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Romische Marmorkandelaber

Renate Schlesier



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Römische Marmorkandelaber Hans-Ulrich Cain, 1985

Pergamon and Rome: Culture, Identity, and Influence

,2025-06-19 This interdisciplinary volume provides the first comprehensive study of Rome's relationship with the kingdom and city of Pergamon. It surveys the rich and diverse interactions between these two cities from the late third century BCE to the fourth century CE, ranging across multiple cultural spheres including art and architecture, history and politics, literature and poetry, philosophy and thought, scholarship and rhetoric. The book reassesses the nature, scope, and extent of Pergamon and Rome's so-called special relationship, shedding light on much-discussed problems, offering new evidence for their cultural interactions, and questioning long-established assumptions. One recurrent theme concerns the limitations of our knowledge: extant evidence is limited and often skewed by later Roman sources, and it is frequently very difficult to identify and define cultural features that are distinctively Pergamene. Nevertheless, there was certainly an important relationship between these two cities, which this volume seeks to map out with greater nuance, precision, and breadth, setting it within a wider, interconnected Hellenistic context. As a whole, the volume reflects on the scholarly reception of Pergamon, uncovering how and when a certain view of a cohesive Pergamene culture took shape among modern scholarship and what factors, prejudices, and assumptions undergirded its creation. It also challenges and rethinks the frameworks that shape our view of cultural activity in the Hellenistic world, emphasizing the porousness of cultural movements across political boundaries. This book will be of interest not only to scholars of Roman culture but also to those interested in the impact of Hellenistic culture on Rome more generally, and to scholars engaged with theories and models of cultural influence.

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.

Pergamon and the Hellenistic Kingdoms of the Ancient World Carlos A. Picón, Seán Hemingway, 2016-04-18 The Hellenistic period, the nearly three centuries between the death of Alexander the Great in 323 B.C. and the suicide of the Egyptian queen Cleopatra VII, the famous Cleopatra, in 30 B.C., is one of the most complex and exciting epochs of ancient Greek art. The unprecedented geographic sweep of Alexander's conquests changed the face of the ancient world forever, forging diverse cultural connections and exposing Greek artists to a host of new influences and artistic styles. This beautifully illustrated volume examines the rich diversity of art forms that arose through the patronage of the royal courts of the Hellenistic kingdoms, placing special emphasis on Pergamon, capital of the Attalid dynasty, which ruled over large parts of Asia Minor. With its long history of German-led excavations, Pergamon provides a superb paradigm of a Hellenistic capital, appointed with important civic institutions: a great library, theater, gymnasium, temples, and healing center that we recognize today as central features of modern urban life. The military triumphs of Alexander and his successors led to the expansion of

Greek culture out from the traditional Greek heartland to the Indus River Valley in the east and as far west as the Strait of Gibraltar. These newly established Hellenistic kingdoms concentrated wealth and power resulting in an unparalleled burst of creativity in all the arts from architecture and sculpture to seal engraving and glass production. Pergamon and the Hellenistic Kingdoms of the Ancient World brings together the insights of a team of internationally renowned scholars who reveal how the art of Classical Greece was transformed during this period melding with predominantly Eastern cultural traditions to yield new standards and conventions in taste and style.

Hellenistic Sculpture Brunilde Sismondo Ridgway, 1990. This is the final volume in Brunilde Sismondo Ridgway's series of books covering the entire range of Greek sculpture from its inception to its virtual end as it merged into the production of the Roman Imperial world. Volume III discusses sculptural works both architectural and free standing from approximately 100 B.C. to the Battle of Actium 31 B.C. which removed from power the last Hellenistic ruler. Although some monuments may belong to the years just before or just after this timespan, Ridgway's aim is to concentrate on works plausibly dated to the first century B.C. even those with highly controversial chronologies. Famous sculptures like the Laocöon, the epic groups from the Sperlonga cave, the Belvedere Torso, the bronze Boxer in the Terme Museum and many others are discussed together with less well known pieces. Ridgway gives special emphasis to the finds from two shipwrecks, the Mahdia and the Antikythera wrecks that provide a reasonable terminus ante quem and argues that many of the stylistic trends and decorative objects usually considered typically Roman instead have their roots in the Greek world. This last Hellenistic phase is perhaps the most interesting of the three because it documents to a great extent the transformation of the products of one culture into those of another with different interests and priorities. Far from being an unimaginative inferior output driven by commercial considerations, the statuary of the first century B.C. is vibrant and inventive drawing from many sources in a stylistic eclecticism.

