

Image and Text in Graeco-Roman Antiquity

Michael Squire

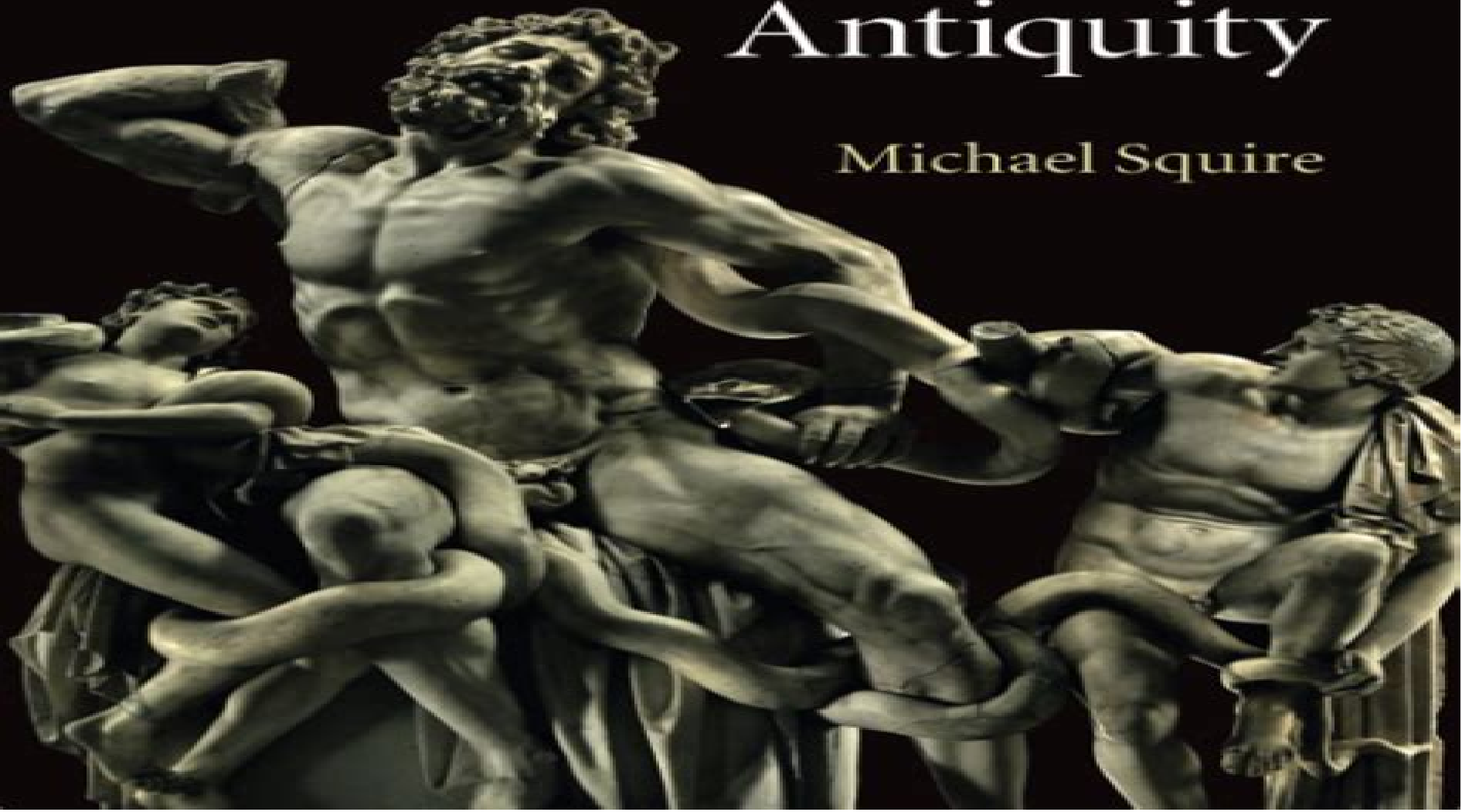


Image And Text In Graeco Roman Antiquity

Basil Dufallo



Image And Text In Graeco Roman Antiquity:

