Although "Taste" is defined as individual preference, private taste is never wholly private. Geography, politics, and social mores are among the factors that contribute to a private patron's choices. Private taste in ancient Rome can be chronicled through the catastrophic eruption of Vesuvius in 79 A.D. which smothered human life in towns and farms around Pompeii, but preserved for posterity an intimate view of Roman experience in the first century. Literature, anecdote, and archaeological artifacts help to trace the evolution of private taste from the modesty of the early Roman Republic, through imperial expansion, to the opulent finale of the western empire as power shifted from Rome to Byzantium.

Early Rome was bracketed by Etruscan kingdoms in the north and the Greek cities of Magna Graecia in the south. During Etruscan domination, Rome was exposed to Etruria's skilled craftsmanship in metalworking, clay modeling, and stone carving. Rome's Etruscan ancestry is especially evident in its development of realistic portraiture.

The Greek cities of Sicily and southern Italy (Magna Graecia), were founded as outposts for mainland Greek city-states, and each carried its heritage of architecture, sculpture, and painting. Because the Etruscans also had found Greek culture irresistible, Rome was surrounded by Greek classicism, which she embraced wholeheartedly. Indeed, both Greek and Roman art are defined as "classical," but the relationship is one of common themes developed by different tastes.

The art of the Roman Republic, which ended with Octavian's elevation to emperor in 27 B.C., had promulgated the ancient virtues of modesty, simplicity, and stoicism. Republican portraits (6, 62-64) were straightforward and realistic. However, with the territorial expansion of the late Republic at the hands of Pompey the Great and Julius Caesar, artistic taste and patronage shifted to accommodate new colonies and new wealth. The earlier virtues of simplicity and modesty of materials were swept away in a wash of riches wrested from conquered nations. This period of changing ambition and aesthetic is recorded in the ruins of Pompeii, Herculaneum, and Boscoreale.

Unlike Greek artists, whose enduring fame resulted from their individual creativity, the Roman artist is anonymous; in fact, most were Greek slaves or freedmen. The patron and his taste, rather than the craftsman, dictated the style of the artistic product.

Public Influence on Private Taste

Different from public art in purpose and scale, the private aesthetic, nevertheless, often reflected the prevailing style of the government, whether republican or imperial. Craftsmen and their private patrons were constantly exposed to the rulers' taste in the coins they handled and in the public buildings they frequented. A portrait statue of the ruling emperor, such as Hadrian (10) was shipped to every major city of the empire to announce his accession. When Hadrian adopted a beard for his official portraiture, beards came into vogue, and bearded portrait busts of private citizens (3) became popular. Coinage with portraits of the emperor and his wife circulated throughout the Roman provinces as soon as a new emperor took office. Changing Imperial hairstyles are shown in a progression of coins (53-58)

Dionysiac Mask
Roman, 1st cent. A.D., marble.
Collection of Mr. Eugene Chesrow, Chicago.
(Exh. no. 2)
whose influence affected citizens from Britain to Egypt. The classical basis of Roman taste was reinforced by the private taste of emperors such as Nero and Hadrian who admired all things Greek. Their expansive patronage of the arts could make public their private predilections.

Much of the glass bought on the Roman market was produced in Syria or Palestine. The image of oriental fruits came into mundane Roman households in the form of glass flasks shaped like dates (68, 69). Glass "face-beads" (49) made in Egypt would have adorned a Roman woman, and typify the richly decorative nature of goods from the eastern Empire. A fibula, a fastening pin for clothing, shaped like a cross-bow and executed in gold, was derived from a Celtic prototype seen in Gaul (46).

The nature of the empire insured a wide dissemination of the Roman aesthetic at both the official and private level. In conquered provinces, the government created permanent outposts manned by Roman troops and bureaucrats. These transposed Roman families brought with them their culture and the craftsmanship to produce goods such as the terra sigillata bowl (38), made in Gaul to Roman specifications. Cultural influences traveled in both directions. Romans stationed in Egypt and the Near East absorbed foreign tastes, promoting an eclectic Roman aesthetic. The Egyptian goddess Isis was combined with the traditional depiction of a nude Venus, to produce a new image for private worship (13). In a bronze *imago chryseata*, a shield-shaped relief (15), she wears the cobra insignia (*seraeus*) and the Isis crown, and carries her attributes, the cult rattle (*sistrum*), and a basket of snakes. Also from the east comes a small marble copy of the cult statue of Aphrodite of Aphrodiasia, a synthesis of the fertility goddesses Astarte and Aphrodite (4).

