

II Museo Del Mondo Ediz Illustrata

The study of Roman sculpture has been an essential part of the disciplines of Art History and Classics since the eighteenth century. Famous works like the Laocoön, the Arch of Titus, and the colossal portrait of Constantine are familiar to millions. Again and again, scholars have returned to sculpture to answer questions about Roman art, society, and history. Indeed, the field of Roman sculptural studies encompasses not only the full chronological range of the Roman world but also its expansive geography, and a variety of artistic media, formats, sizes, and functions. Exciting new theories, methods, and approaches have transformed the specialized literature on the subject in recent decades. Rather than creating another chronological catalogue of representative examples from various periods, genres, and settings, The Oxford Handbook of Roman Sculpture synthesizes current best practices for studying this central medium of Roman art, situating it within the larger fields of Art History, Classical Archaeology, and Roman Studies. This comprehensive volume fills the gap between introductory textbooks and highly focused professional literature. The Oxford Handbook of Roman Sculpture conveniently presents new technical, scientific, literary, and theoretical approaches to the study of Roman sculpture in one reference volume while

simultaneously complementing textbooks and other publications that present well-known works in the corpus. The contributors to this volume address metropolitan and provincial material from the early republican period through late antiquity in an engaging and fresh style. Authoritative, innovative, and up-to-date, The Oxford Handbook of Roman Sculpture will remain an invaluable resource for years to come.

Italians became fascinated by the New World in the early modern period. While Atlantic World scholarship has traditionally tended to focus on the acts of conquest and the politics of colonialism, these essays consider the reception of ideas, images and goods from the Americas in the non-colonial state of Italy. Italians began to venerate images of the Peruvian Virgin of Copacabana, plant tomatoes, potatoes, and maize, and publish costume books showcasing the clothing of the kings and queens of Florida, revealing the powerful hold that the Americas had on the Italian imagination. By considering a variety of cases illuminating the presence of the Americas in Italy, this volume demonstrates how early modern Italian culture developed as much from multicultural contact - with Mexico, Peru, Brazil, and the Caribbean - as it did from the rediscovery of classical antiquity.

This book describes more than 220 copies of various astronomical publications by the missionary Ferdinand Verbiest, S.J.

(1623-1688) sent from Peking.

A precocious teenager, bored with life at his family's Tuscan villa Scornello, Curzio Inghirami staged perhaps the most outlandish prank of the seventeenth century. Born in the age of Galileo to an illustrious family with ties to the Medici, and thus an educated and privileged young man, Curzio concocted a wild scheme that would in the end catch the attention of the Vatican and scandalize all of Rome. As recounted here with relish by Ingrid D. Rowland, Curzio preyed on the Italian fixation with ancestry to forge an array of ancient Latin and Etruscan documents. For authenticity's sake, he stashed the counterfeit treasure in scarith (capsules made of hair and mud) near Scornello. To the seventeenth-century Tuscans who were so eager to establish proof of their heritage and history, the scarith symbolized a link to the prestigious culture of their past. But because none of these proud Italians could actually read the ancient Etruscan language, they couldn't know for certain that the documents were frauds. The Scarith of Scornello traces the career of this young scam artist whose "discoveries" reached the Vatican shortly after Galileo was condemned by the Inquisition, inspiring participants on both sides of the affair to clash again—this time over Etruscan history. An expert on the Italian Renaissance and one of only a few people in the world to work with the Etruscan language, Rowland writes a

tale so enchanting it seems it could only be fiction. In her investigation of this seventeenth-century caper, Rowland will captivate readers with her sense of humor and obvious delight in Curzio's far-reaching prank. And even long after the inauthenticity of Curzio's creation had been established, this practical joke endured: the scarith were stolen in the 1980s by a thief who mistook them for the real thing.

Archaeological Imagination in Early Modern Europe

The Oxford Handbook of Roman Sculpture

The Forgotten Scholar: Georg Zoëga

(1755-1809)

Jesuit Science and the Republic of Letters

The [Oxford] Handbook of the Jesuits

Vanities of the Eye

This book explains how Baroque antiquarians distorted images of Roman monuments and sacrificed archaeological truth to accommodate popes and princes.

