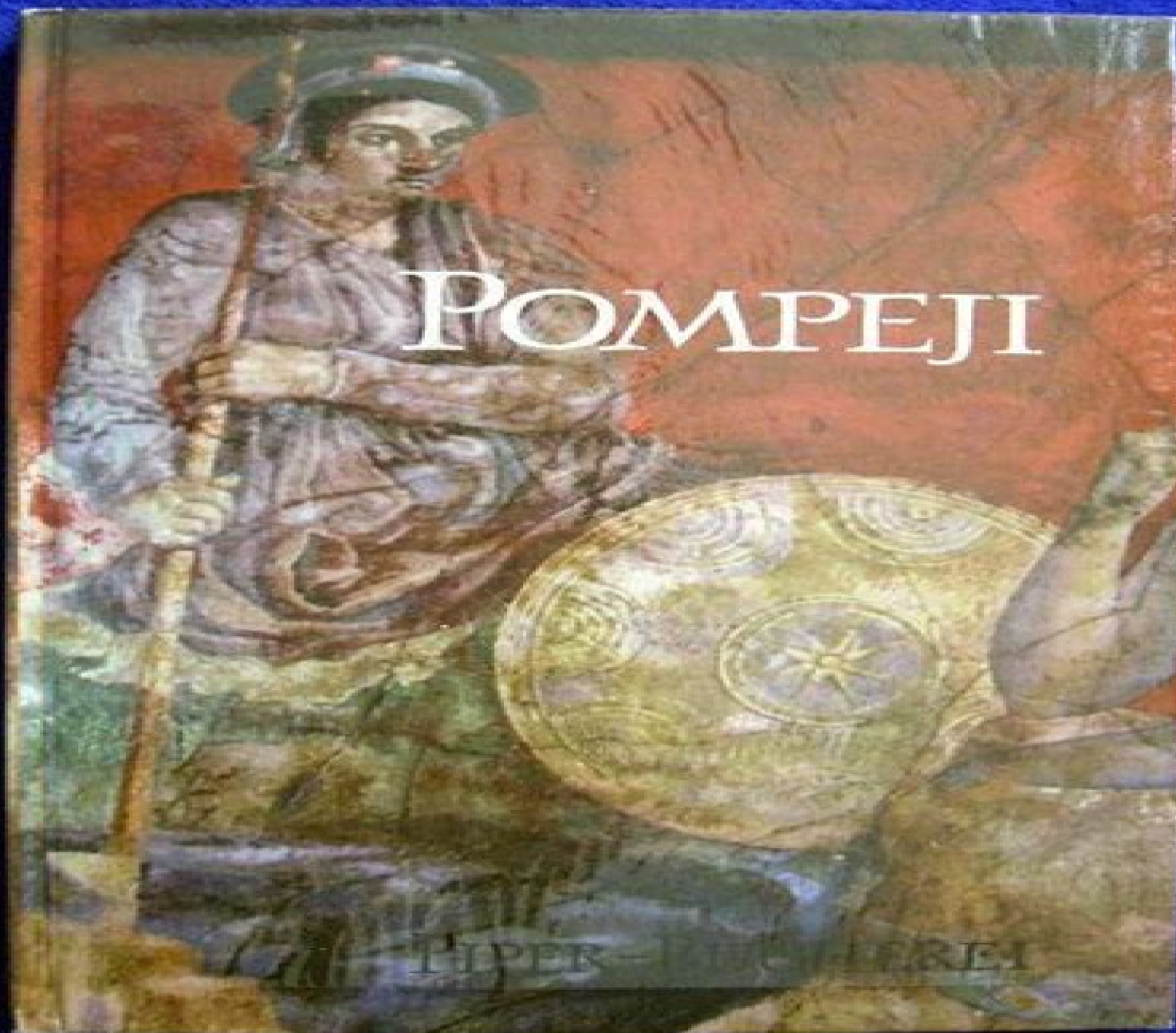




Pompeji Zeugnisse Griechischer Malerei

Gudrun Kieweg-Vetters



Pompeji Zeugnisse Griechischer Malerei:

Art in the Roman Empire Michael Grant, 2013-04-15 Michael Grant's huge following Popular subject with the general reader Short illustrated book with lavish jacket Pompeji, 1950 **Pompeji** Karl Schefold, Walter Dräyer, 1974