Commercial trade was probably the most direct conduit between Rome and her colonies. Suggested a culturally sophisticated householder. A small bronze copy of a famous Greek statue of Heracles by Lysippus (22) placed on a banquet table signaled an erudite host. The three centuries of Greek art available to the Roman patron provided an example for every taste. Pro-Republican sentiments could be expressed in the severe style of the early fifth century, hearkening back to a time when Athenian democracy overthrew autocratic despots. This Neo-Attic style can be seen in terracotta relief panels (37, 39, 40) used to decorate private houses and public buildings. The more opulent art of the Hellenistic rulers of the 4th and 3rd centuries appealed to the expansive tastes of emperors such as Nero. But throughout the Roman period, Greek classicism drove Roman taste.
PRIVATE TASTE IN ANCIENT ROME

Checklist of the Exhibition

STONE AND MARBLE

1. Mosaic showing Dionysiac Head
   Roman, 2nd cen. A.D. Marble
   Collection of Mr. and Mrs. James W. Alsdorf

2. Dionysiac Mask
   Roman, 1st cen. A.D. Marble
   Collection of Mr. Eugene Chesrow

3. Portrait Head of Man
   Roman, mid-3rd cen. A.D. Marble
   Collection of Mr. Eugene Chesrow

4. Statue of Aphrodite of Aphrodisias
   Roman, 2nd/3rd cen. A.D. Marble
   Smart Gallery, F. B. Tarbell Collection: Gift of E. P. Warren, 1902

5. Head of Philosopher
   Roman, 2nd cen. A.D. Marble
   The Oriental Institute, X331

6. Portrait Head of Man
   Roman, Republican Period, mid-1st cen. B.C. Marble
   The Art Institute of Chicago, gift of Mrs. Florence Glessner, 1936.135

7. Portrait of Woman
   Roman, 4th cen. A.D. Marble
   The Art Institute of Chicago, Edward A. Ayer Fund, 1910.64

8. Fountain-splot in form of Child's Head
   Roman, (said to be from Pompeii), 1st cen. A.D. Marble
   The Art Institute of Chicago, gift of Mrs. Henry Pope, Jr., 1961.198

9. Statue of Young Boy
   Roman, 1st cen. A.D. Marble
   The Art Institute of Chicago, Katherine K. Adler Fund, 1976.426

10. Portrait Head of Emperor Hadrian
    Roman, 2nd cen. A.D. Marble
    The Art Institute of Chicago, Katherine K. Adler Fund, 1979.330

11. Torso of Venus
    Roman, 1st/2nd cen. A.D. Marble
    Collection of Dr. and Mrs. Edwin DeCosta

BRONZE

12. Mirror Cover showing Three Graces
    Roman, 2nd cen. A.D. Gilded bronze
    Collection of Mr. and Mrs. James W. Alsdorf

13. Statue of Isis-Aphrodite
    Roman, 2nd cen. A.D. Bronze, cast in two parts
    Collection of Mr. and Mrs. James W. Alsdorf

14. Roundel with Relief of Molossian Hound's Head
    Roman, 1st cen. A.D. Bronze
    Collection of Mr. and Mrs. James W. Alsdorf

15. Roundel with Relief of Goddess Isis
    Roman, 1st/2nd cen. A.D. Gilded bronze
    Collection of Mr. and Mrs. James W. Alsdorf

16. Statue of Eagle
    Roman, 2nd cen. A.D. Bronze
    Collection of Mr. and Mrs. James W. Alsdorf

17. Statue of Horse
    Roman, 2nd cen. A.D. Bronze
    Collection of Mr. and Mrs. James W. Alsdorf

18. Asko
    Roman, 1st cen. B.C./1st cen. A.D. Bronze
    Field Museum of Natural History, 105236

19. Hanging Lantern
    Roman, from Boscoreale, Villa I, 1st cen. A.D. Bronze
    Field Museum of Natural History, 24404

20. Patera with Ram's-Head Handle
    Roman, from Boscoreale, Villa I, 1st cen. B.C./1st cen. A.D. Bronze
    Field Museum of Natural History, 24410

21. Pitcher with Handle showing Hippocampus
    Roman, 1st cen. A.D. Bronze
    Field Museum of Natural History, 105237

22. Hercules holding Apples of the Hesperides
    Roman, 2nd cen. A.D. Bronze
    The Art Institute of Chicago, Katherine K. Adler Fund, 1978.308

