

 INDEX

Unless otherwise noted, entries such as coins, collections, drawings, paintings, prints, representations, and statues refer to works of art representing Olympian deities. The names of the Olympian gods and goddesses are given in the Latin version, with the exception for the Phidian statue of Zeus. When the names of deities are italicized, references are made to works of art representing these deities. Sixteenth-century representations of Olympian deities are listed under names of the artists; antique ones are listed under names of the deities. Numbers in bold font refer to illustration numbers.

- accuracy
 archaeological, 41, 73, 78, 81–82
 of inventory, 69–70
 accessories, 139, 142
 See also attributes
 Ackerman, James S., 269n106
adlocutio, 196
aegis, 92, 151, 168
aemulatio, 269n107
 Agamemnon, 57, 208
 Agrippa, Marcus, 105–06
 Alberti, Leon Battista, 98, 100–01, 258n10
 on Alcámenes' *Vulcan*, 99
 on Phidias's *Zeus*, 99, 243
 Albertus Magnus, 216, 274n75
 Alcámenes
 Vulcan, 205
 See also Alberti; Cicero
 Aldrovandi, Ulisse, 40, 52, 54, 63–67, 84, 125, 235
 on *aegis*, 92
 on *Apollo*, 66
 attention to details, 70, 91
 on *Bacchus*, 84, 235
 describes the Belvedere collection, 88
 on *Diana*, 163
 on *Mercury*, 40, 91
 on *Minerva*, 67, 92
 on *Neptune*, 92
 novelty of enterprise, 91, 236
 “per mio spasso,” 91
 scientific approach, 68, 71
 on *Venus*, 54, 63, 84, 266n52
 zeal for identification, 71, 91
 Alexander of Aphrodisias, 104, 258n19
 Alexander the Great, 207
 See also Plutarch
alla franzese, 134
all'antica, 1, 6, 9, 13, 28, 39, 47, 75, 108, 132, 176
 “in the ancient manner,” 1, 176
 particular manner, 13, 25, 28, 39, 47, 108, 134, 177–78, 183, 217–18, 241
 synonymous with classical style, 1, 7, 28, 51, 108, 132, 177, 217
 synonymous with Greco-Roman, 7, 75, 132–33, 177
 allegorical meanings, 36–39, 91–92, 108, 127, 220, 222, 225, 276n15
alter Christus, 202
 Ambrosius Catharinus, 275n11
 on *Bacchus*, 221
 on *Diana*, 221, 275n10
 on *Venus*, 221
 Ammannati, Bartolommeo, 10
 censor of nudity, 238
 on *Ceres*, 268n96

INDEX

- Ammannati (*cont.*)
 knowledge of
 antiques, 32, 34, 41
 coins, 163
 Letter to the Accademici del Disegno, 238
 pupil of Sansovino, 31
 rival of ancient artists, 40–41
 works:
 Apollo, 34, 41–42, 132, 168, 189, **48**
 See also Benavides
 Juno, 272n38
 Jupiter, 34, 41–42, 151, 164, **44**
 See also Benavides
 Mars, 151, 167, 199, **27**
 thought of as an antique statue, 178
 thought of as a statue of a gladiator,
 167
 Neptune, 34, 45–46, 163, 223, **40**
 criticized, 238–39
 See also Bocchi; Borghini
- anastole*, 209
 animals, 25, 140
 deer. *See* Diana, attributes
 dog, 156
 panther. *See* Bacchus, attributes
 See ram
 anthropomorphism, 51, 56, 252n1
 See also Olympian deities in Antiquity
- anticaglie*
 antique statues, 178, 237
 useless objects, 68, 237
 See also *Vocabolario degli Accademici della Crusca*
- antico*
 ancient, 177
 respected, 176–77
- Antico, L' (Pier-Jacopo Alari-Bonacolsi), 83,
 88
- Antipater of Sidon
 on Apelles' *Venus Anadyomene*, 112
Antiquarie Prospettiche Romane, 90
 See also *Apollo Belvedere*
- antiquario*, 69, 125, 235
antiquitas, 262n36
 of families, 33, 52, 234
 of statues, 61, 67, 71, 234
- Antiquity
 alienation from, 6, 233, 235
 fascination with, 2, 6–7, 62, 74, 82, 92, 125,
 138, 234–37
 “historical life-ideal,” 107
 as historical reality, 4, 62, 186, 213, 273n62
 as pagan world, 1–2, 29, 111, 179, 232–35
 not as pagan world, 251n38
 as ruins, 137, 141
 See also artists; audiences; rulers; Vico
- antiquus*, 176–77
 See also Bersuire
- Apelles
Alexander the Thunderbolt-Bearer, 207,
 272n43
Venus Anadyomene, 33, 111–14, 154
 See also Antipater of Sidon; Conti; Pliny;
 Titian
- Aphrodite Kallipygos*, 274n71
- Apollo
 attributes
 bow, 137, 141, 167–68, 202
 laurel-wreath, 209
 lyre, 64, 90, 167–68, 200
 quiver of arrows, 137, 167–68, 202
 and Christ, 187–88, 202, 270n1, 270n2,
 272n36
 Christianization, 200–02
 and Daphne, 2
 and Diana, 168
 image
 as bearded, 202
 on coins, 264n21
 in the *Parnassus*, 180–81, 200–01, 209–10,
 70
 as shepherd, 168
 See Sun-God
 legs of, 67
 and Nero, 207
 and python, 200, 206, 272n39
 and Saint Sebastian, 149, 187–88
 statues
 in the Carpi collection, 67–68
 confused, 64–65
 in the Della Valle collection, 90
 in the Este collection, 69
 identified, 66, 90
 and Venus, 53, 68, 72, 83, 135, 149, 151,
 188
 See also Aldrovandi; Ammannati; Callimachus;
 Campagna; Giovanni da Tolentino;
 Giraldi; Girolamo da Carpi;
 Francavilla; hairstyle; Leochares;
 Nicoletto da Modena; Onatas;
 Praxiteles; Raimondi; ram; Raphael;
 Scopas
- Apollo Belvedere*, 41, 53, 82–83, 95, 137, 168,
 175, 179, 187–88, 201–02, **12**
 in Codex Escorialensis, 87–88
 as a fairly intact statue, 42, 141
 reproductions, 83
 in *Roman Antiquities in Perspective*, 90
 See also Cavalieri
- Apollo Citharoedus (Apollo Cythera)*, 64, 66
apotheosis, 196, 209

