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been acknowledged. The essays in Exhibiting the German Past examine a range of films, museums, and experiences which blend the two, considering how authentic objects and cinematic techniques are On-line Virtual Museums: an application of on-line VR Museum for the Parthenon increasingly used in similar ways by both visual media and museums. This is the first collection to focus Marbles. Internet: a means of cultural repatriation Cambridge University Press on the museum – film connection in German-language culture and the first to approach the issue using German Past offers a unique perspective on the developing relationship between museums and visual The Acropolis in the Age of Pericles Universal-Publishers The Parthenon Frieze Houghton Mifflin Harcourt P 2014年紐約時報百大好書 2014年美國新聞網 The Sculptures of the Parthenon Cambridge University Press While the sculpted Ionic frieze of the Parthenon with its galloping horsemen and classically portrayed gods is reproduced in every art history text and has been much studied by scholars, no single book has 值。 yet been devoted to all its myriad aspects. This study by classical archaeologist and art historian Jenifer Neils breaks new ground by ——翁嘉聲(成功大學歷史學系教授兼系主任) considering all aspects of this complex and controversial monument. Although the frieze has been studied for over two hundred years, most scholarship has sought an overall interpretation of the iconography rather than focusing on the sculpture's visual language, essential for a full understanding of the narrative. Neils' study not only decodes the language of the frieze, but also analyzes its conception and design, style and content, as well as its impact on later art. Unusual for its wide-ranging approach to the frieze, this book also brings ethical reasoning to bear on the issue of its possible repatriation as part of the on-going Elgin Marble debate. As one of the foremost examples of the high classical style and the finest expression of mid-fifth century Athenian ideology, the Parthenon frieze is without doubt one of the major monuments of western civilization, and as such deserves to be understood in all its dimensions. The accompanying CD-ROM contains a virtual reality Macromedia Director movie of the complete frieze, based on the plaster casts in the Skulpturhalle in Basel, Switzerland. Developed by Rachel Rosenzweig of the Department of Greek and Roman Art of the Cleveland Museum of Art, the casts are arranged in conformity with Neils' reconstruction and enable the user to view them in succession, as if walking around the Parthenon. The CD-ROM requires a computer running either MAC OS 8.01 or later, or Windows 95 or later.

Research on e-Learning and ICT in Education Fodor's

"A revolutionary new understanding of the West's most iconic building and the people who made it"--Jacket.

本書榮獲斐陶斐榮譽學會頒發的愛默生獎(美國歷史最悠久的學術團體) 野獸日報年度好書 古希臘雅典,是西方文明的搖籃,發展出人類最早的民主制度。 ? 其中奉祀雅典娜女神的帕德嫩神廟,更是西方世界民主、理性、藝術之象徵。 今人相信雅典人重視經驗過於信仰,是個人重於集體的首倡者。但事實為何?

本書將透過這座西方最具象徵性建築,看見古希臘雅典的另一種歷史面貌。 1960年代,一批 所尊敬的古人有非同尋常的意義……書中講述的內容非常罕見:呈現出偉大思想的全貌、講 出土木乃伊身上的古希臘劇作殘篇,跨越2500年,引導考古學家康奈莉推翻西方世界對帕德 述了一個國家驚心動魄的歷史。 ——《紐約時報書評》 嫩的傳統理解。 她勇於挑戰傳統見解, 解開困擾學者多年的浮雕意義, 說出「帕德嫩」命名 別出機杼四個字猶不足以形容……它是迄今對整個帕德嫩方案最有說服力的解釋。 的理由,甚至找出雅典民主的另一種被忽略的意涵。她,真正以古人眼光找出雅典的核心價 –斯皮維 , 見於《希臘羅馬研究》 博學而雄心勃勃......充分照顧到近幾十年的傑出理論研 「這本書精彩緊湊,充滿精緻學術及歷史想像,是這麽多年來唯一對這人類歷史最珍貴 究。是時候改寫教科書的內容和博物館的說明文字。?——《泰晤士報文學增刊》 其理論兼具 遺產提出嶄新且系統性的詮釋。本書將會是這方面古典學研究的新典範。」 吸引力和說服力,而且得到很多又深又廣的學術證據支持,包括考古學證據、視覺文化證據 和文本證據。 ——斯托林斯 , 見於《旗幟周刊》 富於原創性、洞察性和說服性……是一部非 翻譯名家梁永安先生精心翻譯之作,2017年隆重上市 成大系主任翁嘉聲教授專文導讀19 常重要著作。透過思慮周全的研究和書寫……康奈莉開創出一片新天地。

