

Roman Portrait Sculpture 217 260 A D

In *Trading Communities*, Taco Terpstra shows that long-distance trade in the Roman Empire was conducted through foreign trading communities living overseas, held together by ethnic and geographical identity.

One of the few studies that deals with Roman domestic religion as practised by the lower classes. The author collects and analyzes the enormous epigraphic and archaeological evidence for Silvanus, The Roman god of agriculture and forests, challenging the widely-held view that private cult was subordinate or inferior to civic paganism.

Ancestry played a continuous role in the construction and portrayal of Roman emperors in the first three centuries AD. *Emperors and Ancestors* is the first systematic analysis of the different ways in which imperial lineage was represented in the various 'media' through which images of emperors could be transmitted. Looking beyond individual rulers, Hekster evaluates evidence over an extended period of time and differentiates between various types of sources, such as inscriptions, sculpture, architecture, literary text, and particularly central coinage, which forms the most convenient source material for a modern reconstruction of Roman representations over a prolonged period of time. The volume explores how the different media in use sent out different messages. The importance of local notions and traditions in the choice of local representations of imperial ancestry are emphasized, revealing that there was no monopoly on image-forming by the Roman centre and far less interaction between central and local imagery than is commonly held. Imperial ancestry is defined through various parallel developments at Rome and in the provinces. Some messages resonated outside the centre but only when they were made explicit and fitted local practice and the discourse of the medium. The construction of imperial ancestry was constrained by the local expectations of how a ruler should present himself, and standardization over time of the images and languages that could be employed in the 'media' at imperial disposal. Roman emperors are therefore shown to be a constant process of construction within genres of communication, representation, and public symbolism.

This work is devoted to a study of Roman logistics from the Punic Wars through the Principate. It explores various aspects of supply: rations, trains, foraging, supply lines; administration and logistics in warfare. The book traces the increasing sophistication of the Roman military supply system.

The fully revised second edition of this successful volume includes updates on the latest archaeological research in all chapters, and two new essays on Greek and Roman art. It retains its unique, paired essay format, as well as key contributions from leading archaeologists and historians of the classical world. Second edition is updated and revised throughout, showcasing the latest research and fresh theoretical approaches in classical archaeology. Includes brand new essays on ancient Greek and Roman art in a modern context. Designed to encourage critical thinking about the interpretation of ancient material culture and the role of modern perceptions in shaping the study of art and archaeology. Features paired essays – one covering the Greek world, the other, the Roman – to stimulate a dialogue not only between the two ancient cultures, but between scholars from different historiographic and methodological traditions. Includes maps, chronologies, diagrams, photographs, and short editorial introductions to each chapter.

Rhetoric was fundamental to education and to cultural aspiration in the Greek and Roman worlds. It was one of the key aspects of antiquity that slipped under the line between the ancient world and Christianity erected by the early Church in late antiquity.

Ancient rhetorical theory is obsessed with examples and discussions drawn from visual material. This book mines this rich seam of theoretical analysis from within Roman culture to present an internalist model for some aspects of how the Romans understood, made and appreciated their art. The understanding of public monuments like the Arch of Titus or Trajan's Column or of imperial statuary, domestic wall painting, funerary altars and sarcophagi, as well as of intimate items like children's dolls, is greatly enriched by being placed in relevant rhetorical contexts created by the Roman world.

Heliogabalus and Elagabalus are names given since late antiquity to the mythical or legendary avatar of Varius Avitus Bassianus. Varius was Roman emperor AD 218–222, ruling as Marcus Aurelius Antoninus. He was simultaneously High Priest of the Syrian sun god Elagabal. Heliogabalus and Elagabalus, names derived from Elagabal, are often used as misnomers for Varius himself, but more properly designate his avatar, who is far better known than Varius. The Varius avatar, under these and other names, survives and thrives in historiography, as well as in more avowedly creative literature, music, dance, the visual arts, and popular culture. This book, the third in *Varius Studies*, is partly based on the Varius Symposium, held in Cambridge in 2005. It contains studies of the historical Varius, of some of his courtiers, of his god Elagabal, and of his avatar, Heliogabalus or Elagabalus.

