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# Ancient Greek Portrait Sculpture Assets

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Greek Art

Greek and Roman Sculpture in American  
Collections

A History of Greek Art

Greek Sculpture and Painting

Personal Styles in Greek Sculpture

Greek and Roman portrait sculpture

Greek Art

The Greek Body

Greek Sculpture

Archaic and Classical Greek Art

A History of Greek Art

Roman Portrait Sculpture, 217-260 A.D.

A History of Greek Art

World of Art Series Greek Sculpture

Greek Sculpture in the Art Museum, Princeton  
University

Greek and Roman Portrait Sculpture

Ancient Greek Portrait Sculpture

Greek & Roman Portraits

A History of Greek Sculpture

Portrait Sculpture

The Female Portrait Statue in the Greek World

Greek Art

Greek Sculpture and Modern Art  
Displaying the Ideals of Antiquity  
Illustrated Catalogue of the Antiquities and Casts  
of Ancient Sculpture in the Elbridge G. Hall and  
Other Collections ...: Oriental and early Greek art  
Greek Sculpture  
Greek and Roman Portraits  
Masterpieces of Ancient Greek Sculpture  
A History of Greek Art, with an Introductory  
Chapter on Art in Egypt and Mesopotamia  
Greek Sculpture and the Problem of Description  
Exhibition of Ancient Greek Art  
Roman Portraits  
A Short History of the Ancient Greek Sculptors  
Looking at Greek and Roman Sculpture in Stone  
Early Greek Portraiture  
Greek Sculpture and Roman Taste  
Stone Sculptures  
Early Hellenistic Portraiture  
Greek Sculpture  
Greek and Roman Portrait Sculpture

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**ALIJAH JAEDEN**

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**Greek Art** John Wiley  
& Sons  
During the sixth and  
fifth centuries BC,

Greek sculpture  
developed into a fine  
art. With the human  
figure as its main  
subject, artists worked  
to represent it in  
increasingly natural  
terms. This book  
explores the material  
aspects of Greek

sculpture at a pivotal phase in its evolution. Considering typologies and function, an international team of experts traces the development of technical characteristics of marble and bronze sculpture, the choice of particular marbles in different areas, and the types of monuments that were created on the Greek mainland, the islands and the west coast of Asia.

**Greek and Roman Sculpture in American Collections**

Cambridge University Press

Explores the art of ancient Greece and its relationship to the world in which it was produced.

[A History of Greek Art](#)  
Cambridge University Press

The first detailed

analysis of the female portrait statue in the Greek world from the fourth century BCE to the third century CE. **Greek Sculpture and Painting** Cambridge University Press Presented in catalogue form are 64 portrait heads, headless torsos, and fragments (of both categories) ranging in date from the first half of the 1st century B. C. to the 5th century A. D. The catalogue is preceded by an introduction dealing with finding-places, material, forms of portraits, and subjects. Special emphasis is placed on stylistic criteria for dating each work, and the more interesting examples are discussed in some detail. There are not many great works of art illustrated, but many interesting

types. As the author says in her introduction, "the Agora portraits interest us, not because they are unique, but because they are representative."

Personal Styles in Greek Sculpture Oxford University Press, USA  
 From its foundation in 1888, The Art Museum, Princeton University, has amassed an impressive collection of ancient Greek sculpture, which, along with the museum's other collections of ancient art, has long played an integral role in the training of art historians and archaeologists. This book is a comprehensive catalog of The Art Museum's ancient Greek sculpture. Here a team of scholars headed by Brunilde Ridgway

thoroughly documents each of the forty pieces that constitute this broad and diverse collection. The collection includes gravestones, votive reliefs, and portraits of poets, playwrights, and philosophers, as well as representations of gods and goddesses, satyrs, centaurs, nymphs, and sphinxes. The resulting catalog will be a valuable tool to anyone wishing to learn about the world of ancient Greece. The catalog covers both original works of Greek stone sculpture as well as Roman sculptures that copy or owe their inspiration to earlier Greek works. Photographs of each piece are accompanied by information on dating, provenance, material, dimensions, and condition and by a

