

A History Of Art In Chaldaeia And Assyria

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A History of Art in Chaldæa & Assyria

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A History of Art in Chaldæa & Assyria

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A History of Art in Chaldæa & Assyria

A History of Art in Chaldæa & Assyria, v. 1 By Walter Armstrong CHAPTER I. THE GENERAL CHARACTERISTICS OF CHALDÆO-ASSYRIAN CIVILIZATION. § 1.-Situation and Boundaries of

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History of Art in Chaldæa and Assyria

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A history of art in Chaldæa & Assyria, from the Fr. of G. Perrot and C. Chipiez, tr. and ed. by W. Armstrong

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A History of Art in Chaldaea & Assyria, V. 1

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A History of Art in Chaldæa & Assyria

CHAPTER I. THE GENERAL CHARACTERISTICS OF CHALDÝO-ASSYRIAN CIVILIZATION. 1.-Situation and Boundaries of Chaldýa and Assyria. The primitive civilization of Chaldýa, like that of Egypt, was cradled in the lower districts of a great alluvial basin, in which the soil was stolen from the sea by long

continued deposits of river mud. In the valley of the Tigris and Euphrates, as in that of the Nile, it was in the great plains near the ocean that the inhabitants first emerged from barbarism and organized a civil life. As the ages passed away, this culture slowly mounted the streams, and, as Memphis was older by many centuries than Thebes, in dignity if not in actual existence, so Ur and Larsam were older than Babylon, and Babylon than Nineveh. The manners and beliefs, the arts and the written characters of Egypt were carried into the farthest recesses of Ethiopia, partly by commerce but still more by military invasion; so too Chaldaic civilization made itself felt at vast distances from its birthplace, even in the cold valleys and snowy plateaux of Armenia, in districts which are separated by ten degrees of latitude from the burning shores where the fish god Oannes showed himself to the rude fathers of the race, and taught them "such things as contribute to the softening of life." In Egypt progressive development took place from north to south, while in Chaldya its direction was reversed. The apparent contrast is, however, but a resemblance the more. The orientation, if such a term may be used, of the two basins, is in opposite directions, but in each the spread of religion with its rites and symbols, of written characters with their adaptation to different languages, and of all those arts and processes which, when taken together, make up what we call civilization, advanced from the seaboard to the river springs. In these two countries the conscience of man seems to have been first awakened to his innate power of bettering his own condition by well directed observation, by the elaboration of laws, and by forethought for the future. Between Egypt on the one hand, and Chaldya with that Assyria which was no more than its offshoot and prolongation, on the other, there are strong analogies, as will be clearly seen in the course of our study, but there are also differences that are not less appreciable. Professor Rawlinson shows this very clearly in a page of descriptive geography which he will allow us to quote as it stands. It will not be the last of our borrowings from his excellent work, *The Five Great Monarchies of the Ancient Eastern World*, a book that has done so much to popularize the discoveries of modern scholars. "The broad belt of desert which traverses the eastern hemisphere, in a general direction from west to east (or, speaking more exactly, of W.S.W. to N.E.E.) reaching from the Atlantic on the one hand nearly to the Yellow Sea on the other, is interrupted about its centre by a strip of rich vegetation, which at once breaks the continuity of the arid region, and serves also to mark the point where the desert changes its character from that of a plain at a low level to that of an elevated plateau or table-land....

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A History of Art in Chaldæa and Assyria, V. 1

Excerpt from History of Art in Persia If it could not help itself, and borrowed here a little and there a little from Grecian art, then in its palmyest days, considered as a whole, and judging from the methods it applies, the traditions it obeys, it remains but a disciple and continuator of Egypt, Chaldaea, and Assyria. Its place, then, falls naturally here. The list of inventions and successive creations of Asiatic genius will be complete when, having gone over it, we shall have meted out the justice which is its due; then nothing will turn us aside from the task we have taken upon ourselves of devoting our whole attention to the various phases and the stupendous level reached by the plastic art of Hellas. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

History of Art in Chaldaea and Assyria V2 (1884)

