



**ARTH 322**  
*Roman Art and Archaeology*

**Dr. Christopher Gregg**  
He/him

### **ARTH 322 Course Overview**

**Email:** [cgregg@gmu.edu](mailto:cgregg@gmu.edu)

Please do not use the Blackboard email feature; instead, contact me via email using the address given above.

**Virtual Office Hour Meetings** will be available by appointment. There will be a standing “Office Hours” session in the class BCU (Blackboard Collaborate Ultra) link on our Blackboard page. Email me to set up a specific meeting day/time.

**Important:** This is an asynchronous online course, meaning that we do not have any scheduled day/time to meet digitally or in person. All content will be delivered via Blackboard (Bb) through lecture videos. You also have a required textbook for the course (see below) which will be essential in providing background and context for the videos. All deadlines/due dates are scheduled for Eastern Standard Time (EST).

**Checking your GMU email account regularly** (I would advise at least once a day) is essential, since this is the only way that I can communicate important information to you about the class.

**By registering for an asynchronous online course, you are assuming the responsibility of keeping up with all assignments, instructions and communications about the course. You will need to manage your time accordingly and hit the deadlines set out in the syllabus. I will communicate any changes in the schedule to you by email/Bb announcement.**

### **Course Description**

This course will examine material from the founding of the Roman Republic to the end of the Roman Empire. We will begin by reviewing the dual heritage of Roman art as it evolved from both Etruscan and Greek traditions. The class will then proceed chronologically, paying particular attention to the use of art as a political and propagandistic tool in Roman society. Because of the politicized nature of Roman art, an outline of Roman history and culture will be presented in tandem with the visual material and will be essential to understanding the function of the art. This class will focus on the architectural and sculptural monuments of the City of Rome, but monuments, painting, mosaics and luxury materials from all over the Roman world will also be brought into class discussion. Three tests and a two-part project will form the foundation for the course grade. Participation and attendance will also be components of the final assessment.

### **Specific Course Learning Objectives**

To place Roman art and architecture in the broader spectrum of Mediterranean art  
To appreciate the complex political and social dynamics that influenced Roman art  
To recognize a variety of stylistic components in architecture, sculpture and painting  
To examine the evolution of Roman art through various historical and social phases  
To realize the impact of Roman art on post Classical Europe and America  
To gain an art historical vocabulary and improve visual memory

This course also fulfills the GMU Learning Outcomes for the Arts  
(<https://masoncore.gmu.edu/arts-2/> )

### **Textbook\* and Readings**

Steven Tuck, *A History of Roman Art*. Wiley Blackwell, 2015 (first edition) or 2021 (second edition).

The textbook is available through the campus bookstore, but it can be found through other vendors as well. Consult the GMU Bookstore website for the store's opening dates and policies: <https://gmubncollege.com/shop/gmu/home>

\*Tuck is a **required** reading for the class. Reading assignments are listed on the weekly schedule (see Weekly Schedule section of Syllabus) and should be done prior to the class meeting on the day that they are assigned.

Blackboard: additional readings will be available as pdf documents on our Blackboard page under the Weekly module that they are assigned for.

To log in to Bb, go to <https://mymasonportal.gmu.edu> and use your Mason username and password (same as email).

### **Office of Disability Studies Documentation**

Disability Services at George Mason University is committed to providing equitable access to learning opportunities for all students by upholding the laws that ensure equal treatment of people with disabilities. If you are seeking accommodations for this class, please first visit <http://ds.gmu.edu/> for detailed information about the Disability Services registration process. Disability Services is located in Student Union Building I (SUB I), Suite 2500.  
Email:ods@gmu.edu | Phone: (703) 993-2474

Once you have received your ODS accommodations, send the official documentation (Faculty Contact Sheet) to me as soon as possible; certainly well before the first test if you have accommodations for extra time. Accommodations can only be provided once I have documentation. If you would like to discuss your accommodations with me, please make an appointment for us to meet in BCU

## **ARTH 322: Roman Art and Archaeology Assignments, Assessments, and Requirements**

<u>Assignments</u>	<u>% of your final course grade</u>
Exam 1 (end of Week 4)	17%
Exam 2 (end of Week 10)	21%
Exam 3 (end of Week 15)	21%
Class Engagement	5%
Sculptural Polychromy Project	
Stage 1, 4 reading quizzes (by end of Week 7)	16% (4% for each Reading Quiz)
Stage 2 (Week 12)	20%

### **Grading Scale:**

A+ (100-97) A (96-93) A- (92-90) B+ (89-87) B (86-83) B- (82-80) C+ (79-77)  
C (76-73) C- (72-70) D (69-60) F (59 and below)

### **A Note on Grading**

On exams, your responses to questions will be graded against the information provided in the video lectures and the readings. You must take notes from the lecture videos so that you have the information to study and to refer to when appropriate. If you are not certain about some point that was covered in any of these settings, it is your responsibility to ask for clarification. If you do not ask, I can only move forward on the premise that you have full command of the material—meaning that I will grade based on the assumption that you have the correct information at your disposal.

