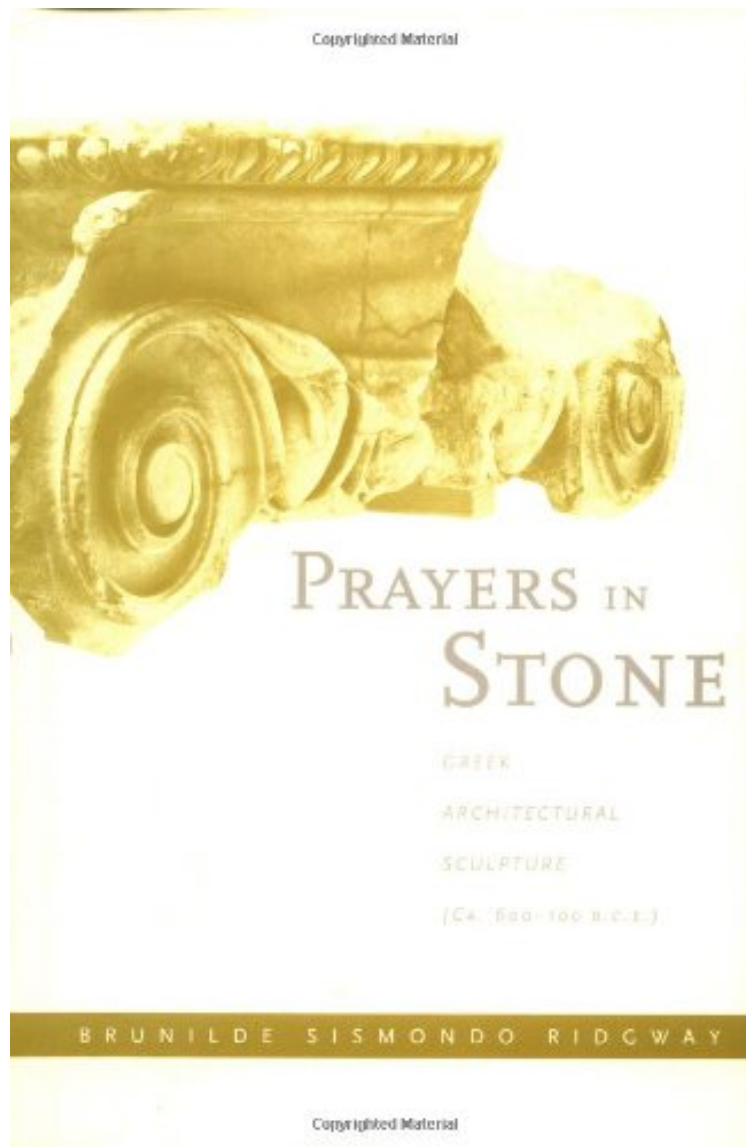


(Download free pdf) Prayers in Stone: Greek Architectural Sculpture (c. 600-100 B.C.E.) (Sather Classical Lectures)

## **Prayers in Stone: Greek Architectural Sculpture (c. 600-100 B.C.E.) (Sather Classical Lectures)**

*Brunilde S. Ridgway*

*audiobook / \*ebooks / Download PDF / ePub / DOC*



[Download](#)

[Read Online](#)

#3541859 in Books 1999-08-31 Original language: English PDF # 1 9.02 x .94 x 5.981, 1.69 #File Name: 0520215567271 pages | File size: 54.Mb

**Brunilde S. Ridgway : Prayers in Stone: Greek Architectural Sculpture (c. 600-100 B.C.E.) (Sather Classical Lectures)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Prayers in Stone: Greek Architectural Sculpture (c. 600-100 B.C.E.) (Sather Classical Lectures):

3 of 4 people found the following review helpful. No dust-jacket, plates and illustrations omitted  
By Ipsaruinadocet  
This book is not the original edition of 1999 as advertised, it is a cheap photoreprint and comes without the original dust-jacket (the dust-jacket motif is simply printed on the cardboard cover) and also lacks the 30 b/w and the 8 colour illustrations which were included on separate plates at the end of the original book. University of California Press obviously considers customers being idiots.