23. Lamp showing Jupiter and Eagle
    Roman, 1st cen. B.C./1st cen. A.D. Bronze
    The Art Institute of Chicago, gift of Mrs. James W. Alsdorf, 1985.1041

24. Mirror Cover showing Woman in Rustic Sanctuary
    Roman, (said to be from Asia Minor), 2nd cen. A.D. Gilded bronze
    The Art Institute of Chicago, gift of Mr. and Mrs. James W. Alsdorf,
    1922.193

25. Wall Painting Showing Column
    Roman, 1st cen. A.D. Fresco
    Private Collection

26. Wall Painting showing Deer
    Roman, from Boscoreale, Villa I, 1st cen. A.D. Fresco
    Field Museum of Natural History, 24653

27. Wall Painting showing Window and Two Birds
    Roman, from Boscoreale, Villa I, 1st cen. A.D. Fresco
    Field Museum of Natural History, 24654

28. Wall Painting showing Suspended Vase
    Roman, from Boscoreale, Villa I, 1st cen. A.D. Fresco
    Field Museum of Natural History, 24655

29. Wall Painting showing Winged Sphinx
    Roman, from Boscoreale, Villa I, 1st cen. A.D. Fresco
    Field Museum of Natural History, 24647

30. Relief Panel showing Seated Woman with Griffin
    Roman, 1st cen. A.D. Stucco
    The Art Institute of Chicago, gift of Mrs. Edith Healy Hill,
    1922.4428

31. Relief Panel showing Winged Woman between two Deer
    Roman, 1st cen. A.D. Stucco
    The Art Institute of Chicago, gift of Mrs. Edith Healy Hill,
    1922.4429

SILVER

32. Beaker
    Roman, mid-1st cen. B.C. Silver
    Field Museum of Natural History, 24313

33. Shell-shaped Dish
    Roman, mid-1st cen. B.C. Silver
    Field Museum of Natural History, 24312

34. Footed Bowl
    Roman, mid-1st cen. B.C. Silver
    Field Museum of Natural History, 24311.2

35. Cochlearia (Small Spoon)
    Roman, mid-1st cen. B.C. Silver
    Field Museum of Natural History, 24315.2

36. Spoon
    Roman, mid-1st cen. B.C. Silver
    Field Museum of Natural History, 24314.4

TERRACOTTA

37. Panel showing Perseus, Minerva, and Gorgon Head
    Roman, 1st cen. B.C./1st cen. A.D. Terracotta, mold-made
    Field Museum of Natural History, 24967

38. Terra Sigillata Bowl
    Roman, made in southern France, c. 60-85 A.D. Marked by maker, "Vitalis"
    Terracotta, mold-made
    Field Museum of Natural History, 24669

39. Panel showing Nike Sacrificing Bull
    Roman, 1st/2nd cen. A.D. Terracotta
    The David and Alfred Smart Gallery, F. B. Tarbell Collection:
    Gift of Pro. W. G. Hale, 1918

40. Panel showing Women Festooning Candelabrum
    Roman, Augustan period, second half of 1st cen. B.C. Terracotta,
    mold-made
    The Art Institute of Chicago, Katherine K. Adler Fund; restricted
    gift of Mr. and Mrs. Kenneth A. Bro, Mr. and Mrs. Walter Alexander,
    RX 18202

JEWELRY

41. Necklace with Medallion showing Dionysus
    Roman, 2nd/3rd cen. A.D. Gold
    Collection of Mr. and Mrs. James W. Alsdorf

42. Necklace with Intaglio said to be Empress Herennia Etruscilla
    Roman, c. 250 A.D. Rock crystal intaglio with gold mount and chain
    Collection of Mr. and Mrs. James W. Alsdorf

43. Cameo showing Seated Warrior
    Roman, 1st/2nd cen. A.D. Agate cameo set in modern gold ring
    Collection of Mr. and Mrs. James W. Alsdorf
44 Ring with Cameo showing Goddess Abundance
Roman, 1st/2nd cen. A.D.
Gilded bronze ring with agate cameo
Collection of Mr. and Mrs. James W. Alsdorf

45 Ring showing Head of Hercules
Roman, 1st cen. B.C./1st cen. A.D.
Gold
Collection of Mr. and Mrs. James W. Alsdorf

46 Fibula, "Cross-Bow" Type
Roman, 2nd/4th cen. A.D.
Gold
Field Museum of Natural History, 239149

47 Pair of Earrings
Roman, 1st/2nd cen. A.D.
Glass, gold and gold leaf
The Art Institute of Chicago, gift of Henry H. Getty and Charles L. Hutchinson, 1891.24

