

Roman Portrait Sculpture 217 260 A D

Roman Portrait Sculpture, 217-260 A.D. Roman Portrait Sculpture 217-260 AD: the Transformation of an Artistic Tradition The Female Portrait Statue in the Greek World The Art Journal Ancient Greek Portrait Sculpture The art journal London Roman Coins and Public Life Under the Empire The Portrait Bust of an Antonine Lady in the J. Paul Getty Museum The Art-journal A Catalogue of Cyrenaican Portrait Sculpture Iconographic Encyclopedia of the Arts and Sciences: Sculpture and painting, by M. Carri re; Ancient art, by A. Marquand; Early Christian and mediaeval art, by A.L. Frothingham, jr.: Modern art, by S.G.W. Benjamin American Art and American Art Collections Lectures on Art Lectures on Art, Delivered at the Royal Academy, London Pharaohs, Fellahs and Explorers Egypt and Its Monuments Pharaohs, fellahs and explorers Greek and Roman Sculpture Resurrecting the Past The Iconographic Encyclopaedia of the Arts and Scien: Sculpture and painting Susan Elliott Wood Susan Wood Sheila Dillon Sheila Dillon George M. Paul Maureen Anne Burns Elisabeth Alföldi-Rosenbaum Walter Montgomery Henry Weekes Henry Weekes (R.A.) Amelia B. Edwards Amelia Ann Blanford Edwards Amelia Ann Blanford Edwards Walter Copland Perry Adnān Bunn

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the first detailed analysis of the female portrait statue in the greek world from the fourth century bce to the third century ce

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this book offers a new approach to the history of greek portraiture by focusing on portraits without names comprehensively illustrated it brings together a wide range of evidence that has never before been studied as a group sheila dillon considers the few original bronze and marble portrait statues preserved from the classical and hellenistic periods together with the large number of greek portraits known only through roman copies in focusing on a series of images that have previously been ignored dillon investigates the range of strategies and modes utilized in these portraits to construct their subject's identity her methods undermine two basic tenets of greek portraiture first that it was only in the late hellenistic period under roman influence that greek portraits exhibited a wide range of styles including descriptive realism and second that in most cases one can easily tell a subject's public role that is whether he is a philosopher or an orator from the visual traits used in this portrait the sculptures studied here instead show that the proliferation of portrait styles takes place much earlier in the late classical period and that the identity encoded in these portraits is much more complex and layered than has previously been realized despite the fact that these portraits lack the one feature most prized by scholars of ancient portraiture a name they are evidence of utmost importance for the history of greek portraiture

opens windows into imperial policy and artistic taste

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twenty nine syrian and foreign archaeologists who have worked in syria during dr adnan bounni's long directorship of the syrian excavation service have contributed to this volume in his honour the articles deal with a wide range of subjects within the field of syrian archaeology to a large extent they are based on field work carried out by the authors in recent years other articles treat certain classes of objects now preserved in museums all over the world one hundred and forty plates and extensive bibliographies enhance the value of this book for scholars and students in the field of near eastern archaeology anthropology and cultural

history

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