

Laocoonte Fama E Stile

"The book is about a new development in Italian Renaissance art; its aim is to show how artists and humanists came together to effect this revolution, it is important because this is a long-ignored but crucial aspect of the Italian Renaissance, showing us why the masterpieces we take for granted are the way they are, and there is no competitor in the field. The book sheds light on some of the world's greatest masterpieces of art, including Botticelli's Venus, Leonardo's Leda, Raphael's Galatea, and Titian's Bacchus and Ariadne"--

The fully revised second edition of this successful volume includes updates on the latest archaeological research in all chapters, and two new essays on Greek and Roman art. It retains its unique, paired essay format, as well as key contributions from leading archaeologists and historians of the classical world. Second edition is updated and revised throughout, showcasing the latest research and fresh theoretical approaches in classical archaeology. Includes brand new essays on ancient Greek and Roman art in a modern context. Designed to encourage critical thinking about the interpretation of ancient material culture and the role of modern perceptions in shaping the study of art and archaeology. Features paired essays – one covering the Greek world, the other, the Roman – to stimulate a dialogue not only between the two ancient cultures, but between scholars from different historiographic and methodological traditions. Includes maps, chronologies, diagrams, photographs, and short editorial introductions to each chapter.

A significant contribution to our understanding of early twentieth century visual culture and an exploration of how photography shaped the ways in which the great archaeologist of the human mind saw and thought about the world.

Renaissance Theory presents an animated conversation among art historians about the optimal ways of conceptualizing Renaissance art, and the links between Renaissance art and contemporary art and theory. This is the first discussion of its kind, involving not only questions within Renaissance scholarship, but issues of concern to art historians and critics in all fields. Organized as a virtual roundtable discussion, the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to reconceptualize the period. They then turn to the issue of the relation between modern art and the Renaissance: Why do modern art historians and critics so seldom refer to the Renaissance? Is the Renaissance our indispensable heritage, or are we cut off from it by the revolution of modernism? The volume includes an introduction by Rebecca Zorach and two final, synoptic essays, as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell, Michael Cole, Frederika Jakobs, Claire Farago, and Matt Kavalier.

Hellenistic Sculpture: The styles of ca. 100-31 B.C

Classical Myths in Italian Renaissance Painting

The Culture of the Visual Arts in Early Sixteenth-Century Rome

Private Collectors in Mantua, 1500-1630

Painting in Stone

Brill's Companion to Greek and Latin Pastoral

Artists, Humanists, and the Planning of Raphael's Villa Madama

A collection of essays on art history and criticism. The essays offer a meditation on distinctive moments in the history of the fragment, ranging from spoils in late antique architecture to the practice of collage in the modern period.

Die Studie untersucht die ironische Erzählweise Rembrandts und stellt dabei dessen Nachtwache ins Zentrum der Untersuchung. Zentral ist dabei die kritische Auseinandersetzung mit der klassizistischen Kunsttheorie eines Franciscus Junius. The study analyzes Rembrandt's ironic narrative techniques, focusing on the artist's group portrait the Night Watch. Central to the inquiry is the artist's critical engagement with the classical art theory of Franciscus Junius.

The Sinister Side reveals a hidden symbolic language in the visual arts: that of the perceived differences between the left and right sides of the body. Long forgotten or misunderstood, it is a symbolism that has been interpreted by artists differently through the centuries, and that sheds new light on some of our greatest works of art.

Laocoonte. Fama e stile Laocoonte, fama e stile Donzelli Editore Rethinking the High Renaissance The Culture of the Visual Arts in Early Sixteenth-Century Rome Routledge

A Companion to Vergil's Aeneid and its Tradition

Laocoonte. Fama e stile

A Globalised Visual Culture?

A Life History from Antiquity to the Present

Classical Archaeology

Signature of an Eternal City

The Hills of Rome

This book, first published in 2004, develops a theoretical concept for understanding the Roman art of images.

Case studies of private art collections recorded during the sixteenth and early seventeenth centuries in Mantua. This work seeks to show how the collectors' taste changed during this period and how these changes are reflected in the collections' display, and also seeks to contribute to the understanding of the original context of works of art in sixteenth and early seventeenth century private houses in a courtly city.

