

# THE ANCIENT VIEW OF GREEK ART

CRITICISM, HISTORY, AND TERMINOLOGY

J. J. POLLITT



# The Ancient View Of Greek Art Criticism History And Terminology

**Joan Breton Connelly**



## **The Ancient View Of Greek Art Criticism History And Terminology:**

**The Ancient View of Greek Art** J. J. Pollitt, 1974      *"The" Ancient View of Greek Art* Jerome Jordan Pollitt, 1972

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      **Pausanias**

Pausanias, 2003-10-09 Pausanias the Greek historian and traveler lived and wrote around the second century AD during the period when Greece had fallen peacefully to the Roman Empire While fragments from this period abound Pausanias Periegesis description of Greece is the only fully preserved text of travel writing to have survived This collection uses Pausanias as a multifaceted lens yielding indispensable information about the cultural world of Roman Greece      *Roman Error* Basil Dufallo, 2018 In the eyes of posterity ancient Rome is deeply flawed The list of censures is long and varied from political corruption and the practice of slavery to religious intolerance and sexual immorality yet for centuries the Romans errors have not only provoked opprobrium but also inspired wayward and novel forms of thought and representation themselves errant in the broad sense of the Latin verb This volume is the first to examine this phenomenon in depth treating examples from history philosophy literature psychoanalysis and art history from antiquity to the present to examine how the Romans faults have become the basis for creative experimentation for rejections of prevailing ideology even for comedy and delight In demonstrating that the reception of Rome s missteps and mistakes has been far more complex than simply denouncing them as an exemplum malum to be shunned and avoided it argues compellingly that these alternative receptions are historically important and enduringly relevant in their own right Roman error comes to signify both ancient misstep and something that we may commit when engaging with Roman antiquity whereby reception may even be conceived as error of a kind while the volume ably addresses popular fascination with a wide range of Roman vices including violence imperial domination and decadence it also asks us to consider what makes certain receptions matter how they matter and why

Colour and Culture John Gage, 2024-10-24 What does the language of colour tell us Where does one colour begin and another end Is it a radiant visual stimulus an intangible function of light or a material substance to be moulded and arrayed Colour is fundamental to art yet so diverse that it has hardly ever been studied in a comprehensive way Art historian John Gage considers every conceivable aspect of the subject in this groundbreaking analysis of colour in Western culture from the

ancient Greeks to the late twentieth century Gage describes the first theories of colour articulated by Greek philosophers and subsequent attempts by the Romans and their Renaissance disciples to organize it systematically or endow it with symbolic power He unfolds its religious significance and its use in heraldry as well as how Renaissance artists approached colour with the help of alchemists He explores the analysis of the spectrum undertaken by Newton and continued in the nineteenth century by artists such as Seurat traces the influence of Goethe s colour theory and considers the extraordinary theories and practices that attempted to unite colour and music or make colour into an entirely abstract language of its own The first ever undertaking to suggest answers to many perennial questions about the role of colour in Western art and thought this study throws fresh light on the hidden meanings of many familiar masterpieces Color and Culture John Gage,2025-01-28 A groundbreaking award winning analysis of color in Western culture from the ancient Greeks to the late twentieth century by one of the most foremost authors on the subject What does the language of color tell us Where does one color begin and another end Is it a radiant visual stimulus an intangible function of light or a material substance to be molded and arrayed Color is fundamental to art yet so diverse that it has hardly ever been studied in a comprehensive way Art historian John Gage considers every conceivable aspect of the subject in this groundbreaking analysis of color in Western culture from the ancient Greeks to the late twentieth century Gage describes the first theories of color articulated by Greek philosophers and subsequent attempts by the Romans and their Renaissance disciples to organize it systematically or endow it with symbolic power He unfolds its religious significance and its use in heraldry as well as how Renaissance artists approached color with the help of alchemists He explores the analysis of the spectrum undertaken by Isaac Newton and continued in the nineteenth century by artists such as Georges Seurat traces the influence of Johann Wolfgang von Goethe s color theory and considers the extraordinary theories and practices that attempted to unite color and music or make color into an entirely abstract language of its own A seminal undertaking to suggest answers to many perennial questions about the role of color in Western art and thought Color and Culture throws fresh light on the hidden meanings of many familiar masterpieces Painterly Perspective and Piety John F. Moffitt,2014-01-10 While the Renaissance is generally perceived to be a secular movement the majority of large artworks executed in 15th century Italy were from ecclesiastical commissions Because of the nature of primarily basilica plan churches a parishioner s view was directed by the diminishing parallel lines formed by the walls of the structure Appearing to converge upon a mutual point this resulted in an artistic phenomenon known as the vanishing point As applied to ecclesiastical artwork the Catholic Vanishing Point CVP was deliberately situated upon or aligned with a given object such as the Eucharist wafer or Host the head of Christ or the womb of the Virgin Mary possessing great symbolic significance in Roman liturgy Masaccio s fresco painting of the Trinity circa 1427 in the Florentine church of Santa Maria Novella analyzed in physical and symbolic detail provides the first illustration of a consistently employed linear perspective within an ecclesiastical setting Leonardo s Last Supper Venaziano s St Lucy Altarpiece and Tome s Transparente illustrate