世紀,有些人深信白色是古希臘所有雕塑的顏色,忽略雕塑有顏色殘留的可能,當時大英博 ——《赫芬頓郵報》 這部開創性之作將永遠改變我們對西方文明最重要一座建築的觀念。透 物館甚至使用強酸和肥皂水來清洗這些來自帕德嫩神廟的大理石。他們隨意地洗刷掉浮雕的 '過敲開帕德嫩神廟的密碼,它讓古典世界暴露在嶄新的光線中,也讓我們在二十一世紀對帕 表層, 宛如洗刷了神廟原始的樣貌。 一直以來, 西方文明珍視的價值: 理性、民主與人性 德嫩神廟的遺緒獲得截然不同理解。 ——賴斯(普立茲獎得獎小說《黑伯爵》作者) 被認為生根於希臘雅典,在帕德嫩神廟開花結果。帕德嫩成為西方最偉大、最偶像型的建築 文體優雅,資訊豐富……投入和引人入勝……深思、有激發性,學術價值無可置疑。 ,是古希臘文明重要遺產,也是今日尋訪希臘時必至的朝聖景點。不過,今人對於帕德嫩的 ——波利特 , 見於《新準繩》 康奈莉的詮釋還傳達出一種正面訊息 , 讓人明白帕德嫩神廟對 理解就像是對雅典的認知一般,往往停留在民主理性的起源如此的印象。西元前五世紀, 被 建築領域、政府結構和公民社會本質有過的影響。 ——《紐約郵報》 博學而典雅……有力論 '視為處於民主高峰的雅典,有三分之二的時間都在戰爭中度過,生活在失去親人與性命的恐 證了帕德嫩神廟原是一宗教性建築的意義,以及何以應該讓它流落世界各地的各部分重新合 懼裡,支持雅典人的那股核心價值,體現在帕德嫩神廟建築本身。對這些心懷「雅典人最棒 一。——卡根(耶魯大學古典學與歷史學榮退教授,《伯羅奔尼撒戰爭》作者)燭隱發微... 」的雅典公民,帕德嫩成為維繫他們身分認同的關鍵。一如希臘各城邦的神廟建築,其兼具 …康奈莉勇敢而睿智地從零開始,重構帕德嫩神廟的意義……從它所浮現的畫圖讓我們更尖 看版式的炫耀與教育功能,神廟等建築的存在正是不斷提醒希臘人過去的歷史,以及傳遞各 說意識到,這座永恆的紀念碑對我們麻煩多多的世界可以有什麼意義。 城邦的精神。但是今日對這座西方最具標竿性建築的解讀,往往帶有後人的價值觀投射。自 ——納吉(哈佛大學古典希臘文學教授暨比較文學教授,希臘研究中心主任)?出版社 文藝復興、啟蒙運動以來對人、理性的歌頌, 帕德嫩成為西方民主的起源象徵。此後世界各 貓頭鷹出版 (城邦) 國許多著名建築,也都一再複製帕德嫩神廟,例如紐約圖書館、華爾街的金融建築都是以「 The Rocks on the Parthenon Frieze Ad Marginem 文明、理性」的形象來建造。今日我們只看見它是西方民主起源與人類理性之象徵,相信雅 This book is intended to provide undergraduate college students with real examples of well-developed. 典人重視經驗理性多於信仰,相信他們認為個人比集體重要。卻不知帕德嫩歌詠的民主,是 well-researched, and well-written original work that received top grades from college professors. This 古人的標準,與今日的理解有所不同。雅典,在古希臘與後世都是他人模仿崇拜的標準,自 collection contains select term papers, annotated bibliographies, a book summary, and research papers 1970年代以來,希臘為當地古代建築的保存與修復成立專門小組,不僅重現雅典人的建造過 written by the author himself as an undergraduate student. You can use the papers presented in this book 程,更經由對此過程的理解,賦予今人全新目光去認識這些建築。而本書作者更透過佚失已 as a model for your own term papers and research projects--page 4 of cover 久的歐里庇得斯劇作,輔以歷史、考古研究,還原帕德嫩的形象樣貌,生動地將希臘神話、 Iconographic and Stylistic Observations on the Parthenon Frieze University of Toronto Press 雅典歷史與神廟建築比對討論, 說出一則則充滿神性與人性的故事。由此, 得以遠離數百多 The third edition of Ancient Greek Civilization is a concise, engaging introduction to the history and culture of 年來逐步建立的偏見,重新了解影響人類至深且鉅的一段文明歷史與民主的起源。

