

DOWNLOAD PDF ANCIENT ARCHITECTURE: MESOPOTAMIA, EGYPT, CRETE, GREECE

Chapter 1 : Library Resource Finder: Location & Availability for: Ancient architecture : Mesopotamia, Egypt

*Ancient Architecture: Mesopotamia, Egypt, Crete, Greece [Seton Lloyd, Hans Wolfgang Muller, Roland Martin] on calendrierdelascience.com *FREE* shipping on qualifying offers. Examines the origins, development, and distinctive styles and achievements of the architectures of the four ancient civilizations of the eastern Mediterranean.*

The smaller of two Minoan snake goddess figurines The Minoans seem to have prominently worshiped a Great Goddess, which had previously led to the belief that their society was matriarchal. However it is now known that this was not the case; the Minoan pantheon featured many deities, among which a young, spear-wielding male god is also prominent. They are often represented by serpents, birds, poppies or an animal on the head. According to Nanno Marinatos, "The hierarchy and relationship of gods within the pantheon is difficult to decode from the images alone. It was not dominated by fertility any more than any religion of the past or present has been, and it addressed gender identity, rites of passage, and death. It is reasonable to assume that both the organization and the rituals, even the mythology, resembled the religions of Near Eastern palatial civilizations. Minoan sacred symbols include the bull and its horns of consecration, the labrys double-headed axe, the pillar, the serpent, the sun-disc and the tree. Harissis and Anastasios V. Harissis posit a different interpretation of these symbols, saying that they were based on apiculture rather than religion. By the end of the Second Palace Period, Minoan burial was dominated by two forms: However, much Minoan mortuary practice does not conform to this pattern. Burial was more popular than cremation. Architecture[edit] Restored model of a Minoan house found in Archanes Minoan cities were connected by roads paved with blocks cut with bronze saws. Streets were drained, and water and sewage facilities were available to the upper class through clay pipes. Lower walls were typically constructed of stone and rubble, and the upper walls of mudbrick. Ceiling timbers held up the roofs. Construction materials for villas and palaces varied, and included sandstone, gypsum and limestone. Building techniques also varied, with some palaces using ashlar masonry and others roughly-hewn, megalithic blocks. They are monumental buildings with administrative purposes, as evidenced by large archives unearthed by archaeologists. Each palace excavated to date has unique features, but they also share aspects which set them apart from other structures. Palaces are often multi-story, with interior and exterior staircases, lightwells, massive columns, storage areas and courtyards. The first palaces were constructed at the end of the Early Minoan period in the third millennium BC at Malia. Although it was formerly believed that the foundation of the first palaces was synchronous and dated to the Middle Minoan period around BC, the date of the first palace at Knossos, scholars now think that the palaces were built over a longer period in response to local developments. The main older palaces are Knossos, Malia and Phaistos. These sites have yielded clusters of clay figurines and evidence of animal sacrifice. Late palaces are characterized by multi-story buildings with west facades of sandstone ashlar masonry; Knossos is the best-known example. Other building conventions included storage areas, north-south orientation, a pillar room and a western court. Architecture during the First Palace Period is identified by a square-within-a-square style; Second Palace Period construction has more internal divisions and corridors. The palace is about meters across and it spreads over an area of some 20, square meters, with its original upper levels possibly having a thousand chambers. The palace is connected to the mythological story of The Bull of Minos, since it is in this palace where it was written that the labyrinth existed. Focusing on the architectural aspects of the Palace of Knossos, it was a combination of foundations that depended on the aspects of its walls for the dimensions of the rooms, staircases, porticos, and chambers. The palace was designed in such a fashion that the structure was laid out to surround the central court of the Minoans. Aesthetically speaking, the pillars along with the stone paved northern entrance gave the palace a look and feel that was unique to the Palace of Knossos. The space surrounding the court was covered with rooms and hallways, some of which were stacked on top of the lower levels of the palace being linked through multiple ramps and staircases. The palace of Knossos is the most extensive and occupies several hills. On the west side