The Gardens of Sallust Kim J. Hartswick, 2013-10-02. Pleasure gardens or horti offered elite citizens of ancient Rome a retreat from the noise and grime of the city where they could take their leisure and even conduct business amid lovely landscaping, architecture and sculpture. One of the most important and beautiful of these gardens was the horti Sallustiani originally developed by the Roman historian Sallust at the end of the first century B.C. and later possessed and perfected by a series of Roman emperors. Though now irrevocably altered by two millennia of human history, the Gardens of Sallust endure as a memory of beauty and as a significant archaeological site where fragments of sculpture and ruins of architecture are still being discovered. In this ambitious work Kim Hartswick undertakes the first comprehensive history of the Gardens of Sallust from Roman times to the present as well as its influence on generations of scholars, intellectuals and archaeologists. He draws from an astonishing array of sources to reconstruct the original dimensions and appearance of the gardens and the changes they have undergone at specific points in history. Hartswick thoroughly discusses the architectural features of the garden and analyzes their remains. He also studies the sculptures excavated from the gardens and discusses the subjects and uses of many outstanding examples.

The Art of

Praxiteles Antonio Corso,2004 **The Iconography of Sculptured Statue Bases in the Archaic and Classical Periods** Angeliki Kosmopoulou,2002 Angeliki Kosmopoulou demonstrates that relief bases present distinct consistent iconographic and technical characteristics that differentiate them from related monuments BOOK JACKET **Materiality in Roman Art and Architecture** Annette Haug,Adrian Hielscher,M. Taylor Lauritsen,2021-12-31 The focus of this volume is on the aesthetics semantics and function of materials in Roman antiquity between the 2nd century B C and the 2nd century A D It includes contributions on both architectural spaces and their material design and objects types of artefacts that differ greatly in the way they were used perceived and loaded with cultural significance With respect to architecture the analysis of material aesthetics leads to a new understanding of the performance imitation and transformation of surfaces including the social meaning of such strategies In the case of objects surface treatments are equally important However object form a specific design category which can enter into tension with materiality comes into particular focus Only when materials are shaped do their various qualities emerge and these qualities are to a greater or lesser extent transferred to objects With a focus primarily on Roman Italy the papers in this volume underscore the importance of material design and highlight the awareness of this matter in the ancient world *Marble Statuettes of the Roman Period* Brian Martens,2025-07-18 The excavations of the Athenian Agora have played a major role in bringing to light the rich sculptural legacy of ancient Athens The project's storerooms boast one of the most important bodies of sculpture from classical antiquity covering the complete range and history of output in a storied center of artistic production This volume presents for the first time the marble statuettes and statuette fragments carved between the 1st century BCE and the 4th century CE that have been excavated from the Agora since 1931 Comprising one in six figural sculptures found at the site these works are testament to a thriving demand for small divine images in Roman period Greece that has been insufficiently recognized until now Among these broken and battered figures are the portraits of polytheistic Athens naked Aphrodite at her bath winged Eros assisting his mother tired Herakles after a labor teenage Artemis aiming her bow attentive Asklepios dispatching cures The author marshals a detailed and heavily illustrated catalogue of 672 objects to offer new data to the study of Greek iconography and sculptural production Taken as a collective whole the statuettes document the vibrant religion society and art of Athens and beyond **The Twelve Gods of Greece and Rome** Charlotte R. Long,1987-01-01 Based on the author's thesis Ph D Case Western University 1980 originally presented under the title The twelve gods in Greek and Roman art *The Language of Images in Roman Art* Tonio Hölscher,2004-11-18 This book first published in 2004 develops a theory for the understanding of Roman pictorial art By treating Roman art as a semantic system it establishes a connection between artistic forms and the ideological messages contained within The history of Roman art traditionally followed the model of a sequence of stylistic phases affecting the works of their era in the manner of a uniform Zeitgeist By contrast the author shows different stylistic forms being used for different themes and messages The reception of Greek models a key phenomenon of Roman art thus