How grace shaped the Renaissance in Italy "Grace" emerges as a keyword in the culture and society of sixteenth-century Italy. The Grace of the Italian Renaissance

explores how it conveys and connects the most pressing ethical, social and aesthetic concerns of an age concerned with the reactivation of ancient ideas in a changing world. The book reassesses artists such as Francesco del Cossa, Raphael and Michelangelo and explores anew writers like Castiglione, Ariosto, Tullia d'Aragona and Vittoria Colonna. It shows how these artists and writers put grace at the heart of their work. Grace, Ita Mac Carthy argues, came to be as contested as it was prized across a range of Renaissance Italian contexts. It characterised emerging styles in literature and the visual arts, shaped ideas about how best to behave at court and sparked controversy about social harmony and human salvation. For all these reasons, grace abounded in the Italian Renaissance, yet it remained hard to define. Mac Carthy explores what grace meant to theologians, artists, writers and philosophers, showing how it influenced their thinking about themselves, each other and the world. Ambitiously conceived and elegantly written, this book portrays grace not as a stable formula of expression but as a web of interventions in culture and society.

*Gotthold Ephraim Lessing first published *Laokoon, oder uber die Grenzen der Mahlerey und Poesie (Laocoon, or on the Limits of Painting and Poetry)* in 1766. Over the last 250 years, Lessing's essay has exerted an incalculable influence on western critical thinking. Not only has it directed the history of post-Enlightenment aesthetics, it has also shaped the very practices of 'poetry' and 'painting' in a myriad of different ways. In this anthology of specially commissioned chapters - comprising the first ever edited book on the Laocoon in English - a range of leading critical voices has been brought together to reassess Lessing's essay on its 250th anniversary. Combining perspectives from multiple disciplines (including classics, intellectual history, philosophy, aesthetics, media studies, comparative literature, and art history), the book explores the Laocoon from a plethora of critical angles. Chapters discuss Lessing's interpretation of ancient art and poetry, the cultural backdrops of the eighteenth century, and the validity of the Laocoon's observations in the fields of aesthetics, semiotics, and philosophy. The volume shows how the Laocoon exploits Greek and Roman models to sketch the proper spatial and temporal 'limits' (Grenzen) of what Lessing called 'poetry' and 'painting'; at the same time it demonstrates how Lessing's essay is embedded within Enlightenment theories of art, perception, and historical interpretation, as well as within nascent eighteenth-century ideas about the 'scientific' study of Classical antiquity (Altertumswissenschaft). To engage critically with the Laocoon, and to make sense of its legacy over the last 250 years, consequently involves excavating various 'classical presences': by looking back to the Graeco-Roman past, the volume demonstrates, Lessing forged a whole new tradition of modern aesthetics.*

Architectural Invention in Renaissance Rome

Renaissance Mythological Painting and the Studiolo of Isabella D'Este

Classical Art

Supports in Roman Marble Sculpture

Dialogue on the Errors and Abuses of Painters

The Art of Reception

Classical Pasts

For too long, the 'centre' of the Renaissance has been considered to be Rome and the art produced in, or inspired by it. This collection of essays dedicated to Deborah Howard brings together an impressive group of internationally recognised scholars of art and architecture to showcase both the diversity within and the porosity between the 'centre' and 'periphery' in Renaissance art. Without abandoning Rome, but together with other centres of art production, the essays both shift their focus away from conventional categories and bring together recent trends in Renaissance studies, notably a focus on cultural contact, material culture and historiography. They explore the material mechanisms for the transmission and evolution of ideas, artistic training and networks, as well as the dynamics of collaboration and exchange between artists, theorists and patrons. The chapters, each with a wealth of groundbreaking research and previously unpublished documentary evidence, as well as innovative methodologies, reinterpret Italian art relating to canonical sites and artists such as Michelangelo, Titian, Tintoretto, Veronese, and Sebastiano del Piombo, in addition to showcasing the work of several hitherto neglected architects, painters, and an inimitable engineer-inventor.

