Do not use unless you are able to provide the Author's surname or last name and initials *or* the Maintainer *or* Sponsoring Institution; Year, date of publication *or* last update of the site; 'Title of Document,' *Title of Site or Journal Name*, volume number (year). Protocol and address and access path *or* directories are appropriate. Including the date you accessed the site for the purposes of this essay *is essential*.

ESSAYS ARE DUE IN THE ASSIGNMENT BOX OUTSIDE OK 508 BY 5 PM ON MONDAY, 11 MAY 2009.

FINAL EXAMINATION 40% — 3-hour examination will be sat on the date scheduled by FHSS during the mid-year examination period, Friday 12 June-Wednesday 1 July 2009. It will consist of a series of images for identification and discussion similar to the slide identification test described above (20% of total course assessment). The image identification portion will include images only from the material covered in the last six weeks of the course. Additionally, there will be several comprehensive essays on material throughout the whole course covering all periods and areas (20% of total course assessment).

CLAS 302:

ETRUSCAN ART ANALYSIS 15%, SLIDE IDENTIFICATION TEST 20%, EXAMINATION 40% — as above, although CLAS 302 students will be expected to have read more extensively in each area and to demonstrate such reading and experience in their essays and answers to examination questions. The final examination will contain a general section to be answered by all students in addition to more specific essays on each genre.

CLAS 302 ESSAY 25% — The essay will be 2000-2500 words in length. You will be expected to analyse and compare two items from different periods (at least 100 years apart) within one of the following categories: architecture, sculpture, or wall painting and mosaics. At least one item must be considered Roman in origin. Points to be considered include physical description and details about the pieces, their backgrounds and subjects, as well as genre, style, technique, and general date. Include any other information and material relevant to the two items. Illustrations (labelled and relevant to the text) should be included and coordinated to the text. Illustration labels should identify the item, name the museum or collection in which it is currently held, and give the source of the illustration (and page number if relevant). Discuss your topic with your tutor or with me *before* beginning detailed research and analysis.

BE PREPARED TO STATE YOUR ESSAY TOPIC AT THE TIME OF THE SLIDE IDENTIFICATION TEST!

A certain amount of investigation and research will be necessary, but the essay should consist of your description, analysis, discussion, and conclusions. Outside sources must be appropriately documented with notes and bibliography. Include illustrations of the items discussed with identification and reference to the sources of the illustration. Use the guidelines in the *Classics Study Guide*. You are expected to be familiar with and to follow those procedures. For abbreviations of journals and acceptable note format see "Editorial Policy, Instructions for Contributors, and Abbreviations," *American Journal of Archaeology* 104 (2000) 3-24, which can be found at the Closed Reserve Desk in the Library. Other manuals of style and format are acceptable. Ask your lecturer or tutor, if you are in doubt. Note that internet and web-based sources tend to be too general for an essay of this type. Do not use unless you are able to provide the Author's surname or last name and initials *or* the Maintainer *or* Sponsoring Institution; Year, date of publication *or* last update of the site; 'Title of Document,' *Title of Site or Journal Name*, volume number (year). Protocol and address and access path *or* directories are appropriate. Including the date you accessed the site for the purposes of this essay *is essential*.

ESSAYS ARE DUE IN THE ASSIGNMENT BOX OUTSIDE OK 508 BY 5 PM ON MONDAY, 11 MAY 2009.

WORKLOAD

The lecture and tutorial programme is presented in a cumulative fashion—i.e. later material builds on material presented earlier in the term. The examination will be comprehensive. Unless there are exceptional circumstances, it is highly recommended that students prepare for the examination as follows:

Students are expected to prepare for and attend at least 75% of all lectures and tutorials (4 of 6 tutorials are not sufficient but will be considered adequate). It is recommended that students spend an average of 14 hours per week in preparation, lectures, and tutorials for CLAS 202. For CLAS 302 students should plan to spend about 16 hours per week on average. The amount may vary from week to week and from student to student.

In order to pass the course you must complete the Etruscan art analysis, the slide identification test, the essay, and the examination. Additionally, you must gain at least 50% in the course overall and at least 40% in the examination.