48 Necklace of Glass Beads and Gold
Late Roman/Early Byzantine, 4th/5th cen. A.D.
Gold discus with inlaid glass, gold glass and silvered glass beads
The Art Institute of Chicago, gift of Mr. and Mrs. Theodore W. Robinson, 1949.459

49 Necklace of Crystal and Glass Beads
Roman, Egypt, 1st cen. B.C./1st cen. A.D.
Mosaic glass face beads, rock crystal and gold glass beads, shell spacers
The Art Institute of Chicago, gift of Mr. and Mrs. Theodore W. Robinson, 1949.1103

50 Bracelet
Roman, 1st/2nd cen. A.D.
Gold
The Art Institute of Chicago, Classical Collection, RX 18051.1

51 Coin with Hippopotamus
Silver double denarius, 248 A.D.
The Art Institute of Chicago, gift of Martin A. Ryerson, 1922.4989

52 Coin with Cameel and Suippliant King
Silver denarius, 58 B.C.
The Art Institute of Chicago, gift of W. F. Dunham, 1920.739

53 Coin with Head of Agrippina
Gold aureus, 37-38 A.D.
The Art Institute of Chicago, gift of Martin A. Ryerson, 1922.4860

54 Coin with Head of Sabina
Gold aureus, 134 A.D.
The Art Institute of Chicago, gift of Martin A. Ryerson, 1922.4873

55 Coin with Bust of Plautilla
Silver denarius, 202-205 A.D.
The Art Institute of Chicago, gift of Martin A. Ryerson, 1922.4886

56 Coin with Bust of Julia Domna
Gold aureus, c. 196-211 A.D.
The Art Institute of Chicago, gift of Martin A. Ryerson, 1922.4887

57 Coin with Bust of Julia Mamaea
Silver denarius, c. 231 A.D.
The Art Institute of Chicago, gift of Martin A. Ryerson, 1922.4889

58 Coin with Head of Herennia Etruscilla
Bronze sestertius, 249-251 A.D.
The Art Institute of Chicago, gift of William N. Pelouze, 1923.1330

59 Coin with Head of Vespasian
Gold aureus, 75-79 A.D.
The Art Institute of Chicago, gift of Martin A. Ryerson, 1922.4867

60 Coin with Head of Trajan
Silver denarius, 103-111 A.D.
The Art Institute of Chicago, gift of W. F. Dunham, 1920.998

61 Coin with Head of Honorius
Gold solidus, c. 405 A.D.
The Art Institute of Chicago, gift of Martin A. Ryerson, 1922.4906

62 Coin with Head of Julius Caesar
Silver denarius, 42 B.C.
The Art Institute of Chicago, gift of Martin A. Ryerson, 1922.4850

63 Coin with Head of Pompey
Silver denarius, 42-40 B.C.
The Art Institute of Chicago, gift of Martin A. Ryerson, 1922.4851

64 Coin with Head of Mark Antony
Silver denarius, 42 B.C.
The Art Institute of Chicago, gift of William N. Pelouze, 1923.1237

65 Askos
Roman, from Boscoreale, Villa I, 1st cen. A.D.
Glass, free-blown
Field Museum of Natural History, 24381

66 Cinerary Urn with Lid
Roman, 1st/2nd cen. A.D.
Glass, free-blown
Field Museum of Natural History, 24606.1+2

67 Flask showing Vases
Roman, Eastern Mediterranean, 1st cen. A.D.
Opaque white glass, mold-blown
The Art Institute of Chicago, gift of George Schneider, 1891.24

68 Date Flask
Roman, Eastern Mediterranean, 1st cen. A.D.
Glass, free-blown
The Art Institute of Chicago, gift of W. F. Dunham, 1920.998

69 Date Flask
Roman, Eastern Mediterranean, 1st cen. A.D.
Glass, mold-blown
The Art Institute of Chicago, gift of Mr. and Mrs. Theodore W. Robinson, 1949.435

70 Cosmetic Container
Roman, early 1st cen. A.D.
Marbled glass, free-blown
The Art Institute of Chicago, gift of Mr. and Mrs. Theodore W. Robinson, 1943.1162

71 Pyxis
Roman, 1st cen. A.D.
Marbled glass, free-blown
The Art Institute of Chicago, gift of Mr. and Mrs. Theodore W. Robinson, 1943.1166

