

LIKELIHOOD: A

Conceptual History of

Nineteenth-Century Portraiture

by James M. Brackenridge

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Likeness A Conceptual History Of Ancient

Alessio Delli Castelli



Likeness A Conceptual History Of Ancient:

Likeness; a Conceptual History of Ancient Portraiture James Douglas Breckenridge, 1968 **Likeness:conceptual History of Ancient** james d breckenridge,1968 **Likeness; a Conceptual History of Ancient Portraiture** James Douglas Breckenridge,1968 *Ancient Greek Portrait Sculpture* Sheila Dillon,2006-04-24 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 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.

Early Greek Portraiture Catherine M. Keesling, 2017-05-03 In this book, Catherine M. Keesling lends new insight into the origins of civic honorific portraits that emerged at the end of the fifth century BC in ancient Greece. Surveying the subjects' motives and display contexts of Archaic and Classical portrait sculpture, she demonstrates that the phenomenon of portrait representation in Greek culture is complex and without a single unifying history. Bringing a multi-disciplinary approach to the topic, Keesling grounds her study in contemporary texts such as Herodotus' *Histories* and situates portrait representation within the context of contemporary debates about the nature of *arete* (excellence), the value of historical commemoration, and the relationship between the human individual and the gods and heroes. She argues that often the goal of Classical portraiture was to link the individual to divine or heroic models. Offering an overview of the role of portraits in Archaic and Classical Greece, her study includes local histories of the development of Greek portraiture in sanctuaries such as Olympia, Delphi, and the Athenian Acropolis.

Ancient Egyptian Portraiture Alessio Delli Castelli, 2024-12-09 *Ancient Egyptian Portraiture: History of an Idea* concerns the origin, nature, and removal, the unravelling, and explanation of the impasse pertaining to the definition, assessment, and judgement of Ancient Egyptian portraiture. Condensed in the syntagm different from ours, this impasse arises from the polarisation and dichotomy of idealism and realism which characterise the three main Egyptological definitions of portraiture. In offering a transcendental definition of art and portraiture that is anthropologically valid, the overarching aim of this book is

to challenge assessments of Egyptian art and portraiture based on historically particularistic concepts that are foreign to its cultural premises and development

Actium and Augustus Robert Alan Gurval, 1998 What does it feel like when brother fights brother

Culture, Power and Personality in Medieval France John F. Benton, 1991-07-01 This collection is a notable example of how the cultural history of the middle ages can be written in terms that satisfy both the historian and the literary scholar John Benton's knowledge of the personnel structure and finance of medieval courts complemented his understanding of the literature they produced

Character and Person John Frow, 2014-04 Character and Person explores the category of fictional character one of the most widely used and least adequately theorized concepts in literary studies cultural studies and everyday usage It sets fictional character in relation to the concept of person and tries to examine how each of these terms is constructed across different cultures

Chinese Views of Childhood Anne B. Kenney, 1995-10-01 Chinese in the twentieth century intent on modernizing their country condemned their inherited culture in part on the grounds that it was oppressive to the young The authors of this pioneering volume provide us with the evidence to re-examine those charges Drawing on sources ranging from art to medical treatises fiction and funerary writings they separate out the many complexities in the Chinese cultural construction of childhood and the ways it has changed over time Listening to how Chinese talked about children whether their own child the abstract child in need of education or medical care the ideal precocious child or the fictional child lets us assess in concrete terms the structures and values that underlay Chinese life

Aesthetic Themes in Pagan and Christian Neoplatonism Daniele Iozzia, 2015-03-12 Whilst aesthetics as a discipline did not exist before the modern age ancient philosophers give many insights about beauty and art In Late Antiquity Plotinus confronted the problem of beauty and the value of the arts Plotinus' reflections have an important role in the development of the concept of the value of artistic imagination during the Renaissance and the Romantic era but he also influenced the artistic taste of his time Aesthetic Themes in Pagan and Christian Neoplatonism reconstructs the aesthetic philosophical views of Late Antiquity and their relation to artistic production of the time By examining the resonance of Plotinus' thought with contemporary artists and with Christian thinkers including Gregory of Nyssa the book demonstrates the importance of Plotinus' treatise On Beauty for the development of late ancient aesthetics The Cappadocian fathers' interest in Plotinus is explored as well as the consequent legacy of the pagan thinker's philosophy within Christian thought such as the concept of beauty and the narration of the contemplative experience Uniquely utilising philological and philosophical insight as well as exploring both pagan and Christian philosophy Aesthetic Themes in Pagan and Christian Neoplatonism represents the first comprehensive synthesis of aesthetic thought of Late Antiquity

