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

Through an examination of the expressive arts of needlework, painting, and writing, Pens and Needles offers insights into women's lives and, in its final chapters, into literary texts such as Shakespeare’s Othello and Cymbeline and Mary Sidney Wroth’s Urania.

A deft reinterpretation of the most zealously interpreted picture in the Western canon as a therapeutic artifact. Albrecht Dürer's famous portrayal of creative effort in paralysis, the unsurpassed masterpiece of copperplate engraving titled Melencolia I, has stood for centuries as a pictorial summa of knowledge about the melancholic temperament, a dense allegory of the limits of earthbound arts and sciences and the impossibility of attaining perfection. Dubbed the “image of images” for being the most zealously interpreted picture in the Western canon, Melencolia I also presides over the origins of modern iconology, art history's own science of meaning. Yet we are left with a clutter of mutually contradictory theories, a historiographic ruin that confirms the mood of its object. In Perfection's Therapy, Mitchell Merback reopens the case file and argues for a hidden intentionality in Melencolia's opacity, its structural “chaos,” and its resistance to allegorical closure. That intentionality, he argues, points toward a fascinating possibility never before considered: that Dürer's masterpiece is not only an arresting diagnosis of melancholic distress, but an innovative instrument for its undoing. Merback deftly resituates Dürer's image within the long history of the therapeutic artifact. Placing Dürer's therapeutic project in dialogue with that of humanism's founder, Francesco Petrarch, Merback also unearths Dürer's ambition to act as a physician of the soul. Celebrated as the "Apelles of the black line" in his own day, and ever since as Germany's first Renaissance painter-theorist, the Dürer we encounter here is also the first modern Christian artist, addressing himself to the distress of souls, including his own. Melencolia thus emerges as a key reference point in a venture of spiritual-ethical therapy, a work designed to exercise the mind, restore the body's equilibrium, and help in getting on with the undertaking of perfection.

Jean-Nicolas-Louis Durand (1760–1834) regarded the Précis of the Lectures on Architecture (1802–5) and its companion volume, the Graphic Portion (1821), as both a basic course for future civil engineers and a treatise. Focusing the practice of architecture on utilitarian and economic values, he assailed the rationale behind classical architectural training: beauty, proportionality, and symbolism. His formal systematization of plans, elevations, and sections transformed architectural design into a selective modular typology in which symmetry and simple geometrical forms prevailed. His emphasis on
pragmatic values, to the exclusion of metaphysical concerns, represented architecture as a closed system that subjected its own formal language to logical processes. Now published in English for the first time, the Précis and the Graphic Portion are classics of architectural education.

This book captures the state of the art in visual research. Margolis and Pauwels have brought together, in one volume, a unique survey of the field of visual research that will be essential reading for scholars and students across the social sciences, arts and humanities. The SAGE Handbook of Visual Research Methods encompasses the breadth and depth of the field, and points the way to future research possibilities. It illustrates "cutting edge" as well as long-standing and recognized practices. This book is not only "about" research, it is also an example of the way that the visual can be incorporated into data collection and the presentation of research findings. Chapters describe a methodology or analytical framework, its strengths and limitations, possible fields of application and practical guidelines on how to apply the method or technique. The Handbook is organized into seven main sections: - Framing the Field of Visual Research - Producing Visual Data and Insight - Participatory and Subject-Centered Approaches - Analytical Frameworks and Approaches - Visualization Technologies and Practices - Moving Beyond the Visual - Options and Issues for Using and Presenting Visual Research. Eric Margolis is an Associate Professor in the Hugh Downs School of Human Communication. He is President of the International Visual Sociology Association. Luc Pauwels is Professor of Visual Culture at the University of Antwerp. He is Chair of the Visual Communication Studies Division of the ICA and Vice-President of the International Visual Sociology Association (IVSA).

