

CLAS 402
HONOURS ART—2013
ETRUSCAN ART AND ARCHITECTURE
Trimesters 1 & 2, 2013



SCHOOL OF ART HISTORY, CLASSICS & RELIGIOUS STUDIES
VICTORIA UNIVERSITY OF WELLINGTON



FACULTY OF HUMANITIES AND SOCIAL SCIENCES

SCHOOL OF ART HISTORY, CLASSICS, AND RELIGIOUS STUDIES

CLASSICS PROGRAMME
CLAS 402: Art
Ancient art of the Graeco-Roman World
ETRUSCAN ART AND ARCHITECTURE

FULL YEAR



4 March – 17 November 2013

Trimester dates

Teaching dates: 4 March to 18 October 2013

Easter break: 28 March to 3 April 2013

Mid-trimester break 1/3: 22–28 April 2013

Mid-year break: 4–14 July 2013

Mid-trimester break 2/3: 26 August–8 September 2013

End-of-year Study week: 21–25 October 2013

End-of-year Examination/Assessment Period: 25 October to 16 November 2013

Students who enrol in courses with examinations must be able to attend an examination at the University at any time during the scheduled examination period.

Withdrawal dates

Information on withdrawals and refunds may be found at

www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds

Names and contact details

Lecturer/Coordinator:

Dr Judy K Deuling

OK 517 (463 6783)

Office hours: available daily (when not in class or in meetings) and specifically by arrangement.

Email: Judy.Deuling@vuw.ac.nz

Class times and venues

Seminar time: Thursday, 9–11 am

Seminar venue: OK 526, VUW Classics Museum

Teaching/learning summary

This course will be delivered in a seminar format featuring presentation of material including images and readings along with discussion of such material which will have been prepared and read before the seminar meeting time.

Communication of additional information

Any additional information (terms lists, changes, unofficial exam results, etc) will be posted on the Classics Programme notice boards, Old Kirk, level 5. A notice giving examination times and places for all courses taught in Classics will also be posted there when this information is available.

Course prescription

Ancient art, architecture and archaeology of the Bronze Age Aegean, Greek, Roman and/or Etruscan worlds for presentation, discussion and contextual analysis.

Course content

The course covers the art and architecture along with some of the culture and development of that area of Italy called Etruria, which corresponds roughly to modern day Tuscany, from the prehistorical through the Roman periods, when the Etruscans were absorbed into Roman Italy. Included are readings and discussions about architecture, painting, pottery, sculpture, and so-called minor arts, as well as some topography and history of excavation and collection.

Learning objectives

Students who pass this course will be able to:

1. acquire a basic knowledge of the development of the Etruscan world within Italy and the Mediterranean region;
2. analyse objects within their archaeological and social contexts on the basis of shape, appearance, decoration, style and chronology;
3. become aware of stylistic and contextual problems associated with material remains.

Expected workload

The seminar programme is presented in a cumulative fashion—i.e., later material builds on material presented earlier in the term and throughout the course. 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 to attend at least 75% of all seminars. It is recommended that postgraduate students in our programme spend an average of 12 hours per week in preparation, lectures, and seminars for CLAS 402, which is a full-year paper. The amount may vary from week to week and from student to student.

Readings

Set texts:

- 1) Otto J Brendel, *Etruscan Art* (Yale University Press/Pelican History of Art, 2d edition, ed. Franchesca R Ridgway, 1995).
- 2) Giovannangelo Camporeale, *The Etruscans Outside Etruria* (J Paul Getty Trust, 2004).

All undergraduate textbooks and student notes will be sold from the Memorial Theatre Foyer from 11 February to 15 March 2013, while postgraduate textbooks and student notes will be available from

vicbooks' new store, Ground Floor Easterfield Building, Kelburn Parade. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks, Easterfield Building. Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available. Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

Recommended reading: *please see Bibliography below.*

Assessment requirements (Out of 100% total)

Seminar Presentation & Essay: 30%

The seminar presentation, along with the essay, is worth 30% and will be the result of each student researching a topic in consultation with the lecturer, which demonstrates your awareness of stylistic and contextual problems associated with the material remains of Etruria and Etruscan culture (Learning Objective no. 3).

