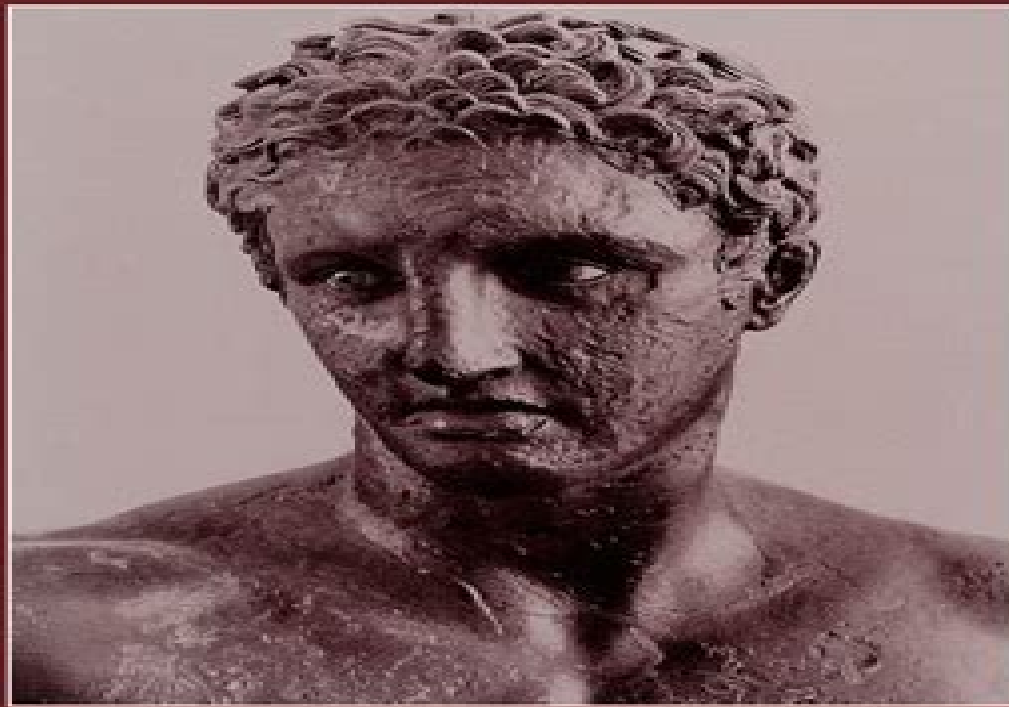


FOURTH-CENTURY STYLES IN GREEK SCULPTURE



Brunilde Sismondo Ridgway

Fourth Century Styles In Greek Sculpture Wisconsin Studies In Classics

DP Hallahan



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Polykleitos, the Doryphoros, and Tradition Warren G. Moon, 1995 Polykleitos the Doryphoros and Tradition displays an impressive range of approaches beginning with commentary on the artistic and philosophical antecedents that influenced Polykleitos own aesthetic as well as the role of contemporary Greek anatomical knowledge in his representation of the human form Many of the essays offer extended analysis and detailed illustration of his surviving sculptures later copies of his work and reflections of his style in sculpture paintings coins and other art in Greece Italy and Asia Minor Several essays offer an extended discussion of Polykleitos original bronze Doryphoros its pose its relation to other spearbearer sculptures and the fine Roman marble copy of it now at the Minneapolis Institute of Arts *Greek Art and Aesthetics in the Fourth Century B.C.* William A. P. Childs, 2018-04-10 Greek Art and Aesthetics in the Fourth Century B C analyzes the broad character of art produced during this period providing in depth analysis of and commentary on many of its most notable examples of sculpture and painting Taking into consideration developments in style and subject matter and elucidating political religious and intellectual context William A P Childs argues that Greek art in this era was a natural outgrowth of the high classical period and focused on developing the rudiments of individual expression that became the hallmark of the classical in the fifth century As Childs shows in many respects the art of this period corresponds with the philosophical inquiry by Plato and his contemporaries into the nature of art and speaks to the contemporaneous sense of insecurity and renewed religious devotion Delving into formal and iconographic developments in sculpture and painting Childs examines how the sensitive expressive quality of these works seamlessly links the classical and Hellenistic periods with no appreciable rupture in the continuous exploration of the human condition Another overarching theme concerns the nature of style as a concept of expression an issue that becomes more important given the increasingly multiple styles and functions of fourth century Greek art Childs also shows how the color and form of works suggested the unseen and revealed the profound character of individuals and the physical world Fourth-century Styles in Greek Sculpture Brunilde Sismondo Ridgway, 1997 Brunilde Sismondo Ridgway one of the world s leading experts on classical sculpture turns her attention in this volume to the fourth century a period of transition from the classical Athenian style to an array of styles found simultaneously in the Hellenistic diaspora Though a period very rich in important monuments the fourth century has been particularly challenging and vexing to scholars and Ridgway s is the first comprehensive study of this sculpture in sixty years Ridgway s careful summaries of ongoing scholarly debates illustrate how the fourth century fits into the development of Greek sculpture and architecture Discussing figural sculpture votive and document reliefs funerary art and architectural sculpture from Greece proper to the non Greek territories of Lykia and Karia in the Anatolian peninsula she looks at major monuments and categories of monuments describing each work carefully puts into perspective problems surrounding interpretation and dating of the sculpture reviews and evaluates previous scholarship on the subject and offers her own views Ridgway pays particular attention to Greek

