

A CULTURAL HISTORY OF CHEMISTRY IN ANTIQUITY

Edited by Marco Beretta



The Image Of Antiquity

Shasha Hu



The Image Of Antiquity:

The Image of Antiquity Sam Smiles, 1994 Investigates how Ancient Britain was imagined in the eighteenth and nineteenth centuries and what part the visual arts played in that process **Likeness and Presence** Hans Belting, 1994 Before the Renaissance and Reformation holy images were treated not as art but as objects of veneration which possessed the tangible presence of the Holy the faithful believed that these images served as relics and were able to work miracles deliver oracles and bring victory to the battlefield In this magisterial book Hans Belting traces the long history of the sacral image and its changing role from surrogate for the represented image to an original work of art in European culture Likeness and Presence looks at the beliefs superstitions hopes and fears that come into play as people handle and respond to sacred images and presents a compelling interpretation of the place of the image in Western history Back cover *Image and Concept* Olga Freidenberg, 2006-03-07 First published in 1997 Image and Concept Mythopoetic Roots of Literature here finally available in English is devoted to the origins of Greek tragedy In it Freidenberg develops the notion that it was the very transition from thinking based on mythological images to the kind of thinking that makes use of formal logical concepts that resulted in the appearance of literature With the transition from mythological thinking to conceptual thought the content of mythological images became the texture of the new concepts The inherited mythological forms now were reinterpreted conceptually causalized ethicized generalized abstracted This reinterpretation in turn brought about poetic figurality Folkloric material began to be differentiated from the mythological images of the past into various disciplines such as religion philosophy ethics literature and art Yet differentiated and reinterpreted as it was the folkloric material remained formally preserved in poetic image structure and plot The Ground of the Image Jean-Luc Nancy, 2009-08-25 The renowned philosopher provides noteworthy contributions to themes connected with images imagination representation aesthetics and religion Journal of American Academy of Religion What is this power that lies in the depths and recesses of an image which is always only an impenetrable surface What secrets are concealed in the ground or in the figures of an image which never does anything but show just exactly what it is and nothing else How does the immanence of images open onto their unimaginable others their imageless origin In this collection of writings on images and visual art Jean Luc Nancy explores such questions through an extraordinary range of references From Renaissance painting and landscape to photography and video from the image of Roman death masks to the language of silent film from Cleopatra to Kant and Heidegger Nancy pursues a reflection on visuality that goes far beyond the many disciplines with which it intersects He offers insights into the religious cultural political art historical and philosophical aspects of the visual relation treating such vexed problems as the connection between image and violence the sacred status of images and in a profound and important essay the forbidden representation of the Shoah In the background of all these investigations lies a preoccupation with finitude the unsettling forces envisaged by the images that confront us the limits that bind us to them the death that stares back at us from their frozen traits and

distant intimacies In these vibrant and complex essays a central figure in European philosophy continues to work through some of the most important questions of our time **The Cultural Life of Images** Brian Leigh Molyneaux,2013-10-18 Pictures are often admired for their aesthetic merits but they are rarely treated as if they had as much to offer as the written word They are often overlooked as objects of analysis themselves and tend to be seen simply as adjuncts to the text Images however are not passive and have a direct impact that engages attention in ways independent of any specific text Advertising entertainment and propaganda have realised the extent of this power to shape ideas but the scientific community has hitherto neglected the ways in which visual material conditions the ways in which we think With subjects including prehistoric artworks excavation illustrations artists impressions of ancient sites and peoples and contemporary landscapes photographs and drawings this study explores how pictures shape our perceptions and our expectations of the past This volume is not concerned with the accuracy of pictures from the past or directly about the past itself but is interested instead in why certain subjects are selected why they are depicted the way they are and what effects such images have on our idea of the past This collection constitutes a ground breaking study in historiography which radically reassesses the ways that history can be written **The Ancient Unconscious** Vered Lev Kenaan,2019-05-08 In the field of classical studies the psychoanalytic construction of the unconscious is rarely regarded as a fruitful methodological concept Commonly understood as a modern conceptual invention rather than the discovery of a psychic reality the notion of the unconscious is often criticized as an anachronistic lens one that ineluctably subjects ancient experience to modern patterns of thought The Ancient Unconscious seeks to challenge this ambivalent theoretical disposition toward the psychoanalytic concept and reclaim the value of the unconscious as a methodological tool for the study of ancient texts by transforming our understanding of what the unconscious means the way it operates and how it relates to textual hermeneutics It considers the debate over whether the ancients had an unconscious as an invitation to rethink the relationship between antiquity and modernity investigating the meaning of textuality through contact between historical moments that have no priority under the law of chronology associations and connections between the past and its future including the present belong to the sphere of the unconscious which is primarily employed here in order to study the inherent often hidden links that bind modernity to classical antiquity and modern to ancient experiences Drawing on an incisive examination of the complicated often conflicted relationship between classical studies and psychoanalytic theory the volume aims to explain why the concept of the unconscious is in fact inseparable from and crucial for the study of the ancient text and more generally the methodology of classical philology [Space, Time, and Presence in the Icon](#) Clemena Antonova,2016-03-09 This book contributes to the re emerging field of theology through the arts by proposing a way of approaching one of the most challenging theological concepts divine timelessness through the principle of construction of space in the icon One of the main objectives of this book is to discuss critically the implications of reverse perspective which is especially characteristic of

