



Revival Of The Olympian Gods In Renaissance Art

Vanda Zajko, Helena Hoyle

A decorative red circular graphic element, resembling a stylized sun or a lens flare, is positioned to the right of the authors' names. It has a soft, glowing red center that fades into a lighter red and then into the white background of the slide.

Revival Of The Olympian Gods In Renaissance Art:

The Revival of the Olympian Gods in Renaissance Art Luba Freedman, 2003 *The Gods of Olympus* Barbara Graziosi, 2014-03-11 An elegant and entertaining account of the transformations of the Greek gods across the ages from antiquity to the Renaissance and the present day The gods of Olympus are the most colorful characters of Greek civilization even in antiquity they were said to be cruel oversexed mad or just plain silly Yet for all their foibles and flaws they proved to be tough survivors far outlasting classical Greece itself In Egypt the Olympian gods claimed to have given birth to pharaohs in Rome they led respectable citizens into orgiastic rituals of drink and sex Under Christianity and Islam they survived as demons allegories and planets and in the Renaissance they triumphantly emerged as ambassadors of a new secular belief in humanity Their geographic range too has been little short of astounding in their exile the gods and goddesses of Olympus have traveled east to the walls of cave temples in China and west to colonize the Americas They snuck into Italian cathedrals haunted Nietzsche and visited Borges in his restless dreams In a lively original history Barbara Graziosi offers the first account to trace the wanderings of these protean deities through the millennia Drawing on a wide range of literary and archaeological sources *The Gods of Olympus* opens a new window on the ancient world religion mythology and its lasting influence **Venus and the Arts of Love in Renaissance Florence** Rebekah Compton, 2021-03-11 In this volume Rebekah Compton offers the first survey of Venus in the art culture and governance of Florence from 1300 to 1600 Organized chronologically each of the six chapters investigates one of the goddess's alluring attributes her golden splendor rosy hued complexion enchanting fashions green gardens erotic anatomy and gifts from the sea By examining these attributes in the context of the visual arts Compton uncovers an array of materials and techniques employed by artists patrons rulers and lovers to manifest Venusian virtues Her book explores technical art history in the context of love's protean iconography showing how different discourses and disciplines can interact in the creation and reception of art *Venus and the Arts of Love in Renaissance Florence* offers new insights on sight seduction and desire as well as concepts of gender sexuality and viewership from both male and female perspectives in the early modern era *The Cabinet of Eros* Stephen John Campbell, Stephen L. 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 *Greek Myth and Western Art* Karl Kilinski, 2013 This richly illustrated book examines the legacy of Greek mythology in Western art from the classical era to the present Tracing the emergence survival and transformation of key mythological figures and motifs from ancient Greece through the modern era it explores the enduring importance of such myths for artists and viewers in their own time and over the millennia that followed **Classical Myths in Italian Renaissance Painting** Luba Freedman, 2011-06-30 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

Provided by publisher **Cultural Encounters: Cross-disciplinary studies from the Late Middle Ages to the Enlightenment** Désirée Cappa, James Christie, Lorenza Gay, Hanna Gentili, Finn Schulze-Feldmann, 2019-01-15 This collection of essays contributes to the growing field of encounter studies within the domain of cultural history The strength of this work is the multi and interdisciplinary approach with papers on a broad range of historical times places and subjects While each essay makes a valuable and original contribution to its relevant field the collection as a whole is an attempt to probe more general questions and issues concerning the productive outcomes of cultural encounters throughout the Late Medieval and Early Modern periods The collection is divided into three sections organised thematically and chronologically The first Encounters with the Past focuses on the reception of classical antiquity in medieval images and texts from France Italy and the British Isles The second Encounters with Religion presents a selection of instances in which political philosophical and natural philosophical issues arise within inter religious contexts The final section Encounters with Humanity contains essays on early science fiction political symbolism and Elizabethan drama theory all of which deal with the conception and expression of humanity on both the individual and societal level This volume's wide range of topics and methodological approaches makes it an important point of reference for researchers and practitioners within the humanities who have an interest in the cross cultural history of the medieval and Renaissance periods *Handbook to Life in Renaissance Europe* Sandra Sider, 2007 The word renaissance means rebirth and the most obvious example of this phenomenon was the regeneration of Europe's classical Roman roots The Renaissance began in northern Italy in the late 14th century and culminated in England in the early 17th century Emphasis on the dignity of man though not of woman and on human potential distinguished the Renaissance from the previous Middle Ages In poetry and literature individual thought and action were prevalent while depictions of the human form became a touchstone of Renaissance art In science and medicine the macrocosm and microcosm of the human condition inspired remarkable strides in research and discovery and the Earth itself was explored situating Europeans within a wider realm of possibilities Organized thematically the Handbook to Life in Renaissance Europe covers all aspects of life in Renaissance Europe History religion art and visual culture architecture literature and language music warfare commerce exploration and travel science and medicine education daily life The Controversy of Renaissance Art Alexander Nagel, 2011-09 Sansovino successively dismantled and reconstituted the categories of art making Hardly capable of sustaining a program of reform the experimental art of this period was succeeded by a new era of cultural codification in the second half of the sixteenth century **The Art of the Body** Michael Squire, 2011-03-24 The art of the human body is arguably the most important and wide ranging legacy bequeathed to us by

