



# The Hellenistic Aesthetic

**Jan Kwapisz, David Petrain, Mikolaj  
Szymanski**



## **The Hellenistic Aesthetic:**

**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 stelae 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 Aesthetic* Barbara Hughes Fowler, 1989. An introduction to the Hellenistic Period c. 323-27 B.C. which saw the unification of the Mediterranean and Central Asia under the Greek culture and language. The author explores a range of subjects including poetry and literature, science, religion and art. **A Companion to Ancient Aesthetics** Pierre Destrée, Penelope Murray, 2015-04-28. The first of its kind. *A Companion to Ancient Aesthetics* presents a synoptic view of the arts which crosses traditional boundaries and explores the aesthetic experience of the ancients across a range of media: oral, aural, visual and literary. Investigates the many ways in which the arts were experienced and conceptualized in the ancient world. Explores the aesthetic experience of the ancients across a range of media, treating literary, oral, aural and visual arts together in a single volume. Presents an integrated perspective on the major themes of ancient aesthetics which challenges traditional demarcations. Raises questions about the similarities and differences between ancient and modern ways of thinking about the place of art in society.

**Ancient aesthetics** Wladyslaw Tatarkiewicz, 2015-08-17. No detailed description available for *Ancient aesthetics*.

**Different Aesthetics** Annette Gerok-Reiter, Jörg Robert, Matthias Bauer, Anna Pawlak, 2025-05-19. What is art? What does art offer? Why does art move us? The CRC *Different Aesthetics* pursues these questions. In doing so and by directing its attention towards the 2000-year history of European culture and art before the 18th century, it aims to transform perspectives within

aesthetic discussions This volume introduces the research undertaken by the CRC 1391 It outlines the benefits of concentrating on the pre modern period lays out the subsequent adjustments to analytical tools and methods and presents the resulting consequences for the study of aesthetics The contributions which range from philology and literary studies art history archaeology and musicology to historical science theology and the digital humanities offer concrete examples of this approach

**The A to Z of Aesthetics** Dabney Townsend, 2010-04-01 Aesthetics is not a factual discipline there are no aesthetic facts The word itself is derived from the Greek word for feeling and the discipline arises because of the need to find a place for the passions within epistemology the branch of philosophy that investigates our beliefs Aesthetics is more than just the study of beauty it is a study of that which appeals to our senses most often in connection with the classification analysis appreciation and understanding of art The A to Z of Aesthetics covers its history from Classical Greece to the present including entries on non western aesthetics The book contains a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries on the main concepts terminology important persons philosophers critics and artists and the rules and criteria we apply in making judgments on art By providing concise information on aesthetics this dictionary is not only accessible to students but it provides details and facts to specialists in the field

**The Ancient Aesthetics of Deception** Jonas Grethlein, 2021-09-16 The concept of mimesis has dominated reflection on the nature and role in Greek literature of representation Jonas Grethlein in his ambitious new book takes this reflection a step further He argues that beyond mimesis there was an important but unacknowledged strand of reflection focused instead on the nuanced idea of *apat* often translated into English as deceit oscillating between notions of deception and aesthetic illusion Many authors from Gorgias and Plato to Philo Plutarch and Clement of Alexandria used this key concept to entwine aesthetics with ethics In creatively exploring the various reconfigurations of *apat* and placing these in their socio historical contexts the book offers a bold new history of ancient aesthetics It also explores the present significance of the aesthetics of deception unlocking the potential of ancient reflection for current debates on the ethical dimension of representation It will appeal to scholars in classics and literary theory alike

**The Muse at Play** Jan Kwapisz, David Petrain, Mikolaj Szymanski, 2012-12-06 In May 2011 a conference on riddles and word games in Greek and Latin poetry took place at the Institute of Classical Studies of the University of Warsaw The conference was intended as an open forum where specialists working in different fields of classical studies could meet to discuss the varied manifestations of riddles and other *technopaegnia* both terms being understood broadly to encompass the full range of play with language in classical antiquity in keeping with the use made of the two terms in ancient and early modern theoretical discussions This volume offers revised versions of the papers presented during the conference Contributions by scholars from Europe and the USA treat a number of interconnected topics including ancient and modern attempts to formulate a definition of the riddle poetic games at Greek symposia experimentation with language in late classical poetry riddles in the book cultures of the Hellenistic age and late antiquity the functions of word games

