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(New York, N.Y.) - 2007

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The Art of Building in the Classical World - John R.

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Senseney - 2011-03-14

This book examines the application of drawing in the design process of classical architecture, exploring how the tools and techniques of drawing developed for architecture subsequently shaped theories of vision and representations of the universe in science and philosophy. Building on recent scholarship that examines and reconstructs the design process of classical architecture, John R.

Senseney focuses on technical drawing in the building trade as a model for the expression of visual order, showing that the techniques of ancient Greek drawing actively determined concepts about the world. He argues that the uniquely Greek innovations of graphic construction determined principles that shaped the massing, special qualities and refinements of buildings and the manner in which order itself was envisioned.

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The Classical World: The Foundations of the West and the Enduring Legacy of Antiquity - Nigel Spivey - 2016-07-05

A masterly investigation into the classical roots of Western civilization, taking the reader

on an illuminating journey from Troy, Athens, and Sparta to Utopia, Alexandria, and Rome. An authoritative and accessible study of the foundations, development, and enduring legacy of the cultures of Greece and Rome, centered on ten locations of seminal importance in the development of classical civilization. Starting with Troy, where history, myth and cosmology fuse to form the origins of classical civilization, Nigel Spivey explores the contrasting politics of Athens and Sparta, the diffusion of classical ideals across the Mediterranean world, classical science and philosophy, the eastward export of Greek culture with the conquests of Alexander the Great, the power and spread of the Roman imperium, and the long Byzantine twilight of Antiquity.

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An inquiry into the foundations of European culture. The account ranges from the Greek Dark Ages to the Christianisation of Rome, revealing how the experience of a constantly changing physical environment influenced the inhabitants of Ancient Greece and Rome.

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Surveys the arts of antiquity from painting to architecture in the period before the fall of classical Greece, with interpretive comment on numerous plates and illustrations

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Classical Art - Caroline Vout - 2018-05-29

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.

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The Classical World - Robin Lane Fox - 2007-03-09

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A Companion to Greek Art -

Tyler Jo Smith - 2018-06-18

A comprehensive, authoritative account of the development Greek Art through the 1st millennium BC. An invaluable resource for scholars dealing with the art, material culture and history of the post-classical world Includes voices from such diverse fields as art history, classical studies, and archaeology and offers a diversity of views to the topic Features an innovative group of chapters dealing with the reception of Greek art from the Middle Ages to the present Includes chapters on Chronology and Topography, as well as Workshops and Technology Includes four major sections: Forms, Times and Places; Contacts and Colonies; Images and Meanings; Greek Art: Ancient to Antique

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Women in the Classical World -

Elaine Fantham - 1995-03-30

Information about women is scattered throughout the fragmented mosaic of ancient history: the vivid poetry of Sappho survived antiquity on remnants of damaged papyrus; the inscription on a beautiful fourth century B.C.E. grave praises the

virtues of Mnesarete, an Athenian woman who died young; a great number of Roman wives were found guilty of poisoning their husbands, but was it accidental food poisoning, or disease, or something more sinister. Apart from the legends of Cleopatra, Dido and Lucretia, and images of graceful maidens dancing on urns, the evidence about the lives of women of the classical world--visual, archaeological, and written--has remained uncollected and uninterpreted. Now, the lavishly illustrated and meticulously researched *Women in the Classical World* lifts the curtain on the women of ancient Greece and Rome, exploring the lives of slaves and prostitutes, Athenian housewives, and Rome's imperial family. The first book on classical women to give equal weight to written texts and artistic representations, it brings together a great wealth of materials--poetry, vase painting, legislation, medical treatises, architecture, religious and funerary art, women's ornaments, historical epics, political speeches, even ancient coins--to present

women in the historical and cultural context of their time. Written by leading experts in the fields of ancient history and art history, women's studies, and Greek and Roman literature, the book's chronological arrangement allows the changing roles of women to unfold over a thousand-year period, beginning in the eighth century B.C.E. Both the art and the literature highlight women's creativity, sexuality and coming of age, marriage and childrearing, religious and public roles, and other themes. Fascinating chapters report on the wild behavior of Spartan and Etruscan women and the mythical Amazons; the changing views of the female body presented in male-authored gynecological treatises; the "new woman" represented by the love poetry of the late Republic and Augustan Age; and the traces of upper- and lower-class life in Pompeii, miraculously preserved by the eruption of Mount Vesuvius in 79 C.E. Provocative and surprising, *Women in the Classical World* is a masterly foray into the past, and a definitive statement on the

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The Cambridge History of Painting in the Classical World

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2015-02-02

Painting was one of the major achievements of the Classical world. This book examines the development of mural and panel painting in the Classical world from the earliest Minoan and Cycladic frescoes of the Aegean Bronze Age to late Roman painting, from approximately 1800 B.C. to A.D. 400. It provides a comprehensive study of major monuments, including exciting new material that has been discovered in recent years and has transformed the field. It also offers a critical overview of scholarly debates and controversies on aspects of style, iconography, technique, and cultural context. This volume provides an up-to-date and much-needed overview of the monuments that are now known and of the ideas that have been generated about them.