Authority is an important concept in Byzantine culture whose myriad modes of implementation helped maintain the existence of the Byzantine state across so many centuries, binding together people from different ethnic groups, in different spheres of life and activities. Even though its significance to understanding the Byzantine world is so central, it is nonetheless imperfectly understood. The present volume brings together an international cast of scholars to explore this concept. The contributions are divided into nine sections focusing on different aspects of authority: the imperial authority of the state, how it was transmitted from the top down, from Constantinople to provincial towns, how it dealt with marginal legal issues or good medical practice; authority in the market place, whether directly concerning over-the-counter issues such as coinage, weights and measures, or the wider concerns of the activities of foreign traders; authority in the church, such as the extent to which ecclesiastical authority was inherent, or how constructs of religious authority ordered family life; the authority of knowledge revealed through imperial patronage or divine wisdom; the authority of text, though its conformity with ancient traditions, through the Holy scriptures and through the authenticity of history; exhibiting authority through images of the emperor or the Divine. The final section draws on personal experience of three great 'authorities' within Byzantine Studies: Ostrogorsky, Beck and Browning.

This collection of essays by contemporary historians considers how after two centuries of scholarship we can best explain Christianity's rise to dominance.

The definitive guide to the life of the first woman to play a major role in Greek political history, this is the first modern biography of Olympias. Presenting a critical assessment of a fascinating and wholly misunderstood figure, Elizabeth Carney penetrates myth, fiction and sexual politics and conducts a close examination of Olympias through historical and literary sources, and brings her to life as she places the figure in the context of her own ancient, brutal political world. Individual examinations look at: the role of Greek religion in Olympias' life literary and artistic traditions about Olympias found throughout the later ancient periods varying representations of Olympias found in the major ancient sources. An absolutely compelling read for students, scholars, and anyone with an interest in Greek, Classical, or women's history.

Portrait sculptures are among the most vibrant records of ancient Greek and Roman culture. They represent people of all ages and social strata: revered poets and philosophers, emperors and their family members, military heroes, local dignitaries, ordinary citizens, and young children. The Met's distinguished collection of Greek and Roman portraits in stone and bronze is published in its entirety for the first time in this volume. Paul Zanker, a leading authority on Roman sculpture today, has brought his exceptional knowledge to the study of these portraits; in presenting them, he brings the ancient world to life for contemporary audiences. Each work is lavishly illustrated, meticulously described, and placed in its historical and cultural context. The lives and achievement of significant figures are discussed in the framework of the political, social, and practical circumstances that influenced their portrait's forms and styles—from the unvarnished realism of the late Republican period to the idealizing and progressively abstract tendencies that followed. Analyses of marble portraits recarved into new likenesses after their original subjects were forgotten or officially repudiated provide especially compelling insights. Observations on fashions in hairstyling, which typically originated with the Imperial family and spread as fast as the rulers' latest portraits could be distributed, not only edify and amuse but also link the Romans' motives and appetite for imitation to our own. More than a collection catalogue, *Roman Portraits* is a thorough and multifaceted survey of ancient portraiture. Charting the evolution of this art from its origins in ancient Greece, it renews our appreciation of an connection to these imposing, timeless works.

