



MYTH, MEANING,
AND MEMORY ON
ROMAN SARCOPHAGI

MICHAEL KOORTBOJIAN

Myth Meaning And Memory On Roman Sarcophagi

Mario Erasmo



Myth Meaning And Memory On Roman Sarcophagi:

Myth, Meaning, and Memory on Roman Sarcophagi Michael Koortbojian, 1995 Koortbojian makes bold original and well grounded claims regarding the structure of narrative as it appears on a series of mythological sarcophagi He achieves remarkable clarity and depth with economical description and analysis The book will interest students not only of Roman art but also of all visual narrative and mythology Leonard Barkan Samuel Rudin Professor of English New York University Koortbojian makes bold original and well grounded claims regarding the structure of narrative as it appears on a series of mythological sarcophagi He achieves remarkable clarity and depth with economical description and analysis The book will interest students not only of Roman art but also of all visual narrative and mythology Leonard Barkan Samuel Rudin Professor of English New York University Interpreting the Images of Greek Myths Klaus Junker, 2012 A concise introduction highlighting theoretical and methodological issues and describing the strategies ancient artists used in order to instruct and persuade **The Oxford Handbook of Greek and Roman Mythography** R. Scott Smith, Stephen M. Trzaskoma, 2022 Offers the first comprehensive survey of mythographical impulses and output from the archaic period up to late antiquity with further essays tracing the influence of mythography into the western Medieval Byzantine and Renaissance traditions Features essays on the intersection of mythography and other intellectual pursuits including ancient art and education Includes contributions from both established scholars and emerging voices Book jacket *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 **Dream, Fantasy, and Visual Art in Roman Elegy** Emma Scioli, 2015-06-29 The elegists ancient Rome s most introspective poets filled their works with vivid first person accounts of dreams Emma Scioli examines these varied and visually striking textual dreamscapes arguing that the poets exploited dynamics of visual representation to share with readers the intensely personal experience of dreaming Dreaming with Open Eyes Ayana O. Smith, 2019-02-19 Dreaming with Open Eyes examines visual symbolism in late seventeenth century Italian opera contextualizing the genre amid the broad ocularcentric debates emerging at the crossroads of the early modern period and the Enlightenment Ayana O Smith reevaluates significant aspects of the Arcadian reform aesthetic and establishes a historically informed method of opera

criticism for modern scholars and interpreters Unfolding in a narrative fashion the text explores facets of the philosophical and literary background and concludes with close readings of text and music using visual symbolism to create readings of gender and character in two operas Alessandro Scarlatti's *La Statira* Rome 1690 and Carlo Francesco Pollaro's *La forza della virtù* Venice 1693 Smith's interdisciplinary approach enhances our modern perception of this rich and underexplored repertory and will appeal to students and scholars not only of opera but also of literature philosophy and visual and intellectual cultures

The Oxford Dictionary of Late Antiquity Oliver Nicholson, 2018-04-19 The Oxford Dictionary of Late Antiquity is the first comprehensive reference book covering every aspect of history culture religion and life in Europe the Mediterranean and the Near East including the Persian Empire and Central Asia between the mid 3rd and the mid 8th centuries AD the era now generally known as Late Antiquity This period saw the re-establishment of the Roman Empire its conversion to Christianity and its replacement in the West by Germanic kingdoms the continuing Roman Empire in the Eastern Mediterranean the Persian Sassanian Empire and the rise of Islam Consisting of over 1.5 million words in more than 5,000 A-Z entries and written by more than 400 contributors it is the long-awaited middle volume of a series bridging a significant period of history between those covered by the acclaimed Oxford Classical Dictionary and The Oxford Dictionary of the Middle Ages The scope of the Dictionary is broad and multi-disciplinary across the wide geographical span covered from Western Europe and the Mediterranean as far as the Near East and Central Asia it provides succinct and pertinent information on political history law and administration military history religion and philosophy education social and economic history material culture art and architecture science literature and many other areas Drawing on the latest scholarship and with a formidable international team of advisers and contributors The Oxford Dictionary of Late Antiquity aims to establish itself as the essential reference companion to a period that is attracting increasing attention from scholars and students worldwide

