The Renewal Of Pagan Antiquity Contributions To The Cultural History Of The European Renaissance Texts Documents

Malcolm Vale

The Renewal of Pagan Antiquity Aby Warburg,1999 A collection of essays by the art historian Aby Warburg, these essays look beyond iconography to more psychological aspects of artistic creation: the conditions under which art was practised; its social and cultural contexts; and its conceivable historical meaning.

A Cultural History of Objects in the Modern Age Laurie Wilkie,John Chenoweth,2022-08-31 A Cultural History of Objects in the Modern Age covers the period 1900 to today, a time marked by massive global changes in production, transportation, and information-sharing in a post-colonial world. New materials and inventions - from plastics to the digital to biotechnology - have created unprecedented scales of disruption, shifting and blurring the categories and meanings of the object. If the 20th century demonstrated that humans can be treated like things whilst things can become ever more human, where will the 21st century take us? The 6 volume set of the Cultural History of Objects examines how objects have been created, used, interpreted and set loose in the world over the last 2500 years. Over this time, the West has developed particular attitudes to the material world, at the centre of which is the idea of the object. The themes covered in each volume are objecthood; technology; economic objects; everyday objects; art; architecture; bodily objects; object worlds. Laurie A. Wilkie is Professor at the University of California-Berkeley, USA. John M. Chenoweth, is Associate Professor at the University of Michigan-Dearborn, USA. Volume 6 in the Cultural History of Objects set. General Editors: Dan Hicks and William Whyte

The Survival of Images Louis Rose,2001 In The Survival of Images, Louis Rose offers an engaging exploration of these changes as they occurred in three key areas of inquiry at the turn of the century: art history, classics, and the emerging field of psychoanalysis. Discussing each one's endeavors within a historically rich context, The Survival of Images offers insights into the concepts and methods that would animate the study of culture for much of the twentieth century.--BOOK JACKET.

The Game of Saturn Peter Mark Adams,2017-06-01 2017 Esoteric Book of the Year As voted by the membership of the Occult of Personality’s Chamber of Reflection Dr. Joscelyn Godwin, Colgate University, emeritus “Besides gratifying the
bibliophile, the contents follow scholarly principles, and the notes and documentation are as thorough as one could wish .... Even if only partially provable, The Game of Saturn opens a new and darker vista on the pagan Renaissance. No student of that current should ignore it” Renaissance Quarterly Volume LXXI, No. 2 Niketas Siniossoglou. National Hellenic Research Foundation, Athens “The Game of Saturn by Peter Mark Adams is a fascinating read. The author calls it “a literary detective story”, but this may well be an understatement ... Adams decodes astral, alchemical, and sexual associations that are plausible, and shows how they may have been redeployed into visual format ... The Game of Saturn is a stimulating read, and it is difficult to put it down. It will appeal to all scholars of Renaissance intellectual history, esotericism, and Plethon. Published by Scarlet Imprint, the book is a rare example of fine printmaking, featuring beautiful reproductions of the Sola-Busca deck.” Aries - Journal for the Study of Western Esotericism 18 (2018) 287–304. The Game of Saturn is the first full length, scholarly study of the enigmatic Renaissance masterwork known as the Sola-Busca tarot. It reveals the existence of a pagan liturgical and ritual tradition active amongst members of the Renaissance elite and encoded within the deck. Beneath its beautifully decorated surface, its imagery ranges from the obscure to the grotesque; we encounter scenes of homoeroticism, wounding, immolation and decapitation redolent of hidden meanings, violent transformations and obscure rites. For the first time in over five hundred years, the clues embedded within the cards reveal a dark Gnostic grimoire replete with pagan theurgical and astral magical rites. Careful analysis demonstrates that the presiding deity of this ‘cult object’ is none other than the Gnostic demiurge in its most archaic and violent form: the Afro-Levantine serpent-dragon, Ba’al Hammon, also known as Kronos and Saturn, though more notoriously as the biblical Moloch, the devourer of children. Conveyed from Constantinople to Italy in the dying years of the Byzantine Empire, the pagan Platonist George Gemistos Plethon sought to ensure the survival of the living essence of Neoplatonic theurgy by transplanting it to the elite families of the Italian Renaissance. Within that violent and sorcerous milieu, Plethon’s vision of a theurgically enlightened elite mutated into its dark shadow – a Saturnian brotherhood, operating within a cosmology of predation, which sought to channel the draconian current to preserve elite wealth, power and control. This development marks the birth of an ‘illumined elite’ over three centuries before Adam Weishaupt’s ‘Illuminati.’ The deck captures the essence of this magical tradition and constitutes a Western terma whose talismanic properties may serve to establish an initiatory link with the current. This work fully explores the historical context for the deck’s creation against the background of tense Ferrarese-Venetian diplomatic intrigue and espionage. The recovery of the deck’s encoded narratives constitutes a significant contribution to Renaissance scholarship, art history, tarot studies and the history of Western esotericism.