A HISTORY OF ROMAN ART The new edition of the leading textbook on Roman art, updated with new images and expanded geographic and cultural scope *A History of Roman Art* is an expansive survey of the painting, mosaic, sculpture, decorative arts, and architecture of ancient Rome. This acclaimed textbook provides a fully-illustrated narrative history of Roman art that spans a millennium, from the early origins of Rome to the era of Emperor Constantine. Interwoven throughout the text are themes of Rome's cultural inclusiveness and the importance of art in promoting Roman values, helping students understand how diverse cultures contributed to Roman life. Accessible, chronologically-organized chapters provide numerous examples of the arts, their cultural and historical context, descriptions of artistic techniques, and writings by ancient authors—enabling students to develop a rich appreciation of art's importance in the Roman world. Now in its second edition, this market-leading textbook features thoroughly revised content throughout. Additional images and excerpts from literary sources are complemented by new historical discussions of metalwork, carved gems, glass, and sarcophagi. This edition features more maps and illustrations, in-depth analysis of iconography, greater emphasis on the types of objects used to decorate the lives of ordinary Romans, expanded coverage of freedmen and women as artists, subjects, and patrons, and much more. A number of works that represent popular art have been added. That is, art in the everyday Roman world, rather than just the large scale works of sculpture and architecture of elite patrons. It also reveals patterns of artistic workshops, trade, and social and economic networks. Additionally, this edition takes into account new approaches in scholarship. This comprehensive textbook: Provides a thorough introduction to Roman art history featuring more than 400 high quality images and illustrations Includes a full set of pedagogical tools, such as historical timelines, key term definitions, and updated references and further reading suggestions Offers "Scholarly Perspective," "A View from the Provinces," "More on Myth," and "Art and Literature" textboxes in each chapter Includes a companion website containing PowerPoint slides and additional instructor resources *A History of Roman Art, Second Edition* is an ideal primary or secondary text for courses on Roman art and archaeology, Roman art and architecture, Greek and Roman art, and general Roman civilization, history, and culture.

The starting point generally acknowledged for the revival of Greek studies in the West is 1397, when the Byzantine Manuel Chrysoloras began to teach Greek in Florence. With his *Erotemata*, Chrysoloras gave Westerners a tool to learn Greek; the search for the ideal Greek textbook, however, continued even after the publication of the best Byzantine-humanist grammars. The four Greek Donati edited in this book - 'Latinated' Greek grammars, based on the Latin schoolbook entitled *Ianua* or *Donatus* - belong to the many pedagogical experiments documented in manuscripts. They attest to a tradition of Greek studies that probably originated in Venice and/or Crete: a tradition certainly inferior to the Florentine scholarship in quality and circulation, but still important in the cultural history of the Renaissance.

This historical commentary examines books 79(78)-80(80) of Cassius Dio's *Roman History*, which cover the period from the death of Caracalla in A. D. 217. to the reign of Severus Alexander and Cassius Dio's retirement from political life in 229. Cassius Dio, a Roman Senator, provides a valuable eyewitness account of this turbulent period, which was marked by the assassination of Caracalla, the rise of Macrinus, Rome's first equestrian emperor, and his subsequent overthrow, the tempestuous, and by all accounts peculiar, reign of Elagabalus, and the continuation of the Severan dynasty under the young Severus Alexander. In addition to elucidating important passages from these books, this study assesses Cassius Dio's political life and its relationship to his literary career; his call to history and time of composition; his historical method; and his attitude toward and subsequent presentation of the later Severan dynasty. In its investigation of books 79(78)-80(80), the work assesses an important stretch of Dio's actual text, which for other parts has been preserved largely in epitome and excerpts. Finally, the work aims to fill a gap in scholarship, as no commentary on these books of Cassius Dio's history has been produced since the nineteenth century, and its publication coincides with a renewed interest in the history and historiography of the Severan period.

This book examines the frescoes of one of the most enigmatic funerary monuments of ancient Rome: the three chambers of the Hypogeum of the Aurelii. This is the first study in modern times to examine all the extant images in detail.

The condemnation of memory inexorably altered the visual landscape of imperial Rome. This volume catalogues and interprets the sculptural, glyptic, numismatic and epigraphic evidence for "damnatio memoriae" and ultimately reveals its praxis to be at the core of Roman cultural identity.

This pioneering study examines a pivotal period in the history of Europe and the Near East. Spanning the ancient and medieval worlds, it investigates the shared ideal of sacred kingship that emerged in the late Roman and Persian empires. Bridging the traditional divide between classical and Iranian history, this book brings to life the dazzling courts of two global powers that deeply affected the cultures of medieval Europe, Byzantium, Islam, South Asia, and China.