the continuation of this use of liturgical perspective      *Four Historical Definitions of Architecture* Stephen Parcell, 2012

Definitions of architecture and other disciplines from ancient Greece to the eighteenth century      **Valuing Landscape in Classical Antiquity**, 2016-05-18 Where am I Our physical orientation in place is one of the defining characteristics of our embodied existence However while there is no human life culture or action without a specific location functioning as its setting people go much further than this bare fact in attributing meaning and value to their physical environment Landscape denotes this symbolic conception and use of terrain It is a creation of human culture In *Valuing Landscape* we explore different ways in which physical environments impacted on the cultural imagination of Greco Roman Antiquity In seventeen chapters with different disciplinary perspectives we demonstrate the values attached to mountains the underworld sacred landscapes and battlefields and the evaluations of locale connected with migration exile and travel      *Literature and Culture in the Roman Empire, 96-235* Alice König, Rebecca Langlands, James Uden, 2020-04-30 This book explores new ways of analysing interactions between different linguistic cultural and religious communities across the Roman Empire from the reign of Nerva to the Severans 96 235 CE Bringing together leading scholars in classics with experts in the history of Judaism Christianity and the Near East it looks beyond the Greco Roman binary that has dominated many studies of the period and moves beyond traditional approaches to intertextuality in its study of the circulation of knowledge across languages and cultures Its sixteen chapters explore shared ideas about aspects of imperial experience law patronage architecture the army as well as the movement of ideas about history exempla documents and marvels As the second volume in the *Literary Interactions* series it offers a new and expansive vision of cross cultural interaction in the Roman world shedding light on connections that have gone previously unnoticed among the subcultures of a vast and evolving Empire

**The Mirror, the Window, and the Telescope** Samuel Y. Edgerton, 2009 Edgerton shows how linear perspective emerged in early fifteenth century Florence out of an artistic and religious context in which devout Christians longed for divine presence in their daily lives and ultimately undermined medieval Christian cosmology      *The Parthenon Enigma* Joan Breton Connelly, 2014-01-28 Built in the fifth century b c the Parthenon has been venerated for more than two millennia as the West's ultimate paragon of beauty and proportion Since the Enlightenment it has also come to represent our political ideals the lavish temple to the goddess Athena serving as the model for our most hallowed civic architecture But how much do the values of those who built the Parthenon truly correspond with our own And apart from the significance with which we have invested it what exactly did this marvel of human hands mean to those who made it In this revolutionary book Joan Breton Connelly challenges our most basic assumptions about the Parthenon and the ancient Athenians Beginning with the natural environment and its rich mythic associations she re creates the development of the Acropolis the Sacred Rock at the heart of the city state from its prehistoric origins to its Periklean glory days as a constellation of temples among which the Parthenon stood supreme In particular she probes the Parthenon's legendary frieze the 525 foot long relief sculpture that

originally encircled the upper reaches before it was partially destroyed by Venetian cannon fire in the seventeenth century and most of what remained was shipped off to Britain in the nineteenth century among the Elgin marbles. The frieze's vast enigmatic procession—a dazzling pageant of cavalymen and elders, musicians and maidens—has for more than two hundred years been thought to represent a scene of annual civic celebration in the birthplace of democracy. But thanks to a once lost play by Euripides, the discovery of which in the wrappings of a Hellenistic Egyptian mummy is only one of this book's intriguing adventures, Connelly has uncovered a long buried meaning: a story of human sacrifice set during the city's mythic founding. In a society startlingly preoccupied with cult ritual, this story was at the core of what it meant to be Athenian. Connelly reveals a world that beggars our popular notions of Athens as a city of staid philosophers, rationalists, and rhetoricians; a world in which our modern secular conception of democracy would have been simply incomprehensible. The Parthenon's full significance has been obscured until now, owing in no small part, Connelly argues, to the frieze's dismemberment. And so her investigation concludes with a call to reunite the pieces in order that what is perhaps the greatest single work of art surviving from antiquity may be viewed more nearly as its makers intended. Marshalling a breathtaking range of textual and visual evidence, full of fresh insights woven into a thrilling narrative that brings the distant past to life, *The Parthenon Enigma* is sure to become a landmark in our understanding of the civilization from which we claim cultural descent.

