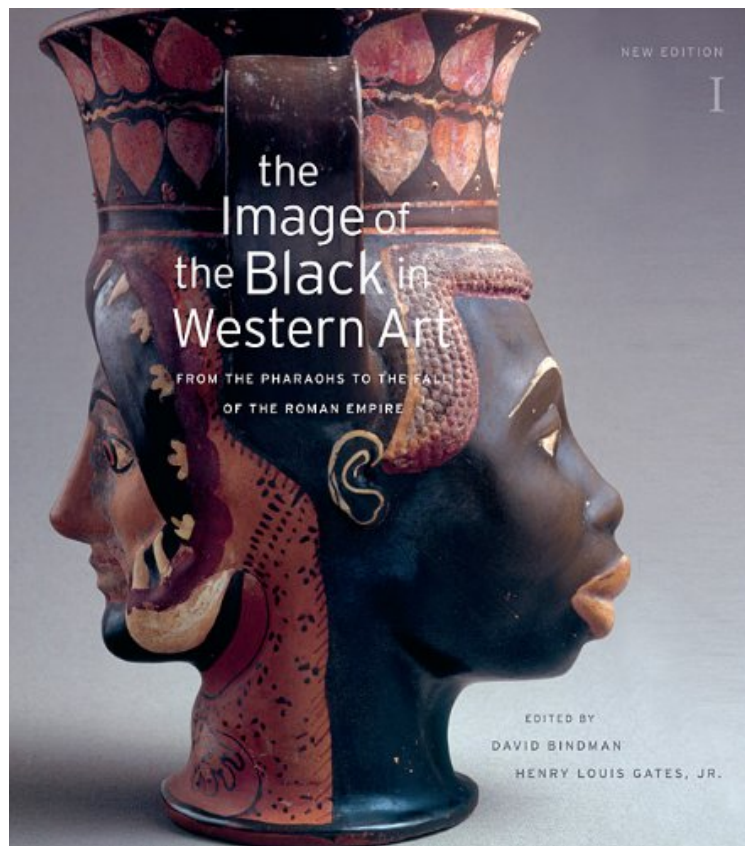


(Ebook pdf) The Image of the Black in Western Art, Volume I: From the Pharaohs to the Fall of the Roman Empire: New Edition

The Image of the Black in Western Art, Volume I: From the Pharaohs to the Fall of the Roman Empire: New Edition

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From Brand: Belknap Press : The Image of the Black in Western Art, Volume I: From the Pharaohs to the Fall of the Roman Empire: New Edition before purchasing it in order to gage whether or not it would be worth my time, and all praised The Image of the Black in Western Art, Volume I: From the Pharaohs to the Fall of the Roman Empire: New Edition:

3 of 3 people found the following review helpful. A very intelligent and highly significant part of art history --- that ...By MooreNoLessWill definitely be collecting every volume of this series. A very intelligent and highly significant part of art history --- that you never knew.16 of 19 people found the following review helpful. 1 Down!By CelesteAwesome book! Photos are great. I haven't read the commentary (I'm hoping it's not Eurocentric), however, the pics are magnificent! 1 down, 9 to go!!!! I'll be purchasing the entire series.Update: One star removed, commentary is heavily Eurocentric (lies, distortions, denial). Some of the info is good, but the majority is eurocentric. It's a good source for photos. These images just aren't mere depictions as suggested, they are of the times when we ruled Europe. Of course you have your depictions of Memnon and other so called Greek mythologies etc, but given what we know