OVERDUE WORK

Extensions must be sought through the instructor prior to the due date of the work. In the absence of an extension overdue work will be penalised by 5% per day at the discretion of the instructor.

MARKING AND OVERDUE ASSIGNMENTS

It is a traditional policy within the Classics Programme to return marked work to students within two weeks of its receipt. Special circumstances may result in failure to achieve this goal, however. The course essay should be marked and returned at least 48 hours prior to the final examination. In the case of the receipt of assignments from students after they are due the course organiser reserves the right to mark work without comments and to reduce the grade, which the work receives, by 5% per day.

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GENERAL UNIVERSITY REQUIREMENTS, POLICIES AND STATUTES

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar available in hard copy or go to the Academic Policy and Student Policy sections at the university website: <http://www.victoria.ac.nz/home/about/policy>

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

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2009 Proposed Schedule

Readings from a number of sources are given for most weeks' sessions. Those from Ramage & Ramage are required. Readings from Beard & Henderson, D'Ambra and Elsner are strongly recommended. Other readings may be helpful, particularly as sources for illustrations of materials. See the BIBLIOGRAPHY following for complete references and callmarks.

NB: WEEKS WITH TUTORIALS DO NOT HAVE FRIDAY LECTURES.

Week 1: 2-8 Mar: INTRODUCTION; ETRUSCAN BEGINNINGS, ETRUSCAN TOMB PAINTING
Ramage⁵ 13-33 (35-67)
Brendel 23-41, 77-84, 153-157, 171-175, 343-351 (Pottery)
Spivey 7-39

SIGN UP FOR TUTORIAL TIME

Week 2: 9-15 Mar: POTTERY, JEWELLERY, BRONZES
Ramage⁵ 35-67
Brendel 165-171, 185-194, 337-343 (Tomb Painting)
201-203, 284-287, 353-373 (Bronzes)

TUTORIAL 1: ETRUSCAN TOMB PAINTING
NO LECTURE ON FRIDAY

Week 3: 16-22 Mar: ETRUSCAN MIRRORS, PORTRAITURE; REPUBLICAN PORTRAITURE
Ramage⁵ 87-94
Brendel 87-109, 305-336, 373-408, 420-432 (Sculpt & Portraiture)
Strong 44-63 (Republican Portraiture & Sculpture)
Spivey 149-182 Etruscan Rome to Roman Etruria

ETRUSCAN ARTWORK ANALYSIS DUE—FRIDAY 20 MARCH 2009, 5 PM

Week 4: 23-29 Mar: REPUBLICAN SCULPTURE, PAINTING & MOSAICS
Ramage⁵ 83-109, 139-143
Beard & Henderson 11-63
Strong 44-63 (Sculpture), 63-74 (Painting & Mosaics)

TUTORIAL 2: REPUBLICAN PORTRAITURE
D'Ambra 25-29
NO LECTURE ON FRIDAY

Week 5: 30 Mar-
5 Apr: REPUBLICAN ARCHITECTURE & THE ROMAN FORUM
Ramage⁵ 83-109, continued

Week 6: 6-12 April: AUGUSTUS & THE JULIO-CLAUDIANS
Ramage⁵ 110-167
Strong 75-126

SLIDE TEST —Thursday, 9 April 2009
BE PREPARED TO STATE ESSAY TOPIC!

APRIL STUDY BREAK—10-26 April 2009
(Includes Good Friday, Easter, Easter Monday, Easter Tuesday & ANZAC Day)

Week 7: 27 Apr-3 May: FLAVIAN EMPERORS: PORTRAITURE, SCULPTURE, ARCHITECTURE
Ramage⁵ 145-167 continued, 169-195
Beard & Henderson 65-105
Strong 127-140

TUTORIAL 3: AUGUSTUS & ROME
D'Ambra 29-37
NO LECTURE ON FRIDAY

Week 8: 4-10 May: ROMAN PAINTING: IMPERIAL PERIOD
Ramage⁵ 195-205, 233-235
Strong 121-126

ESSAY DUE—MONDAY, 11 MAY 2009, 5 PM

Week 9: 11-17 May: TRAJAN: PORTRAITURE, SCULPTURE, ARCHITECTURE
Ramage⁵ 206-227
Strong 141-162