- Arcesilaus,
Venus Genetrix, 63, 103
 on coins, 63, 254n32
- archaeology, 52, 124–25, 176
- Aretino, Pietro, 226–27
- Argus. *See* Mercury
- Ariadne, 155
- Ariadne-Cleopatra*, 179
- Aristides, 101
Bacchus. *See* Pliny; Vasari
- Aristides, Aelius, 57
- Aristotle, 104, 208, 269n108
- art treatises, 97–101
 and mythographic manuals, 97, 101–02
- Artemidorus, 57
- artists, Renaissance, 30–33
 as antiquarians, 28, 32
 attitudes to their works, 224, 238–43, 279n54
 familiarity with descriptions of deities, 32, 240
 fear of accusation in pagan practices, 32, 177, 179
 grasping the ancient style and knowing specific details of mythological figures, 7, 29, 61, 152–53, 218
 and patrons, 30, 33, 241
 unlike patrons (in relation to Antiquity), 33
 rarely produced images of the Olympian deities, 30, 131
 relation to Antiquity, 31–32, 174, 180, 238–43
 study of Antiquity, 29, 32, 148, 173–74, 214, 240–41
 styles, 31, 177, 274n73
 superior to ancient ones, 276n20
 used to represent Christian subjects, 30, 131–33, 187–89
See dimostrazione
- Asclepius*, 59, 250n19, 262n41
- Athenaeus
 on Praxiteles' *Venus*, 208
- Athens, 44–45, 145
 Acropolis, 100, 121
- attitude to images of Olympian deities
 aesthetic, 33, 95, 125, 127, 177, 223, 225–26, 235
 apprehensive, 6, 177, 179, 221, 223, 243
 favorable, 6, 33, 177, 225–26
 of integration, 224–31
 of neutrality, 32–33, 118, 126, 180, 218, 226
 of objection, 224, 232–38
 two attitudes (negative and positive), 6, 177, 186, 217, 219, 223, 232, 234
- attitude to images of saints, 126–27, 220
- attributes, 4, 7, 25, 36, 134–36, 139–48, 153–56, 160–61, 163, 168, 170, 190, 205
 and accessories, 56, 78, 133, 136
 attention to, 91–92, 102
 collective and individual for deities, 140, 146
 collective and individual for saints, 139–40
 interpretations, 141–48
 mentioned in inventories, 69–70
 rendered as distinct objects, 74, 75, 79, 145, 7, 8
 selection of, 141–48
See also Apollo; Bacchus; Ceres; Diana; *instrumenti*; Juno; Jupiter; Mars; Mercury; Minerva; objects; Neptune; Venus; Vulcan
- auctoritas* of
 ancients, 99, 101, 177, 261n25
 gods, 141, 180
 deprived, 111, 115–16, 118, 183–84, 193, 195, 209, 212
- audiences
 in Antiquity, 55, 112, 119
 in the Renaissance, 108–09, 114, 118, 120, 123, 125, 127, 131, 137, 214, 218
 critical of Antiquity, 180–84, 277n56
 humanistic education, 27, 180, 184, 221, 234
 religious and secular, 27, 186, 224, 236
- Augustine, Saint, 58
- Augustus, Emperor, 33, 119
- authenticity of antiques, 53, 62–67
 doubtful, 41–42, 54, 62, 69–71, 178, 268n96
 unimportant issue (in the Renaissance), 66, 71, 233–36
- autonomous representation
 category of art, 20, 108
 common for sacred and secular figures, 27, 29, 40, 109–10, 139
 as iconic, 21
 and narrative, 2, 21
 part of multfigured compositions, 20
 portrait of an individual as, 20
sacro conversazione as, 21
 of solitary figure, 20
 statue as, 22
 suitable for figures of importance, 2–3, 109, 111, 177, 201
- as term, 19–20, 108
 novelty, 22, 108
 and viewers, 21, 27, 73, 178, 181, 218
See also Christ; Madonna; representations of deities in medieval art; representations of Olympian deities in Antiquity; representations of Olympian deities in the Renaissance; representations of saints in the Renaissance
- autonomy, 19, 111, 247n24

INDEX

- Bacchus
 attributes
 cup of wine, 78, 150, 156, 222, 228
 grapes, a cluster of, 150, 156, 240, 242
 ivy-wreath, 156
 panther, 156
 image
 on coins, 78, 156, **9**, **32**
 precursor of Saint John the Baptist, 187, 191, 270n5
 statues
 in the Belvedere, 88, 235
 in the Cesarini collection, 84
 confused, 59, 150, 175
 in the Este collection, 70
 in the Medici collection, 69
 in the Villa Adriana, 124
See also Aldrovandi; Ambrosius Catharinus; Aristides; Bandinelli; Erizzo; Federighi; Leonardo da Vinci; Michelangelo; Pierino da Vinci; Raimondi; Rosso Fiorentino; Sansovino
- Bandinelli, Baccio, 16
 knowledge of antiquies, 32, 241–42
 works:
 Bacchus, 241
 and Sansovino's *Bacchus*, 242
 Ceres, 241
 See Bocchi
 Christ and Nicodemus, 275n2
 Giovanni de' Medici, 45
 Jupiter, 241
 and Phidias's *Zeus*, 243
 Mercury, 228
 Orpheus, 221
- Barasch, Moshe, 208, 258n9, 273n47
 Baroque, 26
 “*Beau Dieu, Le*”, 151
 behavior. *See* indecent behavior
 Benavides, Marco Mantova, 34, 249n13
 on Ammannati's *Apollo*, 40, 42
 on Ammannati's *Jupiter*, 40, 42
- Bersuire, Pierre
 on *antiquus*, 268n98
 on deities, 96
 on idol, 277n38
 on nudity, 214
- Bialostocki, Jan, 276n24
 Biondo, Flavio, 90, 95, 257n1
 Boccaccio, Giovanni
 on *Jupiter*, 96–97
 on *Mercury*, 192
- Bocchi, Francesco
 on Ammannati's *Neptune*, 231
 on Bandinelli's *Ceres*, 242
 on Donatello's *St. George*, 220, 223, 231
 on Lorenzi's *Neptune*, 231
 on Michelangelo's *Bacchus*, 219–20, 227
- Boissard, Jean Jacques
 Topography and Antiquity of the City of Rome, 71
- Bologna, 34
 Piazza della Fontana, 46
 San Petronio, 45
- Borghini, Raffaello
 on Ammannati's *Neptune*, 39, 222–23, 231
 on Giambologna's *Mercury*, 182
- Borromeo, Carlo, Saint
 collection, 236
 on *Venus*, 236, 278n42
- Botticelli, Sandro
 Birth of Venus, 26, 190, **55**
 Primavera, 247n28
- Boulogne, Jean. *See* Giambologna
- Bracciolini, Poggio, 95, 258n5, 262n36
Bronze Athena, The, 121
- Burckhardt, Jacob, 5, 253n20
 Burkert, Walter, 18
- caduceus*, 134, 157, 160, 193
 on bust, 264n28
 called baton, 91–92
 on coins, 74, 78, 79, 145, 7
 interpretations, 146
 See also Du Choul; Erizzo; Hyginus; Pliny
- Callimachus
 Hymn to Apollo, 202
- Campagna, Girolamo
 Apollo, 168, 200, **68**
cantaro, 78
- Caraglio, Jacopo [Gian Giacomo], 23, 138
 Ceres, 142, 170, 204, 242, **23**
 Diana, 163, 183, **43**
 Juno, 170, 183, 205, 215, **73**
 Jupiter, 164, 196, **66**
 Mars, 167, 182, 199, 215, **45**
 Mercury, 160, 192, **58**
 Minerva, 170, 203, **51**
 Neptune, 144, 161, 195, 196, **24**
 Vulcan, 171, 205, **53**
- Cartari, Vincenzo, 16, 208
 on coins, 163
 on decoration, 105
 familiar to painters and poets, 103
 on nudity, 104–05
- Catholic ambiance, 47, 110, 133, 186, 222, 232–39, 241
- Cattaneo, Danese
 Venus, 155, 190, **28**

