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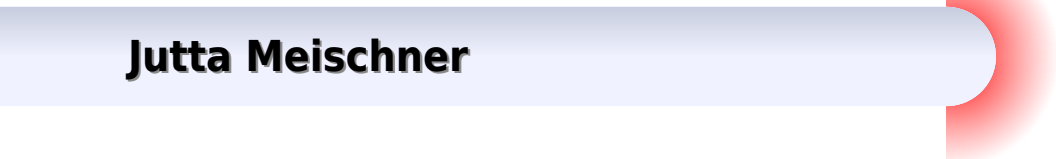
# Skulpturen der Antiken-Sammlung Ennetwies

AUFNAHMEN VON GISELA FITTSCHEN-BADURA



# Skulpturen Der Antikensammlung Ennetwies

**Jutta Meischner**



## **Skulpturen Der Antikensammlung Ennetwies:**

**Skulpturen der Antiken-Sammlung Ennetwies** Andreas Scholl, Rainer Braun, 1995 *Skulpturen der Antiken-Sammlung Ennetwies* Ines Jucker, Sabina Brodbeck-Jucker, 2006 Nach zehn Jahren folgt hier ein zweiter abschliessender Band zur Sammlung Ennetwies. Er stellt wiederum antike Kunstwerke ganz unterschiedlicher Herkunft und Epochen vor. Sie stammen aus Ägypten, Griechenland und Italien und verteilen sich auf einen Zeitraum von der Archaik bis zur Schwelle der Spätantike. Einige Stein- und Tonplastiken sind in Grossgriechenland und Etrurien entstanden. Aber die besondere Vorliebe des Sammlers gilt wie schon der erste Band erkennen liess den antiken Bildnissen und den Persönlichkeiten, die sie abbilden. So stehen beispielsweise zwei Köpfe Alexanders des Grossen in der Sammlung Ennetwies: ein unterlebensgrosser hellenistischer aus Ton und ein kolossaler in spätantoinisch-severischer Zeit entstandener Marmorkopf. Die Geschichte dieses Alexanderportrats lässt sich vom Rom des 18. Jhs bis zu seinen wechselnden Schicksalen in englischem Adelsbesitz verfolgen. Doch die meisten Bildnisse stellen Römer dar, unter ihnen so berühmte Persönlichkeiten wie ein lange für verschollen gehaltener kleiner Pompeius Caesar oder Julia Domna. Alle Stücke sind in dem heutigen Standard entsprechenden Fotografien dokumentiert und ausführlich beschrieben. Auf dieser Grundlage konnten sie wissenschaftlich bestimmt und in ihr stilistisches und kulturelles Umfeld eingeordnet werden. **Cultural Identity in the**

**Ancient Mediterranean** Erich S. Gruen, 2011 Cultural identity in the classical world is explored from a variety of angles

**Institutions and Ideology in Republican Rome** Henriette van der Blom, Christa Gray, Catherine Steel, 2018-05-17 This volume brings together a distinguished international group of researchers to explore public speech in Republican Rome in its institutional and ideological contexts. The focus throughout is on the interaction between argument, speaker, delivery and action. The chapters consider how speeches acted alongside other factors such as the identity of the speaker, his alliances, the deployment of invective against opponents, physical location and appearance of other members of the audience and non-rhetorical threats or incentives to affect the beliefs and behaviour of the audience. Together they offer a range of approaches to these issues and bring attention back to the content of public speech in Republican Rome as well as its form and occurrence. The book will be of interest not only to ancient historians but also to those working on ancient oratory and to historians and political theorists working on public speech. **Antike Plastik 5.0://** Paul Scheding, Michael Remmy, 2014

