

 *The REVIVAL of the*  
OLYMPIAN GODS *in*  
RENAISSANCE ART

In this study, Luba Freedman examines the revival of the twelve Olympian deities in the visual arts of sixteenth-century Italy. Renaissance representations of the Olympians as autonomous figures in paintings, sculpture, and drawing were not easily integrated into a Christian society. While many patrons and artists venerated the ancient artworks for their artistic qualities, others, nourished by religious beliefs, felt compelled to adapt ancient representations to Christian subjects. These conflicting attitudes influenced the representation of deities intentionally made *all'antica*, often resulting in an interweaving of classical and nonclassical elements that is alien to the original, ancient sources. The study, the first devoted to this problem, highlights how problematic it was during the Cinquecento to display and receive images of pagan gods, whether shaped by ancient or contemporary artists. It offers new insights into the uneven absorption of the classical heritage during the early modern era.

Luba Freedman is a scholar of Italian Renaissance art at the Hebrew University of Jerusalem and has also been a Visiting Scholar at the American Academy in Rome and at the Center of Renaissance and Reformation Studies at the University of Toronto. She is the author of *The Classical Pastoral in the Visual Arts*, *Titian's Independent Self-Portraits*, and *Titian's Portraits through Arentino's Lens*. Freedman co-edited with Gerlinde Huber-Rebenich a book of essays, *Wege zum Mythos*. She is also on the advisory board of *Renaissance Studies* and the *Sixteenth-Century Journal*.

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LUBA FREEDMAN

*The Hebrew University of Jerusalem*



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*To my Mama, Dr. Ella Leizerovsky*

*In memory of my Papa, Dr. Yaakov Shapiro*

*And to my Teacher, Professor Moshe Barasch*



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