

Hellenistic Art From Alexander The Great To Augustus

Pathbreaking essays challenging the traditional focus on the eastern Mediterranean in the Hellenistic period and on Rome in the West.

During his reign and following his death, the physiognomy of Alexander the Great was one of the most famous in history, adorning numerous works of art. This study demonstrates how the various portraits transmit not so much a likeness of Alexander as a set of clichés that symbolized the ruler.

Scholars have long recognized the relevance to Christianity of the many stories surrounding the life of Alexander the Great, who claimed to be the son of Zeus. But until now, no comprehensive effort has been made to connect the mythic life and career of Alexander to the stories about Jesus and to the earliest theology of the nascent Christian churches. Ory Amitay delves into a wide range of primary texts in Greek, Latin, and Hebrew to trace Alexander as a mythological figure, from his relationship to his ancestor and rival, Herakles, to the idea of his divinity as the son of a god. In compelling detail, Amitay illuminates both Alexander's links to Herakles and to two important and enduring ideas: that of divine sonship and that of reconciliation among peoples.

The Greek World After Alexander 323–30 BC examines social changes in the old and new cities of the Greek world and in the new post-Alexandrian kingdoms. An appraisal of the momentous military and political changes after the era of Alexander, this book considers developments in literature, religion, philosophy, and science, and establishes how far they are presented as radical departures from the culture of Classical Greece or were continuous developments from it.

Graham Shipley explores the culture of the Hellenistic world in the context of the social divisions between an educated elite and a general population at once more mobile and less involved in the political life of the Greek city.

Brill's Companion to the Reception of Alexander the Great has something for everyone who is interested in the life and afterlife of Alexander III of Macedon, the Great.

This handsome newly designed addition to The Metropolitan Museum of Art's symposia series furthers the study of one of the most influential but less known periods of Greek art and culture. It is based on papers given at a two-day scholarly symposium held in conjunction with the award-winning exhibition "Pergamon and the Hellenistic Kingdoms of the Ancient World," on view at the Metropolitan in 2016. The twenty diverse essays exemplify the international scope of the Hellenistic arts, which cover the three centuries between the death of Alexander the Great in 323 B.C. and the suicide of Cleopatra in 30 B.C. Subjects range from twenty-first century approaches to museum displays of archaeological material to the circulation of artists and works of art throughout the Mediterranean and the influence of Hellenistic art and its

legacy in the ancient Roman world. Among the topics discussed are aspects of royal self-presentation and important elements of iconography and style in coins, gems, mosaics, sculpture, vessels, and wall paintings, in mediums including bronze, faience, glass, marble, silver, and terracotta. Authored by a number of internationally renowned scholars, the essays in this volume highlight the holdings of the Metropolitan and markedly demonstrate the artistic innovations and technical mastery of Hellenistic artists, offering new insights into the vitality and complexity of Hellenistic art. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana}

The Oxford Handbook of Hellenic Studies is a unique collection of some seventy articles which together explore the ways in which ancient Greece has been, is, and might be studied. It is intended to inform its readers, but also, importantly, to inspire them, and to enable them to pursue their own research by introducing the primary resources and exploring the latest agenda for their study. The emphasis is on the breadth and potential of Hellenic Studies as a flourishing and exciting intellectual arena, and also upon its relevance to the way we think about ourselves today.

The three centuries which followed the conquests of Alexander are perhaps the most thrilling of all periods of ancient history. This was an age of cultural globalization: in the third century BC, a single language carried you from the Rhone to the Indus. A Celt from the lower Danube could serve in the mercenary army of a Macedonian king ruling in Egypt, and a Greek philosopher from Cyprus could compare the religions of the Brahmins and the Jews on the basis of first-hand knowledge of both. Kings from Sicily to Tajikistan struggled to meet the challenges of ruling multi-ethnic states, and Greek city-states came together under the earliest federal governments known to history. The scientists of Ptolemaic Alexandria measured the circumference of the earth, while pioneering Greek Argonauts explored the Indian Ocean and the Atlantic coast of Africa. Drawing on inscriptions, papyri, coinage, poetry, art, and archaeology, in this Very Short Introduction Peter Thonemann opens up the history and culture of the vast Hellenistic world, from the death of Alexander the Great (323 BC) to the Roman conquest of the Ptolemaic kingdom (30 BC). ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

For the general public and specialists alike, the Hellenistic period (323–31 BC) and its diverse artistic legacy remain underexplored and not well understood. Yet it was a time when artists throughout the Mediterranean developed new forms, dynamic compositions, and graphic realism to meet new expressive goals, particularly in the realm of portraiture. Rare survivors from antiquity, large bronze statues are today often displayed in isolation, decontextualized as masterpieces of ancient art. Power and Pathos gathers together significant examples of bronze sculpture in order to

highlight their varying styles, techniques, contexts, functions, and histories. As the first comprehensive volume on large-scale Hellenistic bronze statuary, this book includes groundbreaking archaeological, art-historical, and scientific essays offering new approaches to understanding ancient production and correctly identifying these remarkable pieces.

