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Debating the Athenian Cultural Revolution: Art, Literature, Philosophy, and Politics 430 – 380 BC. Edited by Robin Osborne Debating the Athenian Cultural Revolution: Art, Literature, Philosophy, and Politics 430 – 380... Waterfield, Robin 2008-01-01 00:00:00 Pp. xv, 341 , Cambridge University Press , 2007 , £ 55.00/\$99.00. There are notable dissenters, but few scholars doubt that there was some kind of cultural revolution in Athens towards the end of the fifth century, and spreading into the ...

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Osborne is the author of textbooks on archaic Greek history (Greece in the Making 1200 – 479 BC) and on Greek art (Archaic and Classical Greek Art); he has also written numerous seminal articles on Athenian law, ancient Greek social and economic history, and Classical art and archaeology.

Robin Osborne - Wikipedia

Debating the Athenian Cultural Revolution: Art, Literature, Philosophy, and Politics 430-380 Edited by Robin Osborne Cambridge: Cambridge University Press 2007 Pp xv, 341 Any student of Athenian history knows that fourth-century Athens looks quite a bit

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Osborne (R.) (ed.) Debating the Athenian Cultural Revolution. Art, Literature, Philosophy, and Politics 430-380 BC Pp. xvi + 341, figs, ills. Cambridge: Cambridge University Press, 2007. Cased, £ 55, US\$99. ISBN: 978-0-521-87916-3. doi: 1 0. 1 0 1 7/S0009840X09990904 Fourth-century Athens has often been treated as radically different from the fifth -

Examines the changes in Athenian culture at the end of the fifth century BC.

Constructs a distinctive view of classical Athens, a view which takes seriously the evidence of archaeology and of art history.

This book examines the impact of the Roman cultural revolution under Augustus on the Roman province of Greece. It argues that the transformation of Roman Greece into a classicizing 'museum' was a specific response of the provincial Greek elites to the cultural politics of the Roman imperial monarchy. Against a background of Roman debates about Greek culture and Roman decadence, Augustus promoted the ideal of a Roman debt to a 'classical' Greece rooted in Europe and morally opposed to a stereotyped Asia. In Greece the regime signalled its admiration for Athens, Sparta, Olympia and Plataea as symbols of these past Greek glories. Cued by the Augustan monarchy, provincial Greek notables expressed their Roman orientation by competitive cultural work (revival of ritual; restoration of buildings) aimed at further emphasising Greece's 'classical' legacy. Reprised by Hadrian, the Augustan construction of 'classical' Greece helped to promote the archaism typifying Greek culture under the principate.

Explains why the democracy of classical Athens generously sponsored elite sport and idolised its sporting victors.

Analyses how the democracy of the classical Athenians revolutionized military practices and underwrote their unprecedented commitment to war-making.

This book explores how democracy in Athens was recreated and the city rebuilt following the oligarchic revolutions of the fifth century BC.

The Routledge Handbook of Identity and the Environment in the Classical and Medieval Worlds explores how environment was thought to shape ethnicity and identity, discussing developments in early natural philosophy and historical ethnographies. Defining ' environment ' broadly to include not only physical but also cultural environments, natural and constructed, the volume considers the multifarious ways in which environment was understood to shape the culture and physical characteristics of peoples, as well as how the ancients manipulated their environments to achieve a desired identity. This diverse collection includes studies not only of the Greco-Roman world, but also ancient China and the European, Jewish and Arab inheritors and transmitters of classical thought. In recent years, work in this subject has been confined mostly to the discussion of texts that reflect an approach to the barbarian as ' other ' . The Routledge Handbook of Identity and the Environment in the Classical and Medieval Worlds takes the discussion of ethnicity on a fresh course, contextualising the concept of the barbarian within rational discourses such as cartography, medicine, and mathematical sciences, an approach that allows us to more clearly discern the varied and nuanced approaches to ethnic identity which abounded in antiquity. The innovative and thought-provoking material in this volume realises new directions in the study of identity in the Classical and Medieval worlds.

Ancient peoples, like modern, spent much of their lives engaged in and thinking about competitions: both organised competitions with rules, audiences and winners, such as Olympic and gladiatorial games, and informal, indefinite, often violent, competition for fundamental goals such as power, wealth and honour. The varied papers in this book form a case for viewing competition for superiority as a major force in ancient history, including the earliest human societies and the Assyrian and Aztec empires. Papers on Greek history explore the idea of competitiveness as peculiarly Greek, the intense and complex quarrel at the heart of Homer's Iliad, and the importance of formal competitions in the creation of new political and social identities in archaic Sicyon and classical Athens. Papers on the Roman world shed fresh light on Republican elections, through a telling parallel from Renaissance Venice, on modes of competitive display of wealth and power evident in elite villas in Italy in the imperial period, and on the ambiguities in the competitive self-representations of athletes, sophists and emperors.

What is Cultural History? has established itself as an essential guide to what cultural historians do and how they do it. Now fully updated in its third edition, leading historian Peter Burke offers afresh his accessible account of the past, present and future of cultural history, as it has been practised not only in the English-speaking world, but also in Continental Europe, Asia, South America and elsewhere. Burke begins by discussing the ' classic ' phase of cultural history, associated with Jacob Burckhardt and Johan Huizinga, and the Marxist reaction to it, from Frederick Antal to Edward Thompson. He then charts the rise of cultural history in more recent times, concentrating on the work of the last generation, often described as the ' New Cultural History ' . He places cultural history in its own cultural context, noting links between new approaches to historical thought and writing and the rise of feminism, postcolonial studies and an everyday discourse in which the idea of culture plays an increasingly important part. The new edition also surveys the latest developments in the field and considers the directions that cultural history has been taking in the twenty-first century and may take in the future. This landmark book will continue to be essential reading for students of history, anthropology, cultural studies and literary studies.

This investigation relies on a rash bet: to write the biography of two of the most famous statues in Antiquity, the Tyrannicides. Representing the murderers of the tyrant Hipparchus in full action, these statues erected on the Agora of Athens have been in turn worshipped, outraged, and imitated. They have known hours of glory and moments of hardships, which have transformed them into true icons of Athenian democracy. The subject of this book is the remarkable story of this group statue and the ever-changing significance of its tyrant-slaying subjects. The first part of this book, in six chapters, tells the story of the murder of Hipparchus and of the statues of the two tyrannicides from the end of the sixth century to the aftermath of the restoration of democracy in 403. The second part, in three chapters, chronicles the fate and influence of the statues from the fourth century to the end of the Roman Empire. These chapters are followed by an epilogue that reveals new life for the statues in modern art and culture, including how Nazi Germany and the Soviet Union made use of their iconography. By tracing the long trajectory of the tyrannicides-in deed and art-Azoulay provides a rich and fascinating microhistory that will be of interest to readers of classical art and history.

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