The topic will be presented to the class in a seminar approximately 50 minutes in length with discussion to follow, directed and managed by the presenter. Subsequently the topic itself or an aspect of the topic will be submitted in essay format incorporating relevant class discussion generated during the presentation. Essays with a text length of approximately 3000 words will be due **2 weeks** after the seminar has been presented. Illustrations (labelled and coordinated to the text) are required as part of the essay. The label of an illustration should include: identification, the current location (museum or collection) the source and page number of the illustration itself (if from an article or book); this information may be presented via a 'list of illustrations'. For acceptable note format for all sources, including websites, see 'Editorial Policy, Notes for Contributors, and Abbreviations' *American Journal of Archaeology (AJA)* 104 (2000) sections 3.1-5.4, p. 3-9, which can be found in the journal itself and likely on-line. Other manuals of style and format are acceptable, however, discuss what you would prefer to use.

Please submit 2 copies of your essay; one will be marked and returned; the second will be held for use if requested by the external examiner during the external examination process in November.

NB: Please note that all Student Seminar Presentations MUST be completed before Monday 9 September 2013.

Essays submitted after the due date, or after the date of an approved extension, may be penalized. Late essays may receive no comments, only a grade. Work, which shows evidence of plagiarism, will be penalized in line with the seriousness of the case. This may involve work being returned unmarked. In extreme cases, University academic disciplinary procedures may be invoked.

Image Identification Exercises: 30%

Two Image Identification Exercises will be worth 30% total (15% each) of the final result for the course. Each exercise allows the student to demonstrate how objects may be analysed on the basis of shape, appearance, decoration, style and chronology (Learning Objective no. 2).

Image identification exercises will be given towards the end of each trimester, presented orally to the class complete with images. The first Image Identification exercise will cover material seen in class covered before the midyear break. The second Image Identification exercise will cover material presented after the mid-year break. You will be expected to recognize and to discuss

genre, style, technique and general date of each item within a cluster of 3 items chosen by you. One item will have been seen in class but selected by you; the other two items may come from other sources, at least one of which, however, should not have been seen in class. Additionally, each of the three items should be from different genre or types of material. None of the images selected by an individual may be used in the second Image Identification Exercise presentation of that individual. Each student will identify and date each of the three items within the cluster selected. Additionally and more importantly, discuss each of the three items in relation to each other with respect to the points noted above and the general context(s) of the items in question. A handout (1 to 2 pages long, which contains images of the 3 items and the salient points for each (such as: genre, material, style, technique, date) will be useful and helpful to your audience.

Final Examination: 40%

A three-hour examination will be given on the date determined by the Faculty of Humanities and the Social Sciences during the examination period: 25 October to 16 November 2013. There will be a series of three comprehensive essays on material covered throughout the whole course for all periods and regions. Within each of the three categories of questions there will be a selection of essays from which to choose. The format of the examination and the types of questions to expect will be discussed near the end of class meeting time.

Collectively the three categories of examination questions will allow you to demonstrate how thoroughly you have developed a basic knowledge of the Etruscan world within Italy and the Mediterranean region (Learning Objective no. 1). All assessment will allow both student and lecturer to assess how well the objectives have been achieved.

The university has a policy of reasonable accommodation for the needs of students with special requirements or disabilities in examinations and other assessment procedures. Students who require special arrangements should contact the course convener. For the Examination, please contact the FHSS examinations officer in the FHSS SASO.

Additionally, the policy in Classics is to return marked work to students within two weeks of its receipt. Special circumstances may result in failure to achieve this goal, although the course essay should be marked and returned at least 48 hours prior to the final examination. Essays submitted after the due date, or after the date of an approved extension, may be penalized. A half-mark may be deducted for each day (including weekends) or part thereof that the essay is overdue. Late essays will receive no comments, only a grade. There is no guarantee that a late essay will be handed back marked before the final examination.

