

# La Collezione Boncompagni Ludovisi Algardi Bernin

YEAH, REVIEWING A BOOK **LA COLLEZIONE BONCOMPAGNI LUDOVISI ALGARDI BERNIN** COULD BUILD UP YOUR CLOSE ASSOCIATES LISTINGS. THIS IS JUST ONE OF THE SOLUTIONS FOR YOU TO BE SUCCESSFUL. AS UNDERSTOOD, DEED DOES NOT SUGGEST THAT YOU HAVE FABULOUS POINTS.

COMPREHENDING AS WELL AS COVENANT EVEN MORE THAN FURTHER WILL COME UP WITH THE MONEY FOR EACH SUCCESS. ADJACENT TO, THE BROADCAST AS WITH EASE AS INSIGHT OF THIS **LA COLLEZIONE BONCOMPAGNI LUDOVISI ALGARDI BERNIN** CAN BE TAKEN AS WELL AS PICKED TO ACT.

**LA COLLEZIONE BONCOMPAGNI LUDOVISI** - ANTONIO GIULIANO 1992

**LAOCOONTE** - PAOLO LIVERANI 2006

AT HEAD OF TITLE: QUINTO CENTENARIO DEI MUSEI VATICANI, 1506-2006.

*THE BORGHESE GALLERY* - PAOLO MORENO 2000  
ROME'S GALLERIA BORGHESE, HOME OF THE BORGHESE FAMILY, INFLUENTIAL IN THE 17TH AND 19TH CENTURIES, NOW CONTAINS SOME OF THE GREATEST PIECES OF WESTERN

ART. THE HOME AND MUSEUM FEATURES WORK BY MASTERS SUCH AS RAPHAEL, COANOVA, BERNINI, AND CARAVAGGIO. THIS GUIDEBOOK LEADS THE READER ROOM BY ROOM, DESCRIBING EACH WORK OF ART ALONG WITH ITS SYMBOLISM AND CULTURAL REFERENCES. ALSO INCLUDED ARE HUNDREDS OF COLOR REPRODUCTIONS AND COMMENTARY ON EACH PIECE. *COURT AND POLITICS IN PAPAL ROME, 1492-1700* - GIANVITTORIO SIGNOROTTO 2002-03-21  
THIS 2002 BOOK ATTEMPTS TO OVERCOME THE TRADITIONAL HISTORIOGRAPHICAL APPROACH TO THE ROLE

OF THE EARLY MODERN PAPACY BY FOCUSING ON THE ACTUAL MECHANISMS OF POWER IN THE PAPAL COURT. THE PERIOD COVERED EXTENDS FROM THE RENAISSANCE TO THE AFTERMATH OF THE PEACE OF WESTPHALIA IN 1648 - AFTER WHICH THE PAPACY WAS REDUCED TO A MAINLY SPIRITUAL ROLE. BASED ON RESEARCH IN ITALIAN AND OTHER EUROPEAN ARCHIVES, THE BOOK CONCENTRATES ON THE FACTIONS AT THE ROMAN COURT AND IN THE COLLEGE OF CARDINALS. THE SACRED COLLEGE CAME UNDER GREAT INTERNATIONAL PRESSURE DURING THE ELECTION OF A NEW POPE, AND CONSEQUENTLY SUCH FIGURES AS FOREIGN AMBASSADORS AND FOREIGN CARDINALS ARE EXAMINED, AS WELL AS POLITICAL LIAISONS AND SOCIAL CONTACTS AT COURT. FINALLY, THE BOOK INCLUDES AN ANALYSIS OF THE AMBIGUOUS NATURE OF ROMAN CEREMONIAL, WHICH WAS BOTH RELIGIOUS AND SECULAR: A REFLECTION OF THE POWER STRUGGLE BOTH IN ROME AND IN EUROPE.

