

The Parthenon Frieze With Cdrom

The Parthenon Frieze The Parthenon Frieze The Rocks on the Parthenon Frieze The Parthenon Frieze Myth, Ethos, and Actuality The Parthenon Frieze Becoming Good Democrats and Wives The sculpture Naked Truths A history of Greek sculpture, down to the age of Pheidias (and his successors). A History of Greek Sculpture Res: Anthropology and Aesthetics, 55/56 A History of Greek Sculpture The Codrus Painter The American Journal of Archaeology and of the History of the Fine Arts Library Tracts The Journal of Hellenic Studies Catalogue of Objects in the Museum Dictionary of National Biography Dictionary of National Biography Martin Robertson Ian Jenkins Philipp P. Fehl Denys Eyre Lankester Haynes David Castriota Luigi Beschi Burkhard Fehr Frederick A. Cooper Ann Olga Koloski-Ostrow Alexander Stuart Murray Alexander Stuart Murray Francesco Pellizzi Murray Amalia Avramidou Art Institute of Chicago Leslie Stephen The Parthenon Frieze The Parthenon Frieze The Rocks on the Parthenon Frieze The Parthenon Frieze Myth, Ethos, and Actuality The Parthenon Frieze Becoming Good Democrats and Wives The sculpture Naked Truths A history of Greek sculpture, down to the age of Pheidias (and his successors). A History of Greek Sculpture Res: Anthropology and Aesthetics, 55/56 A History of Greek Sculpture The Codrus Painter The American Journal of Archaeology and of the History of the Fine Arts Library Tracts The Journal of Hellenic Studies Catalogue of Objects in the Museum Dictionary of National Biography Dictionary of National Biography *Martin Robertson Ian Jenkins Philipp P. Fehl Denys Eyre Lankester Haynes David Castriota Luigi Beschi Burkhard Fehr Frederick A. Cooper Ann Olga Koloski-Ostrow Alexander Stuart Murray Alexander Stuart Murray Francesco Pellizzi Murray Amalia Avramidou Art Institute of Chicago Leslie Stephen*

jenkins reconstructs the parthenon frieze in its entirety according to the most up to date research with a detailed scene by scene commentary and the superb quality of the carving is vividly shown in a series of close up photographs

using material remains as well as the evidence of contemporary greek history rhetoric and poetry david castriota interprets the athenian monuments as vehicles of an official ideology intended to celebrate and justify the present in terms of the past castriota focuses on the strategy of ethical antithesis that asserted greek moral superiority over the barbaric persians whose invasion had been repelled a generation earlier he examines how in major public programs of painting and

sculpture the leading artists of the period recast the persians in the guise of wild and impious mythic antagonists to associate them with the ethical flaws or weaknesses commonly ascribed to women animals and foreigners the athenians in contrast were compared to mythic protagonists representing the excellence and triumph of hellenic culture castriotas study is innovative in emphasizing the ethical implication of mythic precedents which required substantial alterations to render them more effective as archetypes for the defense of greek culture against a foreign morally inferior enemy the book looks in new ways at how the patrons and planners sought to manipulate viewer response through the selective presentation or repackaging of mythic traditions

in this study the analysis of the parthenon frieze is based on the assumption that the pictorial narrative scenes of the classical period were conceived with the intention of exemplifying comprehensive patterns of action which were related to ethical values and social status in this way it can be shown that on the west north and south side of the frieze the pictorial narration in several chapters demonstrates how the young male athenians become qualified members of the citizenry through a multi stage process of civic education carried out by the democratic polis the stages of female socialization are visualized on the east side the goal being the status and responsibilities of a married woman who raises and educates her offspring in an athenian oikos as represented in the central scene of the east frieze the messages of the other parthenon sculptures as well as of the colossal statue of athena in the center of this sacred building are closely related to this frame of reference one could claim that the pictorial narrative of the parthenon frieze is the first comprehensive discourse on democracy series hephaistos kritische zeitschrift zu theorie und praxis der archaologie und angrenzender gebiete

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

res 55 56 includes the editorial the absconded subject of pop by thomas crow absconding in plain sight by roberta bonetti ivory towers by richard taws are shadows transparent by roberto casati and other papers

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

vols 1 8 1880 87 plates published separately and numbered i lxxxiii

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