Work, which shows evidence of plagiarism, will be penalized in line with the seriousness of the case. This may involve work being returned unmarked. In extreme cases, University academic disciplinary procedures may be invoked.

Penalties

Extensions should be sought through the instructor prior to the due date of an assignment. In the absence of an extension overdue work may be penalised by per day at the discretion of the instructor. Workload issues do not constitute a compelling reason for the request of an extension. Work that has still not been submitted by the time of the examination period has started runs the risk of not being accepted.

Mandatory course requirements

To gain a pass in this course each student must:

- (1) give a seminar presentation and submit the essay which results;

- (2) complete and present two image identification exercises as outlined above;
- (3) sit the examination.

Class representative

A class representative will be elected in the first class meeting, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

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>

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 (See Section C).

Other useful information for students may be found at the Academic Office website, at www.victoria.ac.nz/home/about/avcacademic.

CLAS 402: 2013 Proposed Schedule

Readings in Brendel and Camporeale are required; likewise plan to read *Etruscan Life and Afterlife*, ed. L. Bonfante, noted as 'Bonfante' below, as well as *Etruscan Art*, noted as 'Spivey' below. Likewise S. Haynes, *Etruscan Civilization* is rewarding and available through the VUW Library; plan to read 'generally' and 'specifically' as required. The others listed are recommended for general as well as specific reading; they should be available through the VUW Library or from readings in the CLAS 402 file in the Classics Library. See the **Bibliography** following for references and call-marks. Do not hesitate to enquire if you are unsure what is meant.

- Week 1: 7 MAR: Introduction: Historical and Geographical context of the Etruscans.
(4-10 MAR) Brendel, 15-21; Spivey (1997) 7-24; Bonfante, 18-46.
Torelli, 17-41, 'Origins' 43-51; Haynes (2000) 1-4; Hall, 3-13, 29-43.
Richardson, 1-27; Pallotino (1975) 23-33; Pallotino (1991) 25-55;
Spivey & Stoddart, 21-45; De Puma (1986) 1-7
- WEEK 2: 14 MAR: Bronze Age to Iron Age: Villanovan art and culture
(11-17 MAR) Brendel 23-41; Spivey (1997) 25-39; Bonfante 47-52.
Torelli, 53-71; Haynes (2000) 5-45.
De Puma (1971) 6-9; De Puma (1986) 15-25; Hencken *passim*;
Spivey & Stoddart, 45-52; Jucker, 143-178.
- WEEK 3: 21 MAR: Orientalising period in Etruria.
(18-24 MAR) Brendel, 43-86; Spivey (1997) 40-52; Bonfante, 52-63.
Torelli, 73-87, 111-129; Haynes (2000) 47-133 (Ch.2).
Canciani/von Hase; De Puma (1971) 10-15;
De Puma (1986) 54-59; Richardson, 43-62;
Spivey & Stoddart, 52-61; Jucker 204-220.
- WEEK 4: 28 MAR: EASTER WEEK BREAK: THURSDAY 28 MARCH—WEDNESDAY 3 APRIL 2013
(25-31 MAR)
- WEEK 5: 4 APRIL: Etruscan Pottery: Native Italian wares.
(1-7 APRIL) Brendel, 77-84, 137-141; Spivey (1997) 53-79; Bonfante, 52-63.
Hall, 93-113; Jucker, 178-203.
- WEEK 6: 11 APRIL: Etruscan Pottery: Bucchero.
(8-14 APRIL) Torelli, 405-419; Ramage (1970) 1-61; Rasmussen, 69-142;
De Puma (1986) 8-13, 60-70, 75-84.
- WEEK 7: 18 APRIL: Etruscan Jewellery and Gold-working techniques.
(15-21 APRIL) Brendel, 70-73; Bonfante, 102-106.
Torelli, 455-475; Jucker, 271-286.
- WEEK 8: 2 APRIL: APRIL STUDY BREAK: 22-28 APRIL 2013 (Includes ANZAC Day)
(22-28 APRIL)
- WEEK 9: 2 MAY: Etruscan Architecture: Archaic.
(29 APR-5 MAY) Brendel, 111-124; Spivey (1997) 81-143; Bonfante, 188-201.
Torelli, 243-253, 291-311, 313-333; Hall, 115-145.
Boethius (Ch.3) 32-102; Richardson, 179-193.

