



CLASSICS
TE TARI AHUATANGA ONAMATA
VICTORIA UNIVERSITY OF WELLINGTON
CLAS 202/302 ETRUSCAN & ROMAN ART



Trimester 1, 2011
Monday 28 February-Saturday 2 July 2011

TRIMESTER DATES

Teaching dates: 28 February to 3 June 2011

Mid-trimester break: 18 April to 1 May 2011

Study week: 6-10 June 2011

Examination/Assessment period: 10 June to 2 July 2011

Be aware that all students who enrol in courses with examinations must be able to attend an examination at Victoria University at any time during the scheduled examination period.

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

COURSE ORGANISATION

Judy Deuling (course coordinator) OK 517, ph: 463-6783, email: Judy.Deuling@vuw.ac.nz

office hours: available daily (when not in classes or in meetings) and specifically by appointment.

Tutors: Cecily Duncan (OK 502), Tania Hayes (OK 519), Nicole Semple (OK 520). Each may be reached via contact details and during office hours as noted in tutorial.

CLASS TIMES & VENUES

Lectures: Monday, Tuesday, Friday 10.00-10.50 am, Hugh Mackenzie LT 105

Tutorials: OK 526, the Classics Museum

Monday 11.00-11.50 am

Tuesday 11.00-11.50 am

Wednesday 11.00-11.50 am

Thursday 12.00 noon-12.50 pm, 1.10-2.00 pm

Friday 10.00-10.50 am.

There are 6 tutorial meetings held fortnightly, 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.

SET TEXTS:

Fred S. Kleiner, *A History of Roman Art*, Enhanced Edition. Wadsworth, Cengage Learning, 2010, 2007. REQUIRED

RECOMMENDED & USEFUL READING

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

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

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

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

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

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 7 February to 11 March 2011, while postgraduate textbooks and student notes will be available from the top floor of **vicbooks** in the Student Union Building, Kelburn Campus. After week two of the trimester all undergraduate textbooks and student notes will be sold from **vicbooks** on Level 3 of the Student Union Building. Additionally, copies of other books about Etruscan & Roman art may be available at the **vicbooks** or through other booksellers.

The required textbook is available in the **vicbooks** and recommended books may be, although several are no longer in print but located in 3-Day Loan at the VUW Library, as noted in the Bibliography below. Useful, but not required, is the *Classics Study Guide*, which should be available on the Classics Department website. It is recommended particularly if you are not familiar with the requirements of essays and slide tests written for Classics courses.

COURSE DELIVERY

CLAS 202/302 will be delivered in lecture format using slide or other images to illustrate the material and points throughout. Students are expected to attend lectures and may wish to take notes regarding content; additionally, students should ask questions in order to clarify and understand points as required.

Additionally, as noted above, there are 6 tutorial meetings held fortnightly, beginning in Week 2 and extending throughout the trimester as listed in the schedule proposed below. Students are expected to attend and to participate in all tutorials, but 4 of 6 will be an acceptable minimum; note that by missing tutorials, however, you may miss information, which supplements lectures. 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.

COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information (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. Should issues arise, further information will be posted on BLACKBOARD or via email to all class members. The Classics web page contains useful information on Classics and Classical Studies in general (<http://www.vuw.ac.nz/classics>).

CLASS REPRESENTATIVE

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class.

COURSE CONTENT

CLAS 202/302 cover 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.

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 both Etruscan and Roman art. You the students have 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.

LEARNING OBJECTIVES

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, textbook and reserve readings, as well as study of items in the VUW Classics Museum study collection. Students passing this course will 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. Additionally, 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.

Internal assessments such as essays and image evaluation exercises, as well as external examination assessment, provide means for you the student 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. As a result, no one should be seriously disadvantaged by one format of assessment or another.

MANDATORY COURSE REQUIREMENTS

There are no mandatory course requirements.

EXPECTED 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). For CLAS 202: Students are recommended to spend 200 hours spread evenly over the 12-week trimester, break, study week, and examination period. The time spent on work outside class will be an estimate for an average student. The amount of work and time may vary from week to week and from student to student. For CLAS 302: Students are recommended to spend a minimum of 200 hours spread evenly over the 12-week trimester, break, study week, and examination period, but more time is strongly suggested. The amount of work and time required may vary from week to week and from student to student.