This volume describes how Isaac Vossius (1618-1689) rose to fame in the fascinating world of seventeenth-century scholarship and science.

"Athanasius Kircher (1602-1680), considerato l'ultimo degli eruditi universali, creò nel 1651, nello spazio della Crociera al Collegio Romano, il suo famoso museo del mondo, che presto diventò una tappa obbligata per i visitatori della Roma barocca. Quattro secoli dopo, l'artista Cybèle Varela ha deciso di rendere omaggio a questa figura poliedrica ed ispiratrice, con la

mostra Ad Sidera, per Athanasius Kircher, presentata nello stesso luogo dove era il museo kircheriano, oggi sede distaccata della Biblioteca d'archeologia e di storia dell'arte di Roma. Artista di caratura internazionale, Varela ha realizzato numerose mostre in Europa e nelle Americhe e le sue opere sono presenti in rilevanti musei del mondo. In questa mostra, presenta dipinti di ispirazione Pop surrealista, fotografie, libri e una versione riformulata dell'obelisco concepito dal Kircher e dedicato a Cristina di Svezia e poi a Clemente IX. Il catalogo accompagna la mostra e contiene saggi di noti storici, che mettono in luce aspetti della personalità e del lavoro di Kircher, in relazione con le opere dell'artista, oltre ad un testo della Varela nel quale esordisce il bucaniere Capitano Meraviglia, personaggio da lei creato come divertente protagonista del teatro del mondo kircheriano."--Page 4 of cover.

Text in English & German. This book contains 19 articles dealing with various aspects of the Greek goddess Artemis and the Roman goddess Diana. The themes presented in the volume deal with the Near Eastern equivalents of Artemis, the Bronze Age Linear B testimonies, and Artemis in Homer and in the Greek tragedies. Sanctuaries and cult, and regional aspects are also dealt with -- encompassing Cyprus, the Black Sea region, Greece and Italy. Pedimental sculpture, mosaics and sculpture form the basis of investigations of the iconography of the Roman Diana; the role of the cult of Diana in a dynastic setting is also examined. A single

section deals with the reception of the iconography of the Ephesian Artemis during the Renaissance and later periods.

The Copts and the West, 1439-1822

A Tale of Renaissance Forgery

Ad sidera per Athanasius Kircher

The New World in Early Modern Italy, 1492-1750

Stati Uniti del Nord Est

Papacy and Politics in Eighteenth-Century Rome

This book presents an original investigation of the relationship of a variety of authors (Varchi, Aretino, Foscolo, Wordsworth, Stendhal, Mann, Montale, Morante and others) with Buonarroti's verse. Through close analysis of the texts, it shows why Michelangelo should hold a more noble position on Parnassus than that which historiography has hitherto granted him.

The Forgotten Scholar: Georg Zoëga (1755-1819): At the Dawn of Egyptology and Coptic Studies offers an account on the largely unknown legacy of this Danish scholar, renowned for his work within the fields of Numismatics, Archaeology, Egyptology and Coptic Studies.

Vanities of the Eye investigates the

cultural history of the senses in early modern Europe, a time in which the nature and reliability of human vision was the focus of much debate. In medicine, art theory, science, religion, and philosophy, sight came to be characterised as uncertain or paradoxical - mental images no longer resembled the external world. Was seeing really believing? Stuart Clark explores the controversial debates of the time - from the fantasies and hallucinations of melancholia, to the illusions of magic, art, demonic deceptions, and witchcraft. The truth and function of religious images and the authenticity of miracles and visions were also questioned with new vigour, affecting such contemporary works as Macbeth - a play deeply concerned with the dangers of visual illusion. Clark also contends that there was a close connection between these debates and the ways in which philosophers such as Descartes and Hobbes developed new theories on the relationship between the real and virtual. Original, highly accessible, and a major contribution to our

understanding of European culture, Vanities of the Eye will be of great interest to a wide range of historians and anyone interested in the true nature of seeing.