- WEEK 10: 9 MAY:
(6-12 MAY) Etruscan Architecture: Classical & Hellenistic.
Readings continued from above.
- WEEK 11: 16 MAY:
(13-19 MAY) Etruscan Tombs & Tomb-painting: Archaic.
Brendel, 165-175, 185-194; Spivey (1997) 81-148;
Torelli, 205-225, 335-343, 345-363; Haynes (2000) 135-259 (Ch.3).
Bonfante, 156-162.
- WEEK 12: 23 MAY:
(20-26 MAY) Etruscan Sculpture: Archaic.
Brendel, 87-109; Spivey (1997) 81-148; Bonfante, 107-151.
Haynes (1971/1985) plates; Jucker 118-140.
- WEEK 13: 30 MAY:
(27 MAY-2 JUNE) Etruscan Mirrors: Archaic and Classical.
Brendel, 201-203, 284-284; Bonfante (plates & drawings).
de Grummond *passim*; Hall, 45-63, 65-91.
- WEEK 14: 6 JUNE:
(3-9 JUNE) IMAGE IDENTIFICATION EXERCISE 1—Thursday 6 June 2013.
Week includes Monday 3 JUNE 2013 — *Queen's Birthday*.
- MID-YEAR STUDY BREAK: 10 JUNE-14 JULY 2013
- WEEK 15: 18 JULY:
(15-21 JULY) Etruscan, Hellenistic (series) & Praenestine Mirrors and Cistae.
Brendel, 353-373; Bonfante (plates & drawings).
de Grummond *passim*. De Puma (1980); Jucker, 96-116.
- WEEK 16: 25 JULY:
(22-28 JULY) Etruscan Tombs & Tomb-painting: Classical & Hellenistic.
Brendel, 305-336, 373-408, 420-432; Spivey (1997) 149-182;
Bonfante, 232-278. Haynes (2000) 261-325 (Ch.4).
Holliday (1993) 175-197; Moretti (plates).
- WEEK 17: 1 AUGUST:
(29 JULY-4 AUGUST) Etruscan Pottery: Black Figure & Late Painted.
Brendel, 153-157, 171-175.
Torelli, 421-437; Jucker, 223-239.
- WEEK 18: 8 AUGUST:
(5-11 AUGUST) Etruscan Pottery: Red Figure & Superposed Red.
Brendel, 343-351.
Torelli, 439-453; Jucker, 239-251.
- WEEK 19: 15 AUGUST:
(12-18 AUGUST) Etruscan Sculpture: Classical & Hellenistic.
Brendel, 305-336, 373-408, 420-432.
Torelli, 365-391; Haynes (2000) 327-389 (Ch.5).
Richardson, 125-136, 154-177.
- WEEK 20: 22 AUGUST:
(19-25 SEPTEMBER) IMAGE IDENTIFICATION EXERCISE 2—Thursday 22 August 2013.

AUGUST STUDY BREAK: 26 AUGUST-8 SEPTEMBER 2013

Bibliography (Recommended Reading Sources—a starting point)

NB: Most books will be shelved and filed together in the VUW Library, but please note that a few will be found instead in the remaining 'Big Books' and 'Outsized Book' Sections. Do not hesitate to ask VUW Library Staff or myself if you are not able to find a book you seek.