The angry emotions, and the problems they presented, were an ancient Greek preoccupation from Homer to late antiquity. From the first lines of the *Iliad* to the church fathers of the fourth century A.D., the control or elimination of rage was an obsessive concern. From the Greek world it passed to the Romans. Drawing on a wide range of ancient texts, and on recent work in anthropology and psychology, *Restraining Rage* explains the rise and persistence of this concern. W. V. Harris shows that the discourse of anger-control was of crucial importance in several different spheres, in politics--both republican and monarchical--in the family, and in the slave economy. He suggests that it played a special role in maintaining male domination over women. He explores the working out of these themes in Attic tragedy, in the great Greek historians,

in Aristotle and the Hellenistic philosophers, and in many other kinds of texts. From the time of Plato onward, educated Greeks developed a strong conscious interest in their own psychic health. Emotional control was part of this. Harris offers a new theory to explain this interest, and a history of the anger-therapy that derived from it. He ends by suggesting some contemporary lessons that can be drawn from the Greek and Roman experience.

Winner of the prestigious TAA Textbook Excellence Award, *A HISTORY OF ROMAN ART* has been updated to reflect scholarship advances of the past decade, and dramatically expands the lavish photographic documentation of the first edition with more than 400 new color photographs in the text. *A HISTORY OF ROMAN ART* surveys the art of Rome and its empire from the time of Romulus to the death of Constantine presented in its historical, political, and social context. Divided into four parts (Italy before and during the Republic; and the Early, High, and Late Empires), each of the 21 chapters combines a discussion of general issues and individual monuments with a series of boxed essays on architectural terminology; materials and techniques; religion and mythology; the cultural context of works of art; the role of patrons; and the problems that ancient artists and architects faced and how they solved them. Special chapters are devoted to Pompeii and Herculaneum and funerary and provincial art in all media. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

The fact that most ancient marble portraits were once intentionally polychrome has always been lurking at the corners of art historical and archaeological research. Despite the fact, that the colours of the sculpted forms completed, enhanced and even extended the plastic shapes, the topic has not been devoted much dedicated attention. This book represents the first full-length academic monograph which explores the original polychromy of Roman white marble portraiture. It presents results from scientific analysis of portraits in statuary and bust formats dating to the first three centuries CE. The book also explores the cultural and social significance of colours in their original contexts, and how the immaterial affects of the polychrome, three-dimensional images can be integrated into the traditional research into ancient portraiture, which has tended to place overwhelming emphasis on iconography, typology and biography. By doing so the ancient sculpted marble form, as we know it, will be exposed and confronted, and the impact of manipulated material effects, that were meant to evoke a broad range of multisensory experiences, will be emphasized. The book puts forth a new way of analysis to be tested and developed in the future.

Image and Reality of Roman Imperial Power in the Third Century AD focuses on the wide range of available sources of Roman imperial power in the period AD 193-284, ranging from literary and economic texts, to coins and other artefacts. This volume examines the impact of war on the foundations of the economic, political, military, and ideological power of third-century Roman emperors, and the lasting effects of this. This detailed study offers insight into this complex and transformative period in Roman history and will be a valuable resource to any student of Roman imperial power.

In this classic textbook history of early medieval Europe, Roger Collins provides a succinct account of the centuries during which Europe changed from being an abstract geographical expression to a new culturally coherent, if politically divided, entity. This comprehensive new edition explores key topics such as the fall of the Roman Empire, the rise of both Christianity and Islam, the Vikings, and the expansion of Latin Christian culture into eastern Europe. Clear and insightful, this is an invaluable guide to an important era in the history of both Europe and the wider world. This is an ideal companion for students of History or European Studies taking modules on Early Medieval Europe or Europe in Late Antiquity. In addition, this is a useful reference work for postgraduate students, scholars and teachers of early medieval Europe. New to this Edition: - Fully updated, augmented and revised to take account of the latest scholarship and research on all aspects of the period it covers - Greater emphasis given to social and economic considerations, the peripheries of Europe, the rise and impact of Islam, art, architecture, books and the spread of learning - Extensively rewritten to make it more accessible for students

