

THE HELLENISTIC AESTHETIC



BARBARA HUGHES FOWLER

The Hellenistic Aesthetic Wisconsin Studies In Classics

Barbara Hughes Fowler



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The Hellenistic Aesthetic Barbara Hughes Fowler, 1989 Fowler's own insights are apparent throughout and they seem to distill the personal appreciation and understanding of a scholar who has devoted much of her career to both contemplating and enjoying Hellenistic poetry. This book would make an excellent background text for courses in later Greek and Roman art and it can be read with profit by anyone interested in exploring the character of Hellenistic culture. J. J. Pollitt, *American Journal of Archaeology*. Outstanding is the range of examples discussed both in poetry and art. Theocritus, Callimachus, Appollonius, the epigrammatists and others that is the major figures of the time are considered at length and in several different contexts. Passages are quoted in the original Greek translated and analyzed. Fowler's sensitivity to poetic forms evident in her other published writings is again evident here. In addition, however, the philosophical context is not overlooked. Also highly commendable are the liberal references to works of art. Sculpture in the round and in relief, portraits, terracotta figurines, original paintings, grave stelai and Campanian murals, mosaics, gold and silver vessels and jewelry are introduced at various points. Every work of art discussed is illustrated in astonishingly clear photographs which are interspersed in the body of the text. Christine Mitchell Havelock, *The Hellenistic Aesthetic* provides classicists with their first thorough discussion of the aesthetic unity found in Hellenistic art and literature. Fowler examines parallels both in subject matter and in artistic approach among a diverse group of literary genres and artistic forms. In twelve chapters, *The Hellenistic Aesthetic* surveys Alexandrian epigrams, pastorals, epics, sculptural groups, mosaics, paintings and jewelry to supply a convincing and frequently unexpected picture of a unified aesthetic vision. Jeffrey Buller, *Classical Outlook*.

The Hellenistic Aesthetics Barbara Hughes Fowler, 1989 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 font 14 0px Verdana

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

Archaic Greek Poetry Barbara Hughes Fowler, 1992 With this anthology Barbara Hughes Fowler presents a comprehensive selection of Greek poetry of the 7th and 6th centuries BC Fowler s translations provide access to six Homeric hymns eight selections from Bakchylides 11 odes of Pindar selections from the iambicists and elegists virtually all of Archilochos and of the lyricists including Sappho and a number of anonymous poems about work play and politics

Hellenistic Poetry Barbara Hughes Fowler, 1990 An accomplished poet and classical scholar Barbara Hughes Fowler brings Hellenistic poetry to life for the contemporary reader Her selections engage us with the full range of Hellenistic poetic genres styles themes and moods The anthology includes Fowler s new translation of the entire Argonautica of Apollonius of Rhodes and eight of Theocritus Idylls including the beautiful sensuous description of late summer in Idyll VII and the shrewdly comical description of two young matrons venturing into the noisy streets of Alexandria in Idyll XV There are translations of four hymns of Callimachus as well as poems by Aratus Bion Herodas Moschus Pseudo Moschus and a substantial selection from the Greek Anthology An ideal companion to her recently published book The Hellenistic Aesthetic Barbara Fowler s Hellenistic Poetry is both a major contribution to classical studies and an invitation to all interested readers to discover the beauty and richness of Hellenistic poetry

The Journal of Hellenic Studies, 1991 Vols 1 8 1880 87 plates published separately and numbered I LXXXIII

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

Kallimachos Rudolf Blum, 2011-06-01 The famous library of Alexandria founded around 295 BCE by Ptolemaios I housed the greatest collection of texts in the ancient world and was a fertile site of Hellenistic scholarship Rudolf Blum s landmark study originally published in German in 1977 argues that Kallimachos of Kyrene was not only the second director of the Alexandrian library but also the inventor of two essential scholarly tools still in use to this day the library catalog and the biobibliographical reference work Kallimachos expanded the library s inventory lists into volumes called the Pinakes which extensively described and categorized each work and became in effect a Greek national bibliography and the source and paradigm for most later bibliographic lists of Greek literature Though the Pinakes have not survived Blum attempts a detailed reconstruction of Kallimachos s inventories and catalogs based on a careful analysis of surviving sources which are presented here in full translation