detailed description and an analysis placing the piece in its artistic and historical contexts. [Greek and Roman portrait sculpture](#)  
Harvard Art Museum (Acc)  
Offering a unique blend of thematic and chronological investigation, this highly illustrated, engaging text explores the rich historical, cultural, and social contexts of 3,000 years of Greek art, from the Bronze Age through the Hellenistic period. Uniquely intersperses chapters devoted to major periods of Greek art from the Bronze Age through the Hellenistic period, with chapters containing discussions of important contextual themes across all of the periods. Contextual chapters illustrate how

a range of factors, such as the urban environment, gender, markets, and cross-cultural contact, influenced the development of art. Chronological chapters survey the appearance and development of key artistic genres and explore how artifacts and architecture of the time reflect these styles. Offers a variety of engaging and informative pedagogical features to help students navigate the subject, such as timelines, theme-based textboxes, key terms defined in margins, and further readings. Information is presented clearly and contextualized so that it is accessible to students regardless of their prior level of knowledge. A book

companion website is available at [www.wiley.com/go/grekart](http://www.wiley.com/go/grekart) with the following resources: PowerPoint slides, glossary, and timeline

*Greek Art* Getty Publications

This survey traces the origins of portraiture in archaic Greece and Rome. The author examines the problems of interpreting ancient portraits, and addresses some more unusual aspects of portraiture, such as the significance of the beard.

### **The Greek Body**

Getty Publications

Portrait sculptures are among the most vibrant records of ancient Greek and Roman culture. They represent people of all ages and social strata: revered poets and philosophers, emperors

and their family members, military heroes, local dignitaries, ordinary citizens, and young children. The Met's distinguished collection of Greek and Roman portraits in stone and bronze is published in its entirety for the first time in this volume. Paul Zanker, a leading authority on Roman sculpture today, has brought his exceptional knowledge to the study of these portraits; in presenting them, he brings the ancient world to life for contemporary audiences. Each work is lavishly illustrated, meticulously described, and placed in its historical and cultural context. The lives and achievement of significant figures are discussed in the framework of the

political, social, and practical circumstances that influenced their portrait's forms and styles—from the unvarnished realism of the late Republican period to the idealizing and progressively abstract tendencies that followed. Analyses of marble portraits recarved into new likenesses after their original subjects were forgotten or officially repudiated provide especially compelling insights. Observations on fashions in hairstyling, which typically originated with the Imperial family and spread as fast as the rulers' latest portraits could be distributed, not only edify and amuse but also link the Romans' motives and appetite for imitation to our own. More than a

collection catalogue, *Roman Portraits* is a thorough and multifaceted survey of ancient portraiture. Charting the evolution of this art from its origins in ancient Greece, it renews our appreciation of an connection to these imposing, timeless works.

*Greek Sculpture*

Princeton University Press

Heavily illustrated with small b/w photos of ancient Greek sculpture, including works by, & extensive information about, Myron, Pheidias, Polykleitos, Skopas, Lysippos & Praxiteles. Includes explanation of the Parthenon frieze. Archaic and Classical Greek Art British Museum Press  
The aim of this 1996 book is to identify and

evaluate the distinctive styles of five important ancient Greek sculptors whose work is discussed by ancient writers. Its underlying assumption is that the history of Greek sculpture was not simply governed by impersonal, evolutionary forces but that, like the sculpture of later periods, it was shaped by the intuitions, predilections and innovations of particular individuals. The international group of authors whose essays appear here recognize that the problematical and fragmentary nature of the surviving evidence makes their task a difficult one. Nevertheless, by drawing upon the evidence of recent archaeological finds and by re-evaluating

both the ancient literary sources and earlier scholarly literature, they expand our understanding of the role of personal styles in ancient Greek art.

*A History of Greek Art*  
Cambridge University Press

A reprint of the original book, first issued in 1932.

*Roman Portrait Sculpture, 217-260 A.D.* Routledge

What is an anthemion? What is giallo antico marble? Who was Praxiteles? This richly illustrated book -- in the popular Looking At series -- presents definitions and descriptions of these and many other terms relating to Greek and Roman sculpture encountered in museum exhibitions and publications on



ancient stone sculpture. This is an indispensable guide to anyone looking for greater understanding of ancient sculpture and heightened enjoyment of the objects. Book jacket.

