

Museum Archetypes And Collecting In The Ancient World

Cave and Worship in Ancient Greece brings together a series of stimulating chapters contributing to the archaeology and our modern understanding of the character and importance of cave sanctuaries in the fi rst millennium BCE Mediterranean. Written by emerging and established archaeologists and researchers, the book employs a fascinating and wide range of approaches and methodologies to investigate, and interpret material assemblages from cave shrines, many of which are introduced here for the fi rst time. An introductory section explores the emergence and growth of caves as centres of cult and religion. The chapters then probe some of the meanings attached to cave spaces and votive materials such as terracotta fi gurines, and ceramics, and those who created and used them. The authors use sensory and gender approaches, discuss the identity of the worshippers, and the contribution of statistical analysis to the role of votive materials. At the heart of the volume is the examination of cave materials excavated on the Cycladic islands and Crete, in Attika and Aitolokarmania, on the Ionian islands and in southern Italy. This is a welcome volume for students of prehistoric and classical archaeology,enthusiasts of the history of caves, religion, ancient history, and anthropology.

This volume explores the interrelationship of the literature, monuments, and urban landscape of Augustan Rome. Targeting scholars of both literature and material culture, its interdisciplinary studies range from canonical authors (e.g. Cicero, Livy, and Ovid) to iconic monuments (e.g. the Rostra, Pantheon, and Meridian of Augustus).

Why are some things valuable while others are not? How much effort does it take to produce valuable objects? How can one explain the different appraisal of certain things in different temporal horizons and in different cultures? Cultural processes on how value is attached to things, and how value is re-established, are still little understood. The case studies in this volume, originating from anthropology and archaeology, provide innovative and differentiated answers to these questions. However, for all contributions there are some common basic assumptions. One of these concerns the understanding that it is rarely the value of the material itself that matters for high valuation, but rather the appreciation of the (assumed or constructed) origin of certain objects or their connection with certain social structures. A second of these shared insights addresses the ubiquity of phenomena of 'value in things'. There is no society without valued objects. As a rule, valuation is something negotiated or even disputed. Value arises through social action, whereby it is always necessary to ask anew which actors are interested in the value of certain objects (or in their appreciation). This also works the other way round: Who are those actors who question corresponding objective values and why?

This volume addresses how historic buildings were treated in Imperial Rome, examining the way in which the ancients restored the monuments they inherited from earlier generations, in order to develop an understanding of the Roman concept of built heritage. In the first and second centuries AD, a series of fires devastated large parts of the city; this study charts how the appearance of its buildings physically developed when they were subsequently rebuilt, payingattention to what features were retained or changed. It also examines the way in which inhabitants of the city responded to these changes, as revealed through literary accounts from the period.

Picturing Antiquity

Familiar Works Reconsidered

Rome's Holy Mountain

Ancient Greek Lists

Classical Art

The Transformation and Genesis of 'Values in Things' from Archaeological and Anthropological Perspectives

The first study devoted to classical art's vital creative impact on the work of the Flemish painter Peter Paul Rubens. ?For the great Peter Paul Rubens (1577–1640), the classical past afforded lifelong creative stimulus and the camaraderie of humanist friends. A formidable

scholar, Rubens ingeniously transmitted the physical ideals of ancient sculptors, visualized the spectacle of imperial occasions, rendered the intricacies of mythological tales, and delineated the character of gods and heroes in his drawings, paintings, and designs for

tapestries. His passion for antiquity profoundly informed every aspect of his art and life. Including 170 color illustrations, this volume addresses the creative impact of Rubens's remarkable knowledge of the art and literature of antiquity through the consideration of key

themes. The book's lively interpretive essays explore the formal and thematic relationships between ancient sources and Baroque expressions: the significance of neo-Stoic philosophy, the compositional and iconographic inspiration provided by exquisite carved gems, Rubens's

study of Roman marble sculpture, and his inventive translation of ancient sources into new subjects made vivid by his dynamic painting style. This volume is published to accompany an exhibition on view at the J. Paul Getty Museum at the Getty Villa from November 10, 2021,

to January 24, 2022.