Scholars from ancient and early modern studies, art history, literary criticism, philosophy, and the history of science explore the interplay between nature, science, and art in influential ancient texts and their reception in the Renaissance. Gestural Imaginaries: Dance and Cultural Theory in the Early Twentieth Century offers a new interpretation of European modernist dance by addressing it as guiding medium in a vibrant field of gestural culture that ranged across art and philosophy. Taking further Cornelius Castoriadis's concept of the social imaginary, it explores this imaginary's embodied forms. Close readings of dances, photographs, and literary texts are juxtaposed with discussions of gestural theory by thinkers including Walter Benjamin, Sigmund Freud, and Aby Warburg. Choreographic gesture is defined as a force of intermittency that creates a new theoretical status of dance. Author Lucia Ruprecht shows how this also bears on contemporary theory. She shifts emphasis from Giorgio Agamben's preoccupation with gestural mediality to Jacques Rancière's multiplicity of proliferating, singular gestures, arguing for their ethical and political relevance. Mobilizing dance history and movement analysis, Ruprecht highlights the critical impact of works by choreographers such as Vaslav Nijinsky, Jo Mihaly, and Alexander and Clotilde Sakharoff. She also offers choreographic readings of Franz Kafka and
Alfred Döblin. Gestural Imaginaries proposes that modernist dance conducts a gestural revolution which enacts but also exceeds the insights of past and present cultural theory. It makes a case for archive-based, cross-medial, and critically informed dance studies, transnational German studies, and the theoretical potential of performance itself. When we try to make sense of pictures, what do we gain when we use a particular method - and what might we be missing or even losing? Empirical experimentation on three types of mythological imagery - a Classical Greek pot, a frieze from Hellenistic Pergamon and a second-century CE Roman sarcophagus - enables Katharina Lorenz to demonstrate how theoretical approaches to images (specifically, iconology, semiotics, and image studies) impact the meanings we elicit from Greek and Roman art. A guide to Classical images of myth, and also a critical history of Classical archaeology's attempts to give meaning to pictures, this book establishes a dialogue with the wider field of art history and proposes a new framework for the study of ancient visual culture. It will be essential reading not just for students of classical art history and archaeology, but for anyone interested in the possibilities - and the history - of studying visual culture.

Destruction of temples and their transformation into churches are central symbols of change in religious environment, socio-political system, and public perception in late antiquity. Archaeologists, historians, and historians of religion seek an appropriate larger perspective on the phenomenon of temple-destruction.

The Drowned Muse charts the trajectory of "the Unknown Woman of the Seine" in literature and the visual arts. "L'Inconnue de la Seine," or the mask of a young dead woman said to have been dragged out of the waters of the river, has become, through its repeated representation within the avant-garde movements of the twentieth century and popular media, both a commodity and an enduring topic of general interest. Such luminaries as Rilke, Nabokov, Supervielle, Aragon, Modiano, Cortázar, Man Ray, Magritte, Blanchot, Resnais, Truffaut, and Varda have expressed their infatuation with the Inconnue in prose, poetry, art, photography, and film. This book establishes acritical dialogue between works, ranging from the marginal to the canonical, and media (from texts to, photographs, films, and art installations), from the advances of mechanical reproduction, to the century of cinema and the internet era. It uncovers ramifications between past and contemporary preoccupations with modernity.

Platonism, Ficino to Foucault explores some key chapters in the history Platonic philosophy from the revival of Plato in the fifteenth century to the new reading of Platonic dialogues promoted by the so-called 'Critique of Modernity'. This volume consists of 21 essays on Marsilio Ficino (1433-99), the Florentine scholar-philosopher-magus-priest who was the architect of Renaissance Platonism. They cast fascinating light on his theology, philosophy, and psychology as well as on his influence and sources. Collects alphabetically arranged essays on how classical tradition has shaped popular culture, government, mathematics, medicine, and drama.

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.
"How can one make poetry in a disenchanted age? For Giacomo Leopardi (1798-1837) this was the modern subject's most insolvable deadlock, after the Enlightenment's pitiless unveiling of truth. Still, in the poems written in 1828-29 between Pisa and the Marches, Leopardi manages to turn disillusion into a powerful source of inspiration, through an unprecedented balance between poetic lightness and philosophical density. The addressees of these cantos are two prematurely dead maidens bearing names of nymphs, and thus obliquely metamorphosed into the charmingly disquieting deities that in Greek lore brought knowledge and poetic speech through possession. The nymph, Camilletti argues, can be seen as the inspirational power allowing the utterance of a new kind of poetry, bridging antiquity and modernity, illusion and disenchantment, life and death. By reading Leopardi's poems in the light of Freudian psychoanalysis and of Aby Warburg's and Walter Benjamin's thought, Camilletti gives a groundbreaking interpretation of the way Leopardi negotiates the original fracture between poetry and philosophy that characterises Western culture. Fabio Camilletti is Assistant Professor in Italian at the University of Warwick."

