

WILFRID LAURIER UNIVERSITY
FACULTY OF ARTS
DEPARTMENT OF ARCHAEOLOGY
& CLASSICAL STUDIES

AR/CL 215

ROMAN ART & ARCHAEOLOGY

(0.5 Credit)

Winter 2010
Monday 7:00 – 9:50 p.m.
Bricker Academic BA209

Instructor:

Dr. L. Trentin [ltrentin@wlu.ca]

202 Regina Street, R106P
Office Hours: Mondays 5:00-6:30 p.m., or by appointment.

AR/CL 215: ROMAN ART AND ARCHAEOLOGY

Please note that the information contained in this course booklet does not repeat information given in the Undergraduate Academic Calendar; everything in that document relevant to this course should be deemed to form part of this booklet, unless explicitly superseded below. Students are expected to be aware of and abide by University regulations and policies, as outlined in the current on-line Undergraduate Calendar (see <http://www.wlu.ca/calendars>).

Course Description

This course provides students with a broad overview of the art and archaeology of ancient Rome, from the founding of the city in the eighth century BCE to the fall of the Empire in the fifth century CE. Students will examine a wide-range of visual and material culture, including: domestic architecture, wall painting, mosaics, sculpture, as well as occasional coins and epigraphic evidence, in order to understand how ancient Roman art and objects of daily life were used, viewed and appreciated by their patrons and owners. The focus of the course is on *looking* and on developing a vocabulary for *looking* so as to begin to use visual and material evidence for studying and relating to the ancient world. Topics to be covered include: the influence of Greek art on Rome; iconographic and stylistic changes in Roman art; functional contexts (public, private, funerary, religious; on pots, wood, stone or walls); content ((self-) representation, mythology and “everyday” scenes); the dynamics of perception (moving images on vases, ensembles of painting in rooms, picture galleries); the “copying” industry; and the reception of Roman art in other –ancient and modern – media.

Learning Outcomes

Upon successful completion of the course, the student should be able to demonstrate:

- a knowledge of the archaeological evidence of the Roman period from excavations and surveys;
- a knowledge of the development of Roman art and architecture;
- an ability to relate this development to its social, political, and economic contexts;
- a knowledge of the literary sources that relate to the uses of Roman art and architecture;
- an understanding of key approaches and debates relevant to the interpretation of Roman art;
- an ability to evaluate the evidence critically with reference to these approaches and debates;
- an ability to describe and analyse works of art and engage in visual analysis;
- an ability to implement visual analysis in written work with coherent and logical arguments, clearly and correctly expressed;
- an appreciation of the artistic contributions of the Romans to Western civilization.

**After class call 886-FOOT for a walk or drive home –
No Walk is Too Short or Too Long!!!**

TEACHING

Teaching for this course will consist of (12) twelve, 2 hour and 50-minute lectures.

The **PROVISIONAL LECTURE TIMETABLE** is as follows:

WEEK	DATE	TOPIC
1	JAN 4	An Introduction to Roman Art
		<ul style="list-style-type: none"> • read: Ramage, Introduction, pp. 13-33.
		<ul style="list-style-type: none"> • read: Sharrock, A.R. "Looking at looking: can you resist a reading?" pp. 265-293 in Frederick. (ed) 2002.
		<ul style="list-style-type: none"> • read: Brendel, O. "Prolegomena to a book on Roman art," <i>MAAR</i> 21 (1953) 2-73.
2	JAN 11	Etruscan Forerunners 1000-200 BC
		<ul style="list-style-type: none"> • read: Ramage, Chapter 1, pp.35-67.
		<ul style="list-style-type: none"> • Read: Osborne, R. 'Why did Athenian pots appeal to the Etruscans,' <i>World Archaeology</i> 33.2 (2001) 277-295.
3	JAN 18	The Roman Republic 509-27 BC
		<ul style="list-style-type: none"> • read: Ramage, Chapter 2, pp. 69-94.
		<ul style="list-style-type: none"> • read: Tanner, J. "Portraits, power and patronage in the late Roman Republic," <i>JRS</i> 90 (2000) 18-50.
4	JAN 25	Augustus: Rome's First Emperor 27 BC-14 AD
		<ul style="list-style-type: none"> • read: Ramage, Chapter 3, pp.111-143.
		<ul style="list-style-type: none"> • read: Kleiner, D. "The great friezes of the <i>Ara Pacis Augustae</i>: Greek sources, Roman derivatives, and Augustan social policy," pp. 27-52 in D'Ambra (ed.) 1993.
5	FEB 5	The Julio-Claudians 14-68 AD
		<ul style="list-style-type: none"> • read: Ramage, Chapter 4, pp.145-167.
		<ul style="list-style-type: none"> • read: Clarke, J. "The Warren Cup and the contexts for representations of male-to-male lovemaking in Augustan and Julio-Claudian art," <i>Art Bulletin</i> 75.2 (1993) 275-294.
6	FEB 8	The Flavians: Saviour to Despot 69-98 AD
	* essay 1	<ul style="list-style-type: none"> • read: Ramage, Chapter 5, pp.169-188.
	* essay 2	<ul style="list-style-type: none"> • read: Vout, C. "The art of <i>damnatio memoriae</i>," in Benoist (ed.) 2008.
	FEB 15	READING WEEK
7	FEB 22	'Daily Life' in Pompeii, Herculaneum and Ostia
	* essay 3	<ul style="list-style-type: none"> • read: Ramage, Chapter 2: 94-109; Chapter 5: 189-205.
		<ul style="list-style-type: none"> • read: Bergmann, M. "The Roman house as memory theatre: the house of the tragic poet in Pompeii," <i>Art Bulletin</i> 76.2 (1994) 225-256.
8	MAR 1	Trajan, <i>Optimus Princeps</i> 98-117 AD
		<ul style="list-style-type: none"> • read: Ramage, Chapter 6, pp. 207-227.
		<ul style="list-style-type: none"> • read: Davies, P. "The politics of perpetuation: Trajan's column and the art of commemoration," <i>AJA</i> 101 (1997) 41-65
9	MAR 8	Hadrian, the Philhellene 117-138 AD
	* essay 4	<ul style="list-style-type: none"> • read: Ramage, Chapter 7, pp. 229-255.
	* essay 5	<ul style="list-style-type: none"> • read: Vout, C. "Antoninus, archaeology and history," <i>JRS</i> 95 (2005) 80-96.
10	MAR 15	The Antonines, 138-193 AD & The Severans, 193-235 AD
		<ul style="list-style-type: none"> • read: Ramage, Chapter 8 + 9 pp. 257-309.
		<ul style="list-style-type: none"> • read: Trentin, L. 'What's in a hump? re-examining the hunchback in the Villa Albani-Torlonia,' <i>CCJ</i> 55 (2009) 130-156.
11	MAR 22	Diocletian and the Tetrarchy 284-312 AD
		<ul style="list-style-type: none"> • read: Ramage, Chapter 10 + 11, pp. 311-341.
		<ul style="list-style-type: none"> • read: Rees, R. 'Images and image: a re-examination of tetrarchic iconography,' <i>Greece & Rome</i> 40.2 (1993) 181-200.
12	MAR 29	Constantine and Early Christian Art 307-337 AD
		<ul style="list-style-type: none"> • read: Ramage, Chapter 12, pp. 343-365.
		REVIEW SESSION

ASSESSMENT

Assessment will be based on the following:

- a) an essay (40% of overall mark)
- b) participation (20% of overall mark)
- c) a formal 2 ½ hour examination (40% of overall mark)

a) ESSAY

Students are required to compose an argumentative essay, no more and no less than **2,500** words in length, on their choice of topics listed below. Each essay has a different submission due-date, please see below for details.

Essays should be submitted in-class to the instructor on the date specified. Essays submitted after this date will be penalized with a deduction of 5% per day, up to 1 week. Essays submitted after 1 week will not be marked and a mark of zero will be returned.

Essay Topics:

Your essay should be written on **ONE** of the following topics:

1. Are veristic portraits ‘true’ or ‘ideal’ images of Roman men and women? Discuss using specific examples.
DUE MONDAY, FEBRUARY 8th, 2010.
2. “I found Rome a city of brick and left it a city of marble.” (Suetonius, *Augustus*) How did Augustus’ building program transform Rome? Discuss using specific examples.
DUE MONDAY, FEBRUARY 8th, 2010.
3. In what ways did representations of Imperial women function as symbols of Imperial power? Discuss using specific examples.
DUE MONDAY, FEBRUARY 22nd, 2010.
4. With reference to art and architecture, how did Roman emperors continue to exert their influence after death?
DUE MONDAY, MARCH 8^h, 2010.
5. ‘All the Romans could do was copy the Greeks.’ How accurate is this as an assessment of Roman sculptural production and display? Discuss using specific examples.
DUE MONDAY, MARCH 8th, 2010.

Sign-up for essay topics will take place in-class on **Monday, January 11th 2010.**

Specific Essay Requirements:

- **Title Page** – Include a creative, but relevant, title page, with the title of your essay, your full name, your instructor’s name, the course code, and the date of submission.
- **Formatting** – Essays must be typed in Arial or Times New Roman font, size 12, with 1.5 line spacing.
- **Figures** – Include images wherever necessary and insert these either in-text or at the end of the essay (before the bibliography), with appropriate labelling (i.e. Fig. 1 – *Title*).
- **Word Count** – Students must declare a word count at the end of the essay. The 2,500 word limit includes footnotes but excludes the title page and bibliography. Students will be penalized 5% if they are significantly below or above the word count (+/- 250 words).
- **Sources** – You must have 10 scholarly sources, only 2 of which can be (academic) Internet sites.
- **Bibliography** – Include as the last page of your essay. Please see the Department website under “Essay Style Writing” for proper bibliographic formatting, or “Further Reading” below.