Image and Text in Graeco-Roman Antiquity Michael Squire, 2015-02-05 The relation between the visual and the verbal spheres has been much contested in recent years from laments about the logocentrism of the academy to the heralding of the pictorial turn of the multimedia age This lavishly illustrated book recontextualises these debates through the historical lens of Greek and Roman antiquity Dr Squire shows how modern Western concepts of words and pictures derive from a post Reformation tradition of theology and aesthetics Where modern critics assume a bipartite separation between images and texts classical antiquity toyed with a more playful and engaged relation between the two By using the ancient world to rethink our own ideologies of the visual and the verbal this interdisciplinary book brings together classics and art history as well as a sustained reflection on their historiography the result is a new and explosive cultural history of Western visual thinking *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 *Ecphrastic Shields in Graeco-Roman Literature* Karel Thein, 2021-09-30 This volume takes a fresh look at ekphrasis as a textual practice closely connected to our embodied imagination and its verbal dimension it offers the first detailed study of a large family of ancient ecphrastic shields often studied separately but never as an ensemble with its own development The main objective consists of establishing a theoretical and historical framework that is applied to a series of famous ecphrastic shields starting with the Homeric shield of Achilles The latter is reinterpreted as a paradigmatic thing whose echoing down the centuries is reinforced by the fundamental connection between ekphrasis and artefacts as its primary objects The book demonstrates that although the ancient sources do not limit ekphrasis to artificial creations the latter are most efficient in bringing out the intimate affinity between artefacts and vivid mental images as two kind of entities that lack a natural scale and are rightly understood as ontologically unstable *Ecphrastic Shields in Graeco Roman Literature* The World's Forge should be read by those interested in ancient culture art and philosophy but also by those fascinated by the broader issue of imagination and by the interplay between the natural and the artificial *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

The Poetics of Visuality Justin J. White ,2024-11-14 Justin J White explores the nature of images in ancient Israel through a reconceptualization of the relationship between image and text He proposes that in ancient Israel texts evoked images as a core part of their rhetoric Rather than conceptualizing texts and images as ontologically or functionally distinct media he argues that both media are mixed media even while neither medium is reducible to the other In order to make this argument he focuses on the visual aspects of textual rhetoric what he terms the poetics of visuality He builds his argument across three text specific axes of visual rhetoric ekphrasis the visual imagination and material agency He makes the claim that each of these three axes are endemic to Israelite literature and mutually contribute to the formation of a robust ontology of visual representation in ancient Israel

The Roman Paratext Laura Jansen,2014-03-20 The first synoptic study of the interplay of frame texts and readers in classical studies

Bible and Bedlam Louise J. Lawrence,2018-08-23 Bible and Bedlam first critically questions the exclusion and stereotyping of certain biblical characters and scholars perceived as mad as such judgements illustrate the sanism prejudice against individuals who are diagnosed or perceived as mentally ill perpetuated within the discipline of Western biblical studies Second it seeks to highlight the widespread ideological gatekeeping protection and policing of madness in both western history and scholarship with regard to celebrated biblical figures including Jesus and Paul Third it initiates creative exchanges between biblical texts

interpretations and contemporary voices from mad studies and sources autobiographies memoirs etc which are designed to critically disturb disrupt and displace commonly projected and often pejorative assumptions surrounding madness Voices of those subject to diagnostic labelling such as autism schizophrenia and or psychosis are among those juxtaposed here with selected biblical interpretations and texts

Painting, Ethics, and Aesthetics in Rome Nathaniel B. Jones,2019-01-24 Demonstrates how ancient Roman mural paintings stood at the intersection of contemporary social ethical and aesthetic concerns

The Captor's Image Basil Dufallo,2013-01-24 An influential view of ecphrasis the literary description of art objects chiefly treats it as a way for authors to write about their own texts without appearing to do so and even insist upon the aesthetic dominance of the literary text over the visual image However when considering its use in ancient Roman literature this interpretation proves insufficient The Captor s Image argues for the need to see Roman ecphrasis with its prevalent focus on Hellenic images as a site of subtle ongoing competition between Greek and Roman cultures Through close readings of ecphrases in a wide range of Latin authors from Plautus Catullus and Horace to Vergil Ovid and Martial among others Dufallo contends that Roman ecphrasis reveals an ambivalent receptivity to Greek culture an attitude with implications for the shifting notions of Roman identity in the Republican and Imperial periods Individual chapters explore how the simple assumption of a self asserting ecphrastic text is called into question by comic performance intentionally inconsistent narrative satire Greek religious iconography the contradictory associations of epic imagery and the author s

subjection to a patron Visual material such as wall painting statuary and drinkware vividly contextualizes the discussion As the first book length treatment of artistic ecphrasis at Rome The Captor's Image resituates a major literary trope within its hybrid cultural context while advancing the idea of ecphrasis as a cultural practice through which the Romans sought to redefine their identity with and against Greekness *Greek Epigram from the Hellenistic to the Early Byzantine Era* Maria Kanellou,Ivana Petrovic,Christopher Carey (Classicist),2019 The briefest of all ancient Greek genres epigram is also the most resilient This volume provides a selection of in depth treatments of key aspects of Greek literary epigram from the Hellenistic to the early Byzantine period rather than focusing on individual authors or anthologies in order to explore the evolution of the genre over time Mute Poetry, Speaking Pictures Leonard Barkan,2013 No detailed description available for Mute Poetry Speaking Pictures

