

Mosaics Of The Greek And Roman World

Hidden Mosaics
Mosaics of Knowledge
The Mosaics of Anemurium
Personification in the Greek World
Mosaic Techniques & Traditions
Mosaics of the Greek and Roman World
The Roman Banquet
Mosaics of Roman Africa
Greek and Roman Mosaics
Piece by Piece!
Mosaics of Faith
Italian Mosaics, 300-1300
Art in the Hellenistic World
Ancient Mosaics
Byzantine Mosaics
Roman Mosaics in the J. Paul Getty Museum
Mosaics
Alexandria, Real and Imagined
A Guide to the Department of Greek and Roman Antiquities in the British Museum
A Popular Handbook to the Greek and Roman Antiquities in the British Museum
Mosaics of the Greek and Roman World
The World Underfoot
A Dictionary of Greek and Roman Antiquities
Egypt, Greece, and Rome
The Art of Contact
A Companion to Greek Art
Mosaics in the Medieval World
Ancient Mosaic Pavements
Guide to the Departement of Greek and Roman Antiquities in the British Museum
Mosaics as History
Mosaics of Thessaloniki
Art in the Hellenistic Age
Tunisian Mosaics
Artists and Signatures in Ancient Greece
Artists and Artistic Production in Ancient Greece
Greek and Gothic
The Mosaics of Roman Crete
Mosaics as History
The Life of the Greeks and Romans
A Concise Dictionary of Greek and Roman Antiquities

Hidden Mosaics

Presents an overview of early Christian and medieval mosaic work in Italy, covering the artists and their patrons in the context of their cultural and political history.

Mosaics of Knowledge

Over the past century, exploration and serendipity have uncovered mosaic after mosaic in the Near East--maps, historical images and religious scenes that constitute a treasure of new testimony from antiquity. In their complex language, G. W. Bowersock finds historical evidence, illustrations of literary and mythological tradition, religious icons, and monuments to civic pride. Attending to one of the most evocative languages of the ages, his work reveals a fusion of cultures and religions that speaks to us across time.

The Mosaics of Anemurium

Artists and Artistic Production in Ancient Greece questions many long-held ideas and provides a deeper understanding of particular artists and architects.

Personification in the Greek World

Mosaic Techniques & Traditions

Some of the finest examples of Roman mosaics survive in Tunisia. The mosaics bring to life the rich dwellings, introducing a civilization which flourished between the first and fifth century AD. Illustrated with specially commissioned photographs, this book captures the beauty of these floors.

Mosaics of the Greek and Roman World

The Roman Banquet offers the fullest picture of the role of the banquet in Roman life.

The Roman Banquet

Mosaics of Roman Africa

Describes ancient and modern mosaic techniques, as well as early Greek, Roman, and Byzantine mosaics.

Greek and Roman Mosaics

This text traces the history of mosaics, examining its chronological evolution from Hellenistic to Early Christian times and its regional variations. Topics discussed include mosaic technique and workshop organization and the relationship of mosaic to other forms of interior design.

Piece by Piece!

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

Mosaics of Faith

Over the past century, exploration and serendipity have uncovered mosaic after mosaic in the Near East--maps, historical images and religious scenes that constitute a treasure of new testimony from antiquity. In their complex language, G. W. Bowersock finds historical evidence, illustrations of literary and mythological tradition, religious icons, and monuments to civic pride. Attending to one of the most evocative languages of the ages, his work reveals a fusion of cultures and religions that speaks to us across time.

Italian Mosaics, 300-1300

Art in the Hellenistic World

With the breathtaking work of hundreds of artists on display throughout, this visually arresting volume showcases mosaics from all corners of the globe and teaches the skills needed to produce 15 beautiful pieces. The history of the art, tools and materials, and techniques come first: bases, adhesives, and grout; shaping and placing tesserae; practical and artistic design considerations; and several methods of creating the actual mosaic. Put that information to use on an array of magnificent international projects--from a Blue Willow Tray to a Rock Garden Fountain--all beautifully illustrated and with the level of difficulty noted.

