

The
COLOR OF IVORY

Polychromy on Byzantine Ivories



CAROLYN L. CONNOR

The Color Of Ivory Polychromy On Byzantine Ivories

Kathleen Armour



The Color Of Ivory Polychromy On Byzantine Ivories:

The Color of Ivory Carolyn Loessel Connor, 1998 Intrigued by barely visible traces of paint or stain Connor subjected such ivory objects as boxes plaques and book covers to scientific analysis Under the microscope she saw that their surfaces were once ablaze with color while tests identified the actual pigments Her findings presented here demonstrate that the ivories were colored and that the paint or stain which does not adhere well to the surface of ivory either wore off or was cleaned away She draws on the work of archaeologists classicists historians and art historians to show that this color was almost certainly original and not as many scholars have assumed a medieval or later addition The author also locates Byzantine ivories within a long tradition of colored ivory going back for example to a painted chest found in the tomb of the Egyptian boy king Tutankhamen

The Oxford Handbook of Byzantine Art and Architecture Ellen C. Schwartz, 2021 A comprehensive overview of Byzantine art history Examines the development of religious architecture cultural dissemination adornment survival of historical subjects and styles in succeeding centuries Features more than 150 illustrations Book jacket

Images of Children in Byzantium Cecily Hennessy, 2017-03-02 This book covers a subject that has never previously been addressed and yet it is both a fascinating and a provocative one the representation of children in Byzantium The visual material is extensive intriguing and striking and the historical context is crucially important to our understanding of Byzantine culture social history and artistic output The imagery explored is drawn from the fourth to the fifteenth centuries and encompasses media from manuscripts to mosaics and enamel Part of the allure of this subject is that people do not associate childhood with Byzantium Ernst Gombrich commented who could find it easy after a visit to Ravenna and its solemn mosaics to think of noisy children in Byzantium However in Byzantium patrons of art were often young such as emperors who acceded to the throne as teenagers and makers of art sculptors mosaicists painters often began their training at an early age How did this affect the creation promotion and production of art The study questions the definitions and perceptions of childhood focusing on topics such as the family saintly children and those associated with imperial power Cecily Hennessy demonstrates that children are featured often in visual imagery and in key locations indicating that they played a central role in Byzantine life something which has previously been overlooked or ignored In tackling this new subject she reveals important aspects of childhood youth and by extension adulthood in Byzantine society and raises issues that are also applicable to the present and to other historical contexts

The Glory of Byzantium Metropolitan Museum of Art (New York, N.Y.), 1997 Serves as both visual and textual record of the exhibition of the same name surveying the art of the Middle Byzantine period from the restoration of the use of icons by the Orthodox Church in 843 to the occupation of Constantinople by the Crusader forces from the West from 1204 to 1261 Conceived as a sequel to the 1976 exhibition Age of Spirituality which focused on the first centuries of Byzantium Preceding the catalogue 17 essays treat the historical context religious sphere and secular courtly realm of the empire and the interactions between Byzantium and other medieval cultures