- Cavaliere, Giovanni Battista, 23, 66–67, 70
Apollo Belvedere, 137
Ceres, 268n96
 Giambologna's *Medici Mercury*, 46
Hermaphrodite, 64
Jupiter, 150
Mars, 167
Neptune, 257n44
Vesta, 246n3
- Cellini, Benvenuto
Jupiter, 150, 164, 180, 196, 212, **65**
Mars, 46
Mercury, 160, 192, 212, **56**
Minerva, 274n66
Perseus, 137, 221
- Ceres
 attributes
 sheaths of corn or wheat, 134, 142, 170
 See sickle
 image
 as the Allegory of Abundance, 272n37
 on coins, 170, 268n89
 as dressed, 170
 in the nude, 170, 204
 statues
 in the Belvedere, 88
 in the Cesi collection, 125, 235
 in the Della Valle collection, 54
 in the Este collection, 70
 See also Ammannatti; Bandinelli; Caraglio;
 Cavaliere; Du Choul; Giraldi; Romano
- Cesi Ceres* or *Juno*, 170, 188, 253n22
- Charles V, Emperor, 34
- Chigi, Agostino, 230
 his villa in Rome, 24, 228–30
chlamys. See Mercury, attributes
- Christ, 140, 187–89, 201
 as autonomous figure, 2, 21, 133, 140
 beardless, 187, 270n3
 criticized, 187
 specific gesture, 149
 specific posture, 151
 See also Apollo
- Christian values, 3, 39, 127, 139–40, 186, 220, 233
 and pagan, 3, 39, 127, 233
- Christianization of the Olympian deities,
 186–87, 205, 213
- Church Fathers, 6, 58–59, 96, 213, 237
- Cicero, 96, 98
 on Alcámenes' *Vulcan*, 99
 on *decorum*, 121
- Cinquecento, 4–5, 22, 24, 27, 29, 39, 45, 53, 55,
 61–62, 72, 75, 82, 90, 94–95, 97,
 108–09, 133, 136, 179, 188–89, 208,
 214, 218–43, 261n26
 and Antiquity, 24–25, 138–39, 153, 182
 antithetical to Antiquity, 29, 212, 217, 232
- Cioli, Valerio, 42
- Ciriaco d'Ancona
Mercury, 271n27
- classical. See elements
- clerics
 collectors of antiques, 34, 82, 224, 236
 not commissioning images of deities, 34, 224
- coins, 7, 25, 74–80, 211–12
 reverses, 75, 78, 124, 205
 and statues, 82, 93, 212
 See also Apollo; Ammannatti; Arcesilaus's *Venus*
Genetrix; Bacchus; *caduceus*; Cartari;
 Ceres; *consecratio*; Diana; Heraclitean
 method; Juno; Jupiter; Mars; Mercury;
 Minerva; Neptune; Phidias's *Zeus*;
 Romano; Venus; Vulcan
- collections
 present-day, 3, 52, 62
 See also museums
 sixteenth-century, 3, 34, 42, 52, 62, 67–71,
 82–84, 232–37
 the Carpi, 67–68, 89, 92
 as “un Paradiso terrestre,” 125
 the Cesarini, 83–84
 the Cesi, 89, 125, 235
 the Della Valle, 90, 163, 175
 the Este, 42, 69–70, 89, 167, 175
 the Farnese, 63, 65, 163, 175
 the Medici, 68–69, 83
 the Riario, 35, 90
 the Soderini, 53, 63
 See also Borromeo; *Cortile Belvedere*
- Colonna, Vittoria, 229–30
- colossi*, 42–44, 91
- comparison of
 ancient and modern works of art, 40
ekphrases, 119, 231
 sculpted and described images, 4, 100, 183,
 205, 211–12
- Condivi, Ascanio
 on Michelangelo's *Bacchus*, 221
 on Michelangelo's *Faun*, 181
- confusions, 54, 59, 84, 155, 167, 175, 223, 242,
 253n22
- consecratio*, 196, 272n31
 on coin, **67**
- Consentes Dei*, 246n8
- Conti, Natali
 on Apelles' *Venus Anadyomene*, 112
- contrapposto*, 150, 265n38
- Correggio, Antonio
Diana, 163
St. Mary Magdalene, 188

INDEX

- Cortesi, Paolo
De Cardinalatu, 35
Cortile Belvedere, 85–88, 179, 232–33
 iconography, 86, 256n26
 cost of antiques, 41, 250n25
 Counter-Reformation, 236, 277n32, 277n40
 cup of wine, 186
See also Bacchus, attributes
 Cupid
 as attribute of Venus, 134, 154–55
 as deity per se, 232
 Curtius, Ernst Robert, 18
Cybele, 59
Cyrene Apollo, 65–66
- Danti, Vincenzo
Venus (bronze), 132, 155, 190, 208, **30**
Venus (marble), 155
David, 192
See also Michelangelo
Dea Copia in the Cesi collection, 125
 Decembrio, Angelo
 on nudity, 259n22
 decoration, 100–01, 105–06, 120–25
 sculptural, 52, 123–25, 235
See also Cartari
decorum, 115, 118, 121, 261n28
 religious, 127, 213
See also theoprepes
See also Cicero
 “decorum of nudity,” 225, 230
See also nudity
decus, 121
Dei Olympii, 16
See Olympian deities
 demonization of the Olympian deities, 186, 206,
 213–17, 237
 Dempsey, Charles, 245n2, 247n28
descriptio, 118
 description, 19
 biographical, 56
 of deities, 55, 96, 182, 205
 of deities in ancient art, 55, 96, 154
 Homeric, 56–58, 210–12
 Menippean, 58–59
 not based on texts and available images, 90, 96
 paraphrased, 97, 102
 of statues, 81, 87, 94, 111, 119–20, 226–28,
 230–31
 details
 comprehension, 29, 52–53, 74, 81, 91–92,
 102, 187, 228
 lack in poetic texts, 55, 72, 103
 Diana
 and Apollo, 163
 attributes
 bow, 163
 crescent, 163
 deer, 163
 image
 on coins, 79, 163, **10**, **42**
 as huntress, 63, 163
 in the nude, 163, 196, 214
 statuses
 in the Belvedere, 88
 in the Carpi collection, 67
 in the Cesi collection, 125, 235
 in the Este collection, 70
 in the Farnese collection, 163, 175, **41**
 in the Medici collection, 69
 atop the Senatorial Palace, 125, 262n44
 in the Soderini collection, 53, 63
See also Aldrovandi; Ambrosius Catharinus;
 Caraglio; Correggio; Du Choul;
 Erizzo; Girolamo da Carpi; Praxiteles
Diana of Ephesus, 79, 255n10
Diana Lucifera, 142
dimostrazione, 239–41
 Dio Chrysostomus, 226
 on Phidias’s *Zeus*, 57
 Diodorus Siculus, 14, 246n6
 discrepancy between described and sculpted
 images, 52, 55–59, 96, 183, 205,
 212–13
 “distantiation,” 34
 self-distantiation, 32, 180, 241
 dolphin, 92, 116, 151, 154–5, 161
 Domenici, Lodovico
Jests and Words, 229
 Donatello’s *St. George*. *See* Bocchi
 Doni, Anton Francesco
 on Praxiteles’ *Venus*, 276n17
 on Sansovino’s *Bacchus*, 90
 Doria, Andrea, 24
 as Neptune, 209, 273n48
draperie moulièe, 63, 170
 drawings, 3, 60, 62–66, 82–83
 showing statues as fragments, 66
 dreams, 57
 Du Choul, Guillaume, 16, 75, 81
 on *apotheosis*, 196
 on apple, 154
 on caduceus, 145–46
 on images of,
 Ceres, 142
 Diana, 163
 Juno, 79–80
 Jupiter, 164
 Neptune, 163, 195, 215
 on temples, 123