Ancient Mosaics

The mosaics in the collection of the J. Paul Getty Museum span the second through the sixth centuries AD and reveal the diversity of compositions found throughout the Roman Empire during this period. Elaborate floors of stone and glass tesserae transformed private dwellings and public buildings alike into spectacular settings of vibrant color, figural imagery, and geometric design. Scenes from mythology, nature, daily life, and spectacles in the arena enlivened interior spaces and reflected the cultural ambitions of wealthy patrons. This online catalogue documents all of the mosaics in the Getty Museum's collection, presenting their artistry in new color photography as well as the contexts of their discovery and excavation across Rome's expanding empire—from its center in Italy to provinces in southern Gaul, North Africa, and ancient Syria. Reflecting the Getty's commitment to open content, Roman Mosaics in the J. Paul Getty Museum is available online at www.getty.edu/publications/romanmosaics and may be downloaded free of charge in multiple formats. For readers who wish to have a bound reference copy, this paperback edition has been made available for sale. The publication of this online catalogue is issued on the occasion of the exhibition, Roman Mosaics across the Empire, on view at the Getty Villa from March 30 through September 12, 2016.

Byzantine Mosaics

First major study in English of the art of mosaics in antiquity.

Roman Mosaics in the J. Paul Getty Museum

Roman craftsman created incredible pieces of art using small pieces of material such as glass to create a true masterpiece. Many Roman mosaics still remain to this day!

Mosaics

Mosaic has been called "painting for eternity," and it is in fact one of the few arts of antiquity to survive in something like its original condition and variety. The first survey on this subject to be illustrated in full color will be an essential visual reference for every student of classical antiquity, and a source of considerable delight for art lovers.

Alexandria, Real and Imagined

A Guide to the Department of Greek and Roman Antiquities in the British Museum

This volume aspires to fill a gap in the bibliography on the subject, since there are no modern publications of the mosaics of the major Byzantine monuments of Thessaloniki aimed at the contemporary reader, both specialist and layman. The preserved mosaic decoration of the Rotonda, Hosios David, Ayia Sophia, Ayioi Apostoloi and the basilicas of Ayios Dimitrios and the Acheiropoietos is presented with lavish, high-quality illustrations and an elegant text that highlights the aesthetic values of the monuments.

A Popular Handbook to the Greek and Roman Antiquities in the British Museum

In the Greek Classical period, the symposium--the social gathering at which male citizens gathered to drink wine and engage in conversation--was held in a room called the andron. From couches set up around the perimeter, symposiasts looked inward to the room's center, which often was decorated with a pebble mosaic floor. These mosaics provided visual treats for the guests, presenting them with images of mythological scenes, exotic flora, dangerous beasts, hunting parties, or the spectre of Dionysos: the god of wine, riding in his chariot or on the back of a panther. In *The World Underfoot*, Hallie

M. Franks takes as her subject these mosaics and the context of their viewing. Relying on discourses in the sociology and anthropology of space, she presents an innovative new interpretation of the mosaic imagery as an active contributor to the symposium as a metaphorical experience. Franks argues that the images on mosaic floors, combined with the ritualized circling of the wine cup and the physiological reaction to wine during the symposium, would have called to mind other images, spaces, or experiences, and in doing so, prompted drinkers to reimagine the symposium as another kind of event--a nautical voyage, a journey to a foreign land, the circling heavens or a choral dance, or the luxury of an abundant past. Such spatial metaphors helped to forge the intimate bonds of friendship that are the ideal result of the symposium and that make up the political and social fabric of the Greek polis.

Mosaics of the Greek and Roman World

In this book, Liz James offers a comprehensive history of wall mosaics produced in the European and Islamic middle ages. Taking into account a wide range of issues, including style and iconography, technique and material, and function and patronage, she examines mosaics within their historical context. She asks why the mosaic was such a popular medium and considers how mosaics work as historical 'documents' that tell us about attitudes and beliefs in the medieval world. The book is divided into two parts. Part I explores the technical aspects of mosaics, including glass production, labour and materials, and costs. In Part II, James provides a chronological history of mosaics, charting the low and high points of mosaic art up until its abrupt end in the late middle ages. Written in a clear and engaging style, her book will serve as an essential resource for scholars and students of medieval mosaics.

