ROMAN FUNERARY SCULPTURE

CATALOGUE OF THE COLLECTIONS



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Roman Funerary Sculpture Catalogue Of The Collections

Ellen Swift

Roman Funerary Sculpture Catalogue Of The Collections:

Roman Funerary Sculpture Guntram Koch, Karol Wight, 1988-11-10 During the Roman Empire lavish marble monuments to the dead were erected to decorate tombs and cemeteries A group of these memorials often so opulent that they required considerable economic sacrifice from the families who commissioned them is catalogued in this volume Roman funerary Sculpture Guntram Koch, 1988 Power and Place Gregory Stevenson, 2012-08-06 Archaeological epigraphic numismatic and historical research is used to illuminate the meaning and function of temples in both Jewish and Greco Roman cultures This evidence is then brought into a dialogue with a literary analysis of how the temple functions as a symbol in Revelation

Greek Funerary Sculpture Janet Burnett Grossman, 2002-01-03 This illustrated catalogue presents fifty nine Greek funerary monuments in the Antiquities collection of the Getty Museum Spanning the Classical and Hellenistic periods the sculptures typically show the deceased either alone or surrounded by family Ranging from depictions of seated mothers and modest maidens to nude boys and armed warriors this collection offers new insight into Greek art and society that will undoubtedly pique the interest of both scholars and the general public BOOK JACKET Catalogue of the Sculpture in the Dumbarton Oaks Collection from the Ptolemaic Period to the Renaissance Dumbarton Oaks, Gary Vikan, 1995 These sculptures reflect the Blisses wide ranging tastes and extraordinary connoisseurship About a quarter are Greco Roman nearly two thirds of the rest are Late Antique mostly limestone carvings from Early Byzantine Egypt Sculpture from the Middle Byzantine period is very rare making the four pieces in this collection especially significant The Ince Blundell Collection of Classical Sculpture, Elisabeth Bartmann, 1997

Roman Artefacts and Society Ellen Swift,2017-02-09 In this book Ellen Swift uses design theory previously neglected in Roman archaeology to investigate Roman artefacts in a new way making a significant contribution to both Roman social history and our understanding of the relationships that exist between artefacts and people Based on extensive data collection and the close study of artefacts from museum collections and archives the book examines the relationship between artefacts everyday behaviour and experience The concept of affordances features of an artefact that make possible and incline users towards particular uses for functional artefacts is an important one for the approach taken This concept is carefully evaluated by considering affordances in relation to other sources of evidence such as use wear archaeological context the end products resulting from artefact use and experimental reconstruction Artefact types explored in the case studies include locks and keys pens shears glass vessels dice boxes and finger rings using material mainly drawn from the north western Roman provinces with some material also from Roman Egypt The book then considers how we can use artefacts to understand particular aspects of Roman behaviour and experience including discrepant experiences according to factors such as age social position and left or right handedness which are fostered through artefact design The relationship between production and users of artefacts is also explored investigating what particular production methods make possible in terms of user