- on trident, 143–45
- on winged hat, 159
- Dürer, Albrecht, 188–89
- ekphrasis*, 110
 - as “generation of images,” 259n7
 - “original,” 119
 - revived, 119–20, 225, 231
- elements
 - of characterization, 133–35, 148, 151, 153
 - classical, 7, 178,
 - coherency, 134
 - common for Christian and mythological figures, 131–32, 148–49, 186, 219
 - and nonclassical, 8, 27, 110, 118, 127, 185, 217
 - of identification, 133–35, 139, 151, 153
 - nonclassical, 185–90, 206–07, 213–14
 - common for Christian and mythological figures, 189
- emblem books, 15
- emulation, 4, 180
 - and imitation, 4, 178, 180
- Endymion, 155, 163
- Ennius, 13–14, 246n7
- Erizzo, Sebastiano, 16, 75, 78–79
 - on apple, 155
 - on *caduceus*, 146
 - on coins of
 - Gordian III, 155
 - Nero, 207–09
 - on images of
 - Bacchus, 78, 156
 - Diana, 79
 - Mercury, 157
- interest in etymology, 79, 81
- Este
 - Ippolito, 42, 69
 - Isabella, 83
 - See also* collections
- euhemerism, 206–10
 - reversed, 207
- Euhemerus, 206–07
- exemplum*, 99
 - exemplum virtutis*, 220
- exomis*, 170, 268n91
- faces of deities
 - expressionless, 180–81, 185, 212, 269n108
 - expressive, 180–81, 183, 185, 199, 212–13
- “false deities,” 188, 222, 232, 237, 241
- “falso dio,” 237, 278n47
- Federighi, Antonio
 - Bacchus*, 26
- Ferrara
 - Palazzo Schifanoia, 134
- Ficino, Marsilio, 187, 264n19
- figures
 - Biblical and mythological, 109, 216, 238, 241
 - Christian and mythological, 127, 131–33, 138, 140, 187–90
 - See also* elements; postures
- Florence
 - Boboli Gardens, 46
 - Museo Archeologico, 54
 - San Lorenzo, 34, 45
 - Santa Maria del Fiore, 127
 - Or San Michele, 139, 220
 - Palazzo Pitti, 68
 - Palazzo della Stufa, 46
 - Palazzo Vecchio, 36–38, 172
 - Piazza della Signoria, 34, 45, 231
 - Villa di Poggio Imperiale, 66
- Fontana, Lavinia
 - Minerva*, 274n66
- Fontainebleau, 46
 - forgery. *See* statues, antique
- fountains, 45–46, 116, 228, 251n40
 - The Moses Fountain*, 238, 279n51
 - See also* location of sixteenth-century statues
- fragmentary state of antiques, 3, 52, 54, 61, 66–67, 91, 141, 152, 176
 - interpretations, 233
 - See also* drawings
- Francavilla, Pietro, 248n3
 - Apollo Victorious over the Python*, 192, **69**
- Franzini, Girolamo
 - Images of Ancient Statues of the City of Rome*, 66
- Frommel, Carl Luitpold, 35
- Fulgentius, 273n59
- fulmen*, 74, 78–79, 164
- garments, 7, 36, 151, 185, 193, 272n38, 274n68
 - See exomis; himation; peplos; draperie mouillée; chlamys*
- Gaurico, Pomponio, 28, 98, 100
- gaze
 - downward, 201, 210
 - heavenward, 200, 209
- Geffcken, Johannes, 53
- gems, 25, 80–81, 205
 - See also* Petrarch; Venus; Vulcan
- Genoa, 24
- gestures and postures, 7, 148–53
 - arm, arched, 135, 149, 154–56, 190, 265n30
 - arm, raised and extended, 116, 149, 193, 209, 273n49
 - See adlocutio*
 - breast exposed, 79, 203

INDEX

- gestures (*cont.*)
 finger, raised and outstretched, 36, 191, 193
 foot, raised, 116, 151, 164, 196, 265n43
 hand, on breast, 182, 205, 216
 hand, on chest, 164, 196
 hand, on hip, 149, 196, 204, 212, 265n32
 hands, clasped, 149
 leg, exposed, 205, 216, 274n74
 legs, crossed, 69, 149, 157–58, 168, 203
 shoulder, exposed, 203, 216–17
 of the *Venus Pudica*, 154, 156
- Ghiberti, Lorenzo, 258n11, 259n6
- Giambologna
Mars, 167, 199, 213, 216, **46**
 thought of as a statue of a gladiator, 167,
Medici Mercury, 36, 46, 159, 182, 192–93, 228,
57
See also Borghini; Cavalieri
Neptune, 34, 45–46, 111, 182, 193, 216, 230,
21
 and Lysippus's *Neptune*, 116
Venus Grotticella, 46
- gigante*, 44, 231, 238
- Giorgione
Sleeping Venus, 155–56, 190, **31**
- Giovanni da Tolentino
 on *Apollo*, 90
 on *Neptune*, 90
- Giovio, Paolo, 228–30
 on *Mercury*, 88, 229–30
- Giraldi, Lilio Gregorio, 16, 103, 211, 213, 232
 on *Apollo*, 168
 on *Ceres*, 142
 on deities' roles, 146
 on Phidias's *Zeus*, 103
- Girolamo da Carpi, 62, 254n29
Apollo, 66
Diana, 63
- glyptics, 60
- Goltzius, Hendrick, 172, 268n95
See also Polidoro da Caravaggio
- Gombrich, E. H., 121
- Gonzaga
 Federigo, 226
 Francesco, 264n28
- gorgoneion*, 134, 170
- Greece
 independence of Rome, 18
 influence on Rome, 14
- guidebooks, 70–72
- hairstyle, 7, 135, 151, 186, 208–09
 of *Apollo*, 64–65, 83, 97, 151, 168, 187, 200
 of *Venus*, 83, 151, 154, 190
- Halicarnassus, 44
- Harrison, Jane Ellen, 51
- hat
 smith's, 170–72
 winged, 36, 69, 91, 156–160, 267n65
See also Du Choul
- Heemskerck, Marten van, 63–66, 83, 90, 115,
 125, 175
- Heraclitean method, The, 206, 210–13
 and coins, 211–12
- Heraclitus of Pontus
Homeric Allegories, 206, 210–11
- Hercules, 29, 44, 231
- Hercules Farnese*, 124
- Hermaphrodite*, 59, 64–65
See also Cavalieri
- Herodotus, 17
- Hesiod, 14, 102
- hierarchy
 religious, 13–14, 16, 179, 220
 typological, 219, 275n1
- himation*, 134, 273n63
- Hollanda, Francisco de, 66, 83, 88, 276n21
- Homer, 17, 108, 212
 his image in Raphael's *Parnassus*, 209, 273n50,
70
 writings:
Hymns, 56
Iliad, 14, 57, 210
Odyssey, 14
- Horace, 18, 94, 247n17
- Horse-Tamers*, 61
- Hrabanus Maurus, 109
- Hülsen, Christian, 70
- Huizinga, Johan, 107
- Hyginus
 on *caduceus*, 146
 on *Neptune*, 261n21
- icon, 22
- iconography and style, 61, 77, 102, 108, 132–33,
 179, 218, 224–25, 233–34, 237,
 262n1, 269n105
- identification, 3, 54, 60–62, 69, 71–72, 91–92,
 133–35, 179, 184
 correct, 53, 60, 176, 185
 importance, 120–22
 incorrect, 55, 59, 66, 153–54
- idol
 “any antique statue,” 22, 232, 234–35
 and icon, 22
 as an image of a false deity, 22, 222, 232–33
See also Bersuire; *Vocabolario degli Accademici
 della Crusca*
- idolatry, 234
- idolo*, 234–35

- “idols of the ancients,” 180, 233, 241, 277n35
imitatio, 178
 imitation, 29
 in art, 177, 185–86, 217, 240, 276n24
 intentional, 32, 34, 132–33, 155, 164, 167, 176–77
 See also representations of Olympian deities, antique (as seen in the Renaissance); representations of Olympian deities in the Renaissance
 in poetry, 138, 179
*impres*e, 255n7
 indecent behavior, 206, 214–16
 inscriptions, 136–39
 collected, 264n14
 names of artists, 138, 263n13
 names of collections, 63, 65, 137, 257n44, 263n10
 names of deities, 136–37, 190, 257n44, 263n10
 relinquishment, 137–38
 See also representations of deities, medieval
 names of saints, 139, 264n15
 relinquishment, 138–39
insignia of
 martyrdom, 139
 power, 140, 183
instrumenti, 70, 143, 254n42, 255n51
 intentions, 36–45, 240–41
 interpretations of (in the Renaissance)
 images of the Olympian deities, 82, 186, 206, 222, 225, 272n40
 texts describing ancient works, 55, 98–101, 105, 123
 intricacies of recognition, 52–61, 81
 inventories, 67–70
invenzioni, 15

