

## Chapter 1 : Classical antiquity - Wikipedia

*In The Art of Greece and Rome Susan Woodford illuminates the great achievements of classical art and architecture and conveys a sense of the excitement that fired the creative artists of the ancient world.*

In painting it generally took the form of an emphasisâ€¦ Characteristics When used to refer to an aesthetic attitude, Classicism invokes those characteristics normally associated with the art of antiquityâ€”harmony, clarity, restraint, universality, and idealism. Phases of Western art history that intentionally imitate the antique example directly are usually called Neoclassical. In the Western tradition, periods of Classicism share a reverence for the models of antiquity, but they may vary widely in their interpretation and application of those models, depending on the period and the genre such as painting, architecture, literature, and music. In the visual arts, besides the general qualities associated with the aesthetic attitude of Classicism, classicizing artists tend to prefer somewhat more specific qualities; these include line over colour, straight lines over curves, frontality and closed compositions over diagonal compositions into deep space, and the general over the particular. Nevertheless, whenever artists have referred to antiquity, they have carried the problems and ideals of their own times with them, interpreting in different ways what antiquity had to offer. Classicism has historically been seen as one of any number of polar opposites. These polarities may designate aesthetic or critical oppositions classic versus romantic, classic versus avant-garde, or they may indicate historical oppositions in the following, the first term of each pair is considered to embody the aesthetic characteristics of Classicism: Architecture and the visual arts The Classical tradition was not extinguished during the Middle Ages, but because of the resolute efforts of 15th- and 16th-century Italians to absorb the Classicism of antiquity, the Italian Renaissance was the first period of thoroughgoing Classicism after antiquity. David, marble sculpture by Michelangelo, 1504; in the Accademia, Florence. Especially important were Nicolas Poussin in painting e. In 18th-century England, Classicism in architectureâ€”based on the works and treatise of the Italian architect Andrea Palladio, themselves based on Roman antiquity and on Renaissance Romeâ€”provided standards of Classicism that pervaded English and American architecture until the beginning of the 19th century e. The academic leanings of English painters such as Sir Joshua Reynolds provided lessons in Renaissance Classicism that dominated a similar span of English and American painting. The authoritative equation of Classicism and beauty was challenged by longings for the sublime, so that romantic fantasies, suggestive allusions, and bizarre inventions came to be more highly valued than classicist clarity and dignity. Likewise, the accepted superiority of Roman antiquity was being challenged by supporters of Greece. In sculpture this program was followed particularly by Antonio Canova. In painting, on the other hand, Jacques-Louis David reestablished the formal standards of Raphael and of Augustan Rome and turned Classicism into a tool that served the new exhortative and eulogizing subjects painters were called on to render e. Restraint, grandeur, and simplicity, along with precise depiction and close congruence of clear form and noble content, continued to constitute the Classicism in many of the works of such later artists as Pablo Picasso, Aristide Maillol, and Henry Moore. Various Neoclassicisms were spawned by reverence for Greek, Roman, or Renaissance models. By the early 20th century, classicistic demands for harmony, proportion, and the congruence of parts were being applied to new technology to give order to many styles. The architects Le Corbusier and Ludwig Mies van der Rohe exemplified two different ways of adapting Classical stylistic characteristics to modern problems and materials. The other arts Periods of Classicism in literature and music have generally coincided with the Classical periods in the visual arts. France in the 17th century developed a rich and diversified Classicism in literature, as it had also in the visual arts. In England, Classicism in literature arose later than in France and reached its zenith in the 18th-century writings of John Dryden and Alexander Pope. In the early 20th century, T. Eliot and proponents of the New Criticism were sometimes considered classicists because of their emphasis on form and discipline. In music the great Classical period arose in the late 18th century and was dominated by composers of the German-speaking area of Europe: Their music is polished, refined, and melodic. In their era, instrumental music became more important than vocal music for the first time in history. Learn More in these related Britannica articles:

*The Museum's collection of Greek and Roman art comprises more than 17, works ranging in date from the Neolithic period (ca. B.C.) to the time of the Roman emperor Constantine's conversion to Christianity in A.D. It includes the art of many cultures and is among the most comprehensive in.*