about the city of Troy and that it was INDEED a place, lends heavy credibility to Memnon. UPDATE 2: For anyone interested in what I mean by Eurocentrism, here you go: In the book, you'll find commentary that will suggest that the artwork (and I do mean artifacts too) found is merely a depiction of how White Europeans viewed Black Africans; even with the evidence in their faces they still cannot fathom the truth that the artwork found isn't just how Whites viewed Blacks back then. Greek Mythology (you do have this represented and quite interesting enough, they are represented as African lol, of course this leaves them puzzled trying to come up with ways to dismiss it). I imagine much of this kind of writeup has more to do with the original commentary that was drawn up during that time (early 1900s) and they are simply republishing it, but contemporary writers like Jeremy Tanner (who is much more tolerable) and Frank Snowden (SMH @ this sellout) have pretty much continued to state that these are simply depictions of how Whites saw Blacks during this time, through contact with them (I'm surprised they even mention Blacks left Africa). They suggest that White Greeks were fascinated with the racial differences and simply captured these differences in artwork, over and over and over again, this is nonsense!!! Especially when you consider that they had NONE of their OWN statues at this time! They do not appear until AFTER mid 400bc and even then it was sparse! It should be a known fact that the Egyptians and the Moors ruled Europe, but also through trade and other means Blacks also taught a GREAT deal to these people (They went to schools in Africa, along travel/trade the Moors brought their knowledge with them etc). Europe had two dark ages, one in BC time (1100-800bc) and one in AD (5-15th) time. What group of people continuously creates artwork, vases, jewelry etc of another race and NOT their own? That's similar to the stupidity they invoke in regards to Egyptian renderings, suggesting that these imaginary non-Blacks took the time to create artifacts that were NOT of their own people lol. Who the hell puts ANTEFIXES of other people on their buildings but not of themselves lmao. It's artwork that showcases the African presence in Europe during the time we settled these areas and after as such (when Whites took over the area in 1200BC time, but we still produced the work). After 800bc, there is a period known as the 'Archaic Period', this is the period they use to place claim on the all of a sudden works popping up during their dark age. This is also the time where they are learning from the Egyptians and possibly Black Anatolians from Turkey; this archaic period references Greece only. These images range from 2000BC on up to AD time. Now, I'm not saying that no one White produced African busts etc, but that wasn't happening until AD time and even then it was still very sparse in producing busts of their own, which really didn't happen until mid 300bc - AD, again sparse. You will not find many ancient modern White artifacts before this period. They simply do not exist, unless they are fake and there have been quite a few fakes lol. Let's also not forget that over half of Europe's population was being wiped out from the Black plague beginning in the 13th century (peaking at 4 years with massive retraction, but continued well into the early late 1600s, early 1700s. In fact Eurasia as a whole was taking hits from the Black plague. This heavy retraction was because the MOORS (who were Black) cured them. The Black death comes from black rat fleas...what attracts rats? FILTH If you haven't read Martin Bernal or Dr. Ivan Van Sertima, I suggest their books, some of these photos are present in Dr. Sertima's book as well. I'll give you a direct quote from the book so you can cop the real deal: Frank Snowden (the sellout) "Only the Negro of the pronounced type was used as a model by Attic artists in the sixth century. From the outset the Negro's skin color, thick lips, broad nose, and especially his woolly hair fascinated the artists... (page 148)" This is a COMMON theme throughout the book. Another thing I take issue with is the distortion in minor details to make it seem as if Black authors don't know what they are talking about; it could be that the Jeremy Tanners of the world just aren't that familiar with African history. For example, Jeremy Tanner states "...as James elaborated in *Stolen Legacy*, with the notorious claim that Aristotle's philosophy was largely plagiarized from the Great Library at Alexandria (actually established after Aristotle's death), where the sum of black Egyptian wisdom had been collected. (page 3)" This is a fabrication and is misleading! It is a well known fact to those who are familiar with African history/Egypt that there were ROYAL LIBRARIES housed in temples, one being located in what is now known as ALEXANDRIA. James was NOT talking about the Library of Alexandria during PTOLEMAIC RULE. He is talking about the LIBRARY BEFORE PTOLEMAIC RULE. The problem is that people are associating library at Alexandria with the PTOLEMY one, that's not accurate! Everyone knows or should know that Aristotle was a STUDENT of PLATO and PLATO was a student of SOCRATES (who was BLACK) and ALL of them studied IN EGYPT. Before the rule of the Greeks, Black Egyptians TAUGHT ARISTOTLE and the rest of them, to which they admit. Aristotle (384-322 BCE), spent some ~ 15 years advancing his education in Egypt until the invasion of Alexander the Great in 332 BCE, when Aristotle got the opportunity he had been praying for, to ransack leading Egyptian libraries and carry off all the books he wanted, to found his academy in Athens called 'Peripatetic Lyceum.' THIS is what James is talking about, the library of Alexandria that was settled IN EGYPT by NON Blacks is not where Aristotle got his information!!! After the death of Alexander the Great in 323 B.C., his vast empire was divided among his generals, and Alexandria, the new Egyptian capital, fell to Ptolemy. That city, barely ten years old, soon became the centre of the learned world by 300 B.C., the Museum (i.e., the seat of the Muses), was founded, and became a veritable university of Greek learning. That to the Museum was attached a great library, with a dining hall and lecture rooms for professors, and this became a school of philosophers, mathematicians and astronomers. Here for the next 700 years, science had its chief abiding place. Here however, it should be remembered that the Greeks did not carry a civilization of their own to Egypt, but on the contrary found a very highly developed Egyptian culture, the

survival of which was maintained by the use of Egyptian Priests and Scholars as teachers. For heavens sake they use that Lefkowitz woman as a hidden source of reference!! TREAD carefully with the commentary, make sure you're on the up and up with your reading because if you're not, you will think it is accuracy. IT IS NOT. Overall the pictures are GREAT, I just don't like much of the Eurocentrism. 3 of 3 people found the following review helpful. Completely professional. Dr Gates is on top of his game, as usual. By Pen Name Very well done and inclusive. Looking forward to next volume. This is a much needed one of a kind series. Should be required in every middle school history class