On assignments, grading will be based on 1) how well you follow the directions, 2) how completely you accomplish the tasks, 3) how accurate your work is within each task. As with exams, if you do not understand a part of the assignment, please ask for clarification.

For both exams and assignments, I will be looking for specific, detailed information. Providing a vague, incomplete or general response will result in the loss of some (or all) points.

**NOTE:** The use of AI to generate part or all of a response to any exam question or assignment is prohibited in this class. Use of ChatGPT or other AI engine to complete your work will be treated as an Honor Code violation. You will receive, at a minimum, a “0” on the assignment, and the violation may be forwarded to Student Conduct.

At any point during the semester, if you have a question or concern about grading policy, please communicate with me. I want to be transparent about how your grade is determined. I try to be clear by noting point values, percentages, etc. in the Syllabus, on exams, and in assignments. Again, however, if I do not know that you have a question about how the grading works, I cannot answer it for you. Rather than assuming that I will not discuss the topic, please make the effort and ask for clarification.

### **Viewing Graded Material in Blackboard**

Once all submissions on a test or assignment are graded, you will be able to see the results of your work.

To do this, follow the instructions here:

<https://its.gmu.edu/knowledge-base/how-to-view-your-grades-and-instructor-feedback/>

Note that viewing the quiz requires that you **click on the name of the test or assignment in My Grades and, once it has loaded the next page, click on the score (which is in a blue font) there.**

The full test will only be available for 48 hours after I send out the announcement that you may view the test; after that you will only be able to see the questions, the one correct answer, and your response if incorrect.

Finally, Blackboard Grade Center includes a column that it calls 'Grade Total'. It is impossible to hide or delete this column, but it is irrelevant to your grade in this class. Ignore the 'Grade Total' and pay attention to the Running Course Average, which applies the weighted percentages (e.g. 21% for Exam 2) to your earned grades.

### **Blackboard and Blackboard Collaborate Ultra**

Activities and assignments in this course will regularly use the Blackboard learning system, available at <https://mymason.gmu.edu>. Students enrolled in online courses at GMU are required to have regular, reliable access to a computer with an updated operating system (recommended: Windows 10 or Mac OSX 10.13 or higher) and a stable broadband Internet connection (cable modem, DSL, satellite broadband, etc., with a consistent 1.5 Mbps [megabits per second] download speed or higher).

For meetings, I will use Blackboard Collaborate Ultra (BCU) If you are not familiar with BCU, please take a few minutes and familiarize yourself with it using these tutorials, provided by Mason: <https://help.blackboard.com/Collaborate/Ultra/Participant>

Especially useful will be the links 'Get Started', 'Join Session' and 'Participate in Session'.

Keep in mind that GMU clearly states its expectation that online students will do the same amount of work for a course that is held in the classroom (8-10 hours per week); when taught face-to-face, this course meets twice a week for 75 minutes. That does not include time outside of class for reading, studying or carrying out assignments. You should be prepared to spend roughly this same amount of time with the online version of the course.

<https://masononline.gmu.edu/success/>

### **Exams**

Much of our class will focus on looking at, considering and interpreting images of architecture and artwork within the cultural and historical frameworks that produced the art. Images of sculpture, painting, and other media are at the core of the work that scholars of ancient art and archaeology do. This means that the three Exams will include images; I will give you a work of art, a plan or a reconstruction and ask you questions about it based on the material covered in the video lectures and/or readings. Since the video lecture content follows this same pattern—image, discussion, explanation—you should be used to the approach by the time we get to the first Exam.

Much of what is presented in the content lecture videos will likely be new to you, even if you have a background in ancient culture. Remember: these works of art and architecture are primary source documents that inform us about Roman culture. The purpose of this class is to put those objects/works of art in their original context and understand what they said to an ancient audience as well as what they can tell us, as modern viewers, about the classical world.

Taking notes from the content lecture videos is essential. Active listening will not be enough; reading the textbook and other assigned documents, while also critical, will not be enough by itself.

