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significantly enhanced our  
understanding of the ways in  
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very little attention has been

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classical architecture. Housing  
the New Romans: Architectural  
Reception and Classical Style in  
the Modern World addresses this  
gap by investigating ways in  
which appropriation and allusion

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facilitated the reception of Classical Greece and Rome through the requisition and redeployment of classicizing tropes to create neo-Antique sites of "dwelling" in the 19th and early 20th centuries. The

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goal of the volume is to provide a multiplicity of interpretative frameworks (e.g. object-agency enchantment, hyperreality, memory-infrastructure) that may be applied to the study of architectural reception. This

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critical approach makes Housing  
the New Romans the first work of  
its kind in the emerging field of  
architectural and landscape  
reception studies and in the  
hitherto textually dominated field  
of classical reception." --

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redefined over the millennia as it has found itself in new contexts and cultures. All of this raises the question of classical art's future. What we call classical art did not simply appear in ancient Rome, or in the Renaissance, or in the

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new historical period, even as

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century, as archaeology  
started to emerge as a  
systematic discipline,  
plaster casting became a  
widely-adopted  
technique, newly applied

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by archaeologists to  
document and transmit  
discoveries from their  
expeditions. The  
Parthenon sculptures  
were some of the first  
to be cast. In the late

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century, the French  
artist Fauvel and Lord  
Elgin's men conducted  
campaigns on the  
Athenian Acropolis. Both

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created casts of parts  
of the Parthenon  
sculptures that they did  
not remove and these  
were sent back to France  
and Britain where they  
were esteemed and

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displayed alongside  
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other, original  
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sections. Henceforth,  
casting was established  
as an essential  
archaeological tool and  
grew exponentially over

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the course of the  
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century. Such casts are  
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now not only fascinating  
historical objects but  
may also be considered  
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generally. So, who is right-  
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ancient Greek notions of  
beauty and, in the process,  
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achievements of the

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aesthetic ideals, this study

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criticism, and accounts of various  
'theories' and 'methods', but this  
book offers something very unlike  
the normal search for difference  
and division: it examines the  
general and largely unspoken  
norms shared by interpreters of

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many kinds. Ranging widely, though taking writing within the Western tradition of art history as its primary focus, *Interpreting Art* highlights the norms, premises, and patterns that tend to guide interpretation along the way. Why,

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for example, is the concept of artistic 'intention' at once so reviled and yet so hard to let go of? What does it really involve when an interpretation appeals to an artwork's 'reception'? How can 'context' be used by some to keep

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to make the interpretation of art

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Art reveals subtle features of art

writing central to the often

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unnoticed interpretative practices through which we understand works of art. In doing so, the book also sheds light on possible alternatives, pointing to how writers on art might choose to operate differently in the future.

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Archaism, an international artistic phenomenon from early in the twentieth century through the 1930s, receives its first sustained analysis in this book. The distinctive formal and technical conventions of archaic art, especially Greek art,

Read PDF The Modernity Of Ancient Sculpture Greek Sculpture And Modern Art From Winckelmann To Picasso New Directions In Classics particularly affected sculptors—some frankly modernist, others staunchly conservative, and a few who, like American Paul Manship, negotiated the distance between tradition and modernity. Susan Rather considers the theory,

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practice, and criticism of early  
twentieth-century sculpture in order  
to reveal the changing meaning and  
significance of the archaic in the  
modern world. To this end—and  
against the background of  
Manship's career—she explores



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such topics as the archaeological resources for archaism, the classification of the non-Western art of India as archaic, the interest of sculptors in modern dance (Isadora Duncan and Ruth St. Denis), and the changing critical perception of

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archaism. Rather rejects the prevailing conception of archaism as a sterile and superficial academic style to argue its initial importance as a modernist mode of expression. The early practitioners of archaism—including Aristide

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Maillol, Andr é Derain, and Constantin Brancusi—renounced the rhetorical excess, overrefined naturalism, and indirect techniques of late nineteenth-century sculpture in favor of nonnarrative, stylized and directly carved works, for which

