

Acces PDF

Laocoonte Fama E

Stile

Laocoonte

Fama E Stile

**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**

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**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**

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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

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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

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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 The chapters, each with a wealth of groundbreaking research and previously unpublished documentary evidence, as well

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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

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**showcasing the
work of several
hitherto
neglected
architects,
painters, and an
inimitable engine
er-inventor.**

**This volume
originates from
an international
conference held
at Oxford
University in**

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**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,**

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**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**

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**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.**

Case studies of

Page 10/143

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**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**

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**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.**

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**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**

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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

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**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**

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**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**

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**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.**

The Sinister Side

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**The Language of
Images in Roman
Art**

Classical

Archaeology

Classics in the

Modern World

Acta Conventus

Neo-Latini

Vindobonensis

Early Christian

Families in

Context

Classical Pasts

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***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***

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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

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***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***

***A significant
contribution to our
understanding of***

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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.

"The book is about a new development in Italian Renaissance

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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,

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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 twenty-three

Page 24/143

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***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.***

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***Pieter Bruegel and
the Culture of the
Early Modern Dinner
Party***

***Pirro Ligorio's
Worlds***

***Architectural
Invention in***

***Renaissance Rome
Mirrors of Memory***

***Catalogue of the J.
Paul Getty Museum
Collection***

Supports in Roman

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**Marble Sculpture
A Democratic Turn?**

Renaissance
Theory presents
an animated
conversation
among art
historians about
the optimal ways
of conceptualizing
Renaissance art,
and the links
between

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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

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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

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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

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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

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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

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Matt Kavalier.

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

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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.

An internationally recognized historian presents

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a revealing tour of the ancient world, shedding new light on Greek and Roman history.

Giovanni Andrea Gilio's Dialogue on the Errors and Abuses of Painters (1564) is one of the first treatises on art

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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

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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

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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

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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

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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

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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

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Stile

provisional

debates

happening during

this critical era.

Renaissance

Mythological

Painting and the

Studiolo of

Isabella D'Este

The Grace of the

Italian

Renaissance

The Oxford

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Encyclopedia of
Ancient Greece
and Rome

An Incomplete
History

Making, Collecting
and Displaying
from Classical
Antiquity to the
Present

Private Collectors
in Mantua,
1500-1630

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Italian and

Spanish Sculpture

A collection of essays on art history and criticism. The essays offer a meditation on distinctive moments in the history of the fragment,

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Stile

***ranging from
spoila in late
antique***

***architecture to
the practice of
collage in the
modern period.***

A

***reconsideration
of the manifold
interests of the
central and***

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Stile

***controversial
figure Pirro
Ligorio, an
ambiguous
antagonist of
the canon
embodied by
Michelangelo
and one of the
most fascinating
and learned
antiquarians in***

Acces PDF

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***the entourage of
Cardinal
Alessandro
Farnese.***

***Much has been
written about
the Roman
family unit, but
relatively little
about the early
Christian
period,***

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**comparing
Roman, Jewish
and Christian
concepts of the
family.**

Laocoonte.

Fama e

stileLaocoonte,

fama e

stileDonzelli Edi

toreRenaissance

TheoryRoutledg

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e

***A Companion to
Greek Art***

***Towards a
Geography of
Late Antique Art
Renaissance
Theory***

***Proceedings of
the Twenty-
Second Annual
Theoretical***

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Roman

Archaeology

Conference,

Frankfurt 2012

The Cabinet of

Eros

Confronting the

Classics:

Traditions,

Adventures, and

Innovations

Artists,

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

The catalogue
is abundantly
illustrated,
including
multiple views
of each sculpt
ure. "--BOOK
JACKET.

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

The essays in this volume address

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Cleopatra's
life and
legacy,
presenting
fresh
examinations
of her
decisions and
actions, the
influence of
contemporary
Egyptian

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culture on
Rome, and the
enduring Roman
fascination
with her
story, which
thrives even
today.

This book,
first
published in
2004, develops

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a theoretical
concept for
understanding
the Roman art
of images.

Workshop

Practice and

Modes of

Viewing

Studien zu

Rembrandts

Nachtwache

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Plaster Casts

Dialogue on

the Errors and

Abuses of

Painters

The Oxford

Handbook of

Roman Imagery

and

Iconography

Classical

Myths in

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Italian
Renaissance
Painting
Artistic
Practices and
Cultural
Transfer in
Early Modern
Italy
The term
"classical" is
used to describe

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**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**

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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

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Style

"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

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Stile

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

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**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**

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Stile

**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, Isocrate,
Hellenistic and**

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Stile

**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**

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Stile

**interest to
students and
scholars of
ancient and
modern
literature, art,
and cultural
history.**

**Die Studie
untersucht die
ironische
Erzählweise
Rembrandts und
stellt dabei**

Acces PDF

Laocoonte Fama E

Stile

dessen

**Nachtwache ins
Zentrum der
Untersuchung.**

**Zentral ist dabei
die kritische Aus
einandersetzung
mit der**

**klassizistischen
Kunsttheorie**

**eines Franciscus
Junius. The study
analyzes**

Rembrandt's

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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.

