

# COURSE CHANGE FORM

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

## 1. General Information.

- a. Submitted by the College of: Fine Arts Today's Date: Feb. 5, 2011
- b. Department/Division: Art/Art History
- c. Is there a change in "ownership" of the course? YES  NO   
If YES, what college/department will offer the course instead? \_\_\_\_\_
- d. What type of change is being proposed?  Major  Minor<sup>1</sup> (place cursor here for minor change definition)
- e. Contact Person Name: Jane Peters, Ben Withers Email: jane.peters@uky.edu, bwithers@uky.edu Phone: 257-1716, 257-4013
- f. Requested Effective Date:  Semester Following Approval  O  Specific Term<sup>2</sup>: Fall 2011

## 2. Designation and Description of Proposed Course.

- a. Current Prefix and Number: A-II 627 Proposed Prefix & Number: A-H 627
- b. Full Title: Interdisciplinary Approaches to Art History: (subtitle required) Proposed Title: Interdisciplinary Problems (Subtitle required)
- c. Current Transcript Title (if full title is more than 40 characters): Interdisc Approaches
- c. Proposed Transcript Title (if full title is more than 40 characters): Interdisciplinary Problems
- d. Current Cross-listing:  N/A OR Currently<sup>3</sup> Cross-listed with (Prefix & Number): \_\_\_\_\_  
Proposed –  ADD<sup>3</sup> Cross-listing (Prefix & Number): \_\_\_\_\_  
Proposed –  REMOVE<sup>3,4</sup> Cross-listing (Prefix & Number): \_\_\_\_\_
- e. Courses must be described by **at least one** of the meeting patterns below. Include number of actual contact hours<sup>5</sup> for each meeting pattern type.

Current: \_\_\_\_\_ Lecture \_\_\_\_\_ Laboratory<sup>5</sup> \_\_\_\_\_ Recitation \_\_\_\_\_ Discussion \_\_\_\_\_ Study \_\_\_\_\_ Indep.

**Comment [OSC1]:** Excerpt from SR 3.3.0.G.2

**Definition.** A request may be considered a minor change if it meets one of the following criteria:  
a. change in number within the same hundred series\*;  
b. editorial change in the course title or description which does not imply change in content or emphasis;  
c. a change in prerequisite(s) which does not imply change in content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s);  
d. a cross-listing of a course under conditions set forth in SR 3.3.0.E;  
e. correction of typographical errors.

\*...for the specific purposes of the minor exception rule, the 600-799 courses are the same "hundred series," as long as the other minor change requirements are complied with. [RC 1/15/09]

<sup>1</sup> See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.

<sup>2</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>3</sup> Signature of the chair of the cross-listing department is required on the Signature Routing Log.

<sup>4</sup> Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

<sup>5</sup> Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

## COURSE CHANGE FORM

Clinical     Colloquium     Practicum     Research     Residency  
 Seminar     Studio     Other – Please explain: \_\_\_\_\_

Proposed :     Lecture     Laboratory     Recitation     Discussion     Indep. Study  
                    Clinical     Colloquium     Practicum     Research     Residency  
 Seminar     Studio     Other – Please explain: \_\_\_\_\_

f. **Current Grading System:**     Letter (A, B, C, etc.)     Pass/Fail

Proposed Grading System:     Letter (A, B, C, etc.)     Pass/Fail

g. **Current number of credit hours:**    3    **Proposed number of credit hours:**    3

h. **Currently, is this course repeatable for additional credit?**    YES     NO

Proposed to be repeatable for additional credit?    YES     NO

If YES:    Maximum number of credit hours:    May be repeated under a different subtitle to a maximum of six credits.

If YES:    Will this course allow multiple registrations during the same semester?    YES     NO

i. **Current Course Description for Bulletin:**

Art historical study of a topic or period with particular emphasis placed on establishing the interdisciplinary connections for visual art forms. Depending on the topic, students might research in a wide variety of areas over the course of the semester, for example, literature, music, theater, history, political science, philosophy, the classics, anthropology, etc. May be repeated to a maximum of six credits when identified by a different subtitle. Prereq: Graduate standing.