*Peter Mason takes a bold, multidisciplinary approach in this account of the idea of the colossal in culture. He gathers instances of the colossal throughout history—including the obelisks of Egypt, the Colossus of Rhodes, the Roman Colosseum, the heads of the Olmecs, and the stone statues of Easter Island—using historical and archaeological evidence to position them within the context of time and culture. Mason establishes a vision of the colossal that encompasses both the colossal in scale and another, overlooked sense of the word: the archaic Greek kolossos, a ritual effigy, and its modern equivalents. Combining fascinating detail with a rigorous account that spans three millennia, *The Colossal* argues that the artist who best understood and tapped into the kolossos was Alberto Giacometti. Mason shows that the Swiss sculptor and painter's work articulated*

themes of death and mourning in ways rarely seen since the art of archaic Greece, themes most evident in his enigmatic work, *The Cube*. From the monolithic sculptures of long-dead civilizations to Giacometti's imposing and unsettling heads, *The Colossal* is an innovative book that traces unexplored thematic threads through visual history.

The Scarith of Scornello

Il museo nel mondo contemporaneo

Early modern Europe

Ancient Marbles in Naples in the Eighteenth Century

The Small Finds and Vessel Glass from Insula VI.1 Pompeii: Excavations 1995-2006

The Composition of the Astronomical Corpus, Its Diffusion and Reception in the European Republic of Letters

Publisher Description

Making Prestigious Places investigates the spatial dimension of luxury, both as a sector involving activities, operators and investments, and as a system of values acting as a catalyst for recent urban transformations. Luxury shares a well-established connection to the city, as a place of production, consumption and self-representation, and continues to grow despite

economic difficulties. This edited collection includes case studies from Europe, North and South America, Asia and the Middle East to create a dialogue around these developments and the challenges presented, such as the tension between the idea of prestige and current values in urban planning, the discussion between academic reflections and operational practices, and how these interact with the long-term economic and social dynamic of the city. With rich analysis and a preface written by Patsy Healey, this book will be an important addition to the discourse on luxury for urban planners and researchers.

A reassessment of the Jesuit contributions to the emergence of the scientific worldview. Through its missionary, pedagogical, and scientific accomplishments, the Society of Jesus-known as the Jesuits-became one of the first institutions with a truly "global" reach, in practice and intention. The Oxford Handbook of the Jesuits offers a critical assessment of the Order, helping to chart new directions for research at a time when there is renewed interest in Jesuit studies. In particular, the Handbook examines their resilient dynamism and innovative spirit, grounded in Catholic theology and Christian spirituality, but also profoundly rooted in society and cultural institutions. It also explores Jesuit contributions to education, the arts, politics, and theology, among others. The volume is organized in seven major sections, totaling forty articles, on the Order's foundation and administration, the

theological underpinnings of its activities, the Jesuit involvement with secular culture, missiology, the Order's contributions to the arts and sciences, the suppression the Order endured in the 18th century, and finally, the restoration. The volume also looks at the way the Jesuit Order is changing, including becoming more non-European and ethnically diverse, with its members increasingly interested in engaging society in addition to traditional pastoral duties.

***Mudejarismo and Moorish Revival in Europe
The Colossal***

Il museo del mondo

The Nomadic Object

The Reception of the Poems Among Writers

The Goddess of Man and Beast

This book examines the creative exchanges between architects, artists and intellectuals, from the Early Renaissance to the beginning of the Enlightenment, in the forging of relationships between architecture and emerging concepts of language in early modern Italy. The study extends across the spectrum of linguistic disputes during this time – among members of the clergy, humanists, philosophers and polymaths – on issues of grammar, rhetoric, philology, etymology and epigraphy, and how these disputes paralleled and informed important developments in architectural thinking and practice. Drawing upon a wealth of primary source material, such as humanist tracts, philosophical works, architectural/antiquarian

treatises, epigraphic/philological studies, religious sermons and grammaticae, the book traces key periods when the emerging field of linguistics in early modern Italy impacted on the theory, design and symbolism of buildings.