Imagining the Afterlife in the Ancient World Juliette Harrison, 2018-09-03 Human beings have speculated about whether or not there is life after death and if so what form that life might take for centuries What did people in the ancient world think the next life would hold and did they imagine there was a chance for a relationship between the living and the dead How did people in the ancient world keep their dead loved ones alive through memory and were they afraid the dead might return and haunt the living in another form What sort of afterlife did the ancient Greeks and Romans imagine for themselves This volume explores these questions and more While individual representations of the afterlife have often been examined few studies have taken a more general view of ideas about the afterlife circulating in the ancient world By drawing together current research from international scholars on archaeological evidence for afterlife belief chiefly from funerary sites together with studies of works of literature this volume provides a broader overview of ancient ideas about the afterlife than has so far been available Imagining the Afterlife in the Ancient World explores these key questions through a series of wide-ranging studies taking in ghosts demons dreams cosmology and the mutilation of corpses along the way

offering a valuable resource to those studying all aspects of death in the ancient world

The Oxford History of Western Art Martin Kemp, 2000 The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis Another key feature of the narrative is the re definition of traditional period boundaries Rather than relying on conventional labels such as Medieval Renaissance Baroque etc five major phases of significant historical change are established that unlock longer and more meaningful continuities The art of classical antiquity from c 600 BC to the fall of Rome in AD 410 The establishment of visual culture in Europe from 410 to 1527 the sack of papal Rome European visual regimes from 1527 to 1770 The era of revolutions 1770 to 1914 Modernism and after 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create patrons patronize collectors collect galleries exhibit dealers deal and art historians write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and

revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students Face to Face Robin Margaret Jensen, Examining how God and eventually Christ are portrayed in early Christian art Jensen explores questions of the relationship between art and theology conflicts over idolatry and iconography and how the Christological controversies affected the portrayals of Christ Since much of this art comes from ancient Rome she places her analysis in the context of the history of Roman portraiture One hundred photographs enhance the discussion The Dominus legem dat Motif in Its Multiple Contexts Reidar Hvalvik, 2025-02-20 In this book Dominus legem dat labeled the most debated motif in early Christian art is dealt with in all its different contexts particularly Roman sarcophagi where it most often occurs In light of concurrent Roman funerary art it offers a new understanding of the function of biblical motifs on sarcophagi and a number of contemporary Christian texts are presented as a key for the interpretation of the so called traditio legis composition This first richly illustrated monograph on the motif argues that it originated in Old St Peter s Basilica substantiated by a broad discussion of its historical and theological context A catalog of all occurrences is included **Bulletin** University of Michigan. Museum of Art, 2001 Death Mario Erasmo, 2021-03-25 Personal and yet utterly universal inevitable and yet unknowable death has been a dominant theme in all cultures since earliest times Different societies address death and the act of dying in culturally diverse ways yet remarkably across the span of several millennia we can recognize in the customs of ancient Greece and Rome ceremonies and rituals that have enduring present day resonance For example preparing the corpse of the deceased holding a memorial service the practice of cremation and of burial in resting places are all liminal processes that can trace their origin to ancient practices Such rites described by Cicero and Herodotus among others have defined traditional modern funerals Yet of late there has been a shift away from classical ritual and sombre memorialization as the dead are transformed into spectacles Ad hoc roadside shrines virtual burials online guest books and even jazz memorial processions and firework displays have come to the fore as new modes of marking even celebrating bereavement What is causing this change and how do urbanisation economic factors and the rise of individualism play a part Mario Erasmo creatively explores the nexus between classical and contemporary approaches to dying death and interment From theme funerals in St Louis to Etruscan sarcophagi he offers a rich and insightful discussion of finitude across the ages The Bone Gatherers Nicola Frances Denzey, Nicola Denzey Lewis, 2007 Bone Gatherers is a Beacon Press publication A History of Roman Art Steven L. Tuck, 2015-01-27 A History of Roman Art provides a wide ranging survey of the subject from the founding of Rome to the rule of Rome s first Christian emperor Constantine Incorporating the most up to date information available on the topic this new textbook explores the creation use and meaning of art in the Roman world Extensively illustrated with 375 color photographs and line drawings Broadly defines Roman art to include the various cultures that contributed to the Roman system Focuses throughout on the overarching themes of Rome s cultural inclusiveness and art s important role in promoting Roman values Discusses a wide