This volume approaches the history of the great city of Alexandria from a variety of directions: its demography, the interaction between Greek and Egyptian and between Jews and Greeks, the nature of its civil institutions and social relations, and its religious, and intellectual history. Classical archaeology was long equated to ancient art history. Today these fields find themselves at a major crossroads. The influence on them—from the discipline of anthropology—has increased substantially in the past 15 years, adding to the ways in which scholars can study the Roman past. The classical archaeologist of the 21st century is likely to be versed in Greek and Latin, computer technology, ancient history, great monuments, various hard sciences such as physics or even astronomy, GPS, GIS, surveying, mapping, digitizing, artistic rendering, numismatics, geo-science, astronomy, environmental studies, material culture analysis and/or a host of other disciplines and sub-disciplines. Universities are seeking specialists whose talents embrace not one but several different fields of research. It is not necessary for each scholar to know everything about each discipline being used within the fields of art history, classical archaeology and anthropology, but these days a basic knowledge of all relevant disciplines is becoming indispensable. This book will layout the basic information and steps necessary to take the beginning archaeologist's search for knowledge of the past and lead them to adventures of the future.

Surveys the Severan period's many developments in literature, philosophy, religion, art, archaeology and culture.

This volume, containing fourteen papers given at a conference held at Columbia in 2007, is the most concerted attempt in recent times to understand the famous and enigmatic orator and to set him in his cultural, religious and political context.

Whilst aesthetics as a discipline did not exist before the modern age, ancient philosophers give many insights about beauty and art. In Late Antiquity Plotinus confronted the problem of beauty and the value of the arts. Plotinus' reflections have an important role in the development of the concept of the value of artistic imagination during the Renaissance and the Romantic era, but he also influenced the artistic taste of his time. *Aesthetic Themes in Pagan and Christian Neoplatonism* reconstructs the aesthetic philosophical views of Late Antiquity, and their relation to artistic production of the time. By examining the resonance of Plotinus' thought with contemporary artists and with Christian thinkers, including Gregory of Nyssa, the book demonstrates the importance of Plotinus' treatise *On Beauty* for the development of late ancient aesthetics. The Cappadocian fathers' interest in Plotinus is explored, as well as the consequent legacy of the pagan thinker's philosophy within Christian thought, such as the concept of beauty and the narration of the contemplative experience. Uniquely utilising philological and philosophical insight, as well as exploring both pagan and Christian philosophy, *Aesthetic Themes in Pagan and Christian Neoplatonism* represents the first comprehensive synthesis of aesthetic thought of Late Antiquity.

Physiognomy, the history of racial classifications, and the interplay between natural philosophy, medicine, and ethics The idea of the body as a mirror of the soul has fascinated mankind throughout history. Being able to see through an individual, and drawing conclusions on their character solely based on a selection of external features, is the subject of physiognomy, and has a long tradition running well into recent times. However, the pre-modern, especially medieval background of this discipline has remained underexplored. The selected case studies in this volume each contribute to a better understanding of the history of physiognomy from antiquity to the Renaissance, and offer discussions on unedited treatises and on the application, development, and reception of this field of knowledge, as well as on visual sources inspired by physiognomic theory. Contributors: Enikő Békés (Hungarian Academy of Sciences), Joël Biard (University of Tours), Lisa Devriese (KU Leuven), Maria Fernanda Ferrini (University of Macerata), Christophe Grellard (École Pratique des Hautes Études), Luís Campos Ribeiro (University of Lisbon), Maria Michela Sassi (University of Pisa), Oleg Voskoboynikov (Higher School of Economics Moscow), Steven J. Williams (New Mexico Highlands

University), Joseph Ziegler (University of Haifa), Gabriella Zuccolin (University of Pavia)

This book investigates Hellenistic popular religion through an interdisciplinary study of figurines of Egyptian deities from Delos. The results offer a new perspective on Hellenistic reinterpretations of Egyptian religion, as well as the relationship between “popular” and “official” cults.