An Etruscan speciality was near life size tomb effigies in terracotta , usually lying on top of a sarcophagus lid propped up on one elbow in the pose of a diner in that period. As the expanding Roman Republic began to conquer Greek territory, at first in Southern Italy and then the entire Hellenistic world except for the Parthian far east, official and patrician sculpture became largely an extension of the Hellenistic style, from which specifically Roman elements are hard to disentangle, especially as so much Greek sculpture survives only in copies of the Roman period. Vast numbers of Greek statues were imported to Rome, whether as booty or the result of extortion or commerce, and temples were often decorated with re-used Greek works. There are no survivals from the tradition of masks of ancestors that were worn in processions at the funerals of the great families and otherwise displayed in the home, but many of the busts that survive must represent ancestral figures, perhaps from the large family tombs like the Tomb of the Scipios or the later mausolea outside the city. The famous bronze head supposedly of Lucius Junius Brutus is very variously dated, but taken as a very rare survival of Italic style under the Republic, in the preferred medium of bronze. Arch of Constantine , Hadrian lion-hunting left and sacrificing right , above a section of the Constantinian frieze, showing the contrast of styles. The Romans did not generally attempt to compete with free-standing Greek works of heroic exploits from history or mythology, but from early on produced historical works in relief , culminating in the great Roman triumphal columns with continuous narrative reliefs winding around them, of which those commemorating Trajan CE and Marcus Aurelius by survive in Rome, where the Ara Pacis "Altar of Peace", 13 BC represents the official Greco-Roman style at its most classical and refined, and the Sperlonga sculptures it at its most baroque. Some late Roman public sculptures developed a massive, simplified style that sometimes anticipates Soviet socialist realism. Among other major examples are the earlier re-used reliefs on the Arch of Constantine and the base of the Column of Antoninus Pius , [41] Campana reliefs were cheaper pottery versions of marble reliefs and the taste for relief was from the imperial period expanded to the sarcophagus. All forms of luxury small sculpture continued to be patronized, and quality could be extremely high, as in the silver Warren Cup , glass Lycurgus Cup , and large cameos like the Gemma Augustea , Gonzaga Cameo and the " Great Cameo of France ". Even the most important imperial monuments now showed stumpy, large-eyed figures in a harsh frontal style, in simple compositions emphasizing power at the expense of grace. The contrast is famously illustrated in the Arch of Constantine of in Rome, which combines sections in the new style with roundels in the earlier full Greco-Roman style taken from elsewhere, and the Four Tetrarchs c. Ernst Kitzinger found in both monuments the same "stubby proportions, angular movements, an ordering of parts through symmetry and repetition and a rendering of features and drapery folds through incisions rather than modelling However rich Christians continued to commission reliefs for sarcophagi, as in the Sarcophagus of Junius Bassus , and very small sculpture, especially in ivory, was continued by Christians, building on the style of the consular diptych. The Orator , c. The cameo gem known as the " Great Cameo of France ", c. Veristic portrait bust of an old man, head covered capite velato , either a priest or paterfamilias marble, mid-1st century BC Bust of Antinous , c. Narrative reliefs[ edit ] While Greek sculptors traditionally illustrated military exploits through the use of mythological allegory, the Romans used a more documentary style. Roman reliefs of battle scenes, like those on the Column of Trajan , were created for the glorification of Roman might, but also provide first-hand representation of military costumes and military equipment. It is the foremost example of Roman historical relief and one of the great artistic treasures of the ancient world. It survived destruction when it was adapted as a base for Christian sculpture. Ancient Roman pottery and Campana relief The Romans inherited a tradition of art in a wide range of the so-called "minor arts" or decorative art. Most of these flourished most impressively at the luxury level, but large numbers of terracotta figurines, both religious and secular, continued to be produced cheaply, as well as some larger Campana