 John the Baptist, Saint. *See* Bacchus; Leonardo da Vinci; Sansovino; Sarto
 Julius Caesar, 56
 shaking Jupiter’s hand, 57
 Juno
 attributes
 peacock, 170, 205, 268n90, 272n38
 image
 on coins, 79, 175, **II**
 in the nude, 170
 See also Ammannati; Caraglio; *Ceres Cesii*; Du Choul; Madonna; Praxiteles; queen; *sferza*; Vittoria; widow
Juno Lucina, 79–80
 Jupiter
 attributes, 164
 eagle, 41, 115, 164, 196
 thunderbolt, 41, 146, 150, 196, 243
 See also fulmen
 image
 mounting an eagle, 164, 196
 in the nude on coins, 164
 in the Villa Borghese, 164
 as paterfamilias, 14, 23, 102, 243
 statues
 in the Belvedere, heads of, 88
 in the Campus Martius, 42
 colossal, 44
 in the Este collection, 69
 in the Villa Madama, 53, 115, 175, 243, **20**
 See also Ammannati; Bandinelli; Boccaccio; Caraglio; Cavalieri; Cellini; Du Choul; Julius Caesar; Leochares; Phidias; Romano; Sansovino; *sferza*; Vittoria

 Lafreri, Antonio
 Mirror of the Magnificence of Rome, 66
 Laocöon, *The*
 discovery, 95, 179
 See also Pliny
 Lastricati, Zanobi
 Mercury, 157, 192, **37**
 Laureti, Tommaso
 The Triumph of the Cross, 238, **78**
 Lazzarelli, Ludovico
 On Images of the Pagan Gods, 97
 Leochares
 Apollo, 95
 Jupiter the Thunderer, 33
 Leonardi, Camillo
 Mirror of Stones, 80
 Leonardo da Vinci
 Bacchus or St. John the Baptist, 191
 The Last Supper, 21, 24
 Leto, Pomponio, 95, 232
 lifelikeness, 6, 28, 30, 38, 173, 182–83, 235
 and dead marbles, 182, 228
 Ligorio, Pirro, 15, 67, 233
 antiquarian, 32, 68
 architect, 124
 Lloyd-Jones, Hugh, 56
 location of statues, in Antiquity
 in gardens, 124, 251n40
 in niches, 123–24
 in palaestrae, 124
 in shrines, 103, 116, 123, 142–43
 in temples, 44–45, 100, 124, 142, 251n36, 262n35
 near temples, 45, 142

INDEX

- location of antique statues (in the Renaissance)
 atop facades, 125
 changed, 63, 67, 71–72, 119, 125, 236
 in gardens, 42, 53, 67, 85, 125, 235
 in halls, 68, 235
 in niches, 63, 68, 125
- location of sixteenth-century statues
 on fountains, 45–46, 126–27
See also fountains
 in gardens, 42, 46, 126–27, 157, 242
 on squares, 45, 230–31, 239
 far from churches, 45
 near governmental palaces, 34, 44–45, 122
- Lomazzo, Giovanni Paolo, 189
 on Michelangelo's *Bacchus*, 276n21
- L'Orange, H. P., 209
- Lorenzi, Stoldo
Neptune, 163, 193, **59**
See also Bocchi
- Lorenzo di Credi
Venus, 26
- Lucia, Saint, 139, 264n16
- Lucian, 58
 on Mercury, 271n23
 on Praxiteles' *Apollo*, 265n30
 on Praxiteles' *Venus*, 123, 154, 226
- lupercalia*, 79
- Lysippus
Neptune, 116, 260n19
- Macchiavelli, Niccolò, 61
- Madonna, 201
 as autonomous figure, 2, 21, 131, 133
 and Juno, 187–89
 and Venus, 189
See also Parmigianino; Sarto
- Maffei, Raffaele
Urban Commentary in thirty-eight books, 102–03
- magnificence, 39, 42, 44–45, 121–22
- Mannheim, Karl, 34
- Maranta, Bartolommeo
 on Mercury, 193
 on Titian's *Annunciation*, 223
- Marcus Aurelius
 his coins, 196
 his equestrian statue, 150, 209
- Mars
 attributes
 armor, 166–67, 199, 212
 image
 as bearded, 167, 267n82
 on coins, 79, 145, 166, 182, 211, **76**
 in the nude, 70, 166, 175, 199, 259n24
 statues
 colossal, 44
 in the Este collection, 70, 167, 175
See also Ammannati; Caraglio; Cavalieri; Cellini; Giambologna; Sansovino
- Mars Gravidus*, 28, 248n1
- Mars Pacatore*, 145
- Mars Quirinus*, 28, 248n1
- Mars Ultor*
 thought to represent King Pyrrhus or Agamemnon, 167
- Mary Magdalene, Saint, 186, 188, 270n8
 cult in Florence, 190, 271n18
 and Venus. *See* Venus
See also Correggio; Titian
- Medici
 Cosimo I, 38, 68, 127
 Francesco I, 172
 Giuliano, 35
 Lorenzo, 83
See also collections
- Meiss, Millard, 155–56
- Menippus, 58
- "Mercurial *virtù*, the," 37
- Mercury
 and the Annunciating Angel, 187, 193, 271n28
 attributes
caduceus. *See* *caduceus*
chlamys, 157, 159
marsupium, 91, 157–60
petasus. *See* hat, winged
talara, 157–59
 wings, 156–60
 and the Head of Argus, 160, 192, 206, 272n39
 image
 as bearded, 193, 271n27
 on coins, 157, 192, **35**
 as dressed, 36,
 kinetic versus static, 192
 in the nude, 159, 192
 rendered as destroyed, 238, 278n49
 statues
 in the Baths of Caracalla, 124
 in Fano's house, 91
 in the Medici collection, 69, 88, 157, 175, 192, 229, **36**
 in the Villa Adriana, 12
See also Aldrovandi; Bandinelli; Boccaccio; Caraglio; Cellini; Ciriaco d'Ancona; Erizzo; Giambologna; Giovio; Lastricati; Lucian; Maranta; Minello; ram; Raphael; Rusticci; Vasari
- Messina, 45–46

- Michelangelo
Bachus, 23, 156, 181, 191, 213, 216, 221, 274n72, 276n21, **33**
 commissioned but not acquired, 35, 249n17
 compared with antiques, 156, 220, 227
 copied in bronze, 156
See also Bocchi; Condivi; Lomazzo; Vasari
Cupid, 269n103
David, 44, 216, 231, 274n72
Faun. *See* Condivi
The Last Judgment, 187
- Middle Ages, 2, 4, 25, 36, 105, 108–09, 136, 234
- Minello, Antonio
Mercury, 159, 193, 271n26, **38**
- Minerva
 attributes
aegis. *See aegis*
gorgoneion. *See gorgoneion*
 owl, 168, 268n84
 weapons, 145, 151, 168, 170, 203
 image
 on coins, 145, 151, 182, **25**
 as dressed, 203
 in the nude, 170, 203, 214
 statues
 in the Baths of Caracalla, 262n36
 in the Belvedere, heads of, 88
 in the Carpi collection, 67, 92
 in the Cesi collection, 125, 235
 in the Este collection, 70
 in Fano's house, 92
 in the Riario collection, 90
See also Aldrovandi; Caraglio; Cellini; Fontana; Phidias; Raimondi; Romano; Sansovino; Vico
- Minerva Medica*, 142, 264n24
- Minerva Pacifera*, 145
- Momigliano, Arnaldo, 90, 272n44
- Montagna, Benedetto
Venus, 190
- Montfaucon, Dom Bernard de
Antiquity Explained and Represented in Sculpture, 60
 on Vulcan, 171
- Montorsoli, Giovanni Angelo, 141
Neptune, 46, 161, 212, 230–31, **60**
- motion, 115, 163, 181–83, 192, 198, 205, 211–12
See also Mercury, image
- Müller, Karl Ottfried, 18
- museums, 52, 72
See also Florence; Naples
- mythographers, 16, 103, 226
- mythographic manuals, 97, 102–106
See also art treatises
- myths, 15–16, 56, 96, 109
 interpretations, 186, 205–06
- Naiad, 59
- Naples
 Museo Archeologico, 53, 64
 narrative, no association with paganism, 2, 205
Negervenus, 266n54
 Neoclassicism, 247n27
- Neptune
 attributes
hippocampus, 161, 195
 trident. *See* trident
 image
 on coins, 75–76, 116, 163, 193, **6, 61**
 as planet, 39
 without mantle, 193
 statues
 colossal, 44
 in the Della Vale collection, 90, 92, 175
See also Aldrovandi; Ammannati; Caraglio; Cavalieri; Doria; Du Choul; Giambologna; Giovanni da Tolentino; Hyginus; Lorenzi; Lysippus; Montorsoli; Sansovino; *sferza*
- Nero, the Emperor, 207–09
See also Apollo; Erizzo
- Nicoletto da Modena
Apollo, 83, 141, **13**
 inscription, 136–37
- nonclassical. *See* elements
- nuda*, 113–14
- nudity, 205, 212, 214–17, 225
 demonic, 104–05, 214
 heroic, 104–05, 214
See also Ammannati; Bersuire; Cartari; Decembrio
- numismatics, 16, 60, 75, 176
 aid in identification, 60, 74, 93, 140, 143
 not always used, 65, 68
- numismatists, 16, 81
- objet d'art*, 4, 125, 237
- objects
 symbolic of the deities' roles, 140, 143, 146
 olive-branch, 145–46
 torch, 79, 142
See caduceus; fulmen; gorgoneion; sferza; trident
 symbolic of divine power, 118, 140–41, 146
 globe topped with the cross, 140
See caduceus; fulmen; gorgoneion; trident

