

# Rmisch Germanisches Museum Mainz

## BM King

*Das Römisch-germanische Central-Museum in bildlichen Darstellungen aus seinen Sammlungen* Ludwig Lindenschmit, Römisch-Germanisches Zentralmuseum, 1889

**Roman Mold-blown Glass** E. M. Stern, Toledo Museum of Art, 1995 The Toledo Museum of Art has one of the largest, most extensive and most varied collections of Roman glass vessels and objects from the eastern Mediterranean currently housed in any museum--Foreword, p. 9.

*Uncovering the Germanic Past* Bonnie Effros, 2012-06-14 This volume suggests how the slow genesis of Merovingian archaeology in France challenged the prevailing views of the population's exclusively Gallic ancestry. A history of the first century of the discipline, Effros' interdisciplinary study looks at the important contributions of medieval archaeological finds to modern French identity.

**Agricultural Implements of the Roman World** K. D. White, 2010-08-26 This book deals with the tools that the Roman world used in farming and with the way they used them. The author uses practical knowledge of agriculture, as well as learning, to identify and interpret the objects under examination.

**Eager for Glory** Lindsay Powell, 2013-09-19 "The first biography of an important personality from the beginnings of Rome's empire" (Graham Sumner, coauthor of *Arms and Armour of the Imperial Roman Soldier*). Nero Claudius Drusus Germanicus (Drusus the Elder) was the first conqueror of Germania (the Netherlands and Germany) and one of ancient Rome's most beloved military heroes. Yet there has never been a full volume dedicated to his remarkable story, achievements, and legacy. *Eager for Glory* brings this heroic figure back to life for a modern audience. Drusus was a stepson of Augustus through his marriage to Livia. As a military commander he led daring campaigns by sea and land that pushed the northern frontiers of Rome's empire to the Elbe River. He oversaw one of the largest developments of military infrastructure of the age. He married Marc Antony's daughter, Antonia, and fathered Germanicus, Rome's most popular general, and the future emperor Claudius. He was grandfather of Caligula. He died when he was only twenty-nine and was revered in death. Drawing on ancient texts, evidence from inscriptions and coins, the latest findings in archaeology, as well as astronomy and medical science, Lindsay Powell has produced a long overdue and definitive account of this great Roman.

**National Union Catalog**, 1982 Includes entries for maps and atlases.

**Die Zeugnisse ägyptischer Religion und Kunstelemente im römischen Deutschland** Günter Grimm, 2015-08-24  
Preliminary material -- EINLEITUNG -- MATERIALSICHTUNG -- ÄGYPTISCHE KUNSTELEMENTE -- DENKMÄLER ZUR  
VEREHRUNG ÄGYPTISCHER GOTTHEITEN -- ZUSAMMENFASSUNG -- EXKURS: Germanen in Ägypten --  
SYSTEMATISCHER KATALOG -- ADDENDA -- VERZEICHNISSE -- GENERALREGISTER.

**Roman Pottery Research in Britain and North-West Europe** Anne C. Anderson, Alastair Scott Anderson, 1981 This  
volume is part of a two volume set: ISBN 9781407389691 (Volume I); ISBN 9781407389707 (Volume II); ISBN  
9780860541530 (Volume set).

Down from Olympus Suzanne L. Marchand, 2020-06-30 Since the publication of Eliza May Butler's *Tyranny of Greece over Germany* in 1935, the obsession of the German educated elite with the ancient Greeks has become an accepted, if severely underanalyzed, cliché. In *Down from Olympus*, Suzanne Marchand attempts to come to grips with German Graecophilia, not as a private passion but as an institutionally generated and preserved cultural trope. The book argues that nineteenth-century philhellenes inherited both an elitist, normative aesthetics and an ascetic, scholarly ethos from their Romantic predecessors; German neohumanists promised to reconcile these intellectual commitments, and by so doing, to revitalize education and the arts. Focusing on the history of classical archaeology, Marchand shows how the injunction to imitate Greek art was made the basis for new, state-funded cultural institutions. Tracing interactions between scholars and policymakers that made possible grand-scale cultural feats like the acquisition of the Pergamum Altar, she underscores both the gains in specialized knowledge and the failures in social responsibility that were the distinctive products of German neohumanism. This book discusses intellectual and institutional aspects of archaeology and philhellenism, giving extensive treatment to the history of prehistorical archaeology and German orientalism. Marchand traces the history of the study, excavation, and exhibition of Greek art as a means to confront the social, cultural, and political consequences of the specialization of scholarship in the last two centuries.

**The World of Roman Costume** Judith Lynn Sebesta, Larissa Bonfante, 1994 Thirteen scholarly and well-illustrated essays survey, document and elucidate over a thousand years of Roman garments and accessories, including Etruscan influences, Near Eastern fashions and the transition towards early Christian garb.