This Encyclopedia offers a fresh, integrated and creative perspective on the formation and foundations of philosophy and science in European modernity. Combining careful contextual reconstruction with arguments from traditional philosophy, the book examines methodological dimensions, breaks down traditional oppositions such as rationalism vs. empiricism, calls attention to gender issues, to ' insiders and outsiders ', minor figures in philosophy, and underground movements, among many other topics. In addition, and in line with important recent transformations in the fields of history of science and early modern philosophy, the volume recognizes the specificity and significance of early modern science and discusses important developments including issues of historiography (such as historical epistemology), the interplay between the material culture and modes of knowledge, expert knowledge and craft knowledge. This book stands at the crossroads of different disciplines and combines their approaches – particularly the history of science, the history of philosophy, contemporary philosophy of science, and intellectual and cultural history. It brings together over 100 philosophers, historians of science, historians of mathematics, and medicine

offering a comprehensive view of early modern philosophy and the sciences. It combines and discusses recent results from two very active fields: early modern philosophy and the history of (early modern) science. Editorial Board EDITORS-IN-CHIEF Dana Jalobeanu University of Bucharest, Romania Charles T. Wolfe Ghent University, Belgium ASSOCIATE EDITORS Delphine Bellis University Nijmegen, The Netherlands Zvi Biener University of Cincinnati, OH, USA Angus Gowland University College London, UK Ruth Hagengruber University of Paderborn, Germany Hiro Hirai Radboud University Nijmegen, The Netherlands Martin Lenz University of Groningen, The Netherlands Gideon Manning CalTech, Pasadena, CA, USA Silvia Manzo University of La Plata, Argentina Enrico Pasini University of Turin, Italy Cesare Pastorino TU Berlin, Germany Lucian Petrescu Université Libre de Bruxelles, Belgium Justin E. H. Smith University de Paris Diderot, France Marius Stan Boston College, Chestnut Hill, MA, USA Koen Vermeir CNRS-SPHERE + Université de Paris, France Kirsten Walsh University of Calgary, Alberta, Canada

A contemporary of Descartes and Newton, Athanasius Kircher, S. J. (1601/2 – 80), was one of Europe ' s most inventive and versatile scholars in the baroque era. He published more than thirty works in fields as diverse as astronomy, magnetism, cryptology, numerology, geology, and music. But Kircher is most famous—or infamous—for

his quixotic attempt to decipher the Egyptian hieroglyphs and reconstruct the ancient traditions they encoded. In 1655, after more than two decades of toil, Kircher published his solution to the hieroglyphs, *Oedipus Aegyptiacus*, a work that has been called “one of the most learned monstrosities of all times.” Here Daniel Stolzenberg presents a new interpretation of Kircher’s hieroglyphic studies, placing them in the context of seventeenth-century scholarship on paganism and Oriental languages. Situating Kircher in the social world of baroque Rome, with its scholars, artists, patrons, and censors, Stolzenberg shows how Kircher’s study of ancient paganism depended on the circulation of texts, artifacts, and people between Christian and Islamic civilizations. Along with other participants in the rise of Oriental studies, Kircher aimed to revolutionize the study of the past by mastering Near Eastern languages and recovering ancient manuscripts hidden away in the legendary libraries of Cairo and Damascus. The spectacular flaws of his scholarship have fostered an image of Kircher as an eccentric anachronism, a throwback to the Renaissance hermetic tradition. Stolzenberg argues against this view, showing how Kircher embodied essential tensions of a pivotal phase in European intellectual history, when pre-Enlightenment scholars pioneered modern empirical methods of studying the past while still working within traditional frameworks, such as biblical history and beliefs about magic and

esoteric wisdom.

Mudejarismo and Moorish Revival in Europe offers a critical examination of the reception of Ibero-Islamic architecture in medieval Iberia and 19th-century Europe. Taking selected case studies as a starting point, the volume challenges prevalent readings of interconnected cultural and artistic phenomena.