›res vera, res ficta‹: Fictionality in Ancient Epistolography Janja Soldo,Claire Rachel Jackson,2023-09-18 Letters are famously easy to recognise notoriously hard to define Both real and fictitious letters can look identical to the point that there are no formal criteria which can distinguish one from the other This has long been a point of anxiety in scholarship which has considered the value of an ancient letter to be determined by its authenticity necessitating a strict binary opposition of genuine as opposed to fake letters This volume challenges this dichotomy directly Rather than defining epistolary fiction as a literary genre in opposition to genuine letters or reducing it down to fixed rhetorical features it argues that fiction is an inherent and fluid property of letters which ancient writers recognised and exploited This volume contributes to wider scholarship on ancient fiction by demonstrating through the multiplicity of genres contexts and time periods discussed how complex and multifaceted ancient awareness of fictionality was As such this volume shows that letters are uniquely well placed to unsettle disciplinary boundaries of fact and fiction authentic and spurious and that this allows for a deeper understanding of how ancient writers conceptualised and manipulated the fictional potential of letters *The Museum of Augustus* Peter Heslin,2015-05-01 In the Odes Horace writes of his own work I have built a monument more enduring than bronze a striking metaphor that hints at how the poetry and built environment of ancient Rome are inextricably linked This fascinating work of original scholarship makes the precise and detailed argument that painted illustrations of the Trojan War both public and private were a collective visual resource for selected works of Virgil Horace and Propertius Carefully researched and skillfully reasoned the author's claims are bold and innovative offering a strong interpretation of the relationship between Roman visual culture and literature that will deepen modern readings of Augustan poets The Museum of Augustus first provides a comprehensive reconstruction of paintings from the remaining fragments of the cycle of Trojan frescoes that once decorated the Temple of Apollo in Pompeii It then finds the echoes of these paintings in the Augustan dated Portico of Philippus now destroyed which was itself a renovation of Rome's de facto temple of the Muses in other words a museum both in displaying art and offering a meeting place for poets It next examines the responses of the Augustan poets to the decorative program of this monument that was intimately connected with their own literary aspirations

The book concludes by looking at the way Horace in the Odes and Virgil in the Georgics both conceptualized their poetic projects as temples to rival the museum of Augustus

The Paradigm of Simias Jan Kwapisz, 2019-02-19 This book's concern is with notoriously obscure ancient poets riddlers whom it argues to have been an essential albeit necessarily marginal element of the literary landscape of Antiquity which in addition exerted subtle yet lasting influence on European culture The three first essays in this book trace a direct line of influence between the early Hellenistic scholar poet Simias of Rhodes the late Republican Roman experimentalist Laevius and Constantine the Great's virtuoso panegyrist Optatian Porphyry whereas the fourth essay discusses the preservation and transformation of the model invented by Simias in Byzantium The Appendix reflects on the triumph of this intellectual paradigm in Neo Latin Jesuit education by investigating the case of a peripheral yet highly influential Central European college at the turn of the sixteenth and seventeenth centuries This book is at once a contribution to the scholarship on the reception of Hellenistic poetry and to the study of ancient technopaegnia i.e. playful poetry and their cultural influence in Antiquity Byzantium and post mediaeval Europe

Eastern Christianity in Its Texts Cyril Hovorun, 2022-08-25 Surveying theological literature produced in the Christian East from the first through the 20th century *Eastern Christianity in its Texts* explores different theological themes analytical and mystical genres epistles treatises and poetry and milieux Greek Armenian Western and Eastern Syriac Russian and Romanian The book illustrates the evolution of the Orthodox thought how it influenced and was influenced by intellectual social and political environments It demonstrates a theology in context and yet displays consistency in the traditions spread through different epochs and countries The book is divided in five parts each standing for an epoch with distinct features formation of the Christian identity in the era before Constantine golden age of theology in the period of Late Antiquity the pinnacle of erudism and mysticism in the eastern Middle Ages wrestling with the Modernity imported from the West in the 18th 19th centuries and finally theological polyphony in the 20th century