Designed to become the standard reference for decades to come, the book emphasizes the unique role of bronze both as a medium of prestige and artistic innovation and as a material exceptionally suited for reproduction. *Power and Pathos* is published on the occasion of an exhibition on view at Palazzo Strozzi in Florence from March 14 to June 21, 2015; at the J. Paul Getty Museum from July 20 through November 1, 2015; and at the National Gallery of Art in Washington, DC, from December 6, 2015, through March 20, 2016.

"Simultaneously historical and thematic, this book studies an important period in Greek art, the late Classical and early Hellenistic, especially the reigns of Philip II, his famous son Alexander the Great, and their successors. It focuses on the three traditionally "masculine" themes of warfare, hunting, and the abduction of women. All three show a preoccupation with the pictorial celebration of violence and draw analogies among the ideological categories "enemy," "animal," and "women." The book explores the ways in which masculine and feminine identities were usually constructed and communicated"--Provided by publisher.

The Hellenistic period—the nearly three centuries between the death of Alexander the Great, in 323 B.C., and the suicide of the Egyptian queen Kleopatra VII (the famous "Cleopatra"), in 30 B.C.—is one of the most complex and exciting epochs of ancient Greek art. The unprecedented geographic sweep of Alexander's conquests changed the face of the ancient world forever, forging diverse cultural connections and exposing Greek artists to a host of new influences and artistic styles. This beautifully illustrated volume examines the rich diversity of art forms that arose through the patronage of the royal courts of the Hellenistic kingdoms, placing special emphasis on Pergamon, capital of the Attalid dynasty, which ruled over large parts of Asia Minor. With its long history of German-led excavations, Pergamon provides a superb paradigm of a Hellenistic capital, appointed with important civic institutions—a great library, theater, gymnasium, temples, and healing center—that we recognize today as central features of modern urban life. The military triumphs of Alexander and his successors led to the expansion of Greek culture out from the traditional Greek heartland to the Indus River Valley in the east and as far west as the Strait of Gibraltar. These newly established Hellenistic kingdoms concentrated wealth and power, resulting in an unparalleled burst of creativity in all the arts, from architecture and sculpture to seal engraving and glass production. *Pergamon and the Hellenistic Kingdoms of the Ancient World* brings together the insights of a team of internationally renowned scholars, who reveal how the art of Classical Greece was transformed during this period, melding with predominantly Eastern cultural traditions to yield new standards and conventions in taste

and style.

Hellenistic courts were centres of monarchic power, social prestige and high culture in the kingdoms that emerged after the death of Alexander. They were places of refinement, learning and luxury, and also of corruption, rivalry and murder. Surrounded by courtiers of varying loyalty, Hellenistic royal families played roles in a theatre of spectacle and ceremony. Architecture, art, ritual and scholarship were deployed to defend the existence of their dynasties. The present volume, from a team of international experts, examines royal methods and ideologies. It treats the courts of the Ptolemies, Seleucids, Attalids, Antigonids and of lesser dynasties. It also explores the influence, on Greek-speaking courts, of non-Greek culture, of Achaemenid and other Near Eastern royal institutions. It studies the careers of courtesans, concubines and 'friends' of royalty, and the intellectual, ceremonial, and artistic world of the Greek monarchies. The work demonstrates the complexity and motivations of Hellenistic royal civilisation, of courts which governed the transmission of Greek culture to the wider Mediterranean world - and to later ages.

Covering the period from the death of Alexander the Great to the celebrated defeat of Antony and Cleopatra at the hands of Augustus, this authoritative Companion explores the world that Alexander created but did not live to see. Comprises 29 original essays by leading international scholars. Essential reading for courses on Hellenistic history. Combines narrative and thematic approaches to the period. Draws on the very latest research. Covers a broad range of topics, spanning political, religious, social, economic and cultural history.

An “intriguing and invaluable” biography of Alexander the Great by the novelist whose fiction redefined Ancient Greece (The New York Times). Acclaimed writer Mary Renault is widely known for her provocative historical novels of Alexander the Great and his lovers. But she also authored this nonfiction classic, a fresh, illuminating look at a man whose legend has remained larger than life for more than two thousand years. From his dysfunctional family dynamics to his molding under Aristotle, from his shocking rise to power at age twenty to the staggering violence of his military campaigns, Renault is clear-eyed about Alexander’s accomplishments and his flaws. Infectious in its enthusiasm, this is a penetrating study of an unrivaled conqueror, enduring icon, and fascinating man. Hailed as both “a splendid achievement in nonfiction” (The Plain Dealer) and “the perfect companion to her Alexander novels” (The Wall Street Journal), Renault’s engrossing and accessible biography stands alone in the pantheon of Alexander the Great literature. This ebook features an illustrated biography of Mary Renault including rare images of the author.