Proposed Course Description for Bulletin:

Seminar that focuses on the artistic and other visual production of a period, geographical location, theme, or medium with an emphasis on its interdisciplinary connections. Depending on the topic, readings and research may engage with a wide variety of disciplines, for example, literature, music, theater, history, political science, philosophy, classics, anthropology, etc. May be repeated under a different subtitle to a maximum of six credits. Prereq: graduate status or permission of the instructor.

j. **Current Prerequisites, if any:**    Prereq: Graduate standing

Proposed Prerequisites, if any:    Prereq: Graduate status or permission of the instructor.

k. **Current Distance Learning(DL) Status:**     N/A     Already approved for DL\*     Please Add<sup>6</sup>     Please Drop

<sup>6</sup> You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

# COURSE CHANGE FORM

\*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box ) that the proposed changes do not affect DL delivery.

1. **Current Supplementary Teaching Component, if any:**     Community-Based Experience     Service Learning     Both
- Proposed Supplementary Teaching Component:*     Community-Based Experience     Service Learning     Both

3. **Currently, is this course taught off campus?**    YES     NO
- Proposed to be taught off campus?*    YES     NO

4. **Are significant changes in content/teaching objectives of the course being proposed?**    YES     NO

If YES, explain and offer brief rationale:

*the current seminar description is too restrictive, focusing only on art. The proposed description is more expansive allowing for investigation more generally of visual production, not just art, in keeping with our proposal for a program change incorporating visual studies, reflective of new developments in our discipline.*

5. **Course Relationship to Program(s).**

- a. **Are there other depts and/or pgms that could be affected by the proposed change?**    YES     NO

If YES, identify the depts. and/or pgms: \_\_\_\_\_

- b. **Will modifying this course result in a new requirement<sup>7</sup> for ANY program?**    YES     NO

If YES<sup>7</sup>, list the program(s) here: \_\_\_\_\_

6. **Information to be Placed on Syllabus.**

- a.  Check box if changed to 400G or 500.    If changed to 400G- or 500-level course you must send in a syllabus and *you must include the differentiation* between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)

<sup>7</sup> In order to change a program, a program change form must also be submitted.

# COURSE CHANGE FORM

## Signature Routing Log

**General Information:**

Course Prefix and Number: A-H 627

Proposal Contact Person Name: Jane Peters, Ben Withers Phone: 257-1716, 257-4013 Email: jane.peters@uky.edu, bwithers@uky.edu

**INSTRUCTIONS:**

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
<i>ART</i> College of Fine Arts Curriculum Comm	<i>9/4/2010</i>	<i>Ben Withers 17-4013</i> <i>Jane Johnson 17-1709</i>	<i>Ben Withers</i> <i>Jane Johnson</i>
	<i>4/10/11</i>	<i>benwithers@uky.edu</i> <i>jjohnn@email.uky.edu</i>	<i>Jane Johnson</i>
		<i>/ /</i>	
		<i>/ /</i>	
		<i>/ /</i>	

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>8</sup>
Undergraduate Council			
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

\_\_\_\_\_

<sup>8</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

## **A-H 627: Art History in its Interdisciplinary Context: Arts of Roman Religions**

Alice Christ, Ph.D.

FA 201A, office hours T 12:30-3:30 and other times by appointment.

Phone 252-4830 before 10:00 p.m.

e-mail: [alice.christ@uky.edu](mailto:alice.christ@uky.edu): I do not read e-mail daily. If you need a fast response, use the phone.

### **To Buy:**

Beard, Mary, John North, Simon Price, Religions of Rome. vols. 1 (optional) and 2.  
Cambridge, 1998

Recommended: Diana E. E. Kleiner, Roman Sculpture. Yale, 2002

### **Readings:**

Some assignments are only available in the Little Library, at the reserve room. You must dedicate yourself to getting and reading these assignments as a regular routine in order to participate successfully in this course. Evaluate your schedule and the Library hours NOW, to make sure you can arrange sufficient reading time (or possibly copying time) in the library. A complicated schedule will not excuse failure to read the assignments.

Reading assignments, Study Questions and Instructions will be handed out at class meetings for the next or following meeting(s). If you miss a meeting, be sure to get the handouts in time to do the assignments.