### **A History of Greek**

**Art** Cambridge University Press  
More than any other ancient civilization, the Greeks placed the human body at the center of their culture. To them, the sculpted human figure was both an object of sensory delight and an expression of an intelligent mind. In the modern popular imagination, mention of the ancient Greeks is likely to conjure up an image of idealized and naked youth, and it is true that the ideal nude, both male and female, is a striking

feature of Greek sculpture. However, in later Greek art, sculptors and their patrons became increasingly interested in human diversity, experimenting with the representation of ethnicity, age, social standing, and character. The marble, bronze, and terra-cotta sculptures presented in this volume-- outstanding highlights drawn from over six centuries of artistic production-- demonstrate the diversity of Greek figural forms, from the idealized beauty of the Classical era to the individualized portraits of the Hellenistic period. Large, stunning details testify to the artists' skills in portraying cold, hard materials as warm, human flesh.

*World of Art Series*  
*Greek Sculpture* BRILL

This book lends new insight into the origins of civic honorific portraits that emerged at the end of the fifth century BC in ancient Greece.

*Greek Sculpture in the Art Museum, Princeton University* Metropolitan Museum of Art

Displaying the Ideals of Antiquity investigates the study and display of ancient sculpture from archaeological, art historical, and museum studies perspectives. Ancient sculptures not only give us knowledge about ancient Greek and Roman pasts, but they also mediate ideals that inform modern perceptions of antiquity. This book analyzes how an art historical tradition establishes and

preserves an idealized view of antiquity in classical archaeology and in museum exhibitions. The authors investigate how these ideals are kept alive today—an approach that often is neglected in studies on ancient reception. This book offers an international scope and illustrates how academic conceptual foundations influence museum exhibitions. This timely volume discusses contemporary museum exhibitions of ancient sculpture and clarifies how old discourses continue to affect museum exhibitions and conceptualizations of ancient sculptures. The authors analyze close to 100 museums around the world, and demonstrate the ways in which ancient

sculptures are mediated across Europe and the West.

### **Greek and Roman Portrait Sculpture**

Bristol Classical Press  
Examines the styles and contexts of portrait statues produced during the early Hellenistic age.

Ancient Greek Portrait Sculpture Cambridge University Press

Sculpture is one of the art forms for which Ancient Greece is renowned, serving as an inspiration to other societies from Ancient Rome to the present day. This book offers an accessible introduction to Ancient Greek sculpture from its beginnings in the eighth century BC to the end of the Hellenistic period in the second century BC. Particular consideration has been given to the

context for which the sculpture was commissioned. Other chapters feature the birth of Greek sculpture, its development after the death of Alexander the Great, and the widespread copying of famous sculptures in antiquity. The final chapter considers the central role that the acquisition of Greek sculpture played in the establishment of the art collections that became our modern-day museums and institutions. Each chapter contains a case study highlighting a particular facet of the subject under discussion.

### *Greek & Roman Portraits*

This book offers a new approach to the history of Greek portraiture by focusing on portraits

without names. Comprehensively illustrated, it brings together a wide range of evidence that has never before been studied as a group. Sheila Dillon considers the few original bronze and marble portrait statues preserved from the Classical and Hellenistic periods together with the large number of Greek portraits known only through Roman 'copies'. In focusing on a series of images that have previously been ignored, Dillon investigates the range of strategies and modes utilized in these portraits to construct their subject's identity. Her methods undermine two basic tenets of Greek portraiture: first, that it was only in the late Hellenistic period,

under Roman influence, that Greek portraits exhibited a wide range of styles, including descriptive realism; and second, that in most cases, one can easily tell a subject's public role - that is, whether he is a philosopher or an orator - from the visual traits used in this portrait. The sculptures studied here instead show that the proliferation of portrait styles takes place much earlier, in the late Classical period; and that the identity encoded in these portraits is much more complex and layered than has previously been realized. Despite the fact that these portraits lack the one feature most prized by scholars of ancient portraiture - a name - they are evidence of

utmost importance for the history of Greek portraiture.

*A History of Greek Sculpture*

This book examines how interpretation and examination of Greek sculpture are intertwined.

**Portrait Sculpture**

"Authoritative and brilliantly illustrated. . . . The book recommends itself not only for its synthesis of existing knowledge, but also for its original ideas." --The Daily Telegraph For most people there is no more satisfying

expression of Greek art than its sculpture. It was the first, the only ancient art to break free from conceptual conventions for representing men and animals, and to explore consciously how art might imitate or even improve upon it. The first stages of this discovery, from the semi-abstract beginnings in the eighth century BC to the more representational art of the early fifth century, are explored and illustrated in this handbook.