*SCRITTI MINORI* - ANTONIO GIULIANO 2001

**CRITICAL PERSPECTIVES ON ROMAN BAROQUE SCULPTURE** - ANTHONY COLANTUONO 2014

DURING THE EARLY MODERN PERIOD SCULPTORS EXPERIMENTED WITH FORMS, TYPOLOGIES, AND MATERIALS OF THEIR ART IN UNPRECEDENTED WAYS. SCULPTURE WAS AT THE CENTER OF THEORETICAL DEBATES CONCERNING THE RELATIVE MERITS OF THE DIFFERENT ARTS, THE DIFFERENCES BETWEEN ANCIENT AND

MODERN ART, AND THE RELATIONSHIP BETWEEN ART AND NATURE. ROME WAS A MAJOR CENTER FOR THESE THEORETICAL DEBATES, AS WELL AS A LOCUS FOR PATRONAGE AND COLLECTING. SCULPTORS FROM ALL OVER EUROPE CAME TO ROME TO STUDY THE REMAINS OF THE ANTIQUE PAST AND TO PRACTICE THEIR ART. CRITICAL PERSPECTIVES ON ROMAN BAROQUE SCULPTURE STAKES OUT A NEW FRONTIER OF RESEARCH ON SEVENTEENTH-CENTURY SCULPTURE IN ROME--A FRONTIER THAT LOOKS WELL BEYOND ATTRIBUTIONAL AND TECHNICAL QUESTIONS, INSTEAD FOCUSING ON QUESTIONS OF HISTORICAL CONTEXT AND CRITICISM INCLUDING THE INTERACTION OF SCULPTURAL THEORY AND PRACTICE; THE CREATIVE ROLES OF SCULPTORS AND THEIR PATRONS; THE RELATIONSHIP OF SCULPTURE TO ITS ANTIQUE MODELS AND TO CONTEMPORARY PAINTING; AND PROBLEMS OF CONTEXTUAL MEANING AND RECEPTION. ASIDE FROM THE EDITORS, THE CONTRIBUTORS ARE MICHAEL COLE, JULIA K. DABBS, MAARTEN DELBEKE, DAMIAN DOMBROWSKI, MARIA CRISTINA FORTUNATI, ESTELLE LINGO, PETER M. LUKEHART, ALINE MAGNIEN, AND CHRISTINA STRUNCK.

**ANDREA RICCIO** - DENISE ALLEN 2008

**LE GEMME INCISE NEL SETTECENTO E OTTOCENTO** - MARTHA MCCRORY 2006

AT HEAD OF TITLE: COMUNE DI UDINE. ASSESSORATO ALLA CULTURA. CIVICI MUSEI DI STORIA ED ARTE, GABINETTO

NUMISMATICO.

**THE FIRE OF HEPHAISTOS** - CAROL C. MATTUSCH 1996  
A COMPANION BOOK TO A 1996 EXHIBITION ORGANIZED BY THE HARVARD UNIVERSITY ART MUSEUMS, CONCENTRATING ON THE ROLE OF TECHNOLOGY IN THE PRODUCTION OF GREEK AND ROMAN SCULPTURE AND DETAILING NEW METHODS FOR STUDYING ANCIENT STYLES AND TECHNIQUES. CHAPTERS BY ARCHAEOLOGISTS, CONSERVATORS, AND ART HISTORIANS EXPLORE AREAS INCLUDING THE SCULPTOR AND THE POET IN CLASSICAL ART, AND THE PRIVATE USE OF SMALL BRONZE SCULPTURE. A CATALOGUE OF THE EXHIBITION INCLUDES TECHNICAL OBSERVATIONS OF PIECES. CONTAINS HIGH-QUALITY COLOR AND BANDW PHOTOS. ANNOTATION COPYRIGHT BY BOOK NEWS, INC., PORTLAND, OR  
**PHEIDIAS** - CLAIRE CULLEN DAVISON 2009