Vision in Early Modern European Culture

The European Discovery of the Egyptian Church

Artistic and Linguistic Exchanges in Early Modern Italy

L' Europa dei " Soliti Noti "

Collecting East and West

From Darkness to Light: Writers in Museums
1798-1898

Il museo del mondoSuper ETIl museo del mondoFrontiere EinaudiAd sidera per Athanasius Kircher

This first volume in 'The making of the humanities' series focuses on the early modern period. Specialists from various disciplines offer their view on the history of linguistics, literary studies, musicology, historiography, and philosophy.

A team of renowned scholars examines how sacred art and artefacts responded to the demands of a world stage in the age of reform, demonstrating the significance of religious systems for a global art

history.

The name DGGTB (Deutsche Gesellschaft für Geschichte und Theorie der Biologie; German Society for the History and Theory of Biology) reflects recent history as well as German tradition. The Society is a relatively late addition to a series of German societies of science and medicine that began with the »Deutsche Gesellschaft für Geschichte der Medizin und der Naturwissenschaften«, founded in 1910 by Leipzig University's Karl Sudhoff (1853-1938), who wrote: »We want to establish a ,German' society in order to gather German-speaking historians together in our special disciplines so that they form the core of an international society«. Yet Sudhoff, at this time of burgeoning academic internationalism, was »quite willing« to accommodate the wishes of a number of founding members and »drop the word German in the title of the Society and have it merge with an international society«. The founding and naming of the Society at that time derived from a specific set of historical circumstances, and the same was true some 80 years later when in 1991, in the wake of German reunification, the »Deutsche Gesellschaft für Geschichte und Theorie der Biologie« was founded. From the start,

the Society has been committed to bringing studies in the history and philosophy of biology to a wide audience, using for this purpose its *Jahrbuch für Geschichte und Theorie der Biologie*. Parallel to the *Jahrbuch*, the *Verhandlungen zur Geschichte und Theorie der Biologie* has become the by now traditional medium for the publication of papers delivered at the Society's annual meetings. In 2005 the *Jahrbuch* was renamed *Annals of the History and Philosophy of Biology*, reflecting the Society's internationalist aspirations in addressing comparative biology as a subject of historical and philosophical studies.

Aqueduct Hunting in the Seventeenth Century

Findings, Collections, Dispersals

I culti orientali in Sicilia

From Artemis to Diana

Cultural Negotiations and Artistic

Translations in the Middle Ages and 19th-century Historicism

The Making of the Humanities

This first full-length study in English on seventeenth-century Italian travel writing enriches our understanding of an unusually fertile period for Italian contributions to the genre. The intrinsic qualities of this literature can now be grasped in terms of the larger question of cultural identity in Italy. For Hester, the specifically literary

characteristics of Italian travel writing”including its humanism or Petrarchism”highlight the classic eminence throughout Europe of a prestigious tradition inherent to Italy, one compensating then for the peninsula's lack of a national political identity. Appeals to the cultural authority of that tradition represent a means of addressing and overcoming anxieties about the Italian subject's diasporic status during the "Golden Age" of European global colonial expansion. Self-funded travelers Francesco Carletti, Pietro Della Valle, Francesco Belli, Francesco Negri, and Giovanni Francesco Gemelli Careri are the major authors studied who journeyed through Europe, the Middle East, Asia, and America.

"From Darkness to Light explores from a variety of angles the subject of museum lighting in exhibition spaces in America, Japan, and Western Europe throughout the nineteenth and twentieth centuries. Written by an array of international experts, these collected essays gather perspectives from a diverse range of cultural sensibilities. From sensitive discussions of Tintoretto's unique approach to the play of light and darkness as exhibited in the Scuola Grande di San Rocco in Venice, to the development of museum lighting as part of Japanese artistic self-fashioning, via the story of an epic American painting on tour, museum illumination in the work of Henry James, and lighting alterations at Chatsworth (to name only a few topics) this book is a treasure trove of illuminating contributions. The collection is at once a refreshing insight for the enthusiastic museum-goer, who is brought to an awareness of the exhibit in its immediate environment, and a wide-ranging scholarly compendium

for the professional who seeks to proceed in their academic or curatorial work with a more enlightened sense of the lighted space."--Publisher's website.