Excerpt from The Five Great Monarchies of the Ancient Eastern World, or the History, Geography, and Antiquities of Chaldaea, Assyria, Babylon, Media, and Persia, Vol. 2 of 4: Collected and Illustrated From Ancient and Modern Sources IN reviewing, so far as our materials permit, the manners and customs of the Assyrians, it will be convenient to consider separately their warlike and their peaceful usages. The sculptures furnish very full illustration of the former, while on the latter they throw light far more sparingly. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

A History of Art in Chaldaea and Assyria - Primary Source Edition

Excerpt from The Seven Great Monarchies of the Ancient Eastern World, Vol. 2 of 3: Or the History, Geography and Antiquities of Chaldaea, Assyria, Babylon, Media, Persia, Parthia, and Sassanian or New Persian Empire The shape of Media has been called a square but it is rather a long parallelogram, whose two principal sides face respectively the north-east and the south-west, while the ends or shorter sides front to the south-east and to the northwest. Its length in its greater direction is about 600 miles, and its width about 250 miles. It must thus contain nearly square miles. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works."

A History of Art in Chaldaea & Assyria Volume 1

Excerpt from The Seven Great Monarchies of the Ancient Eastern World, Vol. 1 of 3: Or the History, Geography and Antiquities of Chaldea, Assyria, Babylon, Media, Persia, Parthia, and Sassanian or New Persian Empire IN preparing for the press, after an interval of seven years, a second edition of this work, the author has found it unnecessary to make, excepting in two chapters, any important or extensive alterations. The exceptions are the chapters on the History and Chronology Of Chaldaea and Assyria. SO much fresh light has been thrown on these two subjects by additional discoveries, made partly by Sir Henry Rawlinson, partly by his assistant, Mr. George Smith, through the laborious study of fragmentary inscriptions now in the British Museum, that many pages of the two chapters in question required to be written afresh, and the Chronological Schemes required, in the one case a complete, and in the other a partial, revision. In making this revision, both of the Chronology and the History, the author has received the most valuable assistance both from the published papers and from the private communications of Mr. Smith - an assistance for which he desires to make in this place the warmest and most hearty acknowledgment. He is also beholden to a recent Eastern traveller, Mr. A. D. Berrington, for some valuable notes on the physical geography and productions of Mesopotamia, which have been embodied in the accounts given of those subjects. A few corrections have likewise been made of errors pointed out by anonymous critics. Substantially, however, the work continues such as it was on its first appearance, the author having found that time only deepened his conviction of the reality of cuneiform decipherment, and of the authenticity of the history obtained by means of it. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

A History of Art in Chaldaea and Assyria

Time capsules have been used for thousands of years to store for posterity a selection of objects thought to be representative of life at a particular time. Such vessels have the dual purpose of causing participants to ponder their own cultural era and think about those to come. This work is a cultural history of five thousand years of time capsules and other related time-information transfer experiences. It examines both the formal and the popular culture aspects of the time capsule, from its roots in ancient Mesopotamian and Egyptian building foundation deposits to the present utilization of spacecraft probes and other extreme locations. The deposits of 3000 BCE deliberately had no definite date and time to be opened; in 1876 CE came the idea of target-dated deposits. Also discussed are how "real" time capsules work, notional and archaeological time capsules, the height of the time capsule's popularity from 1935 to 1982, the preservation of writings in time capsules, keeping time in a perpetual futurescape, and turn of the century hype surrounding millennium time capsules.

A History of Art in Chaldaea & Assyria, from the Fr. of G. Perrot and C. Chipiez, Tr. and Ed. by W. Armstrong

For almost three centuries, until 612 B.C., the small kingdom of Assyria dominated the Middle East, its empire at one point extending from Iran to Egypt. The story of those years--the triumphs of the Assyrian kings in war and peace, their exploits in the hunting field, and the gods who watched over them--were recorded in stone on the walls of a succession of royal palaces. These sculptures, offering eyewitness views of a long-lost civilization, were not rediscovered until the nineteenth century. The finest collection, transported with great difficulty to Europe, is now preserved at the British Museum. This book describes how the sculptures were found and what they meant to those who created them. It is both a richly illustrated history of Assyrian sculpture in general and a guide to the outstanding collections of the British Museum. For this Second Edition of Assyrian Sculpture, in a new format, the author has updated the text and bibliography.