Plagiarism:

Coursework must be entirely your own work. Please ensure that all information and ideas taken from a source are duly noted, either in footnote or endnote format, and that all essays include a bibliography of works cited.

Please also note that Wilfrid Laurier University uses software that can check for plagiarism. Students may be required to submit their written work in electronic form and have it checked for plagiarism.

YOUR ESSAY ...and... VISUAL ANALYSIS

What is Visual Analysis?

Like any literary work, every monument, every image and every artwork has a story to tell; the problem, however, is that people cannot often find the right words when it comes to a visual artefact. So how does one extract meaning from a visual artefact? Most art historians today hold that a visual artefact has multiple meanings: the meaning(s) it had for the artist/creator, the meaning(s) it had for its first audience, the meaning(s) it had for later audiences, and the meaning(s) it has for us today. Whether you are a veteran art historian or a novice art enthusiast, everyone has the ability to read a visual artefact – this is known as visual analysis. The key to any visual analysis begins with asking the right questions, and that means focusing on the 5 **W**'s:

Who?

(Who crafted/painted/sculpted or constructed the artefact? Were there multiple artists? For whom was it made? Whom does the image/object represent?)

What?

(What does the image/object represent? What is happening in the scene depicted? If you are unsure of the exact subject matter, can you discern a general theme? This is where DESCRIPTION is very important – describe what you see, in detail!)

Where?

(Where was the work found? Is this the same place as where it was originally displayed? If you do not know where it was displayed, can you hypothesize where it might have been displayed based on subject matter or theme? Where is it currently displayed? How does its modern context affect its ancient context?)

When?

(When was it created? When was it found? and by what means? Can you uncover anything about its history from antiquity to the present day?)

Why?

(why was it created? What was its function?)



Your Task

Your objective is to answer your essay question by employing visual analysis of specific examples of artefacts. You will first want to ask as many of the questions above as possible (and any more you can think of). The answers to some of these questions will be readily available from secondary sources, but the point of this essay is not to simply regurgitate this information through direct quotes, but rather, to get you to start looking at visual artefacts and analyzing what you see by asking various questions (even if you don't have all the answers!). With these answers you will be able to gain insight into what these artefacts tell us about the ancient Romans.

b) PARTICIPATION

The last 50 minutes of each class will consist of a seminar-style group discussion where students will be able to raise questions and engage (sometimes lead) dialogue. It will involve and require active participation from all members of the group in terms of preparatory reading, general questions and close visual analysis.

At the end of the first lecture, students will be asked to sign-up for a weekly reading (in the PROVISIONAL LECTURE TIMETABLE above, the second bullet marked “read”). Students must submit to the instructor a 1-2 page summary of the reading chosen and will be expected to come to class ready to discuss this with the group in terms of significance and implications for the study of Roman art.

Attendance will be taken and participation duly noted by the instructor.

c) FORMAL EXAMINATION

The formal examination will last **2 ½ hours** and is cumulative. It will consist of the following:

Part I: Multiple choice and/or true-false questions, matching columns, definitions, short answer questions.

Part II: Picture Essay – you will be asked to choose 2 or 3 images out of a possible 6 and analyse these according to various criteria and questions. All of these images will have been discussed in the lectures.

A **Review Session** for the final exam will be held on **Monday, March 29th 2010** during the last 50 minutes. Attendance to this class is mandatory.

EXAMINATION PERIOD

Students must reserve the examination period of **April 10-22, 2010**. If you are considering registering for a special examination or event, you should select a time outside the examination period.

Students are advised to consult the Undergraduate Calendar for special circumstances for examination deferment. Please note, however, that under no circumstances are arrangements for employment or vacation considered a valid reason for a deferred exam.

ACADEMIC INTEGRITY

The University has an established policy with respect to cheating on assignments and examinations, which the student is required to know. Students are cautioned that in addition to a failure in the course, a student may be suspended or expelled from the University for cheating and the offence may appear on one’s transcript, in which event the offence can have serious consequences for one’s business or professional career. For more information refer to the current Undergraduate Calendar (University Undergraduate Regulations).

ACCESSIBLE LEARNING

Students with disabilities or special needs are advised to contact Laurier's Accessible Learning for information regarding its services and resources. Students are encouraged to review the Calendar for information regarding all services available on campus.

**After class call 886-FOOT for a walk or drive home –
No Walk is Too Short or Too Long!!!**

READINGS

REQUIRED TEXTBOOK:

Ramage, N & A. Ramage, *Roman Art: From Romulus to Constantine* (Ithaca, 1995) 5th edition.

* This book is not a substitute for attendance and keeping good class notes. Some topics to be discussed in-class are not treated in detail in the textbook.

**All readings not in your textbook will be posted on WebCT. When using WebCT or similar programs students are to adhere to the *Principles in the Use of Information Technology*. These *Principles* and resulting actions for breaches are stated in the current Undergraduate Calendar.

