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Roman kings: the art of Rome's royal allies in the first centuries BCE and CE

The courts of allied kings, although on the peripheries of the Roman Empire, were nevertheless centres of artistic production and patronage. My time at the British School at Rome was devoted to investigating these cultural outputs in the Augustan and Julio-Claudian periods, and how they sought to adapt from, and relate to, imperial art produced in Rome. The somewhat awkward position of these monarchs of nominally independent regions, caught between imperial command and local custom, between the need to appear at once Roman and royal, spurred a period of experimentation across a range of media.

My research in Rome centred on two such kings, Herod of Judea (r. 37–4 BCE) and Juba II of Mauretania (r. 25 BCE–c. 23 CE), who form the focus of my doctoral dissertation. The wall painting of Herod's palaces at Caesarea, Herodium, Jericho and Masada reveal a patron who carefully calibrated Augustan wall painting to the expectations of empire-wide and local audiences. They range from the banquet hall of Masada, which kept the optical illusions of the second style of Roman wall painting, while stripping it of its iconographic motifs, to the detailed mythological landscapes and sea-battles painted around the royal box of Herodium's theatre.

Close study in Rome of the Augustan wall paintings from the villa under the Farnesina, the auditorium of Maecenas, the pyramid of Cestius, the house and villa of Livia, and the house of Augustus allowed me to compare the use Herod made of wall painting with those of his Roman contemporaries.

In December I had the chance to give a lecture on this material at a meeting of the Associazione Internazionale di Archeologia Classica. I spoke about the wall paintings from the three Herodian palaces at Jericho, and analysed how the changes between these three structures' decorations revealed that Herod's selection of the latest Roman fashions shifted to match, and develop, his political situation and aspirations. This work led to an article on the legacy of Herodian wall painting, detailing how Herod's use of Augustan motifs to construct his position vis-à-vis Rome changed the operation of wall painting in Judea. This potential of wall painting to position its patron with regard to Roman and local expectations was adopted by Judean élites in the first century CE, even to express political positions at odds with Herod's own successors.

Juba II's sculpture sparked a similar enthusiasm for the medium amongst the élites of Mauretania. The sculpture collections of the Vatican, Capitoline and Palazzo Massimo museums (amongst others in Rome) aided me in calibrating the eclecticism of the portraits Juba II commissioned of himself, his father Juba I, his wife Cleopatra Selene and his son Ptolemaios. Juba's commissions are a rare, provable example of an allied

king deliberately selecting different sculptural styles — in this case Ptolemaic, Augustan and Hellenistic — for different members of his family at different moments in his reign.

The excellent research resources of the BSR allowed me to compare his image production with imperial portraiture in Rome, and also to set it into a wider context. The contemporary coin portraits of allied kings such as Tincomarus, who ruled in southern Britain, Archelaus of Cappadocia, Polemon of Pontus and the Bosporan Kingdom, and Rhoemetaces of Thrace show a similar concern to bring their dynastic pasts into contact with elements of the Augustan image programme, elements carefully selected to present an ideal of the principate most favourable to each king's interests.

A lecture given as part of the BSR's postgraduate City of Rome course offered me the chance to tie these threads together. Indeed, the BSR was the perfect place to conduct this kind of empire-wide research, and my work and writing progressed enormously with the advice and support of the Director, Professor Christopher Smith, Dr Robert Coates-Stephens, the library staff, and the wonderful community of scholars and artists. I am extremely grateful to the private donor who supported my Scholarship.

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MACQUARIE UNIVERSITY GALE SCHOLARSHIP

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Measuring worth: articulations of poverty and identity in the late Roman Republic

This project built on my Ph.D. thesis and focused on notions of poverty in the late Roman Republic through an assessment of the ancient written sources. Recent work on Roman poverty has tended to focus on sociological and statistical methods that privilege the economic basis of poverty. These studies are forced, by the nature of the extant evidence, to use written sources that often are highly rhetorical in order to answer modern economic questions. Given that the ancient written sources are most significant in discerning what 'poverty' meant to the Romans, it is crucial that these sources are analysed carefully as literary constructs rather than mere data to answer modern socio-economic concerns. A detailed analysis of the language of poverty (mainly Latin and some Greek) therefore formed the basis of this project in order to uncover Roman perceptions of poverty. From this linguistic foundation, notions of poverty were assessed within the cultural milieu of the late Republic, a tumultuous period of great political discord, popular demonstrations and social upheaval.

My work in Rome concentrated on elucidating how identities associated with poverty were situated within broader constructions of Roman self-identity and historical events of the late Republic. Roman thinkers employed notions of poverty to construct an idealized past that served as a foil to the corrupt present. While the *paupertas* ('self-sufficiency') of the past was lauded, the grasping desire associated with *egestas* ('neediness') and *mendicitas* ('beggary') was seen as a threat to the stability of the *res publica* itself. Those negatively labelled as 'poor' were marginalized as disreputable and untrustworthy by conservative writers such as Cicero and Sallust, yet my research also