Byzantine and Byzantining art Drawing on the work of Pavel Florensky one of the foremost Russian religious philosophers at the beginning of the 20th century Antonova shows that Florensky's concept of supplementary planes can be used productively within a new approach to the question Antonova works up new criteria for the understanding of how space and time can be handled in a way that does not reverse standard linear perspective as conventionally claimed but acts in its own way to create eternalised images which are not involved with perspective at all Arguing that the structure of the icon is determined by a conception of God who exists in past present and future simultaneously Antonova develops an iconography of images done in the Byzantine style both in the East and in the West which is truer to their own cultural context than is generally provided for by western interpretations This book draws upon philosophy theology and liturgy to see how relatively abstract notions of a deity beyond time and space enter images made by painters **Aby Warburg and the Image in**

Motion Philippe-Alain Michaud, 2024-09-10 A compelling analysis of the work of art historian Aby Warburg and its radical implications for the study of visual images Aby Warburg 1866 1929 is best known as the originator of the discipline of iconology and as the founder of the institute that bears his name His followers included some of the celebrated art historians of the twentieth century such as Erwin Panofsky Edgar Wind and Fritz Saxl But his heirs developed for the most part a domesticated iconology based on the decipherment and interpretation of symbolic material As Philippe Alain Michaud demonstrates in this important book Warburg's project was remote from any positivist or neo Kantian ambitions Nourished on the work of Friedrich Nietzsche and Jacob Burckhardt Warburg fashioned a critical iconology to reveal the irrationality of the image in Western culture Opposing the grand teleological narratives of art inaugurated by Giorgio Vasari Warburg's method operated through historical anachronisms and discontinuities Using procedures of montage collision he brought together pagan artifacts with masterpieces of Florentine Renaissance art the astrology of the ancient Near East with the Lutheran Reformation Mannerist festivals with the sacred dances of Native Americans Michaud insists that for Warburg the practice of art history was not only the recognition of the radical heterogeneity of objects but the discovery within the art work itself of lines of fracture contradictions tensions and the energies of magic empathy totemism and animism Michaud provides us with a book that not only is about Warburg but also extends his intuitions and discoveries into analyses of other categories of imagery like the daguerreotype the chronophotography of tienne Jules Marey early cinema and the dances of Lo e Fuller This edition also includes a foreword by Georges Didi Huberman and texts by Warburg not previously translated into English Chosen as one of the best art books of 2004 by the Washington Post and Bookforum Excursions into Greek and Roman Imagery Eva Rystedt, 2022-08-12 This book provides an enquiry into the distinguishing traits of Greek and Roman figural imagery A detailed analysis of a wide range of material conveys an understanding of the figural imagery of classical antiquity as a whole counterbalancing studies conducted on single genres Through in depth studies of six major production categories Greek painted pottery Roman decorated walls Greek gravestones Roman sarcophagi Greek and Roman official

sculpture and Greek and Roman coins the reader gains insights into the making of classical figural imagery The images are explored within their contextual frameworks paying attention to both functional purposes and pictorial traditions Image viewer relations offer a perspective that is maintained across the chapters The bottom up approach and the many genres of imagery discussed provide the basis for an extensive synthesis Lavishly illustrated with over 100 images Excursions into Greek and Roman Imagery provides a valuable resource for students of classical antiquity and history of art The book also offers classical scholars museum curators and others interested in classical art a fresh approach to the figural imagery of antiquity