Important ideas that synthesize the material will be presented in the lecture videos.

**You must study your notes to be prepared for the exam.** I have no problem with you consulting your notes and even the readings on the exams, but if you have to look up every answer, you will not finish the exam. No extra time will be given. So, you must study for the exams in advance and use your notes sparingly.

The format of exams will consist of several short answer questions and a number of objective questions (fill in the blanks, multiple choice, true false, matching, sequencing, etc.). In some cases, there may be an essay question; I will provide direction for any essay questions ahead of the exam.

Lecture videos will not be available during exams, so you must complete them prior to the exams.

Exams will be run through Blackboard, appearing in the Testing Module. Each exam will be available for a 24-hour window from noon on the Friday to noon on the Saturday in the week which it is scheduled.

Exam dates:

Exam 1 (end of Week 4): available noon Friday Feb. 9 to noon Saturday Feb. 10 EST

Exam 2 (end of Week 10): available noon Friday Mar. 22 to noon Saturday Feb. 23 EST

Exam 3 (end of Week 15): available noon Friday Apr. 26 to noon Saturday Apr. 27 EST

**Regarding exam scheduling:** Because the exams are open for a long period of time—24 hours— and you know their dates in advance, there would be very few legitimate reasons to miss one. Even if you are working while taking classes, the window for taking quizzes and exams is big enough to accommodate almost any scenario and allows sufficient time to plan your schedule. If, however, you find yourself in extreme circumstances (e.g., death in the family, hospitalization, car accident, etc.) you have 24 hours from the end of the testing window to contact me to discuss whether a make-up quiz or exam is appropriate and possible. For the record, forgetting you had a test or not knowing you had a test or not planning for a test are not extreme circumstances. **If I don't hear from you within 24 hours, you will receive a 0 for that assessment.** Better to take the test and get an F than to receive a 0. Any make-ups must be taken within one week of the scheduled test date unless we determine that your situation makes this impossible.

If you experience a technical problem during an exam, take a screen shot of the problem/error message and email me immediately. If you send your message after the exam window has closed, you may not be eligible for a make-up exam. So long as the technical problem was beyond your control, you will have the opportunity to complete the exam.

**Note-taking**

I cannot stress this enough, so I will repeat it here. Although the readings in your textbook are critical for the course, video lectures and web resources will distill the essential information in the text and include material not found in the textbook; it is from all of these sources that Exams will

be constructed, drawing especially from video lectures and web resources. You must take thorough notes in order to be prepared for the exams. If there are terms on a slide, include the term, its definition and application in your notes. This is a class based on close reading of materials and that means attention to details; most people are not able to retain all of the specific details without taking copious notes during video lectures. You should feel free to pause videos, rewind them and listen to some sections again if you need to in order to get the material.

Study these notes before the exams so that you are prepared. If you need to refer to your notes during the exam, that is allowed (see Exams section above). However, if you are dependent on looking up every answer, you will not have time to finish the exam. Extra time will not be given, so use your notes as a last resort rather than as your first response to the exam questions.

### **Polychromy Project**

A substantial portion of your grade will be determined by this independent project that focuses on the addition of pigments/color (hence, 'polychromy') to ancient Roman marble sculpture and architectural elements.

Although polychromy in ancient marble works of art has been recognized for centuries, its importance to understanding how these pieces were perceived in their original context has been largely neglected, even down-played in preference for the view of 'gleaming white' ancient art.

Stage 1 of this project has you reading four scholarly articles that describe our current understanding of polychromy in ancient sculpture and the methodologies used to collect information on pigments/coloration. There is a Reading Quiz for each article that you must complete. Your scores on each of these are a part of your final course grade, but you will have the option to take a quiz more than once with your highest grade being counted in your average.

Stage 2 of the Polychromy Project will have you apply the knowledge from the articles as you offer hypothetical color reconstructions of several ancient works of sculpture.

More detail will be provided in a separate document. The project Overview, Articles and Reading Quizzes as well as the material for Stage 2 will be available in the Polychromy Project folder on our Blackboard page.

Stage 1 will be available by the start of Week 2 and is **due at the end of Week 7, by Friday, March 1<sup>st</sup> at midnight.**

Stage 2 will become available at the end of Week 8 and is **due at the end of Week 12 by midnight on Friday, April 5<sup>th</sup>.** See Overview or Weekly Schedule for specific dates and times.

As with any other aspect of the course, if you have questions, please let me know.