**STEFANO MADERNO SCULTORE 1571 CA. - 1636** - HARULA ECONOMOPOULOS 2015-04-13T00:00:00+02:00  
LA PRODUZIONE GIOVANILE DELLO SCULTORE ROMANO STEFANO MADERNO, CHE VA DAI PRIMI SUOI ESORDI ALL'INIZIO DEGLI ANNI '90 DEL CINQUECENTO FINO ALLA SANTA CECILIA PER L'OMONIMA BASILICA ROMANA (1600 CA.), COSTITUISCE UN CAPITOLO FINORA TOTALMENTE NEGLETTO DAGLI STUDI STORICO-ARTISTICI. QUESTO CONTRIBUTO SI PROPONE DI RICONSIDERARE IN TOTO TALE FASE DELL'ATTIVITA' DEL MAESTRO CON L'INTENTO DI EVIDENZIARNE I DEBITI NEI

CONFRONTI DI UNA DELLE BOTTEGHE DI SCULTURA PIU' ATTIVE ED OPEROSE A ROMA ALLA FINE CINQUECENTO, QUELLA A CUI CAPO FU LO SCULTORE FIAMMINGO NICOLAI PIPER D'ARRAS. TALE REVISIONE SI AVVALSA DI UN'INDAGINE SISTEMATICA DELLE FONTI DOCUMENTARIE (PER LO PIU' INEDITE) RIGUARDANTI I RAPPORTI INTERCORSI TRA IL GIOVANE APPRENDISTA MADERNO E IL SUO MAESTRO NICOLAI PIPER. DA ESSA EMERGE UNA REALTA' ALQUANTO COMPLESSA E NON PRIVA DI FRIZIONI DI CARATTERE PROFESSIONALE TRA I DUE, DI CUI PRECEDENTEMENTE NON SI ERA A CONOSCENZA. PER QUANTO RIGUARDA INVECE LA SANTA CECILIA, FINORA ERRONEAMENTE CONSIDERATA LA PRIMA OPERA DEL MADERNO, ESSA VIENE PRESENTATA SOTTO UNA NUOVA VESTE INTERPRETATIVA CHE LA VEDE NON PIU' COME FEDELE IMMAGINE DEL CORPO DELLA SANTA MARTIRE RITROVATO SOTTO L'ALTARE DELLA CHIESA DI SANTA CECILIA IN TRASTEVERE IL 20 OTTOBRE 1599 DA PARTE DEL CARDINALE PAOLO SFONDRATI, BENSIA' COME IL RISULTATO DI UNA PERSONALISSIMA RIELABORAZIONE DELL'ARTISTA DI UN MOTIVO FIGURATIVO D'ISPIRAZIONE ANTIQUARIALE IMPIEGATO IN AMBITO RAFFAELLESKO. NELLA GENESI DI QUESTA SCULTURA VIENE INOLTRE EVIDENZIATO IL RUOLO ISPIRATORE DELLO STESSO CARDINALE SFONDRATI, CUI VA RICONOSCIUTO IL MERITO DELLA RIDEFINIZIONE DEL PROGRAMMA ICONOGRAFICO DELLA BASILICA DI CUI ERA TITOLARE, TUTTO INCENTRATO ATTORNO ALLA STATUA-SIMULACRO DELLA SUA SANTA

PROTETTRICE.

**ABSTRACTS** - COLLEGE ART ASSOCIATION OF AMERICA.  
CONFERENCE 1996

DAS ORIGINALE DER KOPIE - TATJANA BARTSCH  
2010-06-29

THE INTENTION OF THIS VOLUME IS TO INVESTIGATE INTO THE DIMENSIONS OF THE CULTURAL PRACTICE OF THE COPYING OF ANCIENT ART. COPIES AS THE PRIMARY – THE ORIGINAL? – THAT CLAIMS TO BE THE SECONDARY ARE THE MOTOR OF A RANGE OF PROCESSES OF CULTURAL EXCHANGE IN WHICH HIGHLY VARIED CONTENT AND MESSAGES WERE TRADED AND COMMUNICATED. AS PRODUCTS AND MEDIA OF THE TRANSFORMATION OF ANTIQUITY, COPIES “BRING TO LIFE” THE CIRCUMSTANCES OF A SEEMINGLY SIMPLE RECEPTION OF ANTIQUITY.