- Barker, G. & T. Rasmussen. *The Etruscans* (1998). See JKD/Clas 402 File.
- Beazley, J.D. *Etruscan Vase Painting* (1947). Central Big Books: NK 4645 B386 E
- Bianchi Bandinelli, R. *L'arte etrusca* (1982). N5750 B577 A
- Boethius, A. & J.B. Ward Perkins. *Etruscan & Roman Architecture* (1970, 1978).
Architecture: NA295 B673 E, cl res NA295 B673 E2ed; CLAS 402 File.
- Bonfante, L. (ed.) *Etruscan Life and Afterlife* (1986). Closed Reserve: DG 223 E85
- Brendel, O. *Etruscan Art* (1978). Central: N5750 B837 E; Closed Reserve: N5750 B837 E 2d
- Camporeale, G. *The Etruscans Outside Etruria* (2001). N5750 E872 2004
- Canciani, F. & F. von Hase. *La tomba Bernardini di Palestrina* (1979).
Central Big Books: DG70 P33 C215 T
- Carpino, A. *Discs of Splendor: The Relief Mirrors of the Etruscans* (2003).
NK7907.2 C298 D
- Cornell, T.J. *The Beginnings of Rome: Italy and Rome from the Bronze Age to the Punic Wars* (1996).
DG233 C814 B
- Cristofani, M. *Statue-cinerario Chiusine di et`a classica* (1975). Offsite Storage NB110 C933 S
- Cristofani, M. *La Grande Roma dei Tarquini* (*DG52 G751)
- de Grummond, N. T. (ed.) *A Guide to Etruscan Mirrors* (1982). DG223.7 M55 G946
- de Grummond, N.T. *Etruscan Myth, Sacred History and Legend*. BL740 D321 E
- de Grummond, N.T. & E. Simon (ed.) *The Religion of the Etruscans*. BL740 R382 (Big Books)
- De Puma, R.D. "A Fourth Century Praenestine Mirror with Telephos and Orestes,"
RM 87 (1980) 5-28. CLAS 402 File.
- De Puma, R.D. *Etruscan and Villanovan Pottery: A Catalogue of Italian Ceramics from Midwestern Collections* (1971). CLAS 402 File.
- De Puma, R.D. *Etruscan Tomb-groups: Ancient Pottery & Bronzes in Chicago's Field Museum of Natural History* (1986). CLAS 402 File.
- De Puma, R.D. *Art in Roman Life: Villa to Grave* (2009) See JKD, CLAS 402 File.
- Dennis, G. *The Cities and Cemeteries of Etruria* (1883, 1984 abridged).
Central: DG 223 D411 C 3ed; 3-Day: DG223 D411 C 1985
- Encyclopedia of World Art*. Central Stackroom Big Books: N31 E56
Central Big Books: N31 E56 D
- Hall, J., ed. *Etruscan Italy: Etruscan Influences on the Civilizations of Italy from Antiquity to the Modern Era* (1995). CLAS 402 File.
- Haynes, S. *Etruscan Bronzes* (1985). NK7907.2 H424 E
- Haynes, S. *Etruscan Civilization: A Cultural History* (2000). DG223 H424 E
- Haynes, S. *Etruscan Sculpture* (1971). NB110 H424 E
- Hencken, H. *Tarquinia and Etruscan Origins* (1968). DG223 H494 T
- Hencken, H. *Tarquinia, Villanovans, and Early Etruscans* (1968).
Central: DG223 H494 T1 v.1, v.2
- Holliday, P.J. "Narrative Structures in the François Tomb," in *Narrative and Event in Ancient Art* (1993). CLAS 402 File.
- Holloway, R.R. "Conventions of Etruscan Painting in the Tomb of Hunting and Fishing at Tarquinii," *AJA* 69 (1965) 341-347. CLAS 402 File/J-Stor.