### **Course Engagement**

This will consist of two brief assignments over the duration of the semester that you can have a little fun with while thinking about the works of art in the class from a different perspective.

You will receive these assignments randomly. They will be announced via email and you will have several days to complete them. This is yet another reason to check your GMU email account daily during the work week, Monday-Friday.

Taken together, they will count half a letter grade (5% of your total grade).

### Other Important Information

- The university is a professional environment. You should treat your interactions with fellow students, faculty and staff as you would interactions in your professional life. Put another way, if your language, tone, actions, or behavior would raise an issue with HR in the workplace, then it is equally inappropriate for the University setting—online or face-to-face.
- The use of inappropriate, belligerent or profane language is not acceptable in the university setting, including on exams. I reserve the right not to grade an offensive exam, which means the grade would be a '0'. The situation would also be referred to the Student Conduct Office.
- Since the material in this course is based on the art and literature of other cultures, some topics of violence, gender, and sexuality may be outside of individual comfort zones, but we will deal with these subjects in an academic and intellectual manner.
- As a faculty member and designated "Responsible Employee," I am required to report all disclosures of sexual assault, interpersonal violence, and stalking to Mason's [Title IX Coordinator](#) per [university policy 1412](#). If you wish to speak with someone confidentially, please contact the [Student Support and Advocacy Center](#) (703-380-1434) or [Counseling and Psychological Services](#) (703-993-2380). You may also seek assistance from [Mason's Title IX Coordinator](#) (703-993-8730; [titleix@gmu.edu](mailto:titleix@gmu.edu)).
- You must study to be prepared for exams, but I allow consultation of your notes or textbooks. Use of any material other than your own notes and textbook during tests will be treated as an honor code violation. Talking to anyone else about the exam (during the test or, once you have completed it, but before the other person has taken the test) will also be considered an Honor Code violation. At the very least, you will receive a "0" on the exam.
- Discuss any special academic needs with me at the start of the term. Do not wait until after the first test or later! Most accommodations (e.g. extra time) can be dealt with easily, but I need to know about them well in advance.
- The lengths of the assignments (readings, video lectures, etc.) vary so keep pace with the syllabus and be aware of deadlines.
- Any synchronous meetings in this class may be recorded to provide necessary information for students in this class. Recordings will be stored on Blackboard [or other secure site] and will only be accessible to students taking this course during this semester. Video recordings of class meetings that are shared only with the instructors and students officially enrolled in a class do not violate FERPA or any other privacy expectation.
- Use of an AI engine to produce responses for exams or assignments will be considered an Honor Code violation in this class.
- Extra credit assignments are not usually offered in the course. If I make the decision to offer one to the whole class, I will let the class know. Please do not ask me individually: no individual extra credit assignments will be offered.

### ARTH 322 Weekly Schedule, Spring 2024

A note on using this schedule:



All assignments (video lectures, readings) should be completed by the end of the week that they are assigned. There is a substantial amount of information presented in this class, and following this schedule will prevent you from falling behind. It will also ensure that you are ready for each exam.

Under Readings, “Tuck” refers to your textbook for the class (see Textbook and Reading section on the Syllabus). Tuck’s textbook is arranged chronologically, and this is the framework that we will use. I, however, will usually not follow the same sequence or organization of monuments/artwork that Tuck does. For this reason, reading assignments are, generally, for entire chapters. I suggest that you read the whole chapter, then watch the lecture videos. Tuck will provide context and background; the lecture videos do a deeper dive into specific material.

While some images and a small portion of text has changed between the 1<sup>st</sup> and 2<sup>nd</sup> editions of Tuck’s textbook, you are free to use the first edition. It is your responsibility, however, to ensure that you have all the necessary information for exams.

Occasionally, there are additional readings to the Tuck textbook. These are included as pdf documents in the Blackboard folder for the week they are due.