**Poetics of Dance** Gabriele Brandstetter,2015-04-10 When it was first published in Germany in 1995, Poetics of Dance was already seen as a path-breaking publication, the first to explore the relationships between the birth of modern dance, new developments in the visual arts, and the renewal of literature and drama in the form of avant-garde theatrical and
movement productions of the early twentieth-century. Author Gabriele Brandstetter established in this book not only a relation between dance and critical theory, but in fact a full interdisciplinary methodology that quickly found foothold with other areas of research within dance studies. The book looks at dance at the beginnings of the 20th century, the time during which modern dance first began to make its radical departure from the aesthetics of classical ballet. Brandstetter traces modern dance's connection to new innovations and trends in visual and literary arts to argue that modern dance is in fact the preeminent symbol of modernity. As Brandstetter demonstrates, the aesthetic renewal of dance vocabulary which was pursued by modern dancers on both sides of the Atlantic - Isadora Duncan and Loie Fuller, Valeska Gert and Oskar Schlemmer, Vaslav Nijinsky and Michel Fokine - unfurled itself in new ideas about gender and subjectivity in the arts more generally, thus reflecting the modern experience of life and the self-understanding of the individual as an individual. As a whole, the book makes an important contribution to the theory of modernity.

Empathy Vanessa Lux, Sigrid Weigel, 2017-09-14 This book digs into the complex archaeology of empathy illuminating controversies, epistemic problems and unanswered questions encapsulated within its cross-disciplinary history. The authors ask how a neutral innate capacity to directly understand the actions and feelings of others becomes charged with emotion and moral values associated with altruism or caregiving. They explore how the discovery of the mirror neuron system and its interpretation as the neurobiological basis of empathy has stimulated such an enormous body of research and how in a number of these studies, the moral values and social attitudes underlying empathy in human perception and action are conceptualized as universal traits. It is argued that in the humanities the historical, cultural and scientific genealogies of empathy and its forerunners, such as Einfühlung, have been shown to depend on historical preconditions, cultural procedures, and symbolic systems of production. The multiple semantics of empathy and related concepts are discussed in the context of their cultural and historical foundations, raising questions about these cross-disciplinary constellations. This volume will be of interest to scholars of psychology, art history, cultural research, history of science, literary studies, neuroscience, philosophy and psychoanalysis.

Memory in Culture A. Erl, 2016-04-30 This book questions the sociocultural dimensions of remembering. It offers an overview of the history and theory of memory studies through the lens of sociology, political science, anthropology, psychology, literature, art and media studies; documenting current international and interdisciplinary memory research in an unprecedented way.

The Enduring Fantastic Anna Höglund, Cecilia Trenter, 2021-06-09 Fantastic fiction is traditionally understood as Western genre literature such as fantasy, science fiction, and horror. Expanding on this understanding, these essays explore how the fantastic has been used in Western societies since the Middle Ages as a tool for organizing and materializing abstractions in order to make sense of the present social order. Disciplines represented here include literature studies,
gender studies, biology, ethnology, archeology, history, religion, game studies, cultural sociology, and film studies. Individual essays cover topics such as the fantastic creatures of medieval chronicle, mummy medicine in eighteenth-century Sweden, how fears of disease filtered through the universal and adaptable vampire, the gender aspects of goddess worship in the secular West, ecocentrism in fantasy fiction, how videogames are dealing with the remediation of heritage, and more.

**A Return to the Object** Susanne Kuechler, Timothy Carroll, 2020-11-27 This book draws on the work of anthropologist Alfred Gell to reinstate the importance of the object in art and society. Rather than presenting art as a passive recipient of the artist's intention and the audience's critique, the authors consider it in the social environment of its production and reception. A Return to the Object introduces the historical and theoretical framework out of which an anthropology of art has emerged, and examines the conditions under which it has renewed interest. It also explores what art 'does' as a social and cultural phenomenon, and how it can impact alternative ways of organising and managing knowledge. Making use of ethnography, museological practice, the intellectual history of the arts and sciences, material culture studies and intangible heritage, the authors present a case for the re-orientation of current conversations surrounding the anthropology of art and social theory. This text will be of key interest to students and scholars in the social and historical sciences, arts and humanities, and cognitive sciences.