INDEX

- objects (*cont.*)
 symbolic of martyrdom, 139–40
 crown of thorns, 140
 pair of eyes, 139
 palm-staff, 139
 symbolic of royal power, 79–80, 193, 205
 crown, 163, 193
 diadem, 79, 81
 scepter, 80, 115, 118, 143, 196
 See sferza
- Olympia*, 16, 100, 142
 “Olympian calm,” 19
- Olympian deities in Antiquity
 as anthropomorphous beings, 4, 51, 56, 94, 97
 appearance, determined by:
 artists, 16, 55
 poets, 16, 55
 behaving like humans, 58–59, 113, 211–13, 225
 as characters of myths, 2, 4, 55, 82, 90, 133, 206
 and chthonian, 13
 and divinities of Rome, 14
 group, 5–6, 14, 135
 imagined as their statues, 57
 interacting with mortals, 55, 96, 183
 as majestic figures, 39, 55, 57, 59, 93, 182–83
 as manifestations of forces of nature, 186, 210–12
 as manifestations of powers, 120, 140–47, 177, 186–87, 217, 220
 names in Latin version, 14–15
 as Panhellenic deities, 13
personae:
 dynamic and apathetic, 4, 55, 181, 183, 198, 211
 supreme deities, 2–3, 6, 13, 118, 179, 218, 220
 as symbols of Beauty and Majesty, 4–5, 7, 19, 93, 181
 the term, 6, 13–14, 18–19, 108
 as the twelve deities, 6, 14
 typology, 59–60
 worship, 1, 39, 94–95, 120, 138, 141, 214, 220
See also representations of Olympian deities in Antiquity; representations of Olympian deities, antique; rulers; statues, antique
- Olympian deities in the Renaissance
 as demonic beings, 5, 186, 213
 as false deities, 1, 6, 104–05, 180, 222
 as former mortal rulers, 150, 186, 207–10
 imagined, 29, 96, 122, 212–13
 removed from mythic plots, 56, 91, 213, 225
 as “literary characters,” 4, 55, 95–96, 108, 237, 252n11
 as majestic figures, 39, 189
 names evoking associations, 173–74, 183–84, 225
 never as a distinct group, 6, 17, 19, 24
 as pagan gods, 1, 27, 82, 94, 109, 177, 179, 186, 213, 215, 218
 as part of Europe’s cultural memory, 4, 8, 13, 53, 109
 as part of mythological subjects, 46, 67, 71, 94, 107, 132, 178, 183, 235
 as planets, 80, 168, 223
 as precursors of saints, 186, 206, 213
 as purveyors of allegorical meanings, 36–38, 183, 186, 220, 222
 sensuality, 182, 205, 214, 216, 221, 226
 set apart from other mythological figures, 40, 183–84
See also artists; attitude; Christianization; demonization; interpretations; representations of Olympian deities in the Renaissance; rulers; saints
- “Olympian disdain,” 19
- Olympian
 as “lofty and noble,” 19
- Olympioi theoi*, 14
- Olympus, Mount, 6, 13–15
 rendered in art, 16–17, 246n14, 1
 as symbol of the Gonzagas, 246n13
- Onatas
Apollo, 44
- Origen
 on Phidias’s *Zeus*, 97, 258n7
- ornamentation. *See* decoration
- Ovid
Fasti, 155, 181, 266n53, 271n17
Metamorphoses, 2, 15, 35, 209
- Pace*, 222
- Padua, 34, 40
- paintings
 renditions of life-like figures, 23, 111
 simulations of statues, 23, 25, 38–39, 114, 170, 248n30, 250n21
- palaestra*. *See* location of statues in Antiquity
- Paleotti, Gabriele, 201, 216, 236–38
 and Aldrovandi, 236–37, 278n43
- Palladio, Andrea, 123, 262n34
- panisc, 23, 156, 190–91, 240
- Panofsky, Erwin, 7
- Parmigianino, Francesco, 30
Madonna della Rosa, 131, 189
The Vision of Saint Jerome, 187
- Pastor, Ludwig, 238

- patrons
 fascination with antiques, 33, 125
 pride in ancient roots of families, 33
See also antiquitas
 two types of, 34, 125, 236
 ecclesiastical, 34
 connection with popes, 89
 owning identifiable antiques, 69, 125
See also clerics
 secular, 33–34
 commissioning secular subjects, 46,
 228
 connection with rulers, 33–34
See also rulers
- Pausanias, 94, 95
 on Lysippus's *Neptune*, 116
 on Phidias's *Zeus*, 138, 143
 on Praxiteles' *Diana*, 43
- pedestal, 136–37
- peplos*, 151, 168
- Pericles, 44
- Perseus, 29
- Personifications of Virtues, 74
- Petrarch, 62, 74
 on deities, 97
 on gems, 80
- Phidias
Minerva, 57, 100, 151
Venus, 265n43
Zeus, 53, 96–97, 189
 on coins, 260n17
 inscription, 138
 as a specific representation of *Zeus*, 102–03
 as a work of art, 102
*See also Alberti; Bandinelli; Dio
 Chrysostomus; Giraldi; Origen;
 Pausanias; Quintilian; Romano; Strabo*
- Pico della Mirandola, Gian Francesco, 277n33
 on *Venus Felix*, 232–33, 238
- Pierino da Vinci
Bacchus, 240
 and Michelangelo's *Bacchus*, 240
 and Sansovino's *Bacchus*, 240
- Planiscig, Leo, 200, 272n101
- Plato, 14
- Plautus
Amphitryon, 58
 staged in the Renaissance, 253n18
- Pliny, 33, 42, 63, 94–96, 98–100, 116, 177
 on Apelles' *Venus Anadyomene*, 33, 112
 on Aristides' *Bacchus*, 100
 on *caduceus*, 145
 on the *Laocoön*, 51
 on nudity, 104
 on Praxiteles' *Venus*, 226
- Plutarch
Isis and Osiris, 14
Life of Alexander the Great, 207
- Polidoro da Caravaggio
Vulcan, 172
 known from Goltzius's engraving, 268n95
- polis*, 13, 145
- Politi, Lancelot. *See* Ambrosius Catharinus
- Pollitt, J. J., 51
- Popes
 Adrian VI, 233
 Clement VII, 35, 88
 Gregory the Great, 110
 Julius II, 53, 87–88, 232,
 Leo X, 69, 88, 228–29
 Paul III, 53
 Sixtus V, 238
- “popolo di statue di marmo,” 233
- postures
 bent and upright, 116, 182, 185, 196, 215
 common for Christian and mythological
 figures, 148, 150
 seen from the back, 199, 215
 twisted, 199
See also contrapposto; gestures and postures
- Praxiteles
Apollo, 265n30
Diana, 43–44, 103
Juno, 44
Venus, 103, 154
 and Phryne, 208
See also Athenaeus; Lucian; Pliny
- Price, Simon, 43
- print culture, 27
- prints, 3, 23, 60, 66–67, 83, 137
 “books of,” 66, 254n42
 showing statues as restored, 66
- Puttino*, 67
- Quattrocento, 26, 97–101, 134, 139
- queen, 80
 Juno as, 80–81, 205
- questione della lingua*, 27
- Quintilian, 96–99, 269n107
 on Phidias's *Zeus*, 99, 189, 243
 “Quos Ego!” 264n27
- Raimondi, Marcantonio, 23, 83
Apollo, 168, 202
Bacchus, 156
Minerva, 168, 182, 203, 212, 50
Minerva with an Owl, 168, 180, 203, 49
 of Raphael's *Mercury*, 230
 of Raphael's *Parnassus*, 273n53
 of statues of *Apollo*, 202

