

# The Marine Thiasos In Greek Sculpture

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this is the final volume in brunilde sismondo ridgway s series of books covering the entire range of greek sculpture from its inception to its virtual end as it merged into the production of the roman imperial world volume iii discusses sculptural works both architectural and free standing from approximately 100 b c to the battle of actium 31 b c which removed from power the last hellenistic ruler although some monuments may belong to the years just before or just after this timespan ridgway s aim is to concentrate on works plausibly dated to the first century b c even those with highly controversial chronologies famous sculptures the laokoon the epic groups from the sperlonga cave the belvedere torso the bronze boxer in the terme museum and many others are discussed together with less well known pieces ridgway gives special emphasis to the finds from two shipwrecks the mahdia and the antikythera wrecks that provide a reasonable terminus ante quem and argues that many of the stylistic trends and decorative objects usually considered typically roman instead have their roots in the greek world this last hellenistic phase is perhaps the most interesting of the three because it documents to a great extent the transformation of the products of one culture into those of another with different interests and priorities far from being an unimaginative inferior output driven by commercial considerations the statuary of the first century b c is vibrant and inventive drawing from many sources in a stylistic eclecticism

recent years have seen an increase of interest in classicism and the reception and survival of antiquity classical reception studies is a rapidly developing field of research and teaching and a growing number of new scholars are investigating issues of reception of classical texts ideas performance and material culture across different cultural contexts and in different media this volume adds new perspectives in this growing field of scholarship this collection of essays explores the uses of the past from a wide range of perspectives the papers are drawn from a spectrum of cultures and chronological periods from medieval to modern times from italian to byzantine from french to british the characters involved in each case study accessed the past through different means employing varying combinations of texts oral traditions iconographic representations and visible remains of the landscape it is a snapshot of a field in movement illustrative of current directions and hopeful of producing new ones the legacy of antiquity is omnipresent and is as multifaceted as suggested by the wide range of the papers this volume presents new perspectives dealing with ever elusive

enigmas and opening the way for future research and investigation to all those who seek to explore the constant fascination with the antique

examines the architecture sculpture murals mosaics jewelry coins pottery and glass produced in ancient rome

brunilde sismondo ridgway one of the world s leading experts on classical sculpture turns her attention in this volume to the fourth century a period of transition from the classical athenian style to an array of styles found simultaneously in the hellenistic diaspora though a period very rich in important monuments the fourth century has been particularly challenging and vexing to scholars and ridgway s is the first comprehensive study of this sculpture in sixty years ridgway s careful summaries of ongoing scholarly debates illustrate how the fourth century fits into the development of greek sculpture and architecture discussing figural sculpture votive and document reliefs funerary art and architectural sculpture from greece proper to the non greek territories of lykia and karia in the anatolian peninsula she looks at major monuments and categories of monuments describing each work carefully puts into perspective problems surrounding interpretation and dating of the sculpture reviews and evaluates previous scholarship on the subject and offers her own views ridgway pays particular attention to greek originals but also provides valuable chapters on roman copies one of the most difficult but critical areas for understanding greek sculpture taking a skeptical stance ridgway revisits scholarly attempts to attribute sculptural work to the famous masters of the fourth century praxiteles skopas and lysippos she undertakes a factual analysis of the extant evidence for and against various attributions bolstered by a critical reading of ancient literary sources

the arts general issues

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