The perception that the early sixteenth century saw a culmination of the Renaissance classical revival - only to degrade into mannerism shortly after Raphael's death in 1520 - has been extremely tenacious; but many scholars agree that this tidy narrative is deeply problematic. Exploring how we can reconceptualize the High Renaissance in a way that reflects how we research and teach today, this volume complicates and deepens our understanding of artistic change. Focusing on Rome, the paradigmatic centre of the High Renaissance narrative, each essay presents a case study of a particular aspect of the culture of the city in the early sixteenth century, including new analyses of Raphael's stanze, Michelangelo's Sistine Ceiling and the architectural designs of Bramante. The contributors question notions of periodization, reconsider the Renaissance relationship with classical antiquity, and ultimately reconfigure our understanding of 'high Renaissance style'.

Late Antique artefacts, and the images they carry, attest to a highly connected visual culture from ca. 300 to 800 C.E. On the one hand, the same decorative motifs and iconographies are found across various genres of visual and material culture, irrespective of social and economic differences among their users - for instance in mosaics, architectural decoration, and luxury arts (silver plate, textiles, ivories), as well as in everyday objects such as tableware, lamps, and pilgrim vessels. On the other hand, they are also spread in geographically distant regions, mingled with local elements, far beyond the traditional borders of the classical world. At the same time, foreign motifs, especially of Germanic and Sasanian origin, are attested in Roman territories. This volume aims at investigating the reasons behind this seemingly globalised visual culture spread across the Late Antique world, both within the borders of the (former) Roman and (later) Byzantine Empire and

beyond, bringing together diverse approaches characteristic of different national and disciplinary traditions. The presentation of a wide range of relevant case studies chosen from different geographical and cultural contexts exemplifies the vast scale of the phenomenon and demonstrates the benefit of addressing such a complex historical question with a combination of different theoretical approaches.

Explores the cliché of 'the city of seven hills' and how, since antiquity, it has shaped experience of the city.

TRAC 2012

Artistic Practices and Cultural Transfer in Early Modern Italy

Rethinking Lessing's Laocoon

Essays in Honour of Deborah Howard

A Democratic Turn?

Freud, Photography, and the History of Art

A Companion to Greek Art

The first study of a crucial aspect of Roman stone sculpture, exploring the functions and aesthetics of non-figural supports.

This volume originates from an international conference held at Oxford University in 2007. Texts by classical archaeologists, art historians, students of the history of collecting, curators, conservators and artists address objects and themes from antiquity to the present day, ancient Egypt to 20th-century Mexico and contemporary Europe. They explore status, reception and functions of casts as well as hands-on issues, such as the making, trading, display and conservation of plaster casts. A handbook for students, academics, curators and collectors, the text will become a standard work on the role of plaster casts in the history of Western sculpture.

The Oxford Encyclopedia of Ancient Greece and Rome is the clearest and most accessible guide to the world of classical antiquity ever produced. This multivolume reference work is a comprehensive overview of the major cultures of the classical Mediterranean world--Greek, Hellenistic, and Roman--from the Bronze Age to the fifth century CE. It also covers the legacy of the classical world and its interpretation and influence in subsequent centuries. The Encyclopedia brings the work of the best classical scholars, archaeologists, and historians together in an easy-to-use format. The articles, written by leading scholars in the field, seek to convey the significance of the people, places, and historical events of classical antiquity, together with its intellectual and material culture. Broad overviews of literature, history, archaeology, art, philosophy, science, and religion are complimented by articles on authors and their works, literary genres and periods, historical figures and events, archaeologists and archaeological sites, artists and artistic themes and materials, philosophers and philosophical schools, scientists and scientific areas, gods, heroes, and myths. Areas covered include: · Greek and Latin Literature · Authors and Their Works · Historical Figures and Events · Religion and Mythology · Art, Artists, Artistic Themes, and Materials · Archaeology, Philosophers, and Philosophical Schools · Science and Technology · Politics, Economics, and Society · Material Culture and Everyday Life

Much has been written about the Roman family unit, but relatively little about the early Christian period, comparing Roman, Jewish and Christian concepts of the family.

