# The LEARNED COLLECTOR

Mythological Statuettes and Classical Taste in Late Antique Gaul

LEA M. STIRLING

# The Learned Collector Mythological Statuettes And Classical Taste In Late Antique Gaul

Luke Lavan, Michael Mulryan

#### The Learned Collector Mythological Statuettes And Classical Taste In Late Antique Gaul:

The Learned Collector Lea Margaret Stirling,2005-01-26 The first empire wide study to examine the eclectic marble statuettes collected and displayed by the wealthiest Roman aristocrats 
The Archaeology of Late Antique 'Paganism' Luke Lavan, Michael Mulryan, 2011-06-22 Papers from the conference The Archaeology of Late Antique Paganism held in 2005 in Leuven 
The Poetics of Late Latin Literature Jaś Elsner, Jesús Hernández Lobato, 2017 For a host of reasons traditionalist scholarship has failed to give a full and positive account of the formal aesthetic and religious transformations of ancient poetics in Late Antiquity This collection of new essays attempts to capture the vibrancy of the living ancient tradition reinventing itself in a new context in the hands of a series of great Latin writers of the fourth and fifth centuries AD

Museum Archetypes and Collecting in the Ancient World Maia Wellington Gahtan, Donatella Pegazzano, 2015-03-20 Museum Archetypes and Collecting in the Ancient World offers a broad yet detailed analysis of the phenomenon of collecting in the ancient world through a museological lens In the last two decades this has provided a basis for exciting interdisciplinary explorations by archaeologists art historians and historians of the history of collecting This compendium of essays by different specialists is the first general overview of the reasons why ancient civilizations from Archaic Greece to the Late Classical Early Christian period amassed objects and displayed them together in public private and imaginary contexts It addresses the ranges of significance these proto museological conditions gave to the objects both in sacred and secular **Histories of Peirene** Betsey Ann Robinson, 2011 The Peirene Fountain as described by its first excavator Rufus settings B Richardson is the most famous fountain of Greece Here is a retrospective of a wellspring of Western civilization distinguished by its long history service to a great ancient city and early identification as the site where Pegasus landed and was tamed by the hero Bellerophon Spanning three millennia and touching a fourth Peirene developed from a nameless spring to a renowned source of inspiration from a busy landmark in Classical Corinth to a quiet churchyard and cemetery in the Byzantine era and finally from free flowing Ottoman fountains back to the streams of the source within a living ruin These histories of Peirene as a spring and as a fountain and of its watery imagery form a rich cultural narrative whose interrelations and meanings are best appreciated when studied together The author deftly describes the evolution of the Fountain of Peirene framed against the underlying landscape and its ancient medieval and modern settlement viewed from the perspective of Corinthian culture and spheres of interaction Published with the assistance of the Getty Foundation Winner of the 2011 Prose Award for Professional and Scholarly Excellence in the category of Archaeology Anthropology The Prose Awards are given annually by the Professional and Scholarly Publishing division of the American Association of Publishers

**Under the Hammer** James Simpson, 2010-11-30 When we think of breaking images we assume that it happens somewhere else We also tend to think of iconoclasts as barbaric Iconoclasts are people like the Taliban who blew up Buddhist statues in 2001 We tend that is to look with horror on iconoclasm This book argues instead that iconoclasm is a central

strand of Anglo American modernity Our horror at the destruction of art derives in part from the fact that we too did and still do that This is most obviously true of England's iconoclastic century between 1538 and 1643 That century of legislated early modern image breaking exceptional in Europe for its jurisdictional extension and duration stands at the core of this book That s when written texts especially poems rather than visual images became our living monuments Surely though the story of image breaking stops in the eighteenth century with its enlightened cultivation of the visual arts and the art market Not so argues Under the Hammer once started iconoclasm is difficult to stop It ripples through cultures into the psyche and it ripples through history Museums may have protected images from the iconoclast's hammer but also subject images to metaphorical iconoclasm Aesthetics may have drawn a protective circle around the image but as it did so it also neutralised the image The ripple effect also continues across the Atlantic into puritan culture into twentieth century American Abstract Expressionism and into the puritan temple of modern art That in fact is where this book starts with mid twentieth century abstract painting the image has survived just but it bears the scars of a 500 year history "Striking Images, Iconoclasms Past and Present " Stacy Boldrick, 2017-07-05 All cultures make and break images Striking Images Iconoclasms Past and Present explores how and why people have made and modified images and other cultural material from pre history into the 21st century With its impressive chronological sweep and disciplinary breadth this is the first book about iconoclasm the breaking of images and the transformation of broader sets of signs that includes contributions from archaeologists curators and museum conservators as well as historians of art literature and religious studies The chapters examine themes critical to the study of iconoclasm violence punishment memory intentionality ruins and relics and their survival The conclusion shows how cross disciplinary debate amongst the contributors informed Tate Britain's Art under Attack exhibition 2013 and addresses the challenges iconoclasm presents to the modern museum By juxtaposing objects and places usually considered in isolation Striking Images raises provocative questions about our understandings of cross cultural differences and the value of representational objects from the broken swords of pre historical bog graves to the Bamiyan Buddhas and contemporary art Are any such objects ever finished or are they simply subject to constant transformation In dialogue with each other the essays consider this guestion and expand the field of iconoclasm and cultural studies Companion to Roman Art Barbara E. Borg, 2019-11-04 A Companion to Roman Art encompasses various artistic genres ancient contexts and modern approaches for a comprehensive guide to Roman art Offers comprehensive and original essays on the study of Roman art Contributions from distinguished scholars with unrivalled expertise covering a broad range of international approaches Focuses on the socio historical aspects of Roman art covering several topics that have not been presented in any detail in English Includes both close readings of individual art works and general discussions Provides an overview of main aspects of the subject and an introduction to current debates in the field The Iliad in a Nutshell Michael Squire, 2011-10-06 A new illustrated study of the Iliac tablets a group of objects inscribed in miniature with epic

