

# Laocoonte Fama E Stile

*Confronting the Classics: Traditions, Adventures, and Innovations* Mary Beard 2013-09-09 An internationally recognized historian presents a revealing tour of the ancient world, shedding new light on Greek and Roman history.

*Classical Archaeology* Susan E. Alcock 2012-03-14 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.

**Local antiquities, local identities** Kathleen Christian 2018-10-12 This collection investigates the wide array of local antiquarian practices that developed across Europe in the early modern era. Breaking new ground, it explores local concepts of antiquity in a period that has been defined as a uniform 'Renaissance'. Contributors take a novel approach to the revival of the antique in different parts of Italy, as well as examining other, less widely studied antiquarian traditions in France, the Netherlands, Spain, Portugal, Britain and Poland. They consider how real or fictive ruins, inscriptions and literary works were used to demonstrate a particular idea of local origins, to rewrite history or to vaunt civic pride. In doing so, they tackle such varied subjects as municipal antiquities collections in Southern Italy and France, the antiquarian response to the pagan, Christian and Islamic past on the Iberian Peninsula, and Netherlandish interest in megalithic ruins thought to be traces of a prehistoric race of Giants.

**The Grace of the Italian Renaissance** Ita Mac Carthy 2020-01-14 "This book explores grace as a complex idea and term that at once expresses and connects the most pressing ethical, social, and aesthetic debates of the Italian Renaissance. Grace surfaced time and again in the period's discussions of the individual pursuit of the good life and in the collective quest to determine the best means to a harmonious society. It rose to prominence in theological debates about the soul's salvation and in secular debates about how best to live at court. It was absolutely central to the thinking of Reformation figures such as Erasmus and Luther, and just as central to the Counter-Reformation response. It played a pivotal role in the humanist campaign to develop a shared literary language and it featured prominently in the efforts of writers and artists to express the full potential of mankind. Grace abounded in the Italian Renaissance, yet it was as hard to define as it was ever-present. The courtier and writer, Baldassare Castiglione, for example, described it as that 'certain air' which distinguished excellent courtiers and court ladies from their mediocre counterparts, while his artist friend, Raffaello Sanzio (Raphael), saw it as that quality produced when one conceals the hard work and effort of art behind a veil of nonchalance and ease. This classically-inspired grace was used by many as a way of claiming distinction for themselves and of arguing for the pre-eminence of their chosen disciplines, but it drew criticism too from those who saw it as self-interested and superficial. Quarrels about the meaning and value of grace involved theologians, artists, writers and philosophers and intersected with the most famous debates of the time about language, society and the role of literature and the visual arts. As well as shedding light on what grace meant to those who invoked it, this book aims to trace the interdisciplinary transactions that the word made possible. Each chapter combines consideration of pivotal texts and images with interdisciplinary approaches, examining what grace meant to protagonists of the Italian Renaissance and exploring the correspondence, whether direct or indirect, between them. What emerges is a network of friendships, rivalries, agreements and disputes: a sketch of the interconnections that made the Italian Renaissance"--

*Cleopatra* Margaret M. Miles 2011-09 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.

*A Companion to the City of Rome* Claire Holleran 2018-07-10 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.

*Handbook of Greek Sculpture* Olga Palagia 2019-07-22 The Handbook of Greek Sculpture aims to provide a detailed examination of current research and directions in the field. Bringing together an international cast of contributors from Greece, Italy, France, Great Britain, Germany, and the United States, the volume incorporates new areas of research, such as the sculptures of Messene and Macedonia, sculpture in Roman Greece, and the contribution of Greek sculptors in Rome, as well as important aspects of Greek sculpture like techniques and patronage. The written sources (literary and epigraphical) are explored in dedicated chapters, as are function and iconography and the reception of Greek sculpture in modern Europe. Inspired by recent exhibitions on Lysippos and Praxiteles, the book also revisits the style and the personal contributions of the great masters.

*The Oxford Handbook of Greek and Roman Art and Architecture* Clemente Marconi 2015 This handbook explores key aspects of art and architecture in ancient Greece and Rome. Drawing on the perspectives of scholars of various generations, nationalities, and backgrounds, it discusses Greek and Roman ideas about art and architecture, as expressed in both texts and images, along with the production of art and architecture in the Greek and Roman world.