carved in stone written on papyrus or inscribed on the wall as graffiti authors famed for their obscurity such as Heraclitus and Lycophron wordplay in Neo Latin poetry oracles magic squares pattern poetry palindromes and acrostichs *Creators, Conquerors, and Citizens* Robin Waterfield, 2018 Covering roughly eight centuries from the age of Homer 8th century BC to the end of the Hellenistic period late first century BC this book will provide general readers with a comprehensive and accessible narrative history of ancient Greece *Case Studies* Giulio Colesanti, Laura Lulli, 2016-03-07 The book is the second volume of a series of studies dealing with the Submerged literature in ancient Greek culture s vol 1 G Colesanti M Giordano eds *Submerged Literature in Ancient Greek Culture An Introduction* Berlin Boston de Gruyter 2014 It is a peculiar starting point of the research in the field of Greek culture since it casts a light on many case studies so far not yet analyzed as literary products subjected to the process of submersion e g oracles philosophy phylax play epigrams Aesopic fables periplus sacred texts mysteries medical treatises dance music Therefore the book investigates the complex and manifold dynamics of emergence and submersion in ancient Greek literary culture dealing especially with matters as the interaction between orality and literacy the authorship the cultural transmission the folklore Moreover the book offers the reader new stimulating approaches in order to reconstruct the wide frame which contained the overall cultural processes including the literary products subjected to the submersion in a chronological span going from Greek archaic age to the Imperial age

Ancient Greece and Rome Keith Hopwood, 1995 Sir Thomas Fairfax not Oliver Cromwell was creator and commander of Parliament s New Model Army from 1645 to 1650 Although Fairfax emerged as England s most successful commander of the 1640s this book challenges the orthodoxy that he was purely a military figure showing how he was not apolitical or disinterested in politics The book combines narrative and thematic approaches to explore the wider issues of popular allegiance puritan religion concepts of honour image reputation memory gender literature and Fairfax s relationship with Cromwell *Black Tom* delivers a groundbreaking examination of the transformative experience of the English revolution from the viewpoint of one of its leading yet most neglected participants It is the first modern academic study of Fairfax making it essential reading for university students as well as historians of the seventeenth century Its accessible style will appeal to a wider audience of those interested in the civil wars and interregnum more generally Brill's Companion to the Reception of Classics in International Modernism and the Avant-Garde, 2016-12-08 Brill s Companion to the Reception of Classics in International Modernism and the Avant Garde examines how the writers and artists who lived from roughly the last quarter of the nineteenth century to the middle of the twentieth sought to build a new world from the ashes of one marked by two world wars global economic depression the rise of nationalism and the collapse of empires By surveying the modernist appropriation of Ancient Greece and Rome the fourteen chapters in this volume demonstrate how the Classics as foundational texts of the old order were nevertheless adapted to suit the stylistic innovation and formal experimentation that characterized modernist and avant garde literature and art **The Jewish Novel in the Ancient World** Lawrence M.

Wills,2015-03-11 Lawrence M Wills here traces the literary evolution of popular Jewish narratives written during the period 200 BCE 100 CE In many ways these narratives were similar to Greek and Roman novels of the same era as well as to popular novels of indigenous peoples within the Roman Empire Yet as a group they demonstrated a variety of novelistic innovations the inclusion of adventurous episodes passages of description and of dialogue concern with psychological motivation and the introduction of female characters Wills focuses on five novels Greek Esther Greek Daniel Judith Tobit and Joseph and Aseneth Drawing on a wide range of theoretical works he delineates the techniques and motifs of the Jewish novel shows how the genre both initiated and distanced itself from nonfictional prose such as historical and philosophical writing discusses its relation to Greco Roman romance and describes the social conditions governing its emergence and reception Wills also places the novels in historical context situating them between the Hebrew Bible on the one hand and subsequent developments in Jewish and Christian literature on the other Wills sees the Jewish novel as a popular form of writing that provided amusement for an expanding audience of Jewish entrepreneurs merchants and bureaucrats In an important sense he maintains it was a product of the novelistic impulse the impulse to transfer oral stories to a written medium to reach a more literate audience

