Historical Introduction

The Roman Republic was established in 509 B.C., after the expulsion of the Etruscan kings who ruled Rome in the sixth century. During the following centuries, Rome gradually unified Italy under its rule, conquering the Etruscans to the north, the Greek cities in southern Italy and Sicily, and other groups of Italic peoples. In the Punic wars of the 3rd and mid-2nd centuries B.C., Rome defeated her traditional enemy, Carthage, and acquired land and wealth in the western Mediterranean; in the 2nd and 1st centuries B.C. she extended her power to Greece and Asia Minor.

The Roman Empire began in 27 B.C. when Octavian was given the title of Augustus. His family, the Julio-Claudians, ruled until A.D. 68, after which other groups of rulers succeeded. At its greatest extent, the Empire stretched from Spain and Britain in the west to Mesopotamia in the east, bringing peace and prosperity to much of the region, especially during the second century. An extensive network of roads facilitated trade and communication between the widespread parts of the Empire, and sophisticated lamp and ceramic production centers flourished, the complexity of their organization unsurpassed until the early-nineteenth century.

The rule of the emperor Constantine I, A.D. 307-337, marks a turning point. Constantinople, the city he founded, later became the capital of the Byzantine empire, replacing Rome, and the emperor’s espousal of Christianity was crucial for its eventual establishment as the prevailing religion of the later Roman Empire.

Rome's early contacts with the Etruscans and other Italic peoples, and with the Greeks of South Italy and Sicily were influential; the Romans adopted Greek forms and styles, colored by both Etruscan and Italic elements. Their own contributions to architecture and art were, however, considerable. Roman architects and builders, recognizing the potential of concrete construction, employed it for bold use of arch, vault and dome, and the use of art as propaganda led to representations of actual events in sculpture and on coinage.
### Republican Rome and the Roman Empire

#### Chronological Table

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Etruscan Rule of Rome</td>
<td>6th c. B.C.</td>
</tr>
<tr>
<td>Roman Republic established</td>
<td>509 B.C.</td>
</tr>
<tr>
<td>Sack of Rome by the Gauls</td>
<td>387 B.C.</td>
</tr>
<tr>
<td>First Punic War</td>
<td>264-241 B.C.</td>
</tr>
<tr>
<td>Second Punic War</td>
<td>218-201 B.C.</td>
</tr>
<tr>
<td>Defeat of Macedonia</td>
<td>168 B.C.</td>
</tr>
<tr>
<td>Third Punic War</td>
<td>149-146 B.C.</td>
</tr>
<tr>
<td>Sack of Carthage</td>
<td>146 B.C.</td>
</tr>
<tr>
<td>Sack of Corinth</td>
<td>146 B.C.</td>
</tr>
<tr>
<td>Sack of Athens</td>
<td>86 B.C.</td>
</tr>
<tr>
<td>Sulla dictator</td>
<td>82-79 B.C.</td>
</tr>
<tr>
<td>Julius Caesar</td>
<td>49-44 B.C.</td>
</tr>
<tr>
<td>Battle of Actium</td>
<td>31 B.C.</td>
</tr>
<tr>
<td>Roman Empire begins</td>
<td>27 B.C.</td>
</tr>
<tr>
<td>Augustus Caesar</td>
<td>27 B.C.-A.D. 14</td>
</tr>
<tr>
<td>Principal later rulers</td>
<td></td>
</tr>
<tr>
<td>Julio-Claudians</td>
<td>14-68 A.D.</td>
</tr>
<tr>
<td>Flavians</td>
<td>69-96</td>
</tr>
<tr>
<td>Trajan</td>
<td>98-117</td>
</tr>
<tr>
<td>Hadrian</td>
<td>117-138</td>
</tr>
<tr>
<td>Antonines</td>
<td>138-180</td>
</tr>
<tr>
<td>Severans</td>
<td>193-217</td>
</tr>
<tr>
<td>Diocletian</td>
<td>284-305</td>
</tr>
<tr>
<td>Constantine the Great</td>
<td>307-337</td>
</tr>
</tbody>
</table>
Arretine Krater
Augustan, ca. 30 B.C.-A.D. 14
Pottery (85.130)
Gift of Mr. Joseph Audi, the Renee E. and Robert A. Belfer Philanthropic Fund, Mrs. Thomas O. Mabbott, Mr. Gawain McKinley, Dr. and Mrs. Thomas M. Mier, Charles and Dorothy Mullett, Hazel Riback, Arthur J. and Betty D. Robins, Dr. Irwin Vladimir

Terra Sigillata Bowl
Roman, late 1st-early 2nd c.
Pottery (59.6)

