

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. Roman Artefacts and Society Ellen Swift, 2017-01-26 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 culture

**The Ince Blundell Collection of Classical Sculpture** Jane Fejfer, Ince Blundell Collection of Classical Sculpture, Elisabeth Bartmann, 1997

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 Commemorating the Dead is the result of a three year scholarly conversation on their findings

**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 Björn 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

**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

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 [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 [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.

**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, requires 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 Christian, and late Roman social history, marriage, and celibacy in early Christianity, and early Christian Roman and Byzantine art.

**The Death of Myth on Roman Sarcophagi** Mont Allen, 2022-12-29 This book explores the disappearance of Greek mythic imagery from the Roman sarcophagi in the 3rd Century.

**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, archaeological 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 scholarship yet here is documentation of 1 932 presently existing Roman Empire sarcophagi *Fragments of Colossae* Alan Cadwallader, 2015-09-11 An engagingly visual guide book to a lost city from a scholar in the forefront of research on Colossae Alan Cadwallader distils information insights and interpretation into a rich collection of evidence from Colossae and its environs giving us access to a fascinating and under researched city Together with a significant chapter by Rosemary Canavan Cadwallader's often ground breaking work gives us unprecedented access into the life and context of this city A book for all who enjoy time travel with expert guides 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

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 **A Woman's Place** Carolyn Osiek, 2009-12-01 This focused look at women in the household context discusses the importance of issues of space and visibility in shaping the lives of early Christian women Several aspects of women's everyday existence are investigated including the lives of wives widows women with children female slaves women as patrons household leaders and teachers In addition several key themes emerge hospitality dining practices and the extent of female segregation

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