*A Companion to Vergil's Aeneid and its Tradition* Joseph Farrell 2014-01-28 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.

*Rethinking the High Renaissance* Jill Burke 2017-07-05 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'.

*Archaeology & Pilgrimage* Maddalena Bassani Engramma 204 collects researches and findings of several Italian and European scholars who have dealt with aspects related to ancient, Medieval and Modern pilgrimage along the main three European Routes (Via Romea Francigena, Via Romea Strata, Via Romea Germanica), or along other routes to the Holy Land. The issue is divided into three sections. The first one is dedicated to the European project *urAllure* by Martín López Nores, José Juan Pazos Arias, Susana Reboreda Morillo, Óscar Penín Romero, which focuses on the enhancement of minor sites along the pilgrimage routes of Europe, and it is accompanied by an overview on the development of promotional activities for some Italian cases supervised by Alessia Mariotti. The second section presents a series of studies related to some contexts that are close to mineral springs or important waterways and were frequented by pilgrims throughout the centuries: these are articles by Paola Zanovello and

Andrea Meleri's on the Euganean Hills (Padua), by Maddalena Bassani's on the sanctuary of Minerva Medica in Val Trebbia (Piacenza) and that at Timavo's Sources (Monfalcone), by Jacopo Turchetto on the centuriation between Padua and Altino. Furthermore, the articles by Silvia González Soutelo, Miguel Gómez-Heras, and Laura García Juan on the Bagno Vignoni area (Siena), and by Alessia Mariotti and Mattia Vitelli Casella on the Argenta site (Po Delta). In the third and final section one can read two important contributions, the first by Ludovico Rebaudo, devoted to the study of manuscript evidences recorded during a pilgrimage to the Holy Land about archaeological remains in Anatolia; the second by Jacopo Tabolli, who presents an exhibition on votive bronzes left by pilgrims in the sanctuary at the 'Sorgenti di San Casciano ai Bagni' (Siena) that recently opened at the Palazzo del Quirinale in Rome.

**The Making of the Doric Temple** Gabriel Zuchtriegel 2023-02-28 In this volume, Gabriel Zuchtriegel revisits the idea of Doric architecture as the paradigm of architectural and artistic evolutionism. Bringing together old and new archaeological data, some for the first time, he posits that Doric architecture has little to do with a wood-to-stone evolution. Rather, he argues, it originated in tandem with a disruptive shift in urbanism, land use, and colonization in Archaic Greece. Zuchtriegel presents momentous architectural change as part of a broader transformation that involved religion, politics, economics, and philosophy. As Greek elites colonized, explored, and mapped the Mediterranean, they sought a new home for the gods in the changing landscapes of the sixth-century BC Greek world. Doric architecture provided an answer to this challenge, as becomes evident from parallel developments in architecture, art, land division, urban planning, athletics, warfare, and cosmology. Building on recent developments in geography, gender, and postcolonial studies, this volume offers a radically new interpretation of architecture and society in Archaic Greece.

**Der sokratische Künstler** Jürgen Müller 2015-02-04 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.

**Plaster Casts** Rune Frederiksen 2010-09-27 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.

Laocoonte. Fama e stile Salvatore Settis 2006

**Renaissance Theory** James Elkins 2008-04 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.

The Cabinet of Eros Stephen John Campbell 2004-01-01 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.

The Art of Discovery Maren Elisabeth Schwab 2022-11-29 A panoramic history of the antiquarians whose discoveries transformed Renaissance culture and gave rise to new forms of art and knowledge In the early fifteenth century, a casket containing the remains of the Roman historian Livy was unearthed at a Benedictine abbey in Padua. The find was greeted with the same enthusiasm as the bones of a Christian saint, and established a pattern that antiquarians would follow for centuries to come. The Art of Discovery tells the stories of the Renaissance antiquarians who turned material remains of the ancient world into sources for scholars and artists, inspirations for palaces and churches, and objects of pilgrimage and devotion. Maren Elisabeth Schwab and Anthony Grafton bring to life some of the most spectacular finds of the age, such as Nero's Golden House and the wooden placard that was supposedly nailed to the True Cross. They take readers into basements, caves, and cisterns, explaining how digs were undertaken and shedding light on the methods antiquarians—and the alchemists and craftspeople they consulted—used to interpret them. What emerges is not an origin story for modern archaeology or art history but rather an account of how early modern artisanal skills and technical expertise were used to create new knowledge about the past and inspire new forms of art, scholarship, and devotion in the present. The Art of Discovery challenges the notion that Renaissance antiquarianism was strictly a secular enterprise, revealing how the rediscovery of Christian relics and the bones of martyrs helped give rise to highly interdisciplinary ways of examining and authenticating objects of all kinds.

