

1. Record Nr.	UNINA9910822526903321
Autore	Corso Antonio
Titolo	The birth and development of the idealized concept of Arcadia in the ancient world // Antonio Corso
Pubbl/distr/stampa	Oxford, England : , : Archaeopress Publishing Ltd, , [2022] ©2022
ISBN	9781803271651 9781803271644
Descrizione fisica	1 online resource (198 pages)
Disciplina	880.09
Soggetti	Art and literature - Greece Greek literature - History and criticism Arcadia in literature Arcadia in art Art, Greek
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Cover -- Title Page -- Copyright Page -- Contents Page -- List of Figures -- Figure 1: Corinthian orientalizing jug (Munich, Antikensammlung). -- Figure 2: Gypsum alabaster relief with garden. From Niniveh, North Palace, room H (London, The British Museum, Middle East Department). -- Figure 3: Gold bowl found in the tomb of Yaba, wife of Tiglat-Pileser III (Baghdad, Iraq Museum). -- Figure 4: Samian cup, Paris (Louvre, DAGER). -- Figure 5: The Priam Painter, amphora from Caere (Rome, National Museum of Villa Giulia). -- Figure 6: Cover slab of the Diver's tomb from Paestum (National Archaeological Museum of Paestum). -- Figure 7: The Achilles Painter, lekythos (Munich, Antikensammlung). -- Figure 8: The Attic Phiale Painter, krater (Rome, The Vatican Museums, Museo Gregoriano Profano). -- Figure 9: Relief from Daphni (Athens, The National Archaeological Museum). -- Figure 10: Reverse of coin type of Megara struck in Antonine times with running Artemis, inspired by Strongylion's Artemis at Megara (London, The British Museum: Department of Coins). -- Figure 11: The Eretria Painter, epinetron

(Athens, The National Archaeological Museum). -- Figure 12: The Meidias Painter, hydria (London, The British Museum). -- Figure 13: Pebble mosaic from Olynthus, Villa of Good Fortune (Greece). -- Figure 14: Dresden Artemis, copy from Praxiteles' Artemis at Megara (Dresden, Staatliche Kunstsammlungen, Skulpturensammlung). -- Figure 15: Artemis on coin of Mantinea, inspired by Praxiteles' Artemis at Mantinea (Athens, The Numismatic Museum). -- Figure 16: The Versailles Artemis (Paris, Louvre, DAGER). -- Figure 17: Artemis on coin of Anticyra, inspired by Praxiteles' Artemis at Anticyra (Athens, The Numismatic Museum). -- Figure 18: Artemis, bronze statuette close to the Malta type (Museo Nazionale Concordiese, Portogruaro). Figure 19: Knidia Belvedere, copy from Praxiteles' Aphrodite at Knidos (Rome, Vatican Museums). -- Figure 20: Resting Satyr, copy from original statue by Praxiteles (Rome, Capitoline Museums). -- Figure 21: Apollo Sauroctonus, copy from original statue by Praxiteles (Rome, Vatican Museums). -- Figure 25: Praxiteles, Hermes carrying baby Dionysus (Olympia, Archaeological Museum). -- Figure 26: Sleeping Eros (Turin, Museum of Antiquities). -- Figure 27: The Lycian Sarcophagus from Sidon, hunting scene (Istanbul, Archaeological Museum). -- Figure 28: The Satrap Sarcophagus from Sidon, hunting scene (Istanbul, Archaeological Museum). -- Figure 29: The Nereids' monument at Xanthus, hunting scene (London, The British Museum). -- Figure 30: Hunting scene on the sarcophagus of Hecatomnus (Hecatomneion, Mylasa). -- Figure 31: Hunting of the Calydonian boar, east pediment, temple of Athena Alea at Tegea (reconstruction drawing by Stewart 1977). -- Figure 32: Hunting frieze, Royal tomb 2 at Vergina (reconstruction drawing by Franks 2012). -- Figure 33: The Hesperides' Painter, hydria (New York, The Metropolitan Museum). -- Figure 34: The Circle of the Black Fury Painter, oinochoe (Malibu, Getty Museum). -- Figure 35: The Black Fury Painter, krater (Boston, Museum of Fine Arts). -- Figure 36: The Circle of the Chama Painter, stamnos (Cabinet des médailles, Bibliothèque nationale, Paris). -- Figure 37: Coin struck by Pheneos, with Hermes holding the baby Arcas (Athens, Numismatic Museum). -- Figure 38: Coin struck by Mantinea, with head of Callisto on the reverse (Athens, Numismatic Museum). -- Figure 39: Wall-painting from the Augusteum, the so-called 'Basilica of Herculaneum' (Naples, National Archaeological Museum). -- Figure 40: Symplegma of Silenus with Hermaphrodite (Dresden, Staatliche Kunstsammlungen, Skulpturensammlung). Figure 41: The Woburn Abbey Dionysos (Woburn Abbey, UK). -- Figure 42: Hermoupolis Magna, tomb of Petosiris, milking scene (Hermopolis Magna, Egypt). -- Figure 43: Hermoupolis Magna, tomb of Petosiris, cattle's scene (Hermopolis Magna, Egypt). -- Figure 44: Landscape cup (Alexandria, Greek and Roman Museum). -- Figure 45: Portland vase (London, The British Museum). -- Figure 46: Pergamon, Altar, Telephos' frieze, east side (reconstruction drawing by Seaman 2020). -- Figure 47: Ptolemaic cup (drawing by Adriani 1959, Paris, Cabinet des médailles, Bibliothèque Nationale). -- Figure 48: Pan with Daphnis (Naples, National Archaeological Museum, Farnese Collection). -- Figure 49: 'Invitation to Dance' (Rome, Torlonia Collection). -- Figure 50: Nymph with Satyr (Rome, Capitoline Museums). -- Figure 51: Nymph with Satyr ('The Ludovisi Group') (Rome, Roman National Museum, Altemps Palace). -- Figure 52: The Barberini Faun (Munich, Glyptothek). -- Figure 53: 'The Thorn-remover' (the head being a 5th-c. BC original) (Rome, Capitoline Museums). -- Figure 54: Satyr removing a thorn from Pan (Paris, Louvre). -- Figure 55: Old shepherd with lamb (Rome, Capitoline Museums). -- Figure 56: Plan of the 'Villa of Mysteries' (Pompeii, Italy). -- Figure 57: Plan of the 'Villa of Livia ad

