

## Laocoonte Fama E Stile

This book presents a detailed account of authenticity in the visual arts from the Paleolithic to the postmodern. The restoration of works of art can alter the perception of authenticity and may result in the creation of fakes and forgeries. These interactions set the stage for the subject of this book, which initially examines the conservation perspective, then continues with a detailed discussion of notions of authenticity and philosophical background. There is a disputed territory between those who view the present-day cult of authenticity as fundamentally flawed and those who have analyzed its impact upon different cultural milieus, operating across performative, contested, and fragmented ground. The book discusses several case studies where the ideas of conceptual authenticity, aesthetic authenticity, and material authenticity can be incorporated into an informative discourse about art from the ancient to the contemporary, illuminating concerns relating to restoration and art forgery.

Throughout history, and all over the world, viewers have treated works of art as if they are living beings: speaking to them, falling in love with them, kissing or beating them. Although over the past 20 years the catalogue of individual cases of such behavior towards art has increased immensely, there are few attempts at formulating a theoretical account of them, or writing the history of how such responses were considered, defined or understood. That is what this book sets out to do: to reconstruct some crucial chapters in the history of thought about such reflections in Western Europe, and to offer some building blocks towards a theoretical account of such responses, drawing on the work of Aby Warburg and Alfred Gell.

A comprehensive, authoritative account of the development Greek Art through the 1st millennium BC. An invaluable resource for scholars dealing with the art, material culture and history of the post-classical world Includes voices from such diverse fields as art history, classical studies, and archaeology and offers a diversity of views to the topic Features an innovative group of chapters dealing with the reception of Greek art from the Middle Ages to the present Includes chapters on Chronology and Topography, as well as Workshops and Technology Includes four major sections: Forms, Times and Places; Contacts and Colonies; Images and Meanings; Greek Art: Ancient to Antique

This volume originates from an international conference held at Oxford University in 2007. Texts by classical archaeologists, art historians, students of the history of collecting, curators, conservators and artists address objects and themes from antiquity to the present day, ancient Egypt to 20th-century Mexico and contemporary Europe. They explore status, reception and functions of casts as well as hands-on issues, such as the making, trading, display and conservation of plaster casts. A handbook for students, academics, curators and collectors, the text will become a standard work on the role of plaster casts in the history of Western sculpture.

Digging Into the Past in Renaissance Europe

Classical Art

The Pontificate of Clement VII

Renaissance Theory

Making, Collecting and Displaying from Classical Antiquity to the Present

Art

Artists, Humanists, and the Planning of Raphael's Villa Madama

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.

The Oxford Handbook of Roman Imagery and Iconography offers a comprehensive overview of visual imagery in the Roman world, examined by context and period, and the evolving scholarly traditions of iconographic analysis and visual semiotics that have framed the modern study of these images.

This book, first published in 2004, develops a theoretical concept for understanding the Roman art of images.

This collection investigates the wide array of local antiquarian practices that developed across Europe in the early modern era. Breaking new ground, it explores local concepts of antiquity in a period that has been defined as a uniform 'Renaissance'. Contributors take a novel approach to the revival of the antique in different parts of Italy, widely studied antiquarian traditions in France, the Netherlands, Spain, Portugal, Britain and Poland. They consider how real or fictive ruins, inscriptions and literary works were used to demonstrate a particular idea of local origins, to rewrite history or to vaunt civic pride. In doing so, they tackle such varied subjects as municipal antiquities in France, the antiquarian response to the pagan, Christian and Islamic past on the Iberian Peninsula, and Netherlandish interest in megalithic ruins thought to be traces of a prehistoric race of Giants.

Proceedings of the Twenty-Second Annual Theoretical Roman Archaeology Conference, Frankfurt 2012

A Companion to the City of Rome

An Encyclopaedic Workshop

The Fragment

TRAC 2012

The Grace of the Italian Renaissance

The Language of Images in Roman Art

*The catalogue is abundantly illustrated, including multiple views of each sculpture.*"--**BOOK JACKET**.