### **Goals:**

The seminar will study religious art in the Roman Empire from about 100 CE to the time of Constantine, including monuments of the state religion and relationships to arts of unofficial cults and private religion. Emphasis is on the city of Rome, but case studies will include provincial evidence. Participants will learn to

1. understand selected works of roman religious art and architecture, in the context of their making and use, in a period of social, political and religious change;
2. find, understand and criticize modern scholarship in multiple disciplines (including archaeology, epigraphy, literature, history and religious studies, as well as art and architecture history) in interpreting these objects and their context;
3. practice and improve oral and written skills in art historical research, interpretation and communication.

### **627 Requirements and Grades:**

The success of a seminar requires your preparation and participation in discussion. Then, you will apply these materials and ideas to your own research and analysis of case studies.

#### **Discussion Participation 30%**

20% of this is measured in quizzes on the readings and their application to images;

10% is prepared Discussion Session Leadership

**Bibliography Worksheet 5%** Due Jan 28.

**Analytic Description 5%** Due Feb 18

**State of Question/Review 10%** DUE April 15

**Oral Presentation Case Study 15%** TBA

**Final Term Paper 25%**, Due Thursday, May 1, 1:00 pm, F-A 207

**Grade Scale:** 100-90=A; 89-80=B; 79-60=C (below 80 is not acceptable graduate work); below 60=E.

**Schedule:**

Week 1: 1/14: Intro to course and Topics

Weeks 2-7: 100-150 pp./week Joint Readings and Discussion. You will choose 1 session to be discussion leader.

Weeks 7-9: 30-50 pp./week Joint Readings, Group Case Studies

Weeks 10-15: 30 pp./week Joint Readings, Individual Case Studies

Final papers Due Thursday, May 6, 1:00 pm, F-A 207

Exam Week: Roman Dinner Party

**Assignments for Week 2, 1/21**

1. Decide on a paper topic. And a Discussion Session Date/topic.

2. Read:

Geertz, Clifford, "Religion as a Cultural System," in The interpretation of cultures; selected essays. New York, Basic Books [1973]: 87-125

GN315 .G36

For discussion, consider whether this definition of religion supports (or not) the distinction of Roman Religions in the title of Beard, North and Price and their discussion of an evolution of Roman Religion.

Beard, Mary, John North, Simon Price, Religions of Rome. vol. 1 chapters 4 and 6

BL802 .B43 1998

Do not try to memorize all the data. Instead, read and take notes to be able to answer the following questions:

What main issues do they say are important?

What main periods in historical development do they identify?

What religions are discussed?

For your chosen religion, find examples of characteristic monuments.

3. Kleiner, Chapter 2 or Chapter 3, skipping provincial monuments, outline the subheads for categories of sculpture. Look at the pictures and captions and skim text to answer:

What sculptures have religious connections: subject, use, patron?

What religions do they pertain to?

What objects are also in Beard, North and Price? Compare discussions.

Do you find anything belonging to your chosen religion/issue?

Supplementary:

Rüpke, Jörg, ed. A companion to Roman religion. Malden, MA : Blackwell Pub., 2007.

BL803 .C66 2007

**For Week 3, Jan 28: III. Sacrifice, Emperor Cult and Apotheosis**

**1. Bibliography Worksheet DUE.**

**2. Read for January 28:**

Price, Simon, "From noble funerals to divine cult: the consecration of Roman Emperors," in *Rituals of Royalty: Power and Ceremonial in Traditional Societies.*, eds. Cannadine and Price, Cambridge, 1987, pp. 56-105  
GT5010 .R56 1987

Beard, North And Price vol.2:  
2.8  
10.4-5

Kleiner, figs. 220; 253-254; 281  
and related text

Gordon, R. L., "The Veil of Power: Emperors, Sacrificers and Benefactors," in *Pagan Priests: religion and power in the ancient world*, Beard and North, eds. (1990)  
BL635 .P34 1990

Beard, North And Price vol.2:  
4.12  
6.1 and 2  
8. 4-6

Kleiner, figs. 187, 191; 219; 262, 271; 356; 383-5  
and related text

**Interpreting funerary art : Doctrine and Private Practices The Grand Narrative of Historical Process?**

1. Bibliography Worksheet Due for your Paper topic.

2. Read  
Cumont  
Nock  
MacMullen

Suppl: Alvar, Intro  
Beck?  
Koortbojian?