Piriform Jug with Applied Decoration
Tunisia, Thysdrus (El Djem)
Roman, 200-250
Pottery (73.208)
Gift of Professor and Mrs. David Soren

Published: Handbook, no. 99

The Arretine krater is mold-made and depicts ten nude, male figures, both mature and youthful, in various poses. Several stand, one is seated on the capital and top of an Ionic column, another on a pile of rocks with shield at his side; a bearded man sits on a throne. The story behind the scene is unknown but is probably mythical. The importance of the krater is two-fold. First, before this vase was known, only fragments of the scene had survived in sherds from other vases, and the krater had been erroneously attributed to the workshop of the potter Rasinius, rather than to that of M. Perennius Bargathes. Second, the krater is an illustration of Neo-Attic Augustan art. The proportions of the figures, the modeling of the anatomy, and the nudity of the figures are characteristic of Neo-Attic style, as are aspects of the composition: the wide spacing of the figures, the heads virtually all on the same level, and the neutral background essentially without landscape elements.
The piriform jug has applied decoration of vertical palm-branches framing figured scenes. On one side, a lion attacks a *venator*, or hunter; on the other, a hunter picks up a panther. These scenes are perhaps to be thought of as taking place in a wild-beast show, or *venatio*. Vessels of this shape seem to have been made mainly for local use and perhaps served as mementos of the shows.

All these vases are examples of monochrome red-gloss wares, which were the standard fine tablewares used throughout the Roman world. The production of such wares commenced in the East where black-glazed pottery began to be superseded by red-gloss wares in the mid-2nd century B.C. at Pergamon. A second red-gloss ware known as *Eastern Sigillata A* was produced in Syria. (University of Missouri excavations at Tel Anafa in the Upper Galilee have provided abundant examples of this ware.) In Italy, locally made black-glazed ware remained popular until near the end of the 1st century B.C., but local red-gloss wares were being made in the early 1st century B.C., and by ca. 30 B.C. large-scale production of Arretine ware at Arretium (Arezzo) reached its full development. Both plain and relief wares were made, the latter from molds. The term "sigillata" means "stamped" and signifies that the decoration was stamped into the mold. Frequently, the name of the potter or owner of the workshop was included. Arretine ware, unlike earlier wares, was regularly stamped with a name, as on this Arretine krater, which bears the name of the potter M. Perennius Bargathes. The small bowl, 59.6, is stamped with the name of the potter Amabilis (F stands for fecit, Latin, he made [it]).

Arretine ware flourished for a comparatively short period, ca. 30 B.C. - A.D. 60, but it was widely exported from Britain to India and stimulated imitations both in the East and the West. In the East, factories in Asia Minor produced the closest imitation of Arretine. In the West, Gaulish workshops, the first established ca. A.D. 10-15, gradually took over the Arretine market. South Gaulish *terra sigillata* decorated wares were widely exported to the Western Mediterranean world until the early 2nd century. Central and East Gaulish potteries flourished in the 2nd and 3rd centuries and the wares were popular in the North. In the first century, *terra sigillata* began to be made in Spain but was mostly not exported except to the area of Morocco.

The other great area for production of pottery was North Africa. From the end of the 1st century until well into the 7th, various workshops produced a series of red-slipped wares that were exported all over the Roman Empire. *African Red Slip ware*, as it is called today, differs from the Italian and Gaulish *terra sigillata*; the clay is generally coarser and lighter in color and does not have the high gloss surface of the earlier wares. The piriform jug, 73.208, is an example of *African Red Slip ware*. 
Head Vase
Mid-1st c. B.C.-mid-1st c. after Christ
Pottery (68.414)
William and Anna Weinberg Fund

Published: *Handbook*, no. 90

Cup
Western Asia Minor (?)
Ca. 25-75
Pottery (72.56)

Published: *Handbook*, no. 88

Roman green-glazed pottery from Anatolia (Asia Minor) was produced by workshops located at Tarsus, Smyrna, and in the southwest at a site that may be in the region of Labrunda. The green glaze is a departure from the long tradition of glazed pottery in red and black. The technique, which utilized lead, was evidently known to the Babylonians and Assyrians. It appears to have been rediscovered by the Romans who used it in Asia Minor workshops for only a very short period of time, from approximately 50 B.C. to about A.D. 75. In Italy and Gaul lead-glazed wares were produced in the 3rd and 4th centuries. The shapes and decoration of the early vases show influence from silver vessels.

The practice of making head vases dates back to Greek times and even earlier and was adopted by the Romans who produced some interesting examples that were more individualized than the Greek types. This head vase was made in a two-part mold as can be seen from the ridge which extends on each side from the flat, round base to the rim. The color of the vase varies from the typical green-glaze to a yellowish buff. The difference in color may have been an accident occurring during production, rather than being intentional. An interesting and significant feature is the girl's hair style which is drawn up into a knot on the top of her head and from which rises the neck of the vessel. The hair style is an aid in dating the vase, since it was known to be popular among the Romans in the late 1st century B.C.

