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Rediscovery Of Antiquity

Barbara Furlotti



Rediscovery Of Antiquity:

The Rediscovery of Antiquity Jane Fejfer, Tobias Fischer-Hansen, Annette Rathje, 2003 Classical Archaeologists art historians and artists consider the Role of the Artist in the rediscovery of the past **Johannes Wiedewelt** Marjatta Nielsen, Annette Rathje, 2010 In the latter half of the 18th century Johannes Wiedewelt 1731 1802 played a pivotal role in introducing an early form of Neoclassicism into Danish sculpture by creating a large number of monuments for many different purposes In the 1750s he studied in Paris and Rome where he became part of an international network of pioneering artists and scholars including J J Winckelmann In Denmark Wiedewelt endeavored to translate the ancient idiom in statuary and monuments into an eternal national monument style This volume reassesses Wiedewelt's role in the service of art art theory academic education design etc Special emphasis is placed on his studies of Classical Antiquity and Danish prehistoric and medieval monuments which makes him particularly interesting for the history of archaeology This is the first book length study of Johannes Wiedewelt in English **Empires of Antiquities** Billie Melman, 2020-03-31 Empires of Antiquities is a history of the rediscovery of civilizations of the ancient Near East in the imperial order that evolved between the outbreak of the First World War and the 1950s It explores the ways in which Near Eastern antiquity was redefined and experienced becoming the subject of new regulation new modes of knowledge and international and local politics A series of globally publicized spectacular archaeological discoveries in Iraq Egypt and Palestine which the book follows made antiquity visible palpable and accessible as never before The new uses of antiquity and its relations to modernity were inseparable from the emergence of the post war world order imperial collaboration and collisions and national aspirations Empires of Antiquities uniquely combines a history of the internationalization of a new regime of archaeology under the oversight of the League of Nations and its web of institutions a history of British passions for Near Eastern antiquity on the ground colonial mechanisms and nationalist claims on the past It points to the centrality of the mandate system particularly mandates classified A in Mesopotamia Iraq Palestine and Transjordan formerly governed by the Ottoman Empire and of Egypt in a new culture of antiquity Drawing on an unusually wide range of archives in several countries as well as on visual and material evidence the book weaves together imperial international and local histories of institutions people ideas and objects and offers an entirely new interpretation of the history of archaeological discovery and its connections to empires and modernity

Making Pagans John Kuhn, 2024-12-10 How early modern theatrical practice helped construct the category of pagan as a tool of European self definition and colonial ambition In Making Pagans John Kuhn argues that drama played a powerful role in the articulation of religious difference in the seventeenth century Tracing connections between the history of stagecraft and ethnological disciplines such as ethnography antiquarianism and early comparative religious writing Kuhn shows how early modern repertory systems that leaned heavily on thrift and reuse produced an enduring theatrical vocabulary for understanding religious difference through the representation of paganism a key term in the new taxonomy of

world religions emerging at this time and a frequent subject and motif in English drama of the era Combining properties such as triumphal chariots trick altars and moving statues with music special effects and other elements the spectacular set pieces that were mostly developed for plays set in antiquity depicting England's pre-Christian past were frequently repurposed in new plays in representations of Native Americans and Africans in colonial contact zones Kuhn argues that the recycling of these set pieces encouraged audiences to process new cultural sites through the lens of old performance tropes and helped produce fictitious quasi ethnographic knowledge for spectators generating the idea of a homogeneous trans historical trans geographical paganism Examining the common scenes of pagan ritual that filled England's seventeenth century stages magical conjurations oracular prophecies barbaric triumphal parades and group suicides Kuhn traces these tropes across dozens of plays from a range of authors including Ben Jonson Christopher Marlowe John Dryden and Philip Massinger Drawing together theater history Atlantic studies and the history of comparative religion Making Pagans reconceptualizes the material and iterative practices of the theater as central to the construction of radical religious difference in early modernity and of the category of paganism as a tool of European self definition and colonial ambition

