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the development of Greek art in the Classical period (about 480-320 BC) which places particular emphasis on the meaning and content of Greek sculpture, architecture and painting.

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Jerome Jordan Pollitt. ISBN. 9780521276726. Published. 12 / 06 / 1986. Binding. Paperback. Pages. 344. Dimensions. 216 x 277 x 20mm 'The best reason to study Hellenistic art is for its own sake' writes Professor

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which that art is an expression of the cultural experience and aspirations of the Hellenistic age.

This 1986 book is an interpretative history of Greek art during the Hellenistic period.

The development of Greek sculpture, architecture, and painting during the Classical period is examined within a social and cultural context

This Festschrift honours Günter Stemberger on the occasion of his 75th birthday on 7 December 2015 and contains 41 articles from colleagues and students. The studies focus on a variety of subjects pertaining to the history, religion and

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culture of Judaism – and, to a lesser extent, of Christianity – from late antiquity and the Middle Ages to the modern era.

First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

The sculptural tradition developed by the ancient Greeks is justifiably considered one of the most remarkable achievements of Western art. This richly illustrated volume introduces eight centuries of Greek sculpture, from the early rectilinear designs of the Geometric period (ca. 900–700 B.C.) through the groundbreaking creativity of the Archaic and Classical periods to the dramatic monumental achievements of the Hellenistic Age (323–31 B.C.).

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A generous selection of objects and materials—ranging from the sacred to the everyday, from bronze and marble to gold, ivory, and terracotta—allows for an especially appealing picture not only of Greek art but also of life in ancient Greece. Sculptures of deities such as Zeus, Athena, and Eros and architectural elements from temples are included, as are depictions of athletes and animals (both domesticated and wild), statuettes of dancers and actors, funerary reliefs, perfume vases, and jewelry. The informative text provides a comprehensive introduction and insightful discussions of forty objects selected from the collection of The Metropolitan Museum of Art. Full-page photographs of the featured works are supplemented by many

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illuminating details and comparative illustrations. The latest in The Met ' s widely acclaimed How to Read series, this publication reveals how, more than two millennia ago, Greek artists brilliantly captured the fundamental aspects of the human condition.

In the first book of its kind, art information expert Lois Swan Jones discusses how to locate visual and textual information on the Internet and how to evaluate and supplement that information with material from other formats--print sources, CD-ROMS, documentary videos, and microfiche sets--to produce excellent research results. The book is divided into three sections: Basic Information Formats; Types of Websites and How to Find Them; and How to Use Web Information. Jones discusses the

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strengths and limitations of Websites; scholarly and basic information resources are noted; and search strategies for finding pertinent Websites are included. Art Information and the Internet also discusses research methodology for studying art-historical styles, artists working in various media, individual works of art, and non-Western cultures--as well as art education, writing about art, problems of copyright, and issues concerning the buying and selling of art. This title will be periodically updated.

A collection of ancient literary evidence relating to Greek sculpture, painting, architecture, and the decorative arts.

The destruction of ancient



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monuments and artworks by the Taliban in Afghanistan and the Islamic State in Iraq and Syria has shocked observers worldwide. Yet iconoclastic erasures of the past date back at least to the mid-1300s BCE, during the Amarna Period of ancient Egypt's 18th dynasty. Far more damage to the past has been inflicted by natural disasters, looters, and public works. Art historian Maxwell Anderson's *Antiquities: What Everyone Needs to Know(r)* analyzes continuing threats to our heritage, and offers a balanced account of treaties and laws governing the circulation of objects; the history of collecting antiquities; how forgeries are made and detected; how authentic works are documented, stored, dispersed, and displayed; the politics of sending antiquities back to

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their countries of origin; and the outlook for an expanded legal market. Anderson provides a summary of challenges ahead, including the future of underwater archaeology, the use of drones, remote sensing, and how invisible markings on antiquities will allow them to be traced. Written in question-and-answer format, the book equips readers with a nuanced understanding of the legal, practical, and moral choices that face us all when confronting antiquities in a museum gallery, shop window, or for sale on the Internet.

This volume takes a fresh look at ekphrasis as a textual practice closely connected to our embodied imagination and its verbal dimension; it offers the first detailed study of a

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large family of ancient ekphrastic shields, often studied separately, but never as an ensemble with its own development. The main objective consists of establishing a theoretical and historical framework that is applied to a series of famous ekphrastic shields starting with the Homeric shield of Achilles. The latter is reinterpreted as a paradigmatic "thing" whose echoing down the centuries is reinforced by the fundamental connection between ekphrasis and artefacts as its primary objects. The book demonstrates that although the ancient sources do not limit ekphrasis to artificial creations, the latter are most efficient in bringing out the intimate affinity between artefacts and vivid mental images as two kind of entities that lack a natural scale and are rightly

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understood as ontologically unstable. *Ecphrastic Shields in Graeco-Roman Literature: The World 's Forge* should be read by those interested in ancient culture, art and philosophy, but also by those fascinated by the broader issue of imagination and by the interplay between the natural and the artificial.

The *Song of Songs*, a lyric cycle of love scenes without a narrative plot, has often been considered as the Bible 's most beautiful and enigmatic book. The present study questions the still dominant exegetical convention that merges all of the Song 's voices into the dialogue of a single couple, its composite heroine Shulamit being a projection screen for norms of womanhood. An alternative socio-

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spatial reading, starting with the Hebrew text 's strophic patterns and its references to historical realia, explores the poem 's artful alternation between courtly, urban, rural, and pastoral scenes with their distinct characters. The literary construction of social difference juxtaposes class-specific patterns of consumption, mobility, emotion, power structures, and gender relations. This new image of the cycle as a detailed poetic frieze of ancient society eventually leads to a precise hypothesis concerning its literary and religious context in the Hellenistic age, as well as its geographical origins in the multiethnic borderland east of the Jordan. In a Jewish echo of anthropological skepticism, the poem emphasizes the plurality and relativity of the human condition

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while praising the communicative powers of pleasure, fantasy, and multifarious Eros.

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