The cup bears a design of sprays of olive in relief.
Amphoriskos
1st c.
Rock crystal in modern gold mount
(71.126)
Ex colls. Morrison, Haseltine, Walker, Brummer, Gutman

Published: Andrew Oliver, Jr., "Rock Crystal Vessels in Antiquity," *Muse* 7 (1973) 29-35

Rock crystal is a colorless quartz, a hard stone, with a hardness of seven. Because of its hardness it can be highly polished and will not easily scratch and abrade. Like obsidian, agate, alabaster and many marbles, it was a difficult stone to work, but nonetheless ancient craftsmen have been carving vessels from rock crystal since before the middle of the 2nd millennium B.C. The earliest known rock crystal vases from the ancient world are five fragmentary jars excavated from a site in Anatolia and dating to the 19th or 18th centuries B.C.

The shape of this amphoriskos was determined by the form of the quartz crystals, elongated hexagonal shafts. Presumably the craftsman first bored out the interior using a hard abrasive, possibly diamonds, which were well enough known at the time. Pliny, the 1st-century Roman author, says that Naxian emery was the customary abrasive for finishing gems, so perhaps emery was used to grind and polish the exterior. The mouth of the vase is missing, and the neck has been ground down to nearly the level of the top of the handles. The foot is intricately carved, although partially hidden by a modern gold mount.

Although this vase is small, not all rock crystal vessels in the Roman period were of such small proportions. Pliny mentions a dipper that cost 150,000 sesterces, and two cups which Nero, in a rage, smashed to pieces. Some large vessels still exist today in other museums of the world.

Vessels continued to be carved from rock crystal even after the end of the Roman Empire. Many superb examples survive from the Fatimid rule in Egypt (A.D. 969-1171), incorporated into royal or ecclesiastical treasuries in the West.
Both the Greeks and the Romans used the strigil for removal of oil and dirt from the skin. They applied oil to the skin, and then scraped it off. Strigils and oil container—an aryballos (see the Early Greece case) or a glass bottle like this one—were a regular part of an athlete's equipment when he went to the palaestra or to the baths. In Greek art, many representations on pottery show young men carrying their oil flask and strigil, or the vase and strigil are shown hanging in the background in scenes with young men. A famous sculpture, the Apoxyomenos, by the Greek sculptor Lysippos shows an athlete scraping himself. (See Cast Gallery for a cast of this sculpture.) Women also used a strigil for cleaning and shaving.

Bronze oil flasks have been found together with strigils. An athlete's toilet set in the British Museum consists of two strigils and a bronze flask linked together on a bronze hoop, the bronze flask preserving three chains, two for the handles and one for the stopper. The museum's flask retains one link of a chain still attached to its stopper. It, too, was probably once part of an athlete's toilet set.

The earliest Greek strigils date to the mid-6th century B.C.; they are a common grave offering in the graves of men. Although most strigils are made of bronze or iron, some of silver, electrum, bone, and ivory are known. The handles are sometimes decorated with floral designs or figurines, and many bear an inscription with the owner's name. The Museum's example has XX engraved on the inside of the handle. The meaning of this is unknown.
The God Sabazius from a Votive Hand
1st-3rd c.
Bronze (71.139)

Published: E.N. Lane, "A Syncretistic Statue,"
Muse 8 (1974) 34-37

Votive Hand Dedicated to the God Sabazius
2nd or 3rd c.
Bronze (64.21)

Published: E.N. Lane, "Two Votive Hands in Missouri,"
Muse 4 (1970) 43-48

"The name given to the fusion of various divinities in a polytheistic system is syncretism... it remains a salient characteristic of late paganism, and one of the cults which it characterizes particularly is that of Sabazius" (Lane, Muse 8 (1974) 34).

The god Sabazius is shown wearing typical "Phrygian" dress: sleeved tunic, soft cap, long trousers, and boots. He stands on a ram's head, and above his head appears a crescent moon with a knob at each end. The statuette was made for attachment to the palm of a large votive hand dedicated to Sabazius, a more elaborate example of the hand on display. The dress is typical of Sabazius statuettes, but the crescent moon with knobs at each end is associated with the god Men, a lunar divinity, as can be seen on the figures of Men on exhibit. The Sabazius statuette thus attests a syncretism with Men and offers archaeological confirmation of a passage, written by Proclus in the 5th century, which hitherto had alone attested a connection between the two gods. The Museum's figure is one of two, or possibly three, statuettes that attest this syncretism.

