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Lorenz Winkler-Horaček

# Monster in der frühgriechischen Kunst



# Monster Fr Hgriechischen Kunst Image Context

**Anthony Blunt**



## **Monster Fr Hgriechischen Kunst Image Context:**

**Dependency and Social Inequality in Pre-Roman Italy** Martin Bentz, Patrick Zeidler, 2024-10-21 In the past most studies on Pre Roman societies in Italy 1st millennium BCE focused on the elites their representation and cultural contacts The aim of this volume is to look at dependent and marginalized social groups which are less visible and often even difficult to define slaves servants freedmen captives foreigners athletes women children etc The methodological challenges connected to the study of such heterogeneous and scattered sources are addressed Is the evidence representative enough for defining different forms of dependencies Can we rely on written and pictorial sources or do they only reflect Greek and Roman views and iconographic conventions Which social groups can t be traced in the literary and archaeological record For the investigation of this topic we combined historical and epigraphical studies Greek and Roman literary sources Etruscan inscriptions with material culture studies images sanctuaries necropoleis including anthropological and bioarchaeological methods These new insights open a new chapter in the study of dependency and social inequality in the societies of Pre Roman Italy

**Bronze Monsters and the Cultures of Wonder** Nassos Papalexandrou, 2021-11-23 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

**Corpus vasorum antiquorum** Claudia Lang-Auinger, Elisabeth Trinkl, 1951 The contributions to this volume discuss the representation of plants and animals on Greek pottery from the Geometric to the Hellenistic period These images are used to portray everyday life characterize a location depict mythological scenes and create ornamentation

**Monster in der frühgriechischen Kunst** Lorenz Winkler-Horacek, 2015-08-31 Bildfriese mit aneinander gereihten Monstern und Wildtieren sind ein Leitmotiv in der fr hen Bilderwelt der Griechen etwa 700 bis 550 v Chr In dem Buch geht es um die Aneignung der Monster Ikonographie aus dem Orient sowie ihre spezifische Ausformung in der damals f hrenden Luxuskeramik von Korinth Lorenz Winkler Hora ek entdeckt das von den Vasenmalern entwickelte Regelsystem nach dem die Monster und Wildtiere geordnet sind Damit er ffnet er eine neue anthropologisch historische Perspektive die Monster symbolisieren das

Unheimliche der Wildnis jenseits der griechischen Zivilisation Mit der Rationalisierung des Unfassbaren entwickelte Korinth eine Ikonographie die in der Phase der Konsolidierung der griechischen Polis und in Zeiten der Kolonisation Ma st be setzte

**Fragments in Context - Frammenti e dintorni** Virginia Mastellari, 2021-02-15 Die Beitr ge des mehrsprachigen Sammelbandes analysieren die Umgebung von Fragmenten der griechischen Literatur Damit sind soziokulturelle und sprachliche Kontexte dramaturgische Mechanismen sowie Evolutionsprozesse einer literarischen Gattung bis hin zur Rezeption antiker Fragmente gemeint Dabei gehen sie den Fragen nach warum mit welcher Absicht in welcher Form und in welchem Umfang ein Tr gertext ein Fragment zitiert Der Band er ffnet damit nicht nur der Fragmentforschung unter philologischen und methodologischen Gesichtspunkten neue Wege sondern erweitert auch das Verst ndnis der berlieferungsprozesse antiker Literatur

**Die Wirkung der Götter** Arne Thomsen, 2011-12-23 Menschliche Figuren mit Fl geln kennt der Betrachter von Bildern auch heutzutage vor allem als Engel Auf griechischen Vasenbildern sind Fl gelfiguren ebenfalls h ufig zu sehen Dort stehen sie jedoch in einem ganz anderen kulturellen und speziell religi sen Zusammenhang Welche Bedeutung haben sie in diesen Kontexten und was sagt uns das dar ber wie wir die Bilder insgesamt verstehen k nnen Die Antworten auf diese Fragen die das Buch sucht verraten viel dar ber wie die antiken Griechen die Welt und ihren Platz darin sahen und wie sie ihr Verh ltnis zu den G ttern verstanden