Memory is a subject that recently has attracted many scholars and readers not only in the general historical sciences, but also in the special field of art history. However, in this book, in which more than 130 papers given at the XXIXth International Congress of the History of Art (Amsterdam) 1996 have been compiled, Memory is also juxtaposed to its counterpart, Oblivion, thus generating extra excitement in the exchange of ideas. The papers are presented in eleven sections, each of which is devoted to a different aspect of memory and oblivion, ranging from purely material aspects of preservation, to social phenomena with regard to art collecting, from the memory of the art historian to workshop practices, from art in antiquity, to the newest media, from Buddhist iconography to the Berlin Wall. The book addresses readers in the field of history, history of art and psychology.

Alexander Severus' is full of controversy and contradictions. He came to the throne through the brutal murder of his cousin, Elagabalus, and was ultimately assassinated himself. The years between were filled with regular uprisings and rebellions, court intrigue (the Praetorian Guard slew their commander at the Emperor's feet) and foreign invasion. Yet the ancient sources generally present his reign as a golden age of just government, prosperity and religious tolerance Not yet fourteen when he became emperor, Alexander was dominated by his mother, Julia Mamaea and advisors like the historian, Cassius Dio. In the military field, he successfully checked the aggressive Sassanid Persians but some sources see his Persian campaign as a costly failure marked by mutiny and reverses that weakened the army. When Germanic and Sarmatian tribes crossed the Rhine and Danube frontiers in 234, Alexander took the field against them but when he attempted to negotiate to buy time, his soldiers perceived him as weak, assassinated him and replaced him with the soldier Maximinus Thrax. John McHugh reassesses this fascinating emperor in detail.

Based on a thorough examination of the epigraphic, legal, and literary sources on the collegia centonariorum, this volume offers a new understanding of their origins, functions, organizations, and social and legal status in the Roman Empire from the first century BC to fourth century AD.

In-depth case studies of individual statuary types form the core of this analysis of sculptural copying in antiquity. By examining the popular genre of the copy, the book illuminates broad questions of Roman sculptural production and the methodological limitations of traditional approaches to the subject.

Hair, or lack of it, is one the most significant identifiers of individuals in any society. In Antiquity, the power of hair to send a series of social messages was no different. This volume covers nearly a thousand years of history, from Archaic Greece to the end of the Roman Empire, concentrating on what is now Europe, North Africa, and the Near East. Among the key issues identified by its authors is the recognition that in any given society male and female hair tend to be opposites (when male hair is generally short, women's is long); that hair is a marker of age and stage of life (children and young people have longer, less confined hairstyles; adult hair is far more controlled); hair can be used to identify the 'other' in terms of race and ethnicity but also those who stand outside social norms such as witches and mad women. The chapters in *A Cultural History of Hair in Antiquity* cover the following topics: religion and ritualized belief, self and society, fashion and adornment, production and practice, health and hygiene, gender and sexuality, race and ethnicity, class and social status, and cultural representations.

Manipulation of the past and forced erasure of memories have been global phenomena throughout history, spanning a varied repertoire from the destruction or alteration of architecture, sites, and images, to the banning or imposing of old and new practices. The present volume addresses these questions comparatively across time and geography, and combines a material approach to the study of memory with cross-disciplinary empirical explorations of historical and contemporary cases. This approach positions the volume as a reference-point within several fields of humanities and social sciences. The collection brings together scholars from different fields within humanities and social science to engage with memorialization and *damnatio memoriae* across disciplines, using examples from their own research. The broad chronological and comparative scope makes the volume relevant for researchers and students of several historical periods and geographic regions.

Opens windows into imperial policy and artistic taste

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