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Nota di contenuto	Dedication & Epigraphs -- List of Illustrations -- Introduction: A Personification of "Inspiration" -- PART I. "INSPIRATION": ANCIENT DIONYSUS TO THE HUMANISTS' BACCHUS -- 1. The Modern Condition of "Inspiration" -- 2. Michelangelo's Bacchus as a Historical Metaphor -- 3. The Classical Sources of "Inspiration" -- 4. Post-Classical and Christian "Inspiration" -- 5. The Neoplatonic Bacchus of the Renaissance -- 6. The Emblematic Bacchus and "Inspired" Art-Making -- PART II. "INSPIRATION" FOR THE NEO-DIONYSIAC MODERNISTS -- 7. Post-Renaissance "Inspiration," from the Enlightenment to the Romantics -- 8. A Dionysus Reborn for the Symbolist Era -- 9. Dionysiac Ecstasy and Modernist Art-Worship -- 10. Surrealist Dionysian Myth and Gestural Performance Art -- 11. The Inspired Shaman-Artist: The Case of Joseph Beuys -- 12. Something Like a Post-Modernist Finale -- Illustrations -- Bibliography -- Index.
Sommario/riassunto	The purpose of this book is to reveal the antique pedigree of a now commonplace term, "Inspiration," an essential creation-myth now

propelling notions of "self-expression" in modern art-making. Knowledge of the ancient sources of such supposedly "modernist" fixations will make a significant contribution to historical-cultural thinking, particularly by showing in detail the facts of an unrecognized evolutionary continuity. In order to personify "Inspiration," this study initially focuses upon Michelangelo's Bacchus of 1496, so revealing now-forgotten meanings once typically to be attached in a generic way to any "Bacchus." Then it demonstrates how these "Dionysiac" concepts arose in ancient Greece. Later developments--particularly from the Middle Ages through the Renaissance--are traced here for the first time. Due to further modifications by Friedrich Nietzsche, Dionysiac "expressionism" eventually became a staple of modern art theory and practice.