Italian and Spanish Sculpture

The Sinister Side

The Oxford Encyclopedia of Ancient Greece and Rome

Catalogue of the J. Paul Getty Museum Collection

An Interdisciplinary Dialogue

A Sphinx Revisited

Confronting the Classics: Traditions, Adventures, and Innovations

How did the statues of ancient Greece wind up dictating art history in the West? How did the material culture of the Greeks and Romans come to be seen as "classical" and as "art"? What does "classical art" mean across time and place? In this ambitious, richly illustrated book, art historian and classicist Caroline Vout provides an original history of how classical art has been continuously redefined over the millennia as it has found itself in new contexts and cultures. All of this raises the question of classical art's future. What we call classical art did not simply appear in ancient Rome, or in the Renaissance, or in the eighteenth-century Academy. Endlessly repackaged and revered or rebuked, Greek and Roman artifacts have gathered an amazing array of values, both positive and negative, in each new historical period, even as these objects themselves have reshaped their surroundings. Vout shows how this process began in antiquity, as Greeks of the Hellenistic period transformed the art of fifth-century Greece, and continued through the Roman empire, Constantinople, European court societies, the neoclassical English country house, and the nineteenth century, up to the modern museum. A unique exploration of how each period of Western culture has transformed Greek and Roman antiquities and in turn been transformed by them, this book revolutionizes our understanding of what classical art has meant and continues to mean.

The twenty-three contributions collected in this volume on Greek and Latin Pastoral focus mainly on the historical genesis, the stylistic and narrative features, the literary self-definition, and the fortunes of

pastoral from its Theocritean origins to the Byzantine age.

Classics in the Modern World explores the features and implications of a 'democratic turn' in modern perceptions of the ancient world. Exploring the relationship between Greek and Roman ways of thinking and modern definitions of democratic practices and approaches, it enables a wider re-evaluation of the role of classics in the modern world.

The term "classical" is used to describe everything from the poems of Homer to entire periods of Greek and Roman antiquity. But just how did the concept evolve? This collection of essays by leading classics scholars from the United States and Europe challenges the limits of the current understanding of the term. The book seeks not to arrive at a final definition, but rather to provide a cultural history of the concept by exploring how the meanings of "classical" have been created, recreated, and rejected over time. The book asks questions that have been nearly absent from the scholarly literature. Does "classical" refer to a specific period of history or to the artistic products of that time? How has its definition changed? Did those who lived in classical times have some understanding of what the term "classical" has meant? How coherent, consistent, or even justified is the term? The book's introduction provides a generous theoretical and historical overview. It is followed by eleven chapters in which the contributors argue for the existence not of a single classical past, but of multiple, competing classical pasts. The essays address a broad range of topics--Homer and early Greek poetry and music, Isocrates, Hellenistic and Roman art, Cicero and Greek philosophy, the history of Latin literature, imperial Greek literature, and more. The most up-to-date and challenging treatment of the topic available, this collection will be of lasting interest to students and scholars of ancient and modern literature, art, and cultural history.

The Fragment

An Incomplete History

Der sokratische Künstler

Antiquity, Enlightenment, and the 'Limits' of Painting and Poetry

The Classical Traditions of Greece and Rome

Workshop Practice and Modes of Viewing

Making, Collecting and Displaying from Classical Antiquity to the Present

The Renaissance studiolo was a space devoted in theory to private reading. The most famous studiolo of all was that of Isabella d'Este, marchioness of Mantua. This work explores the function of the mythological image within a Renaissance culture of collectors.

An internationally recognized historian presents a revealing tour of the ancient world, shedding new light on Greek and Roman history.

This book deals with processes of reception in visual arts. Images (in the broadest sense) from different cultures and times are examined. The volume focuses on two key interpretations of reception. On the one hand, reception is understood as a concept of repetition and revision spanning different cultures and time periods. On the other hand, reception is also seen as the process of perceiving images. Both ways of understanding can be described by the metaphor of migration of images: in the first case, images migrate from one medium to another; in the second case, they migrate from the artefact into the human body. The contributions to this volume cover a variety of approaches coming from different disciplines such as Ancient Oriental philology, English and American studies, classical studies, classical archaeology, communication studies, cultural studies, art history, aesthetics, literature, media studies, philosophy, journalism, Romance studies, sociology, Near Eastern archaeology, prehistory, and classical studies.