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. An exploration of ways of looking in Renaissance Florence, where works of art were part of a complex process of social exchange. Renaissance Florence, of endless fascination for the beauty of its art and architecture, is no less intriguing for its dynamic political, economic, and social life. In this book Patricia Lee Rubin crosses the boundaries of all these areas to arrive at an original and comprehensive view of the place of images in Florentine society. The author asks an array of questions: Why were works of art made? Who were the artists who made them, and who commissioned them? How did they look, and how were they looked at? She demonstrates that the answers to such questions illuminate the contexts in which works of art were created, and how they were valued and viewed. Rubin seeks out the meeting places of meaning in churches, in palaces, in piazzas--places of exchange where identities were taken on and transformed, often with the mediation of images. She concentrates on questions of vision and visuality, on "seeing and being seen." With a blend of exceptional illustrations; close analyses of sacred and secular paintings by artists including Fra Angelico, Fra Filippo Lippi, Filippino Lippi, and Botticelli; and wide-ranging bibliographic essays, the book shines new light on fifteenth-century Florence, a special place that made beauty one of its defining features.

An authoritative history of art history from its medieval origins to its modern predicaments. In this authoritative book, the first of its kind in English, Christopher S. Wood tracks the evolution of the historical study of art from the late middle ages through the rise of the modern scholarly discipline of art history. Synthesizing and assessing a vast array of writings, episodes, and personalities, this original and accessible account of the development of art-historical thinking will appeal to readers both inside and outside the discipline. Combining erudition with clarity, this book makes a landmark contribution to the understanding of art history.

Aby Warburg (1866-1929), founder of the Warburg Institute, was one of the most influential cultural historians of the twentieth century. Focusing on the period 1896-1918, this is the first in-depth, book-length study of his response to German political, social and cultural modernism. It analyses Warburg's response to the effects of these phenomena through a study of his involvement with the creation of some of the most important public artworks in Germany. Using a wide array of archival sources, including many of his unpublished working papers and much of his correspondence, the author demonstrates that Warburg's thinking on contemporary art was the product of two important influences: his engagement with Hamburg's civic affairs and his affinity with influential reform movements seeking a greater role for the
middle classes in the political, social and cultural leadership of the nation. Thus a lively picture of Hamburg’s cultural life emerges as it responded to artistic modernism, animated by private initiative and public discourse, and charged with debate.

During its short lifespan, the Weimar Republic (1918-33) witnessed an unprecedented flowering of achievements in many areas, including psychology, political theory, physics, philosophy, literary and cultural criticism, and the arts. Leading intellectuals, scholars, and critics--such as Hannah Arendt, Walter Benjamin, Ernst Bloch, Bertolt Brecht, and Martin Heidegger--emerged during this time to become the foremost thinkers of the twentieth century. Even today, the Weimar era remains a vital resource for new intellectual movements. In this incomparable collection, Weimar Thought presents both the specialist and the general reader a comprehensive guide and unified portrait of the most important innovators, themes, and trends of this fascinating period. The book is divided into four thematic sections: law, politics, and society; philosophy, theology, and science; aesthetics, literature, and film; and general cultural and social themes of the Weimar period. The volume brings together established and emerging scholars from a remarkable array of fields, and each individual essay serves as an overview for a particular discipline while offering distinctive critical engagement with relevant problems and debates. Whether used as an introductory companion or advanced scholarly resource, Weimar Thought provides insight into the rich developments behind the intellectual foundations of modernity.

The Renewal of Pagan Antiquity: Contributions to the Cultural History of the European Renaissance

The notion of the symbol is at the root of the Symbolist movement, but this symbol is different from the way it was used and understood in the Middle Ages and Renaissance. In the Symbolist movement, a symbol is not an allegory. The Belgian writer Maurice Maeterlinck defined its essence in an article that appeared on April 24, 1887, in L’Art moderne. He wrote that the notion of a symbol in the Symbolist movement is the opposite of the notion of the symbol in classical usage: instead of going from the abstract to the concrete (Venus, incarnated in the statue, represents love), it goes from the concrete to the abstract, from “what is seen, heard, felt, tasted, and sensed to the evocation of the idea.”

This volume attempts to give a glimpse into the power of the Symbolist movement and the nature of its fundamental and interdisciplinary role in the evolution of art and literature of the twentieth century. It records the studies of a group of scholars, who met and discussed these topics together for the first time in 2009. While illuminating the specificity of Symbolism in art, architecture and literature in different European countries, these articles also demonstrate the crucial role of French Symbolism in the development of the international Symbolist movement.

The authors hope that an expanding group, a society of Art, Literature and Music in Symbolism and Decadence (ALMSD), born out of the first meeting, will continue to further this discussion at future conferences and in the printed conference proceedings.

