

Art In Rome From Neo Classicism To Romanticism Art In Rome From Borromini To Canova

This 1986 book is an interpretative history of Greek art during the Hellenistic period.

Provides a broad view of the history and current state of scholarship on the art of the ancient Near East This book covers the aesthetic traditions of Mesopotamia, Iran, Anatolia, and the Levant, from Neolithic times to the end of the Achaemenid Persian Empire around 330 BCE. It describes and examines the field from a variety of critical perspectives: across approaches and interpretive frameworks, key explanatory concepts, materials and selected media and formats, and zones of interaction. This important work also addresses both traditional and emerging categories of material, intellectual perspectives, and research priorities. The book covers geography and chronology, context and setting, medium and scale, while acknowledging the diversity of regional and cultural traditions and the uneven survival of evidence. Part One of the book considers the methodologies and approaches that the field has drawn on and refined. Part Two addresses terms and concepts critical to understanding the subjects and formal characteristics of the Near Eastern material record, including the intellectual frameworks within which monuments have been approached and interpreted. Part Three surveys the field's most distinctive and characteristic genres, with special reference to Mesopotamian art and architecture. Part Four considers involvement with artistic traditions across a broader reach, examining connections with Egypt, the Aegean, and the Mediterranean. And finally, Part Five addresses intersections with the closely allied discipline of archaeology and the institutional stewardship of cultural heritage in the modern Middle East. Told from multiple perspectives, A Companion to Ancient Near Eastern Art is an enlightening, must-have book for advanced undergraduate and graduate students of ancient Near East art and Near East history as well as those interested in history and art history.

The Living Death of Antiquity examines the idealization of an antiquity that exhibits, in the words of Johann Joachim Winckelmann, 'a noble simplicity and quiet grandeur'. Fitzgerald discusses the aesthetics of this strain of neoclassicism as manifested in a range of work in different media and periods, focusing on the late eighteenth and early nineteenth centuries. In the aftermath of Winckelmann's writing, John Flaxman's engraved scenes from the Iliad and the sculptors Antonio Canova and Bertel Thorvaldsen reinterpreted ancient prototypes or invented new ones. Earlier and later versions of this aesthetic in the ancient Greek Anacreontea, the French Parnassian poets and Erik Satie's Socrate, manifest its character in different media and periods. Looking with a sympathetic eye on the original aspirations of the neoclassical aesthetic and its forward-looking potential, Fitzgerald describes how it can tip over into the vacancy or kitsch through which a 'remaindered' antiquity lingers in our minds and environments. This book asks how the neoclassical value of simplicity serves to conjure up an epiphanic antiquity, and how whiteness, in both its literal and its metaphorical forms, acts as the 'logo' of neoclassical antiquity, and functions aesthetically in a variety of media. In the context of the waning of a neoclassically idealized antiquity, Fitzgerald describes the new contents produced by its asymptotic approach to meaninglessness, and how the antiquity that it imagined both is and is not with us.

The first in-depth study of the Utrecht artist to address questions beyond connoisseurship and attribution, this book makes a significant contribution to Ter Brugghen and Northern Caravaggist studies. Focusing on the Dutch master's simultaneous use of Northern archaisms with Caravaggio's motifs and style, Natasha Seaman nuances our understanding of Ter Brugghen's appropriations from the Italian painter. Her analysis centers on four paintings, all depicting New Testament subjects. They include Ter Brugghen's largest and first known signed work (Crowning with Thorns), his most archaizing (the Crucifixion), and the two paintings most directly related to the works of Caravaggio (the Doubting Thomas and the Calling of Matthew). By examining the ways in which Ter Brugghen's paintings deliberately diverge from Caravaggio's, Seaman sheds new light on the Utrecht artist and his work. For example, she demonstrates that where Caravaggio's paintings are boldly illusionistic and mimetic, thus de-emphasizing their materiality, Ter Brugghen's works examined here create the opposite effect, connecting their content to their made form. This study not only illuminates the complex meanings of the paintings addressed here, but also offers insights into the image debates and the status of devotional art in Italy and Utrecht in the seventeenth century by examining one artist's response to them.