Paul and Image Philip Erwin, 2020-09-29 In *Paul and Image* Philip Erwin challenges conventional interpretations of 1 Corinthians that tend to overlook the significance of ancient Roman visual culture in framing and posing exegetical questions He argues that in 1 Corinthians Paul engaged in a long standing philosophical discussion of visual representation with consequential implications for how he and his Corinthian addressees interacted with the imagery around them By situating Paul's letter in the context of the critical discourse on visual representation from Plato to Philo to the Second Sophistic Erwin redefines Paul's critique of human wisdom treatment of idols and resurrection discourse in visual terms

Pindar's Eyes David Fearn, 2017 Pindar's Eyes is a ground breaking interdisciplinary exploration of the interactions between Greek lyric poetry and visual and material culture in the early fifth century BCE Its aim is to open up analysis of lyric to the wider theme of aesthetic experience in early classical Greece with particular focus on the poetic mechanisms through which Pindar's victory odes use visual and material culture to engage their audiences Complete readings of Nemean 5 Nemean 8 and Pythian 1 reveal the poet's deep interest in the relations

between lyric poetry and commemorative and religious sculpture as well as other significant visual phenomena while literary studies of his evocation of cultural attitudes through elaborate use of the lyric first person are combined with art historical treatments of ecphrasis of image and text and of art's framing of ritual experience in ancient Greece This specific aesthetic approach is expanded through fresh treatments of Simonides and Bacchylides own engagements with material culture as well as an account of Pindaric themes in the Aeginetan logoi of Herodotus Histories These come together to offer not just a novel perspective on the relationship between art and text in Pindaric poetry but to give rise to new claims about the nature of classical Greek visuality and ritual subjectivity and to foster a richer understanding of the ways in which classical poetry and art shaped the lives and experiences of their consumers

The Apostles in Early Christian Art and Poetry

Roald Dijkstra, 2016-01-12 The Apostles in Early Christian Art and Poetry presents the first in depth analysis of the origins of the representation of the apostles the twelve disciples and Paul in verse and image in the late antique Greco Roman world 250 400 Especially in the West the apostles are omnipresent in particular on sarcophagi and in Biblical and martyr poetry They primarily function as witnesses of Christ's stay on earth but Peter and Paul are also popular saints of their own Occasionally the other apostles come to the fore as individual figures Direct influence from art on poetry or vice versa appears to be difficult to trace but principal developments of late antique society are reflected in the representation of the apostles in both media

Image, Text, Stone Nikolaus Dietrich, Johannes Fouquet, 2022-07-18 This edited volume explores the intermediality of image and text in Graeco Roman sculpture Through its choice of authors disciplinary backgrounds are deliberately merged in order to bridge the traditional gap between archaeologists epigraphists and philologists who for a long time studied statues material inscriptions and literary epigrams within the closely confined borders of their individual disciplines Through its choice of objects privileging works of which there are significant material remains through its inclusion of all kinds of figural cum inscriptional designs ranging from grand sculpture to reliefs and decorative marble objects and through its methodological emphasis on close viewing and reading of individual objects this volume focuses on the materiality of both sculpture and inscription This perspective is enriched by two comparative chapters on inscribing Greek vases and Roman walls graffiti The intermediality of image and inscription is envisaged from various thematic angles including the intricacies of combining image and epigram both materially and in literary projection the original production and reception of inscribed sculpture in its long life the viewing and reading of sculpture in a space of movement the issue of re naming statues and the image and inscription in its social and gender historical context

Graffiti and the Literary Landscape in Roman

Pompeii Kristina Milnor, 2014-01-30 In this volume Milnor considers how the fragments of textual graffiti which survive on the walls of the Roman city of Pompeii reflect and refract the literary world from which they emerged Focusing in particular on the writings which either refer to or quote canonical authors directly Milnor uncovers the influence in diction style or structure of elite Latin literature as the Pompeian graffiti show significant connections with familiar authors such as Ovid

Propertius and Virgil While previous scholarship has described these fragments as popular distortions of well known texts Milnor argues that they are important cultural products in their own right since they are able to give us insight into how ordinary Romans responded to and sometimes rewrote works of canonical literature Additionally since graffiti are at once textual and material artefacts they give us the opportunity to see how such writings gave meaning to and were given meaning by the ancient urban environment Ultimately the volume looks in detail at the role and nature of popular literature in the early Roman Empire and the place of poetry in the Pompeian cityscape

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