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The Atlas Of Ancient Rome: Biography And Portraits Of The City



Synopsis

The Atlas of Ancient Rome provides a comprehensive archaeological survey of the city of Rome from prehistory to the early medieval period. Lavishly illustrated throughout with full-color maps, drawings, photos, and 3D reconstructions, this magnificent two-volume slipcased edition features the latest discoveries and scholarship, with new descriptions of more than 500 monuments, including the Sanctuary of Vesta, the domus Augusti, and the Mausoleum of Augustus. It is destined to become the standard reference for scholars, students, and anyone interested in the history of the city of Rome. The Atlas of Ancient Rome is monumental in scope. It examines the city's topography and political-administrative divisions, trade and economic production, and social landscape and infrastructure— from residential neighborhoods and gardens to walls, roads, aqueducts, and sewers. It describes the fourteen regions of Rome and the urban history of each in unprecedented detail, and includes profiles and reconstructions of major monuments and works of art. This is the only atlas of the ancient city to incorporate the most current archaeological findings and use the latest mapping technologies. Authoritative and easy to use, The Atlas of Ancient Rome is the definitive illustrated reference book on Rome from its origins to the sixth century AD. Fully updated from the Italian edition to include the latest discoveries and scholarship. Features a wealth of maps, illustrations, and 3D reconstructions. Covers Rome's topography, economy, urban infrastructure, and more. Includes profiles of major monuments and works of art. Draws on the latest archaeological findings and mapping technologies. Twenty years in the making by a team of leading experts.

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Customer Reviews

"An original and remarkably complete portrait . . . give[s] a marvellous picture of the evolution, complexity, and decline of the ancient city."--James E. Packer, *Journal of Roman Archaeology*"Magnificent . . . an impressive monument of historical outreach."--T. P. Wiseman, *Journal of Roman Studies*"These two superb volumes constitute a major contribution to topographical studies of ancient Rome. . . . The great value of this atlas is in its bringing together a modern, updated, holistic view of the topography of ancient Rome--arguably one of the most important cities of Western civilization. This set will remain an invaluable reference resource for many years to come, suitable not only for scholarly research but also for the enjoyment of readers at all levels."--Choice"A remarkable achievement. . . . Its rigor and comprehensiveness make it an important addition for institutions that collect in this subject area. With the significant revisions to the 2011 material (Carandini's preface outlines substantial updates, incorporating research as recent as 2015), this is true even for collections that already have the Italian edition."--ARLIS

"This two-volume work is a magnificent achievement. The Atlas of Ancient Rome will prove essential from now on for all study of the city of Rome."--Andrew Wallace-Hadrill, author of *Rome's Cultural Revolution*

While the price of this two volume work (north of \$150) may be beyond the grasp of most individuals and even many libraries it is - for the time being - the ultimate atlas/topographical/pictorial "dictionary/encyclopedia" of Ancient Rome. It dwarfs in size and content the previous efforts of L. Richardson (*A New Topographical Dictionary of Ancient Rome*) and E. Nash (*Pictorial Dictionary of Ancient Rome* - 2 vols.) though those two superb publications should not be discounted, especially when it comes to the quality of the latter's black&white steel photographic plates. However, Richardson's book is now 25 years old and Nash's work is 56 years old. This latest oeuvre under the editorship of A. Carandini with multiple authorship is the product of a Herculean scholarly effort. In addition to a sufficiently detailed introductory discussion of Roman art and architecture as well as the various periods and reigns pertaining to Roman history, new line drawings, up to date reconstructions in both black & white and color, and information regarding the multitude of monuments that once astounded the world in what was its magnetic capital makes this the most comprehensive book by far on the subject. An enormous Bibliography (some 50 pages long) in addition to a vast Index complements the text. Newer photographs of well known objects (e.g., the colossal bust of Constantine) may even bring a look of surprise to the viewer. C appears more

human and far less ethereal. Even if one cannot afford to purchase this atlas, find out which library has it and don't hesitate to use it. And while it is written more for the specialist/scholar, anyone interested in the architectural and artistic layout and construct of the grandeur that was Ancient Rome should peruse and savour this book. A final note: This 2-volume work is an English translation of the original 2012 Italian edition with a brand new Preface for the English edition.

I can't add much to the inciteful review by "Critical Mass" except to reiterate that this is an exceptional book. The maps are superb and allow you to easily follow the growth and changes to the city over the centuries. Given the amount of scholarship involved, the quality of the printing, and the care and effort gone into its production, I would have expected to have had to pay much, much more for this book. The price is a bargain

In an interview Andrea Carandini says that with this atlas you will have ALL of Ancient Rome in your hands and in your house! This amazing atlas is a tremendous effort and beauty and well worth it. This book is great if you love wandering through ancient Rome and learning it's history, art, architecture, economy, basically the glory of ancient Rome. This atlas is a gorgeous layout and design with fantastic photos, maps, colors, paper and it is not crazy heavy in weight for the 1,000 + pages. This atlas is a fantastic resource beyond what I ever imagined!

A colossal achievement! The amount of material assembled here is staggering---from minutiae such as the angle at which the sun enters the oculus in the Domus Aurea on the equinox to the routes of the aqueducts and the fourteen regions of the city as laid out by Augustus. There are photos and charts and plenty of details to let you wander in ancient Rome to your heart's content. The ancient city comes alive again in all its splendor and byways.

For anyone who has an interest in Ancient Rome this is the definitive treatise!! It is a textual and artistic masterpiece.

