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Roman Sculpture

George Henry Chase



Roman Sculpture:

Looking at Greek and Roman Sculpture in Stone Janet Burnett Grossman, 2003 What is a an anthemion What is giallo antico marble Who was Praxiteles This richly illustrated book in the popular Looking At series presents definitions and descriptions of these and many other terms relating to Greek and Roman sculpture encountered in museum exhibitions and publications on ancient stone sculpture This is an indispensable guide to anyone looking for greater understanding of ancient sculpture and heightened enjoyment of the objects Book jacket [Greek and Roman Sculpture in America](#) Cornelius Clarkson Vermeule, 1981 [Roman Sculpture](#) Diana E. E. Kleiner, 1992-01-01 Roman sculpture was an integral part of Roman life and the Romans placed statues and reliefs in their flora basilicas temples and public baths as well as in their houses villas gardens and tombs *The Language of the Muses* Miranda Marvin, 2008 Since the Renaissance it has been generally accepted that almost all Roman sculptures depicting ideal figures were copies of Greek originals This text traces the origin of this idea to the academic belief in the mythical perfection of now lost Greek art *The Oxford Handbook of Roman Sculpture* Elise A Friedland, Melanie Grunow Sobocinski, Elaine Gazda, 2015-01-02 The study of Roman sculpture has been an essential part of the disciplines of Art History and Classics since the eighteenth century Famous works like the Laocoön the Arch of Titus and the colossal portrait of Constantine are familiar to millions Again and again scholars have returned to sculpture to answer questions about Roman art society and history Indeed the field of Roman sculptural studies encompasses not only the full chronological range of the Roman world but also its expansive geography and a variety of artistic media formats sizes and functions Exciting new theories methods and approaches have transformed the specialized literature on the subject in recent decades Rather than creating another chronological catalogue of representative examples from various periods genres and settings The Oxford Handbook of Roman Sculpture synthesizes current best practices for studying this central medium of Roman art situating it within the larger fields of Art History Classical Archaeology and Roman Studies This comprehensive volume fills the gap between introductory textbooks and highly focused professional literature The Oxford Handbook of Roman Sculpture conveniently presents new technical scientific literary and theoretical approaches to the study of Roman sculpture in one reference volume while simultaneously complementing textbooks and other publications that present well known works in the corpus The contributors to this volume address metropolitan and provincial material from the early republican period through late antiquity in an engaging and fresh style Authoritative innovative and up to date The Oxford Handbook of Roman Sculpture will remain an invaluable resource for years to come *Roman Portraits* Paul Zanker, 2016-11-14 Portrait sculptures are among the most vibrant records of ancient Greek and Roman culture They represent people of all ages and social strata revered poets and philosophers emperors and their family members military heroes local dignitaries ordinary citizens and young children The Met's distinguished collection of Greek and Roman portraits in stone and bronze is published in its entirety for the first time in this volume Paul Zanker a leading authority on Roman

sculpture today has brought his exceptional knowledge to the study of these portraits in presenting them he brings the ancient world to life for contemporary audiences Each work is lavishly illustrated meticulously described and placed in its historical and cultural context The lives and achievement of significant figures are discussed in the framework of the political social and practical circumstances that influenced their portrait s forms and styles from the unvarnished realism of the late Republican period to the idealizing and progressively abstract tendencies that followed Analyses of marble portraits recarved into new likenesses after their original subjects were forgotten or officially repudiated provide especially compelling insights Observations on fashions in hairstyling which typically originated with the Imperial family and spread as fast as the rulers latest portraits could be distributed not only edify and amuse but also link the Romans motives and appetite for imitation to our own More than a collection catalogue Roman Portraits is a thorough and multifaceted survey of ancient portraiture Charting the evolution of this art from its origins in ancient Greece it renews our appreciation of an connection to these imposing timeless works

The ^AOxford Handbook of Roman Sculpture Elise A Friedland,Melanie Grunow Sobocinski,Elaine Gazda,2015-02-03 The Oxford Handbook of Roman Sculpture synthesizes current best practices for studying this central medium of Roman art situating it within the larger fields of art history classical archaeology and Roman studies

Glyptothek, Munich Raimund Wünsche,2007 Roman Sculpture in the Art Museum, Princeton University Princeton University. Art Museum,J. Michael Padgett,Michaela Fuchs,2001 Fully illustrated with over four hundred specially commissioned photographs including twelve color plates this book joins its companion volume Greek Sculpture in The Art Museum Princeton University to offer one of the most comprehensive scholarly publications of any collection of classical sculpture in the United States Edited by J Michael Padgett Associate Curator of Ancient Art the catalogue is a collaborative project with entries on 163 sculptures by sixteen authors including Hugo Meyer Michaela Fuchs Michal Gawlikowski Robert Wenning Christopher Moss and John Pollini Each entry features a full description and analysis with updated bibliography accompanied by multiple views of the object Among the works catalogued are some of the finest Roman sculptures in America marble portraits of the emperors Augustus and Marcus Aurelius two rare bronze heads of women from the reigns of the emperors Trajan and Hadrian a statue of the wine god Dionysos draped with a panther skin a relief of the god Silvanus holding the viscera of a sacrificial animal and sarcophagi with reliefs of the infancy of Dionysos and Herakles battling the centaurs Never exhibited and seldom seen by scholars eighty five pieces from the Princeton excavations at Antioch are here fully catalogued for the first time Useful concordances and a comprehensive index complete a catalogue that will be a valuable addition to the collection of every university library and the bookshelf of every student of ancient Rome