The eighth and seventh centuries BCE were a time of flourishing exchange between the Mediterranean and the Near East. One of the period's key imports to the Hellenic and Italic worlds was the image of the griffin, a mythical monster that usually possesses the body of a

lion and the head of an eagle. In particular, bronze cauldrons bore griffin protomes—figurative attachments showing the neck and head of the beast. Crafted in fine detail, the protomes were made to appear full of vigor, transfixing viewers. Bronze Monsters and the Cultures

of Wonder takes griffin cauldrons as case studies in the shifting material and visual universes of preclassical antiquity, arguing that they were perceived as lifelike monsters that introduced the illusion of verisimilitude to Mediterranean arts. The objects were placed in

the tombs of the wealthy (Italy, Cyprus) and in sanctuaries (Greece), creating fantastical environments akin to later cabinets of curiosities. Yet griffin cauldrons were accessible only to elites, ensuring that the new experience of visuality they fostered was itself a

symbol of status. Focusing on the sensory encounter of this new visuality, Nassos Papalexandrou shows how spaces made wondrous fostered novel subjectivities and social distinctions.

Domesticating Empire is the first contextually-oriented monograph on Egyptian imagery in Roman households. Caitlin Barrett draws on case studies from Flavian Pompeii to investigate the close association between representations of Egypt and a particular type of Roman

household space: the domestic garden. Through paintings and mosaics portraying the Nile, canals that turned the garden itself into a miniature "Nilescape," and statuary depicting Egyptian themes, many gardens in Pompeii offered ancient visitors evocations of a Roman vision

of Egypt. Simultaneously faraway and familiar, these imagined landscapes made the unfathomable breadth of empire compatible with the familiarity of home. In contrast to older interpretations that connect Roman "Aegyptiaca" to the worship of Egyptian gods or the problematic

concept of "Egyptomania," a contextual analysis of these garden assemblages suggests new possibilities for meaning. In Pompeian houses, Egyptian and Egyptian-looking objects and images interacted with their settings to construct complex entanglements of "foreign" and

"familiar," "self" and "other." Representations of Egyptian landscapes in domestic gardens enabled individuals to present themselves as sophisticated citizens of empire. Yet at the same time, household material culture also exerted an agency of its own: domesticizing,

familiarizing, and "Romanizing" once-foreign images and objects. That which was once imagined as alien and potentially dangerous was now part of the domus itself, increasingly incorporated into cultural constructions of what it meant to be "Roman." Featuring brilliant

illustrations in both color and black and white, Domesticating Empire reveals the importance of material culture in transforming household space into a microcosm of empire.

Up to its pillage by the Crusaders in 1204, Constantinople teemed with magnificent statues of emperors, pagan gods, and mythical beasts. Yet the significance of this wealth of public sculpture has hardly been acknowledged beyond late antiquity. In this book, Paroma

Chatterjee offers a new perspective on the topic, arguing that pagan statues were an integral part of Byzantine visual culture. Examining the evidence in patriographies, chronicles, novels, and epigrams, she demonstrates that the statues were admired for three specific

qualities - longevity, mimesis, and prophecy; attributes that rendered them outside of imperial control and endowed them with an enduring charisma sometimes rivaling that of holy icons. Chatterjee's interpretations refine our conceptions of imperial imagery, the

Hippodrome, the Macedonian Renaissance, a corpus of secular objects, and Orthodox icons. Her book offers novel insights into Iconoclasm and proposes a more truncated trajectory of the holy icon in medieval Orthodoxy than has been previously acknowledged.