- Izzet, V. *The Archaeology of Etruscan Society* (2007). DG223.3 I99 A
 Jucker, Ines. *Italy of the Etruscans* (1991). Closed Reserve: N5750 J91 I
- Leighton, Robert. *Tarquiniā: An Etruscan City* (2004). DG70 T35 L529 T
Lexicon Iconographicum Mythologiae Classicae (LIMC). Reference: N31 L679
 Lulof, P.S., van Kampen, I. (ed.) *Etruscans: Eminent Women, Powerful Men*. DG223.3 E884 2011
- Mansuelli, G. *Etruria and Early Rome* (1966). N5750 M289 E
 Matt, Leonard von, et al. *The Art of the Etruscans* (1970). 3-Day Big Books: N5750 M435 A
 Moltesen, M. & C. Weber-Lehmann. *Etruskische Grabmalerei—Faksimiles und Aquarelle: Dokumentation aus der Ny Carlsberg Glyptotek und dem Schwedischen Institut in Rom* (1992). Central Big Books: ND2565 M729 E
 Moretti, M. *New Monuments of Etruscan Painting* (1970).
 Closed Reserve Big Books: N5750 M845 N
- Pallottino, M. *Art of the Etruscans* (1955). N5750 P168 A
 Pallottino, M. *The Etruscans* (1975). DG223 P168 H E
 Pallottino, M. *A History of Earliest Italy* (1991). DG221 P168 H E
- Ramage, N.H. "Studies in Early Etruscan Bucchero," in *Papers of the British School at Rome* 38 (1970) 1-41. CLAS 402 File.
 Rasmussen, T. *Bucchero Pottery from Southern Etruria* (1979). NK3845 R225 B
 Richardson, E. Hill. *The Etruscans: Their Art & Civilization* (1964). DG223 R522 E
- Spivey, N. & S. Stoddart. *Etruscan Italy* (1990). DG223 S761 E
 Spivey, N. "Greek Vases in Etruria," in *Looking at Greek Vases* (1991). CLAS 402 File.
 Spivey, N. *Etruscan Art* (1997). N5630 S761 G
 Sprenger, M. & G. Bartoloni. *The Etruscans* (1983). Closed Reserve: N5750 S768 E E
 Sprenger, M. & G. Bartoloni. *Die Etrusker* (1977). 3-Day Big Books: N5750 S768 E
 Steingrāber, S. *Abundance of Life: Etruscan Wall Painting* (2007). Big Books: ND2565 S822 PE
- Torelli, M. ed., *The Etruscans* (2000). 3-Day Big Books: DG223.3 E85
 Turfa, J. MacIntosh. *Catalogue of the Etruscan Gallery of the University of Pennsylvania Museum of Archaeology and Anthropology* (2005). DG12.3 P48 U58 C
 Turfa, J. MacIntosh. *Divining the Etruscan World: The Brontoscopic Calendar and Religious Practice*. BL813 E8 T87 2012
- van der Meer, L. Bouke, ed., *ETRUSCO RITU: Case Studies in Etruscan Ritual Behaviour* (2011).
 DG223.3 M44 2011
 van der Meer, L. Bouke, *Interpretatio etrusca: Greek Myths on Etruscan Mirrors* (1995).
 NK8440 M495 I
 van der Meer, L. Bouke, *Liber linteus zagradiensis = The Linen Book of Zagreb: A Comment on the Longest Etruscan Text* (2007). P1078 Z77 M495 L
 van der Meer, L. Bouke, ed., *Material Aspects of Etruscan Religion: Proceedings of the International Colloquium, Leiden, May 29 and 30, 2008* (2010). BL740 M38 2010

Journals and Periodicals

The journals listed are held at VUW and tend to include articles on Etruscan studies, but are not devoted solely to Etruscan Studies, with the exception of *Etruscan Studies: Journal of the Etruscan Foundation*. The list is by no means comprehensive. Unfortunately VUW does not hold *Studi Etruschi*, which is the primary journal devoted to Etruscan archaeology and other Etruscan topics.

American Journal of Archaeology

Antike Kunst

Archäologischer Anzeiger

Etruscan Studies: Journal of the Etruscan Foundation

Journal of Roman Archaeology

Journal of Roman Archaeology Supplements

Papers of the British School at Rome

