Fig. 1. A prototypical cuirassed statue. Domitian, ca. 1st C. AD

Fig. 2. Flavian reconstruction of the cult statue of Mars Ultor. Ca. 1st C. AD.
Fig. 3. Statuette of Mars, ca. 1st century AD

Fig. 4. Cuirassed statue of Nero. It’s been found that artists painted the cuirass of this particular work in gold and the lower part of the tunic in ros.e

Fig. 5. Alexander the Great in a Hellenistic cuirass that bears a gorgoneion, Alexander mosaic
Fig. 6. Heraldic Griffins flanking a candelabrum on a cuirassed statue of Titus.

Fig. 7. Warrior with plated cuirass (in likeness of Mars of Todi), bronze statuette, Etruscan, ca. 450 BC

Fig. 8. Rhodian marble trophy with decorated breastplate. Ca. 100 BC
Fig. 9. The Primaporta statue of Augustus.

Fig. 10. Breastplate of the Primaporta statue

Fig. 11. Personification of Hispania to the left of the main central scene.

Fig. 12. Personification of Gaul to the right of the main scene.
Fig. 13. Main scene on the Primaporta statue

Fig. 14. Republican coins showing bound barbarians

a). Denarius of C. Memmius, 56 B.C. OBV: Head of Ceres. REV: Naked captive, kneeling with bound hands at foot of trophy.

b). Denarius of J. Caesar, 50 B.C. OBV: Head of Venus or Pietas. REV: Trophy with a bound Gaul underneath, likely Vercingetorix.

Fig. 15. Drusus the Elder, theater at Caere. Possibly posthumous (post-9 BC) or from the Claudian period.

Fig. 16. Cuirassed statue of Caligula
Fig. 17. Claudius subjugating Britannia. The work utilized the Hellenistic group of Achilles and Penthesilea, Aphrodisias

Fig. 18. G. Domitus Corbulo, Vatican Museums

Fig. 19. Agrippina crowns a young cuirassed Nero, Aphrodisias
Fig. 20. Silver Sestertius. Obverse: Vespasian with the laurel crown. Reverse: IUDEA CAPTA type with two barbatians. Ca. 71 AD

Fig. 21. a). Cuirassed statue from Sabratha of Vespasian. b). Detail of the face of the breastplate
Note perhaps leg parted her.

The missing modern may raises of crossbar drapery shoulder straight, into the lower tocks uished.

Tall broad folds of chest.

Unfortunate, the knee has been lost a static.

Unfortunately, of the figure the ground crouching is very damaged, a polygonal profile.

The figure ground line. A male.

His features are very much the same as the ground line. His male.

He has been drawn forward to the ground, and as he appears to be sitting he is wearing the same cuirass.

Although the features on the base of the head have been given impetuous motion, it is evident that he has been raised slightly on his left foot.

The ground crouching is very much the same as the ground line. His male.

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Fig. 25. a). Cuirassed statue of Domitian, Piazza Colonna. b). Detail of the face of the breastplate

Fig. 26. a). Cuirassed statue of Domitian, reused with head of Trajan, Louvre. b). Detail of the face of the breastplate
Fig. 27. Cuirassed statue of Domitian, reused with bust of Trajan, Auch.

Fig. 28. Cuirassed statue of Domitian with modern bust, Palazzo Altieri

Fig. 29. Cuirassed statue of Domitian, Prado
Fig. 30. Equestrian statue of Domitian that stood in the Roman forum. The well-known equestrian statue of Marcus Aurelius has been shown next to the statue, in proper scale, for comparison.

Fig. 31. Cuirassed statue of Domitian, restored with bust of Lucius Verus, Vatican Museums

Fig. 32. Breastplate of a cuirassed statue of Domitian, restored with bust of Hadrian, British Museum
Fig. 33. Detail of two captives from Fig. 31

Fig. 34. Cuirassed statue of Trajan, griffins flanking a candelabrum.

Fig. 35. Cuirassed statue of Trajan, female Arimaspe fighting off two griffins
Fig. 36. Cuirassed statue of Trajan, Ostia.

Fig. 37. Cuirass of Hadrian with the Roman she-wolf supporting the Palladium as Victories crown it, Athenian Agora

Fig. 38. Cuirassed statue of Hadrian stepping on a barbarian child, Istanbul.
Fig. 39. Coin of Julianus, ca. 361-363 AD, Antioch Mint

Fig. 40. Cuirassed statue of Septimius Severus, in the pose of the Diomedes of Kresilas, British Museum

Fig. 41. Flavian replica of the cult statue of Mars Ultor, Capitoline Museums

Fig. 42. Cuirassed statue of M. Holconius Rufus, The National Archaeological Museum of Naples
Fig. 43. Cuirassed statue of Titus, Olympia Archaeological Museum

Fig. 44. Mid-2nd century AD cuirassed statue, Olympia Archaeological Museum

Fig. 45. Reconstruction of the Nymphaeum of Herodes Atticus
Fig. 46. Cuirassed statue of Hadrian discovered in the Nympaheum of Herodes Atticus, Olympia Archaeological Museum.

Fig. 47. Cuirassed statue of Marcus Aurelius, Olympia Archaeological Museum

Fig. 48. Cuirassed statue of Titus. The hair was originally painted red, National Archaeological Museum of Naples
Fig. 49. Possible configuration of Augustus, Titus, and Claudius in the Augusteum of Herculaneum

Fig. 50. Cuirassed statue of Titus, Sabratha
Fig. 51. Relief depicting the triple triumph of Augustus, from the Temple of Apollo Sosianus.

Fig. 52. Map of the Forum Borarium. The Temple of Apollo Sosianus is no. 103.
Fig. 53. A possible reconstruction of the triumphal route based on modern reconstructions. The Temple of Apollo Sosianus is no. 19, and the Arch of Titus is no. 12.
Fig. 54. Reconstruction of a Trajanic triumphal relief, Palestrina

Fig. 55. Fragment of a triumphal relief, late 2nd century AD, National Museum of Rome