Icon Moshe Barasch, Luci Serrano, 1992-08-01 Over the centuries European debate about the nature and status of images of God and sacred figures has often upset the established order and shaken societies to their core Out of this debate an identifiable doctrine has emerged of the image in general and of the divine image in particular This fascinating work concentrates on these historical arguments from the period of Late Antiquity up to the great and classic defenses of images by St John of Damascus and Theodore of Studion *Icon* extends beyond the immediate concerns of religion philosophy aesthetics history and art to engage them all

Death in the Eastern Mediterranean (50-600 A.D.) Antigone Samellas, 2002 Antigone Samellas examines the modes of reception of Jesus message of salvation She explores the Greek and Jewish influence on Christian eschatology and traces the Hellenistic roots of Christian consolation philosophy The author examines Christianity as a total therapy of grief and highlights the differences that existed between the religious cures and the Hellenistic philosophical therapies To gain a better understanding of the process of conversion to the new faith Antigone Samellas also investigates which aspects of Christianity were appealing and which repugnant in the eyes of pagans and Jews Finally she attempts to convey something of the wisdom of the East in all its cultural and religious nuances to the modern reader

The History of the Popes Archibald Bower, Samuel Hanson Cox, 1845 **Divine Images and Human Imaginations in Ancient Greece and Rome**, 2015-08-27 The polytheistic religious systems of ancient Greece and Rome reveal an imaginative attitude towards the construction of the divine One of the most important instruments in this process was certainly the visualisation Images of the gods transformed the divine world into a visually experienceable entity comprehensible even without a theoretical or theological superstructure For the illiterates images were together with oral traditions and rituals the only possibility to approach the idea of the divine for the intellectuals images of the gods could be allegorically transcended symbols to reflect upon Based on the art historical and textual evidence this volume offers a fresh view on the historical literary and artistic significance of divine images as powerful visual media of religious and intellectual communication

Ancient Arms Race: Antiquity's Largest Fortresses and Sasanian Military Networks of Northern Iran Eberhard Sauer, Jebrael Nokandeh, Hamid Omrani Rekavandi, 2023-02-16 Which ancient army boasted the largest fortifications and how did the competitive build up of military capabilities shape world history Few realise that imperial Rome had a serious competitor in Late Antiquity Late Roman legionary bases normally no larger than 5ha were dwarfed by

Sasanian fortresses often covering 40ha sometimes even 125 175ha The latter did not necessarily house permanent garrisons but sheltered large armies temporarily perhaps numbering 10 50 000 men each Even Roman camps and fortresses of the Early and High Empire did not reach the dimensions of their later Persian counterparts The longest fort lined wall of the late antique world was also Persian Persia built up between the fourth and sixth centuries AD the most massive military infrastructure of any ancient or medieval Near Eastern empire if not the ancient and medieval world Much of the known defensive network was directed against Persia's powerful neighbours in the north rather than the west This may reflect differences in archaeological visibility more than troop numbers Urban garrisons in the Romano Persian frontier zone are much harder to identify than vast geometric compounds in marginal northern lands Recent excavations in Iran have enabled us to precision date two of the largest fortresses of Southwest Asia both larger than any in the Roman world Excavations in a Gorgan Wall fort have shed much new light on frontier life and we have unearthed a massive bridge nearby A sonar survey has traced the terminal of the Tammisheh Wall now submerged under the waters of the Caspian Sea Further work has focused on a vast city and settlements in the hinterland Persia's Imperial Power our previous project had already shed much light on the Great Wall of Gorgan but it was our recent fieldwork that has thrown the sheer magnitude of Sasanian military infrastructure into sharp relief