*ACTA INSTITUTI ROMANI REGNI SUECIAE* - 1932

*PORTRAITURE AND SOCIAL IDENTITY IN EIGHTEENTH-CENTURY ROME* - SABRINA NORLANDER 2009

THIS BOOK SHEDS NEW LIGHT ON THE RELATIONSHIP BETWEEN PORTRAITURE, SOCIAL AFFIRMATION AND THE MYTH OF ANTIQUITY AS IT WAS EXPERIENCED AND ELABORATED IN EIGHTEENTH-CENTURY ROME. DRAWING UPON A WEALTH OF UNPUBLISHED DOCUMENTS AND PREVIOUSLY UNEXAMINED LITERARY TEXTS, IT OFFERS NEW INSIGHTS AND READINGS INTO

HOW THE EXPERIENCE OF THE CITY IN TERMS OF ABSTRACT OR CONCRETE APPROPRIATION AFFECTED THE WAYS OF PORTRAYING NATIVE OR VISITING ELITE SITTERS. THE GRAND TOUR PORTRAIT, USUALLY DISCUSSED AS A PURELY BRITISH PHENOMENON, IS HERE PUT IN ITS ORIGINAL CONTEXT OF PRODUCTION AND COMPARED TO THE PORTRAITS OF THE ROMANS THEMSELVES. PORTRAITURE AND SOCIAL IDENTITY IN EIGHTEENTH-CENTURY ROME WILL BECOME ESSENTIAL READING FOR ANYONE WITH A PARTICULAR INTEREST IN EIGHTEENTH-CENTURY ART AND ITS SOCIAL USE.

**SUPPORTS IN ROMAN MARBLE SCULPTURE** - ANNA ANGISSOLA 2018-02-15

THE FIRST STUDY OF A CRUCIAL ASPECT OF ROMAN STONE SCULPTURE, EXPLORING THE FUNCTIONS AND AESTHETICS OF NON-FIGURAL SUPPORTS.

**LA COLLEZIONE BONCOMPAGNI LUDOVISI** - 1992

**GUIDE TO THE LITERATURE OF ART HISTORY 2** - MAX MARMOR 2005

“THIS BIBLIOGRAPHY SUPPLEMENTS THE GREATEST OF MODERN ART BIBLIOGRAPHIES, ETTA ARNTZEN AND ROBERT RAINWATER’S GUIDE TO THE LITERATURE OF ART HISTORY (ALA, 1980)”--PREFACE.

**DIALOGOS** - DAVID RICKS 2014-04-08

DIALOGOS” ENCOMPASSES GREEK LANGUAGE AND LITERATURE, GREEK HISTORY AND ARCHAEOLOGY, GREEK CULTURE AND

THOUGHT, PRESENT AND PAST: A TERRITORY OF DISTINCTIVE RICHNESS AND UNSURPASSED INFLUENCE. IT SEEKS TO FOSTER CRITICAL AWARENESS AND INFORMED DEBATE ABOUT THE IDEAS, EVENTS AND ACHIEVEMENTS THAT MAKE UP THIS TERRITORY, BY REDEFINING THEIR QUALITIES, BY EXPLORING THEIR INTERCONNECTIONS AND BY REINTERPRETING THEIR SIGNIFICANCE WITHIN WESTERN CULTURE AND BEYOND.

LA COLLEZIONE PAOLETTI. SECONDA PARTE - LUCIA PIRZIO BIROLI STEFANELLI 2016-02-05T00:00:00+01:00  
SECONDO DI TRE VOLUMI (I-III), IL CATALOGO DI LUCIA PIRZIO BIROLI STEFANELLI COSTITUISCE LA PUBBLICAZIONE INTEGRALE DELLA COLLEZIONE DI STAMPI IN VETRO UTILIZZATI NELLA PRIMA METÀ DEL XIX SECOLO DA "BARTOLOMEO PAOLETTI E PIETRO FIGLIO DIMORANTI DI STUDIO IN PIAZZA DI SPAGNA NUM. 49" PER LA PRODUZIONE IN SERIE DI IMPRONTE IN SCAGLIOLA DI CAMMEI E INTAGLI IN PIETRA DURA DI TUTTE LE EPOCHE, DALL'ANTICHITÀ ALLA FINE DEL XIX SECOLO. IL CATALOGO È COMPLETATO DALLA RICOSTRUZIONE DELL'ATTIVITÀ DEI PAOLETTI A ROMA E DA UN'ANALISI STORICO-CRITICA DELLA RACCOLTA.