A bronze human hand adorned with magical symbols was a customary dedication to Sabazius, a god whose worship originated in the Near East and spread from there to the west during the later Roman empire. The hands are fashioned with the fourth and fifth fingers bent inward and the thumb and first two fingers outstretched. The gesture is still used today for giving blessings in the Latin church. The hands were apparently not only votive gifts to the god but were also used in the ceremonies connected with the cult. Some of them were made so that they could be set on poles and perhaps carried in procession. The museum's hand, for example, is hollow and has a hole for the nail to fasten the hand to a wooden pole.
ROME

The magical symbols on the hands dedicated to Sabazius relate to the god and his cult. The hand on exhibit has a central scene on the palm with a man making a libation on a small altar. Animals shown are a turtle, ram, lizard, cicada, and snake, all customary attributes of the god. On the back a small procession scene is shown, a unique feature for these hands.
The God Men
Anatolia
Probably 2nd c.
Bronze (83.68)
Weinberg Fund


Appliqué with Bust of the God Men
Anatolia(?)
2nd c.(?)
Bronze (89.61)
Weinberg Fund


In Roman times Men was an important god in Anatolia. His cult was one of the official cults of many of the cities in that region, as is shown by coins bearing his image, issued by many cities. He is almost always shown wearing a soft cap, chiton (tunic) bound at the waist, cloak or mantle, and boots. He is always identifiable by the crescent moon which springs from his shoulders.

The small statuette shows Men standing facing front, with his weight resting on the left foot. In his raised left hand he once held a scepter, now missing. In his outstretched right hand he holds a bowl of fruit, evidence of his function as a god of fertility, the bringer of agricultural wealth. Besides the usual tunic and cloak, he wears pants called anaxyrides. An unusual feature is the double belting of his chiton. The long chiton is drawn up and tied around his waist. Folds have then been pulled out to form a pouch which was belted a second time. The horns of the moon project from his shoulders. The moon also identifies the little appliqué as Men.

Bronzes representing Men are scarce, not surprisingly since he was primarily worshipped by people who were not wealthy. Besides this museum’s bronzes, so far known are two busts and two full-length statuettes. The double-belted chiton is worn by Men on coins of a number of cities. The way it is represented is closest to that seen on coins of the city of Nysa in Lydia, where Men was extensively worshipped and where numismatic evidence indicates there was a temple. This statuette is evidence of the influence of the cult statue of Nysa on the iconography of Men.
Spoon with Greek Dedication
to the Goddess Hecate
2nd or 3rd c.
Silver (74.147)

Published: E.N. Lane, "A Spoon for Hecate," Muse 16 (1982) 50-55

Hecate, an ancient chthonian, or underworld, goddess was a nurterer of children, powerful in courts of law and assemblies, grantor of victory in war and athletic contests and success in fishing, cattle-breeding and horsemanship. She is associated with the world of spirits and with sorcery and black magic. Worshipped at crossroads (in Greece generally places where a side road met a main road), she is rarely represented in art.

This silver spoon bears a pricked inscription. The Greek text reads: "Eutyches, the walnut dealer, gave (this) as an offering to Hecate at the (cross) roads." The translation "at the (cross) roads" is not certain but makes the most sense.

The use of spoons for eating was coming into use after 200 B.C. but did not become widespread until the first century after Christ. There were two types of spoons in common use, the cochlearium, used for eating snails, eggs, and shellfish (cochlea, Latin for snail), and the larger ligula, whose handle generally ends in a finial and whose bowl is offset from the plane of the handle. The museum's spoon is a ligula, which dates, on stylistic grounds, to the 2nd or 3rd century. Inscribed spoons are not, however, common before the 4th century.

Some inscribed spoons were given as gifts on special occasions such as birthdays or christenings, others are votive. Some bear Christian symbols and inscriptions and may have been used for the administration of communion. Why Eutyches chose to give a spoon to Hecate remains a mystery. Perhaps spoons were used in the cult of the goddess. Spoons with Christian inscriptions were almost certainly used for the administration of communion, and meals were offered to Hecate at crossroads.
The cult of the god Attis can be partially understood from this bronze figure. Probably intended for a household shrine, Attis is shown dancing and holding a cornucopia. The figure is identified by his one-piece garment—a long-sleeved tunic, slit to expose belly and genitals, with trousers (known as anaxyrides) buttoned on the legs, the usual clothing of the god.