ESSAY DUE—MONDAY, 11 MAY 2009, 5 PM

TUTORIAL 4: ROMAN WALL PAINTING
D'Ambra 127-145
(Beard & Henderson, 11-63)
Elsner, "Art & Social Life" 91-113
NO LECTURE ON FRIDAY

Week 10: 18-24 May: HADRIAN: PORTRAITURE, SCULPTURE, ARCHITECTURE
Ramage⁵ 228-255
Beard & Henderson 107-113
Strong 171-196
Elsner, "Art & the Past" 169-197

TUTORIAL 5: TRAJAN & ROME
Beard & Henderson 147-202
D'Ambra 59-91
NO LECTURE ON FRIDAY

Week 11: 25-31 May: ANTONINES & SEVERANS
Ramage⁵ 256-281, 282-309
Strong 197-249
Elsner, "Art & Death" 145-165

Week 12: 1-7 June: END OF AN EMPIRE—TETRARCHS & CONSTANTINE
Ramage⁵ 310-323, 324-341, 342-365
Strong 264-287
Elsner, "Art & Imperial Power" 53-87
Elsner, "Art & Religion" 199-235

TUTORIAL 6: IMAGE & ICONOGRAPHY
Beard & Henderson 205-238
D'Ambra 93-125
NO LECTURE ON FRIDAY

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BIBLIOGRAPHY

Items are on 3-day loan unless otherwise noted.

NB: Architecture books will be in the Architecture Library in Vivian Street.

GENERAL

Encyclopedia of World Art. REF N31 E56

Enciclopedia Virgiliana. REF PA6825 A3 E56

Lexicon Iconographicum Mythologiae Classicae (LIMC). REF N31 L679

ETRUSCAN ART & ARCHITECTURE

Boethius, A. & J.B. Ward Perkins. *Etruscan & Roman Architecture* (1970, 1978).

NA295 B673 E, CL RES NA295 B673 E2ED

Bonfante, L. (ed.) *Etruscan Life and Afterlife* (1986). CL RES DG223 E85

Brendel, O. *Etruscan Art* (1978, 1995). N5750 B837 E, CL RES N5750 B837 E 2ED

Haynes, S. *Etruscan Bronzes* (1985). NK7907.2 H424 E

Haynes, S. *Etruscan Civilization: A Cultural History* (2000). DG223 H424 E

Jucker, Ines. *Italy of the Etruscans* (1991). CL RES N5750 J91 I

Matt, L. von, et al. *Art of the Etruscans* (1970). N5750 M435 A

Moretti, M. *New Monuments of Etruscan Painting* (1970). CL RES *N5750 M845 N

Richardson, E.H. *The Etruscans: Their Art & Civilization* (1964). DG223 R522E

Spivey, N. *Etruscan Art* (1997). CL RES N5750 S761 E

Spivey, N. & S. Stoddart. *Etruscan Italy* (1990). DG223 S761 E

Sprenger, M. & G. Bartoloni. *The Etruscans* (1983). CL RES N5750 S768E E

Torelli, M. (ed) *The Etruscans* (2000). DG223.3 E85

ROMAN ART & ARCHITECTURE

Andreae, B. *The Art of Rome* (1977). CL RES *N5760 A556 A

Beard, M. & J. Henderson. *Classical Art: From Greece to Rome* (2001). CL RES

Bartman, E. *Portraits of Livia* (1999) NB165 L58 B291 P (WHEN AVAILABLE)

Bianchi Bandinelli, R. *Rome: The Late Empire* (1971). N5760 B577 R E

Rome: The Centre of Power (1970). N5760 B577 R 1970

Bowe, P. *Gardens of the Roman World* (2004). BigBooks SB458.55 B786 G

Boethius, A. *The Golden House of Nero* (1960). ARCH *NA310 B673 G

Brilliant, R. *Roman Art from the Republic to Constantine* (1974). N5760 B857 R

Carey, S. *Pliny's Catalogue of Culture: Art and Empire in the Natural History* (2003).