reliefs in terracotta. Roman glass Luxury arts included fancy Roman glass in a great range of techniques, many smaller types of which were probably affordable to a good proportion of the Roman public. This was certainly not the case for the most extravagant types of glass, such as the cage cups or diatreta, of which the Lycurgus Cup in the British Museum is a near-unique figurative example in glass that changes colour when seen with light passing through it. The Augustan Portland Vase is the masterpiece of Roman cameo glass , [54] and imitated the style of the large engraved gems Blacas Cameo , Gemma Augustea , Great Cameo of France and other hardstone carvings that were also most popular around this time. Roman mosaic Roman mosaic was a minor art, though often on a very large scale, until the very end of the period, when late-4th-century Christians began to use it for large religious images on walls in their new large churches; in earlier Roman art mosaic was mainly used for floors, curved ceilings, and inside and outside walls that were going to get wet. The famous copy of a Hellenistic painting in the Alexander Mosaic in Naples was originally placed in a floor in Pompeii ; this is much higher quality work than most Roman mosaic, though very fine panels, often of still life subjects in small or micromosaic tesserae have also survived. Most signed mosaics have Greek names, suggesting the artists remained mostly Greek, though probably often slaves trained up in workshops. The late 2nd century BC Nile mosaic of Palestrina is a very large example of the popular genre of Nilotic landscape , while the 4th century Gladiator Mosaic in Rome shows several large figures in combat. In the transition to Byzantine art, hunting scenes tended to take over large animal scenes. Metalwork[ edit ] Metalwork was highly developed, and clearly an essential part of the homes of the rich, who dined off silver, while often drinking from glass, and had elaborate cast fittings on their furniture, jewellery, and small figurines. A number of important hoards found in the last years, mostly from the more violent edges of the late empire, have given us a much clearer idea of Roman silver plate. Few Roman coins reach the artistic peaks of the best Greek coins, but they survive in vast numbers and their iconography and inscriptions form a crucial source for the study of Roman history, and the development of imperial iconography, as well as containing many fine examples of portraiture. They penetrated to the rural population of the whole Empire and beyond, with barbarians on the fringes of the Empire making their own copies. In the Empire medallions in precious metals began to be produced in small editions as imperial gifts, which are similar to coins, though larger and usually finer in execution. Images in coins initially followed Greek styles, with gods and symbols, but in the death throes of the Republic first Pompey and then Julius Caesar appeared on coins, and portraits of the emperor or members of his family became standard on imperial coinage. The inscriptions were used for propaganda, and in the later Empire the army joined the emperor as the beneficiary.

**Chapter 3 : Roman art - Wikipedia**

*Much Greek art adorned utilitarian objects, just as Roman art adorned the living spaces. Greek art is divided into the Mycenaean, geometric, archaic, and Hellenistic periods, in addition to its acme in the Classical period.*

Encyclopedia of Sex and Gender: Whether active and muscle bound or soft and sinewy, the male bodies in post-Renaissance art and the masculinities that they express pulsate with antique energy. The female nude also is traditionally thought to have been invented by an ancient sculptor, Praxiteles active c. This apocryphal story helps explain why the erotic attraction of that statue helped shape the female form as a male aesthetic ideal. It is also looking beyond the classical ideal to examine Greco-Roman representations whose power lies in challenging convention, including depictions of drunken old women, hermaphrodites, dwarves, and black Africans. This scholarship has highlighted differences and similarities between modern bodies and ancient ones and has accessed differing sexual cultures and constructions of identity. In the three-part *History of Sexuality* , which was published in French between and , philosopher and historian Michel Foucault elucidated the ways in which the Greeks and Romans regulated and constructed their sexualities, emphasizing the gulf between ancient and modern perceptions. Homosexuality did not exist in ancient Greece. However, it is the issue of control of the self that is tantamount: Images of sexual intercourse that seem both graphic and pornographic to the modern viewer are common on Greek and Roman drinking vessels and on wall paintings in houses and baths in Rome and the Vesuvian area as well as in other media. The fact that representations of the phallus were displayed publicly throughout the Greek and Roman world and that boundary stones often were made in that shape strengthens the notion that people in antiquity had a very different attitude toward the display of the erect penis. At the beginning of the nineteenth century any of those artifacts that were not destroyed were locked away, for example, in the Secret Cabinet of the Archaeological Museum in Naples. A timed ticket lets visitors in, giving them a glimpse of the strangeness of its contents. Pots from the late archaic and early classical period bce have painted scenes showing sexual encounters between men and boys. Extrapolating from those images it is a logical step for viewers of an impassive kouros statue or the boys on the Parthenon to imagine themselves in the active role or to map their own vulnerability onto those impersonal contours. Those imaginings bring modern people closer to what it must have meant to be a man in antiquity. The visual record also illuminates an area that Foucault neglected: Whereas much of the power of the kouros stems from their nudity, their female equivalents, the freestanding korai of the same period, wear elaborate jewels and ornate dresses. In grave markers the deceased females often are shown putting on their jewelry. The point seems to be that an ancient Greek woman is only as good as her beauty. On pots, wives are shown spinning or weaving, rarely escaping the constraints of the household except to participate in a funerary ritual or fetch water from the fountain, while their men recline at the drinking party, or symposium, attended by naked boy servants, scantily clad female musicians, and courtesans, or hetairai. Rather than see those respectable and less respectable categories as separate, the viewer often is prompted to blur them: For example, a drinking cup may show a symposium or a scene of wild, drunken maenads on the outside and, once the wine has been drunk, display a modestly dressed woman in the interior. The ambiguities of that juxtaposition counter the idea that all Greek women did was sit in the house and sew by revealing that both versions are shaped by male fantasy. The Etruscans, who had dominated central Italy until the expansion of Rome in the fourth century bce, coveted Greek pots and adapted their symposium motifs for funerary contexts. Wives rather than hetairai were now shown reclining next to the men. In the Roman republic the visual vocabulary of the conquered gave Roman generals the material for experimentation with new ways of expressing their masculinity and weighing their worth against that of their peers. Those statues often are considered by modern scholars to be only partly successful in their combination of a recognizably Roman head with a generic Greek torso. Also, the Lysippan Hercules was made for the Baths of Caracalla and is as Roman as any statue of a general. If they are classified as Greek at all, those bodies were unlikely to have been dismissed as vain appropriations. They underline the fact that style was more than a by-product of an object, serving instead as a powerful vehicle. Roman attitudes to relationships and the body were different from those