FURTHER READING:

Student may also wish to consult some of the sources below, which will supplement your textbook readings.

Abbreviations:

AJA *American Journal of Archaeology*

JRA *Journal of Roman Archaeology*

JRS *Journal of Roman Studies*

ART: GENERAL

- Beard, M. & J. Henderson, *Classical Art: From Greece to Rome* (Oxford, 2001) N5610 .B295
- Bianchi Bandinelli, R., *Rome, the Center of Power. Roman Art from 500 BC to AD 200* (New York, 1970) N5760 .B513
- Brilliant, R., *Roman Art: from the Republic to Constantine* (London, 1974) UW N5760.B74 1974
- Brilliant, R., *Visual Narratives: Storytelling in Etruscan and Roman Art* (London, 1984) N5750 .B68
- Clarke, J.R., *Art in the Lives of Ordinary Romans: Visual Representation and Non-Elite Viewers in Italy, 100 B.C.–A.D. 315* (Berkeley, 2003) UW N72.S6 C58 2003
- D’Ambra, E. (ed.), *Roman Art in Context: An Anthology* (Englewood Cliffs, 1993) N5760 .R64
- D’Ambra, E. & G. Métraux (eds.), *The Art of Citizens, Soldiers and Freedmen in the Roman World* (Oxford, 2006) N5763 .A88
- Elsner, J., *Art and the Roman Viewer* (Cambridge, 1995) N5760 .E48
- Elsner, J. (ed.), *Art and Text in Roman Culture* (Cambridge, 1996) N5760 .A73
- Elsner, J., *Imperial Rome and Christian Triumph: The Art of the Roman Empire, AD 100–450* (Oxford, 1998) N5760 .E484
- Elsner, J., *Roman Eyes: Visuality and Subjectivity in Art and Text* (Berkeley, 2007) NX448.5 .E47
- Ferris, I.M., *Enemies of Rome: Barbarians through Roman Eyes* (Stroud, 2000) UW NB133 .F37x 2000
- Hannestad, N., *Roman Art and Imperial Policy* (Aarhus, 1986) N5763 .H3513 1988
- Henig, M. (ed.), *A Handbook of Roman Art* (Oxford, 1983) N5760 .H36
- Holliday, P.J., *The Origins of Roman Historical Commemoration in the Visual Arts* (Cambridge, 2002) UW N5760 .H65 2002
- Hölscher, T., *The Language of Images in Roman Art. Art as a Semantic System in the Roman World* (Cambridge, 2003) N5760 .H65413
- Kleiner, D.E.E. & S.B. Matheson (eds.), *I Claudia: Women in Roman Art and Society* (Austin, 1996) N5763 .I25
- Kleiner, D.E.E. & S.B. Matheson (eds.), *I Claudia II: Women in Roman Art and Society* (Austin, 2000) UW N5763 .I253 2000
- Kleiner, F.S., *A History of Roman Art* (Belmont, 2006) N5760 .K54
- Leach, E.W., *The Rhetoric of Space: Literary and Artistic Representations of Landscape in Republican and Augustan Rome* (Princeton, 1988) PA6029 .N4L44
- Petersen, L., *The Freedman in Roman Art and Art History* (Cambridge, 2006) N5760 .P48

- Pollitt, J.J., 'The impact of Greek art on Rome', *Transactions of the American Philological Association* 108 (1978) 155–174
- Pollitt, J.J., *Art in the Hellenistic Age* (Cambridge, 1986) N5630 .P55 1987
- Ramage, N., & A. Ramage, *Roman Art* (Ithaca, 1995) UW N5760 .R26x 1991
- Scott, S., & J. Webster (eds.), *Roman Imperialism and Provincial Art* (Cambridge, 2003) UW N5763 .R67 2003
- Stewart, P., *Roman Art* (Greece & Rome New Surveys in the Classics, no. 34: Oxford 2004) N5760 .S67
- Stewart, P., *The Social History of Roman Art* (Cambridge, 2008) N5760 .S676
- Strong, D. & D. Brown (eds.), *Roman Crafts* (London, 1976) RESTR. NK680 .R6
- Strong, D., *Roman Art* (New Haven & London 1980; 2nd ed. 1995) N5760 .S68
- Torelli, M., *Typology and Structure of Roman Historical Reliefs* (Ann Arbor, 1982) UW NB133.T57 1982
- Toynbee, J.M.C., 'Some notes on artists in the Roman world', *Latomus* 8 (1949) 307–16.
- Wheeler, M., *Roman Art and Architecture* (London 1978) N5760 .W5
- Zanker, P., 'In search of the Roman viewer', in D. Buitron-Oliver (ed.), *The Interpretation of Architectural Sculpture in Greece and Rome* (Washington, DC, 1997) 187–91. UW N386.U5 S78 v. 49