The Afterlife of Greek and Roman Sculpture Troels Myrup Kristensen,Lea Margaret Stirling,2016-06-27 A landmark volume on the uses and reuses of statuary in late antiquity

Greek & Roman Sculpture Adolf Furtwängler,Heinrich Ludwig Ulrichs,1914

Roman Sculpture from the North West Midlands Martin Henig,Graham Webster,2004-08-12 This is the

first comprehensive catalogue of the sculpture from this region of Roman Britain including the first proper record of the sculpture from Wroxeter The sculptures all in local sandstone were carved locally and provide an index of Romanisation in the far north west of the Roman Empire at the Fortress of Legio II Adivtrix and then Legio XX Valeria Victrix at Devra Chester and at the Fortress and subsequently the civil town of the Cornovii at Viroconium Wroxeter The sculpture from Letcetum Wall Staffs is also considered The works range in quality from highly accomplished and decorative altars and tombstones to rather ham fisted efforts which hint that it was not always possible to attract sculptors to these relatively remote places Such factors are discussed in an extended introduction *The Afterlife of Greek and Roman Sculpture* Lea Stirling, Troels Myrup Kristensen, 2016-06-27 For centuries statuary décor was a main characteristic of any city sanctuary or villa in the Roman world However from the third century CE onward the prevalence of statues across the Roman Empire declined dramatically By the end of the sixth century statues were no longer a defining characteristic of the imperial landscape Further changing religious practices cast pagan sculpture in a threatening light Statuary production ceased and extant statuary was either harvested for use in construction or abandoned in place The Afterlife of Greek and Roman Sculpture is the first volume to approach systematically the antique destruction and reuse of statuary investigating key responses to statuary across most regions of the Roman world The volume opens with a discussion of the complexity of the archaeological record and a preliminary chronology of the fate of statues across both the eastern and western imperial landscape Contributors to the volume address questions of definition identification and interpretation for particular treatments of statuary including metal statuary and the systematic reuse of villa materials They consider factors such as earthquake damage late antique views on civic versus private uses of art urban construction and deeper causes underlying the end of the statuary habit including a new explanation for the decline of imperial portraiture The themes explored resonate with contemporary concerns related to urban decline as evident in post industrial cities and the destruction of cultural heritage such as in the Middle East

Statues in Roman Society Peter Stewart, 2004-02-06 Statues are among the most familiar remnants of classical art Yet their prominence in ancient society is often ignored In the Roman world statues were ubiquitous Whether they were displayed as public honours or memorials collected as works of art dedicated to deities venerated as gods or violated as symbols of a defeated political regime they were recognized individually and collectively as objects of enormous significance By analysing ancient texts and images Statues in Roman Society unravels the web of associations which surrounded Roman statues Addressing all categories of statuary together for the first time it illuminates them in ancient terms explaining expectations of what statues were or ought to be and describing the Romans uneasy relationship with the other population in their midst

Greek and Roman Sculpture in American Collections George Henry Chase, 1924

Roman Imperial Sculpture Donald Emrys Strong, 1961

Roman Sculpture from Augustus to Constantine Eugénie Strong, 1907

Light on Stone Metropolitan Museum of Art (New York, N.Y.), Elizabeth

Johnston Milleker, 2003 *Light on Stone* offers a visit to the new Greek Galleries at The Metropolitan Museum of Art. Since 1999 the Museum's collection of Classical marble sculpture has literally appeared in a new light. The galleries featuring Greek art of the sixth, fifth and fourth centuries B.C. have been renovated and reinstalled in a way that allows daylight to pour in through high windows and a clear skylight onto the marble statues and reliefs. Ever shifting shadows and highlights appear to transform and animate these works. The photographs in this book attempt to capture some of those effects, showing statues in different kinds of light in context with other works and in close up detail. An introductory essay and extended notes on each work of art give background information. The photography is by Joseph Coscia Jr., Associate Chief Photographer in the Museum's Photograph Studio. The text is by Elizabeth J. Milleker, Associate Curator in the Department of Greek and Roman Art. **BOOK JACKET Title Summary field provided by Blackwell North America, Inc. All Rights Reserved** **The Oxford**

History of Western Art Martin Kemp, 2000 *The Oxford History of Western Art* is the new authority on the development of visual culture in the West over the last 2700 years, from the classical period to the end of the twentieth century. *OHWA* is an innovative and challenging reappraisal of how the history of art can be presented and understood. None of the currently available general histories of art offers the wealth of perspectives and cross-media references of this book. Through a carefully devised modular structure, readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time. Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints. The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered. The 167 illustration groups, supported by explanatory text and picture captions, create a sequence of visual tours, not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated. The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience, allowing readers to become active participants in the process of interpretation and synthesis. Another key feature of the narrative is the redefinition of traditional period boundaries. Rather than relying on conventional labels such as Medieval, Renaissance, Baroque etc., five major phases of significant historical change are established that unlock longer and more meaningful continuities. The art of classical antiquity from c. 600 BC to the fall of Rome in AD 410. The establishment of visual culture in Europe from 410 to 1527, the sack of papal Rome. European visual regimes from 1527 to 1770. The era of revolutions, 1770 to 1914. Modernism and after, 1914 to 2000. This new framework shows how the major religious and secular functions of art have been forged, sustained, transformed, revived and revolutionized over the ages, how the institutions of Church and State have consistently aspired to make art in their own image, and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create, patrons patronize, collectors collect, galleries exhibit, dealers deal, and art historians

write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students

Hand-book of Greek and Roman Sculpture Karl Friederichs, 1884

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