France under the Directory

Of the First Millennium BCE

Concise Dictionary of Women Artists

Art in the Hellenistic Age

A Topical Dictionary

Directory of Museums

During the Nineteenth-Century a major revival in religious pilgrimage took place across Europe. This phenomenon was largely started by the rediscovery of several holy burial places such as Assisi, Milano, Venice, Rome and Santiago de Compostela, and subsequently developed into the formation of new holy sites that could be visited and interacted with in a wholly Modern way. This uniquely wide-ranging collection sets out the historic context of the formation of contemporary European pilgrimage in order to better understand its role in religious expression today. Looking at both Western Catholic and Eastern Orthodox Europe, an international panel of contributors analyse the revival of some major Christian shrines, cults and pilgrimages that happened after the rediscovery of ancient holy burial sites or the

constitution of new shrines in locations claiming apparitions of the Virgin Mary. They also shed new light on the origin and development of new sanctuaries and pilgrimages in France and the Holy Land during the Nineteenth Century, which led to fresh ways of understanding the pilgrimage experience and had a profound effect on religion across Europe. This collection offers a renewed overview of the development of Modern European pilgrimage that used intensively the new techniques of organisation and travel implemented in the Nineteenth-Century. As such, it will appeal to scholars of Religious Studies, Pilgrimage and Religious History as well as Anthropology, Art, Cultural Studies, and Sociology.

On 9 thermidor Year 2, Robespierre fell; on 18 brumaire Year 8, a coup d'état brought Bonaparte to power. This book demonstrates that the interval between these two momentous events was also of crucial importance. Using the findings of recent research, it presents a balanced appraisal of the thermidorean and directorial regimes to the English student. For Jacobin sympathizers thermidor and the Directory represented the betrayal of the revolutionary idea; for Bonapartist propagandists it represented chaos and corruption, and the darker the Directory could be painted, the more Bonaparte's reputation would be flattered. Dr Lyons attempts to dispose of these myths. He stresses the Directory's successes as well as its failures, and emphasizes elements of continuity which link it both with the Jacobin regime and with the Consulate. The regime inherited a heavy burden of war, inflation and food shortages, yet it remained revolutionary in its Republicanism, its anticlericalism, and its desire to carry the fruits of the Revolution to the rest of Europe. At the same time it laid the foundations of financial stability and administrative efficiency on which Bonaparte was to build.

"Art in the Lives of Ordinary Romans is superbly out of the ordinary. John Clarke's significant and intriguing book takes stock of a half-century of lively discourse on the art and culture of Rome's non-elite patrons and viewers. Its compelling case studies on religion, work, spectacle, humor, and burial in the monuments of Pompeii and Ostia, which attempt to revise the theory of trickle-down Roman art, effectively refine our understanding of Rome's pluralistic society. Ordinary Romans—whether defined in imperialistic monuments or narrating their own stories through art in houses, shops, and tombs—come to life in this stimulating work."—Diana E. E. Kleiner, author of Roman Sculpture

"John R. Clarke again addresses the neglected underside of Roman art in this original, perceptive analysis of ordinary people as spectators, consumers, and patrons of art in the public and private spheres of their lives. Clarke expands the boundaries of Roman art, stressing the defining power of context in establishing Roman ways of seeing art. And by challenging the dominance of the Roman elite in image-making, he demonstrates the constitutive importance of the ordinary viewing public in shaping Roman visual imagery as an instrument of self-realization."—Richard Brilliant, author of Commentaries on Roman Art, Visual Narratives, and Gesture and Rank in Roman Art

"John Clarke reveals compelling details of the tastes, beliefs, and biases that shaped ordinary Romans' encounters with works of art—both public monuments and private art they themselves produced or commissioned. The author discusses an impressively wide range of material as he uses issues of patronage and archaeological context to reconstruct how workers, women, and slaves would have experienced works as diverse as the Ara Pacis of Augustus, funerary decoration, and tavern paintings at Pompeii. Clarke's new perspective yields countless valuable insights about even the most familiar material."—Anthony Corbeill, author of Nature Embodied: Gesture in Ancient Rome