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Art, Artefacts, and Chronology in Classical Archaeology - William R. Biers - 1992

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Panorama of the Classical World - Nigel Spivey - 2011-03

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edition was released, valuable evidence has come to light which has dramatically enhanced our understanding of the arts of ancient Greece and their influence. It is now known that Greek artists completed their stone sculptures with realistic color, as well as working with a wealth of other materials. This proves that the romantic notion of an age of classic, pure white marble is a Renaissance construction which has persisted to the present day. The work of individual artists, as well as schools of artists, can be identified, creating a clearer picture than ever before of how art and artistic traditions traveled throughout the Greek world and beyond it. Boardman encourages the reader to consider the masterpieces that have been preserved in their original context. He weaves into his discussion of the arts insights into the society that produced them. Illustrated in full color throughout for the first time, this fifth edition demonstrates yet more vividly the artistic aims and achievements of ancient Greece.

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Classical World: All That Matters - Alastair L.

Blanshard - 2015-07-30

Modern Western European culture would have been impossible without the civilizations of ancient Greece and Rome. The disciplines of philosophy, drama, history, art, and mathematics all owe an immense debt to these two Mediterranean cultures. At the same time, there are aspects of this legacy that are less worthy of celebration. Slavery went hand in hand with democracy. The pursuit of beauty coexisted with breathtaking acts of brutality. Ancient writers have been used to support everything from colonial expansion and the trade in human flesh to the rejection of female franchise. Women suffered for centuries at the hands of doctors who were guided by bizarre notions found in ancient gynecological treatises. This book attempts to address two questions. Firstly, what are the distinctive features of the cultures of Greek and Roman that separate them out from other ancient civilizations? Secondly, why have these cultures been so influential on

subsequent societies? It is this dual focus that makes this book distinctive. This book is not just about Greece and Rome. It is equally about why Greece and Rome mattered to people in the past, and why they should matter to us today. Each chapter in the book begins with a story or an incident that is designed to illustrate these themes. The first three chapters of the books (Homer, Athens, and Rome) are intended to give a chronological overview of the period. They will orientate the reader to the key places, actors, and historical trends. The remaining chapters focus on some of the most important and influential aspects of Greco-Roman culture.

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Beyond the Nile - Sara E. Cole - 2018-04-17

From about 2000 BCE onward, Egypt served as an important nexus for cultural exchange in the eastern Mediterranean, importing and exporting not just wares but also new artistic techniques and styles. Egyptian, Greek, and Roman craftsmen imitated one another's work, creating cultural and artistic hybrids that transcended a single tradition. Yet in spite of the remarkable artistic production that resulted from these interchanges, the complex vicissitudes of exchange between Egypt and the Classical world over the course of nearly 2500 years have not been comprehensively explored in a major exhibition or publication in the United

States. It is precisely this aspect of Egypt's history, however, that *Beyond the Nile* uncovers. Renowned scholars have come together to provide compelling analyses of the constantly evolving dynamics of cultural exchange, first between Egyptians and Greeks—during the Bronze Age, then the Archaic and Classical periods of Greece, and finally Ptolemaic Egypt—and later, when Egypt passed to Roman rule with the defeat of Cleopatra. *Beyond the Nile*, a milestone publication issued on the occasion of a major international exhibition, will become an indispensable contribution to the field. With gorgeous photographs of more than two hundred rare objects, including frescoes, statues, obelisks, jewelry, papyri, pottery, and coins, this volume offers an essential and inter-disciplinary approach to the rich world of artistic cross-pollination during antiquity.