*A reconsideration of the manifold interests of the central and controversial figure Pirro Ligorio, an ambiguous antagonist of the canon embodied by Michelangelo and one of the most fascinating and learned antiquarians in the entourage of Cardinal Alessandro Farnese.*

*This book studies the uses of orality in Italian society, across all classes, from the fifteenth to the seventeenth century, with an emphasis on the interrelationships between oral communication and the written word. The Introduction provides an overview of the topic as a whole and links the chapters together. Part 1 concerns public life in the states of northern, central, and southern Italy. The chapters examine a range of performances that used the spoken word or song: concerted shouts that expressed the feelings of the lower classes and were then recorded in writing; the proclamation of state policy by town criers; songs that gave news of executions; the exercise of power relations in society as recorded in trial records; and diplomatic orations and interactions. Part 2 centres on private entertainments. It considers the practices of poetry sung in social gatherings and on stage with and without improvisation; the extent to which lyric poets anticipated the singing of their verse and collaborated with composers; performances of comedies given as dinner entertainments for the governing body of republican Florence; and a reading of a prose work in a house in Venice, subsequently made famous through a printed account. Part 3 concerns collective religious practices. Its chapters study sermons in their own right and in relation to written texts, the battle to control spaces for public performance by civic and religious authorities, and singing texts in sacred spaces.*

*Case studies of private art collections recorded during the sixteenth and early seventeenth centuries in Mantua. This work seeks to show how the collectors' taste changed during this period and how these changes are reflected in the collections' display, and also seeks to contribute to the understanding of the original context of works of art in sixteenth and early seventeenth century private houses in a courtly city.*

*Raphael's Ostrich*

*The Art of Discovery*

*A Sphinx Revisited*

*A Companion to Vergil's Aeneid and its Tradition*

*Workshop Practice and Modes of Viewing*

*Studien zu Rembrandts Nachtwache*

*History, Politics, Culture*

For too long, the ?centre? of the Renaissance has been considered to be Rome and the art produced in, or inspired by it. This collection of essays dedicated to Deborah Howard brings together an impressive group of internationally recognised scholars of art and architecture to showcase both the diversity within and the porosity between the ?centre? and ?periphery? in Renaissance art. Without abandoning Rome, but together with other centres of art production, the essays both shift their focus away from conventional categories and bring together recent trends in Renaissance studies, notably a focus on cultural contact, material culture and historiography. They explore the material mechanisms for the transmission and evolution of ideas, artistic training and networks, as well as the dynamics of collaboration and exchange between artists, theorists and patrons. The chapters, each with a wealth of groundbreaking research and previously unpublished documentary evidence, as well as innovative methodologies, reinterpret Italian art relating to canonical sites and artists such as Michelangelo, Titian, Tintoretto, Veronese, and Sebastiano del Piombo, in addition to showcasing the work of several hitherto neglected architects, painters, and an inimitable engineer-inventor.

The pontificate of Clement VII (Giulio de' Medici) is usually regarded as amongst the most disastrous in history, and the pontiff characterized as timid, vacillating, and avaricious. It was during his years as pope (1523–34) that England broke away from the Catholic Church, and relations with the Holy Roman Emperor deteriorated to such a degree that in 1527 an Imperial army sacked Rome and imprisoned the pontiff. Given these spectacular political and military failures, it is perhaps unsurprising that Clement has often elicited the scorn of historians, rather than balanced and dispassionate analysis. This interdisciplinary volume, the first on the subject, constitutes a major step forward in our understanding of Clement VII's pontificate. Looking beyond Clement's well-known failures, and anachronistic comparisons with more 'successful' popes, it provides a fascinating insight into one of the most pivotal periods of papal and European history. Drawing on long-neglected sources, as rich as they are abundant, the contributors address a wide variety of important aspects of Clement's pontificate, re-assessing his character, familial and personal relations, political strategies, and cultural patronage, as well as exploring broader issues including the impact of the Sack of Rome, and religious renewal and reform in the pre-Tridentine period. Taken together, the essays collected here provide the most expansive and nuanced portrayal yet offered of Clement as pope, patron, and politician. In reconsidering the politics and emphasizing the cultural vitality of the period, the collection provides fresh and much-needed revision to our understanding of Clement VII's pontificate and its critical impact on the history of the papacy and Renaissance Europe.