"How did ordinary Romans view official paintings glorifying emperors? What did they intend to convey about themselves when they commissioned art? And how did they use imagery in their own tombstones and houses? These are among the questions John R. Clarke answers in his fascinating new book. Charting a new approach to people's art, Clarke investigates individual images for their functional connections and contexts, broadening our understanding of the images themselves and of the life and culture of ordinary Romans. This original and vital book will appeal to everyone who is interested in the visual arts; moreover, specialists will find in it a wealth of stimulating ideas for further study."—Paul Zanker, author of The Mask of Socrates: The Image of the Intellectual in Antiquity

Covering Western art from the ancient Greeks to the present day, this best-selling and authoritative dictionary is more wide-ranging than any comparable reference work. It contains over 2,500 clear and concise entries on styles and movements, materials and techniques, and museums and galleries. It also includes biographical entries for artists, critics, collectors, dealers, and patrons, with places and full dates of birth and death (in many instances correcting misinformation that has found its way into other sources). For this new edition, entries have been thoroughly revised and updated, and more than fifty new entries have been added, for example Tracey Emin and Jack Vettriano. Browsers and readers with an interest in a particular area will benefit from the classified list of all the entries in the book - an invaluable innovation that makes it easy to see immediately which collectors, for example, or 18th-century French artists, or printmaking terms, are included in the dictionary. Written in an engaging manner with many entries enlivened by quotations from artists and critics, this dictionary is a pleasure to browse, whilst its A-Z structure and classified list makes it perfect for quick reference. Previously entitled The Concise Oxford Dictionary of Art and Artists, this major new edition is essential for students and teachers of art, design, art theory, and art history, and it is ideal for artists, visitors to art exhibitions and galleries, and anyone with an interest in art.

A Prelude to German Classicism

The Living Death of Antiquity

Nineteenth-century European Art

The Influence of Society, Style, and Musical Trends on the Great Piano Composers

The Enduring Legacy of Venetian Renaissance Art

Reinventing Christian Painting after the Reformation in Utrecht

Emotion and the Seduction of the Senses, Baroque to Neo-Baroque examines the relationship between the cultural productions of the baroque in the seventeenth century and the neo-baroque in our contemporary world. The volume illuminates how, rather than providing rationally ordered visual realms, both the baroque and the neo-baroque construct complex performative spaces whose spectacle seeks to embrace, immerse, and seduce the senses and solicit the emotions of the beholder.

This book shows how, during the 20th century, evils such as totalitarianism, tyranny, war, and genocide became indelibly linked to the fascist cause, and examines the enduring and popular appeal of an ideology that has counted princes, poets, and war heroes among its most fervent adherents. * 500 A-Z entries on fascist leaders and the movements, doctrines, and key events associated with fascism * An extensive index that enables readers to locate topics

quickly and easily * Information about fascism as a worldwide movement from a wide range of sources * Contributions from over 100 scholars from more than 20 nations

Based on popular motifs of ancient Greece and Rome, Neo-Classical design dominated European architecture and decorative styles from the late 1700s onward. This collection of elegant clip art features scenes from mythological, historical, and biblical sources as well as vines and leaves, floral elements, real and legendary beasts, and geometric patterns. 823 images.

With balanced coverage of art across the chronological and geographical spectrum, UNDERSTANDING ART, 11th Edition, will guide you through beautifully reproduced images, and transport you to museums and monuments all over the world. Observe the artist's creative process from start to finish in a feature called Theory & Practice; learn to think critically about works of art in relation to one another and the context in which they were created with the Compare + Contrast feature; and gain a new understanding and appreciation of art and society by becoming familiar with art ranging from iconic works to that which surrounds you in everyday life. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

The Grove Encyclopedia of Classical Art and Architecture

John William Godward: 20 Fine Art Prints: Neo-Classicism Ephemera for Framing, Home Decor and Collage