**Pseudoantike Skulptur II** Sascha Kansteiner, 2017-01-11 Eines der Leitmotive der antiken Bildhauerkunst ist die Orientierung an Werken vergangener Epochen. Bei der Beschäftigung mit idealplastischen Skulpturen von der Hand griechischer Bildhauer, die im späten Hellenismus und in der römischen Kaiserzeit tätig gewesen sind, stellt sich daher häufig die Frage, ob die Bildhauer im Einzelfall ein berühmtes Vorbild kopiert oder aber eine klassizistische Neuschöpfung kreiert haben. Zur Beantwortung dieser Frage sind in der Forschung immer wieder Skulpturen herangezogen worden, die als antik angesehen wurden, ohne es tatsächlich zu sein. Ihnen und der Arbeitsweise der griechischen Bildhauer die älteren Werke

rezipiert haben gilt die vorliegende Studie **Mutilation and Transformation** Eric Varner, 2004-06-01 The condemnation of memory inexorably altered the visual landscape of imperial Rome Representations of bad emperors such as Caligula Nero Domitian Commodus or Elagabalus were routinely reconfigured into likenesses of victorious successors or revered predecessors Alternatively portraits could be physically attacked and mutilated or even executed in effigy From the late first century B C until the fourth century A D the recycling and destruction of images of emperors empresses and other members of the imperial family occurred on a vast scale and often marked periods of violent political transition This volume catalogues and interprets the sculptural glyptic numismatic and epigraphic evidence for damnatio memoriae and ultimately reveals its praxis to be at the core of Roman cultural identity Public Opinion and Politics in the Late Roman Republic Cristina Rosillo-López, 2017-06-01 This book investigates the working mechanisms of public opinion in Late Republican Rome as a part of informal politics It explores the political interaction and sometimes opposition between the elite and the people through various means such as rumours gossip political literature popular verses and graffiti It also proposes the existence of a public sphere in Late Republican Rome and analyses public opinion in that time as a system of control By applying the spatial turn to politics it becomes possible to study sociability and informal meetings where public opinion circulated What emerges is a wider concept of the political participation of the people not just restricted to voting or participating in the assemblies **Roman Portraits** Paul Zanker, 2016-11-14 Portrait sculptures are among the most vibrant records of ancient Greek and Roman culture They represent people of all ages and social strata revered poets and philosophers emperors and their family members military heroes local dignitaries ordinary citizens and young children The Met's distinguished collection of Greek and Roman portraits in stone and bronze is published in its entirety for the first time in this volume Paul Zanker a leading authority on Roman sculpture today has brought his exceptional knowledge to the study of these portraits in presenting them he brings the ancient world to life for contemporary audiences Each work is lavishly illustrated meticulously described and placed in its historical and cultural context The lives and achievement of significant figures are discussed in the framework of the political social and practical circumstances that influenced their portraits forms and styles from the unvarnished realism of the late Republican period to the idealizing and progressively abstract tendencies that followed Analyses of marble portraits recarved into new likenesses after their original subjects were forgotten or officially repudiated provide especially compelling insights Observations on fashions in hairstyling which typically originated with the Imperial family and spread as fast as the rulers latest portraits could be distributed not only edify and amuse but also link the Romans motives and appetite for imitation to our own More than a collection catalogue Roman Portraits is a thorough and multifaceted survey of ancient portraiture Charting the evolution of this art from its origins in ancient Greece it renews our appreciation of an connection to these imposing timeless works **Bulletin**, 1998 *Antike Steinskulpturen und neuzeitliche Nachbildungen in Kassel* Peter Gercke, Nina Zimmermann-Elseify, Museumslandschaft Hessen Kassel, 2007

