

ARTE GRECA **Bejor, Lambrugo, Castoldi**

I. L'età protogeometrica e geometrica

Le cosiddetti 'secoli bui'

Tra la fine del secolo XIII a.C. e circa la metà del XII a.C., il mondo miceneo (la cui cultura si era sviluppata già dal XVI sec.) subì un evidente declino con un susseguirsi di eventi di varia natura: - distruzione diffusa dei palazzi a Micene, Tirinto, Pilo nel Peloponneso, Iolco in Tessaglia e, infine, sull'Isola di Creta (le cause concomitanti possono ricondursi principalmente a catastrofi naturali e a ribellioni sociali interne; l'invasione da parte dei Dori in Grecia, ma anche le migrazioni dei cosiddetti 'popoli del mare', sul finire del XII sec., non possiamo ritenerle cause prime di tali distruzioni, tanto più, pare, relativamente ai Dori, che si fossero inseriti gradualmente dando vita a forme pacifiche di convivenza), - scomparsa dell'uso della scrittura sillabica 'Lineare B', - passaggio dall'età del bronzo a quella del ferro, - mutamenti culturali che si riflettono sui manufatti artistici (a metà dell'XI comparirà la cultura 'protogeometrica'), - passaggio dal rito dell'inumazione a quello dell'incinerazione, - inizio della cosiddetta 'colonizzazione ionica' (in realtà anche euboica e dorica) consistente nel trasferimento e nell'occupazione stabile delle coste occidentali della penisola anatolica (Isola di Lesbo e antistante costa, a sud di Smirne, isole di Samo e Chio, isola di Coo e sulla costa di fronte proseguendo sino alla città di Lindo) da parte di gruppi di Greci, provenienti da aree diverse della Grecia orientale.

Vale ricordare che proprio in questo periodo (tra 1194-1184 a.C., secondo Eratostene e Apollodoro) si colloca la mitica spedizione acheo-micenesa contro Troia, il racconto omerico conferma in più parti quanto i regni micenei fossero già in quegli anni in balia di profonde convulsioni. Al di là di tutti questi mutamenti, vi sono comunque, anche significativi episodi di continuità tra la cultura micenea e quella successiva (=protogeometrica), sia insediativa (= odierna Nichoria in Messenia e ad Asine in Argolide) che culturale (= Kalapodi nella Focide, nel santuario di Apollo Maleates presso Epidauro e, infine, nel santuario di Hermes e Afrodite a Kato Syme Viannou a Creta, quest'ultimo attivo ininterrottamente dal XVI a.C. fino al IV d.C.).

I primi templi e le prime abitazioni

Arte Greca Bejor

Guido Galetto



Arte Greca Bejor:

Arte greca Giorgio Bejor, Marina Castoldi, Claudia Lambrugo, 2008 Στην υγειά μας. Studi in omaggio a Giorgio Bejor Claudia Lambrugo, 2020-12-17 Il volume l'omaggio festoso e benaugurante che un gruppo folto di amici e colleghi dell'Università degli Studi di Milano e di altri Atenei italiani ha inteso offrire a Giorgio Bejor in segno di stima e affetto al momento del suo pensionamento Vi sono raccolte riflessioni su temi tanto ampi quanto lo sono i più cari interessi del festeggiato dai problemi di storia dell'arte ai grandi scavi in Italia e nel Mediterraneo dai singoli personaggi e oggetti della cultura classica alla profonda passione di Giorgio Bejor per musica cinema e teatro La miscellanea a prescindere dal contenuto rigorosamente scientifico nasce dall'idea condivisa di un brindisi amicale caro Giorgio **Gli dei in giardino. Due convegni su mito, natura e paesaggio nel mondo antico. Mito e Natura dalla Grecia a Pompei - Il Fuorimostro, 2** Gemma Sena Chiesa, Federica Giacobello, 2016-09-23 Sulla percezione della natura e sul rapporto fra la realtà che ci circonda e le storie mitiche in Grecia e Roma si discusso alla Statale di Milano in due giornate di studio Nel primo incontro Arte mito natura e paesaggio ci si interrogati sul rapporto fra il mondo del mito e quello della realtà naturale ma anche sulla nascita del concetto di paesaggio figurato fra l'età ellenistica e quella romana Il secondo incontro La flora degli dei stato dedicato all'esplorazione del diretto rapporto esistente in Grecia e a Roma fra figure divine e singole piante un nuovo interessante progetto di indagine sui molteplici intrecci fra mondo del mito e mondo della natura in età classica Gli interventi qui raccolti rendono vicina a temi attualissimi la visione degli antichi per qualche verso ancora oggi dunque gli dei passeggiano in giardino The Iliad in a Nutshell Michael Squire, 2011-10-06 A new illustrated study of the Iliad tablets a group of objects inscribed in miniature with epic episodes Like the tablets themselves Michael Squire tackles major themes through small ones by relating their production to macroscopic problems of signification in Graeco Roman antiquity **Quaderni per la messinscena dello Ione di Euripide** Elisabetta Matelli, 2013 Arte greca Anna Siracusano, 2009 **Il Leone di Valvidone** Alessandro Tizi, Stefano Bocci, Riccardo Fioretti, 2018-05-09 Dopo decenni di studi la vicenda dimenticata dello splendido monumento funerario del Leone tardo etrusco di Tuscania finalmente svelata con dovizia di particolari assolutamente inediti Un percorso di ricerca che se da una parte ha contribuito a gettare nuova luce sul patrimonio archeologico di Tuscania dall'altra ha confermato la devastante dispersione di reperti strappati dalle viscere della terra e dimenticati Il presente lavoro ha consentito altresì di rilevare l'esatta ubicazione della tomba perduta dei NEAZNAS e di restituire uno spaccato della società di una piccola comunità di fine Ottocento dove vizi e virtù si accavallano ed emergono prepotentemente dai manoscritti conservati negli archivi Una storia finora carica di incomprensioni ed errori storici risolti e corretti alla luce di un complesso e minuzioso lavoro di ricostruzione e di sintesi che fanno apparire oggi la superba scultura in tutta la sua grandezza all'interno delle sale del Museo Archeologico Nazionale di Firenze Il volume Il Leone di Valvidone costituisce il Quaderno n. 1 del progetto di ricerca Oltre lo Scavo promosso dall'associazione Gruppo Archeologico Città di