originals but also provides valuable chapters on Roman copies one of the most difficult but critical areas for understanding Greek sculpture Taking a skeptical stance Ridgway revisits scholarly attempts to attribute sculptural work to the famous masters of the fourth century Praxiteles Skopas and Lysippos She undertakes a factual analysis of the extant evidence for and against various attributions bolstered by a critical reading of ancient literary sources *Hellenistic Sculpture* Brunilde Sismondo Ridgway, 1990 Now available in paperback this rigorous and challenging book questions the Hellenistic dating of many famous monuments based on careful examination of evidence Fluently written clearly organized and thoroughly and impeccably documented Anyone who has a serious interest in Hellenistic art will want to read it and refer to it Jerome J Pollitt Yale University

Hellenistic Sculpture Brunilde Sismondo Ridgway, 1990 Now available in paperback this rigorous and challenging book questions the Hellenistic dating of many famous monuments based on careful examination of evidence Fluently written clearly organized and thoroughly and impeccably documented Anyone who has a serious interest in Hellenistic art will want to read it and refer to it Jerome J Pollitt Yale University

The Frame in Classical Art Verity Platt, Michael Squire, 2017-04-20 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

Art of the Hellenistic Kingdoms Seán Hemingway, Kiki Karoglou, Dorothy H. Abramitis, Sophie Descamps-Lequime, Ariel Herrmann, Marsha Hill, Christine Kondoleon, Christopher S. Lightfoot, Carmelo Malacrino, Joan R. Mertens, Olga Palagia, Dominique Robcis, Susan I. Rotroff, Andreas Scholl, Agnes Schwarzmaier, R. R. R. Smith, Jeffrey Spier, Karen Stamm, Lillian Bartlett Stoner, Alessandro Viscogliosi, Ute Wartenberg, Mark Wypyski, Paul Zanker, 2019-04-29 This handsome newly designed addition to The Metropolitan Museum of Art's symposia series furthers the study of one of the most influential but less known periods of Greek art and culture It is based on papers given at a two day scholarly symposium held in conjunction with the award winning exhibition Pergamon and the Hellenistic Kingdoms of the Ancient World on view at the Metropolitan in 2016 The twenty diverse essays exemplify the international scope of the Hellenistic arts which cover the three centuries between the death of Alexander the Great in 323 B C and the suicide of Cleopatra in 30 B C Subjects range from twenty first century approaches to museum displays of archaeological material to the circulation of artists and works of art throughout the

Mediterranean and the influence of Hellenistic art and its legacy in the ancient Roman world Among the topics discussed are aspects of royal self presentation and important elements of iconography and style in coins gems mosaics sculpture vessels and wall paintings in mediums including bronze faience glass marble silver and terracotta Authored by a number of internationally renowned scholars the essays in this volume highlight the holdings of the Metropolitan and markedly demonstrate the artistic innovations and technical mastery of Hellenistic artists offering new insights into the vitality and complexity of Hellenistic art p p1 margin 0 0px 0 0px 0 0px 0 0px font 14 0px Verdana **Discs of Splendor** Alexandra Ann Carpino,2003 The Etruscans whose culture flourished in Italy from the late eighth century B C E to the first century B C E produced some of the most sumptuous bronze and silver mirrors found in the ancient Mediterranean Mirrors with relief decorations on their reverse sides are extremely rare and uniquely Etruscan Their designs inform us about artistic styles and supplement our understanding of Etruscan culture and taste The subjects illustrated on the mirrors give important insights into Etruscan mythology beliefs and cultural values filling the vacuum left by the loss of most of their literary record **The Iconography of Sculptured Statue Bases in the Archaic and Classical Periods** Angeliki Kosmopoulou,2002 Angeliki Kosmopoulou demonstrates that relief bases present distinct consistent iconographic and technical characteristics that differentiate them from related monuments BOOK JACKET **The Gymnasium Area** Mary C. Sturgeon,2023-03-06 Volume XXIII in the Corinth series is dedicated to the finds from the Gymnasium Area excavated between 1965 and 1972 by James R Wiseman and the University of Texas at Austin Fascicle XXIII 1 presents the marble sculpture 126 pieces dating between the 6th century B C and 5th century A D and found in or near a variety of built features including the ornately decorated Bath Fountain complex Among the sculptural finds are portraits of athletes and civic officials and depictions of Dionysos Hermes and Aphrodite and the nymphs Herms and statue bases also form part of the assemblage This corpus grants us insight into the sculptural practices after the founding of the Roman colony at Corinth and critical knowledge concerning display context reuse and the deposition of sculpture at a gymnasium in a large regional center of the eastern Mediterranean Votive Reliefs Carol L. Lawton,2017-05-18 This volume includes all of the Classical Hellenistic and Roman votive reliefs found to date in the excavations of the Athenian Agora In addition to providing a catalogue of the reliefs arranged according to their subjects the author treats the history of their discovery their production and workmanship iconography and function A large part of the study is devoted to discussion of the original contexts of the reliefs in an attempt to determine their relationship to shrines in the vicinity and to investigate what they can tell us about the character of religious activity in the vicinity of the Agora The work will be an important reference for historians of Greek art as well as of Greek religion Marble Statuettes of the Roman Period Brian Martens,2025-07-18 The excavations of the Athenian Agora have played a major role in bringing to light the rich sculptural legacy of ancient Athens The project s storerooms boast one of the most important bodies of sculpture from classical antiquity covering the complete range and history of output in a storied center of artistic production