DOWNLOAD PDF ANCIENT ARCHITECTURE: MESOPOTAMIA, EGYPT, CRETE, GREECE

of the court, the throne room, a modest room with a ceiling some two meters high, [33] can be found along with the frescoes that were decorating the walls of the hallways and storage rooms. Plumbing[edit] During the Minoan Era extensive waterways were built in order to protect the growing population. These system had two primary functions, first providing and distributing water, and secondly relocating sewage and stormwater. The Minoans used technologies such as wells, cisterns, and aqueducts to manage their water supplies. Structural aspects of their buildings even played a part. Flat roofs and plentiful open courtyards were used for collecting water to be stored in cisterns. One such device seems to have been a porous clay pipe through which water was allowed to flow until clean. Columns[edit] The Hall of Columns at Knossos One of the most notable Minoan contributions to architecture is their inverted column, wider at the top than the base unlike most Greek columns, which are wider at the bottom to give an impression of height. The columns were made of wood not stone and were generally painted red. Mounted on a simple stone base, they were topped with a pillow-like, round capital. These structures share features of neopalatial palaces: The villas were often richly decorated, as evidenced by the frescos of Haghia Triadha Villa A.

Chapter 2 : Minoan civilization - Wikipedia

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Characteristics[edit] Due to the scarcity of wood, [1] the two predominant building materials used in ancient Egypt were sun-baked mud brick and stone , mainly limestone, but also sandstone and granite in considerable quantities. The core of the pyramids consisted of locally quarried stone, mudbricks, sand or gravel. For the casing stones were used that had to be transported from farther away, predominantly white limestone from Tura and red granite from upper Egypt. Drawings of the types of the architectural capitals specific for the Ancient Egyptian civilization. Ancient Egyptian houses were made out of mud collected from the damp banks of the Nile river. It was placed in moulds and left to dry in the hot sun to harden for use in construction. If the bricks were intended to be used in a royal tomb like a pyramid, the exterior bricks would also be finely chiselled and polished. Many Egyptian towns have disappeared because they were situated near the cultivated area of the Nile Valley and were flooded as the river bed slowly rose during the millennia, or the mud bricks of which they were built were used by peasants as fertilizer. Others are inaccessible, new buildings having been erected on ancient ones. However, the dry, hot climate of Egypt preserved some mud brick structures. Also, many temples and tombs have survived because they were built on high ground unaffected by the Nile flood and were constructed of stone. Thus, our understanding of ancient Egyptian architecture is based mainly on religious monuments, [5] massive structures characterized by thick, sloping walls with few openings, possibly echoing a method of construction used to obtain stability in mud walls. In a similar manner, the incised and flatly modeled surface adornment of the stone buildings may have derived from mud wall ornamentation. Although the use of the arch was developed during the fourth dynasty , all monumental buildings are post and lintel constructions, with flat roofs constructed of huge stone blocks supported by the external walls and the closely spaced columns. Exterior and interior walls, as well as the columns and piers , were covered with hieroglyphic and pictorial frescoes and carvings painted in brilliant colors. Other common motifs include palm leaves, the papyrus plant, and the buds and flowers of the lotus. In addition, these pictorial frescoes and carvings allow us to understand how the Ancient Egyptians lived, statuses, wars that were fought and their beliefs. This was especially true when exploring the tombs of Ancient Egyptian officials in recent years. Ancient Egyptian temples were aligned with astronomically significant events, such as solstices and equinoxes , requiring precise measurements at the moment of the particular event. Measurements at the most significant temples may have been ceremonially undertaken by the Pharaoh himself. They were built to serve both as grave sites and also as a way to make their names last forever. This is not true. The shafts of pyramids are quite simple, mostly leading directly to the tomb. The immense size of the pyramids attracted robbers to the wealth that lay inside which caused the tombs to be robbed relatively soon after the tomb was sealed in some cases. Also, it is popular thought that due to grave robbers, future Kings were buried in the Valley of the Kings to help keep them hidden. This is also false, as the Pyramid construction continued for many Dynasties, just on a smaller scale. Finally, the pyramid construction was stopped due to economic factors, not theft. Evidence suggests that they were built by paid laborers and craftsmen that were well cared for and not by slaves. The hypostyle hall of Karnak Temple. Pictured here is the largest of the precincts of the temple complex, and is dedicated to Amun-Re. The material of these columns is sandstone. New Kingdom Temples[edit] Main article: Luxor is thus unique among the main Egyptian temple complexes in having only two pharaohs leave their mark on its architectural structure. Through the pylon gateway leads into a peristyle courtyard, also built by Ramesses II. This area, and the pylon, were built at an oblique angle to the rest of the temple, presumably to accommodate the three pre-existing barque shrines located in the northwest corner. The decorations were put in place by Tutankhamun: The best preserved columns are on the eastern side, where