The World Underfoot

Egypt, Greece, and Rome is regarded as one of the best general histories of the ancient world, having sold more than 80,000 copies in its first two editions. It is written for the general reader and the student coming to the subject for the first time and provides a reliable and highly accessible point of entry to the period. Beginning with the early Middle Eastern civilizations of Sumer, and continuing right through to the Islamic invasions and the birth of modern Europe after the collapse of the Roman empire, the book ranges beyond political history to cover art and architecture, philosophy, literature, society, and economy. A wide range of maps, illustrations, and photographs complements the text. This third edition has been extensively revised to appeal to the general reader with several chapters completely rewritten and a great deal of new material added, including a new selection of images.

A Dictionary of Greek and Roman Antiquities

Egypt, Greece, and Rome

With the luxury of their materials, technical precision, beauty, and aesthetic grandeur, Byzantine mosaics, particularly the wall mosaics, constitute the most impressive manifestation of Byzantine monumental painting. Highly expensive and laborious works of art, they were commissioned and dedicated by emperors, dignitaries, state officials and members of the Church hierarchy, in order to enhance the dwellings of Divinity, important churches and monasteries; and at the same time to manifest the power, glory and legendary wealth of His earthly representatives. A brilliant selection of mosaics from twenty-five famous monuments are presented here by Nano Chatzidakis, Professor of Byzantine Art and Archaeology at the University of Ioannina. In historical and stylistic terms, they cover the development of mosaic art from the 5th to the 14th century, which is described and analysed efficiently by the author in the first part of the volume. The unique pictorial character and special artistic importance of each individual mosaic ensemble presented in this volume is superbly illustrated and emerges strikingly through a full discussion of the stylistic and aesthetic physiognomy of the mosaics it comprises, and a brief reference to the monument it adorns.

The Art of Contact

As the Roman Empire expanded its African settlements in the early centuries of the common era, thousands of mosaic floor pavements were fashioned to adorn the townhouses and rural estates of the African upper classes. Between the second and sixth centuries, mosaic art blossomed, particularly in Africa Proconsularis, the region comprising modern Tunisia. In contrast to the official art of imperial Rome, mosaics generally expressed the worldviews of private citizens. These artworks are remarkable for the intricate beauty of their polychromatic geometric and floral designs, as well as for figural scenes depicting the interests and activities of the patrons who commissioned them--scenes of daily life, athletic contests, gladiator spectacles, and classical literature and mythology. Abundantly illustrated throughout, *Tunisian Mosaics: Treasures from Roman Africa* offers the general reader a lively introduction to this extraordinary ancient art. Initial chapters survey the historical background of Roman Africa and discuss the development of mosaic art in the Mediterranean. Subsequent chapters profile Tunisia's major mosaic sites and tour the collections of important museums. A final chapter surveys current initiatives to preserve this heritage for future generations.

A Companion to Greek Art

A comprehensive, authoritative account of the development Greek Art through the 1st millennium BC. An invaluable resource for scholars dealing with the art, material culture and history of the post-classical world Includes voices from such diverse fields as art history, classical studies, and archaeology and offers a diversity of views to the topic Features an

innovative group of chapters dealing with the reception of Greek art from the Middle Ages to the present Includes chapters on Chronology and Topography, as well as Workshops and Technology Includes four major sections: Forms, Times and Places; Contacts and Colonies; Images and Meanings; Greek Art: Ancient to Antique

Mosaics in the Medieval World

Alexandria, Real and Imagined offers a complex portrait of an extraordinary city, from its foundation in the fourth century BC up to the present day: a city notable for its history of ethnic diversity, for the legacies of its past imperial grandeur - Ottoman and Arab, Byzantine, Roman and Greek - and, not least, for the memorable images of 'Alexandria' constructed both by outsiders and by inhabitants of the city. In this volume of new essays, Alexandria and its many images - the real and the imagined - are illuminated from a rich variety of perspectives. These range from art history to epidemiology, from social and cultural analysis to re-readings of Cavafy and Callimachus, from the impressions of foreign visitors to the evidence of police records, from the constructions of Alexandria in Durrell and Forster to those in the twentieth-century Arabic novel.