On the 'Biennialization' of Art Fairs and the 'Fairization' of Biennials

The Oxford Dictionary of Art and Artists

Historical Dictionary of Contemporary Art

Nineteenth-Century European Pilgrimages

From Roman Feria to Global Art Fair, From Olympia Festival to Neo-liberal Biennial: On the 'Biennialization' of Art Fairs and the 'Fairization' of Biennials constitutes an essential needed book with relevant historical, social, economic and art historical information about the genealogy of art fairs and biennials from ancient Greece and Rome to contemporary art. Paco Barragán's ambitious and profound research sheds new light on the origins and typologies of both art fairs and biennials and the contradictory phenomena of the 'biennialization' of art fairs and the 'fairization' of biennials in the twenty-first century. The book is further complemented with a series of charts and timelines that provide clear, easy access to the data. Helguera's cartoons function as a kind of poignant and witty 'New Institutionalism.' With a humoristic, down to earth style, Paco Barragán challenges the reader, offering a critical perspective and proposing an essential historical perspective on two of today's most relevant and most polemic art platforms.

An impassioned plea for a Roman-Style eclecticism that draws freely on all artistic forms and traditions, Piranesi's Observations anticipates the contemporary debate between rational, minimal architecture and advocates of an architecture rich in ornament and historical references."--BOOK JACKET.

A dictionary of terms, artists, art works, major themes, contemporary events, and art movements of nineteenth-century European art.

No further information has been provided for this title.

A Companion to Ancient Near Eastern Art

The Marble Resurrection

Neo-Classical Design and Ornament

Emotion and the Seduction of the Senses, Baroque to Neo-Baroque

The History of Art

The Younger Goethe and the Visual Arts

GARDNER'S ART THROUGH THE AGES: A CONCISE GLOBAL HISTORY, 4th Edition provides you with a comprehensive, beautifully illustrated tour of the world's great artistic traditions, and, with MindTap, all of the online study tools you need to excel in your art history course! Easy to read and understand, the fourth edition includes new artists and provides a rich cultural backdrop for each of the covered periods and geographical locations. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Think you know Bosch from Botticelli? Mondrian from Miró? Think again... The Art Puzzle Book turns art history on its head by testing your brainpower and perception on some of the world's most iconic paintings. Journey from ancient Egypt to 1980s New York solving riddles, discovering hidden secrets and challenging your general knowledge. Esteemed art historian Susie Hodge and leading brain trainer Dr Gareth Moore introduce you to 36 iconic pieces of art - including Botticelli's Primavera, Van Gogh's The Starry Night and Picasso's Guernica. For each painting, they reveal fascinating facts about the work and artist (and give clues on what to look for), before challenging you to decipher the art for yourself through carefully crafted questions. Look at art in new ways as you: Decode the hieroglyphs from the Book of the Dead Find new symbols in The Arnolfini Portrait Solve riddles based on The Garden of Earthly Delights Navigate M.C. Escher's gravity-defying staircases Reassemble the Mondrian With over 300 questions, The Art Puzzle Book is designed

to entertain and perplex, whether you're an art novice or an art connoisseur. Features artworks by: Altichiero, the Limbourg Brothers, Gentile da Fabriano, Jan van Eyck, Botticelli, Hieronymus Bosch, Michelangelo, Raphael, Titian, Bruegel the Elder, Paolo Veronese, Basawan and Chetar Munti, Caravaggio, Hendrick Avercamp, Artemisia Gentileschi, Diego Velazquez, Johannes Vermeer, Francisco de Goya, Hiroshige, Claude Monet, Edouard Manet, Georges-Pierre Seurat, Vincent van Gogh, Suzanne Valadon, Sonia Delaunay, Joan Miro, Piet Mondrian, Pablo Picasso, Salvador Dali, Frida Kahlo, M.C. Escher, Robert Rauschenberg, Jean-Michel Basquiat and Keith Haring.

This book includes some 200 complete entries from the award-winning Dictionary of Women Artists, as well as a selection of introductory essays from the main volume.

