



Sculpture In The National Archaeological Museum Athens

Nancy Thomson de Grummond



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Sculpture in the National Archaeological Museum, Athens Nikos E. Kaltsas, Nikolaos Kaltsas, Ethnikon Archaïologikon Mouseion (Greece), 2002 A superb catalogue of Greek Hellenistic and Roman sculpture displayed in the National Archaeological Museum in Athens containing some of the finest art works of the ancient world **Sculpture in the National Archaeological Museum, Athens** Nikolaos Kaltsas, 2002 This catalogue contains all the sculptures on display in the National Archaeological Museum Every entry is supplemented by a full bibliography and is written clearly so as to be readily understood not only by experts but also by the general reading public A useful short introduction written for non specialists offers readers an overview of ancient Greek sculpture from the Archaic period to the end of Antiquity *Ancient Greek and Roman Sculpture in the National Archaeological Museum, Athens* Nikolaos Kaltsas, 2003 **National Archaeological Museum Athens: Prehistoric Collections: Collection of Greek Sculpture** Loula Kypreou, 1971 The Maritime Transport of Sculptures in the Ancient Mediterranean Katerina Velentza, 2022-09-22 With a focus on the underwater context of sculptures retrieved from beneath the sea this volume examines where when why and how sculptures were transported on the Mediterranean Sea during Classical Antiquity through the lenses of both maritime and classical archaeology The National Archaeological Museum Nikolaos Kaltsas, Athen Ethnikon Archaïologikon Mouseion, 2007

Greek Sculpture Mark D. Fullerton, 2016-03-16 Greek Sculpture presents a chronological overview of the plastic and glyptic art forms in the ancient Greek world from the emergence of life sized marble statuary at the end of the seventh century BC to the appropriation of Greek sculptural traditions by Rome in the first two centuries AD Compares the evolution of Greek sculpture over the centuries to works of contemporaneous Mediterranean civilizations Emphasizes looking closely at the stylistic features of Greek sculpture illustrating these observations where possible with original works rather than copies Places the remarkable progress of stylistic changes that took place in Greek sculpture within a broader social and historical context Facilitates an understanding of why Greek monuments look the way they do and what ideas they were capable of expressing Focuses on the most recent interpretations of Greek sculptural works while considering the fragile and fragmentary evidence uncovered National Archaeological Museum: Collection of Sculpture Semnē Karouzou, 1968

National Archaeological Museum Licia Ragghianti Collobi, 1979 Over 130 color photographs from the museum range over 3000 years of Ancient Greek art 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 **Dogs in Athenian Sculpture and Vase Painting of the Archaic and Classical Periods** Katia Margariti, 2025-05-15 This book analyses the iconography of dogs in Athenian art highlighting their roles as companions hunters pets and status symbols It explores their presence in various aspects of ancient Greek life their association with gods and heroes and their depiction in funerary reliefs reflecting the deep human canine bond **Greek Funerary Sculpture** Janet Burnett Grossman, 2002-01-03 This illustrated catalogue presents fifty nine Greek funerary monuments in the Antiquities collection of the Getty Museum Spanning the Classical and Hellenistic periods the sculptures typically show the deceased either alone or surrounded by family Ranging from depictions of seated mothers and modest maidens to nude boys and armed warriors this collection offers new insight into Greek art and society that will undoubtedly pique the interest of both scholars and the general public BOOK JACKET