experience and also examining production constraints that have unintended consequences for users The book examines topics such as the perceived agency of objects differences in social practice across the provinces cultural change and development in daily practice and the persistence of tradition and social convention. It shows that design intentions everyday habits of use and the constraints of production processes each contribute to the reproduction and transformation of material Understanding Early Christian Art Robin M. Jensen, 2023-08-29 Surveying the content and character of early Christian iconography from the third to the sixth century CE this substantially revised and updated new edition of Understanding Early Christian Art makes the critical tools of art historians accessible to students It opens by discussing a series of questions pertaining to the evidence itself and how scholars through the centuries have regarded this material as expressing and transmitting aspects of the developing faith and practice of early adherents of Christianity It considers possible sources for the various motifs and the complex relationship between words and images as well as the importance of studying visual and material culture alongside theological and liturgical texts Rather than organising surviving examples by medium or chronology the chapters categorise the evidence according to their general iconographic type such as generic symbols biblical narratives and portraits Each chapter takes up important questions of visual culture formal style and the ways in which the iconography is distinct from or shows parallels with contemporary documentary sources like sermons exegetical works catechetical lectures or dogmatic treatises Concluding with a discussion of the late emerging depictions of Jesus s crucifixion resurrection and ascension it remains a valuable guide to comprehending the complex theology history and context of Christian art Augmented by over 140 full colour images accompanied by parallel text the interdisciplinary and boundary breaking approach taken in this extensively revised edition of Understanding Early Christian Art enables students and scholars in fields such as religion and art history to further their understanding and knowledge of the art of the early Christian era **All Things Ancient Rome** Anne Leen, 2023-06-15 Through roughly 160 alphabetically arranged reference entries this book surveys the material culture and social institutions of Ancient Rome Ancient Rome was one of the great civilizations of antiquity Honoring the contributions of their cultural forebearers who included Etruscans Asians and Egyptians as well as Greeks Roman artists writers and thinkers freely borrowed where tradition dictated and innovated where personal talent and imagination directed forging a unique creative experience that formed the basis of Western European artistic literary and philosophical production for 2 000 years While other reference works typically examine battles and politicians this book focuses on Roman social history and daily life painting a detailed picture of the material culture and social institutions of Ancient Rome A timeline highlights key events while an overview essay surveys the achievements of the Romans Reference entries provide objective information about art architecture literature commerce transportation government religion and other topics related to Roman life Each entry provides cross references and suggestions for further reading and some provide sidebars of interesting facts along with excerpts from primary source documents The book closes

with a selected general bibliography of resources suitable for student research Stone Sarcophagi of the Roman Empire Barry Ferst Ph.D., 2018-09-13 Over fourteen expeditions I drove a hundred thousand miles across four continents searching out churches cathedrals baptistries catacombs archeological sites art galleries antiquities museums necropoleis classical gardens castles fortresses palaces and private homes any place that had a Roman Empire era stone sarcophagus Beside the work of locating and cataloguing sarcophagi the project I set for myself twenty years ago I composed explanatory material to say how I did my work noted what was to be found sculpted on sarcophagi and developed a schema for organizing the various visual characteristics found on sarcophagi On the model of outsider art my work is outsider scholarshipyet here is documentation of 1 932 presently existing Roman Empire sarcophagi The Holkham Collection of Classical **Sculptures** Elizabeth Angelicoussis, 2001 Infancy and Earliest Childhood in the Roman World Maureen Carroll, 2018-03-01 Despite the developing emphasis in current scholarship on children in Roman culture there has been relatively little research to date on the role and significance of the youngest children within the family and in society This volume singles out this youngest age group the under one year olds in the first comprehensive study of infancy and earliest childhood to encompass the Roman Empire as a whole integrating social and cultural history with archaeological evidence funerary remains material culture and the iconography of infancy it explores how the very particular historical circumstances into which Roman children were born affected their lives as well as prevailing attitudes towards them Examination of these varied strands of evidence drawn from throughout the Roman world from the fourth century BC to the third century AD allows the rhetoric about earliest childhood in Roman texts to be more broadly contextualized and reveals the socio cultural developments that took place in parent child relationships over this period Presenting a fresh perspective on archaeological and historical debates the volume refutes the notion that high infant mortality conditioned Roman parents not to engage in the early life of their children or to view them or their deaths with indifference and concludes that even within the first weeks and months of life Roman children were invested with social and gendered identities and were perceived as having both personhood and value within society Res Hung Wu, Jaś Elsner, 2013-02-04 Res 61 62 includes Chinese coffins from the first millennium b c and early images of the afterworld by Alain Thote Art and personhood by Bj rn Ewald Western Han sarcophagi and the transformation of Chinese funerary art by Zheng Yan Reading identity on Roman strigillated sarcophagi by Janet Huskinson and other papers The Villa Dei Papiri at Herculaneum Carol C. Mattusch, Henry Lie, 2005 The Villa dei Papiri at Herculaneum buried during the eruption of Mt Vesuvius in A D 79 then rediscovered in 1750 contained a large collection of bronze and marble statuary and busts Before they were published or exhibited the sculptures were restored so as to appear whole it is thus that they helped to shape early modern tastes in classical sculpture The book describes the nature of the ancient sculptures and their impact on the modern public Their chance discovery affected the interpretation of the statues their styles and subjects over the course of the next 250 years The ancient sculptures were