Abundantly illustrated Annotation copyrighted by Book News Inc Portland OR *The Bone and Ivory Objects from Gordion* Phoebe A. Sheftel, 2023-07-18 Gordion is a paramount site for understanding the culture of central Anatolia over more than 3 000 years from the Bronze Age to the Medieval period but is most renowned for its Iron Age horizon when it was royal capital of the mighty Phrygian kingdom The hundreds of bone and ivory artifacts excavated at Gordion constitute a highly diverse body of material and this publication presents one of the largest and most important assemblages of its kind in the Near East The artifacts give remarkable insight into the tools used in crafts and manufacturing processes a variety of decorative items the artistic developments among local craftspeople as well as indications of trading connections with other regions to the east and west Ivory was a highly valued material used for decorative pieces in many areas around the eastern Mediterranean The objects from Gordion are a significant addition to this corpus and illustrate both widely dispersed features common in other contemporary ivory working centers as well as the singular motifs and styles that developed in the Phrygian milieu A unique assemblage of ivory horse trappings from the Early Phrygian Citadel are an important illustration of this cultural confluence While bone was primarily used for strictly utilitarian objects there are numerous pieces that show this lowly material could be used for high quality items such as inlays set into the wooden furniture exceptionally attested at Gordion Even the sheep knuckle bone astragal decorated with incised designs and letters gives a glimpse into the daily life in the community **Chroma: Sculpture in Color from Antiquity to Today** Seán Hemingway, Vinzenz Brinkmann, Mark B. Abbe, 2025-06-30 Many ancient and early modern works that are viewed in monochrome today were once painted in vibrant colors Lost to time until recently the pigments and other surface treatments that originally adorned these objects offer a deeper appreciation of the cultures from which they originate This handsome volume features new research by more than thirty international experts in polychromy including art historians conservators scientists and photographers Identified through advanced technologies scientific analyses and in depth research their discoveries of surviving traces of color span the globe and vary in material including an Archaic Greek marble sphinx an ancient Phoenician cloisonné furniture plaque Mexica Aztec lime stone sculptures and medieval and Renaissance European marbles and bronzes This wide ranging publication explores how these works further our understanding of ancient ideas around skin color race and gender summarizes recent advances in the field and considers polychromy's controversial rediscovery and modern reception highlighting the role of reconstructions such as 3D printed replicas and virtual animations in contemporary museum practice as well as the resurgence of polychromy techniques in postmodern and contemporary European architecture The Emperor and the World Alicia Walker, 2012-04-30 Byzantine imperial imagery is commonly perceived as a static system In contrast to this common portrayal this book draws attention to its openness and responsiveness to other artistic traditions Through a close examination of significant objects and monuments created over a 350 year period from the ninth to the thirteenth century Alicia Walker shows how the visual articulation of Byzantine imperial power not only maintained a visual

vocabulary inherited from Greco Roman antiquity and the Judeo Christian tradition but also innovated on these artistic precedents by incorporating styles and forms from contemporary foreign cultures specifically the Sasanian Chinese and Islamic worlds In addition to art and architecture this book explores historical accounts and literary works as well as records of ceremonial practices thereby demonstrating how texts ritual and images operated as integrated agents of imperial power Walker offers new ways to think about cross cultural interaction in the Middle Ages and explores the diverse ways in which imperial images employed foreign elements in order to express particularly Byzantine meanings

Chryselephantine Statuary in the Ancient Mediterranean World Kenneth D. S. Lapatin, 2001 Composite statues of gold chrysolite ivory elephas and other precious materials were the most celebrated artworks of classical antiquity Greek and Latin authors leave no doubt that such images provided a centrepiece for religious and civic life and that vast sums were spent to produce them A number of these statues were the creations of antiquity's most highly acclaimed artists Polykleitos Alkamenes Leochares and of course Pheidias whose magnificent Zeus Olympios came to be ranked among the Seven Wonders of the World Although a few individual images such as Pheidias Athena Parthenos have been the subject of detailed scholarly analysis chryselephantine statuary as a class from the exquisite statuettes of Minoan Crete to the majestic temple images constructed by classical Greek city states and imitated by the Romans has not received comprehensive study since 1815 This book presents not only the ancient literary and epigraphical evidence for lost statues and examines representations of them in other media but also assembles and analyses much neglected physical survivals elucidating throughout the innovative techniques such as ivory bending employed in their production as well as the variety of social religious and political roles they played within the ancient societies that produced them