National Archaeological Museum Ethniko Archaeologiko Mouseio (, Con Voutsas, 1978 **Hellenistic Sculpture** Brunilde Sismondo Ridgway, 1990 This is the final volume in Brunilde Sismondo Ridgway's series of books covering the entire range of Greek sculpture from its inception to its virtual end as it merged into the production of the Roman Imperial world Volume III discusses sculptural works both architectural and free standing from approximately 100 B C to the Battle of Actium 31 B C which removed from power the last Hellenistic ruler Although some monuments may belong to the years just before or just after this timespan Ridgway's aim is to concentrate on works plausibly dated to the first century B C even those with highly controversial chronologies Famous sculptures the Laocoon the epic groups from the Sperlonga cave the Belvedere Torso the bronze Boxer in the Terme Museum and many others are discussed together with less well known pieces Ridgway gives special emphasis to the finds from two shipwrecks the Mahdia and the Antikythera wrecks that provide a reasonable terminus ante quem and argues that many of the stylistic trends and decorative objects usually considered typically Roman instead have their roots in the Greek world This last Hellenistic phase is perhaps the most interesting of the three because it documents to a great extent the transformation of the products of one culture into those of another with different interests and priorities Far from being an unimaginative inferior output driven by commercial considerations the statuary of the first century B C is vibrant and inventive drawing from many sources in a stylistic eclecticism **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

Ancient Greek Portrait Sculpture Sheila Dillon, 2006-04-24 This book offers a new approach to the history of Greek portraiture by focusing on portraits without names Comprehensively illustrated it brings together a wide range of evidence that has never before been studied as a group Sheila Dillon considers the few original bronze and marble portrait statues preserved from the Classical and Hellenistic periods together with the large number of Greek portraits known only through Roman copies In focusing on a series of images that have previously been ignored Dillon investigates the range of strategies and modes utilized in these portraits to construct their subject's identity Her methods undermine two basic tenets of Greek portraiture first that it was only in the late Hellenistic period under Roman influence that Greek portraits exhibited a wide range of styles including descriptive realism and second that in most cases one can easily tell a subject's public role that is whether he is a philosopher or an orator from the visual traits used in this portrait The sculptures studied here instead show that the proliferation of portrait styles takes place much earlier in the late Classical period and that the identity encoded in these portraits is much more complex and layered than has previously been realized Despite the fact that these portraits lack the one feature most prized by scholars of ancient portraiture a name they are evidence of utmost importance for the history of Greek portraiture

The Oxford Handbook of Roman Sculpture Elise A Friedland, Melanie Grunow Sobocinski, Elaine Gazda, 2015-02-03 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 Laocöon 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 **Encyclopedia of the History of Classical Archaeology** Nancy Thomson de Grummond, 2015-05-11 With 1 125 entries and 170 contributors this is the first encyclopedia on the history of classical archaeology It focuses on Greek and Roman material but also covers the prehistoric and semi historical cultures of the Bronze Age Aegean the Etruscans and manifestations of Greek and Roman culture in Europe and Asia Minor The Encyclopedia of the History of Classical Archaeology includes entries on individuals whose activities influenced the knowledge of sites and monuments in their own time articles on famous monuments and sites as seen changed and interpreted through time and entries on major works of art excavated from the Renaissance to the present day as well as works known in the Middle Ages As the definitive source on a comparatively new discipline the history of archaeology these finely illustrated volumes will be useful to students and scholars in archaeology the classics history topography and art and architectural history *Directory of Museums* Kenneth Hudson, Ann Nicholls, 1975-06-18

Archaic Greek Equestrian Sculpture Mary Ann Eaverly, 1995 This welcome volume examines the use and meaning of equestrian statues in Archaic Greece relying not only on a full catalog of the sculptures but also on the rich comparative material in the literary and archaeological remains Previous works have either crowded this important material into a large study of all equestrian statues everywhere or else have examined only those few that belong to the Athenian Acropolis It has therefore been difficult to characterize the style and distribution of this sculpture let alone examine them within their cultural milieu Mary Ann Eaverly carries out precisely these important tasks The first half of the volume identifies the unique characteristics of equestrian statues as a type apart from other Archaic sculpture The author places the sculptures within their historical and cultural context and considers critical factors such as cultic activity aristocratic symbolism and the influence of Peisistratos The second half of the volume is a catalog that discusses all the extant pieces individually Archaic Greek Equestrian Sculpture will be of interest to students and scholars of Greek sculpture the Greek artistic heritage and the complex history of Archaic Greece

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