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this collection of essays explores hybridity in early modern art through two primary lenses hybrid media and hybrid time the varied approaches in the volume to theories of hybridity reflect the increased presence in art historical scholarship of interdisciplinary frameworks that extend art historical inquiry beyond the single time or material the essays engage with what happens when an object is considered beyond the point of origin or as a legend of information the implications of the juxtaposition of disparate media how the meaning of an object alters over time and what the conspicuous use of out of date styles means for the patron artist and or viewer essays examine both canonical and lesser known works produced by european artists in italy northern europe and colonial peru ca 1400 1600 the book will be of interest to art historians visual culture historians and early modern historians

although there are many studies of certain individual ancient italic groups e g the etruscans gauls and latins there is no work that takes a comprehensive view of each of them the famous and the less well known that existed in iron age and roman italy moreover many

previous studies have focused only on the material evidence for these groups or on what the literary sources have to say about them this handbook is conceived of as a resource for archaeologists historians philologists and other scholars interested in finding out more about italic groups from the earliest period they are detectable early iron age in most instances down to the time when they begin to assimilate into the roman state in the late republican or early imperial period as such it will endeavor to include both archaeological and historical perspectives on each group with contributions from the best known or up and coming archaeologists and historians for these peoples and topics the language of the volume is english but scholars from around the world have contributed to it this volume covers the ancient peoples of italy more comprehensively in individual chapters and it is also distinct because it has a thematic section

the papers of this volume focus on the sacred landscapes of ancient sicily religious and cultural dimensions of greek sanctuaries are assessed in light of the results of recent excavations and new readings of literary sources the material dimension of cult practices in ancient sanctuaries is the central issue of all contributions with a focus on the findings from ancient akragas great attention is also paid to past ritual activities which are framed in three complementary areas of enquiry firstly the architectural setting of sanctuaries is examined beyond temple buildings to assess the wider context of their structural and spatial complexity secondly the material culture of votive deposition and religious feasting is analysed in terms of performative characteristics and through the lens of anthropological approaches thirdly the significance of gender in cultic practice is investigated in light of the fresh data retrieved from the field the new findings presented in this volume contribute to close the existing research gaps in the study of sanctuaries in sicily as well as the wider practice of greek religion

die marmorne liegestatue der frühchristlichen jungfrau und märtyrerin cäcilie die sich seit ihrer entstehung zum jubeljahr 1600 an ihrem ursprünglichen aufstellungsort in rom befindet gilt aufgrund innovativer rahmung und formensprache als bahnbrechend in der westlichen kunst im hinblick auf ihren kulturellen religi sen sozialen und politischen hintergrund wurde sie aber bislang noch nie umfassend untersucht die vorliegende interdisziplinäre studie widmet sich genau diesem kraftfeld es bestimmt die genese bedeutung und frühe rezeption des grabbildes cäciliens wie auch des stifters kardinal paolo camillo sfondrato die figur wirkt nicht nur im gesamten kircheninnenraum der der heiligen geweihten basilika sondern strahlt in eine wegweisende frühmoderne welt aus zugleich reflektiert sie zeitstr mungen derart dass sie als künstlerische summe ihrer epocha gelten kann the reclining marble statue of the early christian virgin martyr cecilia completed by the holy year of 1600 and still in its original setting in the roman basilica bearing the saint s name has long been recognised as a seminal work in western art yet its cultural religious social and political background has never been comprehensively investigated this interdisciplinary analysis explores the constellation of forces that shaped the genesis meaning and early reception of the sculpture a funeral image for both its donor cardinal paolo camillo sfondrato and cecilia as well as its

impact on the church interior and the contemporary viewer the cult image emerges as a synthesis of an epoch that is fundamental to our understanding of early modern culture

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