Provides a collection of travel articles on the culture, cuisine, and everyday life of the Greek city, along with bibliographies and practical tips on transportation, culinary treasures, accommodations,

While scholars recognize both museums and films as sites where historical knowledge and cultural memory are created, the convergence between their methods of constructing the past has only recently

【各界好評推薦】南方朔 文化工作者 傅朝卿 國立成功大學建築系名譽教授 劉必達 東海大學歷史系退休教師 帕德嫩神廟是古希臘建築的經典之作,在紐約大學康奈莉 教授的層層分析之下,呈現了神廟的宗教與歷史脈絡,同時也深刻地指出這一棟建築在後代 文化中的地位。本書穿越古今多重時空,從驚人的文獻與考古發現建立新的理論,同時也濃 縮了古希臘文明豐富的內涵。作者的文筆引人入勝,譯文優雅篤實,值得大力推薦。

——許家琳 牛津大學古希臘羅馬考古與藝術史博士 , 東海大學歷史系助理教授 看完《帕德 嫩之謎》 , 我們對這座象徵著民主神廟的印象要徹底改觀。康奈莉成功地展現她的古典學功 力,結合考古、人類學及藝術史等學科特色,以圖像、文本與禮儀證據,翻轉了我們的歷來 偏見,原來我們總是以現代人的角度在看待古希臘時期的帕德嫩神廟。但事實是,十九世紀 以來各種模仿帕德嫩而建的著名建物或人們對這建築的想像與圖騰化,都僅關注在政治與美 學面向,而忽略最原本的宗教與神話色彩。現在,該是教科書大幅改寫這部分內容的時候了

——蔣竹山 東華大學歷史學系副教授 常人認識帕德嫩神廟,往往從形式美學角度,關心 其環境配置、造型比例與視覺修正的卓越性,但對其存在的道理乃至興衰的意義,則僅粗略 地掌握,模糊而膚淺,甚至誤解。這本考古人類學者的專著,針對帕德嫩神廟的雕飾主題 廣徵博引歷史、政治、宗教、神話、傳說等面向的線索,做精闢的詮釋,甚至挑戰傳統論述 ,正可徹底填補前述缺憾。而優質的翻譯也引領中文讀者,進入堂奧。

——邱博舜 國立臺北藝術大學建築與文化資產研究所副教授、博士 【國際好評】 我們是-個愛說故事的物種,而人類的宇宙觀自遠古時代開始便受到故事的形塑。康奈莉的傑出研究 顯示出一個神話可以披露的祕密多得不亞於一個考古遺址,也顯示出重新省思我們對古典時 代的認識有助於理解我們自己的時代。

——喬治.盧卡斯(《星際大戰》導演及《法櫃奇兵》劇本作者)一九六O年之前出生的讀 者也許會不情願甩掉有關帕德嫩神廟橫飾帶意義的舊「真理」 , 但這卻是一部供二十一世紀 閱讀的書,其中滿是新發現與讓人耳目一新洞見。