some traces of original color can be seen. The southern side of this courtyard is made up of a column hypostyle court i. Temple of Karnak[edit] Main article: Karnak A recreation of the temple complex at Karnak visiting center. The temple complex of Karnak is located on the banks of the Nile River some 2. It consists of four main parts, the Precinct of Amon-Re , the Precinct of Montu , the Precinct of Mut and the Temple of Amenhotep IV dismantled , as well as a few smaller temples and sanctuaries located outside the enclosing walls of the four main parts, and several avenues of ram-headed sphinxes connecting the Precinct of Mut, the Precinct of Amon-Re and Luxor Temple. This temple complex is particularly significant, for many rulers have added to it. However, notably every ruler of the New Kingdom added to it. The site covers over acres and consists of a series of pylons, leading into courtyards, halls, chapels, obelisks, and smaller temples. The key difference between Karnak and most of the other temples and sites in Egypt is the length of time over which it was developed and used. Construction work began in the 16th century BC, and was originally quite modest in size. But eventually, in the main precinct alone, as many as twenty temples and chapels would be constructed. Few of the individual features of Karnak are unique, but the size and number of those features is overwhelming. Example of the inscriptions present throughout the complex. As visible from this image, the upper regions are painted, suggesting in cannon with other such temples that the remain columns and ceilings would have been brightly painted. The temple roof representing the heavens [16] would often display images of stars and birds, whereas the columns often boast images of palm plants, lotus and people. One of the greatest temples in Egyptian history is that of Amun-Ra at Karnak. As with many other temples in Egypt, this one details the feats of the past including thousands of years of history detailed via inscriptions on many of the walls and columns found on site, often modified or completely erased and redone by following rulers , and honors the gods. The temple of Amun-Re was constructed in three sections, the third being constructed by the later New Kingdom pharaohs. In cannon with the traditional style of Egyptian architecture, many of the architectural features, such as the inner sanctum of the complex, were aligned with the sunset of the summer solstice. One of the architectural features present at the site is the 5, sq m 50, sq ft hypostyle hall built during the Ramesside period. Oriented northwest and southeast, the temple entrance consists of a number of stone figures, one located horizontally to the next. In the center area of the complex was a covered column hypostyle hall, surrounding the inner sanctuary. Among Ramses II many accomplishments, such as the expanding of the Egyptian borders, he constructed a massive temple called the Ramesseum. The temple is located near the city of Thebes, which at the time was the capital for the New kingdom pharaoh. The Ramesseum was a magnificent temple, completed with monument status to guard its entrance; the most impressive of which was a 62 foot tall statue of Ramses himself. The site is approximately , square meters or 2,, square feet. Accompanying the apartments, that presumably housed the royal cohort and foreign guests, was a large throne room connected to smaller chambers, for storage, waiting, and smaller audiences. The faience glazed ceramic earthenware tile above is a reconstruction of wall decoration fragments found at the Temple of Malkata in stacks at the southwest corner. The lower court is almost square, whereas the upper terrace was rectangular in shape. The upper section of the court was paved with mud bricks and has a 4 m wide entrance to it from the lower part of the fore-court, connecting the base to the upper landing was a ramp enclosed by walls. The temple proper might be seen as divided in to three distinct parts: The central part is indicated by a small rectangular anteroom 6. There is evidence the ceiling of this chamber was decorated with yellow stars on blue background, whereas the walls today show only the appearance of a white stucco over mud plaster. Supporting the ceiling are six columns arranged in two rows with east-west axis. Only small fragments of the column bases have survived, though they suggest the diameter of these columns to have been about 2. The second hall is similar to the first, first its ceiling seems to have been decorated with similar if not identical patterns and images as the first. Second, in the same way the ceiling is supported by columns, four to be precise, ordered in two rows on the same axis as those of the first hall, with a 3 m wide space between them. In hall two, at-least one of the rooms appears to have been dedicated to the cult of Maat, which suggests the other three in this area might have likewise served such a religious purpose. The western section consists of 6 rooms, whereas the