72 Head Flask
Roman, Eastern Mediterranean, 2nd/3rd cen. A.D.
Glass, mold-blown
The Art Institute of Chicago, gift of Mr. and Mrs. Theodore W. Robinson, 1944.444

73 Grape Flask
Late Roman, 4th/5th cen. A.D.
Glass, free-blown
The Art Institute of Chicago, gift of Mr. and Mrs. Theodore W. Robinson, 1947.887

74 Cosmetic Container
Late Roman, Eastern Mediterranean, 3rd/4th cen. A.D.
Marbled glass, free-blown
The Art Institute of Chicago, gift of Mr. and Mrs. Theodore W. Robinson, 1947.432

75 Ribbed Bowl
Late Roman,Eastern Mediterranean, 4th/5th cen. A.D.
Glass, mold-cast
The Art Institute of Chicago, gift of Mr. and Mrs. Theodore W. Robinson, 1949.433

76 Pilgrim Flask
Late Roman, Eastern Mediterranean, 4th/5th cen. A.D.
Glass, free-blown
The Art Institute of Chicago, gift of Mr. and Mrs. Theodore W. Robinson, 1949.444

77 Jug with Handle
Late Roman, Eastern Mediterranean, 3rd/4th cen. A.D.
Glass, free-blown
The Art Institute of Chicago, gift of Mr. and Mrs. Theodore W. Robinson, 1941.1095

78 Flask with Double Handles
Late Roman, probably Syria, 4th/5th cen. A.D.
Glass, free-blown
The Art Institute of Chicago, gift of Mr. and Mrs. Theodore W. Robinson, 1945.666
INTERIOR DECORATION

Roman patrons' increasing sophistication and wealth encouraged artists to expend their talents on elaborate interior decoration of houses and gardens. Found in a country estate near Boscoreale and in Pompeii, the fresco fragments (25-29) in the exhibition are examples of the styles of painting popular in the decades prior to Vesuvius's eruption. In fresco, water-based paints were applied to plaster which, when dried, chemically bonded the pigments to the wall. Mythological vignettes and illusionistic scenes, including realistic architectural elements, created rooms of strong colors, delicate detail, and deceptive space. Tall candelabra, animals, sphinxes, and birds became the stock-in-trade. During the early empire, stucco work on walls and ceilings became popular. In the Art Institute's panels (30, 31), fantastic and natural animals teemed with fanciful nymphs parallel the stucco decoration of Nero's Golden House. Polychrome mosaics decorated floors with geometric patterns and mythological scenes. A mosaic showing the head of Dionysus (1), probably served as the floor of a triclinium, or dining room, where a reference to the god of wine was deemed fitting.

Peristyle colonades and gardens were decorated with the same enthusiasm as the interiors of houses; however, as decorative needs arose for which there was no Greek prototype, adaptations were invented. A mask of a Dionysiac follower (2), lifted from a Hellenistic sculptural frieze, was used by Roman householders as a hanging sculpture (occilium) suspended between the columns of a peristyle. Well-heads and fountain spouts such as the child's head spout (8) were common objects ordered for gardens. Terracotta relief panels were used in a series to create friezes on protected exterior walls. The Field Museum's panel (37) depicts the mythological scene of Perseus holding the head of the Gorgon Medusa, while Minerva displays her shield, used in the killing of the monster.

HOUSEHOLD OBJECTS

Expensive goods, such as bronze culinary vessels, present a further example of the Roman love of decorative objects. A pitcher (21) sports a handle formed of a mythological beast, the hippocampus, half-horse and half-fish. A bronze goat-skin-shaped pitcher (askos) (18), which was one of a matched pair, was used to pour wine and water. Shown with it is a more modest version in glass (65). Animals, real and fictional, were favored subjects, as can be seen on the lip of the bronze askos where reclining goats refer to the vessel's shape.

Small bronze statuettes of animals (17) were valued by connoisseurs for their charm and technical refinement. A bronze eagle (16), Jupiter's symbol and the emblem of the victorious Roman state, expressed both religious and political fidelity. Another eagle, combined with Jupiter's head, decorates a lamp in the Art Institute's collection (23). Household furniture for the wealthy was often made of bronze or ornamented with bronze fittings, such as the dog's-head roundel (14) which probably decorated the scrolled end-rest of a couch that was used for reclining during meals as well as for sleeping. A more utilitarian household object is the suspended lantern (19) which was found in the olive-press room of a villa rustica where olive oil was processed.