It is the aim of this work to examine the pivotal role of Johann Joachim Winckelmann (1717-1768) as a judge of classical sculpture and as a major contributor to German art criticism. John Harry North seeks to identify the key features of his treatment of classical beauty, particularly in his famous descriptions of large-scale classical sculpture. Five case studies are offered to demonstrate the academic classicism that formed the core of his philosophy of art. North aims to establish Winckelmann's place in the development of the German language. His prose contributed to a literary style that was suitable for the expression of an emotional response to visual experiences. His use of rhetoric in the assessment of classical art, however, make his judgements propagandist rather than analytical. The published works of Winckelmann, his draft essays and his collected private correspondence are advanced as criteria in the evaluation of his impact on the development of German classicism that culminated in the Weimar group of poets and writers. His Grecophile enthusiasm, however, led him to introduce stylistic categories in the development of classical marble sculpture that are no longer regarded as truly reflecting the evolution of Greco-Roman art. Thus his historicity and his classification of styles remain in doubt. Winckelmann proposed that the training of modern artists should concentrate on the observation and imitation of classical models instead of looking to nature as the source of inspiration. This plan succeeded to some extent in the generation that followed his untimely death. Throughout the succeeding century, artists and their sponsors did favour classical models and developed stylistic classicism in European freestanding sculpture, in painting and in architecture.

The Sculpture of the Hellenistic Age

The Life of August Wilhelm Schlegel, Cosmopolitan of Art and Poetry

World Fascism: A-K

The Art Puzzle Book

Winckelmann's "Philosophy of Art"

Observations on the Letter of Monsieur Mariette

Art in Rome from Neo-classicism to Romanticism
The Life of August Wilhelm Schlegel, Cosmopolitan of Art and Poetry
Open Book Publishers

The Historical Dictionary of Contemporary Art details the history of contemporary art through a chronology, an introduction, and an extensive bibliography. The dictionary section has over 900 cross-referenced entries on important artists, styles, terms, and movements.

From the glories of the High Renaissance in Italy to the emotional visions of the Romantics, and from the groundbreaking techniques of the Impressionists to the radical canvases of the Abstract Expressionists, this book provides a fascinating look at the major movements in the history of Western painting. A clear chronological structure allows the reader to see each movement in its historical context and to appreciate the patterns that emerge. The historical framework shows the extent to which the powers of royalty, religion, and revolution have exerted their influence in the artistic sphere.

Vintage Art: John William Godward: 20 Fine Art Prints features a collection of Neo-Classical paintings by an English painter, John William Godward. Godward's oeuvre was mainly images of women wearing Classical clothing, he often incorporated detailed illustrations of landscape backgrounds, and depictions of Ancient Rome, fabric, marble and fur. How to use the prints: The one-sided prints can be removed by using a box cutter or scissors, they are ideal for framing, home decor, and papercrafts.

Neoclassical Aesthetics

Gardner's Art through the Ages: A Concise Global History

The Neo-Latin Epigram

On Art in the Ancient Near East Volume I

A Learned and Witty Genre

With Opinions on Architecture, and a Preface to a New Treatise on the Introduction and Progress of the Fine Arts in Europe in Ancient Times

Summarizes the influence of society, style, and musical trends on the great piano composers from of the Classical era, 1750-1820. Includes historical paintings, famous quotations, information about sixteen great composers, full-length piano solos, and 2 CDs of motivating solo piano performances played by concert pianist Daniel Glover. The DK Eyewitness Travel Guide: Rome is your indispensable guide to this beautiful part of the world. This fully updated guide will lead you straight to the best attractions Rome has to offer, whether visiting the Vatican, touching the stones of the Colosseum, or enjoying gelato in one of the city's beautiful piazzas. This guide includes unique cutaways, floor plans, and reconstructions of the must-see sites, plus street-by-street maps of all the fascinating cities and towns. This new-look guide is also packed with photographs and illustrations that lead you straight to the best attractions. This uniquely visual DK Eyewitness Travel Guide will help you discover everything region-by-region, from local festivals and markets to day trips around the countryside. Detailed listings will guide you to the best hotels, restaurants, bars, and shops for all budgets, while detailed practical information will help you to get around, whether by train, bus, or car. Plus, DK's excellent insider tips and essential local information will help you explore every corner of Rome effortlessly.