Tuscania **Fantasia in Grecia** Guido Galetto, 2019-07-31 Un affascinante e coinvolgente viaggio nell'antica Grecia alla ricerca della fantasia Glaucos novello Ulisse si ritrova in luoghi affascinanti quanto pericolosi dove nulla come sembra e dietro il fascino dell'apparenza si celano insidie mortali. In compagnia di una fanciulla che ha perso la memoria Glaucos compir il suo viaggio di ritorno ad Atene imbattendosi in esseri mostruosi terribili abitanti e divinit che lo segneranno indelebilmente mettendolo di fronte a ira inganno malizia amore per la guerra e altre fatali passioni portate all'estremo. Ma dietro ad ogni nuovo incontro vi sar sempre un insegnamento che trasformer il suo viaggio in una sorta di percorso interiore alla scoperta dei propri limiti e dei propri pregiudizi sconosciuti fino alla partenza per questa strepitosa avventura. Guido Galetto nato a Roma nel 1990. Dopo il diploma di maturità classica ha conseguito con lode la Laurea Triennale in Studi Storico Artistici presso la Facoltà di Lettere e Filosofia dell'Università di Roma La Sapienza e successivamente la Laurea Magistrale in Storia dell'Arte Cattedra di Iconografia e Iconologia sempre nella Facoltà di Lettere e Filosofia dell'Università di Roma La Sapienza con la votazione di 110 e lode. Nel 2018 ha pubblicato un libro sulla villa di Poggio a Caiano presso la casa editrice Gangemi Editore frutto delle sue ricerche per la tesi triennale e magistrale dal titolo *La villa medicea di Poggio a Caiano. Tra l'Atene degli Acciaiuoli ed il Granducato della Baciocchi* Roma 2018.

The Nature of Classical Collecting Alexandra Bounia, 2017-07-05 The phenomenon of collecting as a systematic activity undertaken for symbolic rather than actual needs is traditionally taken to originate in the middle of the fifteenth century when the first cabinets of curiosities appear in Italy. Yet it is clear that the practice of collecting started long before that indeed its origins can be traced back thousands of years to European prehistoric communities. Whilst this early genesis is due to lack of written records still shrouded in much mystery, *The Nature of Classical Collecting* argues that the collecting practices of classical Greece and Rome offer a rich tapestry of experiences which can be reconstructed to illuminate a pivotal period in the long and ever developing phenomenon of collecting. Utilizing a wide variety of examples of classical collections including grave goods, the accumulations of Greek temples and open air shrines, the royal collections of Hellenistic kings, Roman art and curiosity collections and relics, *The Nature of Classical Collecting* focuses on the field of the pre history of collecting, a neglected yet critical phase that helped crystallize the western concept of collecting. Drawing primarily on Latin writings from the period 100 BCE to 100 CE, it shows how collecting underwent a transition from a religious and political activity to an intellectual practice in which connoisseurship could impart social status. It also demonstrates how the appreciation of objects and artists changed as new qualities were attributed to material culture, resulting in the establishment of art markets, patronage and an interest in the history of art. By exploring these early developments, *The Nature of Classical Collecting* not only provides a fascinating insight into the culture of late Hellenistic early Imperial Roman collecting but also offers a much fuller grounding for understanding the influences and inspirations of those Renaissance collectors who themselves were to have such a profound influence on the course of European art, architecture and culture.

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Vescovo, Francesca Bortolanza, Chiara Italiano, Davide Susanetti, Nicola Giaccone, Orazio Licandro, Silvia Ronchey, Francesco Monticini, Maria Grazia Ciani, Filippo Perfetti, Daniela Sacco, 2022 The Engramma issue Text and Image is a collection of case studies where a clear univocal relationship between a text and an image emerges in a complex relation Images here are not mere illustrations just as texts are not mere captions In this framework we publish the following contributions Piermario Vescovo re astrologi e la luna Francesca Bortolanza Un nuovo documento su Altadona madre di Giorgione Monica Centanni Figura con testo Nota su una assonanza tra il Capitolo dell Ingratitudine di Machiavelli e la Calunnia di Botticelli Chiara Italiano Un dragonesco Giorgio nella cattedrale della Recherche San Giorgio di Mantegna nel Cahier 46 di Sodome et Gomorrhe Davide Susanetti Jung Polifilo e la Ninfa Nicola Giaccone Ade e Barbabl Una genealogia Orazio Licandro Dictator o tyrannus Propaganda in figura in un denario di Bruto Silvia Ronchey Caterina Ipazia La Santa fantasma and Francesco Monticini Libri come figli Fra testo e figura Teodoro Metochita e Sinesio di Cirene We also publish three reviews Maria Grazia Ciani reviews Lorenzo Braccisi s Un poeta per Cassandra Filippo Perfetti presents Giovanni Careri s Ebrei e cristiani nella Cappella Sistina and Daniela Sacco presents James Hillman Silvia Ronchey L ultima immagine Rizzoli Milano 2021

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