SCULPTURE: GENERAL

- Fullerton, M.D., *The Archaistic Style in Roman Statuary* (Leiden, 1990) NB115 .F85
- Kleiner, D.E.E., *Roman Sculpture* (New Haven, 1992) NB115 .K57
- Kousser, R.M., *Hellenistic and Roman Ideal Sculpture* (Cambridge, 2008) NB94 .K69
- Kuttner, A., 'Some new grounds for narrative: Marcus Antonius's base (the *Ara Domitii Ahenobarbi*) and Republican biographies', in P.J. Holliday (ed.), *Narrative and Event in Ancient Art* (Cambridge, 1993) 198–229. NB8210 .N37
- Mattusch, C.C., *Classical Bronzes: The Art and Craft of Greek and Roman Statuary* (Ithaca & London, 1996) NB135 .M38
- Stewart, A., 'To entertain an emperor: Laokoon, Sperlonga and Tiberius at the dinner-table', *JRS* 67 (1977) 76–90.
- Stewart, P., *Statues in Roman Society: Representation and Response* (Oxford, 2003) UW NB1296.3 .S74 2003
- Strong, D., *Roman Imperial Sculpture* (London, 1961) NB115 .S79
- Trimble, J., 'Replicating the body politic: the Herculaneum woman statue types in early Imperial Italy', *JRA* 13 (2000) 41–68.
- Weis, A., 'Sperlonga and Hellenistic sculpture', *JRA* 11 (1998) 412–20.

Portraits

- Brilliant, R., *Portraiture* (London, 1991) UW N7575 .B75 1991
- Flower, H., *Ancestor Masks and Aristocratic Power in Roman Culture* (Oxford, 1996) DG103 .F56 1999
- Gazda, E. & A. Haeckl, 'Roman portraiture: reflections on the question of context', *JRA* 6 (1993) 289–302
- Gregory, A.P., "'Powerful images": responses to portraits and the political uses of images in Rome', *JRA* 7 (1994) 80–99
- Hallett, C.H., *The Roman Nude: Heroic Portrait Statuary 200 BC–AD 300* (Oxford, 2005) UW NB1296.3 .H35 2005
- Leach, E.W., 'The politics of self-representation: Pliny's letters and Roman portrait sculpture', *Classical Antiquity* 9 (1990) 14–39
- Nodelman, S., 'How to read a Roman portrait', in D'Ambra (ed.) 1993, 10–26
- Smith, R.R.R., 'Greeks, foreigners and Roman Republican portraiture', *JRS* 71 (1981) 24–38
- Smith, R.R.R., 'Cultural choice and political identity in honorific portrait statues in the Greek east in the second century AD', *JRS* 88 (1998) 56–93
- Stuart, M., 'How were imperial portraits distributed throughout the Roman empire?' *AJA* 43 (1939) 601–15
- Tanner, J., 'Portraits, power and patronage in the late Roman Republic', *JRS* 90 (2000) 18–50
- Toynbee, J.M.C., *Roman Historical Portraits* (London, 1978) UW NB1296.3.T69 1978b
- Walker, S., *Greek and Roman Portraits* (London, 1995) UW N7585. W35x 1995
- Zanker, P., *The Mask of Socrates: The Image of the Intellectual in Antiquity* (Berkeley, 1995) N7585 .Z3613

COINS

- Crawford, M.H., *Roman Republican Coinage* (2 vols., Cambridge, 1974) CJ909 .C7
 Dahmen, K., *The Legend of Alexander the Great on Greek and Roman Coins* (London, 2006) CJ385 .D34
- Grant, M., *Roman History from Coins: Some Uses of the Imperial Coinage to the Historian* (Cambridge, 1968) CJ843 .G73
- Howgego, C.J., 'The supply and use of money in the Roman world 200 BC to AD 300', *JRS* 82 (1992) 1–31
- Paul, G.M. & M. Ierardi, *Roman Coins and Public Life Under the Empire* (Ann Arbor, 1999) UW CJ975 .R66 1999
- Reece, R., *Roman Coins* (London, 1970) CJ833 .R4
- Sear, D.R., *Roman Coins and their Values* (London, 1970) UW CJ833.S4 1970
- Sutherland, C.H.V., *Roman History and Coinage 44BC - AD 69* (Oxford, 1987) CJ1001 .S76

PAINTING & MOSAICS

- Cohen, A., *The Alexander Mosaic: Stories of Victory and Defeat* (Cambridge, 1997) NA3770 .C58
- Dunbabin, K.M.D., *Mosaics of the Greek and Roman World* (Cambridge, 1999) NA3760 .D86
- Holliday, P.J., 'Roman triumph painting: its function, development and reception', *Art Bulletin* 79 (1997) 130–47
- Leach, E.W., *The Social Life of Painting in Ancient Rome and on the Bay of Naples* (Cambridge, 2004) UW ND2575 .L43 2004
- Ling, R.J., *Ancient Mosaics* (London, 1998) NA3760 .I5 1987
- Ling, R.J., *Roman Painting* (Cambridge, 1991) ND120 .L56
- Meyboom, P.G.P., *The Nile Mosaic of Palestrina: Early Evidence of Egyptian Religion in Italy* (Leiden & New York, 1995) NA3770 .M49

