

Week nine: Regional identity



In the past much of Classical Art History has been top-down: defined by a focus on centrally created elite art, the influence of which was believed to have disseminated down to local cultures and lower classes of society. In recent years, however, there has been a new focus on regional cultures and their artistic influence. It is no longer accepted that artistic influence went one way, and the Mediterranean is now understood as a far more fluid pool of cultural interchange. This week I would like for us to think more about regional art in the ancient world and about the stylistic and cultural influences these reflect. I provide a general bibliography. Once you have read a few things of this I would like for you to focus on one or two regional contexts (I suggest a couple below), however, you are free to make your own selection.

Questions to think about:

What do we mean by 'regional' identity?

What is the most useful term: 'regional', 'local', 'provincial'?

How helpful are the dichotomies Roman/native; urban/rural; cosmopolitan/parochial?

How much regional variation do we find in funerary monuments in the ancient world?

How useful are the terms 'Romanisation'/'Hellenisation'?

General bibliography

Horden, P. & Purcell, N. (2000) *The Corrupting sea: a study of Mediterranean history* (dip in and out of, don't try to read it all!)

Wallace-Hadrill, A. (2008) *Rome's Cultural Revolution*.

Ferris, I (2003) 'The Hanged Men Dance: Barbarians in Trajanic art in S. Scott and J. Webster (eds) *Roman Imperialism and Provincial Art*. Cambridge University Press.

Stewart, P. 'Totenmahl Reliefs in the Northern Provinces: A Case-Study in Imperial Sculpture', *Journal of Roman Archaeology*, Vol: 22, (2009), 253-274.

Stewart, P. 'Geographies of Provincialism in Roman Sculpture', *Research Institutes in the History of Art Journal*, (2010), Website: <http://www.riha-journal.org/articles/2010>.

Isola Sacra, Ostia

D'Ambra, (2006) 'Imitations of Life: Style, Theme and a Sculptural Collection in the Isola Sacra Necropolis Ostia' in E. D'Ambra and G. Métraux (ed.) *The Art of Citizens Soldiers and Freedmen in the Roman World*. BAR. 73-90

Art of the Ancient World (CX903-30)

D'Ambra, E. (1988) 'A Myth for a Smith: A Meleager Sarcophagus from a Tomb in Ostia' *AJA*, 92, 85-100.

Kampen, N.B. (1981) *Image and Status: Roman Working Women in Ostia*. Berlin

Funerary monuments for children

Mander, J. *Portraits of Children on Roman Funerary Monuments*, 2012 (some very useful regional examples).

Palmyra

Danti, M. (2001) Palmyrene Funerary Sculpture at Penn.

Cooney, J. (1966) 'A funerary relief from Palmyra,' In *The Bulletin of the Cleveland Museum of Art*, vol. 53

Heyn, M. 'Gesture and Identity in the funerary Art of Palmyra.' In *American Journal of Archaeology*, vol. 114, no. 4 631-661 (Jstor)

A couple of links for images. The Glyptotek in Copenhagen has one of the best collections for Palmyran funerary relief busts so is a good place to start.

<http://www.glyptoteket.com/explore/the-collections/the-collection-of-antiquities/greece-and-the-roman-empire/palmyra>

Perhaps also of use and connected to this is the Palmyran Portrait Project at Aarhus University. They are yet to publish much but mb worth perusing their website.

<http://projects.au.dk/palmyraportrait/>

ROMANO, I. B. (2006) *Catalogue of the Cypriot, Greek and Roman Stone Sculpture in the University of Pennsylvania Museum of Archaeology and Anthropology*. Philadelphia, University of Pennsylvania Museum. (see Syrian stuff)

Cyrenaica

Alföldi-Rosenbaum, E. (1960) *A catalogue of Cyrenaican Portrait Sculpture*.

Greek East

R.R.R. Smith (1998) 'Cultural Choice and Political Identity in Honorific statues in the Greek East in the Second Century.' In *The Journal of Roman Studies*, vol. 88: 56-93 (Jstor).

Egypt, 'Mummy' portraits

Walker, S. (1997) *Ancient Faces: Mummy portraits from Roman Egypt*
Mummy Portraits in the J. Paul Getty Museum (e-book)

Also look online lots of stuff on BM, Met and Getty websites.