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Rhetoric and Innovation in Hellenistic Art, Kristin Seaman offers a new approach to Hellenistic art by investigating an internal development in Greek cultural production, notably, advances in rhetoric. Rhetorical education taught kings, artists, and courtiers how to be Greek, giving them a common intellectual and cultural background from which they approached art. Seaman explores how rhetorical techniques helped artists and their royal patrons construct Hellenism through their innovative art in the scholarly atmospheres of Pergamon and Alexandria. Drawing upon artistic, literary, and historical evidence, this interdisciplinary study will be of interest to students and scholars in art and archaeology, classics, and ancient history.

Taking a fresh look at the poetry and visual art of the Hellenistic age, from the death of Alexander the Great in 323 B.C. to the Romans' defeat of Cleopatra in 30 B.C., Graham Zanker makes enlightening discoveries about the assumptions and conventions of Hellenistic poets and artists and their audiences. Zanker's exciting new interpretations closely compare poetry and art for the light each sheds on the other. He finds, for example, an exuberant expansion of subject matter in the Hellenistic periods in both literature and art, as styles and iconographic traditions reserved for grander concepts in earlier eras were applied to themes, motifs, and subjects that were emphatically less grand.

This is the first comprehensive sourcebook in English concentrating entirely on the Hellenistic age.

In a 1988 conference, American and British scholars unexpectedly discovered that their ideas were converging in ways that formed a new picture of the variegated Hellenistic mosaic. That picture emerges in these essays and eloquently displays the breadth of modern interest in the Hellenistic Age. A distrust of all ideologies has altered old views of ancient political structures, and feminism has also changed earlier assessments. The current emphasis on multiculturalism has consciously deemphasized the Western, Greco-Roman tradition, and Nubians, Bactrians, and other subject peoples of the time are receiving attention in their own right, not just as recipients of Greco-Roman culture. History, like Herakleitos' river, never stands still. These essays share a collective sense of discovery and a sparking of new ideas—they are a welcome beginning to the reexploration of a fascinatingly complex age.

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Provides a thematic and regional survey of Hellenistic sculpture, focusing on its main elements and its innovations. Located in the small kingdom of Commagene at the upper Euphrates, the late Hellenistic monument of Nemrud Da? (c.50 BC) has been undeservedly neglected by scholars. Qualified as a Greco-Persian hybrid instigated by a lunatic king, this fascinating project of bricolage has been written out of history. This volume redresses that imbalance, interpreting Nemrud Da? as an attempt at canon building by Antiochos I in order to construct a dynastic ideology and social order, and proving the monument's importance for our understanding of a crucial transitional phase from Hellenistic to Roman.

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Hellenistic Commagene therefore holds a profound significance for a number of discussions, such as the functioning of the Hellenistic koine and the genesis of Roman 'art', Hellenism and Persianism in antiquity, dynastic propaganda and the power of images, Romanisation in the East, the contextualising of the Augustan cultural revolution, and the role of Greek culture in the Roman world.

The Hellenistic period was a time of unprecedented cultural exchange. In the wake of Alexander's conquests, Greeks and Macedonians began to encounter new peoples, new ideas, and new ways of life; consequently, this era is generally considered to have been one of unmatched cosmopolitanism. For many individuals, however, the broadening of horizons brought with it an identity crisis and a sense of being adrift in a world that had undergone a radical structural change. *Belonging and Isolation in the Hellenistic World* presents essays by leading international scholars who consider how the cosmopolitanism of the Hellenistic age also brought about tensions between individuals and communities, and between the small local community and the mega-community of oikoumene, or 'the inhabited earth.' With a range of social, artistic, economic, political, and literary perspectives, the contributors provide a lively exploration of the tensions and opportunities of life in the Hellenistic Mediterranean.

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

Describes Hellenistic artistic developments that emerges in fourth-century Macedon, looking at the representations of royal and private individuals; the design, furnishing and appearances of cities, sanctuaries, houses and tombs; and the characteristic themes of Hellenistic iconography.

Using the visual and tactile experience of small-scale figurines, Greeks and Babylonians negotiated a hybrid, cross-cultural society in Hellenistic Mesopotamia.

An exploration of the Hellenistic world in the aftermath of Alexander the Great.

A meticulous analysis of Hellenistic culture spanning three centuries, from the death of Alexander the Great in 325 B.C. Green surveys every significant aspect of Hellenistic cultural development in this colorful, complex period that will fascinate all readers. 217 illustrations, 30 maps.