ARCHITECTURE: GENERAL

- Adam, J.-P., *Roman Building: Materials and Techniques* (London, 1999) TH16 .A3313
- Anderson, J.C., *Roman Architecture and Society* (Baltimore, 1997) NA2543.S6 A52
- Barton, I.M., *Roman Public Buildings* (Exeter, 1989) NA310 .R65
- Blake, M.E., *Ancient Roman Construction in Italy from the Prehistoric Period to Augustus* (1947; reprint, New York, 1968) DG67 .B55 1968
- Blake, M.E., *Roman Construction in Italy from Tiberius through the Flavians* (1959; reprint, New York, 1968) DG67 .B56 1968
- Blake, M.E., *Roman Construction in Italy from Nerva through the Antonines* (Philadelphia, 1973) DG77 .B5
- Boethius, A. & J.B. Ward-Perkins, *Etruscan and Roman Architecture* (Harmondsworth, 1970) RESTR. NA295.B63
- Bomgardner, D.L., *The Story of the Roman Amphitheatre* (London/New York, 2000) NA313 .B66
- Delaine, J., Review of Nielsen 1990 & Yegül 1992, *JRA* 6 (1993) 348–58
- Fant, J.C., 'Ideology, gift, trade: a distribution model for the Roman imperial marbles', in W.V. Harris (ed.), *The Inscribed Economy* (Ann Arbor, 1993) DG12.5 .I5
- Kleiner, D.E.E., 'The study of Roman triumphal and honorific arches', *JRA* 2 (1989) 195–206
- Lancaster, L.C., *Concrete Vaulted Construction in Imperial Rome: Innovations in Context* (Cambridge, 2005) UW TH16 .L364 2005
- MacDonald, W.L., *The Architecture of the Roman Empire* (2 vols, London, 1982 & 1986) NA310 .M2 1982
- Nielsen, I., *Thermae et Balnea: The Architecture and Cultural History of Roman Public Baths* (Aarhus, 1990) UW DG97 .N54x 1993
- Sear, F., *Roman Architecture* (London, 1983/1992/1998) NA310 .S44 1983
- Sear, F., *Roman Theatres: An Architectural Study* (Oxford, 2006) NA325.T5 S43
- Stamper, J., *The Architecture of Roman Temples: The Republic to the Middle Empire* (Cambridge, 2005) NA323 .S73
- Taylor, R., *Roman Builders: A Study in Architectural Process* (Cambridge, 2003) TH16 .T38
- Wallace-Hadrill, A., 'Roman arches and Greek honours: the language of power at Rome', *Proceedings of the Cambridge Philological Society* 36 (1990) 143–81
- Ward-Perkins, J.B., *Roman Imperial Architecture* (New York, 1981) NA310 .W34 1985
- Welch, K., *The Roman Amphitheatre from its Origins to the Colosseum* (Cambridge, 2007) NA313 .W45
- Wilson Jones, M., *Principles of Roman Architecture* (New Haven, 2000) NA310 .W55

REPUBLICAN PERIOD

- Kuttner, A.L., 'Republican Rome looks at Pergamon', *Harvard Studies in Classical Philology* 97 (1995) 157–178
 Kuttner, A.L., 'Culture and history at Pompey's museum', *Transactions of the American Philological Association* 129 (1999) 343–73

IMPERIAL PERIOD

- Davies, P.J.E., *Death and the Emperor: Roman Imperial Funerary Monuments, from Augustus to Marcus Aurelius* (Cambridge, 2000) UW NB1875 .D38 2000
 Small, A. (ed.), *Subject and Ruler: The Cult of the Ruling Power in Classical Antiquity*. *JRA* Supplement 17 (Ann Arbor 1996) DG124 .S83