Before the Gregorian Reform John Howe, 2016-04-01 Historians typically single out the hundred year period from about 1050 to 1150 as the pivotal moment in the history of the Latin Church for it was then that the Gregorian Reform movement established the ecclesiastical structure that would ensure Rome's dominance throughout the Middle Ages and beyond In *Before the Gregorian Reform* John Howe challenges this familiar narrative by examining earlier pre Gregorian reform efforts within the Church He finds that they were more extensive and widespread than previously thought and that they actually established a foundation for the subsequent Gregorian Reform movement The low point in the history of Christendom came in the late ninth and early tenth centuries a period when much of Europe was overwhelmed by barbarian raids and widespread civil disorder which left the Church in a state of disarray As Howe shows however the destruction gave rise to creativity Aristocrats and churchmen rebuilt churches and constructed new ones competing against each other so that church building like castle building acquired its own momentum Patrons strove to improve ecclesiastical furnishings liturgy and spirituality Schools were constructed to staff the new churches Moreover Howe shows that these reform efforts paralleled broader economic social and cultural trends in Western Europe including the revival of long distance trade the rise of technology and the emergence of feudal lordship The

result was that by the mid eleventh century a wealthy unified better organized better educated more spiritually sensitive Latin Church was assuming a leading place in the broader Christian world Before the Gregorian Reform challenges us to rethink the history of the Church and its place in the broader narrative of European history Compellingly written and generously illustrated it is a book for all medievalists as well as general readers interested in the Middle Ages and Church history

Colour in Sculpture Hannelore Hägele, 2013-09-11 This book introduces the reader to the art of sculpture across five millennia up to the present and from the Near East to the west In each of the eleven chapters a number of selected works are discussed to exemplify the circumstances and conditions for making pieces of sculpture objects peculiar to place time and context Within each cultural framework characteristics are observable that suggest various reasons for the use of colour in sculpture These encompass local preferences customs or cultural requirements and others point to an impulse to enhance the expression of the phenomenal Whether colour is really necessary or even essential to sculpted works of art is a question especially pertinent since the Renaissance Surface finishes of sculptural representations may allude to the sensory world of colour without even having pigment applied to them What makes polychromy so special is that it functions as an overlay of another dimension that sometimes carries further encoded meaning In nature the colour is integral to the given object What the present survey suggests is that the relationship between colour and sculpture is a matter of intentional expression even where the colour is intrinsic as in the sculptor's materials

The Material and the Ideal Anthony Cutler, Arietta Papaconstantinou, 2007-12-31 Reflecting the diverse interests of Jean Michel Spieser his colleagues students and friends contribute papers focused on topics ranging from the changing role of the apse and the layout of late antique basilicas to holy relics said to have been brought from Constantinople Many of the articles address the nature and impact of specific media goldsmiths work ivory and ceramics while a group of highly original broader studies is devoted to such larger issues as ritual display in the tenth century the metaphorical significance of pottery and an interrogation of the supposed influence of Byzantine icons on Western medieval art Throughout the achievement of the authors is to move from concrete observations of particular objects to the larger meaning they held for those who commissioned and made use of them

Colors 1800/1900/2000 , 2016-08-09 By recasting instances of German cultural production around the turns of centuries 1800 1900 2000 the essays in this volume examine the role that color has played in perceiving and representing ethnic difference In innovative essays literary scholars historians anthropologists and art historians support an overarching thesis that the origins of a modern ethnic imagination inscribe patterns of seeing whereas more recent developments involve processes of de colorization and metaphorization By preserving the difference in disciplinary approaches methods and writing styles the volume presents a genuinely interdisciplinary approach to German Studies and is therefore of interest to Germanists as well as to all others engaged in the study and scholarship of German Culture Contributors Christine Achinger Nana Badenberg Helen Cafferty Fatima El Tayeb Gudrun Hentges Uli Linke Andreas Michel Thomas Miller Daniel Purdy