Ancient Mosaic Pavements

The proem to Herodotus's history of the Greek-Persian wars relates the long-standing conflict between Europe and Asia from the points of view of the Greeks' chief antagonists, the Persians and Phoenicians. However humorous or fantastical these accounts may be, their stories, as voiced by a Greek, reveal a great deal about the perceived differences between Greeks and others. The conflict is framed in political, not absolute, terms correlative to historical events, not in terms of innate qualities of the participants. It is this perspective that informs the argument of *The Art of Contact: Comparative Approaches to Greek and Phoenician Art*. Becky Martin reconsiders works of art produced by, or thought to be produced by, Greeks and Phoenicians during the first millennium B.C., when they were in prolonged contact with one another. Although primordial narratives that emphasize an essential quality of Greek and Phoenician identities have been critiqued for decades, Martin contends that the study of ancient history has not yet effectively challenged the idea of the inevitability of the political and cultural triumph of Greece. She aims to show how the methods used to study ancient history shape perceptions of it and argues that art is especially positioned to revise conventional accountings of the history of Greek-Phoenician interaction. Examining Athenian and Tyrian coins, kouros statues and mosaics, as well as the familiar Alexander Sarcophagus and the sculpture known as the "Slipper Slapper," Martin questions what constituted "Greek" and "Phoenician" art and, by extension, Greek and Phoenician identity. Explicating the relationship between theory, method, and interpretation, *The Art of Contact* destabilizes categories such as orientalism and Hellenism and offers fresh perspectives on Greek and Phoenician art history.

Guide to the Departement of Greek and Roman Antiquities in the British Museum

This book examines the rich corpus of mosaics created in Crete during the Roman and Late Antique eras. It provides essential information on the style, iconography and chronology of the material, as well as discussion of the craftspeople who created them and the technologies they used. The contextualized mosaic evidence also reveals a new understanding of Roman and Late Antique Crete. It helps shed light on the processes by which Crete became part of the Roman Empire, its subsequent Christianization and the pivotal role the island played in the Mediterranean network of societies during these periods. This book provides an original approach to the study of mosaics and an innovative method of presenting a diachronic view of provincial Cretan society.

Mosaics as History

Mosaics of Thessaloniki

Today's information technology often seems to take on a life of its own, spreading into every part of our lives. In the Roman world things were different. Technologies were limited to small, scattered social groups. By examining five technologies- lists, tables, weights and measures, artistic perspective, and mapping-Mosaics of Knowledge demonstrates how the Romans broke up a world we might have imagined them to unite. That is, the recording, storage, and recall of information in physical media might be expected to bind together persons distant in time and space. More often than not, however, Roman instances serve to create or reinforce the isolation of particular groups. Persons in different "locations"- whether those are geographical, social, or occupational-had access to quite different informational resources, and the overall situation is thus not controlled by the needs of any particular class or group. On the one hand, these constraints on use in turn constrain the development and power of individual technologies. Development is slow, scattered, and far from one-directional. On the other, seeming technological weaknesses can turn out to be illusory if we set them in actual use-contexts. Romans deploy no more but also no less "computing" power than needed for very narrowly defined goals. This study combines detailed readings of a wide variety of evidence (inscriptions, small archeological finds, artworks, literary texts) with theoretical consideration of the social, cognitive, and material contexts for their use to present a unique portrait of Roman IT capabilities, limitations, and habits.

Art in the Hellenistic Age

This publication is engaged in issues, trends, and themes depicted on mosaic pavements discovered in Israel, the Gaza

Strip and Petra (the provinces of ancient Palaestina Prima, Secunda and Tertia) with comparable floors in Jordan (Arabia). The majority of the mosaic pavements discussed in this study are dated to the 4th-8th centuries CE. Mosaic pavements were the normal medium for decorating the floors of synagogues, churches, monasteries, and chapels, as well as public and private buildings. Inscriptions found on many of the pavements commemorate the donors, refer to the artists, and sometimes date the mosaics. The ornamentation of the mosaics in this region is remarkable, rich, and varied in its themes and provides many insights into the contemporary artistic and social cultures.

