

Sandro Botticelli La Primavera

Yukio Yashiro

Botticelli. Primavera. Ediz. inglese Gloria Fossi, 2009-10 This pocket sized series presents readers with a fascinating and enlightening introduction to some of the world's most famous works of art. Each volume features a detailed look at the work, numerous full-colour illustrations, and a brief biography of the artist.

The Primavera of Sandro Botticelli Joanne Snow-Smith, 1993 In this interdisciplinary study, Sandro Botticelli's famous Renaissance masterpiece Primavera is analyzed iconographically to demonstrate the possibility that it represents a deliberate and considered attempt on the part of the artist to set forth in artistic terms a Neoplatonic quadripartite «programme» provided by Marsilio Ficino. Beneath the surface inspirations of myth, poetry and legend represented in terms of easily recognizable gods and goddesses, there appears to be an allegorical framework on which the artistic programme was built. This innovative research of the Primavera will make a contribution not only to the field of Italian Renaissance art history, but also to the fields of comparative literature, philosophy, history and religion.

Botticelli Frank Zöllner, Sandro Botticelli, 1998 The celebrated allegorical paintings La Primavera and The Birth of Venus were the source of Sandro Botticelli's rediscovery in both the 16th and 19th centuries, and are still regarded as apogees of Florentine Renaissance painting. In this volume, the author examines these and other paintings of mythological content by the artist. He retells the stories of classical antiquity from which so many of Botticelli's motifs derive, equipping the reader with tools to appreciate the narrative quality of the artist's works. Descriptions of Botticelli's artistic virtuosity and explanations as to the important role the artist played in Renaissance painting are accompanied by reproductions of the highest quality.--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

El museo secreto Ernesto Frers, 2006 El autor analiza una selección de obras pictóricas, escultóricas, arquitectónicas y musicales para mostrar la vinculación de sus mensajes crípticos con los arcanos de la tradición esotérica.

Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office, 1947 Includes Part 1A: Books, Part 1B: Pamphlets, Serials and Contributions to Periodicals and Part 2: Periodicals. (Part 2: Periodicals incorporates Part 2, Volume 41, 1946, New Series)

A World History of Art Hugh Honour, John Fleming, 2005 Over two decades this art historical tour de force has consistently proved the classic introduction to humanity's artistic heritage. From our paleolithic past to our digitised present,

every continent and culture is covered in an articulate and well-balanced discussion. In this Seventh Edition, the text has been revised to embrace developments in archaeology and art historical research, while the renowned contemporary art historian Michael Archer has greatly expanded the discussion of the past twenty years, providing a new perspective on the latest developments. The insight, elegance and fluency that the authors bring to their text are complemented by 1458 superb illustrations, half of which are now in colour. These images, together with the numerous maps and architectural plans, have been chosen to represent the most significant chronological, regional and individual styles of artistic expression.

Sandro Botticelli and the Florentine Renaissance Yukio Yashiro, 1929

Sandro Botticelli Joanne Mattern, 2005-01-01 Discusses the life of Sandro Botticelli and describes his unique style of art.

Botticelli's Primavera Mirella Levi D'Ancona, 1983

Botticelli Adolfo Venturi, 1927

Botticelli Ernst Steinmann, 1901

The Understanding of Ornament in the Italian Renaissance Clare Lapraik Guest, 2015-11-16 In this paradigm shifting study, developed through close textual readings and sensitive analysis of artworks, Clare Lapraik Guest re-evaluates the central role of ornament in pre-modern art and literature. Moving from art and thought in antiquity to the Italian Renaissance, she examines the understandings of ornament arising from the Platonic, Aristotelian and Sophistic traditions, and the tensions which emerged from these varied meanings. The book views the Renaissance as a decisive point in the story of ornament, when its subsequent identification with style and historicism are established. It asserts ornament as a fundamental, not an accessory element in art and presents its restoration to theoretical dignity as essential to historical scholarship and aesthetic reflection.