Romans collected silver on a gargantuan scale. Five pieces from a hoard (32-36) said to be from Tivoli are part of a larger group made during the late Republican period and perhaps hidden during the civil wars of that time. Since there were few vehicles for the storing of excess capital in the Roman financial world, silverware was a popular means of using and storing wealth which could be converted into coinage when necessary. Inscriptions on the silver tell us that it belonged to a Roman woman named Sattia.

Rome's imperial ambitions provided not only the raw material for the manufacture of precious goods, but also led to the leisure and wealth to cultivate elaborate tastes. Mirrors with sculptured covers can trace their heritage to fourth-century Greece, as can the iconographic theme of the Three Graces (12). The Graces also appear on the tunic of the Aphrodite of Aphrodisias statuette (4). A second mirror cover (24), which also refers to Aphrodite, depicts a young woman in a rustic sanctuary where she will make an offering, hoping for beauty and love.

The analogy of beauty to love was the underpinning for the enormous cosmetic industry of Rome. Some of the most elaborate glass containers (70, 74) were made for cosmetic materials and were buried with their owners. Until glass blowing became common in the first century, glass was an expensive luxury commodity. It was used for jewelry in place of gems, not as a fraud, but as a legitimate decoration (48). Glass was also made to imitate stones such as onyx and marble (71).

As the composition of glass and the skill of craftsmen developed, glass could either be blown into a mold (72, 73), free-blown (66), or, using an older method, mold-cast (75) by pressing soft glass into a mold. The iridescence that we admire today did not exist when these glass objects were made; it is the product of their long burial, during which minerals in the soil interacted with the glass surface.
Portraiture, whether in marble busts, cameos, or on coinage, was Rome's particular glory. From at least the third century B.C., Romans had made death masks and funerary effigies used as memorials in the household shrine. Portrait busts were also used to mark graves in large, communal burial rooms. Remaining true to nature in recording an individual's physiognomy was of primary importance. Although Imperial portraits display a degree of heroizing, the artist's depiction of Hadrian's features takes precedence over idealization (10).

Victorious generals such as Julius Caesar (62) and Mark Antony (64) followed Alexander the Great's lead in reproducing their profiles on coins. The propagandistic value of circulating one's portrait on coinage into every household in Rome was used frequently as generals and, later, emperors sought popular support. The shifting political climate can be traced through the images on imperial coins from Trajan's confidence and Vespasian's military bravado to Honorius, who is a symbol of office rather than a personality.

JEWELRY

The highly developed skills of coin-die, intaglio, and cameo carving were brought to Rome with Greek craftsman-slaves. Intaglios and dies for coins require the same process of carving a recessed design into a stone or metal matrix. Cameo carving reverses the process of intaglio: the artist removes the background material while leaving the design to project from the surface. Used in rings (43, 44) and pendants, cameos were often made of layered stone such as agate in which colored layers could be removed to create shading and contrast.

Jewelry, by having both a decorative use and an intrinsic value, was very popular throughout the Roman world in spite of various sumptuary laws which tried to curb excessive investment in valuable gold. Styles in jewelry can be traced from imperial inspiration to private consumption, with jewelers producing multiple copies of popular items such as the domed gold bracelet (50). Rings, worn by men and women, were often decorated with images of one's guardian god, such as Hercules or Abundance (45, 44). Dionysus was a frequent subject, and appears as the medallion of a fragmentary gold necklace (41).

A SIMPLE TERRACOTTA bowl (38) epitomizes the complex nature of Roman private taste. From the first century B.C., such molded, relief-decorated tableware, called Arretine ware, was mass produced in Italy. It imitated Hellenistic Greek silver bowls with decoration that quoted from classical sources, often using garlands, acanthus friezes, putti, and allegorical figures in repeated patterns. In the Romanized town of Condottomagus in southern France, a Roman potter named Vitalis made molds to copy Arretine ware, producing bowls for both Gallic and Italian trade. He typifies the artisan's response to Roman private taste by making a product drawn from a Greek prototype and using classical motifs popularized by patrician fashion to satisfy the predilections of his patrons, the private citizenry.

KAREN ALEXANDER
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Mr. Eugene Chesnow
Dr. and Mrs. Edwin DeCosta
Field Museum of Natural History
The Oriental Institute of The University of Chicago
The David and Alfred Smart Gallery, The University of Chicago
A Private Collector

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