The Codrus Painter Amalia Avramidou, 2011-01-06 The Codrus Painter was a painter of cups and vases in fifth century B C E Athens with a distinctive style he is named after Codrus a legendary Athenian king depicted on one of his most characteristic vases He was active as an artist during the rule of Pericles as the Parthenon was built and then as the troubled times of the Peloponnesian War began In contrast to the work of fellow artists of his day the vases of the Codrus Painter appear to have been created almost exclusively for export to markets outside Athens and Greece especially to the Etruscans in central Italy and to points further west Amalia Avramidou offers a thoroughly researched amply illustrated study of the Codrus Painter that also comments on the mythology religion arts athletics and daily life of Greece depicted on his vases She evaluates his style and the defining characteristics of his own hand and of the minor painters associated with him Examining the subject matter figure types and motifs on the vases she compares them with sculptural works produced during the same period Avramidou s iconographic analysis not only encompasses the cultural milieu of the Athenian metropolis but also offers an original and intriguing perspective on the adoption meaning and use of imported Attic vases among the Etruscans

Hellenistic Architectural Sculpture Pamela A. Webb, 1996 Sculpted figural motifs were an important component of many buildings in the Hellenistic world and their frequent relegation to subsidiary status has until now left our knowledge of both Hellenistic architecture and sculpture incomplete In *Hellenistic Architectural Sculpture* Pamela A Webb examines the full range of figural embellishment from simple to complex on large monuments as well as on more obscure ones and in the major population centers as well as the smaller cities sanctuaries and isolated areas throughout western Anatolia and the Aegean islands In this book the first to

focus specifically on the figural adornment of Hellenistic architecture Webb provides extensive information about the chronology and interpretation of figural motifs adorning religious civic commercial commemorative and domestic constructions She finds that figural sculptures adorn structures at every level from the ground to the roof and display a wide variety of motifs on such architectural elements as columns walls entablatures and pediments More than 130 illustrations of Hellenistic monuments temples altars cult buildings heroa theaters bouleuteria stoas gymnasia and houses and their sculptured adornment complement the author s descriptions and analyses The book features an extensive bibliography citing resources from the early nineteenth century to the most recent publications *Polygnotos and Vase Painting in Classical Athens* Susan B. Matheson,1995 Matheson provides the first comprehensive chronology for Polygnotos s own works and then analyzes the distinctive evolving Polygnotan style first isolated by Sir John Beazley comparing this style to that of contemporary Athenian workshops and demonstrating its seminal influence on the later vase painting of southern Italy

Die Jugend des Dionysos Nicole Kröll,2016-04-11 Das vorliegende Buch bietet eine eingehende Analyse der Episode um den Satyrn und Dionysos Liebling Ampelos die Nonnos von Panopolis 5 Jh n Chr in den B chern zehn elf und zw lf der Dionysiaka dem letzten griechischen Epos der Antike aufspannt Im Charakterprofil seiner Ampelos Figur in deren Todesschicksal und Verwandlung in den Weinstock spiegelt der Autor sein poetisches Konzept das zugleich mit der R ckbesinnung auf jahrhundertelang tradierte Kultur und Erz hlformen einer neuen dionysischen Formensprache verpflichtet ist Die sprachlichen stilistischen und kompositionellen Eigenheiten die kreative Auseinandersetzung mit Dichtern wie Homer oder den Hellenisten die bernahme von rhetorischen Techniken und berkommenen poetischen Motiven sowie das gelehrte Spiel mit traditionellen Genera arbeiten auf das narrative Ziel der Ampelos Episode hin die Ausstattung des Dionysos mit seinem wichtigsten Attribut dem Wein Ampelos ist somit nicht nur Voraussetzung f r zahlreiche Narrative in den B chern 13 bis 48 der Dionysiaka sondern wird zur Schl sselfigur im poetischen Dialog der Sp tantike und zum Kumulationspunkt des hellenischen Synkretismus des stlichen Mittelmeerraums **Classical Studies** University of Wisconsin. Department of Classics,1919

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 *Modes of Viewing in Hellenistic Poetry* Graham Zanker,2004 Taking a fresh look at the poetry and visual art of the Hellenistic age from the death of Alexander the Great in 323 B C to the Romans defeat of Cleopatra in 30 B C Graham Zanker makes enlightening discoveries about the assumptions and conventions of Hellenistic poets and artists and their audiences Zanker s exciting new interpretations closely compare poetry and art for the light each

sheds on the other He finds for example an exuberant expansion of subject matter in the Hellenistic periods in both literature and art as styles and iconographic traditions reserved for grander concepts in earlier eras were applied to themes motifs and subjects that were emphatically less grand