of the Greeks. For example, sex between adolescent and mature males, which had been viewed as something of a rite of passage in classical Athens, was condemned as unlawful. To be seen as Greek was to run the risk of being judged overly luxuriant, effeminate, and un-Roman. When Octavian 63 bceâ€”14 ce became the sole ruler and assumed the name Augustus, his statues and those of his wife, Livia, blended young classical male and Aphrodite prototypes with what traditionally were viewed as more modest Roman poses e. Any Greekness in those statues raised them above the sea of senatorial families and made them seem superhuman. Augustus lived past the age of seventy but always was depicted as youthful. Whether he was emulated or adored, eroticism was part of the charisma. Gardens, villas, and baths gave Romans room to relax and to experiment with a wide range of identities. The images of sexual intercourse described above shared the space with sensuous sculptures of hermaphrodites who lie languidly with their genitalia semiexposed or play fight with a Pan or satyr, as well as with mosaics depicting frequently hypersexual black Africans and hunchbacks. Although the blackness of the Africans works as a distancing device, separating them from the ideal body type, as the hump does with hunchbacks, it is not imbued with abusive discrimination. Perhaps those images fulfilled an apotropaic function, protecting viewers from the evil eye. They were also images whose very difference forced viewers to confront their own bodies. They enabled viewers to indulge their fantasies in the exotic and examine the controls governing normative practice. In light of the changing attitudes toward the body and the increased value placed on chastity that the spread of Christianity brought with it, one of the ways in which early Christian writers defined their religion in opposition competing cults was to condemn the indecency of pagan imagery. According to the bishop Eusebius c. In reality, far from destroying them, he sent them to his new capital of Constantinople, realizing the power of continuity. *Constructions of Sexuality in Roman Art*, B. University of California Press. *The History of Sexuality*. Foxhall, Linn, and John Salmon, eds. *When Men Were Men: Masculinity, Power, and Identity in Classical Antiquity*. London and New York: Kampen, Natalie Boymel, and Bettina Bergmann, eds. *Sexuality in Ancient Art: Near East, Egypt, Greece, and Italy*. *Pornography and Representation in Greece and Rome*. Caroline Vout Pick a style below, and copy the text for your bibliography.

