

### Hellenistic Art: From Alexander The Great To Augustus

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

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. 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.

Although much is left to the imagination, the basic facts do come to light, and the facets and surfaces of the Getty's golden treasure enrich us with new understanding."--BOOK JACKET.

#### Paradigms of Manhood and Their Cultural Traditions

From Alexander to Jesus

Power and Pathos

#### Hellenistic History and Culture

#### The Hellenistic Age

A rare set of coin medallions is used to analyze Alexander the Great's reputation for invincibility in war. The book's backbone is the history of the discovery and interpretation of these medallions, to which are added the extraordinary story of Alexander, and a brief introduction to the science of numismatics.

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.

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

Provides a thematic and regional survey of Hellenistic sculpture, focusing on its main elements and its innovations.

Hellenistic Art (330–50 B.C.)

The Hellenistic World From Alexander to the Roman Conquest

A Companion to the Hellenistic World

The Cambridge Companion to the Hellenistic World

Early Hellenistic Coinage from the Accession of Alexander to the Peace of Apamaea (336-188 BC)

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.

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 cliches that symbolized the ruler

Due to his influence on subsequent cultural development, Alexander the Great may be said to have revenged his untimely death in a fashion without parallel in world history. In this volume, Alexander's Revenge: Hellenistic Culture through the Centuries, edited by Jon Ma.

Asgerlsson, University of Iceland, and Nancy van Deusen, Claremont Graduate School, Claremont, California, twelve prominent scholars in the field of biblical studies, medieval studies, and history write on various aspects of Western civilization following the death of Alexander the Great to the Early Modern Age. Ranging in field from education, art, music, literature, biblical studies, philosophy ... to demography, this collection of essays offers an interdisciplinary focus in the field of cross-cultural studies demonstrating how the world of Alexander is still shaping the present world situation.

"Simultaneously historical and thematic, this book studies an important period in Greek art, the late Classical and earely 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.

Hellenistic Culture Through the Centuries

Daily Life in the Hellenistic Age

The Historical Evolution of the Hellenistic Age

From Pergamon to Rome

The Hellenistic Court

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.

Now available in paperback, this rigorous and challenging book questions the Hellenistic dating of many famous monuments, based on careful examination of evidence. "Fluently written, clearly organized, and thoroughly and impeccably documented. Anyone who has a serious interest in Hellenistic art will want to read it and refer to it."--Jerome J. Pollitt, Yale University Hellenistic artworks are celebrated for innovations such as narrative, characterization, and description. The most striking examples are works associated with the Hellenistic courts. Their revolutionary appearance is usually attributed to Alexander the Great's conquest of the Near East, the start of the Hellenistic Kingdoms, and Greek-Eastern interactions. In Rhetoric and Innovation in Hellenistic Art, Kristen 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.

The Nature of Alexander

The Art of the Classical World from the Death of Alexander the Great to the Battle of Actium

From Alexander to Cleopatra

Bronze Sculpture of the Hellenistic World

*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 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.*

*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.*

*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 Cleopatra 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 predecessors? 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.*

*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.*

Alexander the Great and the Mystery of the Elephant Medallions

The Sculpture of the Hellenistic Age

Art in the Hellenistic World

Art in the Hellenistic Age

Monarchic Power and Elite Society from Alexander to Cleopatra

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

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 Rhône 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 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).

His vast territory, split up among his generals after his premature death, was ruled by several great Hellenistic dynasties, whose kingdoms encompassed a variety of strongly independent cultural traditions. Eventually, by the late first century BC, all of the Hellenistic kingdoms had come under the dominion of Rome.

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.

Hellenistic Art

A Handbook

Greek Gold from Hellenistic Egypt

Imitatio Alexandri in Hellenistic Art

Art in the Era of Alexander the Great

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.

The heroic age of the Mycenaeans -- Greek beginnings and the remembrance of the Heroic Age -- Archaic Greek art -- Archaic Greek architecture -- Greek art 500-450 BC -- Greek classic art -- Greek art in its second classic phase : late fifth century to Alexander the Great -- Greek religious sanctuaries, urban architecture, and city planning -- Hellenistic art from Alexander to Actium 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 Museum of Art through February 12, 2006. The 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 Hellenism on the 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 Museum of Art, and also discuss 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)

Alexander's conquest of the Persian empire had far-reaching impact, in space and time. Much of the territory that he seized would remain under the control of Macedonian kings until the arrival of the Romans. But Macedonian power also brought with it Greeks and Greek culture. In this book, leading scholars in the field explore the creation of this Hellenistic world, its cultural, political and economic consequences, and the ways in which these were a consequence of Alexander's conquests. New kingdoms were established, new cities such as Alexandria and Antioch were founded, art and literature discovered fresh patrons. Egyptians and Romans had to come to terms with Graeco-Macedonian rulers and settlers, while Greeks and Macedonians learned the ways of more ancient cultures. The essays presented here offer an exciting study of this emerging Hellenistic world, its newness but also its oldness, both real and imagined.

Arts of the Ancient Greeks

Faces of Power

From Alexander the Great to Augustus

Modes of Viewing in Hellenistic Poetry and Art

The Hellenistic World

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.

*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.*

*Hellenistic Art*From Alexander the Great to AugustusGetty Publications

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

*Portraits of Alexander the Great and Mythological Images*

*And Art*

*An Introduction*

*Creating a Hellenistic World*

*Brill's Companion to the Reception of Alexander the Great*

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.

In the Hellenistic period (c.323-31 BCE), Greek teachers, philosophers, historians, orators, and politicians found an essential point of reference in the democracy of Classical Athens and the political thought which it produced. However, while Athenian civic life and thought in the Classical period have been intensively studied, these aspects of the Hellenistic period have so far received much less attention. This volume seeks to bring together the two areas of research, shedding new light on these complementary parts of the history of the ancient Greek polis. The essays collected here encompass historical, philosophical, and literary approaches to the various Hellenistic responses to and adaptations of Classical Athenian politics. They survey the complex processes through which Athenian democratic ideals of equality, freedom, and civic virtue were emphasized, challenged, blunted, or reshaped in different Hellenistic contexts and genres. They also consider the reception, in the changed political circumstances, of Classical Athenian non- and anti-democratic political thought. This makes it possible to investigate how competing Classical Athenian ideas about the value or shortcomings of democracy and civic community continued to echo through new political debates in Hellenistic cities and schools. Looking ahead to the Roman Imperial period, the volume also explores to what extent those who idealized Classical Athens as a symbol of cultural and intellectual excellence drew on, or forgot, its legacy of democracy and vigorous political debate. By addressing these different questions it not only tracks changes in practices and conceptions of politics and the city in the Hellenistic world, but also examines developing approaches to culture, rhetoric, history, ethics, and philosophy, and especially their relationships with politics.

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.

Hellenistic artworks are celebrated for innovations such as narrative, characterization, and description. The most striking examples are works associated with the Hellenistic courts. Their revolutionary appearance is usually attributed to Alexander the Great's conquest of the Near East, the start of the Hellenistic Kingdoms, and Greek-Eastern interactions. In 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.

The Hellenistic Reception of Classical Athenian Democracy and Political Thought

Art of the Hellenistic Kingdoms

Alexander's Revenge

Pergamon and the Hellenistic Kingdoms of the Ancient World

Hellenistic Art, the Art of the Classical World from the Death of Alexander to the Battle of Actium, by Christine Mitchell Havelock