Augustus and the Julio-Claudians

- Ball, L., *The Domus Aurea and the Roman Architectural Revolution* (Cambridge, 2003) NA320.B35
 Bartman, E., *Portraits of Livia: Imaging the Imperial Woman in Augustan Rome* (Cambridge, 1999) NB165.L58 B37 1999
 Billows, R., 'The religious processions of the Ara Pacis Augustae: Augustus' *supplicatio* in 13 BC', *JRA* 6 (1993) 80–92
 Boethius, A., *The Golden House of Nero* (Ann Arbor, 1960) UW NA310.B6
 Castriota, D., *The Ara Pacis Augustae and the Imagery of Abundance in Later Greek and Early Roman Imperial Art* (Princeton, 1995) NB133 .C37
 Elsner, J., 'Cult and sculpture: sacrifice in the Ara Pacis Augustae', *JRS* 81 (1991) 50–61
 Elsner, J., 'Constructing decadence: the representation of Nero as an Imperial builder', in J. Elsner & J. Masters (eds.), *Reflections of Nero: Culture, History and Representation* (London, 1994) 112–27 UW DG285.R44 1994
 Elsner, J., 'Inventing *imperium*: texts and the propaganda of monuments in Augustan Rome', in Elsner (ed.) 1996, 32–53
 Favro, D., 'Reading the Augustan city', in P.J. Holliday (ed.), *Narrative and Event in Ancient Art* (Cambridge, 1993) 230–57 N8210 .N37
 Favro, D., *The Urban Image of Augustan Rome* (Cambridge, 1996) UW DG69.F38 1996
 Flory, M., 'Dynastic ideology, the *Domus Augusta* and imperial women: a lost statuary group in the Circus Flaminius', *Transactions of the American Philological Association* 126 (1996) 286–306
 Hemsoll, D., 'The architecture of Nero's Golden House' in M. Henig (ed.), *Architecture and Architectural Sculpture in the Roman Empire* (Oxford, 1990) 10–38 NA310.A673x 1990
 Holliday, P.J., 'Time, history and ritual on the Ara Pacis Augustae', *Art Bulletin* 72 (1990) 542–57
 Kellum, B., 'What we see and what we don't see: narrative structure in the Ara Pacis Augustae', *Art History* 17 (1994) 26–45
 Kleiner, D.E.E., 'The great friezes of the *Ara Pacis Augustae*: Greek sources, Roman derivatives, and Augustan social policy', in D'Ambra (ed.) 1993, 27–52
 Lloyd, R.B., 'Three monumental gardens on the Marble Plan', *AJA* 86 (1982) 91–100
 Pollini, J., 'The Augustus from Prima Porta and the transformation of the Polykleitan heroic ideal: the rhetoric of art', in W.G. Moon (ed.), *Polykleitos, the Doryphoros, and Tradition* (Madison, Wisc., 1995) 262–82 UW NB101.P63 1995
 Rose, C. B., *Dynastic Commemoration and Imperial Portraiture in the Julio-Claudian Period* (Cambridge, 1997) NB1296.3 .R67
 Simon, E., *Ara Pacis Augustae* (Tübingen, 1967) NA323 .S5
 Smith, R.R.R., 'The imperial reliefs from the Sebasteion at Aphrodisias', *JRS* 77 (1987) 88–138
 Smith, R.R.R., '*Simulacra gentium*: the *ethne* from the Sebasteion at Aphrodisias', *JRS* 78 (1988) 50–77
 Smith, R.R.R., 'Typology and diversity in the portraits of Augustus', *JRA* 9 (1996) 31–47
 Ulrich, R.B., 'Julius Caesar and the creation of the Forum Iulium', *AJA* 97 (1993) 48–80
 Walker, S. & A. Burnett, *The Image of Augustus* (London, 1981) UW UK1 BM 84I31
 Wallace-Hadrill, A., 'Rome's cultural revolution' [a long review of Zanker 1988], *JRS* 79 (1989) 157–64
 Wallace-Hadrill, A., 'Image and authority in the coinage of Augustus', *JRS* 76 (1986) 66–87
 Ward-Perkins, J., 'Nero's Golden House', *Antiquity* 30 (1956) 209–219

- Wood, S., 'Memoriae Agrippinae: Agrippina the Elder in Julio-Claudian Art and Propaganda', *AJA* 92 (1988) 409–26
- Wood, S., 'Diva Drusilla Panthea and the sisters of Caligula', *AJA* 99 (1995) 457–82
- Zanker, P., *The Power of Images in the Age of Augustus* (Ann Arbor, 1988) N5760 .Z36

The Flavians

- Coarelli, F., *The Colosseum* (Los Angeles, 2001) DG68.1 C6513
- Gibson, S., Delaine, J. & A. Claridge, 'The triclinium of the Domus Flavia: a new reconstruction', *Papers of the British School at Rome* 62 (1994) 67–97