Wanted to add a few thoughts since I wrote the review. My computer will not let me do it at the end of the initial review. So I must do it this way. Just two examples where I think the authors went awry. The Tempum Gentis Flaviae. No one has been able to find the shrine. They have tried and other than some interesting pieces of people, some identifiable and others not, no one has been able to place this temple. Now in this study the authors place it in the area of the thermae Diocletian. Just

on the idea of it, it makes sense, as such a large area needed to be used for the bath's. The Goth, that enlarged it, might have just as easily demolished it, and the translation got reversed. Because as it is said here; the height of the podium was above the Diocletian floor. The authors say here that the temple lost its colonnades for the bath area. On the south side of the bath purpose stood a temple blocking the sun from warming the warm to hot rooms. It makes no sense. Think of demolishing the temple to its base to honor the dead buried there. It still sits above the floor of the bath's. I refer the reader to piece 595 from the Forma Urbis Romae. The viewer will see a TEM PL and below this is just enough in my mind to imagine this as the temple. The coin helps. There are now four coins of the same view. The authors and many archeologists wish to place the coin as depicting the Domus Flavia. Several authors have ridiculed the idea, as the coin does not match what is there, was there. Domitian didn't issue coins in 3 dimension. Well look at the coin with the quadriporticus and showing two sides and elephants doing the former horses work on top. So then we are at the Palatium. Ten columns on top and letting the air blow through. As reconstructed the columns are ariastyle, when as done in the pyncnostyle as normal, the columns would have been more than ten. As restored here, the building would have been very unstable in harsh weather. The coin represents the Templum Gentis Flaviae. I think it was demolished as the outer work of the Diocletian perimeter was finally put in to place. Now let us visit another area on the Quirinal Hill. The Temple of Serapis. Let us not argue over the number of columns, 12. The staircase was probably added later. It seems likely the building was never finished. Peperino doesn't sound like an elegant finish on a building. Rabun Taylor does a wonderful synthesis of this building. Why would you have a grand and giant edifice open for all, and then across the street build a large Thermae, and block the whole grand idea off? We have only a few pieces of its elegant frame. Some etchings and drawings of only a last corner. That is much more than we have of , let us say 5th ave and 57th street just a hundred years ago. The Vanderbilt and the Whitney, and the Oehlricks and the Huntington houses, no Palaces. And to try to find a real architects floor plan is impossible. One hundred all were still standing, all now gone. I could say: the worst loss of the twin towers was the swimming pool. An all glass 12ft. deep pool connected the two buildings on the top floor, all glass, workers could literally swim from one building to the other. I understand the work that went in to this, but there are too many problems. Have a great library table to open the two books at one time to find what, I am looking for. The colors are strange, between a coral rose color and a pink. Everything in the same value, like early roman chant, one note up one down. But still a lot of work done here. I waited for this book. The release date was always moved. This heavy rock of ages came to me finally. Never have I seen so much mean so little. The Templum Gentis Flaviae: I was

hoping the authors would be able to shed some light. They moved it to the grounds of the Thermae Diocletion. How and why remains a mystery. This Templum is one of the great unknowns of the ancient city. All sorts of experts have moved it here and to there. Three coins of the time of Domitian show what appears to be a very large building. It was thought that it must be the front of the Domus Flavia, Some experts thought the coin was a fake, but then two more turned up. The authors conclude that this is the Aula Regia in the Domitian Palace. A decastyle columnar finish to a very large chamber. Open, and sun and light filtering down through the columns. 38 Columns of extreme height, with a gable roof. Rain and wind and stability problems? When this chamber was uncovered in about 1710 Bianchini stated that at that time; sixteen columns of pavonazette were found on their bases. Aediculae of colored marble were found in situ. The floor was also in describable shape. Also mentioned were aspects of the ceiling. Stucco wonders as well as pieces of the vault in a very friable material that soon all but disappeared. Nothing of many columns. Due to the two gigantic books. I can see a computer vision of what I just described, but if I want to read about it, I must look for it in the book with the most dry, uninspired writing a reader could face. The way it is written is so far away from reason and fact. "The Templum Gentis Flaviae must have lost its portico when the Thermae Diocletion was built. While I agree the templum must have been near the Thermae Diocletion, I hardly think it makes sense to place it in the park area of the Thermae. The large temple on the Quirinal as the temple of Serapis. Rabun Taylor gave a convincing history of the area. A temple of twelve 60ft columns across the front facade. the authors have reduced the number of columns across the front to ten columns. Built by Hadrian and completed by Antoninus Pius. Now at some point a giant staircase was built to connect the lower area of the Campus Martius with the Temple above. Richardson states; that the stair complex is difficult to read, or understand. This is true, however so many drawings of it survive, as well as single gigantic blocks of what once was. The authors want to add a temple of Serapis in the middle of the staircase. With tiny butterflies supporting it? Besides the few marble blocks in the Colonna gardens, only the walls of the staircase remain in any way as to conclude that any great building was ever there. The tiniest little print, acres of notes that have no meaning once you have found them. I had hoped that this might have been an English translation of the: "Lexicon Topographicum Urbis Romae". I pray for an English translation. Skip this heavy and lack of inspiration,,,,,, Oh the earthquakes. Nothing about the many tragic earthquakes 801, 847, 1394, and the many ruins that remained or did not.. What I would have done is to explore each building known or attested to by alphabet. Fires are not given the responsibility that they should. For example: the Temple of Divine Augustus is given a place in a restoration view in the book, why it was placed where it was, was not made clear, as with the

Templum Gentus Flaviae, the Temple of Augustus are two of the great enigma's of Roman topography. That each Temple is indicated on issued coins should make it clear, but not yet as to where. Please don't spend this money unless you must. I hate to give this review, but I must.

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