

Antiquities In Motion From Excavation Sites To Re

This handsomely illustrated volume traces the intersections of art history and paintings restoration in nineteenth-century Europe. Repairing works of art and writing about them—the practices that became art conservation and art history—share a common ancestry. By the nineteenth century the two fields had become inseparably linked. While the art historical scholarship of this period has been widely studied, its restoration practices have received less scrutiny—until now. This book charts the intersections between art history and conservation in the treatment of Italian Renaissance paintings in nineteenth-century Europe. Initial chapters discuss the restoration of works by Giotto and Titian, framed by the contemporary scholarship of art historians such as Jacob Burckhardt, G. B. Cavalcaselle, and Joseph Crowe that was redefining the earlier age. Subsequent chapters recount how paintings conservation was integrated into museum settings. The narrative uses period texts, unpublished archival materials, and historical photographs in probing how paintings looked at a time when scholars were writing the foundational texts of art history, and how contemporary restorers were negotiating the appearances of these works. The book proposes a model for a new conservation history, object focused yet enriched by consideration of a wider cultural horizon.

Quatremère de Quincy, the most famous art critic at the end of the Enlightenment, published two sets of letters about the role of museums. He first implored them to return works of art to their original settings but later argued in favor of the museum as a place where artworks can be safely stored and made available for artists to study. Immensely controversial and influential since they were written two centuries ago, Quatremère’s texts sum up the most bewildering moment of the debate on museums: did the new institution inaugurate the death of art, or bring it to its perfection? This volume offers the first English translation of the letters, as well as an extensive introduction that reveals their content, the reason for their intellectual success, and how they enlarge contemporary disputes about cultural property, national claims and universal beauty.

Ancient Maya Commerce presents nearly two decades of multidisciplinary research at Chunchucmil, Yucatan, Mexico—a thriving Classic period Maya center organized around commercial exchange rather than agriculture. An urban center without a king and unable to sustain agrarian independence, Chunchucmil is a rare example of a Maya city in which economics, not political rituals, served as the engine of growth. Trade was the raison d’être of the city itself. Using a variety of evidence—archaeological, botanical, geomorphological, and soil-based—contributors show how the city was a major center for both short- and long-distance trade, integrating the Guatemalan highlands, the Gulf of Mexico, and the interior of the northern Maya lowlands. By placing Chunchucmil into the broader context of emerging research at other Maya cities, the book reorients the understanding of ancient Maya economies. The book is accompanied by a highly detailed digital map that reveals the dense population of the city and the hundreds of streets its inhabitants constructed to make the city navigable, shifting the knowledge of urbanism among the ancient Maya. Ancient Maya Commerce is a pioneering, thoroughly documented case study of a premodern market center and makes a strong case for the importance of early market economies in the Maya region. It will be a valuable addition to the literature for Mayanists, Mesoamericanists, economic anthropologists, and environmental archaeologists. Contributors: Anthony P. Andrews, Traci Adren, Sheryl Luzzadder-Beach, Timothy Beach, Chelsea Blackmore, Tara Bond-Freeman, Bruce H. Dahlin, Patrice Farrell, David Hixson, Socorro Jimenez, Justin Lowry, Aline Magnoni, Eugenia Mansell, Daniel E. Mazeau, Travis Stanton, Ryan V. Sweetwood, Richard E. Terry

Geoffrey Turner’s definitive study of the mid-19th century excavations by the British Museum at the Assyrian site of Nineveh documents the complete history of these excavations and provides detailed reconstructions of the architecture and sculpture in the palace of Sennacherib.

Blood of Ra, Book One

Marine Antiquities

Collections in circulation

Mobile Museums

A Description of Ancient Life: the Employments, Amusements, Customs and Habits, the Cities, Palaces, Monuments and Tombs, the Literature and Fine Arts of 3,000 Years Ago