In the 1960s, art patron Dominique de Menil founded an image archive showing the ways that people of African descent have been represented in Western art. Highlights from her collection appeared in three large-format volumes that quickly became collectors items. A half-century later, Harvard University Press and the Du Bois Institute are proud to publish a complete set of ten sumptuous books, including new editions of the original volumes and two additional ones. The new edition of *From the Pharaohs to the Fall of the Roman Empire* offers a comprehensive look at the fascinating and controversial subject of the representation of black people in the ancient world. Classic essays by distinguished scholars are aptly contextualized by Jeremy Tanner's new introduction, which guides the reader through enormous changes in the field in the wake of the Black Athena story.

A fascinating story of the changing image of Africa's people in Western art. The images are simply extraordinary and the scholarship inspiring. Anyone who cares about Western art or about Africa and her diaspora ought to know these magnificent volumes. (Kwame Anthony Appiah) In addition to being an indispensable guide to the evolving meanings of racial difference, these dazzling volumes filled with extraordinary images and rich arguments contribute to an alternative history of the Western world. An invaluable gift for both specialists and general readers. (Paul Gilroy, author of *The Black Atlantic: Modernity and Double Consciousness*) One of the most thorough collections depicting the African-American in works of art... The books build on the research and photo project started by art patron Dominique de Menil in the 1960s, which grew out of a frustration with segregation. The collection was then transferred and continued to grow at the W.E.B. Du Bois Institute at Harvard University. De Menil's original volumes have been updated by David Bindman and Henry Louis Gates Jr. and now include more detailed descriptions and provide a larger context of the artwork that spans more than 5,000 years, including the Roman Empire to present-day pieces, filling in tremendous gaps in de Menil's collection, according to some art historians. The images, printed in full-color on high-quality pages, are available for the masses to see and understand how African-Americans not only fit into the various societies of the Western world, but how those relationships evolved throughout the ages. (Kirkus 2010-09-15) The volumes so far are a treasury of paintings and sculptures of people down the ages, taking in many strands of ritual, classicism, artlessness and humanity. (William Weaver *Spectator* 2010-12-18) A sumptuous new edition with much additional material and copious color pictures.... The books are a wonderful resource: a glitteringly decorated window into the Du Bois Institute's unrivalled archive of relevant images. The accompanying essays, which are models of erudition, are inescapable reading for anyone interested in the subject. (Felipe Fernandez-Armesto *The Art Newspaper* 2011-04-17) In his fresh introduction for volume 1, Jeremy Tanner, Greek and Roman art/archaeology specialist, recontextualizes the text and images in the original volume of this work in light of the explosion of scholarship examining the notions of race and identity as constructed historically and in the present. Tanner's well-researched, critical essay offers a rich bibliography of the literature on the subject of race and representation in ancient art... The high-quality color images that have replaced black-and-white images, and the more richly textured black-and-white images, all printed on good quality art stock paper, help to reinforce arguments where color symbolism is deemed critically important. (K. Mason *Choice* 2011-10-01) Monumental and groundbreaking volumes... [with] beautifully reproduced and thought-provoking images A vast array of different "Images of the Black" appear in these volumes, from statues of black saints such as St. Maurice or St. Benedict the Moor, to portraits of notable African ambassadors and kings, poets and musicians, or drawings of literary characters such as Shakespeare's Othello, Aphra Behn's Oroonoko, or Yarico from George Colman's *Inkle and Yarico*... Africans have been painted and sculpted by some of the most eminent artists in the Western tradition, including Titian, Tiepolo, Rubens, Rembrandt, Van Dyck, Reynolds, Hogarth, Watteau and Gainsborough. More importantly, they have not been caricatured, but sensitively portrayed by these masters, their humanity captured on canvas for all to see... In placing such a vast variety of different images together, both positive and negative, these volumes show that the "Image of the Black" was not at all homogenous but rather reflected the wide range of the Western response to the "other."... Seen through the prism of "Western Art," these "Images of the Black" often tell us more about the Europeans and their agendas than the Africans they portray. Nonetheless, the cumulative effect of the images is to demonstrate a continuous black presence in the Western imagination and experience This series will pose new questions to scholars of art, history and literature and provoke us all to reconsider the role of "the Black" in Western civilization. (Miranda Kaufmann *Times Literary Supplement* 2012-03-23) About the Author David Bindman is Emeritus Professor of the History of Art at University College London.