This book, first published in 1991, is a full study of early Hellenistic coinage. It provides a history of the coinage of Alexander the Great and his successors in the Near and Middle East, and of the cities of Greece and Asia Minor. It is fully illustrated and provides a detailed and authoritative guide to the coinage of the period.

The Hellenistic era witnessed the overlap of antiquity's two great Western civilizations, the Greek and the Roman. This was the epoch of Alexander's vast expansion of the Greco-Macedonian world, the rise and fall of his successors' major dynasties in Egypt and Asia, and, ultimately, the establishment of Rome as the first Mediterranean superpower. The

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Hellenistic Age chronicles the years 336 to 30 BCE, from the days of Philip and Alexander of Macedon to the death of Cleopatra and the final triumph of Caesar's heir, the young Augustus. Peter Green's remarkably far-ranging study covers the prevalent themes and events of those centuries: the Hellenization of an immense swath of the known world—from Egypt to India—by Alexander's conquests; the lengthy and chaotic partition of this empire by rival Macedonian marshals after Alexander's death; the decline of the polis (city state) as the predominant political institution; and, finally, Rome's moment of transition from republican to imperial rule. Predictably, this is a story of war and power-politics, and of the developing fortunes of art, science, and statecraft in the areas where Alexander's coming disseminated Hellenic culture. It is a rich narrative tapestry of warlords, libertines, philosophers, courtesans and courtiers, dramatists, historians, scientists, merchants, mercenaries, and provocateurs of every stripe, spun by an accomplished classicist with an uncanny knack for infusing life into the distant past, and applying fresh insights that make ancient history seem alarmingly relevant to our own times. To consider the three centuries prior to the dawn of the common era in a single short volume demands a scholar with a great command of both subject and narrative line. The Hellenistic Age is that rare book that manages to coalesce a broad spectrum of events, persons, and themes into one brief, indispensable, and amazingly accessible survey.

Using evidence from a wide array of sources, Sarah Pomeroy discusses women ranging from queens such as Arsinoë II and Cleopatra VII to Jewish slaves working on a Greek estate.

This Companion volume offers fifteen original essays on the Hellenistic world and is intended to complement and supplement general histories of the period from Alexander the Great to Kleopatra VII of Egypt. Each chapter treats a different aspect of the Hellenistic world - religion, philosophy, family, economy, material culture, and military campaigns, among other topics. The essays address key questions about this period: To what extent were Alexander's conquests responsible for the creation of this new 'Hellenistic' age? What is the essence of this world and how does it differ from its Classical predecessor? What continuities and discontinuities can be identified? Collectively, the essays provide an in-depth view of a complex world. The volume also provides a bibliography on the topics along with recommendations for further reading.

Beginning with the death in 323 B.C. of Alexander the Great, the archetypal hero, and ending with Cleopatra, the supreme product of a society that devoted novel attention to women, this book covers developments in politics, science, medicine, philosophy, literature, the fine arts, and the role of women.

Written in the century following the defeat of Athens by the Spartans in the Peloponnesian War, these four plays signal a change of emphasis in stage comedy more appropriate to the new world order of the fourth century BC. Aristophanes is the only Greek

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playwright whose work spans the fifth and fourth centuries BC and links the direct slapstick and bawdy of Old Comedy to the more subtle situational New Comedy. *Women in Power and Wealth* complete the cycle of Aristophanes's extant plays begun in *Aristophanes Plays: One and Plays: Two*, translated by Kenneth McLeish. Writing seventy years after Aristophanes's death, Menander's only complete surviving works, *The Malcontent* and *The Woman from Samos* are here translated by J. Michael Walton. Kenneth McLeish and J. Michael Walton provide full introductions, discussing the plays and placing them in their political and social context.

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What was Hellenistic art, and what were its contexts, aims, achievements, and impact? This textbook introduces students to these questions and offers a series of answers to them. Its twelve chapters and two 'focus' sections examine Hellenistic sculpture, painting, luxury arts, and architecture. Thematically organized, spanning the three centuries from Alexander to Augustus, and ranging geographically from Italy to India and the Black Sea to Nubia, the book examines key monuments of Hellenistic art in relation to the great political, social, cultural, and intellectual issues of the time. It is illustrated with 170 photographs (mostly in color, and many never before published) and contextualized through excerpts from Hellenistic literature and inscriptions. Helpful ancillary features include maps, appendices with background on Hellenistic artists and translations of key documents, a full glossary, a timeline, brief biographies of key figures, suggestions for further reading, and bibliographical references. Surveys the arts of antiquity from painting to architecture in the period before the fall of classical Greece, with interpretive comment on numerous plates and illustrations

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