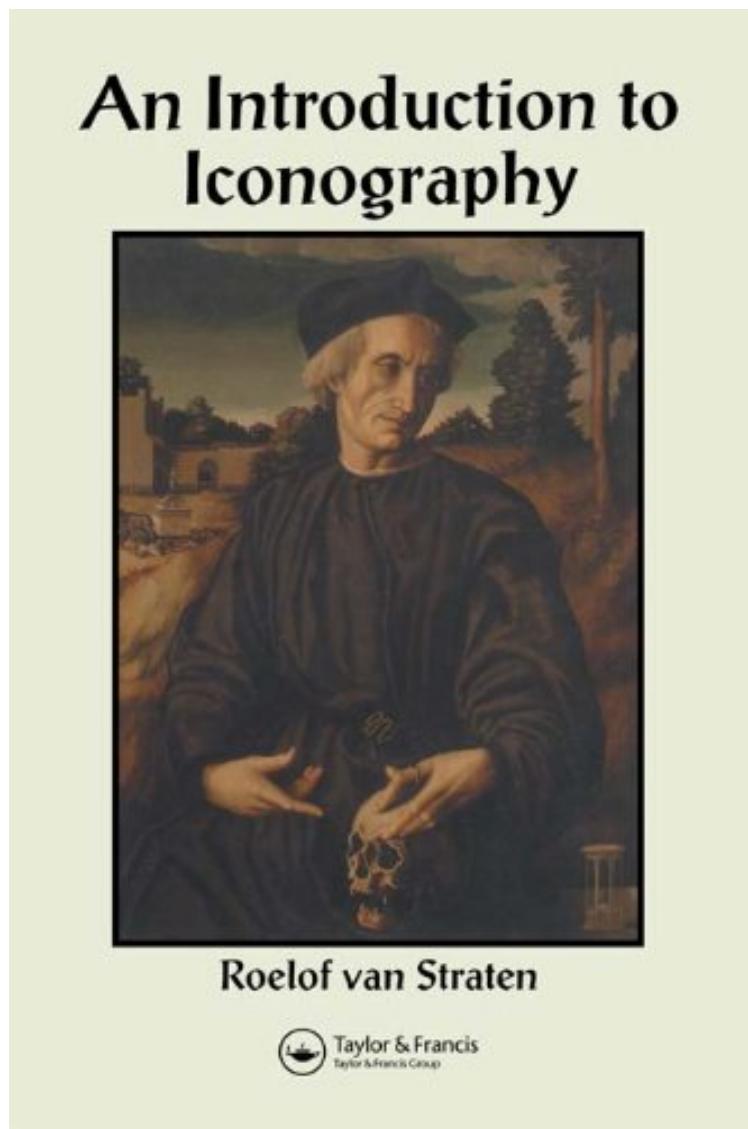


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Roelof van Straten : An Introduction to Iconography: Symbols, Allusions and Meaning in the Visual Arts: 1 (Documenting the Image) before purchasing it in order to gage whether or not it would be worth my time, and all praised An Introduction to Iconography: Symbols, Allusions and Meaning in the Visual Arts: 1 (Documenting the Image):

0 of 1 people found the following review helpful. Title is MisleadingBy B. B. ChakravartyThis book is excellent as far

as the material it covers goes. However, I am an icon painter, iconographer, The usual use of the word iconography attaches to Liturgical works of the Orthodox Church. Images vary in style but never in content. Greek , Russian, Egyptian and Byzantine work is done on wooden panels which are covered with cloth and rabbit skin glue. Then many layers of marble dust chalk and rabbit skin glue are brushed on and sanded. Icons do not use canvas, or oil paint. Many icon still exist from the 700's. I felt very unhappy when this book came. It had nothing to do with an introduction to iconography. The title is miss leading.1 of 3 people found the following review helpful. Hard to understand. By Velvet C. Tetrault The writing here was hard to understand. Plus, I was looking for a book that would explain about different types of Iconography and their meanings. This book was more about history. 2 of 3 people found the following review helpful. Finally a clear, straightforward basic methodology for Iconography in Art History By K. Sadira Dorran I am completing my undergrad thesis in Art History and have found this volume to be a very clear, well-written resource for iconographic methodology. The translation (into English, from German, by Patricia de Man) is excellent. The book is based on Dr. van Straten's dissertation (according to the introduction). The author references the works of Panofsky and Gombrich, but I can understand why van Straten's book was used as a university textbook for many years before being translated into English and re-published in 1994. Glad to have it. I am also a bit surprised that it was not mentioned in D'Alleva's Methods and Theories of Art History, except that her focus seems to be much higher on theory and less on methodology, and her above-mentioned book is a very general, very broad overview and summary of art theory.

Available for the first time in English, *An Introduction to Iconography* explains the ways that artists use references and allusions to create meaning. The book presents the historical, theoretical, and practical aspects of iconography and ICONCLASS, the comprehensive iconographical indexing system developed by Henri van de Waal. It gives particular emphasis to the history of iconography, personification, allegory, and symbols, and the literary sources that inform iconographic readings, and includes annotated bibliographies of books and journal articles from around the world that are associated with iconographic research. The author of numerous articles and a four-volume reference work on Italian prints, Roelof van Straten is currently working on an iconographic index covering the prints of Goltzius and his school.

"...a very useful and astonishingly comprehensive little handbook. It is a model in clarity, excellently organized, and also graphically very clear." -Wolfgang M. Freitag of Harvard University Language Notes
Text: English (translation)
Original Language: Dutch