Classical antiquity Not only has it directed the course of western image making it has shaped our collective cultural imaginary as ideal antitype and point of departure This book is the first concerted attempt to grapple with that legacy it explores the complex relationship between Graeco Roman images of the body and subsequent western engagements with them from the Byzantine icon to Venice Beach and back again Instead of approaching his material chronologically Michael Squire faces up to its inherent modernity Writing in a lively and accessible style and supplementing his text with a rich array of pictures he shows how Graeco Roman images inhabit our world as if they were our own The Art of the Body offers a series of comparative and thematic accounts demonstrating the range of cultural ideas and anxieties that were explored through the figure of the body both in antiquity and in the various cultural landscapes that came afterwards If we only strip down our aesthetic investment in the corpus of Graeco Roman imagery Squire argues this material can shed light on both ancient and modern thinking The result is a stimulating process of mutual illumination and an exhilarating new approach to Classical art history

The Oxford Handbook of Monsters in Classical Myth Debbie Felton, 2024-10-10 The Oxford Handbook of Monsters in Classical Myth presents forty chapters about the unique and terrifying creatures from myths of the long ago Near East and Mediterranean world featuring authoritative contributions by many of the top international experts on ancient monsters and the monstrous The first part provides original studies of individual monsters such as the Chimaera Cerberus the Hydra and the Minotaur and of monster groups such as dragons centaurs sirens and Cyclopes This section also explores their encounters with the major heroes of classical myth including Perseus Jason Heracles and Odysseus The second part examines monsters of ancient folklore and ethnography encompassing the restless dead blood drinking lamiae exotic hybrid animals the so called dog headed men and many other unexpected creatures and peoples The third part covers various interpretations of these creatures from multiple perspectives including psychoanalysis colonialism and disability studies with monster theory itself evident across the entire volume The final part discusses reception of these ancient monsters across time and space from the Middle Ages to the Renaissance to modern times from Persia to Scandinavia the Caribbean and Latin America and concludes with chapters considering the use and adaptation of ancient monsters in children s literature science fiction fantasy and modern scientific disciplines This Handbook is the first large scale inclusive guide to monsters in antiquity their places in literature and art across the millennia and their influence on later literature and thought

From Many Gods to One Tobias Gregory, 2024-05-31 Epic poets of the Renaissance looked to emulate the poems of Greco Roman antiquity but doing so presented a dilemma what to do about the gods Divine intervention plays a major part in the epics of Homer and Virgil indeed quarrels within the family of Olympian gods are essential to the narrative structure of those poems yet poets of the Renaissance recognized that the cantankerous Olympians could not be imitated too closely The divine action of their classical models had to be transformed to accord with contemporary tastes and Christian belief From Many Gods to One offers the first comparative study of poetic approaches to the problem of epic divine action Through readings of Petrarch