Handbook of Ancient Afro-Eurasian Economies

Classical Reception and the Problem of Rome's Flaws

Monographic Exhibitions and the History of Art

Cave and Worship in Ancient Greece

New Approaches to Ancient Material Culture in the Greek & Roman World

The Oxford Handbook of Early Christian Archaeology

A Cultural History of Color in Antiquity

In the eyes of posterity, ancient Rome is deeply flawed. The list of censures is long and varied, from political corruption and the practice of slavery, to religious intolerance and sexual immorality, yet for centuries the Romans' "errors" have not only provoked opprobrium, but also inspired wayward and novel forms of thought and representation

broad sense of the Latin verb. This volume is the first to examine this phenomenon in depth, treating examples from history, philosophy, literature, psychoanalysis, and art history, from antiquity to the present, to examine how the Romans' faults have become the basis for creative experimentation, for rejections of prevailing ideology, even

demonstrating that the reception of Rome's missteps and mistakes has been far more complex than simply denouncing them as an exemplum malum to be shunned and avoided, it argues compellingly that these "alternative" receptions are historically important and enduringly relevant in their own right. "Roman error" comes to signify both

that we may commit when engaging with Roman antiquity, whereby reception may even be conceived as "error" of a kind: while the volume ably addresses popular fascination with a wide range of Roman vices, including violence, imperial domination, and decadence, it also asks us to consider what makes certain receptions matter, how the

A sweeping history of premodern architecture told through the material of stone Spanning almost five millennia, Painting in Stone tells a new history of premodern architecture through the material of precious stone. Lavishly illustrated examples include the synthetic gems used to simulate Sumerian and Egyptian heavens; the marble temple

Rome; the painted palaces and polychrome marble chapels of early modern Italy; and the multimedia revival in 19th-century England. Poetry, the lens for understanding costly marbles as an artistic medium, summoned a spectrum of imaginative associations and responses, from princes and patriarchs to the populace. Three salient themes surface

imagination": marbles as images of their own elemental substance according to premodern concepts of matter and geology; the perceived indwelling of astral light in earthly stones; and the enduring belief that colored marbles exhibited a form of natural—or divine—painting, thanks to their vivacious veining, rainbow palette, and chance ima

Museum Archetypes and Collecting in the Ancient World offers the first general overview of the reasons why ancient civilizations from Archaic Greece to the Early Christian period amassed objects and displayed them together in public, private and imaginary contexts.

In recent years, scholars have extensively explored the function of the miraculous and wondrous in ancient narratives, mostly pondering on how ancient authors view wondrous accounts, i.e. the treatment of the descriptions of wondrous occurrences as true events or their use. More precisely, these narratives investigate whether the wo

erudition or merely provides stylistic variety; sometimes, such narratives even represent the wish of the author to grant a "rational explanation" to extraordinary actions. At present, however, two aspects of the topic have not been fully examined: a) the ability of the wondrous/miraculous to set cognitive mechanisms in motion and b) the

to contribute to the construction of an authorial identity (that of kings, gods, or narrators). To this extent, the volume approaches miracles and wonders as counter intuitive phenomena, beyond cognitive grasp, which challenge the authenticity of human experience and knowledge and push forward the frontiers of intellectual and aesthetic

of the volume examine miracles on the basis of bewilderment that could lead to new factual knowledge; the supernatural is here registered as something natural (although strange); the rest of the articles treat miracles as an endpoint, where human knowledge stops and the unknown divine begins (here the supernatural is confirmed). The

experience of a miracle or wonder as a counter intuitive phenomenon could be part of long-term memory, i.e. if miracles could be transformed into solid knowledge and what mental functions are encompassed in this process, are central in the discussion.

Values and Revaluations

Painting, Poetry, and the Invention of Tenderness in the Early Roman Empire

Inscribing Faith in Late Antiquity

Architectural Restoration and Heritage in Imperial Rome

Statues in Constantinople, 4th-13th Centuries CE

Rubens

Recognizing Miracles in Antiquity and Beyond

Cataloging standards practiced within the traditional library, archive and museum environments are not interoperable for the retrieval of objects within the shared online environment. Within today's information environments, library, archive and museum professionals are becoming aware that all information objects can be linked together. In this way, information professionals have the opportunity to collaborate and share data together with the shard online cataloging environment, the end result being improved retrieval effectiveness. But the adaptation has been slow: Libraries, archives and museums are still operating within their own community-specific cataloging practices. This book provides a historical perspective of the evolution of linking devices within the library, archive, and museums environments, and captures current cataloging practices in these fields. It offers suggestions for moving beyond community-specific cataloging principles and thus has the potential of becoming a springboard for further conversation and the sharing of ideas.