*Gender & Italian Archaeology* Ruth D Whitehouse, 2016-09-16 The original research papers in this volume represent the first attempt to address issues of gender in the archaeology of Italy. Ranging from prehistoric to early classic periods, the authors address theoretical and methodological issues, as well as present a series of cases using both traditional and feminist research methods.

*National Monuments and Nationalism in 19th Century Germany* Hans A. Pohlsander, 2008 No century in modern European history has built monuments with more enthusiasm than the 19th. Of the hundreds of monuments erected, those

which sprang from a nation-wide initiative and addressed themselves to a nation, rather than part of a nation, we may call national monuments. Nelson's Column in London or the Arc de Triomphe in Paris are obvious examples. In Germany the 19th century witnessed a veritable flood of monuments, many of which rank as national monuments. These reflected and contributed to a developing sense of national identity and the search for national unity; they also document an unsuccessful effort to create a «genuinely German» style. They constitute a historical record, quite apart from aesthetic appeal or ideological message. As this historical record is examined, German national monuments of the 19th century are described and interpreted against the background of the nationalism which gave birth to them.

*Northern Gold* Audronė Bliujienė, 2011-11-11 This study presents a systematic analysis of the huge, and in most cases, completely new archaeological evidence for amber from Lithuania and the surrounding regions. A comprehensive synthesis of archaeological evidence and written sources provides an opportunity to develop new viewpoints about the sources of amber, extraction methods, amber-wearing traditions in different Aestii/Balt cultures and by people of different social status, ages and genders, and the amber trade in different markets in Lithuania and the whole eastern Baltic region. However, a tradition of amber usage in Lithuania was dependent not only on the ability of local communities to acquire “northern gold” but, to a larger degree, its use in the north was determined by cultural developments that took place in Europe.

*A Preliminary Catalogue of Sarapis Monuments* G. J. F. Kater-Sibbes, 2015-08-24 Preliminary material -- EGYPT -- ISLES -- ASIA MINOR -- GREECE -- ITALY -- ROME -- NORTH AFRICA -- SPAIN -- FRANCE -- ENGLAND -- GERMANY -- DANUBE COUNTRIES -- MUSEUMS -- ADDENDA -- TOPOGRAPHICAL INDEX -- MUSEUM INDEX -- GENERAL INDEX -- LIST OF PLATES -- PLATES I-XXXIII AND MAP.

*A Companion to Roman Art* Barbara E. Borg, 2015-12-21 A Companion to Roman Art encompasses various artistic genres, ancient contexts, and modern approaches for a comprehensive guide to Roman art. Offers comprehensive and original essays on the study of Roman art Contributions from distinguished scholars with unrivalled expertise covering a broad range of international approaches Focuses on the socio-historical aspects of Roman art, covering several topics that have not been presented in any detail in English Includes both close readings of individual art works and general discussions Provides an overview of main aspects of the subject and an introduction to current debates in the field

**Die Geschichte der Germanen** Arnulf Krause, 2005

**Roman Art** Paul Zanker, 2010 Traditional studies of Roman art have sought to identify an indigenous style distinct from Greek art and in the process have neglected the large body of Roman work that creatively recycled Greek artworks. In this fresh assessment the author offers instead a cultural history of the functions of the visual arts, the messages that these images carried, and the values that they affirmed in late Republican Rome and the Empire. The analysis begins at the point at which the characteristic features of Roman art started to emerge, when the Romans were exposed to Hellenistic culture

through their conquest of Greek lands in the third century B.C. As a result, the values and social and political structure of Roman society changed, as did the functions and character of the images it generated. This volume, presented in very clear and accessible language, offers new and fascinating insights into the evolution of the forms and meanings of Roman art.

Das Römisch-Germanische Central-Museum, in bildlichen Darstellungen aus seinen Sammlungen Römisch-Germanisches Zentralmuseum Mainz, Ludwig Lindenschmit, 1889

**Historical Dictionary of the Etruscans** Simon K.F. Stoddart, 2009-06-16 The Etruscans were the creators of one of the most highly developed cultures of the pre-Roman Era. Having, at one time, control over a significant part of the Mediterranean, the Etruscans laid the foundation of the city of Rome. They had their own language, which has never been totally decoded, and their art influenced such artists as Michelangelo. While the Etruscans were eventually conquered by the Romans, they left a rich culture behind. The Historical Dictionary of the Etruscans relates the history of this culture, focusing on aspects of their material culture and art history. A chronology, introductory essay, bibliography, appendix of museums and research institutes, and hundreds of cross-referenced dictionary entries on important persons, places, events, and institutions provide an entry into a comparative study of the Etruscans.

Egypt, Canaan and Israel: History, Imperialism, Ideology and Literature S. Bar, D. Kahn, J.J. Shirley, 2011-06-09 The proceedings of the conference "Egypt, Canaan and Israel: History, Imperialism, Ideology and Literature" include the latest discussions about the political, military, cultural, economic, ideological, literary and administrative relations between Egypt, Canaan and Israel during the Second and First Millennia BC incorporating texts, art, and archaeology.

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