ASSESSMENT 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). This exercise allows students to practice writing a short essay focussed particularly on Etruscan remains or sites before writing the large essay and analysis to follow.

ETRUSCAN ART ANALYSES ARE DUE IN THE ASSIGNMENT BOX OUTSIDE OK 508 BY 5 PM
MONDAY, 21 MARCH 2011.

IMAGE IDENTIFICATION EXERCISE 20%—One image identification exercise, 50 minutes long, worth 20% of the final result, will be sat in lecture time FRIDAY, 10:00AM on the 15 APRIL 2011, as noted in the schedule proposed below. The exercise will cover material seen in class for the periods covered during weeks 1-7; you will be expected to recognise genre, style, technique and general date of each item in a cluster of 3 items, given a choice of two clusters. You should identify and date each of the three items within the cluster you select. Additionally and more importantly, be sure to discuss each of the three items in relation to each other with respect to the points noted above and the general context of the items in question. The image identification exercise will include a map section, which covers the Forum Romanum, in addition to image identification and discussion.

THE IMAGE IDENTIFICATION EXERCISE MUST BE TAKEN WHEN SCHEDULED
FRIDAY, 15 APRIL 2011.

Slides will be available in the Audiovisual Suite at the Library (Rankin Brown) as well as on Blackboard before the image identification exercise and before the final examination for your revision pleasure. Slides from the week's lectures will be available from the beginning of the following week (or on the weekend whenever possible). These can be viewed on Caramate viewing units set up in the AV Suite, where groups of students are able to gather in small discussion groups. 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, as noted above.

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 IMAGE IDENTIFICATION EXERCISE!

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, 9 MAY 2011.

FINAL EXAMINATION 40% — 3-hour examination will be sat on the date scheduled by FHSS during the mid-year examination period, Friday 10 June- Saturday 2nd July. 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. If you chose an Etruscan item, select an item or building different from the one chosen for the Etruscan Art Analysis. 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 IMAGE IDENTIFICATION EXERCISE, ALTHOUGH IT IS HELPFUL MAKE YOUR CHOICE AND DISCUSS IT WITH YOUR TUTOR WELL BEFORE THE IMAGE IDENTIFICATION EXERCISE.

A certain amount of investigation and research will be necessary, but the essay should consist of your own 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 particularly "Editorial Policy, Instructions for Contributors, and Abbreviations," *American Journal of Archaeology* 104 (2010) 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 websites 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, 9 MAY 2011.

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>

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates explanations of grades and other useful information at www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Cancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

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CLAS 202/302

2011 Proposed Schedule

Readings from a number of sources are given for most weeks' sessions. Those from Kleiner 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.

NB: WEEKS WITH TUTORIALS DO NOT HAVE FRIDAY LECTURES.

Week 1: 28 Feb-6 Mar: INTRODUCTION; ETRUSCAN BEGINNINGS, ETRUSCAN TOMB PAINTING

Kleiner* Introduction, xxi-xxxvi
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: 7-13 Mar:

POTTERY, JEWELLERY, BRONZES
Kleiner* Introduction, xxxvi-xlvi
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: 14-20 Mar:

FROM VILLAGE TO WORLD CAPITAL, REPUBLICAN TOWN PLANNING
Kleiner* Ch 1 & 2, 1-29
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—MONDAY 21 MARCH 2011, 5 PM

Week 4: 21-27 Mar:

REPUBLICAN DOMESTIC ARCHITECTURE, FROM MARCELLUS TO CAESAR
Kleiner* Ch 3 & 4, 31-59
Ramage⁵ 83-109, 139-143
Beard & Henderson 11-63
Strong 44-63 (Sculpture), 63-74 (Painting & Mosaics)

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

Week 5: 28 Mar-
3 Apr:

THE AUGUSTAN PRINCIPATE, PREPARING FOR THE AFTERLIFE
Kleiner* Ch 5 & 6, 61-87
Ramage⁵ 83-109, continued

Week 6: 4-10 April: THE PAX AUGUSTA, THE JULIO-CLAUDIAN DYNASTY
Kleiner* Ch 7 & 8, 89-119
Ramage⁵ 110-167
Strong 75-126

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

Week 7: 11-17 Apr: CIVIL WAR, THE FLAVIANS & NERVA
Kleiner* Ch 9, 121-137
Ramage⁵ 145-167 continued, 169-195
Beard & Henderson 65-105
Strong 127-140

IMAGE IDENTIFICATION EXERCISE — Friday, 15 April 2011
BE PREPARED TO STATE ESSAY TOPIC!