——沙里奧蒂斯(普林斯頓大學古代史暨古典學教授) 令人興奮的見解,偉大遺跡的歷史終 於被解密,塵封了幾千年的故事呈現在讀者眼前,令人深陷其中。 ——《華爾街日報》 對希 臘歷史和建築感興趣的讀者會發現《帕德嫩之謎》引人著迷……它就像一部加上嚴謹學術考 證的丹.布朗小說。 ——《里奇蒙時代快報》 令人振奮並有創新性的一本書……對理解我們

ancient Greece from the Minoan civilization to the age of the Roman Empire. Explores the evolution and development of Greek art, literature, politics, and thought across history, as well as the ways in which these were affected by Greek interaction with other cultures Now includes additional illustrations and maps, updated notes and references throughout, and an expanded discussion of the Hellenistic period Weaves the latest scholarship and knowledge base of civilization as we know it. This work was reproduced from the original artifact, archeological excavations into the narrative at an appropriate level for undergraduates

Gardner's Art Through the Ages LIT Verlag M ü nster

In this study, the analysis of the Parthenon frieze is based on the assumption that the pictorial narrative scenes of the Classical period were conceived with the intention of exemplifying comprehensive patterns of action which were related to ethical values and social status. In this way, it can be shown that - on the west, north, and south side of the frieze - the pictorial narration in several "chapters" demonstrates how the young male Athenians become qualified members of the citizenry, through a multi-stage process of civic education carried out by the democratic polis. The stages of female socialization are visualized on the east side, the goal being the status and responsibilities of a married woman who raises and educates her offspring in an Athenian oikos, as represented in the central scene of the east frieze. The messages of the other Parthenon sculptures, as well as of the colossal statue of Athena in the center of this sacred building, are closely related to this frame of reference. One could claim that the pictorial narrative of the Parthenon frieze is the first comprehensive discourse on democracy. (Series: Hephaistos. Kritische Zeitschrift zu Theorie und Praxis der Archaologie und angrenzender Gebiete)

The Parthenon Frieze 貓頭鷹

The artistic genius of Athens in the fifth century BC reached its peak in the sculpted marble reliefs of the Parthenon frieze. Designed by Phidias and carved by a team of anonymous masons, the frieze adorned the temple of Athena on the Acropolis and represents a festival procession in honour of the Olympian gods. Its original composition and precise meaning, however, have long been the subject of lively debate. Most of what survives of the frieze is now in the British Museum or the Acropolis Museum in Athens; the rest is scattered among a number of European collections. This book reconstructs the frieze in its entirety according to the most up-to-date research, with a detailed scene-by-scene commentary, and the superb quality of the carving is vividly shown in a series of close-up photographs. In his introduction Ian Jenkins places the frieze in its architectural, historical and artistic setting. He discusses the various interpretations suggested by previous scholars, and finally puts forward a view of his own.

The Parthenon Sculptures Decent Hill

An essential text for researchers and academics seeking the most comprehensive and up-to-date coverage of all aspects of e-learning and ICT in education, this book is a multidisciplinary forum covering technical, pedagogical, organizational, instructional and policy aspects of the topic. Representing the best peer-reviewed papers from the 8th Panhellenic Conference on ICT in Education, special emphasis is given to applied research relevant to educational practice and guided by the educational realities in schools, colleges, universities and informal learning organizations. The volume encompasses the current trends and issues which determine and inform the integration of ICT in educational practice, including educational software, educational games, collaborative learning, virtual learning environments, social networks, learning analytics, digital museums, as well as the evolution of e-learning.

The Publishers Weekly Palala Press

Depictions of cross generational relationships have always been present in popular cinema. While such relationships have historically operated within the framework of heteronormativity, and have usually explored cross generational romance in the context of older men/younger women, contemporary depictions have expanded to focus also on taboo configurations of love between older women and younger men and cross generational LGBT coupledom. Contemporary depictions have sought to complicate not only heteronormativity in cross generational relationships, but also to navigate the differences between socially acceptable love and transgressive desire. This collection focuses on the changing values and attitudes of cross generational relationships and addresses the often divisive relationship between the discourses of youth and ageing in popular culture.