**FRAUEN UND PAST** ECKHARD LEUSCHNER 2016-11-21  
WIE DEFINIERTEN SICH IM PASTLICHEN ROM DER SPIELRAUM, IN DEM FRAUEN WIE ARTEMISIA GENTILESCHI ODER GIOVANNA GARZONI KUNSTLERISCH AGIEREN KONNTEN? ANDERE FRAUEN, WIE CHRISTINA VON SCHWEDEN, SAMMELTEN KUNST ODER HINTERLIEGEN SPUREN IN AUSSTATTUNGS- UND

BAUPROJEKTEN. DER BAND UNTERSUCHT PHÄNOMENE UND REPRÄSENTATIONEN VON WEIBLICHKEIT ZWISCHEN 1580 UND 1700 UND STELLT ZUR DISKUSSION, WIE WEIBLICHKEIT IN UNTERSCHIEDLICHEN KONTEXTEN MODELLIERT WURDE.

*STUDIES IN ITALIAN SCULPTURE - CHARLES AVERY* 2001  
THIS VOLUME CONTAINS PAPERS WRITTEN IN THE YEARS FOLLOWING 1986 WHICH DISCUSS BOTH SPECIFIC EXAMPLES OF SCULPTURE, SUCH AS DONATELLO'S MADONNA, OR BROADER SURVEYS OF A PARTICULAR SCULPTOR OR STYLE. BOTH STONE AND BRONZE SCULPTURES ARE STUDIED, INCLUDING GARDEN SCULPTURE AND OTHER METAL ARTEFACTS, FOR EXAMPLE SEALS AND LOCKS.

*HISTORY OF RESTORATION OF ANCIENT STONE SCULPTURES - JANET BURNETT GROSSMAN* 2003-12-25  
THE NINETEEN PAPERS IN THIS VOLUME STEM FROM A SYMPOSIUM THAT BROUGHT TOGETHER ACADEMICS, ARCHAEOLOGISTS, MUSEUM CURATORS, CONSERVATORS, AND A PRACTICING MARBLE SCULPTOR TO DISCUSS VARYING APPROACHES TO RESTORATION OF ANCIENT STONE SCULPTURE. CONTRIBUTORS AND THEIR SUBJECTS INCLUDE MARION TRUE AND JERRY PODANY ON CHANGING APPROACHES TO CONSERVATION; SEYMOUR HOWARD ON RESTORATION AND THE ANTIQUE MODEL; NANCY H. RAMAGE'S CASE STUDY ON THE RELATIONSHIP BETWEEN A RESTORER, VINCENZO PACETTI, AND HIS PATRON, LUCIANO BONAPARTE; METTE MOLTESEN ON DE-RESTORING AND RE-RESTORING IN THE NY

CARLSBERG GLYPTOTEK; MIRANDA MARVIN ON THE LUDOVISI COLLECTION; AND ANDREAS SCHOLL ON THE HISTORY OF RESTORATION OF ANCIENT SCULPTURES IN THE ALTES MUSEUM IN BERLIN. THE BOOK ALSO FEATURES CONTRIBUTIONS BY ELIZABETH BARTMAN, BRIGITTE BOURGEOIS, JANE FEJFER, ANGELA GALLOTTINI, SASCHA KANSTEINER, GIOVANNA MARTELOTTI, ORIETTA ROSSI PINELLI, PETER ROCKWELL, EDMUND SOUTHWORTH, SAMANTHA SPORTUN, AND MARKUS TRUNK. CHARLES RHYNE SUMMARIZES THE THEMES, APPROACHES, ISSUES, AND QUESTIONS RAISED BY THE SYMPOSIUM.