copied extensively in reproductions of various sizes and patinas The author traces the popularity of these copies in Europe and America Also presented in the book is a technical study of the production techniques and materials of the sculptures as well as of their modern restoration history Scientific analyses and detailed photographs reveal both how the pieces were cast and pieced together in antiquity and how they were restored in the eighteenth century Even though this collection has been known for two and a half centuries this book covers for the first time the eclectic nature of the sculptures their acutual condition and their quality pointing in some cases to mass production From Byzantine to Norman Italy Clare Vernon, 2023-01-26 This is the first major study to comprehensively analyze the art and architecture of the archdiocese of Bari and Canosa during the Byzantine period and the upheaval of the Norman conquest The book places Bari and Canosa in a Mediterranean context arguing that international connections with the eastern Mediterranean were a continuous thread that shaped art and architecture throughout the Byzantine and Norman eras Clare Vernon has examined a wide variety of media including architecture sculpture metalwork manuscripts epigraphy and luxury portable objects as well as patronage to illustrate how cross cultural encounters the first crusade slavery and continuities and disruptions in the relationship with Constantinople shaped the visual culture of the archdiocese From Byzantine to Norman Italy will appeal to students and scholars of Byzantine art the medieval Mediterranean and the Italo Norman world Commemorating the Dead Laurie Brink, Deborah Green, 2008-12-10 The distinctions and similarities among Roman Jewish and Christian burials can provide evidence of social networks family life and perhaps religious sensibilities Is the Roman development from columbaria to catacombs the result of evolving religious identities or simply a matter of a change in burial fashions Do the material remains from Jewish burials evidence an adherence to ancient customs or the adaptation of rituals from surrounding cultures What Greco Roman funerary images were taken over and baptized as Christian ones The answers to these and other questions require that the material culture be viewed whenever possible in situ through multiple disciplinary lenses and in light of ancient texts Roman historians John Bodel Richard Saller Andrew Wallace Hadrill archaeologists Susan Stevens Amy Hirschfeld scholars of rabbinic period Judaism Deborah Green Christian history Robin M Jensen and the New Testament David Balch Laurie Brink O P Margaret M Mitchell Carolyn Osiek R S C J engaged in a research trip to Rome and Tunisia to investigate imperial period burials first hand Commemorting the Dead is the result of a three year scholarly conversation on their findings The Death of Myth on Roman Sarcophagi Mont Allen, 2022-12-29 A strange thing happened to Roman sarcophagi in the third century their Greek mythic imagery vanished Since the beginning of their production a century earlier these beautifully carved coffins had featured bold mythological scenes How do we make sense of this imagery s own death on later sarcophagi when mythological narratives were truncated gods and heroes were excised and genres featuring no mythic content whatsoever came to the fore What is the significance of such a profound tectonic shift in the Roman funerary imagination for our understanding of Roman history and culture for the development of its arts for the passage from the High to the Late Empire and the coming of Christianity but above all for the individual Roman women and men who chose this imagery and who took it with them to the grave In this book Mont Allen offers the clues that aid in resolving this Understanding Early Christian Art Robin Margaret Jensen, 2000 Understanding Early Christian Art makes accessible to students of religion the methodologies and critical tools of art historians which will enable them to understand better the visual representations of Christianity Life, Death and Representation Jas Elsner, Janet Huskinson, 2010-12-15 This volume presents a collection of essays on different aspects of Roman sarcophagi These varied approaches will produce fresh insights into a subject which is receiving increased interest in English language scholarship with a new awareness of the important contribution that sarcophagi can make to the study of the social use and production of Roman art The book will therefore be a timely addition to existing literature Metropolitan sarcophagi are the main focus of the volume which will cover a wide time range from the first century AD to post classical periods including early Christian sarcophagi and post classical reception Other papers will look at aspects of viewing and representation iconography and marble analysis There will be an Introduction written by the co editors The Visual Rhetoric of the Married Laity in Late Antiquity Mark D. Ellison, 2023-12-11 This study examines third and fourth century portraits of married Christians and associated images reading them as visual rhetoric in early Christian conversations about marriage and celibacy and recovering lay perspectives underrepresented or missing in literary sources Historians of early Christianity have grown increasingly aware that written sources display an enthusiasm for asceticism and sexual renunciation that was far from representative of the lives of most early Christians Often called a silent majority the married laity in fact left behind a significant body of work in the material record Particularly in and around Rome they commissioned and used such objects as sarcophagi paintings glass vessels finger rings luxury silver other jewellery items gems and seals that bore their portraits and other iconographic forms of self representation This study is the first to undertake a sustained exploration of these material sources in the context of early Christian discourses and practices related to marriage sexuality and celibacy Reading this visual evidence increases understanding of the population who created it the religious commitments they asserted and the comparatively moderate forms of piety they set forth as meritorious alternatives to the ascetic ideal In their visual rhetoric these artifacts and images comprise additional voices in Late Antique conversations about idealized ways of Christian life and ultimately provide a fuller picture of the early Christian world Plentifully illustrated with photographs and drawings this volume provides readers access to primary material evidence Such evidence like textual sources require critical interpretation this study sets forth a careful methodology for iconographic analysis and applies it to identify the potential intentions of patrons and artists and the perceptions of viewers It compares iconography to literary sources and ritual practices as part of the interpretive process clarifying the ways images had a rhetorical edge and contributed to larger conversations Accessibly written The Visual Rhetoric of the Married Laity in Late Antiquity is of interest to students and scholars working on Late Antiquity early