This edited collection traces the impact of monographic exhibitions on the discipline of art history from the first examples in the late eighteenth century through the present. Roughly falling into three genres (retrospectives of living artists, retrospectives of recently deceased artists, and monographic exhibitions of Old Masters), specialists examine examples of each genre within their social, cultural, political, and economic contexts. Exhibitions covered include Nathaniel Hone's 1775 exhibition, the Holbein Exhibition of 1871, the Courbet retrospective of 1882, Titian's exhibition in Venice, Poussin's Louvre retrospective of 1960, and El Greco's anniversaty exhibitions of 2014.

The Roman official and intellectual Pliny the Elder's Natural History constitutes our primary source on the figural arts in Classical antiquity. Since the Middle Ages, Pliny's encyclopaedia has enraptured the imaginations of its readers with anecdotes and narratives about the lives and accomplishments of the great artists of the Greek past. This book explores the ways in which materials and artistic processes are constructed in Natural History. In doing so, this work reflects current developments in the study of Graeco-Roman art, where the scientific analysis of sculptural stones, pigments, and metal alloys, as well as a more detailed understanding of technologies and workshop practices, has imposed radical changes in the methods and theoretical models used to approach ancient artefacts. The argument considers the role of materials in discourses on Nature, as well as their semantics and the language used to account for artistic creation. Discussion of artistic techniques addresses the discovery of resources and technologies, and the discursive implications of creation and viewing. By focusing on particular passages and exemplary case studies, this book explores the ideological, moral, and intellectual preoccupations that guide Pliny's construction of materialities and human ingenuity in a period characterised by a rapidly-evolving economic landscape. The material and performative aspects of artistic, manual creation provided this early encyclopaedist with the fundamentals for constructing and explaining his view of Rome's imperial mission and, more specifically, of his own strategies as a collector and recorder of 'all' the memorable facts of Nature. This book will be of significant interest to scholars of classical archaeology, Greek and Latin literature, social and economic history, and reception studies.

For centuries, statuary décor was a main characteristic of any city, sanctuary, or villa in the Roman world. However, from the third century CE onward, the prevalence of statues across the Roman Empire declined dramatically. By the end of the sixth century, statues were no longer a defining characteristic of the imperial landscape. Further, changing religious practices cast pagan sculpture in a threatening light. Statuary production ceased, and extant statuary was either harvested for use in construction or abandoned in place. The Afterlife of Greek and Roman Sculpture is the first volume to approach systematically the antique destruction and reuse of statuary, investigating key responses to statuary across most regions of the Roman world. The volume opens with a discussion of the complexity of the archaeological record and a preliminary chronology of the fate of statues across both the eastern and western imperial landscape. Contributors to the volume address questions of definition, identification, and interpretation for particular treatments of statuary, including metal statuary and the systematic reuse of villa materials. They consider factors such as earthquake damage, late antique views on civic versus "private" uses of art, urban construction, and deeper causes underlying the end of the statuary habit, including a new explanation for the decline of imperial portraiture. The themes explored resonate with contemporary concerns related to urban decline, as evident in post-industrial cities, and the destruction of cultural heritage, such as in the Middle East.

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New Approaches to Landscape and Ritual

Volume 2: Local, Regional, and Imperial Economies

Between the Pagan Past and Christian Present in Byzantine Visual Culture

Roman Artists, Patrons, and Public Consumption

Organization, Representation and Description through the Digital Age

The Afterlife of Greek and Roman Sculpture

The frames of classical art are often seen as marginal to the images that they surround. Traditional art history has tended to view framing devices as supplementary 'ornaments'. Likewise, classical archaeologists have often treated them as tools for taxonomic analysis. This book not only argues for the integral role of framing within Graeco-Roman art, but also explores the relationship between the frames of classical antiquity and those of more modern art and aesthetics. Contributors combine close formal analysis with more theoretical approaches: chapters examine framing devices across multiple media (including vase and fresco painting, relief and free-standing sculpture, mosaics, manuscripts and inscriptions), structuring analysis around the themes of 'framing pictorial space', 'framing bodies', 'framing the sacred' and 'framing texts'. The result is a new cultural history of framing - one that probes the sophisticated and playful ways in which frames could support, delimit, shape and even interrogate the images contained within.