Empire Without End

Display of Art in the Roman Palace, 1550-1750

From the Predynastic Period to the End of the Middle Kingdom

The collection of Barbara and Lawrence Fleischman of New York is one of the most important private collections of ancient Greek and Roman art in the United States and among the most important in the world. Composed of approximately three hundred objects from the Bronze Age to the Late Antique, it includes bronze statuettes, marble sculpture, vases, jewelry, lamps and candelabra, keys, weights, and silver bowls and utensils. The Fleischmans have a particular fascination with pieces associated with everyday life in antiquity, since these objects evoke a human connection to the past. They are also drawn to pieces that exemplify the human propensity to transform a functional object into a thing of beauty. Not only has the emotional response to an object’s aesthetic appeal or its historical significance guided them in their forty years of collecting, personal interests have been at work as well. The large number of pieces related to the theater or representing theatrical subjects reflects Barbara Fleischman’s lifelong love of that art. A Passion for Antiquities contains photographs and extensive catalogue entries on the objects included in the exhibition at the J. Paul Getty Museum and the Cleveland Museum of Art. Eighteen contributors provide art historical and descriptive information about each piece. The objects not selected for the exhibition are detailed in a checklist that specifies their origins, dates, media, and sizes. This book is the first mference on the entire collection, since most of the objects have never before been publicly shown. To facilitate finding specific objects or groups of objects, the book is organized first chronologically and then by medium. Bibliographic sources for each entry cite both publications where the specific work is discussed as well as references to related scholarship. Kathleen Wight provides a chronological overview of the collection, and Oliver Taplin relates selected pieces to the development of Greek theater. The exhibition of Barbara and Lawrence Fleischman’s collection and this catalogue allow us to enter into their minds and emotions so that, for a time, we can share their passion for antiquities.

The first study devoted to classical art’s vital creative impact on the work of the Flemish painter Peter Paul Rubens. ʒFor the great Peter Paul Rubens (1577-1640), the classical past afforded lifelong creative stimulus and the camaraderie of humanist friends. A formidable scholar, Rubens ingeniously transmitted the physical ideals of ancient sculptors, visualized the spectacle of imperial occasions, rendered the intricacies of mythological tales, and delineated the character of gods and heroes in his drawings, paintings, and designs for tapestries. His passion for antiquity profoundly informed every aspect of his art and life. Including 170 color illustrations, this volume addresses the creative impact of Rubens’s remarkable knowledge of the art and literature of antiquity through the consideration of key themes. The book’s lively interpretive essays explore the formal and thematic relationships between ancient sources and Baroque expressions: the significance of neo-Stoic philosophy, the compositional and iconographic inspiration provided by exquisite carved gems, Rubens’s study of Roman marble sculpture, and his inventive translation of ancient sources into new subjects made vivid by his dynamic painting style. This volume is published to accompany an exhibition on view at the J. Paul Getty Museum at the Getty Villa from November 10, 2021, to January 24, 2022.

Between the 1880s and 1980s, British excavations at locations across Egypt resulted in the discovery of hundreds of thousands of ancient objects that were subsequently sent to some 350 institutions worldwide. These finds included unique discoveries at iconic sites such as the tombs of ancient Egypt’s first rulers at Abydos, Akhenaten and Nefertiti’s city of Tel Amarna and rich Roman Era burials in the Fayum. Scattered Finds explores the politics, personalities and social histories that linked fieldwork in Egypt with the varied organizations around the world that received finds. Case studies range from Victorian municipal museums and women’s suffrage campaigns in the UK, to the development of some of the USA’s largest institutions, and from university museums in Japan to new institutions in post-independence Ghana. By juxtaposing a diversity of sites for the reception of Egyptian cultural heritage over the period of a century, Alice Stevenson presents new ideas about the development of archaeology, museums and the construction of Egyptian heritage. She also addresses the legacy of these practices, raises questions about the nature of the authority over such heritage today, and argues for a stronger ethical commitment to its stewardship. Praise for Scattered Finds ‘Scattered Finds is a remarkable achievement. In charting how British excavations in Egypt dispersed artefacts around the globe, at an unprecedented scale, Alice Stevenson shows us how ancient objects created knowledge about the past while firmly anchored in the present. No one who reads this timely book will be able to look at an Egyptian antiquity in the same way again.’ Professor Christina Riggs, UEA

The recent crisis in the world of antiquities collecting has prompted scholars and the general public to pay more attention than ever before to the archaeological findspots and collecting histories of ancient artworks. This new scrutiny is applied to works currently on the market as well as to those acquired since (and despite) the 1970 UNESCO Convention, which aimed to prevent the trafficking in cultural property. When it comes to famous works that have been in major museums for many generations, however, the matter of their origins is rarely considered. Canonical pieces like the Barberini Togatus or the Fonseca bust of a Flavian lady appear in many scholarly studies and virtually every textbook on Roman art. But we have no more certainty about these works’ archaeological contexts than we do about those that surface on the market today. This book argues that the current legal and ethical debates over looting, ownership and cultural property have distracted us from the epistemological problems inherent in all (ostensibly) ancient artworks lacking a known findspot, problems that should be of great concern to those who seek to understand the past through its material remains.

Art and Curiosity Cabinets of the Late Renaissance

Museum of Antiquity

Masada

Heir of Ra

Ruling Culture

Context, Connoisseurship and the History of Roman Art

Settlements and Necropolis of the Black Sea and its Hinterland in Antiquity

Classical Victorians

Introduction: the world’s greatest cultural power -- Art squad agonistes -- The American price -- Distributing sovereignty : from fascism to the art squad -- Tomb robbers and cultural power from below -- Made in Italy -- Farewell to the tomb robber.