southern area given its size. In many of these rooms were found blue ceramic tiles inlaid with gold around their edge. The temple itself seems to have been dedicated to the Egyptian deity Amun, given the number of bricks stamped with various inscriptions, such as "the temple of Amun in the house of Rejoicing" or "Nebmaarta in the Temple of Amun in the house of Rejoicing". Overall the temple of Malakata shares many with other cult temples of the New Kingdom, with magnificent halls and religiously oriented rooms with many others more closely resemble store rooms. The only exception to the rule were some fortresses from the Old Kingdom as fortresses such as the fort of Buhen utilized stone with the creation of its walls. The main walls were mainly built with mud brick but were reinforced with other materials such as timber. Rocks were also utilized to not only preserve them from erosion as well as paving. As a result, this would prove to be a challenge to invaders were as they forced to destroy this fortification before they could reach the main walls of the fort. Upon making it to the main wall, a ditch would be constructed that would be positioned between the secondary and first walls. The purpose of this was to place the enemy in a position that would leave them exposed to the enemy, making the invaders susceptible to arrow fire. The parts that were used to construct said walls could then be reused, making the overall design extremely beneficial. Fortresses within Ancient Egypt held multiple functions. During the Middle Kingdom Period, the Twelfth Dynasty of Egypt would establish means of control throughout the Nubian Riverside by creating fortified stations. The location of Egyptian fortresses were not exclusive to just the riverside. Sites within both Egypt and Nubia would be placed on terrain that was either rocky or sandy. Miners would collect the materials and would transfer them to these forts in exchange for food and water. Up until the Thirteenth dynasty, Egypt would hold control of Nubia through the use of these fortresses. Trade was primarily conducted between Egypt and the Levant. A metallurgy industry is also indicated to have taken place at this site due to the discovery of copper-ore. During its existence, events such as the Bubonic Plague appeared in the Mediterranean for the first time and multiple fires within the fortress occurred [23]. Conquest from the Persians as well as a decrease in trade could also be attributed to the increase also may have led to an increase in abandonment. Officially, natural reasons are what led to Pelusium falling apart such as tectonic motions. It served as both a fortress and a port on the Mediterranean coast. To this day, Jaffa serves as a primary Egyptian port. Because of a lack of evidence, it is unclear as to what exactly caused the succession from Canaanite to Egyptian occupation.

DOWNLOAD PDF ANCIENT ARCHITECTURE: MESOPOTAMIA, EGYPT, CRETE, GREECE

Chapter 3 : Ancient architecture: Mesopotamia, Egypt, Crete, Greece (edition) | Open Library

Find helpful customer reviews and review ratings for Ancient Architecture: Mesopotamia, Egypt, Crete, Greece at calendrierdelascience.com Read honest and unbiased product reviews from our users.