A Companion to the City of Rome presents a series of original essays from top experts that offer an authoritative and up-to-date overview of current research on the development of the city of Rome from its origins until circa AD 600. Offers a unique interdisciplinary, closely focused thematic approach and wide chronological scope making it an indispensable reference work on ancient Rome. Includes several new developments on areas of research that are available in English for the first time. Newly commissioned essays written by experts in a variety of related fields. Original and up-to-date readings pertaining to the city of Rome on a wide variety of topics including Rome's urban landscape, population, economy, civic life, and key events.

Architecture and the Poetics of Marble from Antiquity to the Enlightenment

Rethinking the High Renaissance

How Left-right Symbolism Shaped Western Art

A Companion to the City of Rome

Classics in the Modern World

Studien zu Rembrandts Nachtwache

Proceedings of the Twenty-Second Annual Theoretical Roman Archaeology Conference, Frankfurt 2012

Giovanni Andrea Gilio's Dialogue on the Errors and Abuses of Painters (1564) is one of the first treatises on art published in the post-Tridentine period. It remains a key primary source for the discussion of the reform of art as it unfolded at the time of the Council of Trent and the Catholic Reformation. Relatively little is known about Gilio himself, a cleric from Fabriano, Italy. He was evidently familiar with Cardinal Alessandro Farnese's lively court circle in Rome and dedicated his book to the cardinal. His text—available here in English in full for the first time—takes the form of a spirited dialogue among six protagonists, using the voices of each to present different points of view. Through their dialogue Gilio grapples with a host of issues, from the relationship between poetry and painting, to the function of religious images, to the effects such images have on viewers. The primary focus is the proper representation of history, and Michelangelo's Last Judgment fresco in the Sistine Chapel is the exemplary case. Indeed, Michelangelo's painting is both praised and condemned as an example of the possibilities and limits of art. Although Gilio's dialogue is often quoted by art historians to point out the more controlling view of art and artists by the Roman Catholic Church, the unabridged text reveals the nuanced and provisional debates happening during this critical era.

The twenty-second Theoretical Roman Archaeology Conference (TRAC) was held at the Goethe-University Frankfurt am Main in spring 2012. During the three-day conference fifty papers were delivered,

discussing issues from a wide range of geographical regions of the Roman Empire, and applying various theoretical and methodological approaches. An equally wide selection of subjects was presented: sessions looked at Greek art and philhellenism in the Roman world, the validity of the concept of 'Romanisation', change and continuity in Roman religion, urban neighbourhood relations in Pompeii and Ostia, the transformation of objects in and from the Roman world, frontier markets and Roman archaeology in the Provinces. In addition, two general sessions covered single topics such as the 'transvestite of Catterick', metal recycling or Egyptian funeral practice in the Roman period. This volume contains a selection of papers from all these sessions.

Mining a rich, interdisciplinary mix of sources, including stoneware jugs, personal correspondence, paintings, inventories, and literature written for the dining room, this study offers a critical and entirely original examination of the function of early modern images for the people who owned and viewed them. The study explores the emergence, functions and material culture of the Antwerp dinner party during the heady days of the mid-sixteenth century, when Antwerp's art market was thriving and a new wealthy, non-noble class dominated the city. The author recontextualizes some of Bruegel's work within the cultural nexus of the dining room, where material culture and theatrical performance met humanist wit and the desire for professional advancement. The narrative also touches on the reception of Northern art in Lombardy, on intersections among painting, material culture, and theater, and on intellectual history.

The essays in this volume address Cleopatra's life and legacy, presenting fresh examinations of her decisions and actions, the influence of contemporary Egyptian culture on Rome, and the enduring Roman fascination with her story, which thrives even today.

The Language of Images in Roman Art

Plaster Casts

The Cabinet of Eros

Mirrors of Memory

The Oxford Handbook of Roman Imagery and Iconography

Pieter Bruegel and the Culture of the Early Modern Dinner Party

The catalogue is abundantly illustrated, including multiple views of each sculpture.--BOOK JACKET.