The Handbook of Greek Sculpture aims to provide a detailed examination of current research and directions in the field. Bringing together an international cast of contributors from Greece, Italy, France, Great Britain, Germany, and the United States, the volume incorporates new areas of research, such as the sculptures of Messene and Macedonia, sculpture in Roman Greece, and the contribution of Greek sculptors in Rome, as well as important aspects of Greek sculpture like techniques and patronage. The written sources (literary and epigraphical) are explored in dedicated chapters, as are function and iconography and the reception of Greek sculpture in modern Europe. Inspired by recent exhibitions on Lysippos and Praxiteles,the book also revisits the style and the personal contributions of the great masters.

Explores the cliché of 'the city of seven hills' and how, since antiquity, it has shaped experience of the city.

A Life History from Antiquity to the Present

Plaster Casts

The Oxford Handbook of Greek and Roman Art and Architecture

François Duquesnoy and the Greek Ideal

From the Animated Image to the Excessive Object

Artistic Practices and Cultural Transfer in Early Modern Italy

The Hills of Rome

Renaissance Theory presents an animated conversation among art historians about the optimal ways of conceptualizing Renaissance art, and the links between Renaissance art and contemporary art and theory. This is the first discussion of its kind, involving not only questions within Renaissance scholarship, but issues of concern to art historians and critics in all fields. Organized as a virtual roundtable discussion, the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to reconceptualize the period. They then turn to the issue of the relation between modern art and the Renaissance: Why do modern art historians and critics so seldom refer to the Renaissance? Is the Renaissance our indispensable heritage, or are we cut off from it by the revolution of modernism? The volume includes an introduction by Rebecca Zorach and two final, synoptic essays, as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell, Michael Cole, Frederika Jakobs, Claire Farago, and Matt Kavalier.

How grace shaped the Renaissance in Italy “Grace” emerges as a keyword in the culture and society of sixteenth-century Italy. The Grace of the Italian Renaissance explores how it conveys and connects the most pressing ethical, social and aesthetic concerns of an age concerned with the reactivation of ancient ideas in a changing world. The book reassesses artists such as Francesco del Cossa, Raphael and Michelangelo and explores anew writers like Castiglione, Ariosto, Tullia d’Aragona and Vittoria Colonna. It shows how these artists and writers put grace at the heart of their work. Grace, Ita Mac Carthy argues, came to be as contested as it was prized across a range of Renaissance Italian contexts. It characterised emerging styles in literature and the visual arts, shaped ideas about how best to behave at court and sparked controversy about social harmony and human salvation. For all these reasons, grace abounded in the Italian Renaissance, yet it remained hard to define. Mac Carthy explores what grace meant to theologians, artists, writers and philosophers, showing how it influenced their thinking about themselves, each other and the world.

Ambitiously conceived and elegantly written, this book portrays grace not as a stable formula of expression but as a web of interventions in culture and society.

This handbook explores key aspects of art and architecture in ancient Greece and Rome. Drawing on the perspectives of scholars of various generations, nationalities, and backgrounds, it discusses Greek and Roman ideas about art and architecture, as expressed in both texts and images, along

with the production of art and architecture in the Greek and Roman world.

A Companion to the City of Rome presents a series oforiginal essays from top experts that offer an authoritative andup-to-date overview of current research on the development of thecity of Rome from its origins until circa AD 600. Offers a unique interdisciplinary, closely focused thematicapproach and wide chronological scope making it an indispensiblereference work on ancient Rome Includes several new developments on areas of research that areavailable in English for the first time Newly commissioned essays written by experts in a variety ofrelated fields Original and up-to-date readings pertaining to the city of Romeon a wide variety of topics including Rome’s urban landscape,population, economy, civic life, and key events

Architectural Invention in Renaissance Rome

Laocoonte. Fama e stile

Renaissance Mythological Painting and the Studiolo of Isabella D'Este

Dialogue on the Errors and Abuses of Painters

How Left-right Symbolism Shaped Western Art

Private Collectors in Mantua, 1500-1630

Cleopatra

**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.**

**The twenty-three contributions collected in this volume on Greek and Latin Pastoral focus mainly on the historical genesis, the stylistic and narrative features, the literary self-definition, and the fortunes of pastoral from its Theocritean origins to the Byzantine age.**

