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| Nota di contenuto       | Preliminary Material / S. Cohen -- Chapter One. Medieval Sources Of Renaissance Animal Symbolism / S. Cohen -- Chapter Two. Renaissance Naturalists And Animal Symbolism: Fact And Fantasy / S. Cohen -- Chapter Three. Emblematic Literature And Related Sources / S. Cohen -- Chapter Four. The Birds And Animals Of Carpaccio'S Miles Christianus / S. Cohen -- Chapter Five. The Enigma Of Carpaccios Venetian Ladies / S. Cohen -- Chapter Six. Animals In The Paintings Of Titian: A Key To Hidden Meanings / S. Cohen -- Chapter Seven. Titian'S London Allegory And The Three Beasts Of His Selva Oscura / S. Cohen -- Chapter Eight. Animal Heads And Hybrid Creatures: The Case Of The San Lorenzo Lavabo And Its Sources / S. Cohen -- Chapter Nine. Andrea Del Sarto'S Madonna Of The Harpies And The Human-Animal Hybrid In The Renaissance / S. Cohen -- Chapter Ten. The Ambivalent Scorpio In Bronzinos London Allegory / S. Cohen -- Epilogue / S. Cohen -- Select Bibliography / S. Cohen -- Index / S. Cohen. |
| Sommario/riassunto      | The relationship between medieval animal symbolism and the iconography of animals in the Renaissance has scarcely been studied.  |

Filling a gap in this significant field of Renaissance culture, in general, and its art, in particular, this book demonstrates the continuity and tenacity of medieval animal interpretations and symbolism, disguised under the veil of genre, religious or mythological narrative and scientific naturalism. An extensive introduction, dealing with relevant medieval and early Renaissance sources, is followed by a series of case studies that illustrate ways in which Renaissance artists revived conventional animal imagery in unprecedented contexts, investing them with new meanings, on a social, political, ethical, religious or psychological level, often by applying exegetical methodology in creating multiple semantic and iconographic levels. Brill's Studies on Art, Art History, and Intellectual History , volume 2

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