N5613 C276 P

Claridge, A. *Rome* (Oxford Archaeological Guides, 1998). DG62 C591 O

Corcoran, L.H. *Portrait Mummies from Roman Egypt* (1995). *ND1327 E3 C793 P

D'Ambra, E. *Art and Identity in the Roman World* (1998). CL RES N5763 D156 A

Dudley, D.R. *Urbs Roma: A Source Book of Classical Texts on the City & its Monuments*

(1967). DG62.5 DS47 U

Dunbabin, K. *Mosaics of the Greek and Roman World* (1999). CL RES *DE61 M8 D917 M

Elsner, J. *Imperial Rome and Christian Triumph: The Art of the Roman Empire AD 100-450*

(1998). CL RES N5760 E49 I

Gallinsky, K. *Augustan Culture* (1996). DG279 G158 A

Goldscheider, L. *Roman Portraits* (1940). *NB115 G623 R

- Grant, M. *Art and Life of Pompeii and Herculaneum* (1979). *N5769 G762 A
Art in the Roman Empire (1995). N5760 G762 A
The Roman Emperors (1985). DG274 G762 R
The Roman Forum (1970). DG66.5 G762 R
- Guillaud, J. & M. *Frescoes in the Time of Pompeii* (1990). CL RES *ND2575 G957 F
- Hallett, C.H. *The Roman Nude: Heroic Portrait Statuary 200 BC-AD 300* (2005). NB1296.3
H186 R
- Hanfmann, G. *Roman Art* (1975). N5740 H238 R
- Hannestad, N. *Roman Art and Imperial Policy* (1986). *N5763 H244 R
- Heintze, H. von. *Roman Art* (1972). N5760 H471 R
- Henig, M. *Handbook of Roman Art* (1983). N5760 H236
- Hölscher, T. *The Language of Images in Roman Art* (2004). N5760 H756 R E
- I Claudia II: Women in Roman Art and Society*, ed. D.E.E. Kleiner & S.B. Matheson.
*N5763 I10
- Jashemski, W. *Gardens of Pompeii* (1979). *DG70 P7 J39 G
- Kleiner, D.E.E. *Roman Sculpture* (1992). CL RES *NB115 K64 R
- Ling, R. *Roman Painting* (1991). CL RES *ND120 L755 R
- MacDonald, W. *Architecture of the Roman Empire* (1965, 1986).
CL RES ARCH *NA310 M135A v.1, v.2
Hadrian's Villa and its Legacy (1995). ARCH NA327 T6 M135 H
The Pantheon (1976). ARCH NA323 M135 P
- Maiuri, A. *Pompeian Wall Paintings* (1960). ND125 M232 P
- Mau, A. *Pompeii: Its Life and Art* (1902). DG70 P7 M447 P E
- MacKay, A. *Houses, Villas, and Palaces in the Roman World* (1975). NA310 M153 H
- Meiggs, R. *Roman Ostia* (1960). DG70 O8 M512 R
- Packer, J. *Insulae of Imperial Ostia* (1971). ARCH *NA327 O7 P119 I
The Forum of Trajan in Rome: A Study of the Monuments (1997)
CL RES *DG66.5 P119 F v.1, v.2, v.3
- Ramage, N.H. & A. Ramage, *Roman Art: Romulus to Constantine* (2009).
CL RES N5760 R165 R 5ED
- Roman Domestic Buildings*, ed. I.M. Barton (1996). DG68 R758
- Rome the Cosmopolis*, ed. C. Edwards & G. Woolf (2003). DG63 R763
- Rossi, L. *Trajan's Column and the Dacian Wars* (1971). DG59 D3 R832 T
- Sear, F. *Roman Architecture* (1982). CL RES ARCH NA310 S439 R
- Shore, A.F. *Portrait Painting from Roman Egypt* (1972). ND1327 E3 S559 P 1972
- Stamper, John W. *The Architecture of Roman Temples: The Republic to the Middle Empire*
(2004). *DG133 S783 A
- Stewart, Peter. *Roman Art* (2004). N5760 S851 R
- Stewart, Peter. *Statues in Roman Society: Representation and Response* (2003). NB1296.3 S851
- Strong, D. *Roman Art* (1988). N5760 S923 R 1980, CL RES N5760 S923 R 1988 2ED
Roman Imperial Sculpture (1961). NB115 S923 R7