range of Roman painting mosaic sculpture and decorative arts as well as architecture and associated sculptures within the cultural contexts they were created and developed Offers helpful and instructive pedagogical features for students such as timelines key terms defined in margins a glossary sidebars with key lessons and explanatory material on artistic technique stories and ancient authors textboxes on art and literature art from the provinces and important scholarly perspectives and primary sources in translation A book companion website is available at www.wiley.com/go/romanart with the following resources PowerPoint slides glossary and timeline Steven Tuck is the 2014 recipient of the American Archaeological Association's Excellence in Undergraduate Teaching Award *The Emperor and Rome* Björn C. Ewald, Carlos F. Noreña, Yale University. Department of Classics, 2010-12-02 This book explores ancient Rome under the impact of monarchy and as one of the structures which shaped the monarchy itself *Hell and its Afterlife* Margaret Toscano, 2016-04-22 The notion of an infernal place of punishment for undesired elements in human culture and human nature has a long history both as religious idea and as cultural metaphor This book brings together a wide array of scholars who examine hell as an idea within the Christian tradition and its afterlife in historical and contemporary imagination Leading scholars grapple with the construction and meaning of hell in the past and investigate its modern utility as a means to describe what is perceived as horrific or undesirable in modern culture While the idea of an infernal region of punishment was largely developed in the context of early Jewish and Christian religious culture it remains a central belief for some Christians in the modern world Hell's reception its afterlife in the modern world has extended hell's meaning beyond the religious realm hell has become a pervasive image and metaphor in political rhetoric in popular culture and in the media Bringing together scholars from a variety of fields to contribute to a wider understanding of this fascinating and important cultural idea this book will appeal to readers from historical religious literary and cultural perspectives Shared Stories, Rival Tellings Robert C. Gregg, 2015-08-05 Judaism Christianity and Islam are considered kindred religions holding ancestral heritages and monotheistic belief in common but there are definitive distinctions between these Abrahamic peoples Shared Stories Rival Tellings explores the early exchanges of Jews Christians and Muslims and argues that their interactions were dominated by debates over the meanings of certain stories sacred to all three communities Robert C Gregg shows how Jewish Christian and Muslim interpreters artists as well as authors developed their unique and particular understandings of narratives present in the two Bibles and the Qur'an Gregg focuses on five stories Cain and Abel Sarah and Hagar Joseph and Potiphar's Wife Jonah and the Whale and Mary the Mother of Jesus As he guides us through the often intentional variations introduced into these shared stories Gregg exposes major issues under contention and the social intellectual forces that contributed to spirited and sometimes combative exchanges among Jews Christians and Muslims Offering deeper insight into these historical moments and their implications for contemporary relations among the three religions Shared Stories Rival Tellings will inspire readers to consider and reconsider the dynamics of traditional and current social religious competition Birthing Romans Anna

Bonnell Freidin, 2024-05-21 How Romans coped with the anxieties and risks of childbirth Across the vast expanse of the Roman Empire anxieties about childbirth tied individuals to one another to the highest levels of imperial politics even to the movements of the stars *Birthing Romans* sheds critical light on the diverse ways pregnancy and childbirth were understood experienced and managed in ancient Rome during the first three centuries of the Common Era In this beautifully written book Anna Bonnell Freidin asks how inhabitants of the Roman Empire especially women and girls understood their bodies and constructed communities of care to mitigate and make sense of the risks of pregnancy and childbirth Drawing on medical texts legal documents poetry amulets funerary art and more she shows how these communities were deeply human yet never just human Freidin demonstrates how patients and caregivers took their place alongside divine and material agencies to guard against the risks inherent to childbearing She vividly illustrates how these efforts and vital networks offer a new window onto Romans anxieties about order hierarchy and the individual's place in the empire and cosmos Unearthing a risky world that is both familiar and not our own *Birthing Romans* reveals how mistakes misfortunes and interventions in childbearing were seen to have far reaching consequences reverberating across generations and altering the course of people's lives their family histories and even the fate of an empire *The Art of the Roman Empire* Jas Elsner, 2018-04-27 The passage from Imperial Rome to the era of late antiquity when the Roman Empire underwent a religious conversion to Christianity saw some of the most significant and innovative developments in Western culture This stimulating book investigates the role of the visual arts the great diversity of paintings statues luxury arts and masonry as both reflections and agents of those changes Jas Elsner's ground breaking account discusses both Roman and early Christian art in relation to such issues as power death society acculturation and religion By examining questions of reception viewing and the culture of spectacle alongside the more traditional art historical themes of imperial patronage and stylistic change he presents a fresh and challenging interpretation of an extraordinarily rich cultural crucible in which many fundamental developments of later European art had their origins This second edition includes a new discussion of the Eurasian context of Roman art an updated bibliography and new full colour illustrations

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