Flying and the pilot were significant metaphors of fascism's mythical modernity. Fernando Esposito traces the changing meanings of these highly charged symbols from the air show in Brescia, to the sky above the trenches of the First World War to the violent ideological clashes of the interwar period.

What’s in a prefix? How to read a prefix as short as ‘re’-? Does ‘re’ really signify? Can it point into a specific direction? Can it reverse? Can it become the shibboleth of a ‘postcritical' reboot? At first glance transparent and directional, ‘re’ complicates the linear and teleological models commonly accepted as structuring the relations between past, present, and future, opening onto errant temporalities.

Deemed by Heinrich Heine a city of merchants where poets go to die, Hamburg was an improbable setting for a major intellectual movement. Yet it was there, at the end of World War I, at a new university in this commercial center, that a trio of twentieth-century pioneers in the humanities emerged. Working side by side, Aby Warburg, Ernst Cassirer, and Erwin Panofsky developed new avenues in art history, cultural...
history, and philosophy, changing the course of cultural and intellectual history in Weimar Germany and throughout the world. In Dreamland of Humanists, Emily J. Levine considers not just these men, but the historical significance of the time and place where their ideas took form. Shedding light on the origins of their work on the Renaissance and the Enlightenment, Levine clarifies the social, political, and economic pressures faced by German-Jewish scholars on the periphery of Germany’s intellectual world. By examining the role that context plays in our analysis of ideas, Levine confirms that great ideas—like great intellectuals—must come from somewhere.

Focusing on the 17th-century play of mourning, Walter Benjamin identifies allegory as the constitutive trope of modernity, bespeaking a haunted, bedeviled world of mutability and eternal transience. In this rigorous elegant translation, history as trauerspiel is the condition as well as subject of modern allegory in its inscription of the abyssal.

This volume is a translation of Karel Teige’s 1930 publication that brought attention to the modernist movement of his native Czechoslovakia and aligned it with the avant-garde efforts of the East and West.

How do we live well? The first sentence of Grace and Gravity raises the fundamental question that constantly occupies our minds and of all those who lived before us. Paradoxically, the impossibility of answering this question opens up the very room needed to find ways of living well. It is the gap where all disciplines fall short, where architecture does not fit its inhabitants, where economy is not based on shortage, where religion cannot be explained by its followers, and where technology works far beyond its own principles. According to Lars Spuybroek, the prize-winning former architect, this marks the point where the “paradoxical machine” of grace reveals its powers, a point where we “cannot say if we are moving or being moved”. Following the trail of grace leads him to a new form of analysis that transcends the age-old opposition between appearances and technology. Linking up a dazzling and often delightful variety of sources—monkeys, paintings, lamp posts, octopuses, tattoos, bleeding fingers, rose windows, robots, smart phones, spirits, saints, and fossils—with profound meditations on living, death, consciousness, and existence, Grace and Gravity offers an eye-opening provocation to a wide range of art historians, architects, theologians, anthropologists, artists, media theorists and philosophers.

Publisher Description

Grace is a central concept of theology, while the term also has a wide range of meanings in many fields. For the first time in book format, the sociology of grace (or enchantment) is comprehensively explained in detail, with fascinating results. The author’s writings on this topic take the reader on an intriguing journey which traverses subjects ranging from theology, through the history of art, archaeology and mythology to anthropology. As such, this volume will interest academics across a wide range of disciplines apart from sociology.

A landmark study on Aby Warburg's life and work, translated into English.

Philosopher and art historian Georges Didi-Huberman is one of the most innovative and influential critical thinkers writing today. This book is the first English-language study of his writing on images. An image is a form of representation, but what are the philosophical frameworks supporting it? The book considers how Didi-Huberman takes up this question repeatedly over the course
of his career. Placing his project in relation to major historical and intellectual contexts, it shows not only how he modifies dominant disciplinary traditions, but also how the study of images is central to a new way of thinking about poststructuralist-inspired art history.

