

## Contents

<i>List of Illustrations</i>	<i>page</i> ix
<i>Preface</i>	xiii
<i>List of Contributors</i>	xv
INTRODUCTION	
<b>1 Provincial Art and Roman Imperialism: An Overview</b> <i>Sarah Scott</i>	<b>1</b>
CONCEPTUALISING PROVINCIAL ART	
<b>2 Art, Romanisation, and Competence</b> <i>Catherine Johns</i>	<b>9</b>
<b>3 Art as Resistance and Negotiation</b> <i>Jane Webster</i>	<b>24</b>
METROPOLITAN ART AND THE DEPICTION OF ROME'S 'OTHERS'	
<b>4 The Hanged Men Dance: Barbarians in Trajanic Art</b> <i>Iain Ferris</i>	<b>53</b>
<b>5 Female Representation in Roman Art: Feminising the Provincial 'Other'</b> <i>René Rodgers</i>	<b>69</b>
ART IN THE ROMAN WEST	
<b>6 Poles Apart? Perceptions of Gender in Gallo-British Cult-Iconography</b> <i>Miranda Aldhouse Green</i>	<b>95</b>
<b>7 The Captains and the Kings Depart</b> <i>Martin Henig</i>	<b>119</b>
<b>8 Seeing Apollo in Roman Gaul and Germany</b> <i>Greg Woolf</i>	<b>139</b>

viii	<b>Contents</b>	
	ART IN ROMAN NORTH AFRICA	
	9 <b>Family Values: Art and Power at Ghirza in the Libyan Pre-Desert</b>	153
	<i>David J. Mattingly</i>	
	ART IN THE ROMAN EAST	
	10 <b>The Houses of Antioch: A Study of the Domestic Sphere in the Imperial Near East</b>	171
	<i>Shelley Hales</i>	
	11 <b>Art and Identity in Asia Minor</b>	192
	<i>Zahra Newby</i>	
	EPILOGUE	
	12 <b>Art and Aesthetics: A Personal View</b>	215
	<i>Martin Henig</i>	
	<i>Bibliography</i>	228
	<i>Index</i>	251