### Chapter 4 : The Art Of Greece And Rome : Free Download, Borrow, and Streaming : Internet Archive

*The art and architecture of ancient Greece and Rome played a foundational role of the history of Western art, establishing numerous key concepts, techniques, and styles that artists in the subsequent millennia have revisited and responded to in countless ways. These include precise techniques for.*

A sublime Roman sculpture of late Classical Antiquity. Introduction Perhaps you have seen photographs of the Parthenon temple on the Acropolis at Athens, or seen some of the Greek sculpture in the Louvre. Maybe you have heard about the endurance of Roman bridges or seen examples of famous Roman buildings like the Colosseum in Rome. In any event, all Greek art and Roman art was created during the period known as Classical Antiquity, which lasted about years - roughly from about BCE to CE. For later artists and styles inspired by the antique, please see: Classicism in Art onwards. Definition In fine art , the term "Antiquity" refers to the distant past, meaning the period between about 4, BCE the beginnings of Western civilization and about CE the beginning of the Middle Ages. The two principal civilizations of early Antiquity are those of Mesopotamia and Egypt. The more specific term "Classical Antiquity" is more common, however. This refers to the shorter period of classical civilization c. For more about the influence of classical antiquity on 20th century artists, see: Classical Revival in modern art Neoclassical Figure Paintings by Picasso Types of Art Early Antiquity is characterized by a number of different types of art, which include: B Elaborate forms of religious art , exemplified by Egyptian pyramid architecture. C Narrative relief sculpture such as the upright stone or wooden slabs known as steles. D More intricate types of decorative art , either involving metalwork such as jewellery art and ornamental weaponry, plus architectural elements like mosaic art , and disciplines like ivory carving and pottery painting. It is associated with the gradual beginnings of civilization in the West, as illustrated by: Mesopotamia present-day Iraq - "the land between the two rivers" Tigris and Euphrates - was the first cradle of civilization, followed by Egypt and its lands on either side of the Nile. The artistic traditions generated by these two cultures notably Egyptian stone masonry had a huge impact on succeeding cultures, notably those of Ancient Greece. Aegean art in general is characterized by innovative ceramic art , while Cretan or Minoan art is exemplified by Palace architecture at Knossos, Akrotiri and elsewhere, from the Protopalatial period c. Mycenaean art is noted for its goldsmithing and jewellery, exemplified by the Vapheio Cups and gem-engraving seals. Meanwhile Egyptian art continued to evolve further south. The Egyptians were prolific builders, and their culture is characterized in particular by their monumental Egyptian Pyramid architecture BCE. In addition, archeologists have discovered significant caches of precious objects in their royal tombs, testifying to their goldsmithing techniques from 3, BCE , as well as collections of paintings and statuettes. More Articles on Mesopotamian Culture.

*From phallus-shaped wind chimes to explicit erotica on lamps and cups, sex is everywhere in ancient Greek and Roman art. But our interpretations of these images say much about our own culture.*

Iron Age Europe The earliest period of classical antiquity takes place before the background of gradual re-appearance of historical sources following the Bronze Age collapse. Homer is usually assumed to have lived in the 8th or 7th century BC, and his lifetime is often taken as marking the beginning of classical antiquity. Phoenicians and Carthaginians[ edit ] Main articles: Phoenicia and Ancient Carthage The Phoenicians originally expanded from Canaan ports , by the 8th century dominating trade in the Mediterranean. Archaic period in Greece The Archaic period followed the Greek Dark Ages , and saw significant advancements in political theory , and the rise of democracy , philosophy , theatre , poetry , as well as the revitalisation of the written language which had been lost during the Dark Ages. In pottery, the Archaic period sees the development of the Orientalizing style , which signals a shift from the Geometric style of the later Dark Ages and the accumulation of influences derived from Egypt, Phoenicia and Syria. It was during his reign that the Etruscans reached their apex of power. Superbus removed and destroyed all the Sabine shrines and altars from the Tarpeian Rock , enraging the people of Rome. The people came to object to his rule when he failed to recognize the rape of Lucretia , a patrician Roman, at the hands of his own son. In fact the Latin word "Rex" meaning King became a dirty and hated word throughout the Republic and later on the Empire. In , Spartan troops helped the Athenians overthrow the tyrant Hippias , son of Peisistratos. Greece entered the 4th century under Spartan hegemony. The result of this battle was the end of Spartan supremacy and the establishment of Theban hegemony. Hellenistic philosophy and Hellenistic religion Classical Greece entered the Hellenistic period with the rise of Macedon and the conquests of Alexander the Great. Greek became the lingua franca far beyond Greece itself, and Hellenistic culture interacted with the cultures of Persia , Central Asia and Egypt. Significant advances were made in the sciences geography , astronomy , mathematics etc. During the half millennium of the Republic, Rome rose from a regional power of the Latium to the dominant force in Italy and beyond. The unification of Italy under Roman hegemony was a gradual process, brought about in a series of conflicts of the 4th and 3rd centuries, the Samnite Wars , Latin War , and Pyrrhic War. The early Julio-Claudian " Emperors " maintained that the res publica still existed, albeit under the protection of their extraordinary powers, and would eventually return to its full Republican form. The Roman state continued to call itself a res publica as long as it continued to use Latin as its official language. Culturally, the Roman Empire was significantly hellenized , but also saw the rise of syncretic "eastern" traditions, such as Mithraism , Gnosticism , and most notably Christianity. The empire began to decline in the crisis of the third century While sometimes compared with classical Greece, classical Rome had vast differences within their family life. Fathers had great power over their children, and husbands over their wives, and these acts were commonly compared with slave-owners and slaves. In fact the word family, "famiglia" in Italian, actually referred to those who were under authority of a male head of household. This included non-related members such as slaves and servants. Somewhat contradictory, marriage was viewed as something where both man and woman were loyal to one another and shared little things such as interests, and more intense as properties. Divorce was first allowed starting in the first century BC and could be done by either man or woman. Successive invasions of Germanic tribes finalized the decline of the Western Roman Empire in the 5th century, while the Eastern Roman Empire persisted throughout the Middle Ages , in a state called the Roman Empire by its citizens, and labelled the Byzantine Empire by later historians. Hellenistic philosophy was succeeded by continued developments in Platonism and Epicureanism , with Neoplatonism in due course influencing the theology of the Church Fathers. The overthrow of Maurice by his mutinying Danube army under Phocas resulted in the Slavic invasion of the Balkans and the decline of Balkan and Greek urban culture leading to the flight of Balkan Latin speakers to the mountains, see Origin of the Romanians , and also provoked the Byzantineâ€™Sasanian War of â€™ in which all the great eastern cities except Constantinople were lost. The resulting turmoil did not end until the Muslim conquests of the 7th century finalized the