GIOVANNI PIETRO CAMPANA - SUSANNA SARTI 2001  
CAMPANA, A BUSINESSMAN FROM ROME, FORMED ONE OF THE MOST IMPORTANT PRIVATE COLLECTIONS OF ANTIQUITIES OF THE 19TH CENTURY YET IT HAS BEEN LITTLE STUDIED. THIS THESIS EXAMINES CAMPANA'S PRIVATE LIFE, HIS ROLE AS PATRON OF THE ARTS, ARCHAEOLOGIST AND COLLECTOR AND HIS TRIAL FOR FRAUD, ENDING IN EXILE. MUCH OF THE VOLUME AIMS TO RECONSTRUCT THE COLLECTION, SOLD OFF BY THE PAPACY, THAT INCLUDED ETRUSCAN, GREEK AND ROMAN CERAMICS, JEWELLERY, COINS, GLASS, PAINTINGS, SCULPTURES AND MEDIEVAL AND RENAISSANCE ART. THE LIST OF OBJECTS, MANY OF WHICH ARE ILLUSTRATED, INCLUDES CURRENT LOCATIONS.

THE LIFE OF GIAN LORENZO BERNINI - DOMENICO BERNINI  
2011

"A CRITICAL TRANSLATION OF THE UNABRIDGED ITALIAN TEXT OF DOMENICO BERNINI'S BIOGRAPHY OF HIS FATHER, SEVENTEENTH-CENTURY SCULPTOR, ARCHITECT, PAINTER, AND PLAYWRIGHT GIAN LORENZO BERNINI (1598-1680). INCLUDES COMMENTARY ON THE AUTHOR'S DATA AND INTERPRETATIONS, CONTRASTING THEM WITH OTHER CONTEMPORARY PRIMARY SOURCES AND RECENT SCHOLARSHIP"--PROVIDED BY PUBLISHER.

LE BERNIN ET L'EUROPE - CHANTAL GRELL 2002  
LES CONTRIBUTIONS, ISSUES D'UN COLLOQUE INTERNATIONAL TENU A L'INSTITUT ITALIEN DE CULTURE A PARIS EN NOVEMBRE 1998, METTENT L'ACCENT SUR LA RECEPTION ET L'INFLUENCE DE L'OEUVRE DU BERNIN EN EUROPE DU XVIIIE AU XIXE SIECLE. SES PEINTURES, SES SCULPTURES, SON ARCHITECTURE ET SON URBANISME SYMBOLISENT LE CATHOLICISME ROMAIN ET LA SUPREMATIE PONTIFICALE.

**RECEPTIONS OF ANTIQUITY, CONSTRUCTIONS OF GENDER IN EUROPEAN ART, 1300-1600** - MARICE ROSE  
2015-06-24

RECEPTIONS OF ANTIQUITY, CONSTRUCTIONS OF GENDER IN EUROPEAN ART, 1300-1600 EXAMINES THE WAY IN WHICH LATE MEDIEVAL AND EARLY MODERN VISUAL CULTURE ENGAGED WITH GREEK AND ROMAN ANTIQUITY TO CONSTRUCT AND CHALLENGE CONTEMPORARY GENDER NORMS.  
HISTOIRE ET RITAGE DE L'ANTIQUITE CHRISTIAN RICO 2002