A History of Art in Chaldea & Assyria

Bringing together the research of internationally renowned scholars, Assyria to Iberia at the Dawn of the Classical Age contributes significantly to our understanding of the epoch-making artistic and cultural exchanges that took place across the Near East and Mediterranean in the early first millennium B.C. This was the world of Odysseus, in which seafaring Phoenician merchants charted new nautical trade routes and established prosperous trading posts and colonies on the shores of three continents; of kings Midas and Croesus, legendary for their wealth; and of the Hebrew Bible, whose stories are brought vividly to life by archaeological discoveries. Objects drawn from collections in the Middle East, Europe, North Africa, and the United States, reproduced here in sumptuous detail, reflect the cultural encounters of diverse populations interacting through trade, travel, and migration as well as war and displacement. Together, they tell a compelling story of the origins and development of Western artistic traditions that trace their roots to the ancient Near East and across the Mediterranean world. Among the masterpieces brought together in this volume are stone reliefs that adorned the majestic palaces of ancient Assyria; expertly crafted Phoenician and Syrian bronzes and worked ivories that were stored in the treasuries of Assyria and deposited in tombs and sanctuaries in regions far to the west; and lavish personal adornments and other luxury goods, some imported and others inspired by Near Eastern craftsmanship. Accompanying texts by leading scholars position each object in cultural and historical context, weaving a narrative of crisis and conquest, worship and warfare, and epic and empire that spans both continents and millennia. Writing another chapter in the story begun in *Art of the First Cities* (2003) and *Beyond Babylon* (2008), *Assyria to Iberia* offers a comprehensive overview of art, diplomacy, and cultural exchange in an age of imperial and mercantile expansion in the ancient Near East and across the Mediterranean in the first millennium B.C.—the dawn of the Classical age.

A History of Art in Chaldaea & Assyria

This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1889 edition. Excerpt: "...from those of Babylon and Chaldaea by a drier and more commercial style of work." Inscriptions are rarer, and engraved in Ninevite characters: the myths represented by the engravers are the same as at Babylon, but the figures have a more modern appearance: for instance, the winged bulls with human heads, and the genii with eagle, s beaks and four wings, are copied from the bas-reliefs in the palaces of Khorsabad, Nimroud and Kouyunjik. The See especially J. Menant, *La Glyptique Orientale*, t. ii.-Archaic Assyrian cylinder (after Menant). Assyrian cylinders of the archaic

epoch present the technical characteristics that we have already indicated in Chaldaea: the joints of the limbs are rendered by means of a drill producing small hemispherical holes, and the rest of the body is executed with another instrument which hollowed out parallel lines. These peculiarities are clearly distinguished on a fine cylinder which we give after M. Menant (fig. 115): it represents three figures who seem to sacrifice upon a tripod to the sun, the moon, and the seven planets. The cylinders of the Sargonid epoch prove a progress parallel to that of Chaldaean glyptics; the traces left by the action of the saw and the drill have disappeared to make room for the modelling of the figures, which sometimes reach a degree of suppleness true to nature. We will cite as examples a cylinder Fig-116.--Assyrian cylinder. De Clercq colof the De Clercq collection, rep-lection (after Menant). resenting two genii in adoration before the sacred tree (fig. 116), and a cylinder in the British Museum (fig. 117) on which the god Rammanu is seen, armed with a bow and arrows, standing upon a crouching lion and receiving the homage of a pontiff. 17.--Assyrian cylinder. De Clercq...