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Table of Contents Roman Funerary Sculpture Catalogue Of The Collections

- 1. Understanding the eBook Roman Funerary Sculpture Catalogue Of The Collections
 - The Rise of Digital Reading Roman Funerary Sculpture Catalogue Of The Collections
 - Advantages of eBooks Over Traditional Books
- 2. Identifying Roman Funerary Sculpture Catalogue Of The Collections
 - 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 Roman Funerary Sculpture Catalogue Of The Collections
 - User-Friendly Interface
- 4. Exploring eBook Recommendations from Roman Funerary Sculpture Catalogue Of The Collections
 - Personalized Recommendations
 - Roman Funerary Sculpture Catalogue Of The Collections User Reviews and Ratings
 - Roman Funerary Sculpture Catalogue Of The Collections and Bestseller Lists
- 5. Accessing Roman Funerary Sculpture Catalogue Of The Collections Free and Paid eBooks
 - Roman Funerary Sculpture Catalogue Of The Collections Public Domain eBooks
 - Roman Funerary Sculpture Catalogue Of The Collections eBook Subscription Services
 - Roman Funerary Sculpture Catalogue Of The Collections Budget-Friendly Options

- 6. Navigating Roman Funerary Sculpture Catalogue Of The Collections eBook Formats
 - o ePub, PDF, MOBI, and More
 - Roman Funerary Sculpture Catalogue Of The Collections Compatibility with Devices
 - Roman Funerary Sculpture Catalogue Of The Collections Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Roman Funerary Sculpture Catalogue Of The Collections
 - Highlighting and Note-Taking Roman Funerary Sculpture Catalogue Of The Collections
 - Interactive Elements Roman Funerary Sculpture Catalogue Of The Collections
- 8. Staying Engaged with Roman Funerary Sculpture Catalogue Of The Collections
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - \circ Following Authors and Publishers Roman Funerary Sculpture Catalogue Of The Collections
- 9. Balancing eBooks and Physical Books Roman Funerary Sculpture Catalogue Of The Collections
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Roman Funerary Sculpture Catalogue Of The Collections
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Roman Funerary Sculpture Catalogue Of The Collections
 - Setting Reading Goals Roman Funerary Sculpture Catalogue Of The Collections
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Roman Funerary Sculpture Catalogue Of The Collections
 - Fact-Checking eBook Content of Roman Funerary Sculpture Catalogue Of The Collections
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements

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