Ancient Art and its Commerce in Early Twentieth-Century Europe Guido Petruccioli, 2022-12-29 John Marshall 1862 1928 was an antiquities expert hired by the Metropolitan Museum of New York An attentive observer of the antiquities trade Marshall s archive photographs and annotations on more than 1000 objects shines light on the secretive world of art dealing and how objects arrived at the largest museums of Europe and North America **Sculptures from Roman Syria II** Mustafa Koçak, Detlev Kreikenbom, 2022-12-05 For the first time this publication comprehensively documents and analyzes the Greek and Roman statuary discovered to date in the greater area of Syria The text portion describes nearly all monuments in detail and classifies them in the context of the history of ancient sculpture The associated volume of plates documents every item in detail typically with four photographic views *Der Zeuskult bei den Westgriechen* Mirko Vonderstein, 2006 Zeus gehorte zu den wichtigsten griechischen Gottheiten und wurde in der gesamten griechischen Welt verehrt Das hohe Ansehen das der Gott sowohl im offentlichen als auch im privaten Bereich genoss ist durch zahlreiche Kulte und eine Vielzahl unterschiedlicher Kultbeinamen wie Eleutherios Olympios oder Soter belegt Dieser Band gibt erstmals einen umfassenden Überblick über die unterschiedlichen Verehrungsformen und Kulte des Gottes in der Magna Graecia und auf Sizilien Dabei werden vor allem auch die lokalen Unterschiede in der Verehrung des Gottes vor dem Hintergrund seiner gesamtgriechischen und von antiker Literatur und Mythos gepragten Gestalt beleuchtet Der zeitliche Rahmen der Untersuchung reicht von der Grundung der ersten griechischen Stadte im Westen im spaten 8 Jh v Chr bis zur Eingliederung der Poleis in das romische Reich Fur die Rekonstruktion der Zeusverehrung in den jeweiligen Poleis berucksichtigt der Autor samtliche aussagekraftigen Kultbelege zu denen archaologisches Material wie Terrakotten Grossplastik und Baubefunde ebenso gehoren wie inschriftliche und literarische Zeugnisse Eine wichtige Quelle sind zudem die Munzen Fur einige Stadte unterstreichen sie die Stellung des Gottervaters als Polisgottheit in anderen Fallen dokumentieren sie das eng mit Ereignissen der politischen Geschichte verbundene kurzzeitige Aufbluhen von Kulturen wie jenen des Zeus Eleutherios oder des Zeus Hellanios Fur den am Atna verehrten Zeus Aitnaios uberdauern uns die Munzbilder schliesslich auch eine Vorstellung von dem einst prachtigen heute nicht mehr erhaltenen Kultbild Mit Hilfe der Kultbelege wird die Zeusverehrung stadteweise und in Hinblick u a auf die sakrale Topographie Art und Funktion der Priesterschaft besondere lokale Kultbrauche und Charakter der Votive nachvollzogen Da die Siedler neben politischen und kunstlerischen Traditionen auch religiose Brauche aus ihren Heimatorten ubertrugen werden ausserdem die jeweiligen mutterlandischen Kulte eingehend berucksichtigt Ein weiteres Augenmerk gilt den Beziehungen der Griechenstadte zu den einheimischen italischen und sizilischen Volksstammen sowie den Einflussen der Zeusheiligtumer von Olympia und Dodona auf die westgriechischen Poleis Auf diese Weise lasst sich vor allem fur die westgriechischen Stadte dorisch achaischer Abstammung eine besonders intensive Verehrung von Zeus Olympios nachweisen die ihren Ursprung in den engen Kontakten zu Olympia seit der Zeit der Kolonisation hatte **La villa romana de El Ruedo (Almedinilla, Córdoba)** Desiderio Vaquerizo Gil, José Miguel Noguera

Celdrán,1997      Large Scale Rhodian Sculpture of Hellenistic and Roman Times Kalliope Bairami,2017-04-30 This volume presents the large scale Rhodian sculpture of the Hellenistic and Roman period through the publication of sixty unpublished sculptures of life size or larger than life size together with forty five sculptures already published      **Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen**,2006      Bildnisse der Spätantike Jutta Meischner,2001      Reliefgeschmückte Gattungen römischer Lebenskultur Friederike Sinn,2007 Dieser Band führt die 1991 begonnene Katalogreihe fort die erste bebilderte Publikation zu dieser Abteilung der Papstlichen Sammlungen Die Materialauswahl von 197 Stücken ist im Hauptteil dem Ausstattungsluxus von Villen und Garten gewidmet Reliefs Wandverkleidungen Schmuckaltäre Brunneneinfassungen Kandelaber steinernes Mobiliar Prunkgefäße und Steingeräte sind erfasst Die 17 griechischen Originalskulpturen der papstlichen Sammlungen wurden 1988 komplett in die Museumsabteilung überführt Da Grab und Votivreliefs in römischen Villengärten aufgestellt waren wird der Blick auf diesen Bereich sinnvoll ergänzt Die Monumente orientalischer Kulte 23 Stücke sind durch Rundskulpturen ergänzt um den inhaltlichen Zusammenhang und auch den der Fundorte zu wahren      *Acta et dissertationes archaeologicae* ,2007

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