**Psychology, Art, and Antifascism** Louis Rose, 2016-10-25 A vivid portrait of two remarkable twentieth-century thinkers and their landmark collaboration on the use and abuse of caricature and propaganda in the modern world. In 1934, Viennese art historian and psychoanalyst Ernst Kris invited his mentee E. H. Gombrich to collaborate on a project that had implications for psychology and neuroscience, and foreshadowed their contributions to the Allied war effort. Their subject: caricature and its use and abuse in propaganda. Their collaboration was a seminal early effort to integrate science, the humanities, and political awareness. In this fascinating biographical and intellectual study, Louis Rose explores the content of Kris and Gombrich's project and its legacy.

**A Socialist Realist History?** Kristina Jõekalda, Krista Kodres, Michaela Marek, 2019-06-17 How did the Eastern European and Soviet states write their respective histories of art and architecture during 1940s-1960s? The articles address both the Stalinist period and the Khrushchev Thaw, when the Marxist-Leninist discourse on art history was invented and refined. Although this discourse was inevitably Sovieitized in a process dictated from Moscow, a variety of distinct interpretations emerged from across the Soviet bloc in the light of local traditions, cultural politics and decisions of individual authors. Even if the new official discourse often left space open for national concerns, it also gave rise to a countermovement in response to the aggressive ideologization of art and the preeminence assigned to (Socialist) Realist aesthetics.

**The Routledge Companion to Medieval Iconography** Colum Hourihane, 2016-12-19 Sometimes enjoying considerable favor, sometimes less, iconography has been an essential element in medieval art historical studies since the beginning of the
discipline. Some of the greatest art historians – including Mâle, Warburg, Panofsky, Morey, and Schapiro – have devoted their lives to understanding and structuring what exactly the subject matter of a work of medieval art can tell. Over the last thirty or so years, scholarship has seen the meaning and methodologies of the term considerably broadened. This companion provides a state-of-the-art assessment of the influence of the foremost iconographers, as well as the methodologies employed and themes that underpin the discipline. The first section focuses on influential thinkers in the field, while the second covers some of the best-known methodologies; the third, and largest section, looks at some of the major themes in medieval art. Taken together, the three sections include thirty-eight chapters, each of which deals with an individual topic. An introduction, historiographical evaluation, and bibliography accompany the individual essays. The authors are recognized experts in the field, and each essay includes original analyses and/or case studies which will hopefully open the field for future research.

A Short History of the Renaissance in Northern Europe Malcolm Vale, 2020-04-02 The concept of a Northern European 'Renaissance' in the arts, in thought, and in more general culture north of the Alps often evokes the idea of a cultural transplant which was not indigenous to, or rooted in, the society from which it emerged. Classic definitions of the European 'Renaissance' during the 14th, 15th and 16th centuries have often seen it as an Italian import of, for example, humanism and classical learning into the Gothic North. There were certainly differences between North and South which have to be addressed, not least in the development of the visual arts. In this book, Malcolm Vale argues for a Northern Renaissance which, while cognisant of Italian developments, had a life of its own, expressed through such innovations as a rediscovery of pictorial space and representational realism, and which displayed strong continuities with the indigenous cultures of northern Europe. But it also contributed new movements and tendencies in thought, the visual arts, literature, religious beliefs and the dissemination of knowledge which often stemmed from, and built upon, those continuities. A Short History of the Renaissance in Northern Europe – while in no way ignoring or diminishing the importance of the Greek and Roman legacy – seeks other sources, and different uses of classical antiquity, for a rather different kind of 'Renaissance' in the North.

On Verbal/visual Representation Martin Heusser, 2005 The essays in this collection are a selection of the papers given at the Fifth International Conference on Word and Image Studies, Claremont, CA, 14-20 March, 1999.

Time in the History of Art Dan Karlholm, Keith Moxey, 2018-04-27 Addressed to students of the image—both art historians and students of visual studies—this book investigates the history and nature of time in a variety of different environments and media as well as the temporal potential of objects. Essays will analyze such topics as the disparities of power that privilege certain forms of temporality above others, the nature of temporal duration in different cultures, the time of materials, the creation of pictorial narrative, and the recognition of anachrony as a form of historical interpretation.
**History of the Art of Antiquity** Johann Joachim Winckelmann, 2006-01-15 Translation of a foundational text for the disciplines of art history and archaeology. Offers a systematic history of art in ancient Egypt, Persia, Etruria, Rome, and, above all, Greece that synthesizes the visual and written evidence then available--Provided by publisher.

