

Rome Wasnt Drawn In A Day Ediz Illustrata

Drawing from Practice explores and illuminates the ways that 26 diverse and reputable architects use freehand drawing to shape our built environment. Author J. Michael Welton traces the tactile sketch, from initial parti to finished product, through words, images, and photographs that reveal the creative process in action. The book features drawings and architecture from every generation practicing today, including Aidlin Darling Design, Alberto Alfonso, Deborah Berke, Marlon Blackwell, Peter Bohlin, Warren Byrd, Ellen Cassilly, Jim Cutler, Chad Everhart, Formwork, Phil Freelon, Michael Graves, Frank Harmon, Eric Howeler and Meejin Yoon, Leon Krier, Tom Kundig, Daniel Libeskind, Brian McKay Lyons, Richard Meier, Bill Pedersen, Suchi Reddy, Witold Rybczynski, in situ studio, Laurinda Spear, Stanley Tigerman, and Tod Williams Billie Tsien Architects. Included is a foreword by Robert McCarter, architect, author and professor of architecture.

The quality of ‘monumentality’ is attributed to the buildings of few historical epochs or cultures more frequently or consistently than to those of the Roman Empire. It is this quality that has helped to make them enduring models for builders of later periods. This extensively illustrated book, the first full-length study of the concept of monumentality in Classical Antiquity, asks what it is that the notion encompasses and how significant it was for the Romans themselves in moulding their individual or collective aspirations and identities. Although no single word existed in antiquity for the qualities that modern authors regard as making up that term, its Latin derivation - from monumentum, ‘a monument’ - attests plainly to the presence of the concept in the mentalities of ancient Romans, and the development of that notion through the Roman era laid the foundation for the classical ideal of monumentality, which reached a height in early modern Europe. This book is also the first full-length study of architecture in the Antonine Age - when it is generally agreed the Roman Empire was at its height. By exploring the public architecture of Roman Italy and both Western and Eastern provinces of the Roman Empire from the point of view of the benefactors who funded such buildings, the architects who designed them, and the public who used and experienced them, Edmund Thomas analyses the reasons why Roman builders sought to construct monumental buildings and uncovers the close link between architectural monumentality and the identity and ideology of the Roman Empire itself.

Magic in the Ancient Greco-Roman World

Water in the Roman World

Times Law Reports

History of Rome

A Dictionary of Greek and Roman Antiquities, etc

Drawing Down the Moon

Includes the Proceedings of the Royal geographical society, formerly pub. separately.

A History of the Greek and Roman World, first published in 1926, presents the story of Graeco-Roman antiquity from its earliest recorded origins to the height of the Roman imperium. It aims to bring into prominence the internal dynamism - political, cultural, intellectual, and aesthetic - which animated the ancient peoples at different periods of their history, and to draw attention to the physical, socio-economic and religious conditions under which they lived. Written in a style which will likely be unfamiliar to modern readers, Grundy’s historical portrait is painted with broad brush-strokes, offering not only compelling narrative but also incisive commentary on the individuals and societies which occupy the foreground. A History of the Greek and Roman World will be of interest for the general enthusiast as well as students, who may value such a radically different approach to the interpretation of antiquity compared to the conventions which prevail amongst contemporary scholars.

