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Nota di bibliografia	Includes bibliographical references (p. [511]-553) and indexes.
Nota di contenuto	Part One: Public Honours and Private Expectations -- The so-called Roman Private Portrait -- What is a private Roman portrait? -- The honorific statue -- The origin of the honorific statue habit in the West -- The honorific inscription -- Honorific statues and social status: Who was represented? . . -- Dedicators: who set up the portraits? -- How to earn a portrait statue: personal expectations, public affirmation and audience responses -- Location: Where were the portraits set up? -- Ancestors for eternity -- Corporate Spaces, Houses, Villas and Tombs -- Corporate buildings -- Houses and villas -- Tomb -- Part Two: Modes of Representation -- The Material of Roman Portraits -- Painting -- Bronze and white marble -- Travertine, limestone and other local stones -- Gold, gilding, silver and ivory -- Coloured stones -- Miniatures -- Wax -- Other -- Statuary Body Types of Roman Men: All About Status? -- The full-figure statuary body types of Roman men. All about status? -- The toga -- Nudity -- The cuirass -- Abbreviated Formats -- The herm shaft -- The clipeus, or tondo -- The half-figure bust -- The freestanding bust -- Selves and Others: Ways of Expressing Identity in the Roman Male Portrait -- Greek or Roman? The origin of Roman Republican portrait styles -- The 8216;period-face

and its impact -- The limitations and the possibilities of the period-
face: variation in portrait styles -- The portraits of actors from the
Sanctuary of Diana Nemorensis: a case study in diversity -- Part Three:
The Empress and her Fellow Elite Women -- Roman Women in Public --
Dressing up a Roman Woman: statuary body types -- Head and hair --
Part Four: The Emperor -- Representing the Roman Emperor -- The
Emperor in Rome: setting the scene -- The Emperor in Rome: close
encounter -- Where were the free-standing statues of the emperor set
up in Rome? -- Who set up the statues of the emperor in Rome? --
Statues for eternity? -- Statuary formats and statuary body types --
Defining the emperors head -- Commissioning of prototypes --
Market, replication and dissemination -- The emperor en route --
Epilogue Power, Honour, and Memory -- Appendix Addendum: Statuary
Formats and Statuary Habits in Literary Sources -- The different habits
of Saturninus statues

Sommario/riassunto

Die höchste Ehre, die ein römischer Bürger sich erhoffen konnte, war eine Porträtstatue auf dem Forum seiner Stadt. Während der Kaiser und hohe Senatsbeamte regelmäßig mit solchen Statuen geehrt wurden, war die Konkurrenz unter den Wohltätern der Städte um diese Ehrung groß: ging es doch um nicht weniger, als die Erinnerung an den geehrten Patron und seine Familie über Generationen hin öffentlich zu verkünden und zu verewigen. Zwar gab es viele Möglichkeiten, sich eine Porträtstatue zu verdienen; die lokalen Honoratioren mussten jedoch oft bis nach ihrem Tod warten, bevor ihre Hoffnung darauf von der Öffentlichkeit erfüllt wurde. Jane Fejfer weist zum ersten Mal nach, wie grundsätzlich unser Verständnis und unsere Wahrnehmung von römischen Porträtstatuen erweitert werden, wenn wir folgende Faktoren einer systematischen Analyse unterziehen: den historischen Kontext, die ursprüngliche Aufstellung, die Entsehungsbedingungen von Herstellung und Stil - und den Sockel, auf dem in vielen Fällen ein Text angebracht war, der die suggestive Wirkung des Bildes durch eine eigene Rhetorik ergänzte.

The highest honour a Roman citizen could hope for was a portrait statue in the forum of his city. While the emperor and high senatorial officials were routinely awarded statues, strong competition existed among local benefactors to obtain this honour, which proclaimed and perpetuated the memory of the patron and his family for generations. There were many ways to earn a portrait statue but such local figures often had to wait until they had passed away before the public finally fulfilled their expectations. It is argued in this book that our understanding and contemplation of a Roman portrait statue is greatly enriched, when we consider its wider historical context, its original setting, the circumstances of its production and style, and its base which, in many cases, bore a text that contributed to the rhetorical power of the image.