This handsome newly designed addition to The Metropolitan Museum of Art’s symposia series furthers the study of one of the most influential but less known periods of Greek art and culture. It is based on papers given at a two-day scholarly symposium held in conjunction with the award-winning exhibition “Pergamon and the Hellenistic Kingdoms of the Ancient World,” on view at the Metropolitan in 2016. The twenty diverse essays exemplify the international scope of the Hellenistic arts, which cover the three centuries between the death of Alexander the Great in 323 B.C. and the suicide of Cleopatra in 30 B.C. Subjects range from twenty-first century approaches to museum displays of archaeological material to the circulation of artists and works of art throughout the Mediterranean and the influence of Hellenistic art and its legacy in the ancient Roman world. Among the topics discussed are aspects of royal self-presentation and important elements of iconography and style in coins, gems, mosaics, sculpture, vessels, and wall paintings, in mediums including bronze, faience, glass, marble, silver, and terracotta. Authored by a number of internationally renowned scholars, the essays in this volume highlight the holdings of the Metropolitan and markedly demonstrate the artistic innovations and technical mastery of Hellenistic artists, offering new insights into the vitality and complexity of Hellenistic art. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana}

An important new study of Egyptology focuses on the relationship between European imperialism and the scientific study of ancient Egypt.

An exciting new approach to understand the trade of antiquities in early modern Rome traces the journey of objects from discovery to display. Barbara Furlotti presents a dynamic interpretation of the early modern market for antiquities, relying on the innovative notion of archaeological finds as mobile items. She reconstructs the journey of ancient objects from digging sites to venues where they were sold, such as Roman marketplaces and antiquarians’ storage spaces; to sculptors’ workshops, where they were restored; and to Italian and other European collections, where they arrived after complicated and costly travel over land and sea. She shifts the attention away from collectors to peasants with shovels, dealers and middlemen, and restorers who unearthed, cleaned up, and repaired or remade objects, recuperating the role these actors played in Rome’s socioeconomic structure. Furlotti also examines the changes in economic value, meaning, and appearance that antiquities underwent as they moved trhoughout their journeys and as they reached the locations in which they were displayed. Drawing on vast unpublished archival material, she offers answers to novel questions: How were antiquities excavated? How and where were they traded? How were laws about the ownership of ancient finds made, followed, and evaded?

British Dealers and the Anglo-Gallic Interior, 1785-1865

Management Planning for Archaeological Sites

Paintings Conservation and the Birth of Modern Art History in Nineteenth-Century Europe

From Jewish Revolt to Modern Myth

Its History, Buildings, and Antiquities. An Account of the Destruction of the City, with a Full Description of the Remains, and of the Recent Excavations, and Also an Itinerary for Visitors

Antiquities Collections in Renaissance Rome, C. 1350-1527

Antiquities in Motion

Multidisciplinary Research at Chunchucmil

The dramatic story of the last stand of a group of Jewish rebels who held out against the Roman Empire, as revealed by the archaeology of its famous site Two thousand years ago, 967 Jewish men, women, and children—the last holdouts of the revolt against Rome following the fall of Jerusalem and the destruction of the Second Temple—reportedly took their own lives rather than surrender to the Roman army. This dramatic event, which took place on top of Masada, a barren and windswept mountain overlooking the Dead Sea, spawned a powerful story of Jewish resistance that came to symbolize the embattled modern State of Israel. Incorporating the latest findings, Jodi Magness, an archaeologist who has excavated at Masada, explains what happened there—and what it has come to mean since. Featuring numerous illustrations, this is an engaging exploration of an ancient story that continues to grip the imagination today.

