

Royal Portraits



and the
Hellenistic Kingdoms

Royal Portraits And The Hellenistic Kingdoms

Paul Edmund Stanwick



Royal Portraits And The Hellenistic Kingdoms:

Hellenistic Royal Portraits R. R. R. Smith, 1988 The visual image of the ruler particularly in sculpture played an important role in expressing the character of the new distinctive style of monarchy brought to Greece and the East by Alexander and the Hellenistic kings Royal portraits survive on coins and in sculpture and we read about them in inscriptions and literature evidence that is here combined to give an historical interpretation of the royal image from Alexander to Kleopatra Part I looks at the historical setting of royal portrait statues which functioned as an important medium of exchange between the king and the Greek cities They gave a visual presentation of royal ideology and expressed the basis of the king's power in a personal godlike charisma Part II collects together and analyses the major surviving portraits grouped broadly by time and place and Part III sets them in the wider political context of the period The dated coin portraits are used to show broad changes in the royal image and how it responded to the major political challenges from Parthia to the East and Rome to the West Royal Portraits and the Hellenistic Kingdoms Robin Symes (Firm), 1999 *Royal Portraits and the Hellenistic Kingdoms* Robin Symes, 1999 *Pergamon and the Hellenistic Kingdoms of the Ancient World* Carlos A. Picón, Seán Hemingway, 2016-04-18 The Hellenistic period the nearly three centuries between the death of Alexander the Great in 323 B C and the suicide of the Egyptian queen Kleopatra VII the famous Cleopatra in 30 B C is one of the most complex and exciting epochs of ancient Greek art The unprecedented geographic sweep of Alexander's conquests changed the face of the ancient world forever forging diverse cultural connections and exposing Greek artists to a host of new influences and artistic styles This beautifully illustrated volume examines the rich diversity of art forms that arose through the patronage of the royal courts of the Hellenistic kingdoms placing special emphasis on Pergamon capital of the Attalid dynasty which ruled over large parts of Asia Minor With its long history of German led excavations Pergamon provides a superb paradigm of a Hellenistic capital appointed with important civic institutions a great library theater gymnasium temples and healing center that we recognize today as central features of modern urban life The military triumphs of Alexander and his successors led to the expansion of Greek culture out from the traditional Greek heartland to the Indus River Valley in the east and as far west as the Strait of Gibraltar These newly established Hellenistic kingdoms concentrated wealth and power resulting in an unparalleled burst of creativity in all the arts from architecture and sculpture to seal engraving and glass production Pergamon and the Hellenistic Kingdoms of the Ancient World brings together the insights of a team of internationally renowned scholars who reveal how the art of Classical Greece was transformed during this period melding with predominantly Eastern cultural traditions to yield new standards and conventions in taste and style Art of the Hellenistic Kingdoms Seán Hemingway, Kiki Karoglou, Dorothy H. Abramitis, Sophie Descamps-Lequime, Ariel Herrmann, Marsha Hill, Christine Kondoleon, Christopher S. Lightfoot, Carmelo Malacrino, Joan R. Mertens, Olga Palagia, Dominique Robcis, Susan I. Rotroff, Andreas Scholl, Agnes Schwarzmaier, R. R. R. Smith, Jeffrey Spier, Karen Stamm, Lillian Bartlett Stoner, Alessandro

Viscogliosi, Ute Wartenberg, Mark Wypyski, Paul Zanker, 2019-04-29 This handsome newly designed addition to The Metropolitan Museum of Art's symposia series furthers the study of one of the most influential but less known periods of Greek art and culture. It is based on papers given at a two-day scholarly symposium held in conjunction with the award-winning exhibition *Pergamon and the Hellenistic Kingdoms of the Ancient World* on view at the Metropolitan in 2016. The twenty diverse essays exemplify the international scope of the Hellenistic arts which cover the three centuries between the death of Alexander the Great in 323 B.C. and the suicide of Cleopatra in 30 B.C. Subjects range from twenty-first-century approaches to museum displays of archaeological material to the circulation of artists and works of art throughout the Mediterranean and the influence of Hellenistic art and its legacy in the ancient Roman world. Among the topics discussed are aspects of royal self-presentation and important elements of iconography and style in coins, gems, mosaics, sculpture, vessels, and wall paintings in mediums including bronze, faience, glass, marble, silver, and terracotta. Authored by a number of internationally renowned scholars, the essays in this volume highlight the holdings of the Metropolitan and markedly demonstrate the artistic innovations and technical mastery of Hellenistic artists, offering new insights into the vitality and complexity of Hellenistic art.