Tunisian Mosaics

This book provides a comprehensive account of mosaics in the ancient world from the early pebble mosaics of Greece to the pavements of Christian churches in the East. Separate chapters in Part I cover the principal regions of the Roman Empire in turn, in order to bring out the distinctive characteristics of their mosaic workshops. Questions of technique and production, of the role of mosaics in architecture, and of their social functions and implications are treated in Part II. The book discusses both well-known works and recent finds, and balances consideration of exceptional masterpieces against standard workshop production. Two main lines of approach are followed throughout: first, the role of mosaics as a significant art form, which over an unbroken span illuminates the evolution of pictorial style better than any comparable surviving medium; and secondly, their character as works of artisan production closely linked to their architectural context.

Artists and Signatures in Ancient Greece

Personification, the anthropomorphic representation of any non-human thing, is a ubiquitous feature of ancient Greek literature and art. Natural phenomena (earth, sky, rivers), places (cities, countries), divisions of time (seasons, months, a lifetime), states of the body (health, sleep, death), emotions (love, envy, fear), and political concepts (victory, democracy, war) all appear in human, usually female, form. Some have only fleeting incarnations, others become widely-recognised figures, and others again became so firmly established as deities in the imagination of the community that they received elements of cult associated with the Olympian gods. Though often seen as a feature of the Hellenistic period, personifications can be found in literature, art and cult from the Archaic period onwards; with the development of the art of allegory in the Hellenistic period, they came to acquire more 'intellectual' overtones; the use of allegory as an interpretative tool then enabled personifications to survive the advent of Christianity, to remain familiar figures in the art and literature of Late Antiquity and beyond. The twenty-one papers presented here cover personification in Greek literature, art and religion from its pre-Homeric origins to the Byzantine period. Classical Athens features prominently, but other areas of both mainland Greece and the Greek East are well represented. Issues which come under discussion include: problems of identification and definition; the question of gender; the status of personifications in relation to the gods; the significance of

personification as a literary device; the uses and meanings of personification in different visual media; personification as a means of articulating place, time and worldly power. The papers reflect the enormous range of contexts in which personification occurs, indicating the ubiquity of the phenomenon in the ancient Greek world.

Artists and Artistic Production in Ancient Greece

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.

Greek and Gothic

The Mosaics of Roman Crete

This book offers insight into Greek conceptions of art, the artist, and artistic originality by examining artists' signatures in ancient Greece.

Mosaics as History

When Osman, a Turk, met Yiannis, a Greek, by chance, in Izmir--known to Greeks, and to history, as Smyrna--both men still believed, to a greater or lesser extent, the national mythologies of Turkey and Greece. There was, however, an issue--they looked like identical twins. Osman, the more thoughtful of the two, could not get this similarity out of his mind. It set him on a quest to peel back the plaster of Turkish and Greek national identities, to find the mosaic beneath. This is the main theme of the novel, yet given the "millennium-long delicate and deadly embrace" of Greece and Turkey, and the times in question, the mid 2010s, there are several important subtexts to the story. First, there is the economic crisis in Greece, which impacts a semi-employed divorced father like Yiannis and prompts thoughts of emigration to relatives in Australia. Second,

there is the crony capitalist boom in Turkey, where a nouveau riche class of Islamists from the Anatolian interior clash with urban, urbane, secular Turks. Osman, son of a Turkish colonel, American educated and avowedly secular, with a liberal wife, feels increasingly like a fish out of water in Erdogan's Turkey. Throughout the work, on both sides of the Aegean, the open wounds of the 1920s Greek-Turkish population exchange, centuries of Greek-Turkish conflicts, the Greek Civil War, and other ethnoreligious conflicts in the Balkans, most notably Yugoslavia in the 1990s, surface constantly in the lives of both the main protagonists, their families and friends.

The Life of the Greeks and Romans

"An analytical history of the Hellenistic, Roman, Byzantine, Umayyad, and Early Abbasid mosaics in the Holy Land from the second century B.C.E. to eighth century C.E."--Provided by publisher.

A Concise Dictionary of Greek and Roman Antiquities

[ROMANCE](#) [ACTION & ADVENTURE](#) [MYSTERY & THRILLER](#) [BIOGRAPHIES & HISTORY](#) [CHILDREN'S](#) [YOUNG ADULT](#) [FANTASY](#)
[HISTORICAL FICTION](#) [HORROR](#) [LITERARY FICTION](#) [NON-FICTION](#) [SCIENCE FICTION](#)