Pinning Down the Past Harvard University Press

Among the most debated archaeological problems is the repatriation of cultural objects that have been removed from the country of origin and then dispersed in Museums around the world. The need for the Fotografisk rekontruktion af Parthenon-frisen med billeder af alle bevarede metoper return of cultural objects to their homelands is not only derived from the people they belong to, but also from those they appreciate their value and have archaeological interest in them. However, there are a number of problems revolved around most cases, which prohibit the cultural repatriation to be achieved. The case of the Parthenon Marbles is one of the best-known claims for the repatriation of cultural property, as its sculptures, which constitute an integral part of it, have been removed from the temple and are stored in different Museums. Towards the problem of cultural repatriation, Parthenon Marbles case study is used to research to what extent the Internet can be introduced as a means of providing a form of cultural repatriation through the idea of a Virtual Museum. The argument is supported by the conception, design and construction of a Virtual Museum for the Parthenon Marbles. The web site is a pilot application implementing some sides of the temple, while providing guidelines and techniques for completion of the rest. The development of the web site also provided an opportunity for evaluating tools and techniques used in virtual museums. Finally, the VR Museum concept as a means of repatriation is evaluated, discussing the areas where such an application would be beneficial and also the level of information that can provide for the specified repatriated object(s) according to specific user groups and

needs.

Select Undergraduate Papers John Wiley & Sons

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Exhibiting the German Past Springer

This abridged and revised edition of the author's monumental The Athenian Acropolis: History, Mythology and Archaeology from the Neolithic Era to the Present (Cambridge, 1998) focuses specifically on the development of the Acropolis in the fifth century BC and the building program initiated by Pericles. Incorporating the latest discoveries and research on individual monuments of the Acropolis, this edition is illustrated with 145 halftones as well as a CD-ROM including 180 color images of the monuments of the Acropolis. Previous Edition Hb (1998): 0-521-41786-4 Previous Edition Pb (2000): 0-521-42834-3

The Parthenon Frieze, and Other Essays

Contents: Issues related to design, carving and chronology, The effects of time and the cruelty of historical fate, The continuity of structures and the coherence of the theme depicted, Organising the presentation, distribution of the narrative units and succession of individual forms, Problems of interpretation and interpretative proposals, The theme of the frieze as the dialectical culmination of the messages emitted by the decoration on the monument as a whole, around the Athenian cult of Athena, the content of the Panathenaea procession and the deeper meaning of the offering of the peplos, stylistic questions and aesthetic approaches. <u>The Acropolis in the Age of Pericles Paperback with CD-ROM</u> The Parthenon sculptures in the British Museum are unrivaled examples of classical Greek art, an inspiration to artists and writers since their creation in the fifth century bce. A superb visual introduction to these wonders of antiquity, this book offers a photographic tour of the most famous of the surviving sculptures from ancient Greece, viewed within their cultural and arthistorical context. Ian Jenkins offers an account of the history of the Parthenon and its architectural refinements. He introduces the sculptures as architecture--pediments, metopes, Ionic frieze--and provides an overview of their subject matter and possible meaning for the people of ancient Athens. Accompanying photographs focus on the pediment sculptures that filled the triangular gables at each end of the temple; the metopes that crowned the architrave surmounting the outer columns; and the frieze that ran around the four sides of the building, inside the colonnade. Comparative images, showing the sculptures in full and fine detail, bring out particular features of design and help to contrast Greek ideas with those of other cultures. The book further reflects on how, over 2,500 years, the cultural identity of the Parthenon sculptures has changed. In particular, Jenkins expands on the irony of our intimate knowledge and appreciation of the sculptures -- a relationship far more intense than that experienced by their ancient, intended spectators--as they have been transformed from architectural ornaments into objects of art.

The Parthenon Frieze

Vols. 1-8, 1880-87, plates published separately and numbered I-LXXXIII. The Parthenon Frieze