Engineering, Trade, Religion and Daily Life

The Civil Engineer and Architect's Journal

Murder Was Not a Crime

The Geographical Journal

Stone

From Leonardo to Jasper Johns

“This magnificent love letter to Rome” (Stephen Greenblatt) tells the story of the Eternal City through pivotal moments that defined its history—from the early Roman Republic through the Renaissance and the Reformation to the German occupation in World War Two—“an erudite history that reads like a page-turner” (Maria Semple). Rome, the Eternal City. It is a hugely popular tourist destination with a rich history, famed for such sites as the Colosseum, the Forum, the Pantheon, St. Peter’s, and the Vatican. In no other city is history as present as it is in Rome. Today visitors can stand on bridges that Julius Caesar and Cicero crossed; walk around temples in the footsteps of emperors; visit churches from the earliest days of Christianity. This is all the more remarkable considering what the city has endured over the centuries. It has been ravaged by fires, floods, earthquakes, and—most of all—by roving armies. These have invaded repeatedly, from ancient times to as recently as 1943. Many times Romans have shrugged off catastrophe and remade their city anew. “Matthew Kneale [is] one step ahead of most other Roman chroniclers” (The New York Times Book Review). He paints portraits of the city before seven pivotal assaults, describing what it looked like, felt like, smelled like and how Romans, both rich and poor, lived their everyday lives. He shows how the attacks transformed Rome—sometimes for the better. With drama and humor he brings to life the city of Augustus, of Michelangelo and Bernini, of Garibaldi and Mussolini, and of popes both saintly and very worldly. Rome is “exciting...gripping...a slow roller-coaster ride through the fortunes of a place deeply entangled in its past” (The Wall Street Journal). Embarking on a unique study of Roman criminal law, Judy Gaughan has developed a novel understanding of the nature of social and political power dynamics in republican government. Revealing the significant relationship between political power and attitudes toward homicide in the Roman republic, Murder Was Not a Crime describes a legal system through which families (rather than the government) were given the power to mete out punishment for murder. With implications that could modify the most fundamental beliefs about the Roman republic, Gaughan’s research maintains that Roman criminal law did not contain a specific enactment against murder, although it had done so prior to the overthrow of the monarchy. While kings felt an imperative to hold monopoly over the power to kill, Gaughan argues, the republic phase ushered in a form of decentralized government that did not see itself as vulnerable to challenge by an act of murder. And the power possessed by individual families ensured that the government would not attain the responsibility for punishing homicidal violence. Drawing on surviving Roman laws and literary sources, Murder Was Not a Crime also explores the dictator Sulla’s “murder law,” arguing that it lacked any government concept of murder and was instead simply a collection of earlier statutes repressing poisoning, arson, and the carrying of weapons. Reinterpreting a spectrum of scenarios, Gaughan makes new distinctions between the paternal head of household and his power over life and death, versus the power of consuls and praetors to command and kill.

The Roman History, from the Foundation of Rome to the Battle of Actium

Rome Wasn't Drawn in a Day

The History of the Decline and Fall of the Roman Empire

Rome's Fool

And Other Tales

A Dictionary of Greek and Roman Antiquities

Includes the decisions of the Supreme Courts of Massachusetts, Ohio, Indiana, and Illinois, and Court of Appeals of New York; May/July 1891-Mar./Apr. 1936, Appellate Court of Indiana; Dec. 1926/Feb. 1927-Mar./Apr. 1936, Courts of Appeals of Ohio.

Including an account of political and military developments, and including sections on social, economic an cultural life, this book presents a survey of the Roman world at a time when the Principate was established, and the Pax Romana consolidated.

Stone; an Illustrated Magazine

The Cambridge Ancient History: Rome and the Mediterranean, 218-133 B. C

Drawing from Practice

From 30 BC to AD 138

Devoted to the Quarrying and Cutting of Stone for Architectural Uses

The Student's Modern Europe

From the Middle Ages to the present, master draftsmen have used the technique of metalpoint to create some of the most beautiful and technically accomplished drawings in the history of art. Drawing in Silver and Gold examines the history of this evocative medium, in which a metal stylus is used on a specially prepared surface to create lines of astonishing delicacy. This beautifully illustrated book examines the practice of metalpoint over six centuries, in the work of artists ranging from Leonardo, Dürer, and Rembrandt to Otto Dix and Jasper Johns. A team of authors–curators, conservators, scientists–address variations in technique across time and between different schools, incorporating new scientific analysis, revealing patterns of use, and providing a rare demonstration of the medium's range and versatility. They reappraise famous metalpoints of the Renaissance and shed new light on infrequently studied periods, such as the seventeenth century and the Victorian silverpoint revival. A new examination of an exquisite but not thoroughly understood medium, Drawing in Silver and Gold offers fresh interpretations of a practice central to the history of drawing and will serve as the most authoritative reference on metalpoints for years to come. Exhibition schedule: National Gallery of Art - <http://www.nga.gov/content/ngaweb/exhibitions/2015/leonardo-to-jasper-johns.html>, May 3–July 26, 2015 The British Museum, September 10–December 6, 2015

Offering a wide and expansive new treatment of the role water played in the lives of people across the Roman world, papers consider ports and their lighthouses; water engineering, whether for canals in the north-west provinces, or for the digging of wells for drinking water; baths for swimming; and spas.