In seventeenth-century Europe the Copts, or the Egyptian members of the Church of Alexandria, were widely believed to hold the key to an ancient wisdom and an ancient theology. Their language was thought to lead to the deciphering of the hieroglyphs and their Church to retain traces of early Christian practices as well as early Egyptian customs. Now available in paperback for the first time, this first, full-length study of the subject, discusses the attempts of Catholic missionaries to force the Church of Alexandria into union with the Church of Rome and the slow accumulation of knowledge of Coptic beliefs, undertaken by Catholics and Protestants. It ends with a survey of the study of the Coptic language in the West and of the uses to which it was put by Biblical scholars, antiquarians, theologians, and Egyptologists.

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.

**Literature and Identity in Italian Baroque Travel Writing
Pius VI and the Arts**

Monitore Zoologico Italiano

Annals of the History and Philosophy of Biology 11/2006

**Encyclopedia of Early Modern Philosophy and the
Sciences**

At the Dawn of Egyptology and Coptic Studies

In *Ancient Marbles in Naples in the Eighteenth Century* Eloisa Dodero aims at documenting the history of numerous private collections formed in Naples during the 18th century, with particular concern for the "Neapolitan marbles" and the circumstances of their dispersal.

An insightful assessment of the work of Raffaele Fabretti, the first researcher of Rome's aqueduct system

If collecting the rare and valuable is an entirely normal trait of human behaviour, amassing objects from far-away places has also long played a role in the history of collecting. "East" and "West", or "North" and "South", for that matter,

are of course entirely relative to one's particular geographical position. Therefore, it is interesting that collecting exotic objects is an endeavour that unites humanity over millennia and round the globe. The ancient Assyrians did so as assiduously as eighteenth-century collectors in Paris or London; Chinese emperors collected Western art and artefacts at a time when Western collectors started to gather ceramics, lacquered furniture, or South-East Asian prints. Key factors were, of course, increasingly frequent contact and an ever growing knowledge about the "other" and about the other's artistic production. Of particular interest to the mission of this working group is the fact that the building of collections was only part of the endeavour but that, in many cases, the objects imported at huge cost and logistic effort were meant to be displayed in surroundings reminiscent of their original habitat, even though their exact original context may have been open to debate and their final exhibition surroundings may have been unrecognisable to anyone from their former home. Western collectors built Chinese cabinets for their exotic treasures, often complemented by depictions of Oriental tea parties. Less familiar is perhaps the fact that, from the seventeenth century onwards, Chinese emperors displayed their European collectibles in palaces built for them for this purpose in Western architectural style. The essays in the present volume,

therefore, attempt to connect the collections of exotic objects with the forms of display adopted by collectors and institutions and thus chart the levels of increasingly informed and intimate encounters between East and West, scholars and collectors, art lovers and institutions from the early first millennium BC to the early twentieth century and from South-East Asia to North-Western Europe.

Includes writings (v. 1 p. 444-482) by T. Ando (1941-) in Italian translation and anthology of criticism (v. 1 p. 483-512).

Egyptian Oedipus

Architecture and the Language Debate

Tadao Ando: 1995-2010

The Challenge of World for Early Modern

Religious Art

Raffaello Fabretti's De Aquis Et Aquaeductibus

Veteris Romae

la teoria e la prassi

This report presents the vessel glass and small finds found during the excavations between 1995 and 2006 that took place in Insula VI.1, Pompeii (henceforth VI.1). More than 5,000 items are discussed, and the size of the assemblage has meant that the publication is in two parts.

Athanasius Kircher and the Secrets of Antiquity

Isaac Vossius (1618-1689) between Science and Scholarship

Ferdinand Verbiest, S.J. (1623-1688) and the Chinese Heaven

The Philosophy of Umberto Eco

Michelangelo on Parnassus