gallinas albas', Rome. -- Figure 58: Colour image of ancient Rome, with the parks (horti) shown in green. -- Figure 64: Wall painting in atrium of the 'Villa of Mysteries' (Pompeii, Italy). -- Figure 65: Wall painting in cubiculum of the villa of P. Fannius Synistor (Boscotrecase, Italy). -- Figure 66: Wall painting of the Villa of Agrippa Postumus (Boscotrecase, Italy). -- Figure 67: Wall painting of the Villa of Agrippa Postumus (Boscotrecase, Italy). -- Figure 68: Yellow frieze in the reception room of the House of Livia (Rome).

Figure 69: Wall painting in the Rome, 'room of the Masks', House of Augustus (Rome). -- Figure 70: Wall painting in the villa under the Farnesina (Rome). -- Figure 71: Wall painting from the 'Villa of Livia ad gallinas albas' at Rome (Rome, Roman National Museum). --

Acknowledgements -- Introduction -- Escaping the community in Archaic Greece -- The Homeric / Geometric period -- The Orientalising period -- The High and Late Archaic periods -- The Early Classical Period -- Historical and literary evidence -- The visual evidence -- The Mid Classical Period -- The historical and literary evidence -- The visual evidence -- The Late Classical Period -- The historical and literary evidence -- The evidence in architecture and the visual arts -- The creation of the Arcadian Dream in early Hellenistic times -- The Age of the Diadochi -- Historical and literary evidence -- The visual evidence -- Evidence from the Roman world -- The Arcadian Dream in mid Hellenistic times -- The historical and mythical evidence -- Visual evidence -- The Arcadian Dream in late Hellenistic times -- The historical and literary evidence -- Architecture and the visual arts -- Bibliography -- Index of testimonia.

Sommario/riassunto

Bringing together for the first time all the available evidence for the origination and development of the concept of Arcadia, from the Homeric period to the early Roman Empire, this book brings to light a treasure-trove of evidence, both well-known and obscure or fragmentary, filling a significant gap in the scholarly bibliography.