**This book is the first in English devoted to Francois Duquesnoy, a central figure in seventeenth-century European sculpture, a rival to Bernini, and a leading light in an artistic milieu that included Poussin and Rubens. Estelle Lingo reconstructs Duquesnoy's pursuit in Rome of a modern artistic practice "in the Greek manner." Reconstruction of Duquesnoy's Greek ideal enables Lingo to offer new interpretations of his exquisite marble and bronze sculptures. Moreover, she demonstrates that the archeological and poetic vision of Greek art developed by Duquesnoy and his circle formed the basis of Johann Joachim Wincklemann's influential Reflections on the Imitation of Greek Works in Painting and Sculpture - thus overturning the long-held assumption that no meaningful distinction was made between ancient Greek and Roman art prior to Winckelmann's work in the eighteenth century. Examining in detail how Duquesnoy developed and employed his "Greek manner," Lingo brings to light the extent of his contributions to European culture and aesthetics, and to the rise of Neoclassicism.**

**The essays in this volume address Cleopatra's life and legacy, presenting fresh examinations of her decisions and actions, the influence of contemporary Egyptian culture on Rome, and the enduring Roman fascination with her story, which thrives even today.**

**A Companion to Greek Art Authenticity, Restoration, Forgery**

**Art, Agency and Living Presence**

**The Oxford Handbook of Roman Imagery and Iconography**

**The Culture of the Visual Arts in Early Sixteenth-Century Rome**

**The Cabinet of Eros**

**Rethinking the High Renaissance**

The perception that the early sixteenth century saw a culmination of the Renaissance classical revival - only to degrade into mannerism shortly after Raphael's death in 1520 - has been extremely tenacious; but many scholars agree that this tidy narrative is deeply problematic. Exploring how we can reconceptualize the High Renaissance in a way that reflects how it deepens our understanding of artistic change. Focusing on Rome, the paradigmatic centre of the High Renaissance narrative, each essay presents a case study of a particular aspect of the culture of the city in the early sixteenth century, including new analyses of Raphael's stanze, Michelangelo's Sistine Ceiling and the architectural designs of Bramante. The contribution to our understanding of Renaissance relationship with classical antiquity, and ultimately reconfigure our understanding of 'high Renaissance style'.

Raphael's Ostrich begins with a little-studied aspect of Raphael's painting—the ostrich, which appears as an attribute of Justice, painted in the Sala di Costantino in the Vatican. Una Roman D'Elia traces the cultural and artistic history of the ostrich from its appearances in ancient Egyptian hieroglyphs to the menageries and grotesque ornaments of sixteenth-century Rome. Her interpretations given to the ostrich in scientific, literary, religious, poetic, and satirical texts and images, D'Elia demonstrates the rich variety of ways in which people made sense of this living "monster," which was depicted as the embodiment of heresy, stupidity, perseverance, justice, fortune, gluttony, and other virtues and vices. Because Raphael was revered as a religious and cultural critic complained about the potential for misinterpreting such obscure imagery. This book not only considers the history of the ostrich but also explores how Raphael's painting forced viewers to question how meaning is attributed to the natural world, a debate of central importance in early modern Europe at a time when the disciplines of modern history and natural history were still in their infancy. The ostrich's strangeness of Raphael's ostrich, situated at the crossroads of art, religion, myth, and natural history, both reveals lesser-known sides of Raphael's painting and illuminates major cultural shifts in attitudes toward nature and images in the Renaissance. More than simply an examination of a single artist or a single subject, Raphael's Ostrich offers an accessible, erudite, and enlightening study of the history of sixteenth-century Italian art.

How did the statues of ancient Greece wind up dictating art history in the West? How did the material culture of the Greeks and Romans come to be seen as “classical” and as “art”? What does “classical art” mean across time and place? In this ambitious, richly illustrated book, art historian and classicist Caroline Vout provides an original history of how classical art has found itself in new contexts and cultures. All of this raises the question of classical art’s future. What we call classical art did not simply appear in ancient Rome, or in the Renaissance, or in the eighteenth-century Academy. Endlessly repackaged and revered or rebuked, Greek and Roman artifacts have gathered an amazing array of values, both positive and negative. How and why themselves have reshaped their surroundings. Vout shows how this process began in antiquity, as Greeks of the Hellenistic period transformed the art of fifth-century Greece, and continued through the Roman empire, Constantinople, European court societies, the neoclassical English country house, and the nineteenth century, up to the modern museum. A unique exploration of transformed Greek and Roman antiquities and in turn been transformed by them, this book revolutionizes our understanding of what classical art has meant and continues to mean.