**PARIS UND ROM** - DIETRICH ERBEN 2014-03-24  
DIE FRAGE NACH DEN HISTORISCHEN BEDINGUNGEN UND  
MÖGLICHKEITEN FÜR DEN ANSPRUCH FRANKREICHS AUF DIE  
KULTURELLE HEGEMONIE INNERHALB DER EUROPÄISCHEN  
STAATENWELT STEHT IM MITTELPUNKT DES BUCHES. EIN  
SOLCHER ANSPRUCH GEWANN UNTER DER REGIERUNG LUDWIGS  
XIV. (1661-1715) IN KUNST UND ARCHITEKTUR  
MASSGEBLICH AM VORBILD ROMS GESTALT. MIT DIESER  
ORIENTIERUNG IST AUCH DIE GRUNDABSICHT DER  
FRANZÖSISCHEN KULTURPOLITIK IN DIESER EPOCHE BENANNT.  
SIE ZIELTE AUF DIE ABLÖSUNG DER POLITISCHEN UND  
GEISTLICHEN TITEL, DIE ROM ZU VERGEBEN HATTE, UND AUF  
DEN ERWERB DES STATUS EINER UNIVERSALMONARCHIE. EINE  
UMFASSENDE REKONSTRUKTION DER KUNSTBEZIEHUNGEN  
ZWISCHEN PARIS UND ROM IM HISTORISCHEN UND  
IDEENGESCHICHTLICHEN KONTEXT BELEGT NICHT NUR DEREN  
DAUER UND INTENSIVITÄT. SIE ERSCHLIESST MIT DEN  
STILISTISCHEN PRÜFUNGEN AUCH DEN GRUNDSÄTZLICHEN  
PROGRAMMCHARAKTER DER HOFKUNST LUDWIGS XIV.  
*ELENCHUS OF BIBLICA* - 1993

BAROQUE SCULPTURE IN ROME - ALESSANDRO ANGELINI  
2005

A FASCINATING CHRONOLOGICAL SURVEY OF SEVENTEENTH-  
CENTURY ROMAN SCULPTURE FEATURING MASTERS SUCH AS  
**TRAC 2012** - ANNABEL BOKERN 2013-04-30

THE TWENTY-SECOND THEORETICAL ROMAN ARCHAEOLOGY  
CONFERENCE (TRAC) WAS HELD AT THE GOETHE-  
UNIVERSITY FRANKFURT AM MAIN IN SPRING 2012. DURING  
THE THREE-DAY CONFERENCE FIFTY PAPERS WERE DELIVERED,  
DISCUSSING ISSUES FROM A WIDE RANGE OF GEOGRAPHICAL  
REGIONS OF THE ROMAN EMPIRE, AND APPLYING VARIOUS  
THEORETICAL AND METHODOLOGICAL APPROACHES. AN  
EQUALLY WIDE SELECTION OF SUBJECTS WAS PRESENTED:  
SESSIONS LOOKED AT GREEK ART AND PHILHELLENISM IN THE  
ROMAN WORLD, THE VALIDITY OF THE CONCEPT OF  
'ROMANISATION', CHANGE AND CONTINUITY IN ROMAN  
RELIGION, URBAN NEIGHBOURHOOD RELATIONS IN POMPEII AND  
OSTIA, THE TRANSFORMATION OF OBJECTS IN AND FROM THE  
ROMAN WORLD, FRONTIER MARKETS AND ROMAN  
ARCHAEOLOGY IN THE PROVINCES. IN ADDITION, TWO GENERAL  
SESSIONS COVERED SINGLE TOPICS SUCH AS THE  
'TRANSVESTITE OF CATTERICK', METAL RECYCLING OR  
EGYPTIAN FUNERAL PRACTICE IN THE ROMAN PERIOD. THIS  
VOLUME CONTAINS A SELECTION OF PAPERS FROM ALL THESE  
SESSIONS.