Hellenistic Royal Portraits R. R. Smith, 1988

Alexander and the Hellenistic Kingdoms Kenneth A. Sheedy, 2007 This lavishly produced catalogue presents one of the finest collections of Hellenistic coins in Australia. The enlarged pictures are designed to allow close inspection of detail for the serious collector, but it is also suitable for those who have a more general interest in all things Alexander.

Art in the Hellenistic World Andrew Stewart, 2014-10-06 This book offers a new thematic contextualized and richly illustrated approach to art of the Hellenistic world c. 330-30 BC.

Visions of the Future in Roman Frontier Kingdoms 100 BCE-100 CE Richard Teverson, 2024-09-03 This is the first book-length exploration of the ways art from the edges of the Roman Empire represented the future, examining visual representations of time and the role of artwork in Roman imperial systems. This book focuses on four kingdoms from across the empire: Cottius's Alpine kingdom in the north; King Juba II's Mauretania in the south west; Herodian Judea in the east; and Kommagene to the north east. Art from the imperial frontier is rarely considered through the lens of the aesthetics of time, and Roman provincial art and the monuments of allied rulers are typically interpreted as evidence of the interaction between Roman and local identities. In this interdisciplinary study, which explores statues, wall paintings, coins, monuments, and inscriptions, readers learn that these artworks served as something more: they were created to represent the futures that allied rulers and their people foresaw. The pressure of Roman imperialism drove patrons and artists on the empire's borders to imbue their creations with increasingly sophisticated ideas about the future as they wrestled with consequential decisions made under periods of intense political pressure. Comprehensively illustrated and providing an important new approach to Roman material culture at the edge of empire, *Visions of the Future in Roman Frontier Kingdoms 100 BCE-100 CE* is suitable for students and scholars working on Rome.

and its frontiers as well as Roman material culture more broadly and those studying the aesthetics of time in art and art history

Portraits of the Ptolemies Paul Edmund Stanwick, 2010-07-22 As archaeologists recover the lost treasures of Alexandria the modern world is marveling at the latter day glory of ancient Egypt and the Greeks who ruled it from the ascension of Ptolemy I in 306 B C to the death of Cleopatra the Great in 30 B C The abundance and magnificence of royal sculptures from this period testify to the power of the Ptolemaic dynasty and its influence on Egyptian artistic traditions that even then were more than two thousand years old In this book Paul Edmund Stanwick undertakes the first complete study of Egyptian style portraits of the Ptolemies Examining one hundred and fifty sculptures from the vantage points of literary evidence archaeology history religion and stylistic development he fully explores how they meld Egyptian and Greek cultural traditions and evoke surrounding social developments and political events To do this he develops a visual vocabulary for reading royal portraiture and discusses how the portraits helped legitimate the Ptolemies and advance their ideology Stanwick also sheds new light on the chronology of the sculptures giving dates to many previously undated ones and showing that others belong outside the Ptolemaic period

Art of the Classical World in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Carlos A. Picón, Richard Daniel De Puma, 2007 A history of the Department of Greek and Roman art Floor plan of the galleries of the Department of Greek and Roman art Art of the Neolithic and the Aegean bronze age ca 6000 B C Art of geometric and archaic Greece ca 1050 480 B C Art of classical Greece ca 480 323 B C Art of the Hellenistic Age ca 323 31 B C Art of Cyprus ca 3900 B C ca A D 100 Art of Etruria ca 900 100 B C Art of the Roman Empire ca 31 B C A D 330 Notes on the works of art Art of the Neolithic and the Aegean bronze age Art of geometric and archaic Greece Art of classical Greece Art of the Hellenistic age Art of Cyprus Art of Etruria Art of the Roman Empire Concordance Index of works of art

Art in the Hellenistic Age Jerome Jordan Pollitt, 1986-06-12 This 1986 book is an interpretative history of Greek art during the Hellenistic period