Figural and non-figural supports are a ubiquitous feature of Roman marble sculpture; they appear in sculptures ranging in size from miniature to colossal and of all levels of quality. At odds with modern ideas about beauty, completeness, and visual congruence, these elements, especially non-figural struts, have been dismissed by scholars as mere safeguards for production. This book's features reveals the tastes and expectations of those who commissioned, bought, and displayed marble sculptures throughout the Mediterranean in the Hellenistic and Roman periods. Drawing on a large body of examples, Greek and Latin literary sources, and modern theories of visual culture, this study constitutes the first comprehensive investigation of non-figural supports in Roman sculpture, their conceptions of Roman visual values and traditions and challenges our understanding of the Roman reception of Greek art.

Local antiquities, local identities

Catalogue of the J. Paul Getty Museum Collection

Handbook of Greek Sculpture

Pliny the Elder and the Matter of Memory

The Philosophy of Umberto Eco

Signature of an Eternal City

Art, literature and antiquarianism in Europe, c. 1400–1700

**A Companion to Vergil's Aeneid and its Tradition** presents a collection of original interpretive essays that represent an innovative addition to the body of Vergil scholarship. Provides fresh approaches to traditional Vergil scholarship and new insights into unfamiliar aspects of Vergil's textual history Features contributions by an international team of the most distinguished scholars Represents a distinctively original approach to Vergil scholarship

**Giovanni Andrea Gilio's Dialogue on the Errors and Abuses of Painters (1564)** is one of the first treatises on art published in the post-Tridentine period. It remains a key primary source for the discussion of the reform of art as it unfolded at the time of the Council of Trent and the Catholic Reformation. Relatively little is known about Gilio himself, a cleric from Fabriano, Italy. He was evidently familiar with Cardinal Alessandro Farnese's lively court circle in Rome and dedicated his book to the cardinal. His text—available here in English in full for the first time—takes the form of a spirited dialogue among six protagonists, using the voices of each to present different points of view. Through their dialogue Gilio grapples with a host of issues, from the relationship between poetry and painting, to the function of religious images, to the effects such images have on viewers. The primary focus is the proper representation of history, and Michelangelo's Last Judgment fresco in the Sistine Chapel is the exemplary case. Indeed, Michelangelo's painting is both praised and condemned as an example of the possibilities and limits of art. Although Gilio's dialogue is often quoted by art historians to point out the more controlling view of art and artists by the Roman Catholic Church, the unabridged text reveals the nuanced and provisional debates happening during this critical era.

**Villa Madama, Raphael's late masterwork of architecture, landscape, and decoration for the Medici popes, is a paradigm of the Renaissance villa. The creation of this important, unfinished complex provides a remarkable case study for the nature of architectural invention. Drawing on little known poetry describing the villa while it was on the drawing board, as well as ground plans, letters, and antiquities once installed there, Yvonne Elet reveals the design process to have been a dynamic, collaborative effort involving humanists as well as architects. She explores design as a self-reflexive process, and the dialectic of text and architectural form, illuminating the relation of word and image in Renaissance architectural practice. Her revisionist account of architectural design as a process engaging different systems of knowledge, visual and verbal, has important implications for the relation of architecture and language, meaning in architecture, and the translation of idea into form.**

**The Philosophy of Umberto Eco** stands out in the Library of Living Philosophers series as the volume on the most interdisciplinary scholar hitherto and probably the most widely translated. The Italian philosopher's name and works are well known in the humanities, both his philosophical and literary works being translated into fifteen or more languages. Eco is a founder of modern semiotics and widely known for his work in the philosophy of language and aesthetics. He is also a leading figure in the emergence of postmodern literature, and is associated with cultural and mass communication studies. His writings cover topics such as advertising, television, and children's literature as well as philosophical questions bearing on truth, reality, cognition, language, and literature. The critical essays in this volume cover the full range of this output. This book has wide appeal not only because of its interdisciplinary nature but also because of Eco's famous “high and low” approach, which is deeply scholarly in conception and very accessible in outcome. The short essay “Why Philosophy?” included in the volume is exemplary in this regard: it will appeal to scholars for its wit and to high school students for its intelligibility.