irreversible loss of all the largest Eastern Roman imperial cities besides the capital itself. The emperor Heraclius in Constantinople, who emerged during this period, conducted his court in Greek, not Latin, though Greek had always been an administrative language of the eastern Roman regions. Eastern-Western links weakened with the ending of the Byzantine Papacy. Over the next millennium the Roman culture of that city would slowly change, leading modern historians to refer to it by a new name, Byzantine, though many classical books, sculptures, and technologies survived there along with classical Roman cuisine and scholarly traditions, well into the Middle Ages, when much of it was "rediscovered" by visiting Western crusaders. Indeed, the inhabitants of Constantinople continued to refer to themselves as Romans, as did their eventual conquerors in, the Ottomans. The classical scholarship and culture that was still preserved in Constantinople was brought by refugees fleeing its conquest in and helped to spark the Renaissance, see Greek scholars in the Renaissance. Ultimately, it was a slow, complex, and graduated change in the socioeconomic structure in European history that led to the changeover between Classical Antiquity and Medieval society and no specific date can truly exemplify that. Carolingian Renaissance, Ottonian Renaissance, Renaissance, Classicism, and Legacy of the Roman Empire In politics, the late Roman conception of the Empire as a universal state, headed by one supreme divinely-appointed ruler, united with Christianity as a universal religion likewise headed by a supreme patriarch, proved very influential, even after the disappearance of imperial authority in the west. This tendency reached its peak when Charlemagne was crowned "Roman Emperor" in the year, an act which led to the formation of the Holy Roman Empire. The notion that an emperor is a monarch who outranks a mere king dates from this period. In this political ideal, there would always be a Roman Empire, a state whose jurisdiction extended to the entire civilized world. That model continued to exist in Constantinople for the entirety of the Middle Ages; the Byzantine Emperor was considered the sovereign of the entire Christian world. The Greek-speaking Byzantines and their descendants continued to call themselves "Romans" until the creation of a new Greek state in After the fall of Constantinople in, the Russian Czars a title derived from Caesar claimed the Byzantine mantle as the champion of Orthodoxy; Moscow was described as the "Third Rome" and the Czars ruled as divinely-appointed Emperors into the 20th century. Despite the fact that the Western Roman secular authority disappeared entirely in Europe, it still left traces. The Papacy and the Catholic Church in particular maintained Latin language, culture and literacy for centuries; to this day the popes are called Pontifex Maximus which in the classical period was a title belonging to the Emperor, and the ideal of Christendom carried on the legacy of a united European civilisation even after its political unity had disappeared. The Renaissance idea that the classical Roman virtues had been lost under medievalism was especially powerful in European politics of the 18th and 19th centuries. Reverence for Roman republicanism was strong among the Founding Fathers of the United States and the Latin American revolutionaries; the Americans described their new government as a republic from *res publica* and gave it a Senate and a President another Latin term, rather than make use of available English terms like commonwealth or parliament. During the revolution France itself followed the transition from kingdom to republic to dictatorship to Empire complete with Imperial Eagles that Rome had undergone centuries earlier. Cultural Legacy of Classical Antiquity[ edit ] Main articles: Classicism and Classical studies Respect for the ancients of Greece and Rome affected politics, philosophy, sculpture, literature, theater, education, architecture, and even sexuality. Classical antiquity is a broad term for a long period of cultural history. Such a wide sampling of history and territory covers many rather disparate cultures and periods. Respect for the ancients of Greece and Rome affected politics, philosophy, sculpture, literature, theatre, education, and even architecture and sexuality. Epic poetry in Latin continued to be written and circulated well into the 19th century. John Milton and even Arthur Rimbaud received their first poetic educations in Latin. Genres like epic poetry, pastoral verse, and the endless use of characters and themes from Greek mythology left a deep mark on Western literature. In architecture, there have been several Greek Revivals, though while apparently more inspired in retrospect by Roman architecture than Greek. In philosophy, the efforts of St Thomas Aquinas were derived largely from the thought of Aristotle, despite the intervening change in religion from Hellenic Polytheism to Christianity. The desire to dance like a latter-day vision of how the ancient Greeks did it moved Isadora Duncan to create her brand of ballet. In architecture, there have been several Greek Revivals, which seem more inspired in