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archaic Greek art offered an important example. Their position found implicit support in the contemporaneous theoretical writings of Emmanuel L ö wy, Wilhelm Worringer, and Adolf von Hildebrand. The perceived

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was identified with archaism, which had become an important element in the aesthetic of public sculpture of both democratic and totalitarian societies. Sculptors often employed archaizing stylizations as ends in themselves and with the intent of

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evoking the foundations of a  
classical art diminished in potency  
by its ubiquity and obsolescence.  
Such stylistic archaism was not an  
empty formal exercise but an  
urgent affirmation of traditional  
values under siege. Concurrently,

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archaism entered the mainstream of fashionable modernity as an ingredient in the popular and commercial style known as Art Deco. Both developments fueled the condemnation of archaism—and of Manship, its most



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visible exemplar—by the avant-  
garde. Rather's exploration of the  
critical debate over archaism,  
finally, illuminates the uncertain  
relationship to modernism on the  
part of many critics and highlights  
the problematic positions of

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sculpture in the modernist  
discourse.

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rejection of the highbrow, there are probably few current readers who would name Cummings if asked to identify 20th-century Anglophone poets in the Classical tradition. But for most of his life, and even for ten or twenty years after his death, this

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is how many readers and critics did  
see Cummings. He specialised in

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the study of classical literature as  
an undergraduate at Harvard, and  
his contemporaries saw him as a  
'pagan' poet or a 'Juvenalian'  
satirist, with an Aristophanic sense

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of humour. In E.E. Cummings'  
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Modernism and the Classics, Alison  
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Rosenblitt aims to recover for the  
contemporary reader this lost  
understanding of Cummings as a  
classicizing poet. The book also  
includes an edition of previously

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unpublished work by Cummings himself, unearthed from archival research. For the first time, the reader has access to the full scope of Cummings' translations from Horace, Homer, and Greek drama, as well as two short pieces of

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'Alcaics' and a previously unknown  
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work is exciting in its own right and  
essential to understanding  
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**phenomenon in European art:  
how artists departed from  
conventions for posing the human  
figure that had long been  
standard. In the decades around  
1900, artists working in different  
countries and across different**

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**media began to present human figures in strictly frontal, lateral, and dorsal postures. The effect, both archaic and modern, broke with the centuries-old tradition of rendering bodies in torsion, with poses designed to simulate the**



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**human being's physical volume**

**and capacity for autonomous**

**thought and movement. This**

**formal departure destabilized**

**prevailing visual codes for**

**signifying the existence of the**

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**inner life of the human subject.**

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**Since its rediscovery in the early  
20th century, through spectacular  
finds such as those by Sir Arthur  
Evans at Knossos, Minoan Crete  
has captured the imagination not  
only of archaeologists but also of  
a wider public. This is shown,**



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**among other things, by its  
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of modern cultural practices:  
from the innovative dances of  
Sergei Diaghilev and Ted Shawn,  
to public and vernacular  
architecture, psychoanalysis,**

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**exhaustive and systematic study  
of the reception of Minoan Crete,  
it offers a wide range of  
intriguing examples and  
represents an original  
contribution to a thus far  
underexplored aspect of Minoan**

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**coincidental allusions to Minoan  
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been enlisted to explore and  
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**Orientalism, religion, sexuality,  
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theories with his theories on language and writing, to demonstrate how his ideas of the visual and written language are closely interlinked. Going beyond Pater's views on sculpture as

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an art form, this study traces the notion of relief (rilievo) and hybrid form in Pater, and his view of the writer as sculptor, a carver in language.