The first history of the deaccession of objects from museum collections that defends deaccession as an essential component of museum practice. Museums often stir controversy when they deaccession works—formally remove objects from permanent collections—with some critics accusing them of betraying civic virtue and the public trust. In fact, Martin Gammon argues in Deaccessioning and Its Discontents, deaccession has been an essential component of the museum experiment for centuries. Gammon offers the first critical history of deaccessioning by museums from the seventeenth to the twenty-first century, and exposes the hyperbolic extremes of "deaccession denial"—the assumption that deaccession is always wrong—and "deaccession apology"—when museums justify deaccession by finding some fault in the object—as symptoms of the same misunderstanding of the role of deaccessions in proper museum practice. He chronicles a series of deaccession events in Britain and the United States that range from the disastrous to the beneficial, and proposes a typology of principles to guide future deaccessions. Gammon describes the liquidation of the British Royal Collections after Charles I's execution—when masterworks were used as barter to pay the king's unpaid

bills—as establishing a precedent for future deaccessions. He recounts, among other episodes, U.S. Civil War veterans who tried to reclaim their severed limbs from museum displays; the 1972 “Hoving affair,” when the Metropolitan Museum of Art sold a number of works to pay for a Velázquez portrait; and Brandeis University’s decision (later reversed) to close its Rose Art Museum and sell its entire collection of contemporary art. An appendix provides the first extensive listing of notable deaccessions since the seventeenth century. Gammon ultimately argues that vibrant museums must evolve, embracing change, loss, and reinvention.

Museum Archetypes and Collecting in the Ancient WorldBRILL

The creation and dissolution of empires has been a constant feature of human history from ancient times through the present day. Establishing new identities and new power relationships, empires also irrevocably altered social structures and the material culture on which those social structures were partly based. The political activities of empires are materially reflected in the movement of objects from periphery to center (and vice versa) and in the formation and display of collections which represent the potential for the production and the dissemination of knowledge. Imperial collecting practices tell stories that are complementary to and go beyond the classical sources of official history, the statistics of social history and even the narratives of collective or individual oral history. Building on previous work on European and Colonial object histories, this collection of essays—for the first time—approaches the subject of collecting and empires from a global and inclusive comparative perspective by addressing selection of the greatest empires the world has known from Han China to Hellenistic Greece to Aztec Mexico to the Third Reich. The comparative historical investigation of imperialism through the lens of collecting practices, museum archetypes and museums proper, helps shape our understanding of contemporary aesthetics and diversity management as well as helps identify what is imperial about our own approaches to material culture.

Luxus

The Art of the Roman Empire

Monumenta Graeca et Romana: Museum archetypes and collecting in the ancient world

Texts, Monuments, and Topography

21st-Century Methods and Classical Antiquity

The Attalids of Pergamon and Anatolia

Gender and the Body in Greek and Roman Sculpture

Inscribing Faith in Late Antiquity considers the Greek and Latin texts inscribed in churches and chapels in the late antique Mediterranean (c. 300–800 CE), compares them to similar texts from pagan, Jewish, and Muslim spaces of worship, and explores how they functioned both textually and visually. These texts not only recorded the names and prayers of the faithful, but were powerful verbal and visual statements of cultural values and religious beliefs, conveying meaning through their words as well as through their appearances. In fact, the two were intimately connected. All of these texts – Christian, Jewish, Muslim, and pagan – acted visually, embracing their own materiality as mosaic, paint, or carved stone. Colourful and artfully arranged, the inscriptions framed human relationships with the divine, encouraged responses from readers, and made prayers material. In the first in-depth examination of the inscriptions as words and as images, the author reimagines the range of aesthetic, cultural, and religious experiences that were possible in spaces of worship. Inscribing Faith in Late Antiquity is essential reading for those interested in Roman, late antique, and Byzantine material and visual culture, inscriptions and other texts, and religious life in the ancient Mediterranean.