A National Book Critics Circle Award Finalist “Extraordinary…Sensitive and perceptive, Mr. Hessler is a superb literary archaeologist, one who handles what he sees with a bit of wonder that he gets to watch the history of this grand city unfold, one day at a time. ” —Wall Street Journal From the acclaimed author of River Town and Oracle Bones, an intimate excavation of life in one of the world’s oldest civilizations at a time of convulsive change Drawn by a fascination with Egypt’s rich history and culture, Peter Hessler moved with his wife and twin daughters to Cairo in 2011. He wanted to learn Arabic, explore Cairo’s neighborhoods, and visit the legendary archaeological digs of Upper Egypt. After his years of covering China for The New Yorker, friends warned him Egypt would be a much quieter place. But not long before he arrived, the Egyptian Arab Spring had begun, and now the country was in chaos. In the midst of the revolution, Hessler often traveled to digs at Amarna and Abydos, where locals live beside the tombs of kings and courtiers, a landscape that they call simply al-Madfuna: “the Buried.” He and his wife set out to master Arabic, striking up a friendship with their instructor, a cynical political sophisticate. They also befriended Peter’s translator, a gay man struggling to find happiness in Egypt’s homophobic culture. A different kind of friendship was formed with the neighborhood garbage collector, an illiterate but highly perceptive man named Sayyid, whose access to the trash of Cairo would be its own kind of archaeological excavation. Hessler also met a family of Chinese small-business owners in the lingerie trade; their view of the country proved a bracing counterpoint to the West’s conventional wisdom. Through the lives of these and other ordinary people in a time of tragedy and heartache, and through connections between contemporary Egypt and its ancient past, Hessler creates an astonishing portrait of a country and its people. What emerges is a book of uncompromising intelligence and humanity--the story of a land in which a weak state has collapsed but its underlying society remains in many ways painfully the same. A worthy successor to works like Rebecca West’s Black Lamb and Grey Falcon and Bruce Chatwin’s The Songlines, The Buried bids fair to be recognized as one of the great books of our time.

Papers in this volume cover all shores of the Black Sea and address, alongside many other topics, the establishment dates of some Greek Colonies; East Greek transport amphorae; the history of Tekkek ö y; the pre-Roman economy of Myrmekion; Byzantine finds at Komana; glass bracelets from Samsun Museum; dating the Kavak Bekdemir Mosque in Samsun.

In the early fifteenth century, when Romans discovered ancient marble sculptures and inscriptions in the ruins, they often melted them into mortar. A hundred years later, however, antique marbles had assumed their familiar role as works of art displayed in private collections. Many of these collections, especially the Vatican Belvedere, are well known to art historians and archaeologists. Yet discussions of antiquities collecting in Rome too often begin with the Belvedere, that is, only after it was a widespread practice. In this important book, the author steps back to examine the "long" fifteenth century, a critical period in the history of antiquities collecting that has received scant attention. Kathleen Wren Christian examines shifts in the response of artists and writers to spectacular archaeological discoveries and the new role of collecting antiquities in the public life of Roman elites.

An Archaeology of the Egyptian Revolution

Scattered Finds

Shaky Ground

Art of the Hellenistic Kingdoms

The British Museum ’ s Excavations at Nineveh, 1846– 1855

Circumstances and Implications of UNESCO Listings in Cambodia

Pompeii

Imagining the Afterlife in Ancient South Italian Vase Painting

Angkor, the temple and palace complex of the ancient Khmer capital in Cambodia is one of the world’s most famous monuments. Hundreds of thousands of tourists from all over the globe visit Angkor Park, one of the finest UNESCO World Heritage Sites, every year. Since its UNESCO listing in 1992, the Angkor region has experienced an overwhelming mushrooming of hotels and restaurants; the infrastructure has been hardly able to cope with the rapid growth of mass tourism and its needs. This applies to the access and use of monument sites as well. The authors of this book critically describe and analyse the heritage nomination

processes in Cambodia, especially in the case of Angkor and the temple of Preah Vihear on the Cambodian/Thai border. They examine the implications the UNESCO listings have had with regard to the management of Angkor Park and its inhabitants on the one hand, and to the Cambodian/Thai relationships on the other. Furthermore, they address issues of development through tourism that UNESCO has recognised as a welcome side-effect of heritage listings. They raise the question whether development through tourism deepens already existing inequalities rather than contributing to the promotion of the poor.

This book explores the subject of baronial identity and material culture in sixteenth-century Rome by focusing on the Duke of Bracciano, Paolo Giordano I Orsini, his court, and his possessions. It is an investigation into the way in which a Roman baron constructed and disseminated his sense of self through the objects he owned, the events he organized, and the relationships he forged by means of material goods and works of art. The analysis of the use of artistic and luxury goods in the form of pawns, rentals, loans, gifts, and thefts shows how aristocratic patrimonies were subject to continual mobility and served a multiplicity of goals. Supported by a wealth of documentation, mostly unpublished, including inventories, correspondence and account books, this study provides a new dynamic insight into a Renaissance aristocratic court.