The Sculpted Word Bernard Frischer, 2023-11-10 This study of the recruitment techniques used by the philosophical schools of Hellenistic Greece Bernard Frischer focusses on the Epicureans who are of special interest because their approach was at once extremely passive and extremely successful Unlike other philosophical schools which depended primarily on public lectures and books the Epicureans avoided contract

with the dominant culture and attracted members by erecting statues of Epicurus and their other master in public places. These iconologically rich sculpted words appealed to the very people most likely to be attracted to Epicureanism: those most likely to accept the philosophy of materialism, sensationalism, and the repression of feeling, and those who sought a way of life separate from the dominant culture. This book is an innovative application of an interdisciplinary humanistic and social scientific approach to ancient Greek philosophy and art. It will appeal to those interested in the history of these subjects and those interested in the sociology of knowledge and communication. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high quality peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1982.

Late Antique Portraits and Early Christian Icons Andrew Paterson, 2022-06-30. This book focuses on the earliest surviving Christian icons dated to the sixth and seventh centuries, which bear many resemblances to three other well-established genres of sacred portrait also produced during late antiquity: namely, Roman imperial portraiture, Graeco-Egyptian funerary portraiture, and panel paintings depicting non-Christian deities. Andrew Paterson addresses two fundamental questions about devotional portraiture, both Christian and non-Christian, in the late antique period. Firstly, how did artists visualise and construct these images of divine or sanctified figures? And secondly, how did their intended viewers look at, respond to, and even interact with these images? Paterson argues that a key factor of many of these portrait images is the emphasis given to the depicted gaze, which invites an intensified form of personal encounter with the portrait's subject. The book will be of interest to scholars working in art history, theology, religion, and classical studies.

Sculptors and Physicians in Fifth-Century Greece Guy P. R. Métraux, 1995. Greek sculpture changed radically in the early classical period, becoming much more lifelike. At the same time, physicians such as Hippocrates were developing new ideas about human life and health, and philosophers were rethinking their attitudes about nature. *Sculptors and Physicians in Fifth-Century Greece* is an investigation of how sculptors, physicians, and philosophers interacted at a time crucial to the formation of classical art.

From Idols to Icons Robin M. Jensen, 2022-09-13. *From Idols to Icons* tells the fascinating history of the dramatic shift in Christian attitudes toward sacred images from the third through the early seventh century. From attacks on the cult images of polytheism to the emergence of Christian narrative iconography, to the appearance of portrait-type representations of holy figures, this book examines the primary theological critiques as well as defenses of holy images in light of the surviving material evidence for early Christian visual art. Against the assumption that fourth- and fifth-century Christians simply forgot or ignored their predecessors' censure and reverted to more alluring pagan practices, Robin M. Jensen contends that each stage of this profound change was uniquely Christian. Through a careful consideration of the cult of saints, remains, devotional portraits, and pilgrimage to sacred sites, Jensen shows how the Christian devotion to holy images came to be rooted in their evolving conviction that the divinity

was accessible in and through visible objects Even the briefest glance at a museum s holdings or an introductory textbook demonstrates how profoundly influential this belief would be on the course of Western art for the next fifteen hundred years

Portraiture Shearer West,2004-04-08 This fascinating new book explores the world of portraiture from a number of vantage points and asks key questions about its nature How has portraiture changed over the centuries How have portraits represented their subjects and how have they been interpreted Issues of identity modernity and gender are considered within a cultural and historical context Shearer West uncovers much intriguing detail about a genre that has often been seen as purely representational featuring examples from African tribes to Renaissance princes and from stars such as David and Victoria Beckham to ordinary people In the process she shows us how to communicate with the past in an exciting new way