Assenka Oksiloff Wendy Sutherland Birgit Tautz Der Band untersucht die Rolle der Farbe in Prozessen der Wahrnehmung und Darstellung ethnischer Unterschiede in der deutschsprachigen Kultur an drei Jahrhundertwenden 1800 1900 2000 Die interdisziplinären Essays von Literaturwissenschaftlern Historikern Anthropologen und Kunsthistorikern bieten Lesarten die sich auf vielfältige Phänomene beziehen und die These unterstreichen dass das Ethnische zunächst überwiegend visuell vorgestellt und versprachlicht wurde bevor es einer zunehmenden Metaphorisierung und Entfremdung unterlag Die angebotenen Deutungsmuster repräsentieren keine kohärente Wahrheit vielmehr sind sie als Symptome unterschiedlicher Wissensformationen d.h. unterschiedlicher Disziplinen Methoden und Schreibverfahren zu sehen Mit Beiträgen von Achinger Badenberger Cafferty El Tayeb Hentges Linke Michel Miller Purdy Oksiloff Sutherland Tautz *Ivory, Bone, and Related Wood Finds* Wilma Stern, 2007-07-30 Hundreds of richly decorated ivory and bone fragments from furniture and parts from at least three crossed leg chairs survived under seawater in an apsidal room at Kenchreai the Eastern port of ancient Corinth These excavated remains include fragments of an incised bone panel with a scene of an emperor and attendants a thiasos bucolic and hunt scenes seated philosophers erotes and a miniature ivory Corinthian order supporting a bone arcade decorated with erotes Decorative moldings and large bone rings suggest that most of these belonged to a luxuriously decorated chest Dating to the fourth century these objects provide an important addition to our knowledge of the artistic production of late Roman Egypt and the working of ivory bone and wood **The Routledge Handbook of Early Christian Art** Robin M. Jensen, Mark D. Ellison, 2018-05-20 The Routledge Handbook of Early Christian Art surveys a broad spectrum of Christian art produced from the late second to the sixth centuries The first part of the book opens with a general survey of the subject and then presents fifteen essays that discuss specific media of visual art catacomb paintings sculpture mosaics gold glass gems reliquaries ceramics icons ivories textiles silver and illuminated manuscripts Each is written by a noted expert in the field The second part of the book takes up themes relevant to the study of early Christian art These seven chapters consider the ritual practices in decorated spaces the emergence of images of Christ's Passion and miracles the functions of Christian secular portraits the exemplary mosaics of Ravenna the early modern history of Christian art and archaeology studies and further reflection on this field called early Christian art Each of the volume's chapters includes photographs of many of the objects discussed plus bibliographic notes and recommendations for further reading The result is an invaluable introduction to and appraisal of the art that developed out of the spread of Christianity through the late antique world Undergraduate and graduate students of late classical early Christian and Byzantine culture religion or art will find it an accessible and insightful orientation to the field Additionally professional academics archivists and curators working in these areas will also find it valuable as a resource for their own research as well as a textbook or reference work for their students *Ancient Carved Ambers in the J. Paul Getty Museum* Faya Causey, 2020-01-07 A comprehensive overview of ancient ambers the only such book in English is now revised First published in 2012 this catalogue presents fifty-six Etruscan