Beyond the Nile - Sara E. Cole - 2018-04-17
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Classical Bronzes - Carol C. Mattusch - 2019-04-15

One of the world's leading authorities on ancient bronze sculpture, Carol C. Mattusch urges us to discard the terms "Greek original" and "Roman copy" and to adopt instead terms that distinguish unique works from those produced in series and those produced as variations on a theme. She discusses the dating of bronzes based on criteria of technique and style, and considers technical innovations in the art of portraiture. Most controversially, she offers evidence that Greek artists cast bronzes in series based on a single model. Mattusch

points out that examples of series castings can be found among the statuettes and vessel attachments from the Geometric and Orientalizing periods. From the Classical period onward, statues also appear to have been cast in series. Certain styles and types of images that achieved widespread popularity during the Hellenistic and Roman periods were produced in large quantities and in several different places. This book will raise important new questions in the field of Classical bronze sculpture. How long might a single model remain in use and how far might casts from it be transported for production? What is the significance of an artist's signature on a work in a series and what influence was wielded by the potential buyer? And, given these issues, what should the criteria be for distinguishing Greek works from Roman ones? *Classical Bronzes* is generously illustrated, including an eight-page color insert.

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Race and Ethnicity in the Classical World - Rebecca F. Kennedy - 2013-09-01

"This collection of translated excerpts from Greek and Latin authors, from the 8th c. BCE to the 3rd c. CE, brings together a wide range of texts, chosen from historians, epic poets, geographers, medical writers, satirists and others, marvelously illustrating the curiosity of Greeks and Romans about 'race' and 'ethnicity,' self and other. Since for ancient Greeks and Romans one essential element of identity and difference was customs, we learn a lot from these texts about sex and marriage, funerals, and warfare in the

Mediterranean and surrounding lands. But the ancient authors also featured banalities such as clothing, horse bits, cooking, and even trash talking. The translations are fresh, accurate, and accessible. . . . In a brisk and smart Introduction [the editors] point out the absence of fixed words for race and ethnicity in classical antiquity even as they provide some good references for exploring the complexity of these modern concepts." --Mary T. Boatwright, Duke University

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Classical Art - Christine Kondoleon - 2008

"Ancient Greek, Roman, and Etruscan civilizations come vividly to life in this selection of over one hundred highlights from the MFA's collection of Classical art. An introduction by curators Christine Kondoleon and Richard A. Grossmann outlines the geographical and historical scope of the Classical world from the Bronze Age to Late Antiquity describes the range of materials and techniques used by ancient artists, and

provides a brief history of the MFA's collection. An appendix by conservator Pamela Hatchfield shares the conservation stories of some of the featured objects. In the splendidly illustrated body of the book, the highlighted artworks are grouped according to five broad themes: myth and religion, heroes and warriors, love and loss, daily life, and beasts and beauties. Celebrated mosaics, statues, and vases share the stage with less-familiar jewelry, coins, and glassware - each piece accompanied by a concise discussion of its artistic creation and cultural context. Both shared interests and varied traditions emerge in cross-cultural discussions of topics such as war and politics, commemoration of the dead, sports and entertainment, and the human form, providing rich insight into the astonishing civilizations that produced and used these fascinating objects so many centuries ago."--BOOK JACKET.

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Music in the Classical

World - Bertil van Boer -

2019-03-08

Music in the Classical World: Genre, Culture, and History provides a broad sociocultural and historical perspective of the music of the Classical Period as it relates to the world in which it was created. It establishes a background on the time span—1725 to 1815—offering a context for the music made during one of the more vibrant periods of achievement in history. Outlining how music interacted with society, politics, and the arts of that time, this kaleidoscopic approach presents an overview of how the various genres expanded during the period, not just in the major musical centers but around the globe. Contemporaneous treatises and commentary documenting these changes

are integrated into the narrative. Features include the following: A complete course with musical scores on the companion website, plus links to recordings—and no need to purchase a separate anthology The development of style and genres within a broader historical framework Extensive musical examples from a wide range of composers, considered in context of the genre A thorough collection of illustrations, iconography, and art relevant to the music of the age Source documents translated by the author Valuable student learning aids throughout, including a timeline, a register of people and dates, sidebars of political importance, and a selected reading list arranged by chapter and topic A companion website featuring scores of all music discussed in the text, recordings of most musical examples, and tips for listening Music in the Classical World: Genre, Culture, and History tells the story of classical music through eighteenth-century eyes, exposing readers to the wealth of music and musical styles of the time and

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The Diffusion of Classical Art in Antiquity - John

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Boardman - 1994

Art communicates in different ways - and to people for whom it was often not devised.

Based on the 1993 A.W. Mellon Lectures in the Fine Arts held at the National Gallery of Art, Washington D.C., Sir John Boardman's study of Greek art as foreign art brings together art history and archaeology in a story that takes the reader from Bath to the Gobi Desert, from Kiev to the Upper Nile.

