The Emperor and Rome

The transition from republic to monarchy with the accession of Augustus heralded the transformation not just of the Roman political system but of the city of Rome itself. This volume, written by some of the foremost scholars from around the world, addresses three main topics: the impact of imperial building programs on the configuration of space within the city and on the evolution of Rome's urban image; the various ways in which the figure of the emperor himself was represented, both visually and symbolically, in the city's urban fabric; and the performance of rituals and ceremonies that expressed key imperial ideals and values and enabled communications between the emperor and important collectivities in the city. The contributors build on important recent developments in research: increased archaeological excavation and restoration, the proliferation of digital technologies, and the greater attention paid by scholars to the centuries after Augustus.

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THE EMPEROR AND ROME

Space, Representation, and Ritual

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Preface and acknowledgments

This volume brings together a set of essays on the relationship between the Roman emperor and the city of Rome – or, better, between the Roman imperial monarchy, as a particular configuration of power, and the nexus of actors, practices, images, and spaces that we call, for the sake of convenience, “Rome.” Written by a group of scholars representing several different scholarly traditions, these essays address a number of individual emperors and particular monuments – the traditional focus of most research on imperial Rome – but also seek to illuminate some of the underlying, structural conditions that made imperial Rome such a dynamic locus for the experience of public space, imperial representation, and monarchic ritual. With the exception of the first chapter, by Paul Zanker, all the contributions are original, specifically commissioned for this volume.

A three-day conference held at Yale University in September, 2005 provided the contributors to the volume with an opportunity to present preliminary versions of their essays and to discuss them with one another. This lively and memorable gathering would not have been possible without the generous financial assistance of Yale College, the Yale University Art Museum, and the departments of History, History of Art, and, in particular, Classics. We would also like to take this opportunity to acknowledge the continued support we have received – even after moving from Yale to different institutions – from two chairpersons of the Classics department at Yale, John F. Matthews and Christina Kraus. In preparing this volume for publication in the series *Yale Classical Studies*, we have also benefited from the good counsel, hard work, and patience of the editorial team at Cambridge University Press, especially Michael Sharp, Elizabeth Hanlon, Nigel Hope, and Christina Sarigiannidou. Thanks are also due, finally, to Adam Stead, PhD candidate in Art History at the University of Toronto, for translating the papers by Paul Zanker and Klaus Fittschen from German into English.

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