Royal Portraits in Sculpture and Coins Blanche R. Brown, 1995 This book begins with a specific problem the date style and iconography of a marble portrait head identified as Pyrrhos King of Epeiros Largely by collating with portraits on coins the head is defined stylistically dated c 305 304 c 280 B C when the Successors ruled as kings and confirmed as Pyrrhos Further study of both coins and sculptures yields a fuller more complex account of the portraiture of that period in historic context as well as style and also of the periods directly before c 305 304 B C and after c 280 B C In the course of making comparisons later Hellenistic portraits are discussed as well

Mithridates VI and the Pontic Kingdom Jakob Munk Højte, 2009-06-22 Mithridates VI Eupator the last king of Pontos was undoubtedly one of the most prominent figures in the late Hellenistic period Throughout his long reign 120 63 BC the political and cultural landscape of Asia Minor and the Black Sea area was reshaped along new lines The authors present new archaeological research and new interpretations of various aspects of Pontic society and its contacts with the Greek world and its eastern neighbours and investigate the background for the expansion of the Pontic Kingdom that eventually led to the

confrontation with Rome **Julia Augusta** Tracene Harvey, 2019-07-05 Julia Augusta examines the socio political impact of coin images of Augustus's wife Livia within the broader context of her image in other visual media and reveals the detailed visual language that was developed for the promotion of Livia as the predominant female in the Roman imperial family. The book provides the most comprehensive examination of all extant coins of Livia to date and provides one of the first studies on the images on Roman coins as gender infused designs which created a visual dialogue regarding Livia's power and gender roles in relation to those of male members of the imperial family. While the appearance of Roman women on coins was not entirely revolutionary having roughly coincided with the introduction of images of powerful Roman statesmen to coins in the late 40s BCE, the degree to which Livia came to be commemorated on coins in the provinces and in Rome was unprecedented. This volume provides unique insights into the impact of these representations of Livia both on coins and in other visual media. Julia Augusta Images of Rome's First Empress on the Coins of the Roman Empire will be of great interest to students of

women and imperial imagery in the Roman Empire as well as the importance of visual representation and Roman imperial ideology **Culture and Ideology under the Seleukids** Eva Anagnostou-Laoutides, Stefan Pfeiffer, 2022-01-19 The volume offers a timely re appraisal of Seleukid cultural dynamics. While the engagement of Seleukid kings with local populations and the issue of Hellenization are still debated, a movement away from the Greco-centric approach to the study of the sources has gained pace. Increasingly, textual sources are read alongside archaeological and numismatic evidence and relevant near eastern records are consulted. Our study of Seleukid kingship adheres to two game changing principles: 1. We are not interested in judging the Seleukids as strong or weak, whether in their interactions with other Hellenistic kingdoms or with the populations they ruled. 2. While appreciating the value of the social imaginaries approach (Stavrianopoulou 2013), we argue that the use of ethnic identity in antiquity remains problematic. Through a pluralistic approach in line with the complex cultural considerations that informed Seleukid royal agendas, we examine the concept of kingship and its gender aspects, tensions between centre and periphery, the level of acculturation intended and achieved under the Seleukids, the Seleukid-Ptolemaic interrelations. As rulers of a multi cultural empire, the Seleukids were deeply aware of cultural politics.

Cityscapes and Monuments of Western Asia Minor Eva Mortensen, Birte Poulsen, 2017-12-21 Cityscapes consist of houses, streets, civic buildings, sanctuaries, tombs, monuments and inscriptions created by multiple generations of citizens and foreigners with an interest in the city. They are interpreted and reinterpreted as expressions of past lives, changing relations of power, memories and various identities. The present volume publishes 25 contributions written by scholars specializing in the history and archaeology of western Asia Minor. New and well known material, literary, epigraphical, numismatic and archaeological, is presented and analyzed through the twin lenses of memory and identity. The contributions cover more than 1000 years of cultural diversity during changing political systems: from the Lydian and Persian hegemony in the Archaic period through Athenian supremacy and Persian satrapal rule in the Classical period, then autocratic kingship in Hellenistic

times until finally more than half a millennium of Roman rule Identities are voiced through several media and visible at many levels of the ancient societies So are the places of memory the Lieux de Mmoire and the studies presented here provide new insights into how human beings chose deliberately or subconsciously to commemorate their past and their ancestors and how identity was displayed and expressed under shifting political rule

Kings and Colonists Richard A. Billows,1995 This book on Macedonian imperialism in the 4th 2nd centuries BCE looks at the nature and origin of that imperialism and for the first time examines closely the personnel of imperial control to see what the empire meant to them