Case Study: Sarcophagus Iconographies

#### **Week 4: Late Antiquity of Art: Meanings of Style**

L'Orange, Hans Peter. Art Forms and Civic Life in the Late Roman Empire, Princeton, 1965.  
N5760 .L613

Kitzinger, Ernst. Byzantine Art in the Making : Main Lines of Stylistic Development in Mediterranean Art, 3rd-7th century. Harvard, 1977. chapters 1 and 2.  
N6250 .K58

. Art and the Roman Viewer: the Transformation of Art from the Pagan World to Christianity, Cambridge, 1995.  
N5760 .E48 1995

What aspects of style does each author seek to explain?  
What kinds of explanations does each present? Be able to name and describe important examples for each argument.  
Are there other examples the author might have used? Should have used?

Case Studies: "Tetrarchs"  
Augustus and Justinian

#### **Week 5. Public and Private: The Sacrificial System and Domestic Religion**

Gordon, R. L., "The Veil of Power: Emperors, Sacrificers and Benefactors," in Pagan Priests: religion and power in the ancient world, Beard and North, eds. (1990)  
BL635 .P34 1990

Elsner, J. "Sacrifice and narrative on the Arch of the Argentarii at Rome" JRA 18 (2005) 83-98

#### **Week 6. Emperor Cult and Apotheosis**

#### **Week 7. Mysteries**

**For Week 8, Mar. 5**



**For Week 5, Feb. 12**

**Week 6, Feb. 19**

Read

**For Week 7, Feb. 26**

BREAK

Week 8, Mar. 19 Case Studies

Week 9, Mar. 26 Case Studies and  
Bibliography Exercise II Due (527)  
Description Paper Due (627)

Week 10 Apr. 2 Case Studies

Week 11, Apr. 9 Case Studies

Week 12, Apr. 16 Case Studies

Week 13, Apr. 23 Case Studies

Exam Week: Roman Feast

Bibliography  
Pompeii  
Sources: Pompeii

yPA4272 .A5 2000 Philostratus/Callistratus. Imagines.  
and 3612 .P38 1931  
DC70 .P7 B73 1979 Brilliant, Richard. Pompeii AD 79: The Treasure of Discovery. 1979.

Cantilena, R. and G. Prisco, eds. Alla ricerca di Iside: Analisis, studi e restauri dell'Iseo pompeiano nel Museo di Napoli. Catalog 1992

SB458 .55 .H67 Cima, M and E. La Rocca. Horti Romani. Atti del convegno int, Roma 1995. Bull Comm Suppl 6

NA324 .C57 Clarke, John. Houses of Roman Italy. 1991

spec  
DG70 .P7 C629 Corpus Topographicum Pompeianum. 1977.

kstorDG11 .C650 Croisille, J. M. Naturemortes campaniennes . . . Naples Museum  
v.76 1965

D'Arms, John. Romans on the Bay of Naples.

yN5770 .D4 De Carolis, Ernesto. Gods and Heroes in P. Getty 2001 (color pix)

yGN2 .F4  
v. 7 no. 4 1912 De Cou. Field museum copies from Boscoreale

N5775 .D38 Deiss, J. Italy's Buried Treasure. 1985

Dobbins, John. various articles on forum dev, esp Temple of Vespasian and "lararium"

clNB116 .P6 D88 Dwyer, Eugene. Pompeian Domestic Sculpture: . Archeologia 1982

HQ1127 .W652  
lost Fantham, E. Women in the Classical World: Image and Text.

yBF637 .C45 R64 Frederick, David, ed. The Roman Gaze: Vision, Power and the Body.  
2002

yDE2 .D422 supp. 32 Fröhlich. Lararien und Fassadenbilder . . . 1991

NA327 .H47 .G360 Ganschow, Untersuchungen zur Baugeschichte in Herculaneum. 1989  
cl.fN5770 .G3 Gabriel. Masters of Campanian Painting.