**Didactic Literature in the Roman World** T. H. M. Gellar-Goad,Christopher B. Polt,2023-08-21 This book collects new work on Latin didactic poetry and prose in the late Republic and early Empire and it evaluates the varied shifting roles that literature of teaching and learning played during this period Instruction was of special interest in the culture and literature of the late Roman Republic and the Age of Augustus as attitudes towards education found complex fluid and multivalent expressions The era saw a didactic boom a cottage industry whose surviving authors include Vergil Lucretius Ovid Horace Cicero Varro Germanicus and Grattius who are all reexamined here The contributors to this volume bring fresh approaches to the study of educational literature from the end of the Roman Republic and early Empire and their essays discover unexpected connections between familiar authors Chapters explore interrogate and revise some aspect of our understanding of these generic and modal boundaries while considering understudied points of contact between art and education poetry and prose and literature and philosophy among others Altogether the volume shows how lively experimental and intertextual the didactic ethos of this period is and how deeply it engages with social political and philosophical questions that are of critical importance to contemporary Rome and of enduring interest into the modern world Didactic Literature in the Roman World is of interest to students and scholars of Latin literature particularly the late Republic and early Empire and of Classics more broadly In addition the volume s focus on didactic poetry and prose appeals to those working on literature outside of Classics and on intellectual history

*Curiosity and the Aesthetics of Travel-Writing, 1770-1840* Nigel Leask,2002-01-10 The decades between 1770 and 1840 are rich in exotic accounts of the ruin strewn landscapes of Ethiopia Egypt India and Mexico Yet it is a field which has been neglected by scholars and which unjustifiably remains outside the literary canon In this pioneering book Nigel Leask studies the Romantic obsession with these antique

lands drawing generously on a wide range of eighteenth and nineteenth century travel books as well as on recent scholarship in literature history geography and anthropology Viewing the texts primarily as literary works rather than transparent adventure stories or documentary sources he sets out to challenge the tendency in modern academic work to overemphasize the authoritative character of colonial discourse Instead he addresses the relationship between narrative aesthetics and colonialism through the unstable discourse of antiquarianism exploring the effects of problems of creditworthiness and the nebulous epistemological claims of curiosity a leitmotif of the accounts studied here on the contemporary status of travel writing Attentive to the often divergent idioms of elite and popular exoticism Curiosity and the Aesthetics of Travel Writing plots the transformation of the travelogue through the period as the baroque particularism of curiosity was challenged by picturesque aesthetics systematic geographical narrative and the emergence of a transcendental self axiomatic to Romantic culture In so doing it offers an important reformulation of the relations between literature aesthetics and empire in the late Enlightenment and Romantic periods

**Roman Love Elegy and the Eros of Empire** Phebe Lowell Bowditch, 2023-05-22 This book explores Roman love elegy from postcolonial perspectives arguing that the tropes conventions and discourses of the Augustan genre serve to reinforce the imperial identity of its elite metropolitan audience Love elegy presents the phenomena and discourses of Roman imperialism in terms of visual spectacle the military triumph literary genre epic in relation to elegy material culture art and luxury goods and geographic space as intersecting with ancient norms of gender and sexuality in a way that reinforces Rome's dominance in the Mediterranean The introductory chapter lays out the postcolonial frame drawing from the work of Edward Said among other theorists and situates love elegy in relation to Roman Hellenism and the varied Roman responses to Greece and its cultural influences Four of the six subsequent chapters focus on the rhetorical ambivalence that characterizes love elegy's treatment of Greek influence the representation of the domina or mistress as simultaneously a figure for captive Greece and a trope for Roman imperialism the motif of the elegiac triumph with varying figures playing the triumphator as suggestive of Greco Roman cultural rivalry Rome's competing visions of an Attic and an Asiatic Hellenism The second and the final chapter focus on the figures of Osiris and Isis respectively as emblematic of Rome's colonialist and ambivalent representation of Egypt with the conclusion offering a deconstructive reading of elegy's rhetoric of orientalism

**Aesthetic Value in Classical Antiquity** Ineke Sluiter, Ralph M. Rosen, 2012-09-06 Thinking about sensory experiences and evaluating human artifacts is an important part of Western European cultural and intellectual history This book investigates from different perspectives the origins of this practice and the rich discourse of aesthetic value in classical antiquity