INDEX

- ram
 on the helmet, 151, 167
 next to Apollo, 168
 next to Mercury, 157
- Rambaldi, Benvenuto
 on *Venus*, 154–55
- Raphael
 frescoes in the Villa Farnesina, 24
St. Margaret, 265n43, 274n74
Mercury, 228–30, 77
 nudity of, 230
See also Raimondi
Parnassus, 23
See also Apollo, image; Homer, image;
 Raimondi
School of Athens, 24
- Renaissance, 5, 7, 10, 29–30, 58, 68, 74, 93–94,
 107, 177–79, 218–19, 232–33, 245n2
- repossoir* figures, 215, 274n70
- representations of deities, medieval
 in illustrations to “encyclopedias”, 109, 206
 never as autonomous, 25, 108
 as nude figures, 105, 213–14
 as simulated statues, 25, 38, 136–37
 with names inscribed, 136
- representations of Olympian deities, antique (as
 seen in the Renaissance)
 as aesthetic objects, 1, 6, 8, 82, 94–95,
 101–02, 119, 125–26, 233–34
 conventions, 51, 53, 133, 136, 186
 as cult objects, 1, 2, 39, 62, 94, 101, 119, 142,
 179, 186, 233
 as masterpieces of art, 6, 94, 111, 186, 233
 as models of imitation
 known from available works, 2, 24, 173–77
 known from literature, 2, 24, 111–18, 185
- representations of Olympian deities in Antiquity,
 autonomous, 1–3, 19, 28, 47, 109, 126,
 132–35, 179
 as beautiful figures, 28, 56, 93, 108
 as individual figures, 25, 47
 functions, 2
 for religious ceremonies, 94, 120–21, 142,
 179
 substitution for gods, 119
 in various artistic media, 25
- representations of Olympian deities in the
 Renaissance
 as autonomous, 1–3, 19, 28, 47, 110, 126,
 132–35, 179
 as beautiful figures, 26, 119–20, 131–32,
 174–176, 189, 219, 243
 as cultural artifacts, 2, 94, 219
 devoid of religious meaning, 40, 111, 122, 139
 in groups, 23–24
 as individual figures, 7, 25, 27, 47, 107, 173,
 176, 185
 as models of imitation, 26, 173, 240, 242
 narrative, 1–2, 221
 as newcomers into Western art, 30, 108–10,
 133, 136, 148, 176, 219
 no names inscribed, 138
 in various artistic media, 25
 vindication of, 39, 220–23, 240–41
- representations of saints in the Renaissance
 as autonomous, 2, 21, 127, 220
 as beautiful figures, 131, 188–89
- reproduction of antiques
 in bronze, 41
 in marble, 42
- restoration of antiques, 3, 41–42, 61, 152–53,
 253n27
See also prints
- revival
 of antique images, 39, 108–10, 147, 179, 237
 on basis of *ekphrasis*, 111–18
 concept, 107
 conditions for, 82, 107, 110
 of notions, 110, 118, 125, 127, 180
- Rice, Eugene, 7, 245n5
- Richter, Gisela M. A., 41
- Riegl, Alois, 45
- Romano, Giulio, 238
 collector of antiques, 248n5
 knowledge of antiques, 32
 migration from Rome to Mantua, 31
 study of coins, 32, 268n88
 works:
Ceres, 23, 170, 204, 212, 52
Jupiter, 111, 114–15, 19
 and Phidias’s *Zeus*, 114–15, 182
Minerva, 170, 203, 217, 72
- Rome, 24
 Baths of Caracalla, The, 52, 124
 Campus Martius, 28
 Capitol, 33, 42
 Forum, 28, 123
 Hills
 the Esquiline, 51
 the Palatine, 51
 the Vatican, 85
 the Vincoli, 87
 as locale of antiques, 32, 41, 233
 Mausoleum of Augustus, The, 52, 63
 Temple of Ceres, 100
 Temple of Concord, 123
 topography, 51–52
 Villa Farnesina, 24
 Villa Madama, 35
- Rosand, David, 250n34, 259n7

- Rossi, Vincenzo de
Vulcan, 172, 205, 212, **54**
- Rosso Fiorentino, 23, 192, 196
Bacchus, 156
- Rucellai, Giovanni, 90
- rulers
 in Antiquity and in the Renaissance, 33–34, 44–45
 and deities, 105, 115, 149–50, 193, 196
 effigies, 74, 88
 mortal and divine, 118, 195–96, 208
 as patrons of images of the Olympian deities, 33, 228
 statues of, and of deities, 105, 207–09
- Rusticci, Giovan Francesco
Mercury, 228
- sacro conversazione*. See autonomous representation
- sacrosanta vetustas*, 61
- saints, 138, 201
 and Olympian deities, 99, 127, 132, 138, 186–89, 206, 219–20
 See also attitude to images of saints; Christ; John the Baptist; Lucia; Madonna; Mary Magdalene; Sebastian; representations of saints
- Sansovino, Francesco, 44, 122, 222
- Sansovino, Jacopo
 knowledge of antiques, 32
 migration from Florence to Venice, 31
 works:
Bacchus, 126–27, 150, 156, 182, 191, 213, 216, **34**
 See also Doni; Varchi; Vasari
Jupiter, 164, 178, 217, **64**
Mars, 44, 122, 167, 216, **47**
 thought of as an antique statue, 178
St. James, 126–27
St. John the Baptist, 196, 272n30, **63**
Minerva, 151, 170, **26**
Neptune, 44, 122, 161, 189, 216, **39**
 expressive face, 162
 thought of as an antique statue, 178
Venus, 226
- Sarto, Andrea del
Madonna of the Harpies, 131, 188
St. John the Baptist, 188
- Satyr, 59, 84
- satyro*, 67
- Schapiro, Meyer, 2
- Schinkel, Carl Friedrich, 178, 269n100
- scoltura*, 75
- Scopas
Apollo, 103
Venus, 103
- sculptere*, 76, 255n5
- sculptors and poets, 100
- Sebastian, Saint, 149
 by Fra Bartolommeo, 131
 See also Apollo; Titian
- Seznec, Jean, 8
- Settis, Salvatore, 249n9
- sferza* of
 Juno, 79–80
 Jupiter, 80, 356n11
 Neptune, 160, 163, 195
- sickle, 142
 as the nonclassical attribute of Ceres, 148, 205
- Siculus, Diodorus. See Diodorus Siculus.
- simulacro*, 70, 75
- simulated statues. See paintings; representations of deities, medieval
- snake, 142, 146, 242
- sophistication, 39–41, 178, 234, 240
- spear, 70, 163, 167–68, 170, 183, 212
- sphera*, 151, 164, 267n77
- spicifera*, 142
- Statius, 210
- statua*, 22
- statues, antique (in the Renaissance), 61–73, 81–93
 availability, 24, 61, 153, 173–78, 185
 colossal, 4, 43–44, 123, 223
 destruction, 53, 110
 forged, 41–42, 60
 as historical objects, 51, 61, 82, 87, 174, 234
 as idols, 22, 39, 233–37
 imitated, 41, 177
 as independent objects, 51–52, 61, 102, 125
 not as part of ensemble, 51–52, 252n5
 rarely intact, 54, 141, 178
 replacement, 39, 41–42
 of specific Olympian deities, 52, 56, 61, 82, 87, 92, 102
 See also *anticaglie*; *antiquitas*; Apollo; Bacchus; Ceres; Diana; drawings; Jupiter; Mars; Mercury; Minerva; Neptune; prints; rulers; Venus
- statues, sixteenth-century
 bronze, 25, 116, 155, 157, 168, 178, 190, 222, 228
 colossal, 25, 39, 42–44, 167, 223
 criticized, 119
 freestanding, 22–23, 29
 life-sized, 24, 30, 82
 marble, 25, 39
 reminders of paganism, 2–3, 6, 40, 180, 219–23
 spoken about, 33, 47