The Apostles in Early Christian Art and Poetry Roald Dijkstra, 2016-01-12 The Apostles in Early Christian Art and Poetry presents the first in depth analysis of the origins of the representation of the apostles the twelve disciples and Paul in verse and image in the late antique Greco Roman world 250 400 Especially in the West the apostles are omnipresent in particular on sarcophagi and in Biblical and martyr poetry They primarily function as witnesses of Christ's stay on earth but Peter and Paul are also popular saints of their own Occasionally the other apostles come to the fore as individual figures Direct influence from art on poetry or vice versa appears to be difficult to trace but principal developments of late antique society are reflected in the representation of the apostles in both media

Law and the Image Costas Douzinas, Lynda Nead, 1999-08 Discussing the diverse relationships between law and the artistic image this book includes coverage of the history of the relationship between art and law and the ways in which the visual is made subject to the force of the law

Iconoclasm and Later Prehistory Henry Chapman, 2018-02-07 Iconoclasm or the destruction of images and other symbols is a subject that has significant resonance today Traditionally focusing on examples such as those from late Antiquity Byzantium the Protestant Reformation and the French Revolution iconoclasm implies intentioned attacks that reflect religious or political motivations However the evidence highlights considerable variation in intentionality the types and levels of destruction and the targets attacked Such variation has been highlighted in recent iconoclasm scholarship and this has resulted in new theoretical frameworks for its study This book presents the first analysis of iconoclasm for prehistoric periods Through an examination of the themes of objects the human body monuments and landscapes the book demonstrates how the application of the approaches developed within iconoclasm studies can enrich our understanding of

earlier periods in addition to identifying specific events that may be categorised as iconoclastic Iconoclasm and Later Prehistory combines approaches from two distinct disciplinary perspectives It presents a new interpretative framework for prehistorians and archaeologists whilst also providing new case studies and significantly extending the period of interest for readers interested in iconoclasm *Admiration and Awe* Antonio Urquizar Herrera, 2017 This book explores the appropriation of Islamic architecture by Spanish historians during the sixteenth and seventeenth centuries illuminating its relationship to the development of Spanish national identity **Physics, Cosmology and Astronomy, 1300-1700: Tension and Accommodation** Sabetai Unguru, 2012-12-06 Habent sua Jata colloquia The present volume has its origins in a spring 1984 international workshop held under the auspices of the Israel Academy of Sciences and Humanities by The Institute for the History and Philosophy of Science and Ideas of Tel Aviv University in cooperation with The Van Leer Jerusalem Foundation It contains twelve of the twenty papers presented at the workshop by the twenty six participants As Proceedings of conferences go it is a good representative of the genre sharing in the main characteristics of its ilk It may even be one of the rare instances of a book of Proceedings whose descriptive title applies equally well to the workshop's topic and to the interrelations between the various papers it includes Tension and Accommodation are the key words Thus while John Glucker's paper Images of Plato in Late Antiquity raises by means of the Platonic example the problem of interpretation of ancient texts suggesting the assignment of proper weight to the creator of the tradition and not only to his many later interpreters in assessing the proper relationship between originator and commentators Abraham Wasserstein's Hunches that did not come off Some Problems in Greek Science illustrates the long lived Whiggish tradition in the history of science and mathematics As those familiar with my work will undoubtedly note Wasserstein's position is far removed from my stance on ancient Greek mathematics **Grammatology of Images** Sigrid Weigel, 2022-08-16 Grammatology of Images radically alters how we approach images Instead of asking for the history power or essence of images Sigrid Weigel addresses imaging as such The book considers how something visible gets transformed into an image Weigel scrutinizes the moment of mis en apparition of making an appearance and the process of concealment that accompanies any imaging Weigel reinterprets Derrida's and Freud's concept of the trace as that which must be thought before something exists In doing so she illuminates the threshold between traces and iconic images between something immaterial and its pictorial representation Chapters alternate between general accounts of the line the index the effigy and the cult image and case studies from the history of science art politics and religion involving faces as indicators of emotion caricatures as effigies of defamation and angels as embodiments of transcendental ideas Weigel's approach to images illuminates fascinating unexpected correspondences between premodern and contemporary image practices between the history of religion and the modern sciences and between things that are and are not understood as art

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