

Hellenistic Royal Portraits

R. R. R. Smith

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Bailey Elizabeth Barnard



Hellenistic Royal Portraits:

Hellenistic Royal Portraits R. R. R. Smith, 1988 The visual image of the ruler particularly in sculpture played an important role in expressing the character of the new distinctive style of monarchy brought to Greece and the East by Alexander and the Hellenistic kings Royal portraits survive on coins and in sculpture and we read about them in inscriptions and literature evidence that is here combined to give an historical interpretation of the royal image from Alexander to Kleopatra Part I looks at the historical setting of royal portrait statues which functioned as an important medium of exchange between the king and the Greek cities They gave a visual presentation of royal ideology and expressed the basis of the king's power in a personal godlike charisma Part II collects together and analyses the major surviving portraits grouped broadly by time and place and Part III sets them in the wider political context of the period The dated coin portraits are used to show broad changes in the royal image and how it responded to the major political challenges from Parthia to the East and Rome to the West

Hellenistic Royal Portraits R. R. R. Smith, 1988 *Hellenistic Royal Portraits* Alan John Bayard Wace, 1905
Smith, R.R.R.: Hellenistic royal portraits Robert Fleischer, 1992 [Making an Appearance](#) Bailey Elizabeth Barnard, 2024 Analysis of surviving royal statue bases literary accounts honorific decrees detailing royal portrait commissions and royal portraits in other media e.g. coins seals bronze figurines mosaics etc reveals that royal portrait statues were often more diverse conspicuous theatrical and divinizing than portrait statues representing non royal individuals The study demonstrates the resonances between these portrait features and the marvelous bodily adornments choreographed movements and calculated performances of kings real bodies in royal rituals and spectacles ultimately revealing that like the staged appearances of kings Hellenistic royal portrait statues were conceived as conspicuous material syntheses of royal actors and royal roles

Portraits of the Ptolemies Paul Edmund Stanwick, 2002-03-01 As archaeologists recover the lost treasures of Alexandria the modern world is marveling at the latter day glory of ancient Egypt and the Greeks who ruled it from the ascension of Ptolemy I in 306 B.C. to the death of Cleopatra the Great in 30 B.C. The abundance and magnificence of royal sculptures from this period testify to the power of the Ptolemaic dynasty and its influence on Egyptian artistic traditions that even then were more than two thousand years old In this book Paul Edmund Stanwick undertakes the first complete study of Egyptian style portraits of the Ptolemies Examining one hundred and fifty sculptures from the vantage points of literary evidence archaeology history religion and stylistic development he fully explores how they meld Egyptian and Greek cultural traditions and evoke surrounding social developments and political events To do this he develops a visual vocabulary for reading royal portraiture and discusses how the portraits helped legitimate the Ptolemies and advance their ideology Stanwick also sheds new light on the chronology of the sculptures giving dates to many previously undated ones and showing that others belong outside the Ptolemaic period

Royal Portraits in Sculpture and Coins Blanche R. Brown, 1995 This book begins with a specific problem the date style and iconography of a marble portrait head identified as Pyrrhos King of Epeiros