Enjoy the Famous Daily Mesopotamia and Egypt: Bundles of reeds can be bound together to form pillars and beams. Their tops can even be bent inwards and tied to shape an arch or a dome. And the spaces in the frame can be filled with smaller branches and mud to complete a weather-proof shelter. Even the more important buildings in both regions are probably constructed in this style for much of the fourth millennium BC. But the larger tombs and temples of the third millennium require brick and later in Egypt stone. In southern Mesopotamia, near the mouths of the Tigris and Euphrates, there is no local stone. Even the great ziggurat at Ur, built in about BC, is made entirely of brick. In Egypt, by contrast, stone is plentiful. It comes into use with the first pyramid. Egyptian mastabas and pyramids: These rectangular flat-roofed buildings, made of mud brick, cover the burial chamber. They also contain the supplies of food and other items which will be needed in the next world. In about BC the pharaoh Zoser entrusts his chief minister, Imhotep, with the task of providing a royal tomb which is out of the ordinary. Imhotep builds a mastaba of stone in itself an innovation and then places on top five successively smaller rectangular mastabas. The Saqqara pyramid uses stone in small pieces, almost as if it were still mud bricks. But soon the pharaohs bring stone architecture to a peak of monumental grandeur in the pyramids at Giza. The stone is now cut in massive blocks, and the angle of the steps is filled in to give the true pyramid shape see Building methods in Egypt. This is the largest building ever created by man and justly heads the list of the Seven Wonders of the World. From about BC the island of Crete is the dominant power in the region. Traces of its grandeur survive in the palace of Knossos. From around the centre of influence is at Mycenae, on the Greek mainland - a civilization renowned for the beehive tombs and massive palace architecture commissioned by its rulers. Their fortress palaces are protected by walls of stone blocks, so large that only giants would seem capable of heaving them into place. This style of architecture has been appropriately named Cyclopean, after the Cyclopes a race of one-eyed giants encountered by Odysseus in the Odyssey. The walls at Tiryns, said in Greek legend to have built by the Cyclopes for the legendary king Proteus, provide the most striking example. At Mycenae it is the gateway through the walls which proclaims power, with two great lions standing above the massive lintel. By contrast the temples of ancient Egypt, almost as impressive in their scale, stand at the start of a lasting tradition in architecture. The great temples of Karnak and Luxor, on the east bank of the Nile at Thebes, have columns and architraves of colossal proportions. This is stone architecture at its most monumental. But with the Egyptian instinct for tradition, many of the columns are decorated in imitation of earlier versions in wood or bundled reed. There are palm leaf capitals, and ribbed fluting to suggest reeds. These temples are built and added to over a long period. But the grandeur which now remains is mainly from the two centuries after BC much of it designed to celebrate the military victories of pharaohs of the New Kingdom , as is the extraordinary rock-cut temple of Abu Simbel. Greek architecture will later refine the ponderous elements in this ancient Egyptian style, slimming the fat pillars, formalizing the decoration, introducing better balance and proportion. But the Egyptians are the pioneers. At Abu Simbel a sloping sandstone rock rises high above the Nile. With the imposing front of the temple thus achieved, the next stage is even more remarkable. A tall rectangular cavity is cut into the centre of the facade at ground level. As the work of excavation continues, this space will become the massive doorway to an interior chamber yet the imitation lintel of the door does not even reach to the knees of the four seated statues. When the work is finally done, three connecting chambers recede behind this door - together stretching ft into the hillside. A corridor through the first great hall is formed by four pairs of pillars, left in place to support the rock above. Each pillar, 30 ft high, is carved as a standing image of Ramses in Nubian dress. The walls behind the pillars are carved and painted with scenes of Ramses in triumph. He is represented in several military campaigns, with special emphasis on his gallant behaviour in his chariot at the

DOWNLOAD PDF ANCIENT ARCHITECTURE: MESOPOTAMIA, EGYPT, CRETE, GREECE

battle of Kadesh. A second chamber leads on into the third and inner sanctuary where Ramses sits as a god beside Amen-Re. On two days of the year, February 22 and October 22, the rays of the rising sun penetrate to the very back of the temple to fall upon these two central figures. The temple is cut from the rock and is sliced into pieces to be reassembled on the hillside above the intended level of the water. In an extraordinarily reversal of techniques, a space originally achieved by a process of scooping out is now preserved as a free-standing structure. The first American monuments: At their top there are believed to have been temples, or perhaps sometimes palaces, built of wood. The concept of climbing up to a place of religious significance becomes the central theme of pre-Columbian architecture. Its natural conclusion is the pyramid, with steps by which priests and pilgrims climb to the top unlike the smooth-sided tomb pyramids of Egypt. La Venta initiates this long American tradition too. One of its pyramids is more than 30 metres high.

the most sexy pole dancer from holland paradiso club 22 june hersonissos crete greece.