Abundantly illustrated, this essential volume examines depictions of the Underworld in southern Italian vase painting and explores the religious and cultural beliefs behind them. What happens to us when we die? What might the afterlife look like? For the ancient Greeks, the dead lived on, overseen by Hades in the Underworld. We read of famous sinners, such as Sisyphus, forever rolling his rock, and the fierce guard dog Kerberos, who was captured by Herakles. For mere mortals, ritual and religion offered possibilities for ensuring a happy existence in the beyond, and some of the richest evidence for beliefs about death comes from southern Italy, where the local Italic peoples engaged with Greek beliefs. Monumental funerary vases that accompanied the deceased were decorated with consolatory scenes from myth, and around forty preserve elaborate depictions of Hades’s domain. For the first time in over four decades, these compelling vase paintings are brought together in one volume, with detailed commentaries and ample illustrations. The catalogue is accompanied by a series of essays by leading experts in the field, which provides a framework for understanding these intriguing scenes and their contexts. Topics include attitudes toward the afterlife in Greek ritual and myth, inscriptions on leaves of gold that provided guidance for the deceased; funerary practices and religious beliefs in Apulia, and the importance accorded to Orpheus and Dionysos. Drawing from a variety of textual and archaeological sources, this volume is an essential source for anyone interested in religion and belief in the ancient Mediterranean.

An excavation of the fabled Hall of Records beneath the Sphinx unleashes an ancient disease that leaves Alyssa Morgan's father fighting for his life. As seventeen-year old Alyssa races to find a cure, she stumbles onto an impossible artifact that could unveil the link between the traceless disappearance of Atlantis and the birth of Egyptian mythology. She finds unexpected help from Oxford University student, Paul Matthews, and brilliant computer geek, Clay Obono. Together, the unlikely trio uncovers messages concealed in the relic, catapulting Alyssa into the mind of an Egyptian god. The story unfolds in two parallel timelines separated by millennia that provide the accounts of two distinct, yet ultimately linked characters: a young boy, Horus, who was exiled from his island home of Atlantis and rises to become worshipped as the falcon-headed god, and young Alyssa, who relives his memories stored in the artifact. The current and ancient tales intertwine as Alyssa evades ruthless adversaries set on conquering the power within the artifact, and she discovers the value of Horus's hybrid blood and its connection to the ancient disease. The plots crescendo to a climax beneath the Sphinx, unveiling the origin of the mystical statue and the startling truth about Alyssa's birthright.

Whose Pharaohs?

Picturing Antiquity

A Contribution to the History of Collecting

London and the Emergence of a European Art Market, 1780–1820

Under the Mediterranean

Brooklyn

Art and Desire

Giulio Romano

A revelatory account of the complex and evolving relationship of Renaissance architects to classical antiquity Focusing on the work of architects such as Brunelleschi, Bramante, Raphael, and Michelangelo, this extensively illustrated volume explores how the understanding of the antique changed over the course of the Renaissance. David Hemsoll reveals the period's leading architects from each other and argues for a more nuanced understanding of the widely accepted trope–first articulated by Giorgio Vasari in the 16th century–that Renaissance architecture evolved through a linear step-by-step assimilation of antiquity. Offering an in-depth examination of the complex, sometimes contradictory, and often carefully meticulously researched study brings to life a cacophony of voices and opinions that have been lost in the simplified Vasarian narrative and presents a fresh and comprehensive account of Renaissance architecture in both Florence and Rome.

The sculptural tradition developed by the ancient Greeks is justifiably considered one of the most remarkable achievements of Western art. This richly illustrated volume introduces eight centuries of Greek sculpture, from the early rectilinear designs of the Geometric period (ca. 900–700 B.C.) through the groundbreaking creativity of the Archaic and Classical (323–31 B.C.). A generous selection of objects and materials—ranging from the sacred to the everyday, from bronze and marble to gold, ivory, and terracotta—allows for an especially appealing picture not only of Greek art but also of life in ancient Greece. Sculptures of deities such as Zeus, Athena, and Eros and architectural elements from temples are included, as are statuettes of dancers and actors, funerary reliefs, perfume vases, and jewelry. The informative text provides a comprehensive introduction and insightful discussions of forty objects selected from the collection of The Metropolitan Museum of Art. Full-page photographs of the featured works are supplemented by many illuminating details and comparative illustrations. This publication reveals how, more than two millennia ago, Greek artists brilliantly captured the fundamental aspects of the human condition.