The cult of Attis and Cybele, the mother-goddess with whom he was closely associated, originated in Anatolia (Asia Minor) and from there spread throughout the Mediterranean world, being officially introduced into Rome in 204 B.C. The iconography of most of the existing representations of Attis is based on his festival, which in its full form apparently celebrated his madness (induced by Cybele), self-castration, death, and resurrection. His return to life was celebrated on March 25, the day called Hilaria. This statuette, with its silver-plated eyes, is associated with the Hilaria because of its joyful, dancing stance. The pinecone and laurel leaves in the cornucopia symbolize immortality and victory over death. The attribute of the cornucopia is unusual, as are the wings, which suggest a syncretism with Eros or Cupid, also usually shown as a pudgy youth.
Relief Mirror: Paris on Mt. Ida
Roman
Ca. 130-160
Gilded bronze (77.124)
Gift of Professor and Mrs. Chester G. Starr
in memory of Dean Thomas A. Brady

Published: Jane C. Biers, "The Judgement of Paris: An Excerpt on a Roman Relief Mirror," Muse 26 (1992) 31-45

On the back of the mirror, the Trojan prince Paris waits for the arrival of the goddesses Athena, Hera and Aphrodite whom he is to judge for their beauty. He sits in a rocky landscape with his dog at his side, watching over his cattle. The trees to left and right and the small shrine in the background emphasize the country setting. A small winged figure leans on his shoulder. This is Eros, son of Aphrodite, the goddess of love. His presence is a visual reminder of the choice that Paris will make. He judged Aphrodite to be the most beautiful of the three goddesses, because she promised him Helen, the most beautiful woman in the world. This judgement precipitated the Trojan War.

The scene is iconographically interesting for the light it sheds on the relationships between artists working in different media. The composition is very similar to two large marble reliefs, one showing just Paris and Eros, like the mirror, the other including the goddesses and Hermes. The mirror is thus an example of influence from monumental arts on the so-called minor ones.

This mirror is one of a small group of Roman mirrors with plain, round, reflecting surface of polished high-tin alloy of bronze and gilded bronze scenes on the back. The location of the workshop (or shops) for production of these mirrors is not yet known, but Anatolia and North Africa have been suggested. Since few of the group have been found in excavation contexts, the date of the group has been difficult to establish. A few mirrors were excavated from graves that date to the 2nd century, and this fits the stylistic comparisons with other works of art which seem to belong also to that century. A date for the group in the 2nd century thus is preferable.

The subjects of the reliefs are often appropriate for mirrors. Thus, the Three Graces were popular, as was Venus, and Eros, or groups of Erotes. Some of the mirrors depict myths in which beauty or love played an important part. The subject on the museum’s mirror fits into this category.
Gaming Piece with Muse Euterpe  
Roman, 1st c.  
Egypt, Alexandria  
Bone (65.148)  
Chorn Memorial Fund  

Published: *Handbook*, no. 92  

Two Dice  
Roman, Late Imperial period  
Bone (70.92a and b)  

Numerous examples of game counters like this one exist, but the nature of the game for which they were used is not known. The counters have Greek and Roman numerals on their backs, from I to XV, so it is thought the game involved collecting sets of fifteen pieces. Inscriptions, where they exist, identify the representations on the fronts. The latter depict gods, goddesses, heroes, rulers, athletes, philosophers, poets, characters from Comedy, theater masks, birds, animals, zodiac signs, vases, fruit, and buildings. Numerals and representations do not correspond, so it is assumed there was a series of fifteen counters for every subject known. The game was probably created in Alexandria in the 1st century.  

This gaming piece features Euterpe, one of the nine Muses, Greek deities of poetry, literature, music, dance, astronomy, philosophy, and all intellectual pursuits. Euterpe is the Muse of lyric poetry. She is shown draped in a mantle and holding a double flute. The counter is numbered two on the back, and the name Euterpe, also on the back, identifies the Muse. The counter was part of a set that included Apollo and the other eight Muses.  

Dicing, with six-sided dice or knucklebones, was popular, either alone or with board games. In Rome, where high sums were often staked, dicing was officially illegal, except at the December festival of the god Saturnus. Two, three, or four dice could be used, and the winner was usually the one with the highest score, four sixes, called Venus. The lowest score was called Canis, dog, which was four aces. Sometimes the winner was the one who threw dice with all different numbers. A box was used for shaking the dice.
These objects represent two major Roman art forms, wall painting and mosaic. Wealthy Romans decorated the walls of their homes, and their tombs, with wall-paintings. Mosaics adorned floors, walls, and vaults of homes and public buildings. The wall painting fragment on exhibit depicts a curved screen of columns set in a landscape, as indicated by the tree growing through or in front of the columns. The upper body of a human figure is preserved at the bottom of the fragment, standing within the colonnade. The painting probably belongs to the so-called Second style, in which three-dimensional objects, mainly architectural elements, were represented. Figures were also introduced.

