

Abduction Of The Daughters Of Leucippus

Hugh Honour, John Fleming

Living with Myths Paul Zanker, Bjorn C. Ewald, 2012-12-13 Provides a comprehensive introduction to this important genre, exploring such subjects as the role of the mythological images in everyday life of the time, the messages they convey about the Romans' view of themselves, and the reception of the sarcophagi in later European art and art history.--Publisher's website

Encyclopedia of Comparative Iconography Helene E. Roberts, 2013-09-05 First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

A World History of Art Hugh Honour, John Fleming, 2005 Over two decades this art historical tour de force has consistently proved the classic introduction to humanity's artistic heritage. From our paleolithic past to our digitised present, every continent and culture is covered in an articulate and well-balanced discussion. In this Seventh Edition, the text has been revised to embrace developments in archaeology and art historical research, while the renowned contemporary art historian Michael Archer has greatly expanded the discussion of the past twenty years, providing a new perspective on the latest developments. The insight, elegance and fluency that the authors bring to their text are complemented by 1458 superb illustrations, half of which are now in colour. These images, together with the numerous maps and architectural plans, have been chosen to represent the most significant chronological, regional and individual styles of artistic expression.

Beyond the Easel Gloria Lynn Groom, Nicholas Watkins, Jennifer Paoletti, Thérèse Barruel, Metropolitan Museum of Art (New York, N.Y.), 2001-01-01 The Contributions of Artists Pierre Bonnard, Edouard Vuillard, Maurice Denis, and Ker Xavier Roussel to the French avant-garde of the 1890s, as members of the Nabis, are widely recognized. What is less known about these artists' careers is their extraordinary work in decorative painting - work on a large or unusual scale for private interiors. This illustrated book focuses on the many decorative works carried out by the four artists between 1890 and 1930. During these years, they moved beyond the narrow parameters of easel painting and applied their wholly untraditional aesthetic of decoration to a wide range of works for domestic interiors, from wall-size ensembles to folding screens. The cosmopolitan group of patrons who made this work possible ranged from the avant-garde circle of La Revue Blanche to prominent members of the French establishment. An examination of their role and tastes is another fascinating feature of this publication. The book and accompanying exhibition reunite paintings that have long been dispersed, introducing

contemporary viewers to a group of bold and evocative works, which had a wide-ranging, though little-recognized, influence on modern art. As the book's authors argue, the aesthetic embodied by these works indeed helped set the stage for the large, non-narrative paintings by artists as diverse as Rothko and Lichtenstein that came to dominate the avant-garde after World War II.--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

"Rubens and the Archaeology of Myth, 1610?620 " Aneta Georgievska-Shine,2017-07-05 Focusing on four Rubens paintings created between 1610 and 1620 - Prometheus Bound, The Rape of the Daughters of Leucippus, Juno and Argus, and The Finding of Erichthonius - this book re-examines the artist's approach to classical mythology. These theoretically-informed readings provide a fuller understanding of the dynamics of Rubens's copious visual language, and can serve as methodological templates for looking at, and reading of, many other of his complex inventions. Even by the standards of erudition commonly applied to Rubens's oeuvre as a whole, these four paintings were created during a period characterized by a particularly intense engagement on his part with questions of artistic originality and ideal style. Furthermore, the learned themes of these images clearly point to a rarefied audience that could appreciate the intertextual qualities of ancient myths. Like the artist himself, these ideal beholders cultivated a mode of viewing steeped in classical and renaissance theories of literary and rhetorical composition. Thus through these close readings, the author illuminates the manner in which the rhetorical and poetic conventions of the period, as well as the growing appreciation for the various allegorical layers of fables, lead to a better understanding of Rubens's pictorial archaeology of classical myths.

Delacroix Sébastien Allard,Côme Fabre,Dominique de Font-Réaulx,Michèle Hannoosh,Mehdi Korchane,Asher Miller,2018-09-12 p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana} Eugène Delacroix (1798–1863) was one of the towering figures to emerge in France in the wake of Napoleon. No other artist of the nineteenth century balanced a reverence for the past with such a strong ambition and spirit of innovation. Distinguishing himself from many other talented young artists in Paris, he gained renown in the 1820s for his novel subject matter, theatrical sense of composition, vibrant palette, and vigorous painterly technique. His vast production—including some eight hundred paintings, prints in a variety of media, and thousands of drawings and pages of writing—won the admiration of countless writers and artists, including Charles Baudelaire, Paul Cézanne, and Pablo Picasso. This comprehensive monograph closely examines the full breadth of Delacroix's career, including his engagement with the work of his predecessors, his fascination with the natural world, his interest in Lord Byron and the Greek War of Independence, and the profound influence of his voyage to North Africa in 1832. It brings to life his relationships with his contemporaries, ranging from the painters Pierre Narcisse Guérin and Antoine Jean Gros to Gustave Courbet, as well as his exploration of literary, historical, and biblical themes, his writing in personal journals, and his triumphant exhibition at the Exposition Universelle of 1855. Richly illustrated and encompassing the entire range and diversity of his art, from grand paintings to intimate drawings, Delacroix illuminates how this intrepid figure changed the

course of European painting by heeding “a call for the liberty of art.”