Palazzo Te torna a celebrare, a distanza di trent'anni dalla grande monografica del 1989, il genio di Giulio Romano. L'esposizione, allestita nelle Sale Napoleoniche, indaga la relazione tra immagini erotiche del mondo classico e invenzioni figurative prodotte nella prima metà del Cinquecento in Italia, esponendo dipinti, disegni e oggetti preziosi provenienti da ventisei collezioni private e pubbliche. L'Ermitage di San Pietroburgo. Concentrandosi sul lavoro di Giulio Romano, il percorso espositivo evidenzia la capillare diffusione di un vasto repertorio di rappresentazioni erotiche nella cultura artistica cinquecentesca e svela le influenze esistenti tra cultura alta e cultura bassa nella produzione di tali immagini. Exhibition: Palazzo Te, Mantova, Italy (06.10.2019-10.01.2020)

Through much of its history, Italy was Europe's heart of the arts, an artistic playground for foreign elites and powers who bought, sold, and sometimes plundered countless artworks and antiquities. This loss of artifacts looted by other nations once put Italy at an economic and political disadvantage compared with northern European states. Now, more than ever, Italy is famously effective art-crime squad that has been the inspiration of novels, movies, and tv shows. In its efforts to bring their cultural artifacts home, Italy has entered into legal battles against some of the world's major museums, including the Getty, New York's Metropolitan Museum, and the Louvre. It has turned heritage into patrimony capital—a powerful asset. In 2011, the president of Italy declared his country to be “the world's greatest cultural power.” With Ruling Culture, Fiona Greenland traces how Italy came to wield such extensive legal authority, global power, and cultural influence—from the nineteenth century unification of Italy and the passage of novel heritage laws, to current battles with the international art market. Ruling Culture explores the intersection of art crime, cultural diplomacy, and struggles between international powers.

The Archaeology of Urbanism in Ancient Egypt

The Buried

Ancient Maya Commerce

A Renaissance Baron and His Possessions

Scholars, Scoundrels and Generals in Pursuit of Antiquity

Select Papers from the Third International Conference 'The Black Sea in Antiquity and Tekkeköy: An Ancient Settlement on the Southern Black Sea Coast', 27-29 October 2017, Tekkeköy, Samsun

An International Workshop Organized by the Getty Conservation Institute and Loyola Marymount University, 19-22 May 2000, Corinth, Greece

How to Read Greek Sculpture

Bruce Redford re-creates the vibrant culture of connoisseurship in Enlightenment England by investigating the multifaceted activities and achievements of the Society of Dilettani. Elegantly and wittily he dissects the British connoisseurs whose expeditions, collections, and publications laid the groundwork for the Neoclassical revival and for the scholarly study of Graeco-Roman antiquity. After the foundation of the society in 1732, the Dilettani commissioned portraits of the members. Including a striking group of mock-classical and mock-religious representations, these portraits were painted by George Knapton, Sir Joshua Reynolds, and Sir Thomas Lawrence. During the second half of the century, the society's expeditions to the Levant yielded a series of pioneering architectural folios, beginning with the first volume The Antiquities of Athens in 1762. These monumental volumes aspired to empirical exactitude in text and image alike. They prepared the way for Specimens of Antient Sculpture (1809), which combines the didactic (detailed investigations into technique, condition, restoration, and provenance) with the connoisseurial (plates that bring the illustration of ancient sculpture to new artistic heights). The Society of Dilettanti's projects and publications exemplify the Enlightenment ideal of the gentleman amateur, which is linked in turn to a culture of wide-ranging curiosity.

Victorian Britain set out to make the ancient world its own. This is the story of how it failed. It is the story of the headmaster who bludgeoned his wife to death, then calmly sat down to his Latin. It is the story of the embittered classical prodigy who turned to gin and opium - and the virtuoso forger who fooled the greatest scholars of the age. It is a history of hope: a general who longed to be an Homeric hero, a bankrupt poet who longed to start a revolution. Victorian classicism was defined by hope - but shaped by uncertainty. Packed with forgotten characters and texts, with the roar of the burlesque-stage and the mud of the battlefield, this book offers a rich insight into nineteenth-century culture and society. It explores just how difficult it is to stake a claim on the past.

This book presents the latest archaeological evidence that makes a case for Egypt as an early urban society. It traces the emergence of urban features during the Predynastic Period up to the disintegration of the powerful Middle Kingdom state (ca. 3500-1650 BC).

For the first time, the pioneering book that launched the study of art and curiosity cabinets is available in English. Julius von Schlosser's Die Kunst- und Wunderkammern der Spätrenaissance (Art and Curiosity Cabinets of the Late Renaissance) is a seminal work in the history of art and collecting. Originally published in German in 1908, it was the first study to interpret sixteenth- and seventeenth-century cabinets of wonder as precursors to the modern museum, situating them within a history of collecting going back to Greco-Roman antiquity. In its comparative approach and broad geographical scope, Schlosser's book introduced an interdisciplinary and global perspective to the study of art and material culture, laying the foundation for museum studies and the history of collections. Schlosser was an Austrian professor, curator, museum director, and leading figure of the Vienna School of art history whose work has not achieved the prominence of his contemporaries until now. This eloquent and informed translation is preceded by Thomas DaCosta Kaufmann's substantial introduction. Tracing Schlosser's biography and intellectual formation in Vienna at the turn of the twentieth century, it contextualizes his work among that of his contemporaries, offering a wealth of insights along the way.