APRIL STUDY BREAK — 18 April-1 May 2011
(Includes Good Friday, Easter, Easter Monday, Easter Tuesday & ANZAC Day)
APRIL STUDY BREAK — 18 April-1 May 2011

Week 8: 2-8 May: POMPEII & HERCULANEUM, FIRST CENTURY CE
Kleiner* Ch 10, 139-151
Ramage⁵ 195-205, 233-235
Strong 121-126

ESSAY DUE — MONDAY, 9 MAY 2011, 5 PM

Week 9: 9-15 May: TRAJAN: OPTIMUS PRINCEPS
Kleiner* Ch 11, 153-169
Ramage⁵ 206-227
Strong 141-162

ESSAY DUE — MONDAY, 9 MAY 2011, 5 PM

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

Week 10: 16-22 May: HADRIAN, THE PHILHELLENE
Kleiner* Ch 12, 171-185
Ramage⁵ 228-255
Beard & Henderson 107-113
Strong 171-196
Elsner, "Art & the Past" 169-197

TUTORIAL 5: OSTIA, PORT OF ROME
Kleiner* Ch 14, 203-215
Beard & Henderson 147-202
D'Ambra 59-91
NO LECTURE ON FRIDAY

Week 11: 23-29 May: ANTONINES, SEVERANS & SOLDIERS
Kleiner* Ch 13, 187-201; Ch 16, 231-245; Ch 18, 263-277.
Ramage⁵ 256-281, 282-309
Strong 197-249
Elsner, "Art & Death" 145-165

Week 12: 30 May-
5 June: END OF AN EMPIRE—TETRARCHS & CONSTANTINE
Kleiner* Ch 19 & 20, 279-306
Ramage⁵ 310-323, 324-341, 342-365
Strong 264-287
Elsner, "Art & Imperial Power" 53-87
Elsner, "Art & Religion" 199-235

TUTORIAL 6: LEPICIS MAGNA & EAST
Kleiner* Ch 17,
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

Allison, Penelope M. *Pompeian Households: An Analysis of the Material Culture*.

The Cotsen Institute of Archaeology, Monograph 42. (Los Angeles, 2004).

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

Clarke, John R. *Art in the Lives of Ordinary Romans: Visual Representation and the Non-Elite Viewers in Italy, 100 B.C.-A.D. 315*. (Berkeley, Los Angeles, London, 2003).

Clarke, John R. *Looking at Laughter: Humor, Power, and Transgression in Roman Visual Culture, 100 B.C.-A.D. 250*. (Berkeley, Los Angeles, London, 2007).

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
- Kleiner, F.S. *A History of Roman Art, Enhanced Edition* (2010).
- 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
- Marzano, Annalisa. *Roman Villas in Central Italy: A Social and Economic History*. (Leiden, 2007).
- 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
- Oxford Handbook of Roman Studies*, ed. A. Barchiesi & W. Scheidel (2010). DG209 O982 2010
- 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
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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		
		HOUSE OF CONSTANTINE	
ANTONINES		306-337	Constantine the Great
138-161	Antoninus Pius	337-340	Constantine II
161-180	Marcus Aurelius	337-350	Constans
161-169	Lucius Verus	337-361	Constantinus II
180-192	Commodus	350-353	Magentius
		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

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Alexander Mosaic, late second or early first century BCE copy of a panel painting of the
Battle of Issos by Philoxenos of Eretria, late fourth century BCE. Mosaic.
Museo Archeologico Nazionale, Naples.

SOURCE: FRED S. KLEINER. *A HISTORY OF ROMAN ART*. ENHANCED EDITION.
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