**Akroter und Architektur** Corinna Reinhardt, 2018-10-08 Die Ausstattung repr sentativer Tempel und Schatzhausarchitektur mit Bauskulpturen ist ein Ph nomen das vom 6 bis zum 4 Jahrhundert v Chr in Griechenland vielf ltig anzutreffen ist Die Akrotere auf dem Dach waren durch ihre Position besonders auff llig im Erscheinungsbild eines Geb udes und nahmen damit entscheidenden Einfluss auf seine Wahrnehmung im Kontext des Heiligtums Die vorliegende Arbeit untersucht die sthetische und bildliche Konzeption von fig rlichen Akroterbildern sowie ihre Wirkung in engem Zusammenhang zu ihrem architektonischen und historischen Kontext Im Mittelpunkt steht demnach die Frage danach was diese Bilder f r das Geb ude und seine Auftraggeber leisteten Gleichzeitig werden als Grundlage f r diese Fragen auch die D cher in den Blick genommen die etwa Auskunft dar ber geben wie Akrotere befestigt und wie sie genau positioniert wurden Die verschiedenen Konzepte der Akroterbilder und die Umst nde ihrer Verwendung geben Einblick in die Potenziale eines Bildfeldes in der griechischen Architektur das einerseits f r die sthetische Gestaltung und Charakterisierung des Geb udes andererseits auch f r die Repr sentation der Auftraggeber einen entscheidenden Beitrag leistete

**Dangerous Beauty: Medusa in Classical Art** Kiki Karoglou, 2018-02-01 Medusa the monstrous Gorgon of Greek mythology whose gaze turned beholders to stone became increasingly anthropomorphic and feminine beginning in the fifth century B C A similar transformation occurred in representations of other female half human beings from Greek myth such as sphinxes sirens and the sea monster Scylla Believed to have protective powers these mythical hybrid creatures were frequently employed on sepulchral monuments sacred architecture military equipment drinking vessels and the luxury arts Their metamorphosis was a consequence of the idealizing humanism of Greek art of the

Classical period 480 323 B C which understood beauty as the result of harmony and ideal proportions a concept that influenced not only the representation of the human body but also that of mythological beings Dangerous Beauty Medusa in Classical Art on view at The Met until January 6 2019 is organized by Kiki Karoglou Associate Curator in the Department of Greek and Roman Art who is also the author of this Bulletin p p1 margin 0 0px 0 0px 0 0px font 14 0px Verdana

**Picture Worlds** David Saunders, Megan E. O'Neil, 2024-05-07 This abundantly illustrated volume is the first to explore the painted pottery of the ancient Greek Moche and Maya cultures side by side Satyrs and sphinxes violent legumes and a dancing maize deity figure in the stories painted on the pottery produced by the ancient Greek Moche and Maya cultures respectively Picture Worlds is the first book to examine the elaborately decorated terracotta vessels of these three distinct civilizations Although the cultures were separated by space and time they all employed pottery as a way to tell stories explain the world and illustrate core myths and beliefs Each of these painted pots is a picture world But why did these communities reach for pottery as a primary method of visual communication How were the vessels produced and used In this book experts offer introductions to the civilizations exploring these foundational questions and examining the painted imagery Readers will be rewarded with a better understanding of each of these ancient societies fascinating insights into their cultural commonalities and differences and fresh perspectives on image making and storytelling practices that remain vibrant to this day This volume is published to accompany an exhibition on view at the J Paul Getty Museum at the Getty Villa from April 10 to July 29 2024 and at the Michael C Carlos Museum at Emory University from September 14 to December 15 2024

**Bibliographie zur Symbolik, Ikonographie und Mythologie**, 2007 Encounters with Greek Art Carolyn MacDonald, 2025-03-06 Encounters with Greek Art sheds new light on the invention of ancient identities by focusing on encounters between viewers and artworks swept to Italy on the tides of Roman imperialism between 146 BCE and 117 CE Bringing globalization theory to bear on a wide range of texts and images MacDonald traces the construction and contestation of a critical nexus of categories Greek versus Roman and high culture versus low As the book moves from text to image from monumental to domestic space and from the imperial capital to the towns of Italy readers will discover how Greekness and Romanness were imagined and reimagined as contingent but powerful devices for grappling with the flux of images objects and individuals around the globalized world of the Roman empire This book is intended for scholars graduate students and advanced undergraduates interested in Greek and Latin literature Roman visual culture identity in antiquity and histories of globalization **Der antike Mythos** Udo Reinhardt, 2011 *Art in the Medieval West and Its Contacts with Byzantium* Kurt Weitzmann, 1982 The Religious Aspects of War in the Ancient Near East, Greece, and Rome Krzysztof Ulanowski, 2016-07-11 The Religious Aspect of Warfare in the Ancient Near East Greece and Rome is a volume dedicated to investigating the relationship between religion and war in antiquity in minute detail The nineteen chapters are divided into three groups the ancient Near East Greece and Rome They are presented in turn and all possible aspects of

warfare and its religious connections are investigated. The contributors focus on the theology of war, the role of priests in warfare, natural phenomena as signs for military activity, cruelty, piety, the divinity of humans in specific martial cases, rituals of war, iconographical representations and symbols of war, and even the archaeology of war. As editor Krzysztof Ulanowski invited both well-known specialists such as Robert Parker, Nicholas Sekunda, and Pietro Mander to contribute, as well as many young talented scholars with fresh ideas. From this polyphony of voices, perspectives, and opinions emerges a diverse but coherent representation of the complex relationship between religion and war in antiquity.