retrospect by Roman architecture than Greek.

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*In The Art of Greece and Rome Susan Woodford illuminates the great achievements of classical art and architecture and conveys a sense of the excitement that fired the creative artists of the ancient world. The Greeks were quick to challenge time-honored styles and, stimulated by the problems that.*

Messenger In our sexual histories series, authors explore changing sexual mores from antiquity to today. Erotic images and depictions of genitalia, the phallus in particular, were incredibly popular motifs across a wide range of media in ancient Greece and Rome. Simply put, sex is everywhere in Greek and Roman art. Explicit sexual representations were common on Athenian black-figure and red-figure vases of the sixth and fifth centuries BC. They are often eye-opening confronting in nature. Bronze tintinnabula in the shape of flying phalluses, Pompeii, first century AD. Wikimedia The Romans too were surrounded by sex. However these classical images of erotic acts and genitalia reflect more than a sex obsessed culture. The depictions of sexuality and sexual activities in classical art seem to have had a wide variety of uses. And our interpretations of these images - often censorious in modern times - reveal much about our own attitudes to sex. Modern responses When the collection of antiquities first began in earnest in the 17th and 18th centuries, the openness of ancient eroticism puzzled and troubled Enlightenment audiences. This bewilderment only intensified after excavations began at the rediscovered Roman towns of Pompeii and Herculaneum. The secret cabinet was founded in , when Francis I, King of Naples, visited the museum with his wife and young daughter. Shocked by the explicit imagery, he ordered all items of a sexual nature be removed from view and locked in the cabinet. That was, male scholars only. Found in a Samnite sanctuary in the old town of Cales Calvi Risorta. Wikimedia In Pompeii itself, where explicit material such as the wallpaintings of the brothel was retained in situ, metal shutters were installed. These shutters restricted access to only male tourists willing to pay additional fees, until as recently as the s. Of course, the secrecy of the collection in the cabinet only increased its fame, even if access was at times difficult. Very few therefore have seen the collection; and those who have, are said to have no desire to repeat their visit. The cabinet was not opened to the general public until despite protests by the Catholic Church. Since , the collection has been displayed in a separate room; the objects have still not been reunited with contemporary non-sexual artefacts as they were in antiquity. Lest we try to claim any moral and liberal superiority in the 21st century, the infamous marble sculptural depiction of Pan copulating with a goat from the collection still shocks modern audiences. Marble statue of Pan copulating with goat, found the Villa of the Papyri, Herculaneum. Wikimedia The censorship of ancient sexuality is perhaps best typified by the long tradition of removing genitals from classical sculpture. The Vatican Museum in particular but not exclusively was famed for altering classical art for the sake of contemporary morals and sensibilities. The application of carved and cast fig leaves to cover the genitalia was common, if incongruous. So have we been misreading ancient sexuality all this time? Marble statue of Mercury in the Vatican collection. The fig leaf is a later addition. It is difficult to tell to what extent ancient audiences used explicit erotic imagery for arousal. Certainly, the erotic scenes that were popular on vessels would have given the Athenian parties a titillating atmosphere as wine was consumed. Athenian red-figure kylix, attributed to Dokimasia Painter, c. The Trustees of the British Museum These types of scenes are especially popular on the kylix, or wine-cup, particularly within the tondo central panel of the cup. Hetairai courtesans and pornai prostitutes may well have attended the same symposia, so the scenes may have been used as a stimuli. Painted erotica was replaced by moulded depictions in the later Greek and Roman eras, but the use must have been similar, and the association of sex with drinking is strong in this series. The application of sexual scenes to oil lamps by the Romans is perhaps the most likely scenario where the object was actually used within the setting of love-making. Erotica is common on mould-made lamps. The phallus and fertility Although female nudity was not uncommon particularly in association with the goddess Aphrodite , phallic symbolism was at the centre of much classical art. The phallus would often be depicted on Hermes, Pan, Priapus or similar deities across various art forms. Rather than being seen as erotic, its symbolism here was often associated with protection, fertility and even healing. We have already seen the phallus used in a range of domestic and

