



## Preface

This volume brings together the contributions to a colloquium held in Ingelheim upon Rhine in November 2022 entitled “Colour Schemes and Surface Finish of the Roman Architectural Order”. The meeting was prompted by the observation that, while the painting of ancient sculpture is being intensely discussed and published, research on the polychromy of Roman architecture has not yet gained comparable momentum. Questions about the original appearance, the aesthetic effects, the semantic implications and, above all, the functional, chronological and regional variation of coloured building elements have hardly been asked so far, although they are of decisive importance for the understanding of Roman architecture.

Twenty-five archaeologists, ancient historians, art historians, and chemists from twelve different countries convened in Ingelheim to present and discuss evidence on Roman architectural polychromy. The meeting was made possible by the generous financial and logistical support of the Gutenberg International Conference Center (GICC) at Johannes Gutenberg University Mainz. We extend our gratitude to Christine Walde and Alexander Pruß for including the event in the “Mainz Ancient Studies” programme, as well as to Kumi Kost and her team for the organisation of the conference. The evening lecture on November 8<sup>th</sup> was kindly given by Matthias Müller, whose stimulating observations on medieval architecture and its modern exploration have also been incorporated into this volume. Additionally, the event was skillfully moderated by Debra Hawhee, Marietta Horster and Anja Klöckner.

We would like to thank Elisa Schuster for editing this volume and Amélie Alena Hof for compiling raw

data. The volume was enthusiastically accepted into the MAPA (Material Appropriation Processes in Antiquity) publication series by Dominik Maschek. Marie-Christine Schimpf from the Reichert publishing house quickly and competently undertook the typesetting and the prepress work.

The typesetting costs were covered by the profile area “40,000 Years of Human Challenges: Perception, Conceptualization and Coping in Premodern Societies” at Johannes Gutenberg University Mainz. The work on this book was also supported by the Collaborative Research Centre 1391 “Different Aesthetics” and the “Disiecta Membra” project funded by the federal and state governments (supervised by the Academy of Sciences and Literature at Mainz and coordinated by the Union of the German Academies of Sciences and Humanities programme). The printing costs were covered by the sub-project C2 “Aesthetics – Canon – Criticism: Northern Alpine Art in Archaeological and Art Historical Research” of the CRC 1391 which deals with the processes, practices and media of canon formation and focuses in particular on aesthetic artefacts that have so far been marginalised by research. Above all, we extend our heartfelt thanks to the colloquium’s numerous contributors, most of them represented in this volume with their essays<sup>1</sup>, and whose research made the present compilation of painted Roman building elements possible in the first place.

Mainz, June 2024

Matthias Grawehr and Johannes Lipps

1 The additional lectures in Ingelheim include: Mark Bradley, “Why was Roman Architecture Colourful?”; David Scahill, “The Use of Bronze for Corinthian Capitals”; Orit Peleg-Barkat, “Herod the Great’s True Colours – The Colour Scheme(s) of the Ar-

chitectural Decoration in King Herod’s Construction Projects” and Penny Coombe, “A Veneer of Empire: Coloured Architectural Stone in Late-Roman Colchester”. These have already or will be published elsewhere.