The Discourse of Marriage in the Greco-Roman World Jeffrey Beneker, Georgia Tsouvala, 2020-08-25 The famous polymath Plutarch often discussed the relationship between spouses in his works, including Marriage Advice, Dialogue on Love, and many of the Parallel Lives. In this collection, leading scholars explore the marital views expressed in Plutarch's works and the art, philosophy, and literature produced by his contemporaries and predecessors. Through aesthetically informed and sensitive modes of analysis, these contributors examine a wealth of representations—including violence in weddings and spousal devotion after death. The Discourse of Marriage in the Greco-Roman World demonstrates the varying conceptions of an institution that was central to ancient social and political life—and remains prominent in the modern world. This volume will contribute to scholars' understanding of the era and fascinate anyone interested in historic depictions of marriage and the role and status of women in the late Hellenistic and early Imperial periods.

Pindar's Nemeans W. Ben Henry, 2012-03-12 This work provides new editions with introduction and commentary of five odes from Pindar's Nemeans. Three celebrate victories won by Aeginetans at the Nemean games (Nemeans 4, 6, and 8). The remaining two are drawn from the appendix to the book: Nemean 10, for the Argive wrestler Theaeus and his family, including the famous myth of the Dioscuri, and Nemean 11, for the installation of a prytanis on the island of Tenedos. The commentaries elucidate problems of metre, text, and interpretation, and provide up-to-date treatment of the language and subject-matter of the poems.

Flemish Art and Architecture, 1585-1700 Hans Vlieghe, 1998-01-01 02 This beautifully illustrated book provides a complete overview of the art of the Southern Netherlands from 1585 to 1700. The author examines the development of Flemish and specifically Antwerp painting, the work of Rubens and other leading masters, and the Antwerp tradition of specialization among painters as well as the sculpture and architecture of this period. “A major moment of artistic culture has been magisterially sketched by one of its leading authorities.”—Larry Silver, *The Art Book* “Consistently rewarding . . . a book that is going to transform how Flemish art is understood.”—Jeremy Wood, *Apollo Magazine* “As well as examining the output and influence of leading figures such as Rubens and Van Dyke, Vlieghe provides the historical, social and cultural context for the development of history painting and other specializations. . . . This book will attract both the informed and general reader.”—Alison Smith, *Art Newspaper* “Essential for current study of Belgian art.”—Choice Hans Vlieghe is professor of art history at the Katholieke Universiteit Leuven (Louvain) and research director of the Belgian Nationaal Fonds voor Wetenschappelijk Onderzoek at the Rubenianum, Antwerp. This beautifully illustrated book provides a complete overview of the art of the Southern Netherlands from 1585 to 1700. The author examines the development of Flemish and specifically Antwerp painting, the work of Rubens and other leading masters, and the Antwerp tradition of specialization among painters as well as the sculpture and architecture of this period. “A major moment of artistic culture has been magisterially sketched

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Advanced Creative Nonfiction Sean Prentiss, Jessica Hendry Nelson, 2021-07-29 *Advanced Creative Nonfiction: A Writers' Guide and Anthology* offers expert instruction on writing creative nonfiction in any form—including memoir, lyric essay, travel writing, and more—while taking an expansive approach to fit a rapidly evolving literary art form. From a history of creative nonfiction, related ethical concerns, and new approaches to revision and publishing, this book offers innovative strategies and ideas beyond what's traditionally covered. *Advanced Creative Nonfiction: A Writers' Guide and Anthology* also includes: · An anthology of contemporary creative nonfiction by some of today's most inventive and celebrated writers · Advanced explorations into the craft of creative nonfiction across forms · In-depth discussion of truth, ethics, and memory · Practical advice on revision, editing, research, and publishing · Writing prompts and exercises throughout the textbook A companion website is also available for the book at <http://www.bloomsburyonlineresources.com/advanced-creative-nonfiction>