Greek and Italic carved ambers from the Getty Museum's collection the second largest body of this material in the United States and one of the most important in the world. The ambers date from about 650 to 300 BC. The catalogue offers full description of the pieces including typology, style, chronology, condition, and iconography. Each piece is illustrated. The catalogue is preceded by a general introduction to ancient amber which was also published in 2012 as a stand-alone print volume titled *Amber and the Ancient World*. Through exquisite visual examples and vivid classical texts, this book examines the myths and legends woven around amber, its employment in magic and medicine, its transport and carving, and its incorporation into jewelry, amulets, and other objects of prestige. This publication highlights a group of remarkable amber carvings at the J. Paul Getty Museum. Encyclopedia of Greece and the Hellenic Tradition Graham Speake, 2021-01-31. Hellenism is the living culture of the Greek-speaking peoples and has a continuing history of more than 3,500 years. The *Encyclopedia of Greece and the Hellenic Tradition* contains approximately 900 entries devoted to people, places, periods, events, and themes, examining every aspect of that culture from the Bronze Age to the present day. The focus throughout is on the Greeks themselves and the continuities within their own cultural tradition. Language and religion are perhaps the most obvious vehicles of continuity, but there have been many others: law, taxation, gardens, music, magic, education, shipping, and countless other elements have all played their part in maintaining this unique culture. Today, Greek arts have blossomed again. Greece has taken its place in the European Union. Greeks control a substantial proportion of the world's merchant marine, and Greek communities in the United States, Australia, and South Africa have carried the Hellenic tradition throughout the world. This is the first reference work to embrace all aspects of that tradition in every period of its existence. **Byzantium** Metropolitan Museum of Art (New York, N.Y.), 2004. The fall of the Byzantine capital of Constantinople to the Latin West in 1204 during the Fourth Crusade abruptly interrupted nearly nine hundred years of artistic and cultural traditions. In 1261, however, the Byzantine general Michael VIII Palaiologos triumphantly re-entered Constantinople and reclaimed the seat of the empire, initiating a resurgence of art and culture that would continue for nearly three hundred years, not only in the waning empire itself but also among rival Eastern Christian nations eager to assume its legacy. *Byzantium: Faith and Power 1261-1557* and the groundbreaking exhibition that it accompanies explore the artistic and cultural flowering of the last centuries of the Empire of the Romans and its enduring heritage. Conceived as the third of a trio of exhibitions dedicated to a fuller understanding of the art of the Byzantine Empire whose influence spanned more than a millennium, *Byzantium: Faith and Power 1261-1557* follows the 1997 landmark presentation of *The Glory of Byzantium*, which focused on the art and culture of the Middle Byzantine era, the Second Golden Age of the Byzantine Empire, 843-1261. In the late 1970s, *The Age of Spirituality* explored the early centuries of Byzantium's history. The present concluding segment explores the exceptional artistic accomplishments of an era too often considered in terms of political decline. Magnificent works from splendid frescoes, textiles, gilded metalwork, and mosaics to elaborately decorated manuscripts and liturgical objects testify to the

artistic and intellectual vigor of the Late and Post Byzantine era In addition forty magnificent icons from the Holy Monastery of Saint Catherine Sinai Egypt join others from leading international institutions in a splendid gathering of these powerful religious images While the political strength of the empire weakened the creativity and learning of Byzantium spread farther than ever before The exceptional works of secular and religious art produced by Late Byzantine artists were emulated and transformed by other Eastern Christian centers of power among them Russia Serbia Bulgaria and Cilician Armenia The Islamic world adapted motifs drawn from Byzantium's imperial past as Christian minorities in the Muslim East continued Byzantine customs From Italy to the Lowlands Byzantium's artistic and intellectual practices deeply influenced the development of the Renaissance while in turn Byzantium's own traditions reflected the empire's connections with the Latin West Fine examples of these interrelationships are illustrated by important panel paintings ceramics and illuminated manuscripts among other objects In 1557 the Empire of the Romans as its citizens knew it which had fallen to the Ottoman Turks in 1453 was renamed Byzantium by the German scholar Hieronymus Wolf The cultural and historical interaction and mutual influence of these major cultures the Latin West and the Christian and Islamic East during this fascinating period are investigated in this publication by a renowned group of international scholars in seventeen major essays and catalogue discussions of more than 350 exhibited objects **Saints and Spectacle** Carolyn Loessel Connor, 2016 *Saints and Spectacle* explains for the first time how the spectacular gold ground mosaics of the Middle Byzantine period were likely conceived Through a recreation of the circumstances of this time *Saints and Spectacle* brings the Middle Byzantine church to life as the witness to a compelling and fascinating drama *Ivory, Bone, and Related Wood Finds* Wilma Olch Stern, Danae Hadjilazaro Thimme, 1976 Parts of crossed leg chairs and richly decorated fragments of bone and ivory excavated at Kenchreai the Eastern port of Corinth include scenes of an emperor and a miniature ivory Corinthian arcade that decorated luxurious furniture produced in late Roman Egypt **Towards Rewriting?** Piotr Ł. Grotowski, 2010

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