This book highlights the diversity of current methodologies in Classical Archaeology. It includes papers about archaeology and art history, museum objects and fieldwork data, texts and material culture, archaeological theory and historiography, and technical and literary analysis, across Classical Antiquity.

Ancient Greek Lists brings together catalogic texts from a variety of genres, arguing that the list form was the ancient mode of expressing value through text. Ranging from Homer's Catalogue of Ships through Attic comedy and Hellenistic poetry to temple inventories, the book draws connections among texts seldom juxtaposed, examining the ways in which lists can stand in for objects, create value, act as methods of control, and even approximate the infinite. Athena Kirk analyzes how lists come to stand as a genre in their own right, shedding light on both under-studied and well-known sources to engage scholars and students of Classical literature, ancient history, and ancient languages.

The second volume of the Handbook describes different extractive economies in the world regions that have been outlined in the first volume. A wide range of economic actors – from kings and armies to cities and producers – are discussed within different imperial settings as well as the tools, which enabled and constrained economic outcomes. A central focus are nodes of consumption that are visible in the archaeological and textual records of royal capitals, cities, religious centers, and armies that were stationed, in some cases permanently, in imperial frontier zones. Complementary to the multipolar concentrations of consumption are the fiscal-tributary structures of the empires vis-à-vis other institutions that had the capacity to extract, mobilize, and concentrate resources and wealth. Larger volumes of state-issued coinage in various metals show the new role of coinage in taxation, local economic activities, and social practices, even where textual evidence is absent. Given the overwhelming importance of agriculture, the volume also analyses forms of agrarian development, especially around cities and in imperial frontier zones. Special consideration is given to road- and water-management systems for which there is now sufficient archaeological and documentary evidence to enable cross-disciplinary comparative research.

Architecture and the Poetics of Marble from Antiquity to the Enlightenment

A Cultural History

The Capitoline Hill in Late Antiquity

Roman Error

The Cambridge Companion to the Age of Nero

An Encyclopaedic Workshop

What Everyone Needs to Know

Tenderness is not a notion commonly associated with the Romans, whose mythical origin was attributed to brutal rape. Yet, as Hé rica Valladares argues in this ground-breaking study, in the second half of the first century BCE Roman poets, artists, and their audience became increasingly interested in describing, depicting, and visualizing the more sentimental aspects of amatory experience. During this period, we see two important and simultaneous developments: Latin love elegy crystallizes as a poetic genre, while a new style in Roman wall painting emerges. Valladares' book is the first to correlate these two phenomena properly, showing that they are deeply intertwined. Rather than postulating a direct correspondence between images and texts, she offers a series of mutually reinforcing readings of painting and poetry that ultimately locate the invention of a new romantic ideal within early imperial debates about domesticity and the role of citizens in Roman society.

"This handbook brings together work by leading scholars of the archaeology of early Christianity in the Mediterranean and surrounding regions. The 34 essays to this volume ground the history, culture, and society of the first seven centuries of Christianity in the latest currents of archaeological method, theory, and research."--

A Cultural History of Color in Antiquity covers the period 3000 BCE to 500 CE. Although the smooth, white marbles of Classical sculpture and architecture lull us into thinking that the color world of the ancient Greeks and Romans was restrained and monochromatic, nothing could be further from the truth. Classical archaeologists are rapidly uncovering and restoring the vivid, polychrome nature of the ancient built environment. At the same time, new understandings of ancient color cognition and language have unlocked insights into the ways – often unfamiliar and strange to us – that ancient peoples thought and spoke about color. Color shapes an individual's experience of the world and also how society gives particular spaces, objects, and moments meaning. The 6 volume set of the Cultural History of Color examines how color has been created, traded, used, and interpreted over the last 5000 years. The themes covered in each volume are color philosophy and science; color technology and trade; power and identity; religion and ritual; body and clothing; language and psychology; literature and the performing arts; art; architecture and interiors; and artefacts. The Cultural Histories Series A Cultural History of Color is part of The Cultural Histories Series. Titles are available as hardcover sets for libraries needing just one subject or preferring a tangible reference for their shelves or as part of a fully-searchable digital library. The digital product is available to institutions by annual subscription or on perpetual access via www.bloomsburyculturalhistory.com . Individual volumes for academics and researchers interested in specific historical periods are also available in print or digitally via www.bloomsburycollections.com .