The Subject in Art Catherine M. Soussloff,2006-10-04 Argues that the modern subject did not emerge from psychoanalysis or existential philosophy but rather within early twentieth century Viennese portraiture **Portraiture** Richard Brilliant,2013-05-15 This is the first general and theoretical study devoted entirely to portraiture Drawing on a broad range of images from Antiquity to the twentieth century which includes paintings sculptures prints cartoons postage stamps medals documents and photographs Richard Brilliant investigates the genre as a particular phenomenon in Western art that is especially sensitive to changes in the perceived nature of the individual in society The author s argument on behalf of portraiture and he draws on examples by such artists as Botticelli Rembrandt Matisse Warhol and Hockney does not comprise a mere survey of the genre nor is it a straightforward history of its reception Instead Brilliant presents a thematic and cogent analysis of the connections between the subject matter of portraits and the beholder s response the response he or she makes to the image itself and to the person it represents Portraiture s extraordinary longevity and resilience as a genre is a testament to the power of this imaginative transaction between the subject the artist and the beholder **The Eye and the Beholder** Hannelore Hägele,2014-06-02 In The Eye and the Beholder the author singles out a topic already touched upon in her previous book Colour in Sculpture By raising the question of how significant the colouring of the eye is to figurative representations of the late medieval and early modern period Hannelore Hägele examines the different solutions open to the sculptor which vary depending on historical and cultural parameters The created eye must suit purpose and style She discusses a number of unusual aspects of this sculpted eyes in antiquity the art and craft of polychromy partial polychromy emotions and expressions the gaze and the glance from the sculpted eye to colour and the glass eye and what the eye cannot see Dr Hägele asks whether advances in optics and other sciences or theological concepts such as the eye of God and the inner eye determined the way in which eyes were perceived and represented It is the beholder whether as maker or viewer who engages with and judges the worth of any creative effort and what it contributes to an understanding of the seen and the unseen The illustrations and the many coloured plates accompanying the text offer an overview of the subject

Portraiture and British Gothic Fiction Kamilla Elliott,2012-10-19 Traditionally kings and rulers were featured on stamps

and money the titled and affluent commissioned busts and portraits and criminals and missing persons appeared on wanted posters British writers of the eighteenth and nineteenth centuries however reworked ideas about portraiture to promote the value and agendas of the ordinary middle classes According to Kamilla Elliott our current practices of picture identification driver s licenses passports and so on are rooted in these late eighteenth and early nineteenth century debates Portraiture and British Gothic Fiction examines ways writers such as Horace Walpole Ann Radcliffe Mary Shelley and C R Maturin as well as artists historians politicians and periodical authors dealt with changes in how social identities were understood and valued in British culture specifically who was represented by portraits and how they were represented as they vied for social power Elliott investigates multiple aspects of picture identification its politics epistemologies semiotics and aesthetics and the desires and phobias that it produces Her extensive research not only covers Gothic literature s best known and most studied texts but also engages with more than 100 Gothic works in total expanding knowledge of first wave Gothic fiction as well as opening new windows into familiar work Jerrold E Hogle University of Arizona

Unveiling the Energy of Verbal Art: An Emotional Sojourn through **Likeness A Conceptual History Of Ancient**

In a global inundated with displays and the cacophony of immediate conversation, the profound energy and psychological resonance of verbal artistry frequently disappear in to obscurity, eclipsed by the regular barrage of sound and distractions. However, set within the lyrical pages of **Likeness A Conceptual History Of Ancient**, a fascinating function of fictional beauty that impulses with raw emotions, lies an unique journey waiting to be embarked upon. Penned by a virtuoso wordsmith, this magical opus guides visitors on a psychological odyssey, lightly revealing the latent possible and profound influence embedded within the delicate web of language. Within the heart-wrenching expanse of the evocative analysis, we can embark upon an introspective exploration of the book is key subjects, dissect their charming writing design, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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