

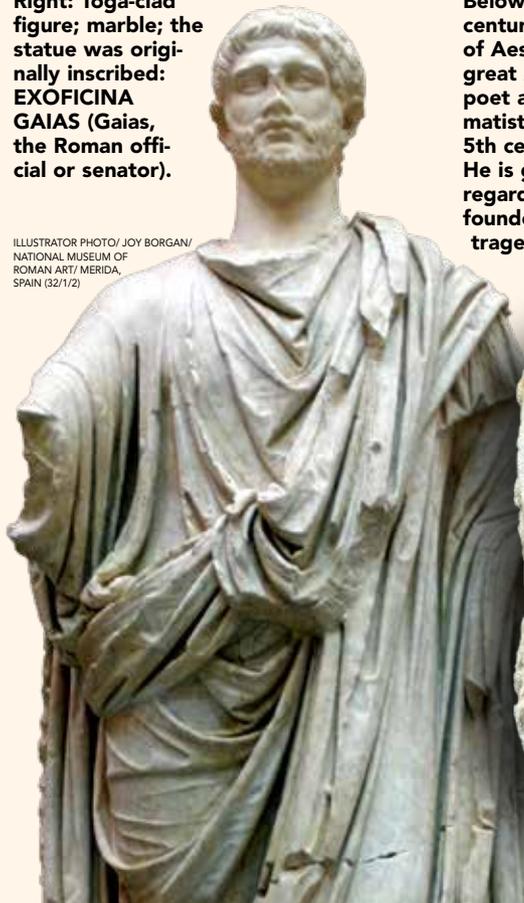
SHOWING HONOR

IN THE ROMAN WORLD

WHEN PAUL SPOKE OF HONOR IN ROMANS 12:10 AND 13:7, his Gentile audience had no difficulty understanding the concept. The Roman Empire was filled with statues and monuments honoring both the living and people from the past. Artisans crafted statues to highlight a person's integrity, accomplishments, or military bravery. Subjects were often depicted in military attire or political regalia. The most prestigious representations were cast in bronze, the majority of which were eventually melted down. Many marble statues, though, have survived through the centuries. 🔥

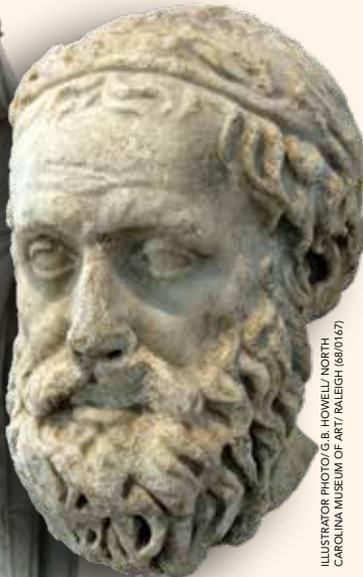
Right: Toga-clad figure; marble; the statue was originally inscribed: EXOFICINA GAIAS (Gaias, the Roman official or senator).

ILLUSTRATOR PHOTO/ JOY BORGAN/
NATIONAL MUSEUM OF
ROMAN ART/MERIDA,
SPAIN (32/1/2)



Below: First-century depiction of Aeschylus, the great Athenian poet and dramatist of the 5th cent. BC. He is generally regarded as the founder of Greek tragedy. His plays

brought the tales of the heroic age of Greece to the stage. This portrait was probably copied during the Roman period from a statue erected in the theater of Athens in the 4th cent. BC.



ILLUSTRATOR PHOTO/ G. LOWMEL/NORTH
CAROLINA MUSEUM OF ART/PALEIGH (48/0167)



ILLUSTRATOR PHOTO/ BOB SCHATZ/ ARCHAEOLOGICAL MUSEUM IN ISTHMA (11/10/10)

Above: Roman officer who won games in Neapolis,

Corinth, and Aktia. The wreaths represent his victories.

APHRODISIAS, named for the Greek goddess Aphrodite, was the capital city of the Roman province of Caria. A nearby quarry provided vast amounts of marble in the Hellenistic and Roman periods. Marble statues from Aphrodisias became famous in the Roman world from the first century BC to the sixth century AD.

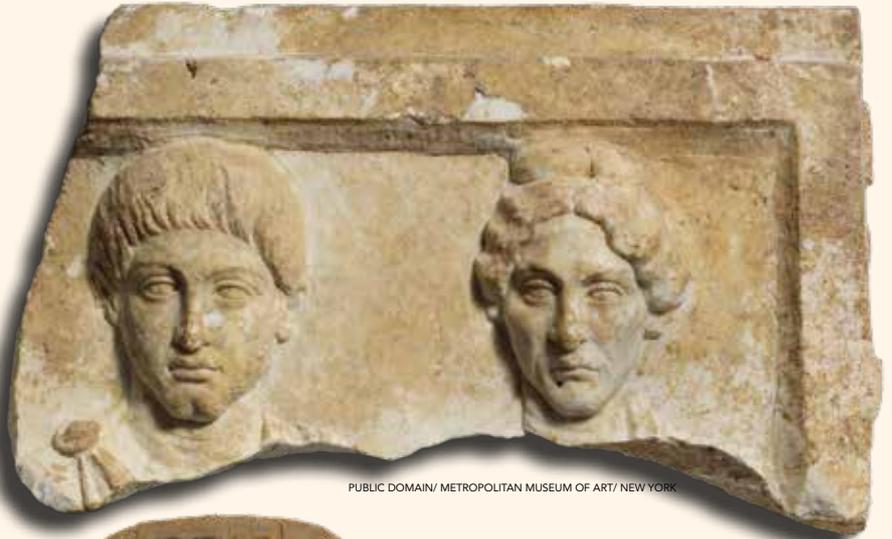
TECHNIQUES AND TEACHERS

Below: Roman artists used the lost-wax technique to make a series of molds, and then poured melted bronze into the final mold to create the sculpture. Shown is a 1st-cent. BC bronze statuette of an Epicurean philosopher standing atop this pillar. Lamps hung from

the two hooks on the sides of the column. The Epicurean school of philosophy emphasized living in moderation and in harmony with nature. The apostle Paul encountered both Epicurean and Stoic philosophers at the Areopagus in Athens (Acts 17).



ILLUSTRATOR PHOTO/ BRENT BRUCE/ METROPOLITAN MUSEUM OF ART/ NEW YORK (60/7618)



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HONORING THE DEAD

Left: Less-wealthy Romans commonly had their portraits painted on wood or as frescoes on the walls of their houses. Romans believed that a portrait carried with it many of the attributes of its subject. If a person was later discredited, his or her portrait could be defaced or completely destroyed. This gilded Egyptian mummy portrait of a young woman in red dates from AD 90–120.

Above: Part of a Roman funerary relief; marble; about AD 140. Depicted are possibly a mother and son. Funerary reliefs became popular among the wealthy during the Roman Republic. They were sometimes carved into the wall of a funerary structure; others were attached or free-standing. Their usage waned, though, as sarcophagi gained popularity during the 1st and 2nd centuries AD.



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YOUR SUCH A(N) (ENGRAVED) GEM

Right: Some of the finest portraits were engraved on gemstones, which made them easily portable. Shown is an engraved beryl dating to about AD 200–210 with a portrait of Julia Domna. She

was the wife of Emperor Septimius Severus (ruled AD 193–211) and the mother of his successor, Emperor Caracalla (ruled AD 211–217). Having come from Syria, Julia introduced a

distinctive eastern influence into the Roman ruling elite. The Severan dynasty was able to continue in power until AD 235 primarily through the influence of her Syrian relatives.



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