appear in a new light The formulations of specific messages are established from Greek art types of different eras serving to express Roman ideological values classical forms for the grandeur of the state Hellenistic forms for the struggling effort of warfare In this way a conceptual and comprehensible pictorial language arose uniting the multicultural population of the Roman state *Ancient Mythological Images and their Interpretation* Katharina Lorenz,2016-08-18 When we try to make sense of pictures what do we gain when we use a particular method and what might we be missing or even losing Empirical experimentation on three types of mythological imagery a Classical Greek pot a frieze from Hellenistic Pergamon and a second century CE Roman sarcophagus enables Katharina Lorenz to demonstrate how theoretical approaches to images specifically iconology semiotics and image studies impact the meanings we elicit from Greek and Roman art A guide to Classical images of myth and also a critical history of Classical archaeology s attempts to give meaning to pictures this book establishes a dialogue with the wider field of art history and proposes a new framework for the study of ancient visual culture It will be essential reading not just for students of classical art history and archaeology but for anyone interested in the possibilities and the history of studying visual culture A Different God? Renate Schlesier,2011-12-23 Within modern frameworks of knowledge and representation Dionysos often appears to be atypical for ancient culture an exception within the context of ancient polytheism or even an instance of a difference that anticipates modernism How can recent research contribute to a more precise understanding of the diverse transformations of the ancient god from Greek antiquity to the Roman Empire In this volume which is the result of an international conference held in March 2009 at the Pergamon Museum Berlin scholars from all branches of classical studies including history of scholarship consider this question Consequently this leads to a new look on vase paintings sanctuaries rituals and religious political institutions like theatre and includes new readings of the texts of ancient poets historians and philosophers as well as of papyri and inscriptions It is the diversity of sources or methods and the challenge of former views that is the strength of this volume providing a comprehensive innovative and richly faceted account of the different god in an unprecedented way **Augustan Culture** Karl Galinsky,1998-02-15 Weaving analysis and narrative throughout an illustrated text the author provides an account of the major ideas of the Augustan age and offers an interpretation of the creative tensions and contradictions that made for its vitality and influence Principles of Decoration in the Roman World Annette Haug,M. Taylor Lauritsen,2021-04-19 This book explores the manner in which architectural settings and action contexts influenced the perception of decoration in the Roman world Crucial to the relationship between ancient viewers and media was the concept of decor a term employed by Vitruvius and other Roman authors to describe the appropriateness of particular decorative elements to the environment in which they were located The papers in this volume examine a diverse range of decorated spaces from press rooms to synagogues through the lens of decor In doing so they shed new light on the decorative principles employed across Roman Italy and beyond **Roman Crete: New Perspectives** Jane E. Francis,Anna Kouremenos,2016-05-31 The last several

decades have seen a dramatic increase in interest in the Roman period on the island of Crete Ongoing and some long standing excavations and investigations of Roman sites and buildings intensive archaeological survey of Roman areas and intensive research on artifacts history and inscriptions of the island now provide abundant data for assessing Crete alongside other Roman provinces New research has also meant a reevaluation of old data in light of new discoveries and the history and archaeology of Crete is now being rewritten The breadth of topics addressed by the papers in this volume is an indication of Crete s vast archaeological potential for contributing to current academic issues such as Romanization acculturation climate and landscape studies regional production and distribution iconographic trends domestic housing economy and trade and the transition to the late Antique era These papers confirm Crete s place as a fully realized participant in the Roman world over the course of many centuries but also position it as a newly discovered source of academic inquiry Corpus Signorum Imperii Romani ,1975 **The Menorah** Steven Fine,2016-11-21 Introduction Standing before the Arch of Titus menorah From Titus to Moses and back Flavian Rome to the nineteenth century Modernism Zionism and the menorah Creating a national symbol A Jewish holy grail The menorah at the Vatican Illuminating the path to Armageddon

Handbook of Greek Sculpture Olga Palagia,2019-07-22 The Handbook of Greek Sculpture aims to provide a detailed examination of current research and directions in the field Bringing together an international cast of contributors from Greece Italy France Great Britain Germany and the United States the volume incorporates new areas of research such as the sculptures of Messene and Macedonia sculpture in Roman Greece and the contribution of Greek sculptors in Rome as well as important aspects of Greek sculpture like techniques and patronage The written sources literary and epigraphical are explored in dedicated chapters as are function and iconography and the reception of Greek sculpture in modern Europe Inspired by recent exhibitions on Lysippos and Praxiteles the book also revisits the style and the personal contributions of the great masters

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