## **ACKNOWLEDGMENTS**

This book could not have been written or compiled under better circumstances. It was the right time to do it. Researchers, scholars, curators and lecturers know when their writing and work has reached the right time to be published and this has been the case with these essays. From the minute I suggested this topic and sent out the call for interest, the enormous enthusiasm and support could not have been better, either. The subject came to me when I was teaching the Survey of World History Part I and stopped to considered the many materials that helped make the various empires successful. I thought that there had to be a way to connect all of the ideas that I had with the work that way going on.

The work that the contributors have done for this project is astronomical! The goal for the project involved getting these essays to 'talk to each other' and be in conversation with one another. Lorelei Corcoran and Denise Reitzenstein deserve special commendation for helping me to get the project into readable terms. They always inextricably knew when to reach out to me and even met me on several of my excursions making me feel welcome and comfortable with the essays. All contributors to the volume have enriched my life for the better and got me to see outside of the typical Western Tradition of art and history. The best of colleagues!

My students in my Ancient History courses at The College of New Jersey gently prodded me with questions to consider. Most of this book came together while I was a Visiting Assistant Professor at The College of New Jersey. My gratitude extends to the use of their library and the Interlibrary Loan office. In particular, I would like to recognize Erin Ackerman, David Murrary, Dina Carmy, Andrew D'Apice, Bethany Sewell, Sharon Leggett and Elizabeth Maziarz. None of this book would take any recognizable form without your expertise.

I would like to thank the School of Humanities and Social Sciences for their generous grants to travel and present my research and seek out other scholars in this field. To John Sisko, Interim-Dean of HSS and Cynthia Paces, Chair of the History Department, I extend my thanks. During the 2014–2016 academic years, I received an AFT Career Development Grant for travel to Berlin for much needed photographs. I also received Professional Development and Travel grants from the HSS, enabling me to double-check references in this book.

In order to get other folks interested in the subject, I attended various conferences in my field and outside. Thanks are due to the Association of Ancient Historians for letting me chair a panel on 'Coloring the Roman Mind' at the annual meeting

of the American Historical Association. The Classical Association of the Atlantic States gave me and other contributors of these essays plenty of room for exploration. In October 2014, I presented an earlier version of my essay at the annual meeting.

I have incurred many debts. I owe many thanks to the following people who suggested ideas, people and books that dealt with this subject of ancient global color. Many suggested places to post and announce this project. They also provided good company when I had many questions: Kaius Tuori, Eric Adler, Athalya Brenner, Monica Jacobe, Nancy Rosenbaum, Daniel Desalvo, Zach Elliott, Amy Forss, Keith Jordan, Stephanie Jacobe, Prudence Jones, Rebecca Futo Kennedy, Tao L. Dumas, Adele Pier Puccio, Vincent Rone, Nik Overtoom, Marty Burke, Duane W. Roller, Beth Philips and Kathleen Brennan.

I would like to thank Melonie Schmierer-Lee, publisher at Gorgias Press, for generously accepting this book and shepherding it through the difficult parts. It is not often that you can find a talented, good-humored and accessible publisher. You were the best publisher because you saw my project through.

The work that Robin Johnson has invested in this project has been more generous and colossal than I can actually say. From the minute I introduced this project in 2014, I received some quizzical looks, when I told you the project (You want to do what? Why?), but warmed up to it very quickly. Every comma is in its place because of you. The photograph titles match up and don't look bizarre. The translations are understandable. You are also an example to us all of what good writing can be and should be. I cannot tell how many times of my talks you attended and was the coach I needed.

In Domo: To my mother and father, Karen and Gerald Goldman, and my brother, Jonathan Goldman, who had to share my life with 12 other people that they have never met nor laid eyes on, I am now happy to resume my previous life. I have had to explain this book project many times to family (Why are you doing this? Do they do this in your field?). Once they warmed up to the project, they cut out articles for me and generally helped with questions that I had ranging from technical and mundane to the pleasing and the right way of doing things. I would like to thank my family for always encouraging me to find the right path even if it's a longer way of doing it.

All mistakes are my own.

Rachael Goldman February 2016 Shark River Hills, NJ