INDEX

- statues (*cont.*)
 visibility, 30, 47
See also location of sixteenth-century statues
 “Statues: why nude?” 104
- Strabo
 on Phidias’s *Zeus*, 42–43
- Suetonius, 56, 57, 119, 207
- Sulla, nicknamed Felix, 88
- Sun-God, 250n19
 Apollo as, 97
- taenia*, 83, 154
- temples, 45, 123, 142–43
See also Du Choul; location of statues in Antiquity
- terza maniera*, 177
- texts as source of information, 33, 55, 94, 101, 106, 140
- theoprepes*, 273n47
- Thomas Aquinas, Saint, 216, 237
- Tibullus, 112
- Tillich, Paul, 234
- Titian
Annunciation. See Maranta
St. Margaret, 274n74
St. Mary Magdalene, 188
St. Sebastian, 188
Venus Anadyomene, 23, 111, **18**
 and Apelles’ *Venus Anadyomene*, 111–14, 190
Venus with a Mirror, 155, 190, 208, **29**
- togato*, 69, 91, 262n44
- torsi*, 54–55, 60, 67, 69, 91
- Torso Belvedere*, 179
- tradition
 artistic, 25, 53
 interrupted, 53–55, 108, 110, 136
 literary, 55, 90–91, 94, 100, 189, 205
- traduzione*, 27
- travelers
 ancient, 142–43
 sixteenth-century, 66
- Trecento, 96, 139, 277n38
- trident, 90, 116, 134, 146, 160–62
 held downwards, 144–45, 162–63, 193
 held up, 162, 194, 264n27
 interpretations, 143, 264n25
See also Du Choul
- Trissino, Gian Giorgio
Letter . . . on the Life, which is Led by a Widow, 80
- Tyche*, 59
- Tyrannicides*, 150, 265n34
- Vacca, Flaminio
Memoirs of Various Antiquity, 52
- Vaccario, Lorenzo
Ancient Statues of the City of Rome, 66–67, 254n43
- Valerius Maximus, 99
- Varchi, Benedetto, 33, 137, 192
 on Sansovino’s *Bacchus*, 227
- Vasari, Giorgio, 30, 68–69, 98, 224
 on Aristides’ *Bacchus*, 100
 knowledge of tastes, 131
 on lifelikeness, 182
 on Michelangelo’s *Bacchus*, 227
 paintings:
Mercury, 36–38, 158, 193, **2**
Venus, 226
 on Sansovino’s *Bacchus*, 182, 228
 on study of antiques, 31–32, 177, 179
 writings:
Ragionamento Primo, 38
Vite, 31–32, 100–01, 126–27, 230–31, 238–43
- Veneziano, Agostino, 16
- Venice
 the Doge’s Palace, 44, 122
 the Loggetta, 222
- Venus
 attributes
 apple, 154–55
 pierced, 155, 190
See also Du Choul; Erizzo
 Cupid. *See* Cupid
 mirror, 155
 seashell, 112, 114, 154, 190, 266n52
- image
 allusion to princely genealogy, 84, 256n24
 gifts to rulers, 249n12
 on coins, 154
 as dressed, 67
 and nude, 54
 on gems, 154–55
 in the nude, 112–14, 260n13
 precursor of Saint Mary Magdalene, 187, 190
- statues
 in the Cesarini collection, 84
 confused, 63, 155
 familiar in the Middle Ages, 61, 253n25
 identified, 53
 in the Medici collection, 69
 in San Carlo Borromeo’s collection, 236
 in Trecento Florence, 154
 in the Villa Adriana, 124
See also Aldrovandi; Ambrosius Catharinus; Apollo; Borromeo; Botticelli; Cattaneo; Cupid; Danti; gestures and postures; Giambologna; Giorgione;

- hairstyle; Lorenzo di Credi; Madonna; Montagna; *Negervenus*; Phidias; Praxiteles; Rambaldi; Sansovino; Scopas; Titian; Vasari
- Venus Anadyomene*. See Apelles; Titian
- Venus ex Balneo*, 88
- The Capitoline Venus*, 266n49
- Venus Felix*, 53, 88, 179, 208, **16**
 inscription on, 88, 257n32
 See also Pico della Mirandola
- Venus Genetrix*, 54
 not recognized, 63
 See also Arcesilaus
- Venus of the Cardinal Granvella (*the Venus Granvella*), 83, 154, 190, **3**
 as fake, 41, 178
 as imitation of an antique, 41
- Mazarin Venus*, *The*, 154
- Venus de' Medici*, 266n49
- Venus Pudica*, or Cnidian, 154, 156, 175, 190
- Vernant, Jean-Pierre, 51
- Versailles, 46, 251n45
- Vesta, 14
 See also Cavalieri
- Vico, Enea, 16, 23, 68, 81
 admiration for Antiquity, 75–77
 knowledge of antiques, 32, 75
Minerva, 257n43
 pioneer, 75
- Victory*
 absence, 115, 183
 in the Cesi collection, 125
 presence, 115, 143
- vigna*, 67, 254n45
- Virgil, 14, 54, 94
Roman Virgil, 267n77
- Virtues. See Personifications of
- visual
 experience, 91, 153
 language, 59, 68–69, 139, 153
 ignorance, 68, 137
- Vitruvius, 44, 51, 123
- Vittoria, Alessandro
 pupil of Sansovino, 196
- works:
Juno, 170, 182, **74**
Jupiter, 164, 182, 196, 205, **62**
- Vocabolario degli Accademici della Crusca*
 on *anticaglie*, 69
 on idol, 234
- Vulcan
 attributes
 hammer, 153, 170, 172
 image
 as bareheaded, 172
 on coins, 171
 on gems, 269n91
 not recorded in available ancient statues, 66, 99, 175
 in the nude, 172, 205
 as smith, 153, 170, 205
 See also Alcámenes; Caraglio; Montfaucon; Polidoro da Caravaggio; Rossi
- Warburg, Aby, 5, 134, 245n3
- whip. See *sferza*
- widow, 80
Juno as, 79
 See also Trissino
- Winckelmann, Johann Joachim, 18–19, 60, 105, 167, 178, 181
- Wölfflin, Heinrich, 24, 263n2
- works of art, antique, not necessarily representing Olympian deities (in the Renaissance)
 deportation, 41, 250n25
en masse, 69, 179
 as individual objects, 47, 67–69, 179
 relics of culture, 34, 87, 102, 179, 218
 variety of types, 82, 91, 262n36
 vestiges of paganism, 34, 179, 218, 244
- works of art, medieval
 remote from antique, 25, 38, 213–14
- works of art, Renaissance
 decline in production, 26, 106, 238, 244
 functions, 122–25
 bestowal of magnificence, 44–45
 decorative, 45–46, 122, 126–27
 resembling antique, 1, 2, 13, 24–25, 36, 38, 41–42, 132, 177, 179, 218