The mosaic comes from a floor and shows one of what must have been a series of animals set within an acanthus scroll. It is formed of cut stones, or tesserae, embedded in mortar, the standard method for making mosaics. (Glass tesserae were also used in mosaics, but not in this fragment.) The stones are marble and limestone in a variety of colors: black, white, and shades of red, green, tan, and brown. Just below the animal a pomegranate is depicted in large scale.

The peopled scroll—a vine, acanthus, or laurel rinceau enclosing humans, animals, or vegetal motifs—originates in 4th century and Hellenistic Greece but becomes most popular in Roman times, enduring into the early Byzantine period. The motif occurs mainly in mosaics but is also found in wall paintings, architectural decoration, and metalwork. In mosaics, the motif is used mainly as a border, but from the 4th century onward it is also a common motif for the main area of the mosaic, particularly in Christian churches.

The style of the mosaic is typical of 5th and 6th century mosaics from Daphne (a suburb of Antioch, the capital of the Roman province of Syria) and nearby Apamea.
Relief from a Krater
Archaistic, Neo-Attic
Trajanic period, late 1st to early 2nd c.
Marble (88.33)
Weinberg and Gilbreath McLorn Museum Funds

Personification of Autumn
Roman, ca. 200
Marble (81.111)
Gift of Museum Associates

Hermes, along with Athena, Apollo, and Artemis, was originally part of a procession of the four gods. This procession was copied on a number of Roman reliefs and kraters and is based on an original monument carved ca. 100 B.C. Archaizing works recall in an exaggerated, mannered way the Greek style of the 6th century B.C. In the Hermes this is identifiable in the zigzag hems of Hermes' cloak, his wedge-shaped beard, and his hairstyle with long locks.

Archaizing styles demonstrate an interesting kind of reflection of monumental art. From later Classical through Roman times, the style of the late 7th and 6th centuries B.C. was prized for its very antiquity, seemingly invested with a special religious authority and authenticity. An example of authentic Archaic sculpture is the Athena from the west pediment of the temple of Aphaia on the island of Aegina, dating to ca. 490 B.C. A cast is on exhibit in the Gallery of Casts.

The personification of Autumn represents a different Roman artistic tradition, referring back to Classical ideals. The nudity and the treatment of the musculature show a reliance on 5th-century sculpture like that of Polycleitos' Doryphoros. (There is a cast of this sculpture also in the Cast Gallery.)

The figure is from a sarcophagus with representation of the Four Seasons, a popular subject on Roman sarcophagi. The Seasons in Roman art are shown as winged. The partially preserved wings of this figure identify him as one of the Seasons; the vine wreath in his hair shows him to be Autumn.

Representation of the Seasons as male is a Roman invention, first appearing in the early 2nd century after Christ. In Greek art, the Seasons are always female. Religious thought in the 2nd century and later favored non-mythological figures with allegorical or symbolic implications, and this is reflected in the art of the period.
The relief shows a race in the circus, with chariots going in both directions. Nine chariot teams, each driven by an Eros or Cupid, race around the *spina* or central divider. Each Cupid, held in place by a harness belt and holding reins and whip, drives a two-horse chariot, or *biga*. Four teams are placed along the front. At the lower left, a Cupid is falling out of his chariot, one horse pitching violently forward. The driver in front looks back at the disaster, while his horse tramples a fallen figure, whose feet and hands are all that are preserved. This figure represents a helper, whose job it was to throw water on the horses as they raced, in order to cool them down. At the far right end, the back of a driver rounds the end of the *spina*, between the turning posts or *metae* and the end of the *spina*.

Monuments were normally placed along the *spina* in circuses. These are richly represented here. On the right side are two *metae*, although a real circus would have had three at each end. Next comes a statue of Victory set up on a column, followed by an entablature supporting a row of seven eggs. These were lap-counting devices. Whenever the lead chariot passed by, one was raised up on a spike to show that a lap had been completed. In the center of the *spina* stands an obelisk, almost always present in circuses. To its left is shown an altar, and beyond it a second lap-counting device — a row of dolphins. These were removed, or turned around in some way, to show completion of each lap. Next comes a cupola supporting a large bird, probably an eagle. All these monuments stand in the same order as those on the *spina* of the Circus Maximus in Rome.

The representation of a chariot race in a circus, with Erotes as charioteers, was often used for sarcophagi, probably symbolizing "life as a race." This is in line with current thought at the time. Whether the deceased should be thought of as victor, or as the one who tumbles from his chariot is, however, open to question, but since several sarcophagi show a Cupid at the far right as a clear victor, perhaps that is the most reasonable explanation. The museum's sarcophagus does not, however, show an obvious winner, perhaps because, unlike most sarcophagi, the complete race is shown.
This marble, over-life-size head of the emperor Nero was carved for insertion in a statue wearing a toga. Despite the largely missing nose and extensive damage to the left brow, it is recognizable as Nero. Portraits of him are identified from five coin portraits, the earliest of which dates to A.D. 51 when he appears as a boy. This marble head resembles the three latest coin portraits, although the poor preservation of the hair over the forehead makes it difficult to distinguish which type is portrayed. The treatment of the mouth with receding underlip is characteristic of the emperor's adult portraits, as are the heavy chin and the prominent neck.

