



# Equestrian Sculpture

**Ying-Ying Zheng**



## **Equestrian Sculpture:**

*Archaic Greek Equestrian Sculpture* Mary Ann Eaverly, 1995 This welcome volume examines the use and meaning of equestrian statues in Archaic Greece relying not only on a full catalog of the sculptures but also on the rich comparative material in the literary and archaeological remains Previous works have either crowded this important material into a large study of all equestrian statues everywhere or else have examined only those few that belong to the Athenian Acropolis It has therefore been difficult to characterize the style and distribution of this sculpture let alone examine them within their cultural milieu Mary Ann Eaverly carries out precisely these important tasks The first half of the volume identifies the unique characteristics of equestrian statues as a type apart from other Archaic sculpture The author places the sculptures within their historical and cultural context and considers critical factors such as cultic activity aristocratic symbolism and the influence of Peisistratos The second half of the volume is a catalog that discusses all the extant pieces individually Archaic Greek Equestrian Sculpture will be of interest to students and scholars of Greek sculpture the Greek artistic heritage and the complex history of Archaic Greece The Equestrian Statues of the World ... American Scenic and Historic Preservation Society, 1913 *The Horse and Jockey from Artemision* Séan A. Hemingway, Seán Hemingway, 2004-07-08 In 1928 and again in 1937 parts of a large scale bronze horse and nearly complete jockey were recovered from the sea off Cape Artemision in Greece where they had gone down in a shipwreck These original Hellenistic sculptures known together as the Horse and Jockey Group from Artemision are among the very few surviving bronze sculptures from antiquity Seán Hemingway has been allowed by the National Museum in Athens to investigate the horse and jockey statuary group as no one ever has before and in this book combining archaeological and art historical methods of investigation he provides the first in depth study of this rare and beautiful monument New technical analyses of the statues by Helen Andreopoulou Mangou form an appendix to the volume Hemingway begins with an introduction to Hellenistic bronze statuary and what we know about this extraordinary class of ancient sculpture He then recounts with riveting detail the discovery and painstaking restoration of the statue group describing the technique of its creation and carefully reviewing scholarly knowledge and speculation about it He also provides a valuable compendium of what is known about ancient Greek horse racing the most prestigious and splendid of all Greek sports After a full consideration of all the available evidence he speculates further about the work's original meaning and function His study provides a glimpse of the excellence achieved by Hellenistic bronze sculptors and it will become the definitive resource on this unique sculpture from ancient Greece *Leonardo Da Vinci's Sforza Monument Horse* Diane Cole Ahl, 1995 At twenty four feet in height the Sforza Monument would have been the largest equestrian statue ever made During his seventeen years in Milan Leonardo researched the project intensively making scores of drawings of horses and technological studies for its casting **The Horse in Art** John Baskett, 2006-01-01 Looks at painting and sculpture throughout history to examine the role and presentation of the horse in ancient Oriental medieval Renaissance Baroque and

modern art     Equestrian Statue of General Andrew Jackson, Lafayette Park, Washington, D.C. ,2001     Guide to Equestrian Statues in Copenhagen Erik Appel,2024-07-31 It is both a practical and a historical guide to equestrian statues in Copenhagen It includes in total 11 pieces of art 5 Danish Kings and an a big Archbishop and 5 other types of artistic figures on horsebacks All works of art can except one be viewed within walking distance from Kongens Nytorv the most central Square in Copenhagen All are located in the public space and easily accessible free of charge The guide is critical of each work of art with the aim of giving the reader a good insight into the history of the creation of each work In some cases the background is both repulsive and even infuriating although the work at the same time is admirable It does not decide on the hot question of the time about the relevance of the artwork the reader must decide for him or herself     The Inauguration of Mills's Equestrian Statue of Andrew Jackson, ... January 8, 1853. (Oration of ... S. A. Douglas.). Charles Karsner MILLS,1853

**Native American and First Nation Figures in Sculpture** Fred F. Poyner IV,2025-04-10 The art of public structure is nearly as old as society itself and its figurative representations and gaps represent deep wells of insight into culture This book examines sculptors both old and new and how the work of each one has presented Native Americans and First Nations peoples as figurative subjects found throughout the public sculpture of North America over the past 200 years Offering thorough examination of artworks by 50 different sculptors throughout the United States and Canada this book profiles how artists have incorporated either traditional native styles and techniques or European artistic styles and training to create these figurative subjects in wood stone marble bronze and other materials to what degree or not they utilized indigenous models or figures photographs of individuals or other primary sources to create their sculptures how each sculpture relates to its landscape and display location and how each sculptor's own life relates to the works they have created for public viewing Both historical statuary and public sculpture that has distinctive artistic representation or styles are examined Also included are oral history interviews photographs and first hand accounts to help better understand all of these artworks Each of the sculptors profiled here reflects a mixture of gender ethnicity and nationality in their identity and backgrounds as diverse and varied a group as the subjects of their public sculpture     *The Spirit of American Sculpture* Adeline Adams,1923