A Passion for Antiquities

World Heritage Angkor and Beyond

Ancient Art from the Collection of Barbara and Lawrence Fleischman

Underworld

Conflicted Antiquities

Carvings in and out of Time

Art Police, Tomb Robbers, and the Rise of Cultural Power in Italy

Renaissance Buildings from Brunelleschi to Michelangelo

This volume gathers articles by archeologists, art historians, and philologists concerned with the afterlives of ancient rock-cut monuments throughout the Near East. Contributions analyze how such monuments were actively reinterpreted and manipulated long after they were first carved.

Mobile Museums presents an argument for the importance of circulation in the study of museum collections, past and present. It brings together an impressive array of international scholars and curators from a wide variety of disciplines - including the history of science, museum anthropology and postcolonial history - to consider the mobility of collections. The book combines historical perspectives on the circulation of museum objects in the past with contemporary accounts of their re-mobilisation, notably in the context of Indigenous community engagement. Contributors seek to explore processes of circulation historically in order to re-examine, inform and unsettle common assumptions about the way museum collections have evolved over time and through space. By foregrounding questions of circulation, the chapters in Mobile Museums collectively represent a fundamental shift in the understanding of the history and future uses of museum collections. The book addresses a variety of different types of collection, including the botanical, the ethnographic, the economic and the archaeological. Its perspective is truly global, with case studies drawn from South America, West Africa, Oceania, Australia, the United States, Europe and the UK. Mobile Museums helps us to understand why the mobility of museum collections was a fundamental aspect of their history and why it continues to matter today. Praise for Mobile Museums 'This book advances a paradigm shift in studies of museums and collections. A distinguished group of contributors reveal that collections are not dead assemblages. The nineteenth and twentieth centuries were marked by vigorous international traffic in ethnography and natural history specimens that tell us much about colonialism, travel and the history of knowledge - and have implications for the remobilisation of museums in the future.' - Nicholas Thomas, University of Cambridge 'The first major work to examine the implications and consequences of the migration of materials from one scientific or cultural milieu to another, it highlights the need for a more nuanced understanding of collections and offers insights into their potential for future re-mobilisation.' - Arthur MacGregor

A major new history of Brooklyn, told through its landscapes, buildings, and the people who made them, from the early 17th century to today.

Showcasing diverse methodologies, this volume illuminates London's central role in the development of a European art market at the turn of the nineteenth century. In the late 1700s, as the events of the French Revolution roiled France, London displaced Paris as the primary hub of international art sales. Within a few decades, a robust and sophisticated art market flourished in London. London and the Emergence of a European Art Market, 1780-1820 explores the commercial milieu of art sales and collecting at this turning point. In this collection of essays, twenty-two scholars employ methods ranging from traditional art historical and provenance studies to statistical and economic analysis; they provide overviews, case studies, and empirical reevaluations of artists, collectors, patrons, agents and dealers, institutions, sales, and practices. Drawing from pioneering digital resources—notably the Getty Provenance Index—as well as archival materials such as trade directories, correspondence, stock books and inventories, auction catalogs, and exhibition reviews, these scholars identify broad trends, reevaluate previous misunderstandings, and consider overlooked commercial contexts. From individual case studies to econometric overviews, this volume is groundbreaking for its diverse methodological range that illuminates artistic taste and flourishing art commerce at the turn of the nineteenth century.

The Once and Future City

Archaeology, Egyptology and Museums

Afterlives of Ancient Rock-cut Monuments in the Near East

The Renaissance Restored

Egyptology, Egyptomania, Egyptian Modernity

Rubens

A Corinthian Fountain in Three Millennia

From Excavation Sites to Renaissance Collections

Conflicted Antiquities is a rich cultural history of European and Egyptian interest in ancient Egypt and its material culture, from the early nineteenth century until the mid-twentieth. Consulting the relevant Arabic archives, Elliott Colla demonstrates that the emergence of Egyptology—the study of ancient Egypt and its material legacy—was as consequential for modern Egyptians as it was for Europeans. The values and practices introduced by the new science of archaeology played a key role in the formation of a new colonial regime in Egypt. This fact was not lost on Egyptian nationalists, who challenged colonial archaeologists with the claim that they were the direct heirs of the Pharaohs, and therefore the rightful owners and administrators of ancient Egypt’s historical sites and artifacts. As this dispute developed, nationalists invented the political and expressive culture of “Pharaonism”—Egypt’s response to Europe’s Egyptomania. In the process, a significant body of modern, Pharaonist poetry, sculpture, architecture, and film was created by artists and authors who looked to the ancient past for inspiration. Colla draws on medieval and modern Arabic poetry, novels, and travel accounts; British and French travel writing; the history of archaeology; and the history of European and Egyptian museums and exhibits. The struggle over the ownership of Pharaonic Egypt did not simply pit Egyptian nationalists against European colonial administrators. Egyptian elites found arguments about the appreciation and preservation of ancient objects useful for exerting new forms of control over rural populations and for mobilizing new political parties. Finally, just as the political and expressive culture of Pharaonism proved critical to the formation of new concepts of nationalist identity, it also fueled Islamist opposition to the Egyptian state.