At some time in antiquity the head was reworked. A beard, represented by stippling was added, the hair over the right ear was slightly recarved, and the characteristically Neronian long hair on the nape of the neck was cut back. The treatment of beards by stippling begins in the early 3rd century. Since the head is over-life-size, even in its recut state, it was probably intended as an imperial portrait, and some resemblance to portraits of the emperor Gallienus, A.D. 253-268, suggests the head may have been recarved to represent him.

Reuse of architectural elements and sculpture was common in the Roman empire. Architectural blocks were recarved, or reused in their original state. Marble sculpture was often reworked as portraits of different people, usually for economic reasons, but in the case of certain individuals because they had been subject to damnatio memoriae ("damnation of their memory"). This was a component of condemnation for treason (maiestas). It dictated that images of the condemned must be destroyed and inscriptions with their names erased. Nero was one of the emperors who was subject to damnatio. Many of his portraits were destroyed, but several were recarved to represent the emperors Domitian and Vespasian. Portraits of condemned individuals were not always recarved immediately. They could be kept in a sculptor's warehouse for several years before being reused. The long time lapse between the death of Nero in A.D. 68 and the recarving of this portrait in the 3rd century suggests that the head was put away and forgotten.
*Terra Sigillata* Bowl with Molded Design
Gallo-Roman
Late 1st c.
Pottery (60.50)

The Gallo-Roman bowl was made at the site of La Graufesenque, or close by, in South Gaul (modern France). The mold-made scene shows an animal hunt taking place in a rocky landscape. Lions and goats or deer, separated by many-branched trees, are set around the bowl. The main scene shows a man, dressed in short tunic, battling with a lion. The bowl, although not signed, is in the style of Germanus, one of the well known potters of the time.
Paired Sandalled Foot Lamp
Roman
1st c.
Terracotta (59.1)

Lamps made of different materials and in different shapes were used throughout the ancient world from earliest times. The most commonly used material was terracotta (fired clay), occurring as early as Neolithic times, but stone lamps dating to the Bronze Age have been found, and bronze and iron were used for lamps beginning in the late 2nd and early 1st millennium respectively. Glass lamps appear much later, in Roman times, and they were common only from the 4th century after Christ.

Terracotta lamps were always the most common, and great quantities of them, either whole, or in fragments, have survived. Some were placed in graves, others broke and were thrown away to be found later by archaeologists in wells and rubbish pits. Still others were found in the houses where they were last in use. So many of these terracotta lamps have survived that it has been possible to establish the development of the shape, which can be generally described as a progression from an open saucer type to a more closed shape which in the Late Hellenistic, Roman, and Byzantine periods was usually elaborately decorated.

This Roman foot lamp is of interest for its relationship to the god Serapis, who was a composite god introduced into Egypt in the 3rd century B.C. As god of the corn supply he wore a corn measure (modius) on his head. He was also god of the underworld. His feet and footprints were venerated throughout the Roman Empire, and dedications to him often took the form of a footprint incised into a stone block. The paired sandalled foot lamp may have been intended for the cult of the dead, to be placed in the tomb.
Early Lamps from Palestine, Drawer #1

The earliest lamps displayed in this drawer are crude, handmade, open saucers for olive oil with a pinched spout for a wick. In the Middle Bronze I period, ca. 2000 B.C., four-spouted wheelmade lamps were introduced (see the Palestine display in the gallery), but lamps with a single spout prevailed as the predominant type in Palestine in the Bronze and Iron Ages. The Iron Age seven-spouted lamp exhibited here is unusual.

Two Saucer Lamps
Palestine, Ain Samiyah
Chalcolithic period, 4th millennium B.C.
Terracotta (68.180a and b)

Saucer Lamp
Palestine
Middle Bronze I, 2200-2000 B.C.
Terracotta (68.90)

Saucer Lamp
Palestine, near Hebron
Iron IIA-B, 1000-800 B.C.
Terracotta (68.108.14)

Saucer Lamp with Seven Spouts
Palestine, Etoun (?)
Iron II, 1000-586 B.C.
Terracotta (68.266)
Greek Lamps and Imitations, Drawer #2

In Greece, early lamps were handmade, but in the second half of the 7th century B.C., wheel-made ones appeared, and by the third quarter of the 6th century had supplanted the handmade ones. The saucer shape was modified by the addition of an overhanging rim which prevented the oil from spilling. Nozzles with a hole for the wick were made separately and added on. Gradually the top of the lamp became closed leaving only a small filling-hole, and the nozzle became longer. Both the handmade lamps and the early wheel-made ones were unglazed, but in the 6th century B.C. glaze began to be used to make the clay less porous, at first on the interior and then on the exterior as well.