*Children in Greek Tragedy*  
Emma M. Griffiths, 2020-02-20  
Astyanax is thrown from the walls of Troy. Medea kills her children as an act of vengeance against her husband. Aias reflects with sorrow on his son's inheritance, yet kills himself and leaves Eurysakes vulnerable to his enemies. The pathos created by threats to children is a notable feature of Greek tragedy, but does not in itself explain the broad range of situations in which the ancient playwrights chose to employ such threats. Rather than casting children in tragedy as simple figures of pathos, this volume proposes a new paradigm to understand their roles, emphasizing their dangerous potential as the future adults of myth. Although they are largely silent, passive figures on stage, children exert a dramatic force that transcends their limited physical presence and are in fact theatrically complex creations who pose a danger to the major characters. Their multiple projected lives create dramatic palimpsests which are paradoxically more significant than their immediate emotional effects: children are never killed because of their immediate weakness, but because of their potential strength. This re-evaluation of the significance of child characters in Greek tragedy draws on a fresh examination of the evidence for child actors in fifth-century Athens, which concludes that the physical presence of children was a significant factor in their presentation. However, child roles can only be fully appreciated as theatrical phenomena utilizing the inherent ambiguities of drama, as such case studies of particular plays and playwrights are underpinned by detailed analysis of staging considerations, opening up new avenues for interpretation and challenging traditional models of children in tragedy.

Das Attribut als Problem  
Nikolaus Dietrich, 2018-05-07  
Als scheinbar unverfänglicher terminus technicus ist der Begriff des Attributs in den Bildwissenschaften bisher theoretisch unterschätzt. Ziel dieses Buches ist es, grundsätzliche Problematiken in griechischen Bildern aufzuzeigen, welche sich am Attribut kristallisieren, und mit denen die Bilder und ihre modernen Interpreten in immer neuen Strategien einen Umgang finden mussten. Die Zeitlichkeit(en) im Bild und die Frage nach der Identität. Die Untersuchung ist nicht auf eine einzige Denkmälergattung beschränkt, sondern greift in gezielten, nahsichtigen Fallstudien auf unterschiedliche Bildmedien zu, mit einem Schwerpunkt auf der attischen Vasenmalerei und der Rund- und Bauplastik. Der Untersuchungszeitraum ist auf das 6. und 5. Jahrhundert v. Chr. fokussiert, mit einzelnen Rückbezügen auf frühgriechische und Ausblicken auf hellenistisch-römische Bilder. Auf Fragen des diachronen Wandels liegt ein besonderes Augenmerk. Bezogen auf ein im bildwissenschaftlichen Diskurs marginalisiertes Bildelement, wirft die Untersuchung grundlegende Fragen der Geschichte der Bilder und der Methode ihrer Interpretation auf und

wendet sich damit über die Klassische Archäologie hinaus auch an die Kunstgeschichte *Greek Art* Brian A. Sparkes, 1991-05-02 *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 **Studies in Renaissance & Baroque Art Presented to Anthony Blunt on His 60th Birthday** Anthony Blunt, 1967 Cyclops Mercedes Aguirre, Richard Buxton, 2020-05-07 A Cyclops is popularly assumed to be nothing more than a flesh eating one eyed monster In an accessible stylish and academically authoritative investigation this book seeks to demonstrate that there is far more to it than that quite apart from the fact that in myths the Cyclopes are not always one eyed This book provides a detailed innovative and richly illustrated study of the myths relating to the Cyclopes from classical antiquity until the present day The first part is organised thematically after discussing various competing scholarly approaches to the myths the authors analyse ancient accounts and images of the Cyclopes in relation to landscape physique especially eyes monstrosity and hairiness lifestyle gods names love and song While the man eating Cyclops Polyphemus famous already in the Odyssey plays a major part so also do the Cyclopes who did monumental building work as well as those who toiled as blacksmiths The second part of the book concentrates on the post classical reception of the myths including medieval allegory Renaissance grottoes poetry drama the visual arts contemporary painting and sculpture film and even a circus performance This book aims to explore not just the perennial appeal of the Cyclopes as fearsome monsters but the depth and subtlety of their mythology which raises complex issues of thought and emotion

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