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### The Renewal Of Pagan Antiquity

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#### **Review of The Renewal of Pagan Antiquity (9780892365371)**

Foreword Review The Renewal of Pagan Antiquity Aby Warburg Getty Research Institute The (Sep 9, 1999) \$7500 (868pp) 978-0-89236-537-1 This first complete English translation of thirty-two of Aby Warburg's essays, papers and notes is much needed

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#### **Warburg The Renewal of Pagan Antiquity: Contribution to the ...**

study of visual arts, The Renewal of Pagan Antiquity is a truly timely publication Indeed, Warburg sought to understand the art of the period not in terms of formal values, as did most art historians at the turn of 19th and 20th centuries, but as part of the intellectual history of the time He often complained about a

#### **Aby Warburg: Kulturwissenschaft, Judaism and the Politics ...**

Renewal of Pagan Antiquity', pp 349-402 20 See Warburg, 'The Entry of the Idealising Classical Style in the Painting of the Early Renaissance' Aby Warburg: Kulturwissenschaft, Judaism and the Politics of Identity Orpheus as the starting point for an investigation of the visual representation of the Orpheus in antiquity and its recurrence in

### **Aby Warburg, Images and Exhibitions**

2 Aby Warburg, A Lecture on Serpent Ritual Journal of the Warburg Institute, 2 1939, 277-92; Sir Ernst Gombrich, Aby Warburg An Intellectual Biography, Oxford: Phaidon, 1970 3 Aby Warburg, The Renewal of Pagan Antiquity: Contributions to the Cultural History of the European

### **Operationalizing Aby Warburg's Pathosformeln T**

5 Aby Warburg, 'Dürer and Italian Antiquity' (1905), now in The Renewal of Pagan Antiquity, Los Angeles 1999, p 555 6 'Sandro Botticelli's Birth of Venus and Spring: An Examination of Concepts of Antiquity in the Italian Early Renaissance' (1893), in The Renewal of Pagan Antiquity, p 141

### **Botticelli's 'Return of Persephone': On the Source and ...**

8 Warburg, Renewal of Pagan Antiquity, 89 Warburg writes of his study: "This work sets out to adduce, for purposes of comparison with Sandro Botticelli's celebrated mythological paintings, the Birth of Venus and Spring, the analogous ideas that appear in contemporary art theory and

### **Aby Warburg, Homo victor - Journal of Art Historiography**

Christopher S Wood Aby Warburg, Homo victor 2 real personalities, and this existential dimension lends charisma to their ideas, even exempts their ideas from the ordinary processes of consumption, recycling, and rejection 1 Everyone is seduced by Aby Warburg's personality

### **Agata Anna Chrzanowska - ispf-lab**

Agata Anna Chrzanowska 4 tation of these mysterious figures In fact, it is the author's contention that they introduce the Ficinian idea of the prisca theologia to the decoration by referring to the myth of the Saturnian Golden Age and the relationship between Christi-anity and pagan antiquity According to this interpretation, the

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Approaches to the History of Art Part II Paper 1 Lectures, Seminars and Readings 2013-14 MICHAELMAS Lectures The Classical Orders in Antiquity, the Middle Ages, and the Renaissance (Cambridge, 1988) The Renewal of Pagan Antiquity, trans D Britt (Los Angeles, 1999) EGombrich,

### **Who's Afraid of Patterns? - Universiteit Utrecht**

Who's Afraid of Patterns? The Particular versus the Universal and the Meaning of Humanities 30 rens bod 7 Aby Warburg, Renewal of Pagan Antiquity (Los Angeles 1999), originally published in German as Aby Warburg, Die Erneuerung der heidnischen Antike (München 1932)

### **MPhil Coursebook 2017 - hoart.cam.ac.uk**

Renewal of Pagan Antiquity, Santa Monica, 1999, pp 1-76 A Warburg, 'The Art of Portraiture and the Florentine Bourgeoisie', in Forster (ed), Aby Warburg The Renewal of Pagan Antiquity, pp 185-223 and 'Francesco Sassetti's Last Injunctions', in ibidem,

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**Aby Warburg Reading Group - iiclondra.esteri.it**

Warburg, Aby, *The Renewal of Pagan Antiquity: Contributions to the Cultural History of the European Renaissance*, trans by David Britt (Los Angeles: Getty Research Institute for the History of Art and the Humanities, 1999)

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85 Warburg's main interest, then, was to present a study of certain symbols, particularly the snake, that he considered universal in order to justify their diachronic endurance.

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warning of curses for disobedience In pagan societies, the participants almost always invoked their false gods as witnesses to secure the agreement. Finally, a sign of the covenant would usually accompany the sealing of the agreement. From historical information, we see the following eight steps commonly used in ancient covenant ceremonies:

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1 Kurt Forster, "Introduction", In: Aby Warburg, *The Renewal of Pagan Antiquity: Contributions to the Cultural History of the European Renaissance*, Ed by Steven Lindberg, Los Angeles: The Getty Research Institute for the History of Art and the Humanities, 1999), p 36  
2 An earlier version of this chapter was published as "The Body Within"