**The Fragment** William Tronzo 2009 The universe may well have begun with an immense act of fragmentation, "the big bang," that sent particles flying in all directions to perform spectacular acts of creation and destruction. The fragment, volatile and unpredictable, is not simply the static part of a once-whole thing but itself something in motion. Drawing upon art history, archaeology, literature, numismatics, philosophy, and film, this book explores the significance of the fragment and addresses the powerful drives that have impelled it into the cultural mainstream. Book jacket.

**Early Christian Families in Context** David L. Balch 2003 Typical studies of marriage and family in the early Christian period focus on very limited evidence found in Scripture. This interdisciplinary book offers a broader, richer picture of the first Christian families by drawing together research by experts ranging from archaeologists to ancient historians. By exploring the nature of households in the ancient Greco-Roman world, the contributors assemble a new understanding of ancient Christian families that is both compelling and instructive. Divided into six parts, the book covers key aspects of ancient family life, from meals and child-rearing to women's roles and the lives of slaves. Three concluding chapters explore the implications of all this information for theological education today. Contributors: David L. Balch Suzanne Dixon J. Albert Harrill Ross S. Kraemer Christian Laes Peter Lampe Amy-Jill Levine Margaret Y. MacDonald Dale Martin Eric M. Meyers Margaret M. Mitchell Carolyn Osiek Beryl Rawson Richard Saller Timothy F. Sedgwick Monika Trummer Andrew Wallace-Hadrill

**Laocoonte, fama e stile** Salvatore Settis 1999

**Raphael's Ostrich** Una Roman D'Elia 2016-04-27 Raphael's Ostrich begins with a little-studied aspect of Raphael's painting—the ostrich, which appears as an attribute of Justice, painted in the Sala di Costantino in the Vatican. Una Roman D'Elia traces the cultural and artistic history of the ostrich from its appearances in ancient Egyptian hieroglyphs to the menageries and grotesque ornaments of sixteenth-century Italy. Following the complex history of shifting interpretations given to the ostrich in scientific, literary, religious, poetic, and satirical texts and images, D'Elia demonstrates the rich variety of ways in which people made sense of this living "monster," which was depicted as the embodiment of heresy, stupidity, perseverance, justice, fortune, gluttony, and other virtues and vices. Because Raphael was revered as a god of art, artists imitated and competed with his ostrich, while religious and cultural critics complained about the potential for misinterpreting such obscure imagery. This book not only considers the history of the ostrich but also explores how Raphael's painting forced viewers to question how meaning is attributed to the natural world, a debate of central importance in early modern Europe at a time when the disciplines of modern art history and natural history were developing. The strangeness of Raphael's ostrich, situated at the crossroads of art, religion, myth, and natural history, both reveals lesser-known sides of Raphael's painting and illuminates major cultural shifts in attitudes toward nature and images in the Renaissance. More than simply an examination of a single artist or a single subject, Raphael's Ostrich offers an accessible, erudite, and charming alternative to Vasari's pervasive model of the history of sixteenth-century Italian art.

**Dialogue on the Errors and Abuses of Painters** Giovanni Andrea Gilio 2018-04-17 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.

**In Praise of Christian Origins** Todd Penner 2004-06-18 Almost all scholars look to Acts 6:1-8:3 as providing the bedrock of early Christian tradition. The incident between the Hebrews and the Hellenists are understood to reflect real historical and theological problems in the early Jerusalem community, demonstrating the Hellenist role as a historical bridge between Jesus and Paul. Penner's study challenges the fundamental assumptions of this approach. Penner emphasizes the rhetorical and moral dimensions of ancient historiographical theory, especially the centrality of narrative and plot, the use of vivid description, the application of comparison using various type-scenes, and the role of speeches in terms of characterization and the presentation of narrative style. Todd Penner is the Assistant Professor of Religion at Austin College and the co-editor with Caroline Vander Stichele of Contextualizing Acts: Lukan Narrative and Greco-Roman Discourse.