Women in the Classical World Elaine Fantham, Helene Peet Foley, Natalie Boymel Kampen, Sarah B. Pomeroy, H. A. Shapiro, 1995-03-30 Information about women is scattered throughout the fragmented mosaic of ancient history the vivid poetry of Sappho survived antiquity on remnants of damaged papyrus the inscription on a beautiful fourth century B C E grave praises the virtues of Mnesarete an Athenian woman who died young a

great number of Roman wives were found guilty of poisoning their husbands but was it accidental food poisoning or disease or something more sinister Apart from the legends of Cleopatra Dido and Lucretia and images of graceful maidens dancing on urns the evidence about the lives of women of the classical world visual archaeological and written has remained uncollected and uninterpreted Now the lavishly illustrated and meticulously researched *Women in the Classical World* lifts the curtain on the women of ancient Greece and Rome exploring the lives of slaves and prostitutes Athenian housewives and Rome's imperial family The first book on classical women to give equal weight to written texts and artistic representations it brings together a great wealth of materials poetry vase painting legislation medical treatises architecture religious and funerary art women's ornaments historical epics political speeches even ancient coins to present women in the historical and cultural context of their time Written by leading experts in the fields of ancient history and art history women's studies and Greek and Roman literature the book's chronological arrangement allows the changing roles of women to unfold over a thousand year period beginning in the eighth century B C E Both the art and the literature highlight women's creativity sexuality and coming of age marriage and childrearing religious and public roles and other themes Fascinating chapters report on the wild behavior of Spartan and Etruscan women and the mythical Amazons the changing views of the female body presented in male authored gynecological treatises the new woman represented by the love poetry of the late Republic and Augustan Age and the traces of upper and lower class life in Pompeii miraculously preserved by the eruption of Mount Vesuvius in 79 C E Provocative and surprising *Women in the Classical World* is a masterly foray into the past and a definitive statement on the lives of women in ancient Greece and Rome

*Landscape and the Spaces of Metaphor in Ancient Literary Theory and Criticism* Nancy Worman, 2015-12-30 This study explores a previously uncharted area of ancient literary theory and criticism the ancient landscapes such as the Ilissus river in Athens and Mount Helicon that generate metaphors for distinguishing styles which dovetail with ancient conceptions of metaphor as itself spatial and mobile Ancient writers most often coordinate stylistic features with country settings where authoritative performers such as Muses poets and eventually critics or theorists view appropriate and emulate their bounties for example springs flowers rivers paths These spaces of metaphor and their elaborations provide poets and critics with a vivid means of distinguishing among styles and an influential vocabulary Together these figurative terrains shape critical and theoretical discussions in Greece and beyond Since this discourse has a remarkably wide reach the book is broad in scope ranging from archaic Greek poetry through Roman oratory and Longinus to the reception of critical imagery in Proust and Derrida

*Hebrew Psalms and the Utrecht Psalter* Pamela Berger, 2020-01-28 In a major departure from previous scholarship this volume argues that the illustrations in the famous and widely influential Utrecht Psalter manuscript were inspired by a late antique Hebrew version of Psalms rather than a Latin Christian version of the text Produced during the early ninth century in a workshop near Reims France the Utrecht Psalter is illustrated with pen and ink drawings in a lively style reminiscent of Hellenistic art The motifs are



largely literal renditions of words and phrases found in the book of Psalms. However, more than three dozen motifs cannot be explained by either the Latin text that accompanies the imagery or the commentaries of the church fathers. Through a close reading of the Hebrew Psalms, Pamela Berger demonstrates that these motifs can be explained only by the Hebrew text, the Jewish commentary, or Jewish art. Drawing comparisons between the Hellenistic style of the Psalter images and the style of late antique Galilean mosaics and using evidence from recent archaeological discoveries, Berger argues that the model for those Psalter illustrations dependent on the Hebrew text was produced in the Galilee. Pioneering and highly persuasive, this book resolves outstanding issues surrounding the origins of one of the most extensively studied illuminated manuscripts. It will be mandatory reading for many historians of medieval art and literature and for those interested in the Hebrew text of the book of Psalms.

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