Botticelli Past and Present Ana Debenedetti, Caroline Elam, 2019-01-08 The recent exhibitions dedicated to Botticelli around the world show, more than ever, the significant and continued debate about the artist. *Botticelli Past and Present* engages with this debate. The book comprises four thematic parts, spanning four centuries of Botticelli's artistic fame and reception from the fifteenth century. Each part comprises a number of essays and includes a short introduction which positions them within the wider scholarly literature on Botticelli. The parts are organised chronologically beginning with discussion of the artist and his working practice in his own time, moving onto the progressive rediscovery of his work from the late eighteenth to the turn of the twentieth century, through to his enduring impact on contemporary art and design. Expertly written by researchers and eminent art historians and richly illustrated throughout, the broad range of essays in this book make a valuable contribution to Botticelli studies.

Sandro Botticelli Julia Cartwright, 1920

The Renewal of Pagan Antiquity Aby Warburg, 1999 A collection of essays by the art historian Aby Warburg, these essays

look beyond iconography to more psychological aspects of artistic creation: the conditions under which art was practised; its social and cultural contexts; and its conceivable historical meaning.

Iconology, Neoplatonism, and the Arts in the Renaissance Berthold Hub, Sergius Koderer, 2020-09-23 The mid-twentieth century saw a change in paradigms of art history: iconology. The main claim of this novel trend in art history was that renowned Renaissance artists (such as Botticelli, Leonardo, or Michelangelo) created imaginative syntheses between their art and contemporary cosmology, philosophy, theology, and magic. The Neoplatonism in the books by Marsilio Ficino and Giovanni Pico della Mirandola became widely acknowledged for its lasting influence on art. It thus became common knowledge that Renaissance artists were not exclusively concerned with problems intrinsic to their work but that their artifacts encompassed a much larger intellectual and cultural horizon. This volume brings together historians concerned with the history of their own discipline – and also those whose research is on the art and culture of the Italian Renaissance itself – with historians from a wide variety of specialist fields, in order to engage with the contested field of iconology. The book will be of interest to scholars working in art history, Renaissance history, Renaissance studies, historiography, philosophy, theology, gender studies, and literature.

Life Mask Joyce Ellen Davis, 2014-01-25 Biographical fiction. Charlotte Salomon is often remembered as the Anne Frank of the Art World. Her biographical paintings remain a remarkable witness of the Holocaust, celebrating the life of an artistic genius. Had I not created my whole world I would certainly have died in other people's. --Anais Nin

Ezra Pound and His Classical Sources Jonathan Ullyot, 2022-08-25 This book uses Ezra Pound's *The Cantos* as a lens to understand modernism's ambition to revolutionize literature through mythical and scientific methods. Homer's *Odyssey* plays a unique methodological and structural role in *The Cantos*. The *Cantos* translates, interprets, abridges, adapts, critiques, parodies, trivializes, allegorizes, and “ritualizes” the *Odyssey*. Partly inspired by Joyce's use of different literary styles or “technics” in *Ulysses*, and partly inspired by medieval classicism and 19th century philology, Pound uses a plethora of methods to translate Homer and other classical texts. This book argues that *The Cantos* is a modernist vision of the Matter of Troy, a term used by medieval authors to designate the cycle of texts based on the Trojan war and its aftereffects, including the nostoi (returns) of the Greek heroes. This is the first study to explore how medieval classicism and translation informs Pound's mythical method and to systematically outline the variety and evolution of Pound's *Odyssey* translations in *The Cantos*.

The Cambridge Companion to Cervantes Anthony J. Cascardi, 2002-10-17 *Don Quixote de la Mancha* (1605) is one of the classic texts of Western literature and the foundation of European fiction. Yet Cervantes himself remains an enigmatic figure. The *Cambridge Companion to Cervantes*, first published in 2002, offers a comprehensive treatment of Cervantes' life and work, including his lesser known writing. The essays, by some of the most outstanding scholars in the field, cover the

historical and political context of Cervantes' writing, his place in Renaissance culture, and the role of his masterpiece, Don Quixote, in the formation of the modern novel. They draw on contemporary critical perspectives to shed new light on Cervantes' work, including the 'Exemplary Novels', the plays and dramatic interludes, and the long romances, Galatea and Persiles. The volume provides useful supporting material for students; suggestions for further reading, a detailed chronology, a complete list of his published writings, an overview of translations and editions, and a guide to electronic resources.

The History of Painting from the Fourth to the Early Nineteenth Century Richard Muther, 1907

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