ARCTOS - 2003

*BIBLIOGRAPHIE D'HISTOIRE DE L'ART* - 1993

ROME - CHRIS MICHAELIDES 2000

LA COLLEZIONE BONCOMPAGNI LUDOVISI - ANTONIO GIULIANO 1992

*HEPHAISTOS* - 1999

*MEDITERANSKI MITI OD ANTIKE DO 18. STOLETJA* - METODA KOKOLE 2006-01-01

V KNJIGI JE ZBRANIH TRINAJST ZNANSTVENIH RAZPRAV, KI SO JIH VE[?] INOMA PRISPEVALI UDELE[?] ENCI ISTOIMENSKEGA MEDNARODNEGA INTERDISCIPLINARNEGA ZNANSTVENEGA SRE[?] ANJA (LETA 2004). AVTORJI SO SKOZI RAZLI[?] NE RAZISKOVALNE METODE, RAZLI[?] NE POGLEDE NA RAZISKOVANE TEME TER PRISTOPE RAZLI[?] NIH VED (ARHEOLOGIJA, KLASI[?] NA FILOLOGIJA, LITERARNE VEDE, MUZIKOLOGIJA IN UMETNOSTNA ZGODOVINA) DO SORODNE TEMATIKE PREDSTAVILI DEL SKUPNE KULTURNE DEDI[?] [?] INE MEDITERANSKEGA PROSTORA. UPORABA MITOLO[?] KIH VSEBIN V LITERATURI, V UPODABLJAJO[?] IH UMETNOSTIH IN V GLASBI JE BILA NAMRE[?] PRVOVRSTNI POJAV SKUPNE EVROPSKE KULTURE. KNJIGA OBRAVNAVA OBDOBJE OD [?] ASA ANTI[?] NE GR[?] IJE, KO SO T. I. MEDITERANSKI MITI POGNALI KORENINE, DO 18. STOLETJA, KO SO BILI DELE[?] NI NAJ[?] IR[?] E POZORNOSTI KNJI[?] EVNIH USTVARJALCEV IN UMETNIKOV. RDE[?] O NIT DELA PREDSTAVLJA MIT O ARGONAVTIH, KI JE POVEZAN TUDI S KRAJEVNO ZGODOVINO NEKATERIH SLOVENSkih MEST.

**THE LANGUAGE OF THE MUSES** - MIRANDA MARVIN 2008

SINCE THE RENAISSANCE, IT HAS BEEN GENERALLY ACCEPTED THAT ALMOST ALL ROMAN SCULPTURES DEPICTING IDEAL FIGURES WERE COPIES OF GREEK ORIGINALS. THIS TEXT TRACES THE ORIGIN OF THIS IDEA TO THE ACADEMIC BELIEF IN THE MYTHICAL PERFECTION OF NOW-LOST GREEK ART.

*PAOLO DE MATTEIS* - LIVIO PESTILLI 2017-07-05

THIS VOLUME REPRESENTS A LONG OVERDUE REASSESSMENT OF THE NEAPOLITAN PAINTER PAOLO DE MATTEIS, AN ARTIST LARGELY OVERLOOKED IN ENGLISH LANGUAGE SCHOLARLY PUBLICATIONS, BUT ONE WHO MERITS OUR ATTENTION FOR THE QUALITY OF HIS WORK AND THE ORIGINALITY OF ITS ICONOGRAPHY, AS WELL AS FOR HIS REMARKABLE ABILITY TO RESPOND CREATIVELY TO HIS PATRONS' AESTHETIC IDEALS AND AGENDAS. FOLLOWING A METICULOUS EXAMINATION OF THE WAYS IN WHICH POSTERITY'S IMPRESSION OF DE MATTEIS HAS BEEN CONDITIONED BY A BIASED BIOGRAPHICAL AND LITERARY TRADITION, LIVIO PESTILLI DEVOTES RICH, DETAILED ANALYSES TO THE ARTIST'S MOST SIGNIFICANT PAINTINGS AND DRAWINGS. MORE THAN JUST A NOVEL APPROACH TO DE MATTEIS AND THE NEAPOLITAN BAROQUE, HOWEVER, THE BOOK MAKES A SIGNIFICANT CONTRIBUTION TO THE STUDY AND UNDERSTANDING OF EARLY EIGHTEENTH-CENTURY EUROPEAN ART AND CULTURAL HISTORY IN GENERAL, NOT ONLY IN NAPLES BUT IN OTHER MAJOR EUROPEAN CENTERS, INCLUDING PARIS, VIENNA, GENOA, AND ROME.