Alongside her treatment of rilievo as a pervasive trope,



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Lene ?termark-Johansen also employs the idea of rivalry (paragone) more broadly, examining Pater's concern with positioning himself as an art critic in the late Victorian art world. Situating Pater

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within centuries of European  
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before done, Walter Pater and  
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The critic is repositioned  
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*Analyzing the modernist art  
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nineteenth century through the  
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reveals how the visual arts  
were part of a multifaceted*

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*transnational modernism.*

*While the work of diverse,  
major Egyptian artists during  
this era may have appeared to  
be secular, she argues, it  
reflected the subtle but  
essential inflection of Islam, as*

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*a faith, history, and lived  
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modernism in art history as  
solely Euro-American, and*

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***expanding the conventional  
periodization of Islamic art  
history, Seggerman theorizes  
a "constellational modernism"  
for the emerging field of global  
modernism. Rather than  
seeing modernism in a***

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***generalized, hyperconnected  
network, she finds that art and  
artists circulated in distinct  
constellations that  
encompassed finite local and  
transnational relations. Such  
constellations, which could***

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*engage visual systems both  
along and beyond the Nile,  
from Los Angeles to Delhi,  
were materialized in visual  
culture that ranged from oil  
paintings and sculpture to  
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*discourse on the visual arts  
that unfolded in Germany,  
circa 1754-1828, to critique the  
assumption that German  
romanticism and idealism  
pursued a formalist worship of  
beauty and of unbridled*

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*artistic autonomy. This book foregrounds what the author terms an “Aesthetics of Figurative Theo humanism”. It begins with the sculptural aesthetics of Johann Joachim Winckelmann and Gottfried*

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***Herder before moving on to  
Karl Philipp Moritz, Wilhelm  
Heinrich Wackenroder and  
Friedrich Schelling. The reader  
will discover how this  
aesthetic tradition, after an  
initial obsession with classical***

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***sculpture, chose painting as  
the medium more suited to the  
modern self's exploration of  
transcendence. This paradigm-  
shift is traced in the aesthetic  
discourse of Friedrich  
Schlegel and Georg Wilhelm***

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*Friedrich Hegel. In this work,  
the widespread prejudice that  
such aesthetics initiated a so-  
called “Modern Grand  
Narrative of the Arts” is  
deconstructed. One  
accusation directed at 18th*

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***century aesthetics has been  
that it realised into “Art” what  
had previously been a living,  
rich tissue of meaning: this  
work shows how Figurative  
Theo humanism's attention to  
aesthetic values was never***

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***detached from deeper  
theological and humanistic  
considerations. Furthermore,  
it argues that this aesthetic  
discourse never forgot that it  
emerged from modern  
disenchantment—far from***

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***occluding the dimension of  
secularization, it draws  
poignant meaning from it.***

***Anyone with an interest in the  
current debates about the  
scope and nature of  
aesthetics(philosophers of art,***



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*theology, or religion) will find  
this book of great interest and  
assistance.*

*Brill's Companion to the  
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*ways in which Ancient Greek  
and Roman culture were  
appropriated by a global set of  
authors from the late  
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***On the one hand, reception is understood as a concept of repetition and revision***

***spanning different cultures and time periods. On the other hand, reception is also seen as the process of perceiving***

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***images. Both ways of  
understanding can be  
described by the metaphor of  
migration of images: in the  
first case, images migrate  
from one medium to another;  
in the second case, they***

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*migrate from the artefact into  
the human body. The  
contributions to this volume  
cover a variety of approaches  
coming from different  
disciplines such as Ancient  
Oriental philology, English and*

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No. 1 in the series

and fragile bodies of the past whilst posing interpretative challenges in the present. This volume scrutinises this distinctive dedicatory phenomenon, bringing together for the first time a range of methodologically diverse approaches which challenge traditional assumptions and simple categorisations. The chapters presented here ask new questions

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about what constitutes an anatomical votive, how they were used and manipulated in cultural, cultic and curative contexts and the complex role of anatomical votives in negotiations between humans and gods, the body and its disparate parts, divine and medical healing, ancient assemblages and modern collections and collectors. In

Read PDF The Modernity Of Ancient Sculpture Greek Sculpture And Modern Art From Winckelmann To Picasso seeking to re-contextualise and re-conceptualise anatomical votives this volume uniquely juxtaposes the medical with the religious, the social with the conceptual, the idea of the body in fragments with the body whole and the museum with the sanctuary, crossing the boundaries between studies of ancient