A fascinating shift toward more nuanced interpretations of Roman art that look at different kinds of social knowledge and local contexts

Money, Culture, and State Power

The Triumph and Trade of Egyptian Objects in Rome

Late Antique Responses and Practices

Painting in Stone

Catalogue and Inventory Across Genres

Domesticating Empire

The Impact of Empires on Collections and Museums from Antiquity to the Present

Museums of Language and the Display of Intangible Cultural Heritage presents essays by practitioners based in language museums around the world. Describing their history, mission, and modes of display, contributors demonstrate the important role intangible heritage can and should play in the museum. Arguing that languages are among our most precious forms of cultural heritage, the book also demonstrates that they are at risk of neglect, and of endangerment from globalisation and linguistic imperialism. Including case studies from across Europe, North America, Africa, and Asia, this book documents the vital work being done by museums to help preserve languages and make them objects of broad public interest. Divided into three sections, contributions to the book focus on one of three types of museums: museums of individual languages, museums of language groups – both geographic and structural – and museums of writing. The volume presents practical information alongside theoretical discussions and state-of-the-art commentaries concerning the representation of languages and their cultural nature. Museums of Language and the Display of Intangible Cultural Heritage is the first volume to address the subject of language museums and, as such, should be of interest to academics, researchers, and postgraduate students in the fields of museum and cultural heritage studies, applied linguistics, anthropology, tourism, and public education.

"Rome's Holy Mountain is the first book to chart the history of the Capitoline Hill in Late Antiquity, from the third to the seventh centuries CE. It investigates both the lived-in and dreamed-of realities of the hill in an era of fundamental political, religious, and social change" --

From gleaming hardstone statues to bright frescoes, the unexpected and often spectacular Egyptian objects discovered in Roman Italy have long presented an interpretive challenge. How they shaped and were shaped by religion, politics, and identity formation has now been well researched. But one crucial function of these objects remains to be explored: their role as precious goods in a collector's economy. The Romans imported and recreated Egyptian goods in the most opulent materials available – gold, gems, expensive wood, ivory, luxurious textiles – and displayed them like true treasures. This is due in part to the way Romans encountered these items, as argued in this book: first as dazzling spolia from the war against Cleopatra, then as costly wares exchanged over the expanding Roman trade routes. In this respect, Romans treated Egyptian art surprisingly similarly to Greek art. By examining the concrete mechanisms through which Egyptian objects were acquired and displayed in Rome, this book offers a new understanding of this impressive material at the crossroads of Hellenistic, Roman, and Egyptian culture.

How did the statues of ancient Greece wind up dictating art history in the West? How did the material culture of the Greeks and Romans come to be seen as "classical" and as "art"? What does "classical art" mean across time and place? In this ambitious, richly illustrated book, art historian and classicist Caroline Vout provides an original history of how classical art has been continuously redefined over the millennia as it has found itself in new contexts and cultures. All of this raises the question of classical art's future. What we call classical art did not simply appear in ancient Rome, or in the Renaissance, or in the eighteenth-century Academy. Endlessly repackaged and revered or rebuked, Greek and Roman artifacts have gathered an amazing array of values, both positive and negative, in each new historical period, even as these objects themselves have reshaped their surroundings. Vout shows how this process began in antiquity, as Greeks of the Hellenistic period transformed the art of fifth-century Greece, and continued through the Roman empire, Constantinople, European court societies, the neoclassical English country house, and the nineteenth century, up to the modern museum. A unique exploration of how each period of Western culture has transformed Greek and Roman antiquities and in turn been transformed by them, this book revolutionizes our understanding of what classical art has meant and continues to mean.