**Brill's Companion to Greek and Latin Pastoral** Marco Fantuzzi 2006-06-01 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.

**Voices and Texts in Early Modern Italian Society** Stefano Dall'Aglio 2016-11-25 This book studies the uses of orality in Italian society, across all classes, from the fifteenth to the seventeenth century, with an emphasis on the interrelationships between oral communication and the written word. The Introduction provides an overview of the topic as a whole and links the chapters together. Part 1 concerns public life in the states of northern, central, and southern Italy. The chapters examine a range of performances that used the spoken word or song: concerted shouts that expressed the feelings of the lower classes and were then recorded in writing; the proclamation of state policy by town criers; songs that gave news of executions; the exercise of power relations in society as recorded in trial records; and diplomatic orations and interactions. Part 2 centres on private entertainments. It considers the practices of the performance of poetry sung in social gatherings and on stage with and without improvisation; the extent to which lyric poets anticipated the singing of their verse and collaborated with composers; performances of comedies given as dinner entertainments for the governing body of republican Florence; and a reading of a prose work in a house in Venice, subsequently made famous through a printed account. Part 3 concerns collective religious practices. Its chapters study sermons in their own right and in relation to written texts, the battle to control spaces for public performance by civic and religious authorities, and singing texts in sacred spaces.

**Architectural Invention in Renaissance Rome** Yvonne Elet 2017-10-31 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.

**Italian and Spanish Sculpture** Peggy Fogelman 2002-12-26 The catalogue is abundantly illustrated, including multiple views of each sculpture."--BOOK JACKET.

**Architectural and Urban Reflections after Deleuze and Guattari** Constantin V. Boundas 2017-12-15 This volume brings together architects, urban designers and planners and asks them to reflect and report on the (built) place and the city to come, in the wake of Deleuze and Guattari.

**Rethinking Lessing's Laocoon** Avi Lifschitz 2017-09-08 Gotthold Ephraim Lessing first published Laocoon, oder über 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.

**Classical Art** Caroline Vout 2018-05-29 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.

**François Duquesnoy and the Greek Ideal** Estelle Cecile Lingo 2007-01-01 This book is the first in English devoted to Francois Duquesnoy, a central figure in seventeenth-century European sculpture, a rival to Bernini, and a leading light in an artistic milieu that included Poussin and Rubens. Estelle Lingo reconstructs Duquesnoy's pursuit in Rome of a modern artistic practice "in the Greek manner." Reconstruction of Duquesnoy's Greek ideal enables Lingo to offer new interpretations of his exquisite marble and bronze sculptures. Moreover, she demonstrates that the archeological and poetic vision of Greek art developed by Duquesnoy and his circle formed the basis of Johann Joachim Winckelmann's influential Reflections on the Imitation of Greek Works in Painting and Sculpture - thus overturning the long-held assumption that no meaningful distinction was made between ancient Greek and Roman art prior to Winckelmann's work in the eighteenth century. Examining in detail how Duquesnoy developed and employed his "Greek manner," Lingo brings to light the extent of his contributions to European culture and aesthetics, and to the rise of Neoclassicism.

**The Pontificate of Clement VII** Sheryl E. Reiss 2017-03-02 The pontificate of Clement VII (Giulio de' Medici) is usually regarded as amongst the most disastrous in history, and the pontiff characterized as timid, vacillating, and avaricious. It was during his years as pope (1523-34) that England broke away from the Catholic Church, and relations with the Holy Roman Emperor deteriorated to such a degree that in 1527 an Imperial army sacked Rome and imprisoned the pontiff. Given these spectacular political and military failures, it is perhaps unsurprising that Clement has often elicited the scorn of historians, rather than balanced and dispassionate analysis. This interdisciplinary volume, the first on the subject, constitutes a major step forward in our understanding of Clement VII's pontificate. Looking beyond Clement's well-known failures, and anachronistic comparisons with more 'successful' popes, it provides a fascinating insight into one of the most pivotal periods of papal and European history. Drawing on long-neglected sources, as rich as they are abundant, the contributors address a wide variety of important aspects of Clement's pontificate, re-assessing his character, familial and personal relations, political strategies, and cultural patronage, as well as exploring broader issues including the impact of the Sack of Rome, and religious renewal and reform in the pre-Tridentine period. Taken together, the essays collected here provide the most expansive and nuanced portrayal yet offered of Clement as pope, patron, and politician. In reconsidering the politics and emphasizing the cultural vitality of the period, the collection provides fresh and much-needed revision to our understanding of Clement VII's pontificate and its critical impact on the history of the papacy and Renaissance Europe.