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religion, medicine, the body and the  
reception of antiquity.  
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The marble halls of the British Museum  
might seem the natural habitat for classical  
sculpture, but in the nineteenth century its  
sombre displays were far from being the  
only place that people encountered  
antiquities. From 1854, a rival collection of

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Modernism and Classicism

classical sculpture, comprising plaster casts from major European museums and scaled down architectural features, was on show in the South London suburb of Sydenham, in the Crystal Palace which had housed the Great Exhibition of 1851. By the late 1850s, two million visitors were passing through the glass doors of the Sydenham Crystal Palace

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each year, more than twice as many as recorded at the British Museum. Many more people, and from a greater variety of social strata, saw the painted cast of the Parthenon frieze in Sydenham than the original in Bloomsbury. Utilizing an extensive variety of archival material, including diaries, scrapbooks and



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photographs, Greece and Rome at the  
Crystal Palace evokes visitor experiences at  
Sydenham, and examines the discussion that  
arose around the presentation of classical  
plaster casts to a mass audience. It uncovers  
the social, political, and aesthetic role of  
ancient Greek and Roman sculpture in  
modern Britain, assessing how classical art

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figured in debates over design reform, taste,  
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beauty and morality, class and gender, and  
race and imperialism. In Classics

From the early modern period, Greek  
historiography has been studied in the  
context of Cicero's notion *historia magistra  
vitae* and considered to exclude conceptions  
of the future as different from the present

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The Dictionary of the History of Ideas

and past. Comparisons with the Roman, Judeo-Christian and modern historiography have sought to justify this perspective by drawing on a category of the future as a temporal mode that breaks with the present. In this volume, distinguished classicists and historians challenge this contention by raising the question of what the future was

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and meant in antiquity by offering fresh considerations of prognostic and anticipatory voices in Greek historiography from Herodotus to Appian and by tracing the roots of established views on historical time in the opposition between antiquity and modernity. They look both at contemporary scholarly argument and the

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The writings of Greek historians in order to explore the relation of time, especially the future, to an idea of the historical that is formulated in the plural and is always in motion. By reflecting on the prognostic of historical time the volume will be of interest not only to classical scholars, but to all who are interested in the history and theory of

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Internationally renowned art critic David Sylvester here muses on key artists of the twentieth century and their nineteenth-century forebears. In the process, he offers profound insights into their practice of art and how we look at modern art. Focusing on the spectator's instinctive emotional and

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physical response to paintings by such artists as Picasso, Matisse, de Kooning, Newman, and Warhol, Sylvester brings an inspiring sense of the relevance and importance of art to life. Essays on Pollock, Twombly, and Serra, among others, were selected by Sylvester to be added to this updated edition. Book jacket.

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The Maritime Transport of Sculptures in the  
Ancient Mediterranean

W. B. Yeats and the Language of Sculpture

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The Age of Figurative Theo-humanism

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in the Modern World  
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Pater the Classicist is  
New Directions In Classics  
the first book to address  
in detail Walter Pater's  
important contribution to  
the study of classical  
antiquity. Widely

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considered our greatest  
aesthetic critic and now  
best known as a precursor  
to modernist writers and  
post-modernist thinkers of  
the twentieth century,  
Pater was also a

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classicist by profession  
who taught at the  
University of Oxford. He  
wrote extensively about  
Greek art and philosophy,  
but also authored an  
influential historical

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novel set in ancient Rome,  
Marius the Epicurean, and  
a variety of short stories  
depicting the survival of  
classical culture in later  
ages. These superficially  
diverging interests

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actually went closely hand-  
in-hand: it can plausibly

be asserted that it is the  
classical tradition in its  
broadest sense, including  
the question of how to  
understand its workings

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and temporalities, which  
forms Pater's principal  
subject as a writer.

