You are looking at 1-7 of 7 items for: **keywords : Mikhail Rostovtzeff**

**Image and Economy in the Ancient World**
David Wengrow

in *The Origins of Monsters: Image and Cognition in the First Age of Mechanical Reproduction*
Published in print: 2013 Published Online: October 2017
Item type: chapter

This chapter examines what led Mikhail Rostovtzeff, an ancient historian, almost a century ago to compare distributions of composite figures from China to Scandinavia. Rostovtzeff is known for his controversial view that the true architects of classical civilization were not those tied to the land, whether as peasant laborers or feudal aristocracy, but rather the middling professional classes of merchants, industrialists, and bankers whose social aspirations were most closely in tune with the civic values of an expanding urban society. Rostovtzeff was also embroiled in debates over the chronological position and cultural affiliations of Bronze Age metal hoards, unearthed along the shores of the Caspian and Black Seas. The chapter considers Rostovtzeff's approach to the interpretation of imagery, and his particular attraction to the imaginary creatures of nomadic art. It might be argued that the movements of monsters offered a kind of visual counterpart to Rostovtzeff's story of an ever-expanding Bronze Age civilization.

**Introduction**
Caspar Meyer

in *Greco-Scythian Art and the Birth of Eurasia: From Classical Antiquity to Russian Modernity*
Published in print: 2013 Published Online: April 2015
Item type: chapter

This chapter considers the two most fundamental assumptions about Greco-Scythian art in current understandings, both inside and outside
academia. The first assumption is that the naturalistic genre scenes on the objects illustrated the world which the ancient producers and consumers of Greco-Scythian art saw around themselves. The second assumption is that these producers and consumers should be identified with the Greeks and Scythians represented in the textual tradition of the northern Black Sea region. The chapter also examines the risks involved in incorporating images with textual representations, as exemplified by the Russian scholar Mikhail Ivanovich Rostovtzeff in Iranians and Greeks in South Russia (1922), a book that deals with northern Black Sea archaeology and inspired by scenes of supposed mystery rituals on Greco-Scythian metalwork. Rostovtzeff suggested that the meeting of Greek and Iranian culture in the northern Black Sea region had created conditions similar to those prevailing in the Mediterranean after Alexander the Great's conquests, thus opening up new perspectives on Russia's cultural and spiritual foundations.

**Greco-Scythian Art in Practice**

Caspar Meyer

in Greco-Scythian Art and the Birth of Eurasia: From Classical Antiquity to Russian Modernity

Published in print: 2013 Published Online: April 2015

DOI: 10.1093/acprof:osobl/9780199682331.003.0006
Item type: chapter

This chapter examines the evidence of Greco-Scythian art in practice by focusing on tombside feasts from burial mounds on the Bosporus. It suggests that those feasts provided one of the primary sites for the use and display of Greco-Scythian metalwork and defined elite power as a religious system independent of other forms of statehood on the Bosporus, especially the Greek polis. It also considers religion in ancient Bosporus in relation to the views expressed by Russian scholar Mikhail Ivanovich Rostovtzeff and his successors.

**Roman Craftsmen and Traders: Towards an Intellectual History**

Miko Flohr and Andrew Wilson

in Urban Craftsmen and Traders in the Roman World

Published in print: 2016 Published Online: March 2016

DOI: 10.1093/acprof:oso/9780198748489.003.0002
Item type: chapter
This chapter discusses the development of the debate on craftsmen and traders in general terms, focusing specifically on the German and Anglo-Saxon scholarly traditions. It assesses the relative impact of new evidence and new ideas on discourse about Roman urban craftsmen and traders in the nineteenth and twentieth centuries, but it also highlights the key role played by certain individual scholars and their networks, such as Mommsen, Meyer, and Frank, in shaping the debate, as well as the impact of key political developments, particularly the First World War, which ended the German debate, and led to a prominence of US-based scholarship. Cultural developments in the 1960s paved the way for new approaches to the theme, and led to a debate dominated, for the first time, by British scholars.

Political Monuments of the Early Spartocid State
Caspar Meyer

in Greco-Scythian Art and the Birth of Eurasia: From Classical Antiquity to Russian Modernity

Published in print: 2013 Published Online: April 2015
Publisher: Oxford University Press
Item type: chapter

This chapter examines epigraphic and sculptural monuments from the Cimmerian Bosporus with a view to tracing the formation of a transcultural network of elite cooperation. More specifically, it considers the political system in which Greco-Scythian art and other objects were crafted. It first reviews the archaeology and history of the Bosporan state with the aim of integrating texts and objects in other ways and of placing Greco-Scythian metalwork within a broader spectrum of monuments. It then looks at the history of scholarship on Bosporus, with particular emphasis on Russian scholar Mikhail Ivanovich Rostovtzeff's seminal account of Bosporan statehood and culture in terms of Greco-Iranian dualism. It argues that this dualism is a feature of the ideological self-fashioning of the Bosporan elite that was consciously cultivated already in antiquity. The chapter also analyses statue dedications as a major type of political monument and concludes by describing the dualism embodied in epigraphy and material culture as an organising principle capable of shaping the dispositions of the Bosporan elite in relation to each other and to outsiders.
Conclusion
Caspar Meyer

in Greco-Scythian Art and the Birth of Eurasia: From Classical Antiquity to Russian Modernity

Published in print: 2013 Published Online: April 2015
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Item type: chapter

This book has explored the social lives of Greco-Scythian art over an extensive chronological span from the perspective of the disciplinary traditions of classical archaeology, making ample reference to a selection of the most important grave assemblages from mounded tombs on the Cimmerian Bosporus that were excavated in pre-Revolutionary times. It has also analysed a variety of status occupations represented on the Greco-Scythian implements, particularly the noble feast, and has highlighted commensality as a fundamental political institution. Citing the work of Russian scholar Mikhail Ivanovich Rostovtzeff, especially his inference from the Greco-Scythian depictions of conviviality to the presence of Iranian rites of communion in the northern Black Sea region, the book has shown how images can reveal what the past really looked like and what the ancients believed, rather than how they constructed their beliefs about the world.

Classical Art and Russian Identity
Caspar Meyer

in Greco-Scythian Art and the Birth of Eurasia: From Classical Antiquity to Russian Modernity

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Item type: chapter

This chapter examines the reception of Greco-Scythian art in imperial Russia, focusing on the court museum built by Nicholas I, known as the New Hermitage, in the mid-nineteenth century. It first considers Peter the Great's collection of Greco-Roman marbles and the role it played in endowing the naturalistic figures of classical art with political meaning. It then analyses the various interpretations of Greco-Scythian artefacts as they entered the Russian visual culture predetermined by Peter's project of westernisation and the growing nationalism of the post-Napoleonic era. It also looks at the social and psychological conditions of the pre-Revolutionary Russian intelligentsia which gave rise to Russian
scholar Mikhail Ivanovich Rostovtzeff's work on Black Sea antiquities. In particular, it discusses Rostovtzeff's Hellenism and the Scythianism of the poet Aleksandr Blok as two radically opposed alternatives in conceiving Russia's historical identity and destiny.