This volume presents for the first time the marble statuettes and statuette fragments carved between the 1st century BCE and the 4th century CE that have been excavated from the Agora since 1931. Comprising one in six figural sculptures found at the site, these works are testament to a thriving demand for small divine images in Roman period Greece that has been insufficiently recognized until now. Among these broken and battered figures are the portraits of polytheistic Athens, naked Aphrodite at her bath, winged Eros assisting his mother, tired Herakles after a labor, teenage Artemis aiming her bow, attentive Asklepios dispatching cures. The author marshals a detailed and heavily illustrated catalogue of 672 objects to offer new data to the study of Greek iconography and sculptural production. Taken as a collective whole, the statuettes document the vibrant religion, society, and art of Athens and beyond. *Personal Styles in Early Cycladic Sculpture* Pat Getz-Gentle, 2001-11-26. Pat Getz-Gentle, an independent scholar, has seen many of the examples that exist in the course of her career studying Cycladic sculpture. She presents in this volume a catalog of Cycladic sculpture which she has organized into stylistic categories based on formal analysis. The methods she used to arrive at her conclusions, as well as her theory of how the sculptures were produced, are discussed at length. Annotation copyrighted by Book News, Inc., Portland, OR. [Guide to the Literature of Art History 2](#) Max Marmor, Alex Ross, 2005. This bibliography supplements the greatest of modern art bibliographies, Etta Arntzen and Robert Rainwater's *Guide to the Literature of Art History* (ALA, 1980). Preface. *Polykleitos, the Doryphoros, and Tradition* Warren G. Moon, 1995. Polykleitos, the Doryphoros, and Tradition displays an impressive range of approaches, beginning with commentary on the artistic and philosophical antecedents that influenced Polykleitos' own aesthetic, as well as the role of contemporary Greek anatomical knowledge in his representation of the human form. Many of the essays offer extended analysis and detailed illustration of his surviving sculptures, later copies of his work, and reflections of his style in sculpture, paintings, coins, and other art in Greece, Italy, and Asia Minor. Several essays offer an extended discussion of Polykleitos' original bronze Doryphoros, its pose, its relation to other spearbearer sculptures, and the fine Roman marble copy of it now at the Minneapolis Institute of Arts. **The Ancient Art of Emulation** Elaine K. Gazda, 2002. Are copies of Greek and Roman masterpieces as important as the originals they imitate? **The New Posidippus** Kathryn Gutzwiller, 2005-09-22. The Milan Papyrus (P. Mil. Vogl. VIII 309), containing a collection of epigrams apparently all by Posidippus of Pella, provides one of the most exciting new additions to the corpus of Greek literature in decades. It not only contains over 100 previously unknown epigrams by one of the most prominent poets of the third century BC, but as an artefact it constitutes our earliest example of a Greek poetry book. In addition to a poetic translation of the entire corpus of Posidippus' poetry, this volume contains essays about Posidippus by experts in the fields of papyrology, Hellenistic and Augustan literature, Ptolemaic history, and Graeco-Roman visual culture. [The Appollo Sauroktonos of Praxiteles](#) Susan Rebecca Martin, 2000. *Personal Styles in Greek Sculpture* Όλγα Παλαγιά, J. J. Pollitt, Department of Classics, Yale University Staff, 1998. The aim of this 1996 book is to identify and evaluate the distinctive styles of five important ancient Greek sculptors whose work is discussed by

ancient writers Its underlying assumption is that the history of Greek sculpture was not simply governed by impersonal evolutionary forces but that like the sculpture of later periods it was shaped by the intuitions predilections and innovations of particular individuals The international group of authors whose essays appear here recognize that the problematical and fragmentary nature of the surviving evidence makes their task a difficult one Nevertheless by drawing upon the evidence of recent archaeological finds and by re evaluating both the ancient literary sources and earlier scholarly literature they expand our understanding of the role of personal styles in ancient Greek art Art History Marilyn Stokstad,2005 Marilyn Stokstad s landmark survey has been thoroughly revised and updated with heavily reworked sections on Renaissance Baroque and Modern art as well as a completely new design and larger and more numerous illustrations

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