**Library of Congress Subject Headings** Library of Congress,2013     *The Oxford encyclopedia of ancient Greece and Rome. - Vol. 1 - 7* Michael Gagarin,2010     **Leonardo's Equestrian Statuette** Mária G. Aggházy,1989     The Eclectic Magazine of Foreign Literature, Science, and Art ,1872     Library of Congress Subject Headings Library of Congress. Cataloging Policy and Support Office,2009     **American Architect and the Architectural Review** ,1891     Art of the Hellenistic Kingdoms Seán Hemingway,Kiki Karoglou,Dorothy H. Abramitis,Sophie Descamps-Lequime,Ariel Herrmann,Marsha Hill,Christine Kondoleon,Christopher S. Lightfoot,Carmelo Malacrino,Joan R. Mertens,Olga Palagia,Dominique Robcis,Susan I. Rotroff,Andreas Scholl,Agnes Schwarzmaier,R. R. R. Smith,Jeffrey Spier,Karen Stamm,Lillian Bartlett Stoner,Alessandro Viscogliosi,Ute Wartenberg,Mark Wypyski,Paul Zanker,2019-04-29 This handsome

newly designed addition to The Metropolitan Museum of Art's symposia series furthers the study of one of the most influential but less known periods of Greek art and culture. It is based on papers given at a two-day scholarly symposium held in conjunction with the award-winning exhibition *Pergamon and the Hellenistic Kingdoms of the Ancient World* on view at the Metropolitan in 2016. The twenty diverse essays exemplify the international scope of the Hellenistic arts which cover the three centuries between the death of Alexander the Great in 323 B.C. and the suicide of Cleopatra in 30 B.C. Subjects range from twenty-first-century approaches to museum displays of archaeological material to the circulation of artists and works of art throughout the Mediterranean and the influence of Hellenistic art and its legacy in the ancient Roman world. Among the topics discussed are aspects of royal self-presentation and important elements of iconography and style in coins, gems, mosaics, sculpture, vessels, and wall paintings in mediums including bronze, faience, glass, marble, silver, and terracotta. Authored by a number of internationally renowned scholars, the essays in this volume highlight the holdings of the Metropolitan and markedly demonstrate the artistic innovations and technical mastery of Hellenistic artists, offering new insights into the vitality and complexity of Hellenistic art.

**A Companion to Nineteenth-Century Art** Michelle Facos, 2018-12-06 A comprehensive review of art in the first truly modern century. *A Companion to Nineteenth-Century Art* contains contributions from an international panel of noted experts to offer a broad overview of both national and transnational developments as well as new and innovative investigations of individual art works, artists, and issues. The text puts to rest the skewed perception of nineteenth-century art as primarily Paris-centric by including major developments beyond the French borders. The contributors present a more holistic and nuanced understanding of the art world during this first modern century. In addition to highlighting particular national identities of artists, *A Companion to Nineteenth-Century Art* also puts the focus on other aspects of identity including individual, ethnic, gender, and religious. The text explores a wealth of relevant topics such as the challenges the artists faced, how artists learned their craft, and how they met clients; the circumstances that affected artists' choices and the opportunities they encountered; and where the public and critics experienced art. This important text offers a comprehensive review of nineteenth-century art that covers the most pressing issues and significant artists of the era. Covers a wealth of important topics such as ethnic and gender identity, certain general trends in the nineteenth century, an overview of the art market during the period, and much more. Presents novel and valuable insights into familiar works and their artists. Written for students of art history and those studying the history of the nineteenth century. *A Companion to Nineteenth-Century Art* offers a comprehensive review of the first modern era of art with contributions from noted experts in the field.

**History of Sculpture, from the Earliest Ages to the Present Time** Wilhelm Lübke, 1878      American Architect, 1892

This book delves into Equestrian Sculpture. Equestrian Sculpture is a crucial topic that must be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Equestrian Sculpture, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:

- Chapter 1: Introduction to Equestrian Sculpture
- Chapter 2: Essential Elements of Equestrian Sculpture
- Chapter 3: Equestrian Sculpture in Everyday Life
- Chapter 4: Equestrian Sculpture in Specific Contexts
- Chapter 5: Conclusion

2. In chapter 1, the author will provide an overview of Equestrian Sculpture. This chapter will explore what Equestrian Sculpture is, why Equestrian Sculpture is vital, and how to effectively learn about Equestrian Sculpture.
3. In chapter 2, this book will delve into the foundational concepts of Equestrian Sculpture. The second chapter will elucidate the essential principles that must be understood to grasp Equestrian Sculpture in its entirety.
4. In chapter 3, this book will examine the practical applications of Equestrian Sculpture in daily life. The third chapter will showcase real-world examples of how Equestrian Sculpture can be effectively utilized in everyday scenarios.
5. In chapter 4, the author will scrutinize the relevance of Equestrian Sculpture in specific contexts. This chapter will explore how Equestrian Sculpture is applied in specialized fields, such as education, business, and technology.
6. In chapter 5, this book will draw a conclusion about Equestrian Sculpture. This chapter will summarize the key points that have been discussed throughout the book.

The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Equestrian Sculpture.

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