commercial contexts in Pompeii, a clear reflection of its protective properties. Marble Herm, from Siphnos, Greece. National Archaeological Museum, Athens. Wikimedia A herm was a stone sculpture with a head usually of Hermes above a rectangular pillar, upon which male genitals were carved. These blocks were positioned at borders and boundaries for protection, and were so highly valued that in BC when the hermai of Athens were vandalised prior to the departure of the Athenian fleet many believed this would threaten the success of the naval mission. A famous fresco from the House of the Vetti in Pompeii shows Priapus, a minor deity and guardian of livestock, plants and gardens. He has a massive penis, holds a bag of coins, and has a bowl of fruit at his feet. As researcher Claudia Moser writes, the image represents three kinds of prosperity: It is worth noting that even a casual glance at classical sculptures in a museum will reveal that the penis on marble depictions of nude gods and heroes is often quite small. Classical cultural ideals valued a smaller penis over a larger, often to the surprise of modern audiences. All representations of large penises in classical art are associated with lustfulness and foolishness. Priapus was so despised by the other gods he was thrown off Mt Olympus. Bigger was not better for the Greeks and Romans. Myths and sex Classical mythology is based upon sex: Wikimedia The phallus was also highlighted in depictions of Dionysiac revelry. Dionysos, the Greek god of wine, theatre and transformation was highly sexualised, as were his followers - the male satyrs and female maenads, and their depiction on wine vessels is not surprising. Satyrs were half-men, half-goats. Somewhat comic, yet also tragic to a degree, they were inveterate masturbators and party animals with an appetite for dancing, wine and women. Detail of an Athenian red-figure psykter cooler depicting a satyr balancing a kantharos on his penis, painted by Douris, c. Actors who performed in satyr plays during dramatic festivals took to the stage and orchestra with fake phallus costumes to indicate that they were not humans, but these mythical beasts of Dionysus. Early collectors of classical art were shocked to discover that the Greeks and Romans they so admired were earthy humans too with a range of sexual needs and desires. But in emphasising the sexual aspects of this art they underplayed the non-sexual role of phallic symbols.

### Chapter 7 : Friday essay: the erotic art of Ancient Greece and Rome

*The holdings of the Department of Ancient Greece and Rome, with over 17, objects, rank among the most distinguished encyclopedic collections of Classical art in the world.*

### Chapter 8 : Ancient Greek and Roman art (video) | Khan Academy

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### Chapter 9 : The Art of Greece and Rome by Susan Woodford

*Susan Woodford illuminates the great achievements of classical art and architecture and conveys a sense of the excitement that inspired the creative artists of the ancient world. Examining all aspects of Greek and Roman visual arts, this revised edition includes a new chapter on Roman architecture, as well as new illustrations, and an updated.*