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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

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**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**

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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

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**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**

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**question notions
of periodization,
reconsider the
Renaissance
relationship with
classical
antiquity, and
ultimately
reconfigure our
understanding of
'high
Renaissance
style'.**

Mining a rich,

Page 72/143

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**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**

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Stile

**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**

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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

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**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**

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**Northern art in
Lombardy, on
intersections
among painting,
material culture,
and theater, and
on intellectual
history.**

**Laocoonte, fama
e stile**

The Fragment

The Hills of Rome

**Brill's Companion
to Greek and**

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Stilo

**Latin Pastoral
The Classical
Traditions of
Greece and Rome
The Culture of
the Visual Arts in
Early Sixteenth-
Century Rome
A Globalised
Visual Culture?**

The Renaissance
studiolo was a
space devoted in

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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

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culture of
collectors.

In August 2015,
the sixteenth
International
Congress for Neo-
Latin Studies was
held in Vienna,
Austria. The
proceedings in this
volume, sixty-five
individual and five

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plenary papers,

have been

collected under the

motto “Contextus

Neolatini – Neo-

Latin in Local,

Trans-Regional

and Worldwide

Contexts –

Neulatein im

lokalen,

transregionalen

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Stile

und weltweiten
Kontext”.

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

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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

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Stile

distinguished

scholars

Represents a

distinctively

original approach

to Vergil

scholarship

This book deals

with processes of

reception in visual

arts. Images (in

the broadest

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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

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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

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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

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this volume cover
a variety of
approaches
coming from
different disciplines
such as Ancient
Oriental philology,
English and
American studies,
classical studies,
classical
archaeology,

Acces PDF

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communication
studies, cultural
studies, art history,
aesthetics,
literature, media
studies,
philosophy,
journalism,
Romance studies,
sociology, Near
Eastern
archaeology,

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prehistory, and
classical studies.

An Interdisciplinary
Dialogue
Cleopatra

A Companion to
Vergil's Aeneid
and its Tradition
Rethinking the
High Renaissance
The Art of

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Reception

How Left-right

Symbolism

Shaped Western

Art

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

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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 Oxford Handbook of Roman Imagery and Iconography offers a comprehensive overview of visual imagery in the Roman world, examined

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Stile

*by context and period,
and the evolving
scholarly traditions of
iconographic analysis
and visual semiotics that
have framed the modern
study of these images.*

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.

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Laocoonte Fama E

Stile

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 -

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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,

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Stile

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

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Stile

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

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Stile

*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*

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Laocoonte Fama E

Stile

*looking back to the
Graeco-Roman past, the
volume demonstrates,
Lessing forged a whole
new tradition of modern
aesthetics.*

*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"?*

Acces PDF

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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

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Stile

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

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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

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the classical
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sites, artists and
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and materials,

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philosophers and
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Technology ·
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Society · Material
Culture and
Everyday Life
Late Antique
artefacts, and the
images they
carry, attest to a
highly connected

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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

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social and economic differences among their users – for instance in mosaics, architectural decoration, and luxury arts (silver plate, textiles, ivories), as well

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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

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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

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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

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and beyond,
bringing together
diverse
approaches
characteristic of
different national
and disciplinary
traditions. The
presentation of a
wide range of
relevant case
studies chosen

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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

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combination of
different
theoretical
approaches.

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

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The twenty-second Theoretical Roman Archaeology Conference (TRAC) was held at the Goethe-University Frankfurt am Main in spring 2012. During the

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three-day
conference fifty
papers were
delivered,
discussing
issues from a
wide range of
geographical
regions of the
Roman Empire,
and applying
various

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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

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concept of
'Romanisation',
change and
continuity in
Roman religion,
urban
neighbourhood
relations in
Pompeii and
Ostia, the
transformation of
objects in and

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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',

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metal recycling
or Egyptian
funeral practice
in the Roman
period. This
volume contains
a selection of
papers from all
these sessions.
Antiquarianism,
Classical
Erudition and the

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Visual Arts in the
Late Renaissance
Rethinking
Lessing's
Laocoon

A Life History
from Antiquity to
the Present

Signature of an
Eternal City

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

How grace shaped
the Renaissance in
Italy "Grace"

emerges as a
keyword in the
culture and society
of sixteenth-

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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.

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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

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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

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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

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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

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elegantly written,
this book portrays
grace not as a
stable formula of
expression but as a
web of
interventions in
culture and society.
The fully revised
second edition of
this successful
volume
includes updates on

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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 archae-
ologists and
historians of the

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classical world.

Second edition is

updated and

revised throughout,

showcasing the

latest research and

fresh theoretical

approaches in class

ical archaeology

Includes brand new

essays on ancient

Greek and Roman

art in a modern

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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

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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

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maps, chronologies,
diagrams,
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presents a series of
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that offer an
authoritative and

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and wide
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making it an

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ancient Rome

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research that are

available in English

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