Antiquities

The Frame in Classical Art

A Life History from Antiquity to the Present

Aesthetics, Semantics and Function

The Sumptuous Arts of Greece and Rome

Materiality in Roman Art and Architecture

Between Reading and Seeing

Offers analysis of selected works of ancient art through a critical use of cutting-edge theory from gender studies, body studies, and art history.

The age of Nero has appealed to the popular imagination more than any other period of Roman history. This volume provides a lively and accessible guide to the various representations and interpretations of the Emperor Nero as well as to the rich literary, philosophical and artistic achievements of his eventful reign. The major achievements of the period in the fields of literature, governance, architecture and art are freshly described and analysed, and special attention is paid to the reception of Nero in the Roman and Christian eras of the first centuries AD and beyond. Written by an international team of leading experts, the chapters provide students and non-specialists with clear and comprehensive accounts of the most important trends in the study of Neronian Rome. They also offer numerous original insights into the period, and open new areas of study for scholars to pursue.

In contrast to other histories of ancient art that typically privilege well-preserved works of ceramics or stone, Luxus offers an integrated contextual analysis of artifacts fashioned from a wide variety of luxury materials, which survive in far greater number than is typically supposed. These include gold and silver, semiprecious hard stones, and organic materials, such as ivory, fine woods, amber, pearl, coral, and textiles. Examining some of the finest surviving examples of ancient craftsmanship, renowned expert Kenneth Lapatin approaches objects in these diverse media from a variety of viewpoints, providing a valuable model for a more pluralistic approach to visual culture with the greater goal of reinvigorating the study of ancient art and society. As its title implies, Luxus is richly illustrated, containing over 200 images of superb works located in collections throughout the world. Each plate is accompanied by extensive documentation and discursive commentary. An introductory chapter explores the ideologies and uses of the luxury arts in ancient Greece and Rome, considers ancient debates about their value, and traces their decline in modern historiography. The book then goes on to address a broad range of luxury goods, such as intaglios, cameos, vessels, and statuettes, providing a full and multifaceted account of luxury in the ancient world.

A study on the intersection of art, science, and the natural world in Hellenistic and Roman times.

Egyptian Landscapes in Pompeian Gardens

Pliny the Elder and the Matter of Memory

Collecting and Empires

AD 100-450

The Cultural History of Augustan Rome

Museums of Language and the Display of Intangible Cultural Heritage

A Critical History

Reveals how the empire of Attalid Pergamon dominated the Hellenistic world by controlling culture and identity through its fiscal system.

The destruction of ancient monuments and artworks by the Taliban in Afghanistan and the Islamic State in Iraq and Syria has shocked observers worldwide. Yet iconoclastic erasures of the past date back at least to the mid-1300s BCE, during the Amarna Period of ancient Egypt's 18th dynasty. Far more damage to the past has been inflicted by natural disasters, looters, and public works. Art historian Maxwell Anderson's Antiquities: What Everyone Needs to Know(1) analyzes continuing threats to our heritage, and offers a balanced account of treaties and laws governing the circulation of objects; the history of collecting antiquities; how forgeries are made and detected; how authentic works are documented, stored, dispersed, and displayed; the politics of sending antiquities back to their countries of origin; and the outlook for an expanded legal market. Anderson provides a summary of challenges ahead, including the future of underwater archaeology, the use of drones, remote sensing, and how invisible markings on antiquities will allow them to be traced. Written in question-and-answer format, the book equips readers with a nuanced understanding of the legal, practical, and moral choices that face us all when confronting antiquities in a museum gallery, shop window, or for sale on the Internet.

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.

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.

Deaccessioning and Its Discontents
Griffin Cauldrons in the Preclassical Mediterranean
Collecting Art in the Ancient Mediterranean
Bronze Monsters and the Cultures of Wonder
Art, Science, and the Natural World in the Ancient Mediterranean, 300 BC to AD 100
Information in Libraries, Archives and Museums