episodes Like the tablets themselves Michael Squire tackles major themes through small ones by relating their production to macroscopic problems of signification in Graeco Roman antiquity

The Afterlife of Greek and Roman Sculpture Troels

Myrup Kristensen, Lea Margaret Stirling, 2016-06-27 A landmark volume on the uses and reuses of statuary in late antiquity

Dressing Judeans and Christians in Antiquity Kristi Upson-Saia, Carly Daniel-Hughes, Alicia J. Batten, 2016-05-13 The past two decades have witnessed a proliferation of scholarship on dress in the ancient world These recent studies have established the extent to which Greece and Rome were vestimentary cultures and they have demonstrated the critical role dress played in communicating individuals identities status and authority Despite this emerging interest in ancient dress little work has been done to understand religious aspects and uses of dress This volume aims to fill this gap by examining a diverse range of religious sources including literature art performance coinage economic markets and memories Employing theoretical frames from a range of disciplines contributors to the volume demonstrate how dress developed as a topos within Judean and Christian rhetoric symbolism and performance from the first century BCE to the fifth century CE Specifically they demonstrate how religious meanings were entangled with other social logics revealing the many layers of meaning attached to ancient dress as well as the extent to which dress was implicated in numerous domains of ancient religious life

Managing Emotion in Byzantium Margaret Mullett, Susan Ashbrook Harvey, 2022-09-30 Byzantinists entered the study of emotion with Henry Maguire's ground breaking article on sorrow published in 1977 Since then classicists and western medievalists have developed new ways of understanding how emotional communities work and where the ancients concepts of emotion differ from our own and Byzantinists have begun to consider emotions other than sorrow It is time to look at what is distinctive about Byzantine emotion This volume is the first to look at the constellation of Byzantine emotions Originating at an international colloquium at Dumbarton Oaks these papers address issues such as power gender rhetoric or asceticism in Byzantine society through the lens of a single emotion or cluster of emotions Contributors focus not only on the construction of emotions with respect to perception and cognition but also explore how emotions were communicated and exchanged across broad multi linguistic political and social boundaries Priorities are twofold to arrive at an understanding of what the Byzantines thought of as emotions and to comprehend how theory shaped their appraisal of reality Managing Emotion in Byzantium will appeal to researchers and students alike interested in Byzantine perceptions of emotion Byzantine Culture and medieval perceptions of emotion Corinth in Contrast Steven J Friesen, Sarah James, Daniel Schowalter, 2013-10-02 In Corinth in Contrast archaeologists historians art historians classicists and New Testament scholars examine the stratified nature of socio economic political and religious interactions in the city from the Hellenistic period to Late Antiquity The volume challenges standard social histories of Corinth by focusing on the unequal distribution of material cultural and spiritual resources Specialists investigate specific aspects of cultural and material stratification such as commerce slavery religion marriage and family gender and art analyzing both the ruling elite of Corinth and the non elite

Corinthians who made up the majority of the population This approach provides insight into the complex networks that characterized every ancient urban center and sets an agenda for future studies of Corinth and other cities rule by Rome