Architecture The beginnings of monumental architecture in Mesopotamia are usually considered to have been contemporary with the founding of the Sumerian cities and the invention of writing, about bce. Conscious attempts at architectural design during this so-called Protoliterate period c. Already, in the Ubaid period c. It is built of mud brick on a raised plinth platform base of the same material, and its walls are ornamented on their outside surfaces with alternating buttresses supports and recesses. Tripartite in form, its long central sanctuary is flanked on two sides by subsidiary chambers, provided with an altar at one end and a freestanding offering table at the other. Typical temples of the Protoliterate periodâ€”both the platform type and the type built at ground levelâ€”are, however, much more elaborate both in planning and ornament. Interior wall ornament often consists of a patterned mosaic of terra-cotta cones sunk into the wall, their exposed ends dipped in bright colours or sheathed in bronze. The two forms of templeâ€”the platform variety and that built at ground levelâ€”persisted throughout the early dynasties of Sumerian history c. It is known that two of the platform temples originally stood within walled enclosures, oval in shape and containing, in addition to the temple, accommodation for priests. These devices, which were intended to relieve the monotony of sun-dried brick or mud plaster, include a huge copper-sheathed lintel, with animal figures modeled partly in the round; wooden columns sheathed in a patterned mosaic of coloured stone or shell; and bands of copper-sheathed bulls and lions, modeled in relief but with projecting heads. The planning of ground-level temples continued to elaborate on a single theme: Considerably less is known about palaces or other secular buildings at this time. Circular brick columns and austere simplified facades have been found at Kish modern Tall al-Uhaimer, Iraq. Flat roofs, supported on palm trunks, must be assumed, although some knowledge of corbeled vaulting a technique of spanning an opening like an arch by having successive courses of masonry project farther inward as they rise on each side off the gap â€”and even of dome constructionâ€”is suggested by tombs at Ur, where a little stone was available. Sculpture Practically all Sumerian sculpture served as adornment or ritual equipment for the temples. No clearly identifiable cult statues of gods or goddesses have yet been found. Many of the extant figures in stone are votive statues, as indicated by the phrases used in the inscriptions that they often bear: A togalike garment sometimes covers one shoulder. Men generally wear long hair and a heavy beard, both often trimmed in corrugations and painted black. The eyes and eyebrows are emphasized with coloured inlay. The female coiffure varies considerably but predominantly consists of a heavy coil arranged vertically from ear to ear and a chignon behind. The hair is sometimes concealed by a headdress of folded linen. Ritual nakedness is confined to priests. Ur-Nanshe, king of Lagash, Sumeria, wearing a traditional kaunakes, limestone relief, c. The Egyptians quarried their own stone in prismatic blocks, and one can see that, even in their freestanding statues, strength of design is attained by the retention of geometric unity. By contrast, in Sumer, stone must have been imported from remote sources, often in the form of miscellaneous boulders, the amorphous character of which seems to have been retained by the statues into which they were transformed. NergalNergal, a Mesopotamian god of the underworld, holding his lion-headed staffs, terra-cotta relief from Kish, c. Courtesy of the Ashmolean Museum, Oxford, Eng. Beyond this general characteristic of Sumerian sculpture, two successive styles have been distinguished in the middle and late subdivisions of the Early Dynastic period. One very notable group of figures, from Tall al-Asmar, Iraq ancient Eshnunna , dating from the first of these phases, shows a geometric simplification of forms that, to modern taste, is ingenious and aesthetically acceptable. Statues characteristic of the second phase, on the other hand, though technically more competently carved, show aspirations to naturalism that are sometimes overly ambitious. In this second style, some scholars see evidence of occasional attempts at portraiture. Yet, in spite of minor variations, all these figures adhere to the single formula of presenting the conventional characteristics of Sumerian physiognomy. Their provenance is not confined to the Sumerian cities in the south. An important group of statues is derived