Sexuality in Greek and Roman Culture Marilyn B. Skinner, 2013-08-19 This agenda-setting text has been fully revised in its second edition, with coverage extended into the Christian era. It remains the most comprehensive and engaging introduction to the sexual cultures of ancient Greece and Rome. Covers a wide range of subjects, including Greek pederasty and the symposium, ancient prostitution, representations of women in Greece and Rome, and the public regulation of sexual behavior Expanded coverage extends to the advent of Christianity, includes added illustrations, and offers student-friendly pedagogical features Text boxes supply intriguing information about tangential topics Gives a thorough overview of current literature while encouraging further reading and discussion Conveys the complexity of ancient attitudes towards sexuality and gender and the modern debates they have engendered

The Crisis of the Officer Class Philip Rieff, 2007 In this volume, Rieff advances his thesis that the third culture of disenchantment, which is now more widely and deeply entrenched than ever before as 'our' culture, is distinguished by its rejection of any and all visions of sacred order inherited from either first world cultures of fate or second world culture of faith. --introd.

Life, Death and Representation Jas Elsner, Janet Huskinson, 2010-12-15 This volume presents a collection of essays on different aspects of Roman sarcophagi. These varied approaches will produce fresh insights into a subject which is receiving

increased interest in English-language scholarship, with a new awareness of the important contribution that sarcophagi can make to the study of the social use and production of Roman art. The book will therefore be a timely addition to existing literature. Metropolitan sarcophagi are the main focus of the volume, which will cover a wide time range from the first century AD to post classical periods (including early Christian sarcophagi and post-classical reception). Other papers will look at aspects of viewing and representation, iconography, and marble analysis. There will be an Introduction written by the co-editors.

The Creed of Japhet Alexander Crawford Lindsay Earl of Crawford, 1891

German Essays on Art History: Winckelmann, Burckhardt, Panofsky, and Others Gert Schiff, 1988-06-01 Published in cooperation with Deutsches Haus, New York University--T.p. verso.

The Expanding Discourse Norma Broude, 2018-02-23 A sequel to the pioneering volume, *Feminism and Art History: Questioning the Litany*, published in 1982, *The Expanding Discourse* contains 29 essays on artists and issues from the Renaissance to the present, representing some of the best feminist art-historical writing of the past decade. Chronologically arranged, the essays demonstrate the abundance, diversity, and main conceptual trends in recent feminist scholarship.

The History of Ancient Art Johann Joachim Winckelmann, 1872

Reading Ancient Objects Inside Out: Greek Figure-Decorated Pottery in Portugal Rui Morais, Delfim Leão, Maria de Fátima Silva, Daniela Ferreira, David Wallace-Hare, 2024-12-12 Collected papers examine ancient Greek vases in Portugal through two approaches: *scripta* explores mythological, literary, and cultural themes, while *eikon* provides an iconographic analysis. The study includes vases from Myths, Gods and Heroes and others of historical importance, including non-figurative examples.

Masters in Pieces Russell Connor, 1997 This is the first collection of Connor's works - paintings that have appeared in galleries around the world and in *The New Yorker*, *Time*, and *The New York Times Book Review*. In these lively pieces, Connor draws on his own experience working in museums and hosting TV art programs to breathe some fresh air into the sometimes stuffy world of art history. What if Monet, concerned that Toulouse-Lautrec's fragile health was endangered by all those nights in the smoky cabarets and dance halls of Montmartre, had invited him to paint in the fresh air of his (pre-Giverny) garden at Vetheuil? Such unlikely but intriguing scenarios are the basis of Connor's paintings in which he pays homage to Manet, Van Gogh, Caillebotte, and Gauguin, to name a few. More than tongue-in-cheek deconstructions of the great master paintings, Connor's revisitations lovingly bring the masters back to life, often putting them in the center of their own works in new relationships and new narratives. His compositions reveal the structure of the original canvases and cast a fresh light on the nature of tradition, creativity, and originality. Each work is an art lesson, a history lesson, and a keen observation on human nature.--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights

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Mirrors and Mirroring from Antiquity to the Early Modern Period Maria Gerolemou, Lilia Diamantopoulou, 2020-01-09

This volume examines mirrors and mirroring through a series of multidisciplinary essays, especially focusing on the intersection between technological and cultural dynamics of mirrors. The international scholars brought together here explore critical questions around the mirror as artefact and the phenomenon of mirroring. Beside the common visual registration of an action or inaction, in a two dimensional and reversed form, various types of mirrors often possess special abilities which can produce a distorted picture of reality, serving in this way illusion and falsehood. Part I looks at a selection of theory from ancient writers, demonstrating the concern to explore these same questions in antiquity. Part II considers the role reflections can play in forming ideas of gender and identity. Beyond the everyday, we see in Part III how oracular mirrors and magical mirrors reveal the invisible divine – prosthetics that allow us to look where the eye cannot reach. Finally, Part IV considers mirrors' roles in displaying the visible and invisible in antiquity and since.

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