Antiquities in Motion Barbara Furlotti, 2019-06-18 An exciting new approach to understand the trade of antiquities in early modern Rome traces the journey of objects from discovery to display Barbara Furlotti presents a dynamic interpretation of the early modern market for antiquities relying on the innovative notion of archaeological finds as mobile items She reconstructs the journey of ancient objects from digging sites to venues where they were sold such as Roman marketplaces and antiquarians storage spaces to sculptors workshops where they were restored and to Italian and other European collections where they arrived after complicated and costly travel over land and sea She shifts the attention away from collectors to peasants with shovels dealers and middlemen and restorers who unearthed cleaned up and repaired or remade objects recuperating the role these actors played in Rome's socioeconomic structure Furlotti also examines the changes in economic value meaning and appearance that antiquities underwent as they moved throughout their journeys and as they reached the locations in which they were displayed Drawing on vast unpublished archival material she offers answers to novel questions How were antiquities excavated How and where were they traded How were laws about the ownership of ancient finds made followed and evaded

Proceedings, American Philosophical Society (vol. 92, no. 4), **Hellenomania** Katherine Harloe, Nicoletta Momigliano, Alexandre Farnoux, 2018-01-29 Hellenomania the second volume in the MANIA series presents a wide ranging multi disciplinary exploration of the modern reception of ancient Greek material culture in cultural practices ranging from literature to architecture stage and costume design painting sculpture cinema and the performing arts It examines both canonical and less familiar responses to both real and imagined Greek antiquities from the seventeenth century to the present across various national contexts Encompassing examples from Inigo Jones to the contemporary art exhibition documenta 14 and from Thessaloniki and Delphi to Nashville the contributions examine attempted reconstructions

of an authentic ancient Greece alongside imaginative and utopian efforts to revive the Greek spirit using modern technologies new media and experimental practices of the body Also explored are the political resonances of Hellenomaniac fascinations and tensions within them between the ideal and the real the past present and future Part I examines the sources and derivations of Hellenomania from the Baroque and pre Romantic periods to the early twentieth century While covering more canonical material than the following sections it also casts spotlights on less familiar figures and sets the scene for the illustrations of successive waves of Hellenomania explored in subsequent chapters Part II focuses on responses uses and appropriations of ancient Greek material culture in the built environment mostly architecture but also extends to painting and even gymnastics it examines in particular how a certain idealisation of ancient Greek architecture affected its modern applications Part III explores challenges to the idealisation of ancient Greece through the transformative power of colour movement and of reliving the past in the present human body especially female Part IV looks at how the fascination with the material culture of ancient Greece can move beyond the obsession with Greece and Greekness

Classics in Russia

1700-1855 Marinus A. Wes,1992-09-01 The author shows how the history of the classical tradition in Russia cannot be separated from the history of Russia's orientation to Western Europe in general His book based on many little known and previously unexplored Russian materials is the result of the first comprehensive research on the study of the Greek and Roman classics in Russia and its sociocultural utopian as well as ideological function within the framework of Russian cultural and intellectual history and Russian educational policy from the accession of Peter the Great to the death of Nicholas I A tradition does not exist apart from the people who adhere to it and the networks they create in order to ensure some kind of growth and continuity Therefore the author has ordered his material into an interpretive framework based on a prosopographical approach towards the subject Among specific writers and poets discussed are Pushkin Gogol Goncharov and Turgenev

Classics in Russia 1700-1855 Marinus Antony Wes,1992 What role did classical Graeco Roman culture play in eighteenth and nineteenth century Russian society on the institutional level as well as in the lives of individual Russian intellectuals Through a series of case studies of classics in action the book illustrates the tension between aims and results expectations and achievements

The Rediscovery and Reception of Gandhāran Art Wannaporn Rienjang,Peter Stewart,2022-03-10 From the archaeologists and smugglers of the Raj to the museums of post partition Pakistan and India from coin forgers and contraband to modern Buddhism and contemporary art this fourth volume of the Gandhāra Connections project presents the most recent research on the factors that mediate our encounter with Gandhāran art

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