Murlo and the Etruscans Richard Daniel De Puma, Jocelyn Penny Small, 1994

Murlo and the Etruscans explores this and other mysteries in a collection of twenty essays by leading specialists of Etruscan and classical art all of whom have been associated with the Murlo site Numerous photographs and drawings accompany the essays The first eleven chapters survey specific groups of Etruscan objects and challenge the view of Etruscan art as provincial or derivative Interpretations of the magnificent series of decorated terra cotta frieze plaques and other architectural elements contribute to an understanding of Murlo and related Etruscan centers Plaques depicting a lively Etruscan banquet offer a way to detect differences between Etruscan and ancient Greek society The remaining nine chapters treat various aspects of Etruscan art often moving beyond ancient Murlo both geographically and temporally They examine funerary symbolism sculpted amber and amber trade contacts along the ancient Adriatic Coast depictions of domesticated cats votive terra cottas of human anatomical parts and how they help in understanding Etruscan medicine and the adaptation of Greek style myth and iconography in Etruscan art These essays will have a broad impact on the study of the ancient Mediterranean They will certainly be required reading not only for Etruscologists but for anyone with an interest in the world of classical antiquity The range of subjects moving in wide arcs around the archaeological site at Murlo brings the site into focus in a way that a series of standard archaeological site reports could not Kenneth Hamma J Paul Getty Museum There is a fine and commendable interweaving and intertwining of thoughts and scholarly research throughout *Murlo and the Etruscans* It will be a useful reference source for the art of Etruscan coroplast wherein lies the forte of the Etruscan sculptor Mario A Del Chiaro University of California

Rhetoric and Innovation in Hellenistic Art Kristen Seaman, 2020-04-16

Hellenistic artworks are celebrated for innovations such as narrative characterization and description The most striking examples are works associated with the Hellenistic courts Their revolutionary appearance is usually attributed to Alexander the Great s conquest of the Near East the start of the Hellenistic kingdoms and Greek Eastern interactions In *Rhetoric and Innovation in Hellenistic Art* Kristen Seaman offers a new approach to Hellenistic art by investigating an internal development in Greek cultural production notably advances in rhetoric Rhetorical education taught kings artists and courtiers how to be Greek giving them a common intellectual and cultural background from which they approached art Seaman explores how rhetorical techniques helped artists and their royal patrons construct Hellenism through their innovative art in the scholarly atmospheres of Pergamon and Alexandria Drawing upon artistic literary and historical evidence this interdisciplinary study will be of interest to students and scholars in art and archaeology Classics and ancient history

The World of Roman Costume Judith Lynn Sebesta, Larissa Bonfante, 1994 These essays survey document and elucidate over a thousand years of Roman garments and accessories from Etruscan influences to the transition to early

Christian and medieval garb Subjects include functional and symbolic uses manufacture and industry male female and children s garb and daily life and official dress

Theocritus' Pastoral Analogies Kathryn J. Gutzwiller, 1991 In a book as beautifully written as the poetry it celebrates Kathryn Gutzwiller uses the famous Idylls of Theocritus to show us the formative processes at work in the creation of a literary genre the pastoral and how the very structure of a genre both shapes and limits judgments about it Gutzwiller argues that Theocritus position as first pastoralist has haunted critical assessments of him Was he merely a beginner whose simple descriptions of country life were reworked by Vergil into poems of imagination and tender feeling Or was he a genius of great creative ability who first found the way to encapsulate in humble detail a metaphysical vision of man s emotional core Examining Theocritus from the point of view of beginnings Gutzwiller succeeds in placing him both within his native Greek intellectual tradition and within the tradition of critical commentary on pastoral As she points out beginnings are hard to pin down the thing begun did not exist before and yet its composite parts were already somewhere in existence Gutzwiller provides an analysis of the herdsman figure in pre Hellenistic Greek literature showing that the simple shepherd or goatherd had long been used as a figure of analogy for characters of higher rank Theocritus was the first poet to focus on the shepherd himself and bring the analogies down into the pastoral world Through her careful analyses of the seven pastoral Idylls Gutzwiller demonstrates that in turning the focus on the shepherd Theocritus created a group of literary works with an inner structure so unique that later readers considered it a new genre In her conclusion Gutzwiller explores subsequent controversies about the pastoral from ancient to modern times revealing how they continue to reflect the structural pattern that originated in Theocritus s poetry

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