**Architectural and Urban Reflections after Deleuze and Guattari**

**An Incomplete History**

**Supports in Roman Marble Sculpture**

**Italian and Spanish Sculpture**

**Laocoonte, fama e stile**

**Der sokratische Künstler**

**Pirro Ligorio's Worlds**

The Sinister Side reveals a hidden symbolic language in the visual arts: that of the perceived differences between the left and right sides of the body. Long forgotten or misunderstood, it is a symbolism that has been interpreted by artists differently through the centuries, and that sheds new light on some of our greatest works of art.

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.

A panoramic history of the antiquarians whose discoveries transformed Renaissance culture and gave rise to new forms of art and knowledge In the early fifteenth century, a casket containing the remains of the Roman historian Livy was unearthed at a Benedictine abbey in Padua. The find was greeted with the same enthusiasm as the bones of a Christian saint, and established a pattern that antiquarians would follow for centuries to come. The Art of Discovery tells the stories of the Renaissance antiquarians who turned material remains of the ancient world into sources for scholars and artists, inspirations for palaces and churches, and objects of pilgrimage and devotion. Maren Elisabeth Schwab and Anthony Grafton bring to life some of the most spectacular finds of the age, such as Nero’s Golden House and the wooden placard that was supposedly nailed to the True Cross. They take readers into basements, caves, and cisterns, explaining how digs were undertaken and shedding light on the methods antiquarians—and the alchemists and craftspeople they consulted—used to interpret them. What emerges is not an origin story for modern archaeology or art history but rather an account of how early modern artisanal skills and technical expertise were used to create new knowledge about the past and inspire new forms of art, scholarship, and devotion in the present. The Art of Discovery challenges the notion that Renaissance antiquarianism was strictly a secular enterprise, revealing how the rediscovery of Christian relics and the bones of martyrs helped give rise to highly interdisciplinary ways of examining and authenticating objects of all kinds.

Die Studie untersucht die ironische Erzählweise Rembrandts und stellt dabei dessen Nachtwache ins Zentrum der Untersuchung. Zentral ist dabei die kritische Auseinandersetzung mit der klassizistischen Kunsttheorie eines Franciscus Junius. The study analyzes Rembrandt's ironic narrative techniques, focusing on the artist's group portrait the Night Watch. Central to the inquiry is the artist's critical engagement with the classical art theory of Franciscus Junius.

Essays in Honour of Deborah Howard

Brill's Companion to Greek and Latin Pastoral

Antiquarianism, Classical Erudition and the Visual Arts in the Late Renaissance

The Sinister Side

Voices and Texts in Early Modern Italian Society

A collection of essays on art history and criticism. The essays offer a meditation on distinctive moments in the history of the fragment, ranging from spoila in late antique architecture to the practice of collage in the modern period.

The Roman official and intellectual Pliny the Elder's Natural History constitutes our primary source on the figural arts in Classical antiquity. Since the Middle Ages, Pliny's encyclopaedia has enraptured the imaginations of its readers with anecdotes and narratives about the lives and accomplishments of the great artists of the Greek past. This book explores the ways in which materials and artistic processes are constructed in Natural History. In doing so, this work reflects current developments in the study of Graeco-Roman art, where the scientific analysis of sculptural stones, pigments, and metal alloys, as well as a more detailed understanding of technologies and workshop practices, has imposed radical changes in the methods and theoretical models used to approach ancient artefacts. The argument considers the role of materials in discourses on Nature, as well as their semantics and the language used to account for artistic creation. Discussion of artistic techniques addresses the discovery of resources and technologies, and the discursive implications of creation and viewing. By focusing on particular passages and exemplary case studies, this book explores the ideological, moral, and intellectual preoccupations that guide Pliny's construction of materialities and human ingenuity in a period characterised by a rapidly-evolving economic landscape. The material and performative aspects of artistic, manual creation provided this early encyclopaedist with the fundamentals for constructing and explaining his view of Rome's imperial mission and, more specifically, of his own strategies as a collector and recorder of ‘all’ the memorable facts of Nature. This book will be of significant interest to scholars of classical archaeology, Greek and Latin literature, social and economic history, and reception studies.