Activists working in post-traumatic societies have tended to resist psychoanalytical terms because they fear that pathologizing individual suffering displaces the collective and political causes of traumatic violence. In a contrary direction, some thinkers about discourse and power have latterly embraced what Judith Butler insists is 'the psychic life of power'. An openly psychoanalytical modelling of trauma for approaching major historical events such as the Holocaust adds yet a third position. Drawing on all three strands, this book poses the question of visual politics to psychoanalysis. It also explores the relevance of the many psychoanalyses to the study of art and other images in post-traumatic conditions. Visual Politics of Psychoanalysis builds on maverick art historian Aby Warburg's project of combining social, cultural, anthropological and psychological analyses of the image in order to track the undercurrents of cultural violence in the representational repertoire of Western modernity. In this innovative collection, a distinguished group of international authors dare to think psychoanalytically about the legacies of political violence and suffering in relation to post-traumatic cultures worldwide. Drawing on post-colonial and feminist theory, they analyse the image and the aesthetic in conditions of historical trauma from enslavement and colonisation to the Irish Famine, from Denmark's national trauma about migrants and cartoons to collective shock after 9/11, from individual traumas of loss registered in allegory to newsreels and documentaries on suicide bombing in Israel/Palestine, from Kristeva's novels to Kathryn Bigelow's cinema. From 1925 until his death in 1929 the Hamburg-based art and cultural scholar Aby Warburg worked on his Mnemosyne Atlas, a volume of plates that has, in the meanwhile, taken on mythical status in the study of modern art and visual studies. With this project, Warburg created a visual reference system that was far ahead of its time. Roberto Ohrt and Axel Heil have now undertaken the task of finding all of the individual pictures from the atlas and displaying these reproductions of artworks from the Middle East, European antiquity, and the Renaissance in the same way that Warburg himself showed them, on panels hung with black fabric. This folio volume and the exhibition in Haus der Kulturen der Welt, Berlin succeed in restoring Warburg's vanished legacy—something that researchers have long considered impossible.

This study is the first to examine the relationship between art and violence in 15th-century Florence, exposing the underbelly of a period more often celebrated for enlightened and progressive ideas. Renaissance Florentines were constantly subjected to the sight of violence, whether in carefully staged rituals of execution or images of the suffering inflicted on Christ. There was nothing new in this culture of pain, unlike the aesthetic of violence that developed towards the end of the 15th century. It emerged in the work of artists such as Piero di Cosimo, Bertoldo di Giovanni, Antonio del Pollaiuolo, and the young Michelangelo. Inspired by the art of antiquity, they painted, engraved, and sculpted images of deadly battles, ultimately normalizing representations of brutal violence. Drawing on work in social and literary history, as well as art history, Scott Nethersole sheds light on the relationship between these Renaissance images, violence, and ideas of artistic invention and
The Warburg Institute, founded in the 1920s in Hamburg by art and cultural historian Aby Warburg, is a pioneering institution that has greatly shaped the fields of art, myth, religion, medicine, philosophy, and intellectual history. When, in 1933, the institute was moved to London to escape the Nazis, its research and legacy were protected and further developed by a network of researchers dispersed throughout the UK, the US, and Canada. The first interdisciplinary study of the Warburg network as an arena of intellectual transmission, transformation, and exchange, this volume reveals the dynamics, agencies, and actors at play in the development of the Warburg Institute's program and output, with a specific focus on the role of Raymond Klibansky (1905–2005) in the institute's major ventures. Among these collective projects of the institute are the famous Saturn and Melancholy, which blends art history with philosophical and cultural history, and the Latin and Arabic Corpus Platonicum Medii Aevi series, which contributed to research on the continuity of Platonic thought. Consulting published and unpublished sources including correspondences, memories, and diaries of affiliated scholars, the essays explore the history of the Warburg Library as a vital cultural institution and the personal and intellectual relationships of the researchers devoted to it. From Hamburg to London to Montreal, Raymond Klibansky and the Warburg Library Network takes readers on a journey into more than forty years of intellectual life at one of the most prestigious cultural research institutes. Contributors include Philippe Despoix (Université de Montréal), Georges Leroux (UQAM), Eric Méchoulan (Université de Montréal), Elisabeth Otto (Université de Montréal), Elizabeth Sears (University of Michigan), Davide Stimilli (University of Colorado at Boulder), Jillian Tomm (Université de Montréal), Martin Treml (Zentrum für Literatur- und Kulturforschung Berlin), Jean-Philippe Uzel (UQAM), Regina Weber (DLA Marbach), Claudia Wedepohl (The Warburg Institute London), and Graham Whitaker (Glasgow University).

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.

This volume seeks to uncover the multifarious roles played by nymphs in literature, drama, music, the visual arts, garden architecture, and indeed intellectual culture tout court, and thereby explore the true significance of this well-known figure for the early modern age. This volume brings together architects, urban designers and planners and asks them to reflect and report on the (built) place and the city to come, in the wake of Deleuze and Guattari.

Copyright: b60adc458e29b1916cbe32ba6daf2e51