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Women in the Classical World: Image and Text -

Elaine Fantham - 1994-09-15

Information about women is

scattered throughout the fragmented mosaic of ancient history: the vivid poetry of Sappho survived antiquity on remnants of damaged papyrus; the inscription on a beautiful fourth century B.C.E. grave praises the virtues of Mnesarete, an Athenian woman who died young; a great number of Roman wives were found guilty of poisoning their husbands, but was it accidental food poisoning, or disease, or something more sinister. Apart from the legends of Cleopatra, Dido and Lucretia, and images of graceful maidens dancing on urns, the evidence about the lives of women of the classical world--visual, archaeological, and written--has remained uncollected and uninterpreted. Now, the lavishly illustrated and meticulously researched *Women in the Classical World* lifts the curtain on the women of ancient Greece and Rome, exploring the lives of slaves and prostitutes, Athenian housewives, and Rome's imperial family. The first book on classical women to give equal weight to written texts and artistic representations, it

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The Oxford Handbook of Animals in Classical Thought and Life - Gordon Lindsay Campbell - 2014-08-28

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Classical Greece and the Birth of Western Art - Andrew Stewart - 2008-10-20
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A Flourishing Tradition - -
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The Atlas of the Classical World - Piero Bardi - 1997

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The Oxford Handbook of Childhood and Education in the Classical World -

Judith Evans Grubbs -
2013-11-12

The past thirty years have seen an explosion of interest in Greek and Roman social history, particularly studies of women and the family. Until

recently these studies did not focus especially on children and childhood, but considered children in the larger context of family continuity and inter-family relationships, or legal issues like legitimacy, adoption and inheritance. Recent publications have examined a variety of aspects related to childhood in ancient Greece and Rome, but until now nothing has attempted to comprehensively survey the state of ancient childhood studies. This handbook does just that, showcasing the work of both established and rising scholars and demonstrating the variety of approaches to the study of childhood in the classical world. In thirty chapters, with a detailed introduction and envoi, The Oxford Handbook of Childhood and Education in the Classical World presents current research in a wide range of topics on ancient childhood, including sub-disciplines of Classics that rarely appear in collections on the family or childhood such as archaeology and ancient medicine. Contributors include some of the foremost experts in the field as well as

younger, up-and-coming scholars. Unlike most edited volumes on childhood or the family in antiquity, this collection also gives attention to the late antique period and whether (or how) conceptions of childhood and the life of children changed with Christianity. The chronological spread runs from archaic Greece to the later Roman Empire (fifth century C.E.). Geographical areas covered include not only classical Greece and Roman Italy, but also the eastern Mediterranean. The Oxford Handbook of Childhood and Education in the Classical World engages with perennially valuable questions about family and education in the ancient world while providing a much-needed touchstone for research in the field.

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The Darkening Age -

Catherine Nixey - 2018-04-17
A New York Times Notable Book of 2018 “Searingly passionate...Nixey writes up a storm. Each sentence is rich, textured, evocative, felt...[A] ballista-bolt of a book.” —New York Times Book Review In Harran, the locals refused to

convert. They were dismembered, their limbs hung along the town’s main street. In Alexandria, zealots pulled the elderly philosopher-mathematician Hypatia from her chariot and flayed her to death with shards of broken pottery. Not long before, their fellow Christians had invaded the city’s greatest temple and razed it—smashing its world-famous statues and destroying all that was left of Alexandria’s Great Library. Today, we refer to Christianity’s conquest of the West as a “triumph.” But this victory entailed an orgy of destruction in which Jesus’s followers attacked and suppressed classical culture, helping to pitch Western civilization into a thousand-year-long decline. Just one percent of Latin literature would survive the purge; countless antiquities, artworks, and ancient traditions were lost forever. As Catherine Nixey reveals, evidence of early Christians’ campaign of terror has been hiding in plain sight: in the palimpsests and shattered statues proudly displayed in churches and museums the

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The Art and Archaeology of Ancient Greece -

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Critical Theory and the Classical World - Martyn

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Hudson - 2018-07-17

This book radically re-examines Europe's imaginaries of its origin in the ancient Greek world.

Extracting central concepts of critical theory in its widest sense - beyond the Frankfurt School - like the human, force, spirit and domination, it allies them to characters, mythologies and motifs in ancient thought. Just as the stories of Achilles, Helen and Odysseus have become central to our modes of self-understanding, so we can also examine the roots and routes of the concepts of social theory out of the ancient earth and its myths. An important book for scholars and students of critical theory, social theory, aesthetic theory and the history of the human sciences, it alerts us to the catastrophe that we are facing in the 21st century - a catastrophe of domination and ecological collapse that has its origins in the ancient world and the ways in which it began to define a certain sense of humanness. Considering the artistic production of the ancient world in relation to the thought of Adorno,

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