Although he initially  
approached antiquity  
obliquely, through the  
Italian Renaissance, for

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example, or the poetry of  
William Morris, later in  
his career he wrote more,

and more directly, about  
the ancient world, and  
particularly about Greece,  
his first love. The essays

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in this collection cover  
all his major works and  
reveal a many-sided and  
inspirational figure,  
whose achievements helped  
to reinvigorate the  
classical studies that



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were the basis of the English educational system of the nineteenth century, and whose conception of Classics as cross-disciplinary and outward-looking can be a model to

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scholars and students  
today. They discuss his  
classicism generally, his  
fiction set in classical  
antiquity, his writings on  
Greek art and culture, and  
those on ancient

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philosophy, and in doing  
so they also illuminate  
Pater's position within  
his Victorian context,  
among figures such as J.  
A. Symonds, Henry  
Nettleship, Vernon Lee,

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This book investigates the nature of aesthetic experience with the help

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of ancient material,  
exploring our responses to  
both narratives and  
images.

Explores the 'still life  
spirit' in modern  
painting, prose, dance,

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sculpture and  
poetryChallenges the  
conventional positioning  
of still life a 'minor'  
genre in art  
historyProposes a radical  
alternative to narratives

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of modernism that  
privilege speed and motion  
by revealing forms of  
stillness and still life  
at the heart of modern  
literature and visual  
culture Provides the first

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study of still life to  
consider the genre across  
modern literature, visual  
cultures and danceUncovers  
connections and cultural  
exchange between networks  
of European and American



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artists including the Bloomsbury Group and Wallace StevensThe late nineteenth and early twentieth centuries have been characterised as the 'age of speed' but they

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also witnessed a  
reanimation of still life  
across different art  
forms. This book takes an  
original approach to still  
life in modern literature  
and the visual arts by

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examining the potential  
for movement and  
transformation in the idea  
of stillness and the  
ordinary. It ranges widely  
in its material, taking  
Czanne and literary

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responses to his still  
life painting as its point  
of departure. It  
investigates  
constellations of writers,  
visual artists and dancers  
including D. H. Lawrence,

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Virginia Woolf, David  
Jones, Winifred Nicholson,  
Wallace Stevens, and  
lesser-known figures  
including Charles Mauron  
and Margaret Morris.  
Claudia Tobin reveals that

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at the heart of modern art  
were forms of stillness

that were intimately bound  
up with movement: the

still life emerges charged  
with animation, vibration

and rhythm; an unstable

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medium, unexpectedly vital  
and well suited to the  
expression of modern  
concerns.

This book reveals how  
'marginal' aspects of  
Graeco-Roman art play a

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fundamental role in  
shaping and interrogating  
ancient and modern visual  
culture.

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Crystal Palace  
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**Sculpture aims to provide a  
detailed examination of  
current research and  
directions in the field.  
Bringing together an  
international cast of  
contributors from Greece,  
Italy, France, Great**

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**Britain, Germany, and the United States, the volume incorporates new areas of research, such as the sculptures of Messene and Macedonia, sculpture in Roman Greece, and the contribution of Greek**

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**sculptors in Rome, as well as important aspects of Greek sculpture like techniques and patronage. The written sources (literary and epigraphical) are explored in dedicated chapters, as are function**

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masters.

Hegel's Antiquity aims to  
summarize, contextualize,  
and criticize Hegel's  
understanding and treatment  
of major aspects of the  
classical world, approaching  
each of the major areas of

Read PDF The Modernity Of Ancient Sculpture Greek Sculpture And Modern Art his historical thinking in turn: politics, art, religion, philosophy, and history itself. The discussion excerpts relevant details from a range of Hegel's works, with an eye both to the ancient sources

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**with which he worked, and the contemporary theories (German aesthetic theory, Romanticism, Kantianism, Idealism (including Hegel's own), and emerging historicism) which coloured his readings. What emerges**



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**is that Hegel's interest in both Greek and Roman antiquity was profound and is essential for his philosophy, arguably providing the most important components of his vision of world-history: Hegel is**

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**generally understood as a  
thinker of modernity (in  
various senses), but his  
modernity can only be  
understood in essential  
relation to its predecessors  
and 'others', notably the  
Greek world and Roman world**

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whose essential 'spirit' he  
assimilates to his own  
notion of Geist. Classics

Hegel's Antiquity  
Brill's Companion to the  
Reception of Classics in  
International Modernism and  
the Avant-Garde

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