from the ancient capital of Mari , on the middle Euphrates , where the population is known to have been racially different from the Sumerians. In the Mari statues there also appears to have been no deviation from the sculptural formula; they are distinguished only by technical peculiarities in the carving. Deprived of stone, Sumerian sculptors exploited alternative materials. Fine examples of metal casting have been found, some of them suggesting knowledge of the *cire perdue* lost-wax process, and copper statues more than half life-size are known to have existed. In metalwork, however, the ingenuity of Sumerian artists is perhaps best judged from their contrivance of composite figures. It is the limestone face of a life-size statue Iraqi Museum, Baghdad , the remainder of which must have been composed of other materials; the method of attachment is visible on the surviving face. Devices of this sort were brought to perfection by craftsmen of the Early Dynastic period, the finest examples of whose work are to be seen among the treasures from the royal tombs at Ur: The inlay and enrichment of wooden objects reaches its peak in this period, as may be seen in the so-called standard or double-sided panel from Ur British Museum , on which elaborate scenes of peace and war are depicted in a delicate inlay of shell and semiprecious stones. The refinement of craftsmanship in metal is also apparent in the famous wig-helmet of gold Iraqi Museum , belonging to a Sumerian prince, and in weapons, implements , and utensils. Relief carving in stone was a medium of expression popular with the Sumerians and first appears in a rather crude form in Protoliterate times. In the final phase of the Early Dynastic period, its style became conventional. The most common form of relief sculpture was that of stone plaques , 1 foot 30 cm or more square, pierced in the centre for attachment to the walls of a temple, with scenes depicted in several registers horizontal rows. The subjects usually seem to be commemorative of specific events, such as feasts or building activities, but representation is highly standardized, so that almost identical plaques have been found at sites as much as miles km apart. Fragments of more ambitious commemorative stelae have also been recovered; the Stele of Vultures Louvre Museum from Telloh, Iraq ancient Lagash , is one example. Although it commemorates a military victory, it has a religious content. The most important figure is that of a patron deity, emphasized by its size, rather than that of the king. The formal massing of figures suggests the beginnings of mastery in design, and a formula has been devised for multiplying identical figures, such as chariot horses. In a somewhat different category are the cylinder seals so widely utilized at this time. Used for the same purposes as the more familiar stamp seal and likewise engraved in negative intaglio , the cylinder-shaped seal was rolled over wet clay on which it left an impression in relief. Delicately carved with miniature designs on a variety of stones or shell, cylinder seals rank as one of the higher forms of Sumerian art. Prominent among their subjects is the complicated imagery of Sumerian mythology and religious ritual. Still only partially understood, their skillful adaptation to linear designs can at least be easily appreciated. Some of the finest cylinder seals date from the Protoliterate period. After a slight deterioration in the first Early Dynastic period, when brocade patterns or files of running animals were preferred, mythical scenes returned. Conflicts are depicted between wild beasts and protecting demigods or hybrid figures, associated by some scholars with the Sumerian epic of Gilgamesh. The monotony of animated motifs is occasionally relieved by the introduction of an inscription. The increasingly large proportion of Semitic elements in the population were in the ascendancy, and their personal loyalty to Sargon and his successors replaced the regional patriotism of the old cities. The new conception of kingship thus engendered is reflected in artworks of secular grandeur, unprecedented in the god-fearing world of the Sumerians. Stone relief depicting Sargon c. The ruins of their buildings, however, are insufficient to suggest either changes in architectural style or structural innovations. Sculpture Two notable heads of Akkadian statues have survived: The bronze head of a king, wearing the wig-helmet of the old Sumerian rulers, is probably Sargon himself Iraqi Museum. Though lacking its inlaid eyes and slightly damaged elsewhere, this head is rightly considered one of the great masterpieces of ancient art. Other stelae and the rock reliefs which by their geographic situation bear witness to the extent of Akkadian conquest show the carving of the period to be in the hands of less competent artists. One of the fragments shows a procession of naked war prisoners, in which the anatomic details are well observed but skillfully subordinated to the rhythmical pattern required by the subject. Some compensation for the paucity of

DOWNLOAD PDF ANCIENT ARCHITECTURE: MESOPOTAMIA, EGYPT, CRETE, GREECE

surviving Akkadian sculptures is to be found in the varied and plentiful repertoire of contemporary cylinder seals. Courtesy of The Oriental Institute of The University of Chicago The Akkadian dynasty ended in disaster when the river valley was overrun by the mountain tribes of northern Iran. Of all the Mesopotamian cities, only Lagash appears somehow to have remained aloof from the conflict and, under its famous governor Gudea, to have successfully maintained the continuity of the Mesopotamian cultural tradition. In particular, the sculpture dating from this short interregnum c. The well-known group of statues of the governor and other notables, discovered at the end of the 19th century, long remained the only criterion by which Sumerian art could be judged, and examples in the Louvre and British Museum are still greatly admired. The hard stone, usually diorite, is carved with obvious mastery and brought to a fine finish. Details are cleverly stylized, but the musculature is carefully studied, and the high quality of the carving makes the use of inlay unnecessary. The powerful impression of serene authority that these statues convey justifies their inclusion among the finest products of ancient Middle Eastern art. Page 1 of 2.

Chapter 5 : Ancient Egyptian architecture - Wikipedia

Free Download Art Of The Ancient World Painting Pottery Sculpture Architecture From Egypt Mesopotamia Crete Greece And Rome Book PDF Keywords Free Download Art Of The Ancient World Painting Pottery Sculpture Architecture From Egypt Mesopotamia Crete Greece And Rome Book PDF, read, reading book, free, download, book, ebook, books, ebooks, manual.

Chapter 6 : HISTORY OF ARCHITECTURE

This book traces the earliest history of architecture at its birthplace in the ancient Middle East (primarily the current Iran and Iraq) and ancient Egypt, and covers archeological sites, temples, tombs, and early dwellings - several of which have been the subject of recent news coverage on sites and treasures threatened by the Iraq war and political instability.