This book explores the principles of the display of art in the magnificent Roman palaces of the early modern period, focusing attention on how the parts function to convey multiple artistic, social, and political messages, all within a splendid environment that provided a model for aristocratic residences throughout Europe. Many of the objects exhibited in museums today once graced the interior of a Roman Baroque palazzo or a setting inspired by one. In fact, the very convention of a paintings gallery—the mainstay of museums—traces its ancestry to prototypes in the palaces of Rome. Inside Roman palaces, the display of art was

calibrated to an increasingly accentuated dynamism of social and official life, activated by the moving bodies and the attention of residents and visitors. Display unfolded in space in a purposeful narrative that reflected rank, honor, privilege, and intimacy. With a contextual approach that encompasses the full range of media, from textiles to stucco, this study traces the influential emerging concept of a unified interior. It argues that art history—even the emergence of the modern category of fine art—was worked out as much in the rooms of palaces as in the printed pages of Vasari and other early writers on art.

An examination of the development, role, and influence of the British decorative art dealers who invented an Anglo-Gallic style for elite interiors. In this volume Diana Davis demonstrates how London dealers invented a new and visually splendid decorative style that combined the contrasting tastes of two nations. Departing from the conventional narrative that depicts dealers as purveyors of antiquarianism, Davis repositions them as innovators who were key to transforming old art objects from ancien régime France into cherished “antiques” and, equally, as creators of new and modified French-inspired furniture, bronze work, and porcelain. The resulting old, new, and reconfigured objects merged aristocratic French eighteenth-century taste with nineteenth-century British preference, and they were prized by collectors, who displayed them side by side in palatial interiors of the period. The Tastemakers analyzes dealer-made furnishings from the nineteenth-century patron’s perspective and in the context of the interiors for which they were created, contending that early dealers deliberately formulated a new aesthetic with its own objects, language, and value. Davis examines a wide variety of documents to piece together the shadowy world of these dealers, who emerge center stage as a traders, makers, and tastemakers.

Archaeological sites around the world are threatened by forces including population growth, development, urbanization, pollution, tourism, vandalism and looting. Site management planning is emerging as a critical element not only for the conservation of this heritage, but also to address issues such as tourism and sustainable development. This book reports on the proceedings of a workshop held in Greece, where an international group of professionals gathered to discuss challenges faced by archaeological sites in the Mediterranean and to examine management planning methods that might generate effective conservation strategies.

From Pergamon to Rome

Emulating Antiquity

Archaeology, Museums, and Egyptian National Identity from Napoleon to World War I

Dilettanti

The Tastemakers

The Antic and the Antique in Eighteenth-Century England

Paolo Giordano I Orsini, Duke of Bracciano (1541–1585)

Histories of Peirene

The Peirene Fountain as described by its first excavator, Rufus B. Richardson, is the most famous fountain of Greece. Here is a retrospective of a wellspring of Western civilization, distinguished by its long history, service to a great ancient city, and early identification as the site where Pegasus landed and was tamed by the hero Bellerophon. Spanning three millennia and touching a fourth, Peirene developed from a nameless spring to a renowned source of inspiration, from a busy landmark in Classical Corinth to a quiet churchyard and cemetery in the Byzantine era, and finally from free-flowing Ottoman fountains back to the streams of the source within a living ruin. These histories of Peirene as a spring and as a fountain, and of its watery imagery, form a rich cultural narrative whose interrelations and meanings are best appreciated when studied together. The author deftly describes the evolution of the Fountain of Peirene framed against the underlying landscape and its ancient, medieval, and modern settlement, viewed from the perspective of Corinthian culture and spheres of interaction. Published with the assistance of the Getty Foundation. Winner of the 2011 Prose Award for Professional and Scholarly Excellence in the category of Archaeology/Anthropology. The Prose Awards are given annually by the Professional and Scholarly Publishing division of the American Association of Publishers.

Letters to Miranda and Canova on the Abduction of Antiquities from Rome and Athens