The meaning of architectural sculpture is essential to our understanding of ancient Greek culture. The embellishment of buildings was common for the ancient Greeks, and often provocative. Some ornamental sculpture was placed where, when the building was finished, no mortal eye could view it. And unlike much architectural ornamentation of other cultures, Greek sculpture was often integral to the building, not just as decoration, and could not be removed without affecting the integrity of the building structure. This book is the first comprehensive treatment of the significance of Greek architectural sculpture. Brunilde Sismondo Ridgway, a world-class authority on ancient Greek sculpture, provides a highly informative tour of many dimensions of Greek public buildings—especially temples, tombs, and treasuries—in a text that is at once lucid, accessible, and authoritative. Ridgway's pragmatism and common sense steer us tactfully and clearly through thickets of uncertainty and scholarly disagreement. She refers to a huge number of monuments, and documents her discussions with copious and up-to-date bibliographies. This book is sure to be acknowledged at once as the standard treatment of its important topic.

From the Inside Flap  
**HERE IS AN IMMENSELY SKILLFUL AND** authoritative survey of a large and important set of issues never fully studied before as a single topic: Classical Greek architectural sculpture in all its different manifestations and variations. Brunilde Sismondo Ridgway, author of an admired series of studies of Greek sculpture in the round, opens up this closely related area to a wide range of questions and provides sober but penetrating analyses of the difficulties in coming up with easy or simple answers. The first two chapters discuss basic issues of definition and aim: What qualifies as "architectural sculpture", as opposed to other kinds of sculpture, or architectural features such as moldings and column flutes? The third and fourth chapters deal with visibility and color: What could be seen, and how clearly, on a frieze or a pediment? How was paint used to highlight the sculpture? The last two chapters ask questions about message, meaning, and "authorship": Who designed the sculptural programs, and who was responsible for whatever message they may have conveyed: Architects? Sculptors? Priests? Politicians? How stable or knowable were the messages? Ridgway suggests an interesting multiplicity of probable functions for these sculptural programs, including the aesthetic, the sacral, and the ideological, and attends to the many factors that operated in bringing these sculptures into existence and contributing to their interpretation. Ridgway's respect for the artistic and religious integrity of the authorities whose job it was to decide what motifs and materials to use on a particular sacred building is justifiable and reasonable, and her eminently practical mentality never loses sight of what it was actually like to carve shapes out of stone in this or that location, and to view the result. Ridgway's pragmatism and common sense steer us tactfully and clearly through thickets of uncertainty and scholarly disagreement; she is consistently both readable and to the point. This book is sure to be acknowledged at once as the standard treatment of its important topic.  
From the Back Cover  
**PROFESSOR RIDGWAY** has studied intensively the whole tradition of Greek sculpture and has had great influence in the modern understanding of the nature and development of its various styles. Her books serve both as comprehensive textbooks presenting an excellent selection of illustrations and vital information and as provocative monographs that challenge advanced students and experts. The product of immense learning, intricate familiarity with the ancient sites, and a career of circumspect thoughtfulness and distinguished achievement, this book will be welcome and valuable to all aficionados of Greek architectural sculpture, professional and amateur alike.  
About the Author  
Brunilde Sismondo Ridgway is Rhys Carpenter Professor Emerita of the Department of Classical and Near Eastern Archaeology, Bryn Mawr College. She is the author of *The Severe Style in Greek Sculpture* (1970), *The Archaic Style in Greek Sculpture* (1977, revised edition 1993), *Fifth Century Styles in Greek Sculpture* (1981), *Roman Copies of Greek Sculpture: The Problem of Originals* (1984), *Hellenistic Sculpture I: The Styles of ca. 331-200 B.C.* (1990), and *Fourth Century Styles in Greek Sculpture* (1997).