Torelli, M. *Typology & Structure of Roman Historical Reliefs* (1982). NB133 T678 T
Toynbee, J.M.C. *Animals in Roman Life and Art* (1973). QL87 T756 A 1973
 Art of the Romans (1965). N5760 T756 A
 Death and Burial in the Roman World (1971). DG103 T756 D
Uzzi, J.D. *Children in the Visual Arts of Imperial Rome* (2005). NB1935 U99 C

Vitruvius, *De Architectura* (1999). ARCH NA5613 V848 DE
Vout, C. *Power and Eroticism in Imperial Rome* (2007). DG271 V973 P

Wallace-Hadrill, A. *Houses and Society in Pompeii & Herculaneum* (1994). DG70 P7 W189H
Ward-Perkins, J.B. *Roman Architecture* (1988). ARCHNA310 W264 R 1988
 Roman Imperial Architecture (1981). CL RES ARCH NA310 W264 R7
Wheeler, M. *Roman Art and Architecture* (1964). N5760 W564 R
Wilson, J. *Piazza Armerina* (1980). DG55 S5 P5 W752 P
Zanker, P. *The Power of Images in the Age of Augustus* (1988). N5760 Z31 P

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LIST OF ROMAN EMPERORS—NB: list may disagree slightly from groupings found in other lists.

27 BC-AD 14	Augustus		
JULIO-CLAUDIANS		253-268	Gallienus
14-37 AD	Tiberius	268-270	Claudius
37-41	Caligula	270	Quintillus
41-54	Claudius	270-275	Aurelian
54-68	Nero	275-276	Tacitus
		276	Florian
		276-282	Probus
YEAR OF THE FOUR EMPERORS		282-283	Carus
68-69	Galba	282-285	Carinus
69	Otho	283-284	Numerian
69	Vitellius		
(69-79	Vespasian)	TETRARCHY	
		284-305	Diocletian
FLAVIANS		286-305	Maximian
69-79	Vespasian	305-306	Constantius Chlorus
79-81	Titus	305-310	Galerius
81-96	Domitian	308-324	Licinius
		306-307	Flavius Severus
ADOPTIVE EMPERORS		306-312	Maxentius
96-98	Nerva	308-314	Maximius
98-117	Trajan	(306-337 Constantine the Great)	
117-138	Hadrian		
ANTONINES		HOUSE OF CONSTANTINE	
138-161	Antoninus Pius	306-337	Constantine the Great
161-180	Marcus Aurelius	337-340	Constantine II
161-169	Lucius Verus	337-350	Constans
180-192	Commodus	337-361	Constantinus II
		350-353	Magnentius
		361-363	Julian
SEVERANS			
(193	Pertinax)	363-364	Jovian
(193	Didius Julianus)		
193-211	Septimius Severus	HOUSE OF VALENTINIAN	
211-217	Caracalla	364-375	Valentinian I
211-212	Geta	364-378	Valens
217-218	Macrinus	367-383	Gratian
218-222	Heliogabalus	375-392	Valentinian II
222-235	Alexander Severus		
		378-395	Theodosius I
SOLDIER EMPERORS & CRISIS		WESTERN EMPIRE	
235-238	Maximinus	395-423	Honorius
238	Gordian I & II	425-455	Valentinian III
238	Pupienus	455	Petronius Maximus
	Balbinus	455-456	Avitus
238-244	Gordian III	457-461	Majorian
244-249	Philip I	461-465	Libius Severus
247-249	Philip II	467-472	Anthemius
249-251	Decius	472	Olybrius
251-253	Trebonianus Gallus	473	Glycerius
253	Aemilian	474-475	Julius Nepos
253-260	Valerian	475-476	Romulus Augustulus

CLAS 202/302
ETRUSCAN & ROMAN ART & ARCHITECTURE
FIRST TRIMESTER 2009

SOURCE: N.H. RAMAGE & A. RAMAGE. *ROMAN ART & ARCHITECTURE: ROMULUS TO CONSTANTINE*. 5TH ED.
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