History of Art in Persia

Excerpt from History of Egypt, Chaldea, Syria, Babylonia and Assyria, Vol. 1 Naturally, in progressive studies like those of Egyptology and Assyriology, a good many theories and conclusions must be tentative and provisional only. Discovery crowds so quickly on discovery, that the truth of to-day is Often apt to be modified or amplified by the truth of to-morrow. A single fresh fact may throw a wholly new and unexpected light upon the results we have already gained, and cause them to assume a somewhat changed aspect. But this is what must happen in all sciences in which there is a healthy growth, and archaeological science is no exception to the rule. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

History of Art in Phoenicia and Its Dependencies

Explore an insightful account of the reception of Mesopotamia in modern cinema In Reception of Mesopotamia on Film, Dr. Maria de Fátima Rosa explores how the Ancient Mesopotamian civilization was portrayed by the movie industry, especially in America and Italy, and how it was used to convey analogies between ancient and contemporary cultural and moral contexts. Spanning a period that stretches from the beginning of the 20th century to the present day, the book explores how the Assyrian and Babylonian elites, particularly kings, queens, and priestesses, were perceived and represented on screen by filmmakers. A focus on the role played by Ancient Near Eastern women and on the polytheistic religion practiced in the land between the rivers will be provided. This book also offers an insightful interpretation of the bias message that most of these films portray and how the Mesopotamian past and Antiquity brought to light and stimulated the debate on emerging 20th century political and social issues. The book also offers: A thorough introduction to the Old Testament paradigm and the romanticism of classical authors A comprehensive exploration of the literary reception of the Mesopotamian legacy and its staging Practical discussions of the rediscovery, appropriation, and visual reproduction of Assyria and Babylonia In-depth examinations of cinematic genres and cinematographic contexts Perfect for students of the history of antiquity and cinematographic history, Reception of Mesopotamia on Film is also an invaluable resource for anyone with an interest in reception studies.

Manual of Oriental Antiquities; Including the Architecture, Sculpture and Industrial Arts of Chaldaea, Assyria, Persia, Syria, Judaea, Phoenicia and Carthage

Through sustained analysis of texts and visual sources, this volume traces the checkered career of Neo-Assyrian religious interaction with subject polities of Western Asia through both punitive measures and calculated diplomatic patronage.

History of Art in Persia (Classic Reprint)

This book redresses popular interpretations of concealed objects, enigmatically discovered within the fabric of post-medieval buildings. A wide variety of objects have been found up chimneybreasts, bricked up in walls, and concealed within recesses: old shoes, mummified cats, horse skulls, pierced hearts, to name only some. The most common approach to these finds is to apply a one-size-fits-all analysis and

label them survivals and apotropaic (evil-averting) devices. This book reconsiders such interpretations, exploring the invention and reinvention of traditions regarding building magic. The title *Building Magic* therefore refers to more than practices that alter the fabric of buildings, but also to processes of building magic into our interpretations of the enigmatic material evidence and into our engagements with the buildings we inhabit and frequent.

The Five Great Monarchies of the Ancient Eastern World, Or the History, Geography, and Antiquities of Chaldaea, Assyria, Babylon, Media, and Persia, Vol. 2 of 4

Excerpt from *The Five Great Monarchies of the Ancient Eastern World, or the History, Geography, and Antiquities of Chaldaea, Assyria, Babylon, Media, and Persia*, Vol. 4 of 4 The boundaries here given belong to b.c. 479. The Strymon and the to the Empire only at the height of Danube ceased to be boundaries at its greatness, viz., from about 506 least as early as the last-named year. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

The Seven Great Monarchies of the Ancient Eastern World

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The Seven Great Monarchies of the Ancient Eastern World, Vol. 1 of 3

The exhibition "Assyria to Iberia at the Dawn of the Classical Age" (The Metropolitan Museum of Art, New York, 2014) offered a comprehensive overview of art and cultural exchange in an era of vast imperial and mercantile expansion. The twenty-seven essays in this volume are based on the symposium and lectures that took place in conjunction with the exhibition. Written by an international group of scholars from a wide variety of disciplines, they include reports of new archaeological discoveries, illuminating interpretations of material culture, and innovative investigations of literary, historical, and political aspects of the interactions that shaped art and culture in the in the early first millennium B.C. Taken together, these essays explore the cultural encounters of diverse populations interacting through trade, travel, and migration, as well as war and displacement, in the ancient world. *Assyria to Iberia: Art and Culture in the Iron Age* contributes significantly to our understanding of the epoch-making exchanges that spanned the Near East and the Mediterranean and exerted immense influence in the centuries that followed.

Time Capsules

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Assyrian Sculpture

Assyria to Iberia at the Dawn of the Classical Age