Vida Ariosto Tasso and Milton Tobias Gregory describes the narrative and ideological consequences of the epic's turn from pagan to Christian. Drawing on scholarship in several disciplines: religious studies, classics, history and philosophy as well as literature, *From Many Gods to One* sheds new light on two subjects of enduring importance in Renaissance studies: the precarious balance between classical literary models and Christian religious norms and the role of religion in drawing lines between allies and others. *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. *Receptions of Antiquity, Constructions of Gender in European Art, 1300-1600*, 2015-06-24. *Receptions of Antiquity, Constructions of Gender in European Art 1300-1600* presents scholarship in classical reception at its nexus with art history and gender studies. It considers the ways that artists, patrons, collectors and viewers in late medieval and early modern Europe used ancient Greek and Roman art, texts, myths and history to interact with and shape notions of gender. The essays examine Giotto's Arena Chapel frescoes, Michelangelo's Medici Chapel personifications, Giulio Romano's decoration of the Palazzo del Te and other famous and lesser-known sculptures, paintings, engravings, book illustrations and domestic objects as well as displays of ancient art. Visual responses to antiquity in this era: the volume demonstrates bore a complex and significant relationship to the construction of and challenges to contemporary gender norms. *The Politics of Water in the Art and Festivals of Medici Florence* Felicia M. Else, 2018-07-27. This book tells the story of one dynasty's struggle with water to control its flow and manage its representation. The role of water in the art and festivals of Cosimo I and his heirs Francesco I and Ferdinando I de' Medici informs this richly illustrated interdisciplinary study. Else draws on a wealth of visual and documentary material to trace how the Medici sought to harness the power of Neptune, whether in the application of his imagery or in the control over waterways and maritime frontiers as they negotiated a place in the unstable political arena of Europe and competed with foreign powers more versed in maritime traditions and aquatic imagery. **A Handbook to the Reception of Classical Mythology** Vanda Zajko, Helena Hoyle, 2017-03-16. *A Handbook to the Reception of Classical Mythology* presents a collection of essays that explore a wide variety of aspects of Greek and Roman myths and their critical reception from antiquity to the present day. Reveals the importance of mythography to the survival, dissemination and popularization of classical myth from the ancient world to the

present day Features chronologically organized essays that address different sets of myths that were important in each historical era along with their thematic relevance Features chronologically organized essays that address different sets of myths that were important in each historical era along with their thematic relevance Offers a series of carefully selected in depth readings including both popular and less well known examples

Restoration as Fabrication of Origins Henri de Riedmatten,Fabio Gaffo,Mathilde Jaccard,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 With contributions by Kathleen W Christian Caroline S Hillard Mateusz Kapustka J r mie Koering Victor Lopes Florian M tral Arnold Nesselrath Neville Rowley Beat Wyss Restoration practices in Italian Renaissance art Reassessing the concept of Renaissance Recoding of ancient works for political purposes

The Legacy of Antiquity Lenia Kouneni,2014-09-26 Recent years have seen an increase of interest in classicism and the reception and survival of antiquity Classical Reception Studies is a rapidly developing field of research and teaching and a growing number of new scholars are investigating issues of reception of classical texts ideas performance and material culture across different cultural contexts and in different media This volume adds new perspectives in this growing field of scholarship This collection of essays explores the uses of the past from a wide range of perspectives The papers are drawn from a spectrum of cultures and chronological periods from medieval to modern times from Italian to Byzantine from French to British The characters involved in each case study accessed the past through different means employing varying combinations of texts oral traditions iconographic representations and visible remains of the landscape It is a snapshot of a field in movement illustrative of current directions and hopeful of producing new ones The legacy of antiquity is omnipresent and is as multifaceted as suggested by the wide range of the papers This volume presents new perspectives dealing with ever elusive enigmas and opening the way for future research and investigation to all those who seek to explore the constant fascination with the antique

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 *Homer* Barbara Graziosi, Johannes Haubold, 2013-10-16 This book offers a new approach to the study of Homeric epic by combining ancient Greek perceptions of Homer with up to date scholarship on traditional poetry Part I argues that in the archaic period the Greeks saw the Iliad and Odyssey neither as literary works in the modern sense nor as the products of oral poetry Instead they regarded them as belonging to a much wider history of the divine cosmos whose structures and themes are reflected in the resonant patterns of Homer's traditional language and narrative techniques Part II illustrates this claim by looking at some central aspects of the Homeric poems the gods and fate gender and society death fame and poetry Each section shows how the patterns and preoccupations of Homeric storytelling reflect a historical vision that encompasses the making of the universe from its beginnings when Heaven mated with Earth to the present day

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