Rome

Roman Converts

Studies of Shakspere

The Romans and Trade

Homicide and Power in the Roman Republic

The Pictorial Edition of the Works of Shakspere

These short works display Wharton’s talent as a satirist “skilled at dissecting the elements of emotional subtleties, moral ambiguities, and the implications of social constrictions” (Cythina Griffin Wolfe, from the Introduction).

Beautifully illustrated, Rome Wasn’t Drawn in a Day is filled with templates for exquisite scenes and intricate and sophisticated patterns. A perfect gift from your journey in the Eternal City or a souvenir to keep with you a wonderful memory. Perfect for adult and also for children, grab your copy of Rome Wasn’t Drawn in a Day and get to the heart of Rome and begin your journey now!

General Analysis and Three Case Studies on Law of Succession, Guardianship and Marriage

The Northeastern Reporter

Sketch of the History of the Church of England to the Revolution, 1688

Down to the Age of Constantine

With Notes, Historical and Practical

The Relationship Between Roman and Local Law in the Babatha and Salome Komaise Archives

André Tchernia is one of the leading experts on amphorae as a source of economic history, a pioneer of maritime archaeology, and author of a wealth of articles on Roman trade, notably the wine trade. This book brings together the author’s previously published essays, updated and revised, with recent notes and prefaced with an entirely new synthesis of his views on Roman commerce with a particular emphasis on the people involved in it. The book is divided into two main parts. The first is a general study of the structure of Roman trade: Landowners and traders, traders’ fortunes, the matter of the market, the role of the state, and dispatching what is required. It tackles the recent debates on Roman trade and Roman economy, providing, original and convincing answers. The second part of the book is a selection of 14 of the author’s published papers. They range from discussions of general topics such as the ideas of crisis and competition, the provisioning of Ancient Rome, trade with the East, to more specialized studies, such as the interpretation of the 33 AD crisis. Overall, the book contains a wealth of insights into the workings of ancient trade and expertly combines discussion of the material evidence—especially of amphorae and wrecks—with the prosopographical approach derived from epigraphic, papyrological and historical data.

Using a division between substantive and formal law as the key element for understanding the applicable law in papyri, this study offers a new understanding of the distinct parts Roman and local law played in the legal reality of second-century Arabia.

A History in Seven Sackings

Roman Antiquities: Or, An Account of the Manners and Customs of the Romans ...

Ornamental Drawing, and Architectural Design

Architects and the Meaning of Freehand

Re-edited by E. H. Barker. The third edition ... enlarged from the ... American edition by C. Anthon, etc

The Academy

An unparalleled exploration of magic in the Greco-Roman world What did magic mean to the people of ancient Greece and Rome? How did Greeks and Romans not only imagine what magic could do, but also use it to try to influence the world around them? In Drawing Down the Moon, Radcliffe Edmonds, one of the foremost experts on magic, religion, and the occult in the ancient world, provides the most comprehensive account of the varieties of phenomena labeled as magic in classical antiquity. Exploring why certain practices, images, and ideas were labeled as “magic” and set apart from “normal” kinds of practices, Edmonds gives insight into the shifting ideas of religion and the divine in the ancient past and later Western tradition. Using fresh approaches to the history of religions and the social contexts in which magic was exercised, Edmonds delves into the archaeological record and classical literary traditions to examine images of witches, ghosts, and demons as well as the fantastic powers of metamorphosis, erotic attraction, and reversals of nature, such as the famous trick of drawing down the moon. From prayer and divination to astrology and alchemy, Edmonds journeys through all manner of ancient magical rituals and paraphernalia—ancient tablets, spell books, bindings and curses, love charms and healing potions, and amulets and talismans. He considers the ways in which the Greco-Roman discourse of magic was formed amid the cultures of the ancient Mediterranean, including Egypt and the Near East. An investigation of the mystical and marvelous, Drawing Down the Moon offers an unparalleled record of the origins, nature, and functions of ancient magic.

Drawing in Silver and Gold

A History of the Roman World

The Comedies, Histories, Tragedies, and Poems of William Shakspere: Antony and Cleopatra. Supplementary notice to the Roman plays. Titus Andronicus. Pericles

A History of Modern Europe from the Capture of Constantinople by the Turks to the Treaty of Berlin, 1878

A History of the Greek and Roman World (Routledge Revivals)

Roman Fever and Other Stories