

Corpus Vasorum Antiquorum Great Britain Fascicule 17 The British Museum Fascicule 9

[#Corpus Vasorum Antiquorum](#) [#British Museum vases](#) [#ancient Greek pottery](#) [#Great Britain archaeology](#) [#classical art history](#)

This essential entry from the Corpus Vasorum Antiquorum series, specifically Great Britain Fascicule 17, meticulously catalogs the remarkable collection of ancient pottery housed at The British Museum, presented as Fascicule 9 for the institution. It offers detailed analysis and imagery of various ancient vases, serving as an invaluable resource for scholars and enthusiasts of classical archaeology and art history.

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Corpus Vasorum Antiquorum

How have two-dimensional images of ancient Greek vases shaped modern perceptions of these artefacts and of the classical past? This is the first scholarly volume devoted to the exploration of drawings, prints, and photographs of Greek vases in modernity. Case studies of the seventeenth to the twentieth century foreground ways that artists have depicted Greek vases in a range of styles and contexts within and beyond academia. Questions addressed include: how do these images translate three-dimensional ancient utilitarian objects with iconography central to the tradition of Western painting and decorative arts into two-dimensional graphic images carrying aesthetic and epistemic value? How does the embodied practice of drawing enable people to engage with Greek vases differently from museum viewers, and what insights does it offer on ancient producers and users? And how did the invention of photography impact the tradition of drawing Greek vases? The volume addresses art historians of the seventeenth to twentieth centuries, archaeologists and classical reception scholars.

Drawing the Greek Vase

The international series, Corpus Vasorum Antiquorum, was originally conceived in 1919. This is the ninth British Museum fascicule, though the first to be published for over 40 years.

Corpus Vasorum Antiquorum

Material Identities examines the way that individuals use material objects as tools for projecting aspects of their identities. Considers the way identity is fashioned, launched, used, and admired in the material world. Contributors intervene from the disciplines of art history, anthropology, design and material culture. Considers contrasting media - painting, print, sculpture, dress, coinage, architecture, furniture, luxury items, and interior design. Explores the complexity of identity through the intersection notions

of gender, ethnicity, age, sexuality, and class. Reaffirms the central role of public identities and their impact on social life.

Material Identities

Thinking about sensory experiences and evaluating human artifacts is an important part of Western European cultural and intellectual history. This book investigates from different perspectives the origins of this practice and the rich discourse of aesthetic value in classical antiquity.

Aesthetic Value in Classical Antiquity

(British Academy 1979)

Corpus vasorum antiquorum

This volume explores the myriad ways in which pottery was created, utilized, and experienced in the prehistoric Aegean, across a period of more than 4000 years between the Middle Neolithic and the Early Iron Age transition.

Corpus Vasorum Antiquorum. Great Britain Cambridge, Fitzwilliam Museum, [Great Britain Fascicule II] [Cambridge Fascicule 2]

This edited volume groups research on the significance of ancient feet and footwear, much of which was presented, discussed and reviewed at the conference: Shoes, Slippers and Sandals: Feet and Footwear in Antiquity, held at Newcastle University and the Great North Museum from 29 June–1 July 2015. Ancient dress and adornment have received significant consideration in recent scholarship, though, strikingly, feet and footwear have featured relatively little in this discussion. This volume aims to rectify this imbalance through its fifteen chapters covering a wide range of aspects associated with feet and footwear in classical antiquity. Contributions are grouped under four headings: 'Envisaging footwear', 'Following footprints', 'One from a pair' and 'Between representation and reality', reflecting the broad range and interdisciplinary nature of the approaches undertaken.

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Corpus vasorum antiquorum

Cataloging some hundred thousand examples of ancient Greek painted pottery held in collections around the world, the authoritative Corpus Vasorum Antiquorum (Corpus of Ancient Vases) is the oldest research project of the Union Académique Internationale. Nearly four hundred volumes have been published since the first fascicule appeared in 1922. This new fascicule of the CVA—the tenth issued by the J. Paul Getty Museum and the first ever to be published open access—presents a selection of Attic red-figured column and volute kraters ranging from 520 to 510 BCE through the early fourth century CE. Among the works included are a significant dinoid volute krater and a volute krater with the Labors of Herakles that is attributed to the Kleophrades Painter.

Corpus Vasorum Antiquorum

Twenty-one contributions, written by friends and colleagues, reflect the wide interests of Professor Michael Vickers; from the Aegean Bronze Age to the use made of archaeology by dictators in the modern age. Seven contributions relate to Georgia, where the Professor has worked most recently, and made his home.

Castle Ashby, Northampton

Solitamente gli oggetti di una collezione archeologica hanno perso parte del loro potenziale esegetico perché estrapolati dal loro contesto; non è questo il caso della collezione Lauricella. Per una serie di fortunate vicende, i materiali che la compongono possono contribuire a ricostruire il profilo socio-culturale di Gela in età tardo-arcaica. La collezione Lauricella viene qui per la prima volta presentata in maniera integrale, ma il presente lavoro è anche una riedizione critica e aggiornata dei preziosi dati lasciati Paolo Orsi, a ormai più di un secolo dalla loro pubblicazione, riguardanti le campagne

di scavo eseguite nel predio Lauricella, lo stesso terreno da cui provenivano i materiali costituenti la raccolta archeologica. Il predio Lauricella era collocato nel vallone S. Ippolito, un'ampia fenditura sul versante settentrionale della collina di Gela, vero e proprio trait-d'union dal punto di vista topografico e cronologico tra la necropoli arcaica "del Borgo" e quella classica di Capo Soprano. L'analisi sepolcrale tardo-arcaica, seguendo le ultime prospettive dell'archeologia funeraria, offre la fortunata possibilità di evidenziare la dialettica sociale interna alla comunità gela, in un momento cruciale per la città e la Sicilia tutta, ma per il quale abbiamo pochissime notizie dalle fonti. Si tratta dunque di un progetto di ricostruzione storica basato in primo luogo sui dati archeologici, nell'ambito del quale è stato dedicato ampio spazio all'analisi dell'imagerie dei vasi attici; questi hanno accompagnato molti Gelo nel loro ultimo viaggio, esprimendone paure, ansie e aspirazioni.

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