POMPEII, HERCULANEUM & OSTIA

- Beard, M. *The Fires of Vesuvius: Pompeii lost and found* (Cambridge, 2008) DG70.P7 B43 2008
- Brion, M. *Pompeii and Herculaneum: The Glory and the Grief* (New York, 1960) DG70.P7 B7413
- Cooley, A. *Pompeii: A Sourcebook* (London, 2004) DG70.P7 C628
- DeCarolis, E. *Gods and Heroes in Pompeii* (Los Angeles, 2001) UW N5770 .D42x 2001
- Grant, M. *Cities of Vesuvius: Pompeii and Herculaneum* (Hammondsworth, 1979) DG70 .P7G7 1979
- Grant, M. *The Art and Life of Pompeii and Herculaneum* (New York, 1979) UW DG70.P7G72x 1979
- Laurence, R. *Roman Pompeii: Space and Society* (London, 1994) DG70.P7 L38
- Meiggs, R., et al. 'Roman Ostia' Revisited: *Archaeological and Historical Papers in Memory of Russell Meiggs* (London, 1996) DG70.O8 R6
- Parslow, C.C. *Rediscovering Antiquity: Karl Weber and the Excavation of Herculaneum, Pompeii, and Stabiae* (Cambridge, 1995) DG70 .P7P37
- von Blanckenhagen, P. & C. Alexander, *The Augustan Villa at Boscotrecase* (Mainz, 1990) RESTR. ND2575 .B59
- D'Arms, J.H., *Romans on the Bay of Naples. A Social and Cultural Study of the Villas and their Owners from 150 BC to AD 400* (Cambridge, Mass., 1970) DG90 .D25
- Wallace-Hadrill, A., *Houses and Society in Pompeii and Herculaneum* (Princeton, 1994) DG70 .P7W33
- Zanker, P., *Pompeii: Public and Private Life* (Cambridge, Mass., 1998) DG70.P7 Z3613 2000

Trajan

- Claridge, A., 'Hadrian's Column of Trajan', *JRA* 6 (1993) 5–22
- Coulston, J.C.N., 'Three new books on Trajan's Column', *JRA* 3 (1990) 290–309
- Currie, S., 'The empire of adults: the representation of children on Trajan's Arch at Beneventum', in Elsner (ed.) (1996) 153–81
- Davies, P., 'The politics of perpetuation: Trajan's column and the art of commemoration', *AJA* 101 (1997) 41–65
- Huet, V., 'Stories one might tell of Roman art: reading Trajan's Column and the Tiberius Cup', in Elsner (ed.) (1996), 9–31
- Packer, J., 'Trajan's Forum in 1989', *AJA* 96 (1992) 151–62
- Packer, J., 'Trajan's Forum again: the Column and the Temple of Trajan in the master plan attributed to Apollodorus?' *JRA* 7 (1994) 163–82

Hadrian

- Boatwright, M.T., *Hadrian and the City of Rome* (Princeton, 1987) DG295 .B63
- Davies, P., Hemsoll, D. & M. Wilson Jones, 'The Pantheon: triumph of Rome or triumph of compromise?', *Art History* 10 (1987) 133–53
- Geoffrey, P. & D. Hemsoll, 'The Pantheon: temple or rotunda?', in M. Henig & A. King (eds.), *Pagan Gods and Shrines in the Roman Empire* (Oxford, 1986) 195–210 BL815 .P3P3
- Vout, C. 'Antinous, archaeology and history', *JRS* 95 (2005) 80–96
- Vout, C. 'What's in a beard? Rethinking Hadrian's Hellenism', in S. Goldhill and R. Osborne (eds.), *Rethinking Revolutions through Ancient Greece* (Cambridge, 2006) 96–123 DF78 .R36

The Antonines

- Grant, M. *The Antonines: The Roman Empire in Transition* (London, 1994) DG292 .G73
 Tobin, J. *Herodes Attikos and the city of Athens: Patronage and Conflict under the Antonines* (Amsterdam, 1997)
 UW DG292.7.H47T63x 1997
 Vogel, L. *The Column of Antoninus Pius* (Cambridge, Mass., 1973) UW NA9340.V3V63 1973

The Severans

- Brilliant, R. 'The Arch of Septimius Severus in the Roman Forum,' *MAAR* 29 (1967)
 DeLaine, J. *The Baths of Caracalla: A Study in the design, construction and economics of large-scale building projects in Imperial Rome* (Portsmouth, 1997) NA317.D4
 McCann, A.M. 'The portraits of Septimius Severus,' *MAAR* 30 (1968)
 Marvin, M. 'Free-standing sculptures in the baths of Caracalla,' *AJA* 87 (1983) 347-84
 Trentin, L. 'What's in a hump? Re-examining the hunchback in the Villa Albani-Torlonia,' *CCJ* 55(2009) 130-156.

Diocletian

- Rees, R. 'Images and image: a re-examination of tetrarchic iconography,' *Greece & Rome* 40.2 (1993) 181-200
 Aurigemma, S. *The Baths of Diocletian and the Museo Nazionale Romano* (Rome, 1955) Annex NA317.A913 1955
 Wikes, J.J. *Diocletian's Palace, split: residence of a retired emperor* (Oxford, 1993) On Order

Constantine & Christianity

- Beckwith, J. *The Art of Constantinople: An introduction to Byzantine art 330-1453* (London, 1968) N6250.B4 1968
 Berenson, B. *The Arch of Constantine, or the decline of form* (London, 1954) UW NA9370.R6B43
 Elsner, J. *Imperial Rome and Christian Triumph* (Oxford, 1998) N5760.E484 1998
 Grabar, A. *Early Christian Art* (New York, 1968) N7832.G6813

**After class call 886-FOOT for a walk or drive home –
 No Walk is Too Short or Too Long!!!**