**Supports in Roman Marble Sculpture** Anna Anguissola 2018-02-15 Figural and non-figural supports are a ubiquitous feature of Roman marble sculpture; they appear in sculptures ranging in size from miniature to colossal and of all levels of quality. At odds with modern ideas about beauty, completeness, and visual congruence, these elements, especially non-figural struts, have been dismissed by scholars as mere safeguards for production and transport. However, close examination of these features reveals the tastes and expectations of those who commissioned, bought, and displayed marble sculptures throughout the Mediterranean in the Hellenistic and Roman periods. Drawing on a large body of examples, Greek and Latin literary sources, and modern theories of visual culture, this study constitutes the first comprehensive investigation of non-figural supports in Roman sculpture. The book overturns previous conceptions of Roman visual values and traditions and challenges our understanding of the Roman reception of Greek art.

**The Philosophy of Umberto Eco** Sara G. Beardsworth 2017-05-09 The Philosophy of Umberto Eco stands out in the Library of Living Philosophers series as the volume on the most interdisciplinary scholar hitherto and probably the most widely translated. The Italian philosopher's name and works are well known in the humanities, both his philosophical and literary works being translated into fifteen or more languages. Eco is a founder of modern semiotics and widely known for his work in the philosophy of language and aesthetics. He is also a leading figure in the emergence of postmodern literature, and is associated with cultural and mass communication studies. His writings cover topics such as advertising, television, and children's literature as well as philosophical questions bearing on truth, reality, cognition, language, and literature. The critical essays in this volume cover the full range of this output. This book has wide appeal not only because of its interdisciplinary nature but also because of Eco's famous "high and low" approach, which is deeply scholarly in conception and very accessible in outcome. The short essay "Why Philosophy?" included in the volume is exemplary in this regard: it will appeal to scholars for its wit and to high school students for its intelligibility.

**The Sinister Side** James Hall 2008-10-23 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.

**The Oxford Handbook of Roman Imagery and Iconography** Lea K. Cline 2021-12-29 "Roman imagery and iconography are typically studied under the more general umbrella of Roman art and in broader, medium-specific studies. This handbook focuses primarily on 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. As such topics-or, more directly, the isolation of these topics from medium-specific or strictly temporal evaluations of Roman art-are uncommon in monograph-length studies, our goal is that this handbook will be an important reference for both the communicative value of images in the Roman world and the tradition of iconographical analysis. The chapters herein represent contributions from a number of leading and emerging authorities on Roman imagery and iconography from across the world, representing a variety of academic traditions and methods of image analysis"--

**Restoration as Fabrication of Origins** Henri de Riedmatten 2023-07-24 The aim of this publication is to clarify the relationships between material restoration and politics in Italian Renaissance art. The focus of this research is on the question of origin as a foothold for political, patrimonial, and cultural identity. These claims were enacted within a system which, rather than restoring the initial forms and meanings of existing objects, remodeled the past according to new identity requirements: spaces were reorganized, and works of art invested with new meanings. Their material and aesthetic reality was thus transformed and redefined. The aim is therefore to analyze the potential physical modifications of these artefacts in light of their symbolic recoding. Restoration practices in Italian Renaissance art Reassessing the concept of Renaissance Recording of ancient works for political purposes

**Art, Agency and Living Presence** Caroline van Eck 2015-03-10 Throughout history, and all over the world, viewers have treated works of art as if they are living beings: speaking to them, falling in love with them, kissing or beating them. Although over the past 20 years the catalogue of individual cases of such behavior towards art has increased immensely, there are few attempts at formulating a theoretical account of them, or writing the history of how such responses were considered, defined or understood. That is what this book sets out to do: to reconstruct some crucial chapters in the history of thought about such reflections in Western Europe, and to offer some building blocks towards a theoretical account of such responses, drawing on the work of Aby Warburg and Alfred Gell.

**Il Laocoonte di Agesandro, Polidoro e Atenodoro da Rodi** Francesco Buranelli 2006

## Laocoonte Fama E Stile :

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