*Vision and Narrative in Achilles Tatius' Leucippe and Clitophon* Helen Morales, 2004-12-16. Achilles Tatius' *Leucippe and Clitophon*, long regarded as the most controversial of the ancient Greek novels, is an outrageous tale of love and loss, of Phoenicians and philosophers, virginity tests and snuff murders. This book, the first published monograph on Achilles Tatius, is a study of *Leucippe and Clitophon* in its literary and visual contexts. It presents fresh insights into the work's narrative complexities and interpretative difficulties. It is particularly concerned with the novel's obsessions with the eye, with theories, descriptions, and metaphors of the visual. It advances a reading that gives full play to the narrative's digressions, ekphrasis, sententia, blason, and spectacle, and discusses the politics of digressivity. This book is written to be accessible to non-specialists, and all Greek is translated or paraphrased. It aims to contribute to a cultural history of viewing and to feminist literary criticism, as well as to the study of the ancient novel.

### **De Arte Graphica (Paris, 1668)**

Charles-Alphonse Dufresnoy, 2005. Edition commentée de ce poème latin de 549 vers sur l'art de la peinture qui connut un succès considérable aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles.

**Caravaggio in Context** John F. Moffitt, 2015-02-18. Michelangelo Merisi da Caravaggio (1571-1610) has long been recognized as one of the great innovators in the history of art. Through detailed analysis of paintings from his early Roman period (1594-1602), this study now situates his art firmly within both its humanistic and its scientific context. Here both his revolutionary painterly techniques—pronounced naturalism and dramatic chiaroscuro—and his novel subject matter—still life compositions and genre scenes—are finally put into their proper cultural and contemporary environment. This environment included the contemporary rise of empirical scientific observation, a procedure like

Caravaggio's naturalism committed to a close study of the phenomenal world. It also included the interests of his erudite aristocratic patrons, influential Romans whose tastes reflected the Renaissance commitment to humanistic studies, emblematic literature and classical lore. The historical evidence entered into the record here includes both contemporary writings addressing the instructive purposes of art and the ancient literary sources commonly manipulated in Caravaggio's time that sanctioned a socially realistic art. The overall result of this investigation is to characterize the work of the painter as an expression of learned naturalism.

**Paragons and Paragone** Rudolf Preimesberger, 2011. Preimesberger's incisive and erudite analysis of social history, biography, rhetoric, art theory, wordplay and history illuminates these works anew, thus affording a modern audience a better understanding of the subtleties of their composition and meaning. Jacket.

**De audiendis poetis, latin** Plutarch, 2011-06-30. A full treatment of this major source on ancient literary education by two of the leading scholars in the field.

**Naked Truths** Ann Olga Koloski-Ostrow, Claire L. Lyons, 1997. This volume presents a timely, provocative and beautifully illustrated re-evaluation of how gender identity and sexuality reveal naked truths about fundamental human values and social realities through the symbolism of the body.

*Architectural Restoration and Heritage in Imperial Rome* Christopher Siwicki, 2019-12-12. This volume addresses the treatment and perception of historic buildings in Imperial Rome, examining the ways in which public monuments were restored in order to develop an understanding of the Roman concept of built heritage. It considers examples from the first century BC to the second century AD, focusing primarily on the six decades between the Great Fire of AD 64 and the AD 120s, which constituted a period of dramatic urban transformation and architectural innovation in Rome. Through a detailed analysis of the ways in which the design, materiality and appearance of buildings, including the temple of Jupiter Capitolinus and the hut of Romulus, developed with successive restorations, the case is made for the existence of a consistent approach to the treatment of historic buildings in this period. This study also explores how changes to particular monuments and to the urban fabric as a whole were received by the people who experienced them first hand, uncovering attitudes to built heritage in Roman society more widely. By examining descriptions of destruction and restoration in literature of the first and second centuries AD, including the works of Seneca the Younger, Pliny the Elder, Martial, Tacitus and Plutarch, it forms a picture of the conflicting ways in which Rome's inhabitants responded to the redevelopment of their city. The results provide an alternative way of explaining key interventions in Rome's built environment and challenge the idea that heritage is a purely modern phenomenon.

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