Largely by collating with portraits on coins the head is defined stylistically dated c 305 304 c 280 B C when the Successors ruled as kings and confirmed as Pyrrhos Further study of both coins and sculptures yields a fuller more complex account of the portraiture of that period in historic context as well as style and also of the periods directly before c 305 304 B C and after c 280 B C In the course of making comparisons later Hellenistic portraits are discussed as well [Ancient Greek Portrait Sculpture](#) Sheila Dillon,2006-04-24 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 is 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 of 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 **Hellenistic Art** Lucilla Burn,2004 In this beautifully illustrated volume Burn Keeper of Antiquities Fitzwilliam Museum Cambridge introduces the Hellenistic world to students and readers interested in ancient Greek society After a brief political and cultural overview Burn identifies several distinctly Hellenistic artistic developments emerging in fourth century Macedon She then examines representations of royal and private individuals the design furnishing and appearances of cities sanctuaries houses and tombs and the characteristic themes of Hellenistic iconography **Royal Portraits and the Hellenistic Kingdoms** Robin Symes (Firm),1999 **Royal Portraits and the Hellenistic Kingdoms** Robin Symes,1999 **Julia Augusta** Tracene Harvey,2019-07-05 Julia Augusta examines the socio political impact of coin images of Augustus s wife Livia within the broader context of her image in other visual media and reveals the detailed visual language that was developed for the promotion of Livia as the predominant female in the Roman imperial family The book provides the most comprehensive examination of all extant coins of Livia to date and provides one of the first studies on the images on Roman coins as gender infused designs which created a visual dialogue regarding Livia s power and gender roles in relation to those of male members of the imperial family While the appearance of Roman women on coins was not entirely revolutionary having roughly coincided with the introduction of images of powerful Roman statesmen to coins in the late 40s BCE the degree to which Livia came to be commemorated on coins in the provinces and in Rome was unprecedented This

volume provides unique insights into the impact of these representations of Livia both on coins and in other visual media
Julia Augusta Images of Rome s First Empress on the Coins of the Roman Empire will be of great interest to students of
women and imperial imagery in the Roman Empire as well as the importance of visual representation and Roman imperial
ideology **The Wall Paintings from the Oecus of the Villa of Publius Fannius Synistor in Boscoreale** Frank G.J.M.
Müller,2023-08-21 The cycle of frescoes from the oecus or banqueting hall in the Villa of Publius Fannius Synistor in
Boscoreale is generally interpreted as a portrait gallery of a Hellenistic dynasty The iconological study presented in this
volume offers historical and art historical arguments against this supposition On the basis of a meticulous iconographic
analysis the author arrives at an entirely new interpreta tion He demonstrates that the individual panels of which the fresco
cycle is composed are not unica as was hitherto assumed but that they belong to an iconographical tradition which has left
traces elsewhere in ancient art On the basis of this new interpretation the author comes to the conclusion that the fresco
cycle from the Villa of Fannius was intended as an eloquent testimony to the cultural aspirations of a well to do Roman from
the middle of the first century B C **New Perspectives in Seleucid History, Archaeology and Numismatics** Roland
Oetjen,2019-12-16 Dedicated to Getzel M Cohen a leading expert in Seleucid history this volume gathers 45 contributions on
Seleucid history archaeology numismatics political relations policy toward the Jews Greek cities non Greek populations
peripheral and neighboring regions imperial administration economy and public finances and ancient descriptions of the
Seleucid Empire The reader will gain an international perspective on current research **The Journal of Hellenic Studies**
,1928 Vols 1 8 1880 87 plates published separately and numbered I LXXXIII **Material Culture and Cultural Identity: A
Study of Greek and Roman Coins from Dora** Rosa Maria Motta,2015-02-26 Presents numismatics from the ancient harbor
town of Dor Dora in modern Israel with a history that spanned from the Bronze Age until the Late Roman Era The
Year-book of the Scientific and Learned Societies of Great Britain and Ireland ,1906 **Transactions of the Historic
Society of Lancashire and Cheshire for the Year ...** Historic Society of Lancashire and Cheshire,1907 List of members in
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Whispering the Strategies of Language: An Psychological Quest through **Hellenistic Royal Portraits**

In a digitally-driven world where monitors reign great and instant communication drowns out the subtleties of language, the profound techniques and emotional subtleties hidden within words frequently go unheard. However, located within the pages of **Hellenistic Royal Portraits** a captivating fictional treasure blinking with raw feelings, lies an extraordinary journey waiting to be undertaken. Penned by a talented wordsmith, this enchanting opus invites readers on an introspective journey, softly unraveling the veiled truths and profound impact resonating within the very material of every word. Within the mental depths with this emotional review, we will embark upon a genuine exploration of the book is primary subjects, dissect their charming writing fashion, and succumb to the effective resonance it evokes strong within the recesses of readers hearts.

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