After Alexander Victor Alonso Troncoso,Edward M. Anson,2013-03-08 When Alexander the Great died in 323 BC without a chosen successor he left behind a huge empire and ushered in a turbulent period as his generals fought for control of vast territories The time of the Successors Diadochi is usually defined as beginning in 323 BC and ending with the deaths of the last two Successors in 281 BC This is a major publication devoted to the Successors and contains eighteen papers reflecting current research Several papers attempt to unravel the source history of the very limited remaining narrative accounts and add additional materials through cuneiform and Byzantine texts Specific historical issues addressed include the role of so called royal flatterers and whether or not Alexander s old guard did continue to serve into their sixties and seventies Three papers reflect the recent conscious effort by many to break away from the Hellenocentric view of the predominantly Greek sources by examining the role of the conquered specifically the prominent roles played by Iranians in the administration and military of Alexander and his Successors pockets of Iranian resistance which eventually blossomed into Hellenistic kingdoms ruled by sovereigns proclaiming their direct connection to an Iranian past and a continuation of Iranian influence through an examination of the roles played by certain of the Diadochis Iranian wives The papers in the final section analyze the use of varying forms of propaganda These include the use of the concept of Freedom of the Greeks as a means of manipulating opinion in the Greek world how Ptolemy used a snake cult associated with the foundation of Alexandria in Egypt to link his kingship with that of Alexander and the employment of elephant images to advertise the authority of particular rulers

A History of Alexander the Great in World Culture Richard Stoneman,2022-02-03 Alexander III of Macedon 356 323 BC has for over 2000 years been one of the best recognized names from antiquity He set about creating his own legend in his lifetime and subsequent writers and political actors developed it He acquired the surname Great by the Roman period and the Alexander Romance transmitted his legendary biography to every language of medieval Europe and the Middle East As well as an adventurer who sought the secret of immortality and discussed the purpose of life with the naked sages of India he became a model for military achievement as well as a religious prophet bringing Christianity in the Crusades and Islam in the Qur an and beyond to the regions he conquered This innovative and fascinating volume explores these and many other facets of his reception in various cultures around the world right up to the present and his role in gay activism

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Table of Contents Royal Portraits And The Hellenistic Kingdoms

1. Understanding the eBook Royal Portraits And The Hellenistic Kingdoms
 - The Rise of Digital Reading Royal Portraits And The Hellenistic Kingdoms
 - Advantages of eBooks Over Traditional Books
2. Identifying Royal Portraits And The Hellenistic Kingdoms
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Royal Portraits And The Hellenistic Kingdoms
 - User-Friendly Interface
4. Exploring eBook Recommendations from Royal Portraits And The Hellenistic Kingdoms

- Personalized Recommendations
- Royal Portraits And The Hellenistic Kingdoms User Reviews and Ratings
- Royal Portraits And The Hellenistic Kingdoms and Bestseller Lists
- 5. Accessing Royal Portraits And The Hellenistic Kingdoms Free and Paid eBooks
 - Royal Portraits And The Hellenistic Kingdoms Public Domain eBooks
 - Royal Portraits And The Hellenistic Kingdoms eBook Subscription Services
 - Royal Portraits And The Hellenistic Kingdoms Budget-Friendly Options
- 6. Navigating Royal Portraits And The Hellenistic Kingdoms eBook Formats
 - ePub, PDF, MOBI, and More
 - Royal Portraits And The Hellenistic Kingdoms Compatibility with Devices
 - Royal Portraits And The Hellenistic Kingdoms Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Royal Portraits And The Hellenistic Kingdoms
 - Highlighting and Note-Taking Royal Portraits And The Hellenistic Kingdoms
 - Interactive Elements Royal Portraits And The Hellenistic Kingdoms
- 8. Staying Engaged with Royal Portraits And The Hellenistic Kingdoms
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Royal Portraits And The Hellenistic Kingdoms
- 9. Balancing eBooks and Physical Books Royal Portraits And The Hellenistic Kingdoms
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Royal Portraits And The Hellenistic Kingdoms
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Royal Portraits And The Hellenistic Kingdoms
 - Setting Reading Goals Royal Portraits And The Hellenistic Kingdoms
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Royal Portraits And The Hellenistic Kingdoms

- Fact-Checking eBook Content of Royal Portraits And The Hellenistic Kingdoms
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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