A Companion to Vergil's Aeneid and its Tradition presents a collection of original interpretive essays that represent an innovative addition to the body of Vergil scholarship. Provides fresh approaches to traditional Vergil scholarship and new insights into unfamiliar aspects of Vergil's textual history Features contributions by an international team of the most distinguished scholars Represents a distinctively original approach to Vergil scholarship

A sweeping history of premodern architecture told through the material of stone Spanning almost five millennia, Painting in Stone tells a new history of premodern architecture through the material of precious stone. Lavishly illustrated examples include the synthetic gems used to simulate Sumerian and Egyptian heavens; the marble temples and mansions of Greece and Rome; the painted palaces and polychrome marble chapels of early modern Italy; and the multimedia revival in 19th-century England. Poetry, the lens for understanding costly marbles as an artistic medium, summoned a spectrum of imaginative associations and responses, from princes and patriarchs to the populace. Three salient themes sustained this "lithic imagination": marbles as images of their own elemental substance according to premodern concepts of matter and geology; the perceived indwelling of astral light in earthly stones; and the enduring belief that colored marbles exhibited a form of natural—or divine—painting, thanks to their vivacious veining, rainbow palette, and chance images.

This is the final volume in Brunilde Sismondo Ridgway's series of books covering the entire range of Greek sculpture, from its inception to its virtual end as it merged into the production of the Roman Imperial world. Volume III discusses sculptural works, both architectural and free-standing, from approximately 100 B.C. to the Battle of Actium (31 B.C.), which removed from power the last Hellenistic ruler. Although some monuments may belong to the years just before or just after this timespan, Ridgway's aim is to concentrate on works plausibly dated to the first century B.C., even those with highly controversial chronologies. Famous sculptures—the Laokoon, the epic groups from the Sperlonga cave, the Belvedere Torso, the bronze Boxer in the Terme Museum, and many others—are discussed together with less well known pieces. Ridgway gives special emphasis to the finds from two shipwrecks—the Mahdia and the Antikythera wrecks—that provide a reasonable terminus ante quem, and argues that many of the stylistic trends and decorative objects usually considered typically Roman instead have their roots in the Greek world. This last Hellenistic phase is perhaps the most interesting of the three because it documents, to a great extent, the transformation of the products of one culture into those of another with different interests and priorities. Far from being an unimaginative, inferior output driven by commercial considerations, the statuary of the first century B.C. is vibrant and inventive, drawing from many sources in a stylistic eclecticism.

Cleopatra

The Grace of the Italian Renaissance

Laocoonte, fama e stile

Early Christian Families in Context

Towards a Geography of Late Antique Art

Renaissance Theory

A comprehensive, authoritative account of the development Greek Art through the 1st millennium BC. An invaluable resource for scholars dealing with the art, material culture and history of the post-classical world Includes voices from such diverse fields as art history, classical studies, and archaeology and offers a diversity of views to the topic Features an innovative group of chapters dealing with the

reception of Greek art from the Middle Ages to the present Includes chapters on Chronology and Topography, as well as Workshops and Technology Includes four major sections: Forms, Times and Places; Contacts and Colonies; Images and Meanings; Greek Art: Ancient to Antique The Oxford Handbook of Roman Imagery and Iconography offers a comprehensive overview of visual imagery in the Roman world, examined by context and period, and the evolving scholarly traditions of iconographic analysis and visual semiotics that have framed the modern study of these images.

Villa Madama, Raphael's late masterwork of architecture, landscape, and decoration for the Medici popes, is a paradigm of the Renaissance villa. The creation of this important, unfinished complex provides a remarkable case study for the nature of architectural invention. Drawing on little known poetry describing the villa while it was on the drawing board, as well as ground plans, letters, and antiquities once installed there, Yvonne Elet reveals the design process to have been a dynamic, collaborative effort involving humanists as well as architects. She explores design as a self-reflexive process, and the dialectic of text and architectural form, illuminating the relation of word and image in Renaissance architectural practice. Her revisionist account of architectural design as a process engaging different systems of knowledge, visual and verbal, has important implications for the relation of architecture and language, meaning in architecture, and the translation of idea into form.