- yG5413 Gigante, trans. Obbink. Philodemus in Italy 1995
- yTT205 .G730 Grafts, B. Metallverarbeitende Produktionstätten in P. 1988
- yDG70 .P7 G7 Grant, Michael. Cities of Vesuvius: P and Herculaneum. 1971b
- Guillaud, J. and M. Guillaud. Frescoes in the time of Pompeii. Paris, 1990
- yPG5039 .2 .A48  
D8613 Janovic. House of the Tragic Poet. 1988.
- fDG70 .P7 J30(y)  
and J370 Jashemski, W. Gardens of P. vols 1 and 2(1993)
- clDG279 .K88 Kuttner, Ann L. Dynasty and Empire in the Age of Augustus: The Case of the Boscoreale Cups. University of California Press, 1995
- DG70 .P7 L35 La Rocca, E. et al. Guida Archeologica di P. 1976
- yDG70 .P7 L38 Laurence, Ray. Roman P: Space and Society. Routledge, 1994
- fND2756 .B63 L4 Lehmann, Phyllis. Roman Wallpaintings from Boscoreale in the Met.
- y Ling, Roger, et al. Insula of the Menander at P
- ND120 .L56 \_\_\_\_\_. Roman Painting. 1991
- DG70 .P7 M4413 Mau, Ernest. P. Its Life and Art. Repr 1982.
- N5771 .M48 Maiuri. Villa dei Misteri. 1960
- ND2560 .I570 Moormann, ed. Functional and Structural Analysis of Wall Painting . . .  
International Congress 1992
- kG6714 .P6 185-.N6 Nuova pianta degli scavi di P.  
Maps
- DG70 .A1 R66 1997 Parkins, H., ed. Roman Urbanism. Routledge
- Pugliese Carratelli, G and I. Baldassarre, eds. Pompei: Pitture e mosaici. Istituto della  
Enciclopedia Italiana 9 vols, Rome, 1990-
- ND2575 .R53 Richardson, L. Catalogue of Identifiable Figure Painters P, Herculaneum,  
Stabiae. Hopkins 2000.
- arNA327 .P6 P53 \_\_\_\_\_. P: An Architectural History. 1988

\_\_\_\_\_. Pompeii: The Casa dei Dioscuri and Its Painters . Mem Am Ac Rome 23 (1955)

Charles Brian Rose, Dynastic Commemoration and Imperial Portraiture in the Julio-Claudian Period. Cambridge U. Press, 1997

kstorDG11 .C650

v. 108 1972

Schefold, Karl. Peinture pompeienne: . . .

yDG70 .P7 P664

Smithsonian. P and the Vesuvian Landscape. AIA conference 1979

von Blanckenhagen, P.H. and C. Alexander. The Augustan Villa at Boscotrecase. Mainz 1990

yDG70 .P7 W33

Wallace-Hadrill, Andrew, Houses and Society in P and Herculaneum, Princeton, 1994

DG70 .P7 W34

and W35

Ward-Perkins, J. B. et al. Pompeii A.D. 79. Catalog and Essays. 1978

Fikret Yegül, Baths and Bathing in Classical Antiquity. MIT Press, 1992.

yDG70 .P7 Z3616

Zanker, Paul, Pompeii: Public and Private Life. Harvard 1998.

DG70 .P7 P63 Zevi, Fausto. P 79: Raccoltà di studi . . . 1984

More bib:

fND2575 . F680 De Franciscis. Pittura Pompeiana. Pix, but b+w

Intro/Surveys:

Brilliant, Richard. Pompeii 1979.

N5775 .D38 Deiss, J. Italy's Buried Treasure. 1985

yDG70 . P7 G7 Grant, Michael. Cities of Vesuvius: P and Herculaneum. 1971b

Pompeiana:

More in Brilliant, Pompeii AD 79: The Treasure of Discovery  
Shelley, Ode to Naples 1820  
Thomas Gray, The Vestal: a Tale of Pompeii, Boston 1830  
Edw Bulwer-Lytton, 1834 Last Days of P: brought alive  
Woldemar Kaden  
Theophile Gautier, Arria Marcella 1852  
Miceto de Zamarcois, 1871, La Destrucion de Pompeya, Mexico  
Wilhem Jensen, Gradiva 1903 (and Freud: Delusn and Dream:Interpr in the Light of Psychoanal of Gradiva)  
Twain, Innocents Abroad  
E. Schure, La Pretess d'Isis: legende de Pompei 1913  
Malcolm Lowry, 1949, "Present estate of Pompeii"  
Lindsey Davis, Shadows in Bronze (Ballantine, 1990)

Paintings:

Angelica Kauffmann 1785 Pliny Ynger and his mother at misenum, Princeton Mus  
Pierre-Henri de Valenciennes 1813 Eruptn of V and Death of Pliny, Toulouse  
John Martin destructn of P and H, Manchester, 1820s  
Thos. Cole, Course of Empire, NYHist Soc, 1836  
Karl Briullov, Last Days of P, 1828 Hermitage  
Jas. Hamilton, Last Days of P, 1864, Brooklyn Mus  
Alma-Tadema, after 1864

Sculpt:

Randolph Rogers Nydia, the Blind Girl of P 1856, Brooklyn Mus(c.50 copies)

2 operas:

Architecture:

Ludwig of Bavaria, 1839/40, Aschaffenburg Pompejanum  
Prince Albert 1844, Buckingham Pal garden Pavilion  
Pr. Jerome Napoleon, 1856-60, Paris  
J. Paul Getty

Movies: Last Days of Pompeii?

Topics:

Temple of Vespasian  
Dobbins

Temple of Isis  
Takacs  
Richardson

Eumachia and her building

Portraits of Livia/Agrippina: when, where, why  
Bartman, E. Portraits of Livia. NB165 .L58 B37 1999  
Rose

Amphitheater

Baths  
Yegul  
And Water Supply

Brothels

Gardens in Town: "Loreius Tiburtinus"

And Country: Villa dei Papyri

And Garden depictions

in Cima and La Rocca:

Wallace-Hadrill, "Horti and Hellenization," 1-12

T. P. Wiseman, "A stroll on the rampart," 13-22 (Villa Montalto on city wall)

M. Beard, "Imaginary horti: or up the garden path," 23-32

John D'Arms, "Between public and private: the epulum publicum and Caesar's  
horti trans Tiberim," 33-44

Boatwright, "Luxuriant gardens and extravagant women: . . . between republic and  
Empire," 71-82

AB 1994, Kellum on Livia's Garden Room

Garden Furnishings

Villa of the Mysteries  
Gazda

Clarke  
Boscovale Silver  
Kuttner



Painting and Painters

L. Richardson, Jr. A Catalog of Identifiable Painters of Ancient Pompeii, Herculaneum and Stabiae. JHU, 2000

ND2575 .R53 2000

Intro, pp. 1-22

"Boscotrecase Painter"

Temple of Isis

Priest Amandus

Ephebe, Silver Wedding, Citharist

"Telephus Painter" vs. M. M. Gabriel's "Herculaneum, Medea, Tragic"  
and Achilles Painter

Citharist

Dioscuri

M. Lucretius

K. M. Phillips, "Perseus and Andromeda," AJA 72 (1968):1-23

Bettina Bergman

in Roman Urbanism, ed. Parkins

DG70 .A1 R66 1997

Kathryn Lomas, "Idea of a city: elite ideal and the evolution of urban form in Italy, 200 BC-AD 100," pp. 21-41

review w/Zanker ch. 2 on colony/specialized bldng programs

Henrik Mouritsen, "Mobility and social change in Italian towns during the principate," pp. 59-82  
review w/Zanker and Ward-P on social decline