**Growing Artefacts, Displaying Relationships** Ludovic Coupaye, 2013-08-01 What gives artefacts their power and beauty? This ethnographic study of the decorated long yams made by the Nyamikum Abelam in Papua New Guinea examines how these artefacts acquire their specific properties through processes that mobilise and recruit diverse entities, substances and domains. All come together to form the ‘finished product’ that is displayed, representing what could be an indigenous form of non-verbal ‘sociology’. Engaging with several contemporary anthropological topics (material culture, techniques, arts, aesthetics, rituals, botany, cosmology, Melanesian ethnography), the text also discusses in depth the complex position of the study of ‘technology’ within anthropology.

**Media Archaeology** Erkki Huhtamo, Jussi Parikka, 2011-06-16 This book introduces an archaeological approach to the study of media - one that sifts through the evidence to learn how media were written about, used, designed, preserved, and sometimes discarded. Edited by Erkki Huhtamo and Jussi Parikka, with contributions from internationally prominent scholars from Europe, North America, and Japan, the essays help us understand how the media that predate today’s interactive, digital forms were in their time contested, adopted and embedded in the everyday. Providing a broad overview of the many historical and theoretical facets of Media Archaeology as an emerging field, the book encourages discussion by presenting a full range of different voices. By revisiting ‘old’ or even ‘dead’ media, it provides a richer horizon for understanding ‘new’ media in their complex and often contradictory roles in contemporary society and culture.

**Samuel van Hoogstraten’s Introduction to the Academy of Painting; or, The Visible World** Samuel van Hoogstraten, 2021-01-19 A unique seventeenth-century account of painting as it was practiced, taught, and discussed during a period of extraordinary artistic and intellectual ferment in the Netherlands. The only comprehensive work on painting written by a Dutch artist in the later seventeenth century, Samuel van Hoogstraten’s Inleyding tot de hooge schoole der schilderkonst, anders de zichtbaere werelt (Introduction to the Academy of Painting; or, The Visible World, 1678) has long served as a source of valuable insights on a range of topics, from firsthand reports of training in Rembrandt’s studio to contemporary engagements with perspective, optics, experimental philosophy, the economics of art, and more. Van Hoogstraten’s magnum opus—here available in an English print edition for the first time—brings textual sources into dialogue with the author’s own experience garnered during a multifaceted career. Presenting novel twists on traditional topics, he makes a distinctive case for the status of painting as a universal discipline basic to all the liberal arts. Van Hoogstraten’s arguments for the authority of what painters know about nature and art speak to contemporary notions of expertise and to the unsettled relations between theory and practice, making this book a valuable document of the...
intertwined histories of art and knowledge in the seventeenth century.

**Futurist Painting Sculpture (Plastic Dynamism)** Umberto Boccioni, 2016-06-01 Futurist Painting Sculpture (Plastic Dynamism), a truly radical book by Umberto Boccioni (1882–1916), claimed a central position in artistic debates of the 1910s and 1920s, exerting a powerful influence on the Italian Futurist movement as well as on the entire European historical avant-garde, including Dada and Constructivism. Today, Boccioni is best known as an artist whose paintings and sculptures are prized for their revolutionary aesthetic by American and European museums. But Futurist Painting Sculpture demonstrates that he was also the foremost avant-garde theorist of his time. In his distinctive, exhilarating prose style, Boccioni not only articulates his own ideas about the Italian movement’s underpinnings and goals but also systematizes the principles expressed in the vast array of manifestos that the Futurists had already produced. Featuring photographs of fifty-one key works and a large selection of manifestos devoted to the visual arts, Boccioni’s book established the canon of Italian Futurist art for many years to come. First published in Italian in 1914, Futurist Painting Sculpture has never been available in English—until now. This edition includes a critical introduction by Maria Elena Versari. Drawing on the extensive Futurist archives at the Getty Research Institute, Versari systematically retraces, for the first time, the evolution of Boccioni’s ideas and arguments; his attitude toward contemporary political, racial, philosophical, and scientific debates; and his polemical view of Futurism’s role in the development of modern art.

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