### *Week 1: January 16-19*

#### **Introduction to the study of Roman Art**

##### Reading:

- Tuck 2<sup>nd</sup> ed.: Chapter 1, “Introduction to Roman Art History,” pp. 1-17
- Blackboard: Excerpts from *The Art of Greece and Rome*, excerpts pp. 4-27; 60-63

##### Video Lecture:

Introduction: Historical Context for the Study of Roman Art

ARTH 322 Course Mechanics

The Dual Heritage of Roman Art: Greek and Etruscan

Greek Sculptural Styles (3 videos): Archaic, Classical, Hellenistic

Greek Temple Architecture and Architectural Sculpture

### *Week 2: January 22-26*

#### **The Etruscans and Rome**

##### Reading:

- Tuck 2<sup>nd</sup> ed.: Chapter 2, “Regal Period,” pp. 18-46  
Chapter 3, “Early Republic,” pp. 48-73

##### Video Lectures:

Introduction to the Etruscans

Etruscan Tomb Painting

The Banditaccia Necropolis at Cerveteri

Etruscan Temple Design

The Geography of Ancient Rome

Rome’s Foundation Myths and the Regal Period

Architecture of the Early Roman Republic: Etruscan Temples and Greek Gods

Architecture in the Later Roman Republic

### *Week 3: January 29-February 2*



## Painting, Mosaics and Sculpture of the Roman Republic

### Reading:

- Tuck 2<sup>nd</sup> ed., Chapter 3, pp. 73-79  
Chapter 4, pp. 81-122

### Video Lectures:

Architecture of the Early Roman Republic: House (Domus) Architecture

Introduction to Roman Mosaics

The Nile Mosaic at Palestrina

Web link: Alexander Mosaic

<https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap/greece-etruria-rome/v/alexander-mosaic-c-100-b-c-e>

Roman Painting: Origins and First Style

Roman Painting: Second Style

The Capitoline Wolf Controversy

Roman Republic: Ideal and Portrait Sculpture

### *Week 4: February 5-9*

## Rome at the End of the Republic and the Beginning of Empire

### Reading:

- Tuck 2<sup>nd</sup> ed.: Chapter 5, *The Age of Augustus*, pp. 124-144.

### Video Lectures:

The Wonder of Roman Concrete!

Vaulted Architecture

Roman Concrete at Work: The Latin Sanctuaries, parts 1 & 2

The Hellenization of Roman Portraiture

Roman Historical Reliefs

Patronage and Benefaction in Rome, Caesar and Pompey

### Exam 1, End of Week 4

### *Week 5: February 12-16*

## Art of the Principate: Augustus, Rome's first Emperor

### Reading:

- Tuck: Chapter 5, *The Age of Augustus*, pp. 146-157
- Blackboard: S. Zink and H. Piening, "Haec aurea templa: The Palatine Temple of Apollo and its Polychromy," *Journal of Roman Archaeology* 22.1 (2009).
- Blackboard: P. Rehak, "Aeneas or Numa? Rethinking the Meaning of the Ara Pacis Augustae," *Art Bulletin* 83.2 (2001).

### Video Lectures:

The Augustan Age: Augustus and his Portraiture

The Augustan Age: Augustus and the City of Rome

The Prima Porta Augustus

The Temple of Apollo Palatinus

Augustus and the City of Rome: the Campus Martius Monuments  
The Ara Pacis (the Altar of Augustan Peace)

*Week 6: February 19-23*

**Augustus and His Julio-Claudian Successors**

Readings:

- Tuck 2<sup>nd</sup> ed.: Chapter 5, pp. 144-146 (Third Style fresco)  
Chapter 6, *The Julio-Claudians*, pp. 159-171

Video Lectures:

The Beginnings of the Julio-Claudian Dynasty  
Fresco in the Late Augustan and Julio-Claudian Periods  
The Art of Succession  
The Sperlonga Sculptures  
The Julio-Claudians: Life-styles of the Rich and Imperial

Note: Stage 1 of the Polychromy Project must be completed by the end of next week; all four Reading Quizzes must be completed by midnight Friday, March 1.

*Week 7: February 26-March 1*

**The Later Julio-Claudian Successors**

Reading:

- Tuck: Chapter 6, *The Julio-Claudians*, pp. 171-195

Video Lectures:

Claudius, Rome and the Empire  
The Julio-Claudians: Nero and the Great Fire of 64 CE  
The Esquiline Wing of the Domus Aurea (Golden House), parts 1 and 2

Stage 1 of the Polychromy Project must be completed by the end of this week: midnight Friday, March 1.

This includes all four of the Reading Quizzes. See project instructions for details.