Helen Parkins, "The 'consumer city' domesticated? The Roman city in elite economic strategies," pp. 83-111

review w/ Zanker ch. 2

Penelope M. Allison, "Roman Households: An archaeological perspective" 112-146

compare Dwyer. Pompeian Domestic Sculpture. Archeologia c1982 INB116 .P6 D88

## Course Reserve List: Pompeii

- DC70 .P7 B73 1979 Brilliant, Richard. Pompeii AD 79: The Treasure of Discovery. 1979.
- SB458 .55 .H67 Cima, M and E. La Rocca. Horti Romani. Atti del convegno int, Roma 1995. Bull Comm Suppl 6
- NA324 .C57 Clarke, John. Houses of Roman Italy. 1991 D'Arms, John.  
Romans on the Bay of Naples.
- yN5770 .D4 De Carolis, Ernesto. Gods and Heroes in P. Getty 2001 (color pix)  
yGN2 .F4
- v. 7 no. 4 1912 De Cou. Field museum copies from Boscoreale
- N5775 .D38 Deiss, J. Italy's Buried Treasure. 1985
- clNB116 .P6 D88 Dwyer, Eugene. Pompeian Domestic Sculpture: . Archeologia 1982
- HQ1127 .W652 Fantham, E. Women in the Classical World: Image and Text.
- lost
- yBF637 .C45 R64 Frederick, David, ed. The Roman Gaze: Vision, Power and the Body.  
2002
- cl.fN5770 .G3 Gabriel, M. Masters of Campanian Painting.
- yDG70 . P7 G7 Grant, Michael. Cities of Vesuvius: P and Herculaneum. 1971b  
Henig, M., ed. Handbook of Roman Art. Cornell, 1983.
- yPG5039 .2 .A48
- D8613 Janovic. House of the Tragic Poet. 1988.
- fDG70 .P7 J30(y)
- and J370 Jashemski, W. Gardens of P. vols 1 and 2(1993)
- N5763 .I253 2000 Kleiner, D. E. E. and S. B. Matheson, eds. I Claudia II
- DG70 .P7 L35 La Rocca, E. et al. Guida Archeologica di P. 1976
- yDG70 .P7 L38 Laurence, Ray. Roman P: Space and Society. Routledge, 1994
- fND2756 .B63 L4 Lehmann, Phyllis. Roman Wallpaintings from Boscoreale in the Met.
- y Ling, Roger, et al. Insula of the Menander at P  
\_\_\_\_\_. Roman Painting. 1991
- ND120 .L56 Mau, Ernest. P. Its Life and Art. Repr 1982.
- DG70 .P7 M4413 Maiuri. Villa dei Misteri. 1960
- N5771 .M48
- ND2560 .I570 Moormann, ed. Functional and Structural Analysis of Wall Painting . . .  
International Congress 1992
- DG70 .A1 R66 1997 Parkins, H., ed. Roman Urbanism. Routledge
- ND2575 .R53 Richardson, L. Catalogue of Identifiable Figure Painters P, Herculaneum, Stabiae. Hopkins 2000.
- arNA327 .P6 P53 \_\_\_\_\_ . P: An Architectural History. 1988
- kstorDG11 .C650
- v. 108 1972 Schefold, Karl. Peinture pompeienne: . . .
- yDG70 .P7 W33 Wallace-Hadrill, Andrew, Houses and Society in P and Herculaneum,  
Princeton, 1994
- DG70 .P7 W34
- and W35 Ward-Perkins, J. B. et al. Pompeii A.D. 79. Catalog and Essays. 1978
- yDG70 .P7 Z3616 Zanker, Paul, Pompeii: Public and Private Life. Harvard 1998.

For September 11:

Read Vitruvius Preface and Book I and Book V, i; iii; vi, vii.

Who is Vitruvius and why does he write?

What does he say about education of architects? Why do they have to study astronomy and music, for example?

Be able to explain the "fundamental principles" in your own words when we go over the text in class.

Be able to find the city features in I,iv-vii and V,i on the plan of Pompeii and be ready to discuss how the real examples compare with Vitruvius's prescriptions (Using Zanker's descriptions).

What is an Architectural Type? e.g. Basilica; Greek Theater; Roman Theater.

Are there buildings that don't belong to types?

Compare Vitruvius's discussion of forum, basilica and theaters to Zanker's account of building priorities in Hellenistic, Republican and Augustan Pompeii.

Start Bibliography for your topic.

Supplementary:

DG70 .P7 L35 La Rocca, E. et al. Guida Archeologica di P. 1976

arNA327 .P6 P53 Richardson. P: An Architectural History. 1988

Roman Architecture Surveys (not on reserve) by:

John B. Ward-Perkins

Frank Sear

William MacDonald