Richter Ha Greek Art Gisela Marie Augusta Richter, 1987-08-21 An illustrated introduction to the study of ancient Greek art discussing architecture sculpture decorative metalwork engraved gems coins jewelry paintings and mosaics pottery and vase painting furniture textiles glass and glaze and ornamentation Die Pompejanische Wanddekoration vom Zweiten bis Zum Vierten Stil H. G. Beyen, 2013-03-09 Die fortgesetzte Erscheinung dieses Buches hat sich nach der Publikation des ersten Bandes 1938 aus mehreren Gründen sehr verzögert. Um sie nicht noch länger aufschieben zu müssen habe ich den zweiten Band nun gar in zwei Hälften geteilt. 1. Seit dem Abschluss des Manuskripts des ersten Bandes sind mehrere Arbeiten erschienen die sich ganz oder teilweise auf unseren Gegenstand überhaupt dagegen nur wenige die sich ausschliesslich auf den zweiten Stil beziehen. 2. Die meisten der Arbeiten sind in Band II 1 an den betreffenden Stellen zitiert oder werden in den folgenden Bänden zitiert werden. Ausserdem findet man sie zum Teil im Verzeichnis der Abkürzungen. Die wichtigeren werden S. 3 Anm. 4 erwähnt. Einige hebe ich hier sogleich im Text hervor. Das 1944 erschienene Buch Chr. Dawsons hat unsere Kenntnis der pompejanischen Wandmalerei und besonders des dritten Stils merklich weitergebracht. Seine Ergebnisse werden zumal im dritten Band verwertet werden. P. Grimal hat in seinem faszinierenden Werke über die römischen Gärten viel zu der richtigen Beurteilung der römischen Wandmalerei beigetragen. K. Schefold hat in seiner nach dem Kriege 1952 erschienenen Pompejanischen Malerei als Erster prinzipielle Fragen über deren Sinn und Ideengeschichte gestellt und damit die Erforschung des Gegenstandes auf neue Wege geführt. Die späteren kleinen Schriften 1953, 1958 setzen seine Gedanken in demselben Sinne fort. Seine Wände Pompejis 1957 ein topographisches Verzeichnis der Bildmotive füllen endlich eine schon lange schmerzlich empfundene Lücke aus. A. A. *Handbook of Greek Art* Gisela Marie Augusta Richter, 1983 *Pompeji* Walter Dräyer, 1956 Künste (Forts.) Hildegard Temporini, 2016-09-26 Keine ausführliche Beschreibung für Kunstwerke Forts. verfügbar **Who's Who in Switzerland, 1982-1983** International Publications Service, 1983 Issues for 1950-51 include Index of organizations associations and institutions **Who's who in Switzerland Including the Principality of Liechtenstein**, 1998 Issues for 1950-51 include Index of Organizations associations and institutions *Catalogue of the Harvard University Fine Arts Library, the Fogg Art Museum* Harvard University. Fine Arts Library, 1971 *Etudes de sculpture et d'iconographie antiques* Jean Marcadé, 1993 **Who's who in Switzerland**, 1990 Issues for 1950-51 include Index of Organizations associations and institutions *Revue des études grecques*, 1888 Includes section Comptes rendus bibliographiques **Hauptwerke der bildenden Kunst in geschichtlichem Zusammenhange ...** Georg Warnecke, 1907 *Wort und Bild* Karl Schefold, 1975 **Trompe l'oeil in der Griechischen Malerei** Gudrun Kieweg-Vetters, 2006-11-28 Diplomarbeit aus dem Jahr 1997 im Fachbereich

Arch ologie Note 1 0 Universit t Wien Institut f r klassische Arch ologie Sprache Deutsch Abstract Trompe l oeil in greek painting has been the subject of the author s thesis The main topics have been the discussion of different definitions of the term Trompe l oeil analysis of ancient sources concerning naturalistic paintings and the analysis of preserved mosaics and paintings up to the roman conquest that imitate items in size colour and place where they are expected to be seen This is the main aspect of Trompe l oeil deceiving the eye by imitating something in the most perfect way and in Greek Etruscan and Italic tombs several examples are preserved and discussed in the book The most prominent examples of ancient Trompe l oeil are the anecdote of the competition between the painters Zeuxis and Parrhasios at the end of the 5th century B C the so called asarotos oikos unswept floor of the mosaicist Sosos of Pergamon 2nd century B C recorded in several roman copies and the signature of the mosaicist Hephaistion also coming from Pergamon showing a small piece of papyrus fixed to the floor by red sealing wax Just one corner is rolled up

Trompe l'oeil in der Griechischen Malerei anhand ausgewählter Beispiele Gudrun Kieweg-Vetters, 2009 Fachbuch aus dem Jahr 2009 im Fachbereich Arch ologie Universit t Wien Sprache Deutsch Anmerkungen Bei diesem Buch handelt es sich um die erweiterte und erg nzte Diplomarbeit der Autorin die an der Universit t Wien 1997 eingereicht wurde bei Grin das Dokument V64711 Trotz der 12 Jahre die zwischen Diplomarbeit und jetziger Ver ffentlichung liegen hat das Thema nichts an Aktualit t verloren und wurde auch in der Form bislang nicht vorgelegt Der Abbildungsteil wurde im Vergleich zur Diplomarbeit reduziert F r die korrekte Darstellung der griechischen Schriftzeichen bei einem download ist die Schrift Athenian ttf mit dem Releasedatum 5 4 1995 erforderlich Abstract Trompe l oeil in greek painting has been the subject of the author s thesis The main topics have been the discussion of different definitions of the term Trompe l oeil analysis of ancient sources concerning naturalistic paintings and the analysis of preserved mosaics and paintings up to the roman conquest that imitate items in size colour and place where they are expected to be seen This is the main aspect of Trompe l oeil deceiving the eye by imitating something in the most perfect way and in Greek Etruscan and Italic tombs several examples are preserved and discussed in the book The most prominent examples of ancient Trompe l oeil are the anecdote of the competition between the painters Zeuxis and Parrhasios at the end of the 5th century B C the so called asarotos oikos unswept floor of the mosaicist Sosos of Pergamon 2nd century B C recorded in several roman copies and the signature of the mosaicist Hephaistion also coming from Pergamon showing a small piece of papyrus fixed to the floor by red sealing wax Just one corner is rolled up Although the basis for the publication was set 10 years ago no compilation of written and existing ancient examples was published within this time Therefore the old manuscript was adapted and two small chapters concerning attic stelai

Ausgewählte Schriften: Griechische Kunst Erika Simon, 1998 *Verzeichnis lieferbarer Bücher*, 1979

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