Using Images in Late Antiquity Stine Birk, Troels Myrup Kristensen, Birte Poulsen, 2014-04-30 Fifteen papers focus on the active and dynamic uses of images during the first millennium AD They bring together an international group of scholars who situate the period s visual practices within their political religious and social contexts. The contributors present a diverse range of evidence including mosaics sculpture and architecture from all parts of the Mediterranean from Spain in the west to Jordan in the east Contributions span from the depiction of individuals on funerary monuments through monumental epigraphy Constantine's expropriation and symbolic re use of earlier monuments late antique collections of Classical statuary and city personifications in mosaics to the topic of civic prosperity during the Theodosian period and dynastic representation during the Umayyad dynasty Together they provide new insights into the central role of visual culture in the constitution of late antique societies A Cultural History of Shopping in Antiquity Mary Harlow, Ray Laurence, 2022-06-02 A Cultural History of Shopping was a Library Journal Best in Reference selection for 2022 Covering the period from 500 BCE to 500 CE this is the first book to address the cultural history of shoppers and shopping in antiquity Evidence for the existence of shops has been found across many archaeological sites in Europe North Africa and the Middle East but the study of shops and retailing in antiquity is a relatively new subject From Classical Greece through to the Late Roman Empire shopping shifted from being a means to an end a method of supplementing the family diet or providing material goods the household could not manufacture itself to a form of experience where the processes of browsing and not purchasing became as important as buying This dramatic transformation is a reflection of the changing material desires of these societies and their perspectives on the ways in which the fulfilment of those desires could be achieved Recurring themes in this interdisciplinary volume include the lives of ordinary people the relationship between gender and shopping the contrast between Greece and Rome the attitudes towards shopkeepers the placing of shops in the cityscape and the zoning of particular crafts and products A Cultural History of Shopping in Antiquity presents an overview of the period with themes addressing practices and processes spaces and places shoppers and identities luxury and everyday home and family visual and literary representations reputation trust and credit and governance regulation and the state **Religious Diversity in Late Antiquity** ,2010-05-17 This new volume in the well established Late Antique Archaeology series draws together recent research by archaeologists and historians to shed new light on the religious world of Late Antiquity A detailed bibliographic essay provides an overview of relevant literature while individual articles explore the diversity of late antique religion Rabbinic and non rabbinic Judaism is traced in Beth Shearim Dura Europus and Sepphoris and the Samaritan community in Israel while Christian concepts of orthodoxy and heresy are examined with a particular focus on the Arian Controversy Popular piety receives close attention through the archaeology of pilgrimage and the stylite pillar saints and so too does the complex relationship between religion

and magic and between sacred and secular in Late Antiquity Contributors are David M Gwynn Susanne Bangert Jodi
Magness Zeev Weiss Shimon Dar Michel Yves Perrin Bryan Ward Perkins Lukas Amadeus Schachner Arja Karivieri Carla
Sfameni Claude Lepelley Mark Humphries Elizabeth Jeffreys and Isabella Sandwell

The Oxford Handbook of Roman
Imagery and Iconography
Lea K. Cline, Nathan T. Elkins, 2022 The Oxford Handbook of Roman Imagery and Iconography
offers a comprehensive overview of visual imagery in the Roman world examined by context and period and the evolving
scholarly traditions of iconographic analysis and visual semiotics that have framed the modern study of these images

Late Antique Letter Collections Cristiana Sogno, Bradley K. Storin, Edward J. Watts, 2019-11-19 Bringing together an international team of historians classicists and scholars of religion this volume provides the first comprehensive overview of the extant Greek and Latin letter collections of late antiquity ca 300 600 c e Each chapter addresses a major collection of Greek or Latin literary letters introducing the social and textual histories of each collection and examining its assembly publication and transmission Contributions also reveal how collections operated as discrete literary genres with their own conventions and self presentational agendas This book will fundamentally change how people both read these texts and use letters to reconstruct the social history of the fourth fifth and sixth centuries Collectors, Scholars, and Forgers in the Ancient World Carolyn Higbie, 2017-01-26 Collectors Scholars and Forgers in the Ancient World focuses on the fascination which works of art texts and antiquarian objects inspired in Greeks and Romans in antiquity and draws parallels with other cultures and eras to offer contexts for understanding that fascination Statues bronze weapons books and bones might have been prized for various reasons because they had religious value were the work of highly regarded artists and writers had been possessed by famous mythological figures or were relics of a long disappeared past However attitudes towards these objects also changed over time sculpture which was originally created for a religious purpose became valuable as art and could be removed from its original setting while historians discovered value in inscriptions and other texts for supporting historical arguments and literary scholars sought early manuscripts to establish what authors really wrote As early as the Hellenistic era some Greeks and Romans began to collect objects and might even display them in palaces villas or gardens as these objects acquired value a demand was created for more of them and so copyists and forgers created additional pieces while copyists imitated existing pieces of art sometimes adapting to their new settings forgers created new pieces to complete a collection fill a gap in historical knowledge make some money or to indulge in literary play with knowledgeable readers The study of forged relics is able to reveal not only what artefacts the Greeks and Romans placed value on but also what they believed they understood about their past and how they interpreted the evidence for it Drawing on the latest scholarship on forgery and fakes as well as a range of examples this book combines stories about frauds with an analysis of their significance and illuminates and explores the link between collectors scholars and forgers in order to offer us a way to The ^AOxford Handbook of better understand the power that objects held over the ancient Greeks and Romans

**Roman Sculpture** Elise A Friedland, Melanie Grunow Sobocinski, Elaine Gazda, 2015-02-03 The Oxford Handbook of Roman Sculpture synthesizes current best practices for studying this central medium of Roman art situating it within the larger fields of art history classical archaeology and Roman studies

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