From Roman Feria to Global Art Fair, From Olympia Festival to Neo-liberal Biennial: On the 'Biennialization' of Art Fairs and the 'Fairization' of Biennials constitutes an essential and much needed book with relevant historical, social, economic and art historical information about the genealogy of art fairs and biennials from ancient Greece and Rome to contemporaneity. Paco Barragán's ambitious and profound research sheds new light on the origins and typologies of both art fairs and biennials and the contradictory phenomena of the 'biennialization' of art fairs and the 'fairization' of biennials in the twenty-first century. The book is further complemented with a series of charts and timelines that provide clear, easy access to the information and Pablo Helguera's artoons function as a kind of poignant and witty 'New Institutionalism.' With a humoristic, down to earth style, Paco Barragán challenges the reader, offering a wide array of sources and proposing an essential historical perspective on two of today's most relevant and most controversial art platforms.

This is the first full-scale biography, in any language, of a towering figure in German and European Romanticism: August Wilhelm Schlegel whose life, 1767 to 1845, coincided with its inexorable rise. As poet, translator, critic and oriental scholar, Schlegel's extraordinarily diverse interests and writings left a vast intellectual legacy, making him a foundational figure in several branches of knowledge. He was one of the last thinkers in Europe able to practise as well as to theorise, and to attempt to comprehend the nature of culture without being forced to be a narrow specialist. With his brother Friedrich, for example, Schlegel edited the avant-garde Romantic periodical *Athenaeum*; and he produced with his wife Caroline a translation of Shakespeare, the first metrical version into any foreign language. Schlegel's *Lectures on Dramatic Art and Literature* were a defining force for Coleridge and for the French Romantics. But his interests extended to French, Italian, Spanish and Portuguese literature, as well to the Greek and Latin classics, and to Sanskrit. August Wilhelm Schlegel is the first attempt to engage with this totality, to combine an account of Schlegel's life and times with a critical evaluation of his work and its influence. Through the study of one man's rich life, incorporating the most recent scholarship, theoretical approaches, and archival resources, while remaining easily accessible to all readers, Paulin has recovered the intellectual climate of Romanticism in Germany and traced its development into a still-potent international movement. The extraordinarily wide scope and variety of Schlegel's activities have hitherto acted as a barrier to literary scholars, even in Germany. In Roger Paulin, whose career has given him the knowledge and the experience to grapple with such an ambitious project, Schlegel has at last found a worthy exponent.

A New Golden Age

Art in Rome from Neo-classicism to Romanticism

Gardner's Art through the Ages: A Concise Western History

Art in the Lives of Ordinary Romans

"Rome, Travel and the Sculpture Capital, c.1770?825 "

This volume of collected essays brings together for the first time the range of Winter's pioneering studies related to Neo-Assyrian relief sculpture and seals, Phoenician and Syrian ivory and bronze production, and inter-polity connections across the various cultures of first millennium B.C.E. from the Aegean to Iran.

The epigram is certainly one of the most intriguing, while at the same time most elusive, genres of Neo-Latin literature. From the end of the fifteenth century, almost every humanist writer who regarded himself a true "poeta" had composed a respectable number of epigrams. Given our sense of poetical aesthetics, be it idealistic, postidealistic, modern, or postmodern, the epigrammatic genre is difficult to understand. Because of its close ties with the historical and social context, it does not fit any of these aesthetic approaches. By presenting various epigram writers, collections, and subgenres from the fifteenth to the seventeenth century, this volume offers a first step toward a better understanding of some of the features of humanist epigram literature.

GARDNER'S ART THROUGH THE AGES: A CONCISE WESTERN HISTORY has been written from the ground up to create a one-semester, student-friendly introduction to art history while retaining the impeccable reliability and scholarship of Gardner's Art through the Ages. This beautifully illustrated fourth edition has been updated to make it easier than ever for students to master the material. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook

version.

