

Roman Portrait Sculpture 217 260 A D

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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

the passage from imperial rome to the era of late antiquity when the roman empire underwent a religious conversion to christianity saw some of the most significant and innovative developments in western culture this stimulating book investigates the role of the visual arts the great diversity of paintings statues luxury arts and masonry as both reflections and agents of those changes jas elsner's ground

breaking account discusses both roman and early christian art in relation to such issues as power death society acculturation and religion by examining questions of reception viewing and the culture of spectacle alongside the more traditional art historical themes of imperial patronage and stylistic change he presents a fresh and challenging interpretation of an extraordinarily rich cultural crucible in which many fundamental developments of later european art had their origins this second edition includes a new discussion of the eurasian context of roman art an updated bibliography and new full colour illustrations

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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