*Week 8: Spring Break (March 4-8)*

*Week 9: March 11-15*

**Art of the Flavian Dynasty**

Reading:

- Tuck 2<sup>nd</sup> ed.: Chapter 7, *The Flavians*, pp. 197-205

Video Lectures:

The Flavian Dynasty: Introduction and Portraiture  
The Flavian Dynasty: the Templum Pacis  
The Flavian Amphitheater (Colosseum)  
The Flavian Dynasty: the Flavian Palace on the Palatine

## The Flavian Dynasty: the Stadium of Domitian and the Haterii Reliefs

*Week 10: March 18-22*

### From the Flavians to Nerva: Catastrophe and a New Beginning

#### Reading:

- Tuck 2<sup>nd</sup> ed.: Chapter 7, pp. 205-233; Chapter 8, *Trajan and Hadrian*, pp. 235-237 (Nerva)

#### Video Lectures:

The Arch of Titus

The Cancelleria Reliefs

Pompeii: Destruction and Preservation

Nerva, First of the 'Good Emperors'

**Exam 2, End of Week 10**

*Week 11: March 25-29*

### Art under the Emperor Trajan

#### Reading:

- Tuck, 2<sup>nd</sup> ed.: Chapter 8, *Trajan and Hadrian* pp. 237-211  
I will follow a different sequence from the one found in your textbook (I will likely even disagree with the author occasionally even though I respect him as a scholar). The best approach is still to read the entire chapter at the outset and refer to it as needed for this week and next.

#### Video Lectures:

Trajan: Optimus Princeps

The Forum of Trajan

The Column of Trajan

Trajan and the City of Rome

The Roman Circus

*Week 12: April 1-5*

### Art of the Antonine Emperors

#### Reading:

- Tuck, 2<sup>nd</sup> ed.: Chapter 9, *Antonine Emperors*, pp. 272-301

#### Video Lectures:

Hadrian and Antinous, Sculpture of the Hadrianic period

Hadrianic Art: Hadrian's Villa at Tivoli, parts 1 & 2

Hadrian's Pantheon

The Antonine Dynasty: Portraits and Architecture Introduction

The Antonine Dynasty: The Column of Marcus Aurelius

Changes in sculpture during the Antonine period

**Polychromy Project Stage 2 due by midnight EST Friday, April 5<sup>th</sup> by midnight.**

**Submission portal in the Project Module. Late penalties will be applied**

based on the Blackboard time stamp.

*Week 13: April 8-12*

**M 8 Art of the Severan Dynasty**

Reading:

- Tuck, 2<sup>nd</sup> ed.: Chapter 10, *Civil War and Severan Dynasty*, pp. 303-335

Video Lecture:

The Severan Dynasty: The Commemorative Arches of the Severans

The Evolution of Roman Portraiture in the Severan Period

Roman Sarcophagi: New forms of an old idea

The Baths of Caracalla

*Week 14: April 15-19*

**Ostia: Rome's Imperial Port City and the Third Century Crisis**

All assignments in the Ostia section are keyed to [www.ostia-antica.org](http://www.ostia-antica.org). For the history, go the website and click "Introduction to Ostia" under *Getting Started*. Read sections 1-5. Watch the 2.5 minute video entitled "Ostia antica e porto di Traiano" on the homepage of the website (despite the Italian title, there is no dialogue—just an excellent series of digital reconstructions).

Also read:

House of Diana (I.III Caseggiato di Diana)

Garden Apartments (III.IX Case a giardino)

Thermopolium (I.II.5 Caseggiato del Termopolio)

Piazza of the Corporations (II.VII Piazzalle delle Corporazione)

Caserma of the Vigiles (II.V Caserma dei Vigili)

Synagogue (IV.XVII Synagoga)

To locate the assigned structures: on the homepage look under *The Archaeological Remains*, and click on "Topographical Dictionary". Under the *Contents* (left-hand side of the new page, "Text Menu") you will need to select the region (*Regio*) and then find the block (*Insula*) specified on the syllabus and follow the link (labeled with the Italian name) to the building. Regio/insula addresses are given in notation with region first and insula second, e.g. The Baths of Neptune are at II.IV

On the [www.ostia-antica.org](http://www.ostia-antica.org) homepage, under *Archaeological Remains*, click on "Portus" and read about the Claudian and Trajanic Harbors. Also look under "Plans and 3-D models" at the "3D Model of Portus".

Reading:

- Tuck, 2<sup>nd</sup> ed.: Chapter 11, *The Third Century and the Tetrarchy*, pp. 336-369

Lecture Video:

The Third Century Crisis: Roman art under the Soldier Emperors

The Tetrarchy

*Week 15: April 22-26*

## Art in the Age of Constantine

### Reading:

- Tuck 2<sup>nd</sup> ed.: Chapter 12, *Constantine*, pp. 371-399

### Lecture Video:

Constantine and the City of Rome

From Constantine to Byzantine and Beyond

**Exam 3, end of Week 15**