Covering all aspects of classical art from the Etruscans to the fall of the Roman Empire, The Grove Encyclopedia of Classical Art & Architecture is a comprehensive reference source on this important field of study.

Understanding Art

American Neo-classic Sculpture

Vintage Art

From Roman Feria to Global Art Fair / from Olympia Festival to Neo-Liberal Biennial

The Religious Paintings of Hendrick ter Brugghen

The Classical Piano

This 1981 book tells of the part which the visual arts played in Goethe's life and thought.

Venetian artistic giants of the sixteenth century, such as Giorgione, Vittore Carpaccio, Titian, Jacopo Sansovino, Jacopo Tintoretto, Paolo Veronese, and their contemporaries, continued to shape artistic development, tastes in collecting, and modes of display long after their own practices ended. The robust reverberation of the Venetian Renaissance spread far beyond the borders of the lagoon to inform and influence artists, authors, and collectors who spent very little or even no time in Venice proper. The Enduring Legacy of Venetian Renaissance Art investigates the historical resonance of Venetian sixteenth-century art and explores its afterlife and its reinvention by artists working in its shadow. Despite being a frequently acknowledged truism, the pervasive legacy of Venetian sixteenth-century art has not received comprehensive treatment in recent publication history. The broad scope of the topics covered in these essays, from Titian's profound influence on the development of landscape painting to the effects of Carpaccio's historical paintings on early twentieth-century fashion, illustrates the persistence and adaptability of the Venetian Renaissance's legacy. In addition to analyzing the effects of individual artists on each other, this volume offers insight into the shifting characterizations and reception of Venice as a center for artistic innovation and inspiration throughout the early modern period, providing a nuanced and multifaceted view of the singular lagoon city and its indelible imprint on the history of art.

The world that shaped Europe's first national sculptor-celebrities, from Schadow to David d'Angers, from Flaxman to Gibson, from Canova to Thorvaldsen, was the city of Rome. Until around 1800, the Holy See effectively served as Europe's cultural capital, and Roman sculptors found themselves at the intersection of the Italian marble trade, Grand Tour expenditure, the cult of the classical male nude, and the Enlightenment republic of letters. Two sets of visitors to Rome, the David circle and the British traveler, have tended to dominate Rome's image as an open artistic hub, while the lively community of sculptors of mixed origins has not been awarded similar attention. Rome, Travel and the Sculpture Capital, c.1770-1825 is the first study to piece together the labyrinthine sculptors' world of Rome between 1770 and 1825. The volume sheds new light on the links connecting Neo-classicism, sculpture collecting, Enlightenment aesthetics, studio culture, and queer studies. The collection offers ideal introductory reading on sculpture and Rome around 1800, but its combination of provocative perspectives is sure to appeal to a readership interested in understanding a modernized Europe's overwhelmingly transnational desire for Neo-classical, Roman sculpture.

Originally published between 1920-70, The History of Civilization was a landmark in early twentieth century publishing. It was published at a formative time within the social sciences, and during a period of decisive historical discovery. The aim of the general editor, C.K. Ogden, was to summarize the most up to date findings and theories of historians, anthropologists, archaeologists and sociologists. This reprinted material is available as a set or in the following groupings: * Prehistory and Historical Ethnography Set of 12: 0-415-15611-4: £800.00 * Greek Civilization Set of 7: 0-415-15612-2: £450.00 * Roman Civilization Set of 6: 0-415-15613-0: £400.00 * Eastern Civilizations Set of 10: 0-415-15614-9: £650.00 * Judaeo-Christian Civilization Set of 4: 0-415-15615-7: £250.00 * European Civilization Set of 11: 0-415-15616-5: £700.00

Exile, Identity and the Neo-Baroque

Dover Digital Design Source #8

Neo-classicism: Style and Motif

Cuban-American Art in Miami

DK Eyewitness Travel Guide Rome

The Roman Spirit - In Religion, Thought and Art