Although wheel-made lamps continued to be made, they were gradually supplanted during the Hellenistic period by lamps made in a new technique. In the early 3rd century B.C. use of molds was introduced. In the beginning, these moldmade lamps were adaptations of wheel-made forms, but by the mid-3rd century decoration in relief began to appear on the tops and nozzles. Greek lamps were copied in Palestine through use of molds taken from imported lamps.

Lamp
Greece
Early 5th c. B.C.
Terracotta (90.103)
Anonymous gift

Lamp
Greece, Athens
Ca. 475-410 B.C.
Terracotta (57.14)

Lamp
Greece, Corinth
Ca. 350-315 B.C.
Terracotta (59.27)

Lamp
Palestine
Ca. 400-350 B.C.
Bronze (68.272)

Lamp
Palestine
Hellenistic period, 3rd c. B.C.
Terracotta (68.276)

Lamp
Palestine
Hellenistic, late 2nd-1st c. B.C.
Terracotta (70.117)

Lamp of Ephesos Type
Palestine
Hellenistic, 100-50 B.C.
Terracotta (70.121)

Lamp
Anatolia, Ankara
Hellenistic period, ca. 25 B.C.-A.D. 25
Terracotta (86.68)
Gift of Dr. Allen Heflin
Development of Roman Lamps, Drawer #3

The typology of Roman terracotta lamps has been well established. Early Italian lamps were of two main types: volute-nozzle, introduced in Augustan times (27 B.C.-A.D. 14), and with circular oil chamber and short, rounded nozzle, probably invented in 40-50 A.D. Although without handles at first, one was soon added. These types were exported widely throughout the Roman Empire, stimulating local imitations. Metal lamps were also used. Gold and silver ones are known, but bronze lamps must have been more common, although few have survived. These were often made in exotic shapes. The zoomorphic and lantern lamp shown here in terracotta serve as reminders that unusual lamps existed.

Volute-Lamp with Medusa (Gorgon) Head
Anatolia
Italian, late 1st c. B.C. to mid-1st c. A.D.
Terracotta (65.79)

Lamp with Rosette
Anatolia
1st-2nd c.
Terracotta (82.259)
Weinberg Fund

Lamp with Vine Pattern
Greece, Athens
Mid-3rd c.
Terracotta (64.15)

Volute-Lamp; signed ROMANESIS
Greece, Cnidos
1st c.
Terracotta (60.17)

Hanging Lamp in Form of Dog
Palestine
Roman, 3rd c.
Terracotta (70.120)
Ex coll. Townsend

Miniature Lamp in Form of Lantern
Egypt (?)
Roman, 3rd c. (?)
Terracotta (65.6)

Lamp with Eagle
2nd c.
Terracotta (76.139)
Gift of Frances Follin Jones
ROME

Subjects on Roman Lamps, Drawer #4

The relief decoration on Roman lamps provides a wealth of information about the Roman world. Depicted are scenes from daily life, representations of gods and scenes from mythology, and copies of larger works of art, some of which have not survived.

The following lamps show influence of larger works of art:

Lamp with Swimming Nereid (Sea Nymph)
Italy
14-110 A.D.
Terracotta (70.111)
Ex coll. Townsend

The inspiration for the scene comes from wall-paintings, mosaics, and relief sculpture where representations of the marine thiasos, or procession of sea divinities, was popular.

Lamp with Leda and the Swan
Anatolia
Late 1st-2nd c.
Terracotta (65.78)

The composition, with Leda reclining and the swan above, reflects a sculptured group probably created in the 4th c. B.C.

The following lamps show scenes from daily life:

Lamp with two Women at Wash Basin
2nd-3rd c.
Terracotta (70.161)

Lamp with Sacrificial Scene
1st c.
Terracotta (60.13)
Alumni Achievement Fund

Lamp with Gladiators
1st c.
Terracotta (64.5)
Lamp with Arena Scene  
Cyprus  
4th-early 5th c.  
Terracotta (X-42)

The following lamps illustrate mythology:

Lamp with Silenus  
1st c.  
Terracotta (67.66)

Lamp with Moon-goddess Selene  
Greece, Athens  
100-150 A.D.  
Terracotta (60.39.2)  
Gift of K.J. Hewett