

# KOPF DER VENUS

aus demselben Lande und Epochen

sich die Schönheit selbst verkörpert, willig bei sich auf, aber sie fürchtet die verführerische Macht des Nackten und verbirgt es darum unter einem Blumenumhang dem Menschenblick.

Doch vermutlich steht das herrliche Gemälde noch in einem anderen Zusammenhang mit der Wirklichkeit. Auf einem Vorgebirge Liguriens, dort wo die Riviera di Levante den Golf von Spezia bildet, stand in Römerzeiten ein Venusort. Es ist ein uraltes Heiligtum, das schon Phönizier oder Phoenizier gegründet hatten. Bis auf den heutigen Tag heißt der Ort ein malerisches Städtchen mit einer alten Marmorkirche, Portovenere, Venusort. Die genuesische Familie der Cattaneo aber, der Scipionetta entstammend, besaß in Portovenere ein Schloß. In diesem Schloß ward wahrscheinlich die Statue gehoben. Und daraus stellt unser Bild vielleicht nichts anderes dar als die Landung der Aphrodite-Scipionetta am Ufer einer Wacht, die sie für wenige Jahre mit ihrer Lieblichkeit und Schönheit verzaubern sollte, bis ein früher Tod sie dahintraffe. So ist auch dieses Mythosgemälde des verhängnisvollen Florentinens eingepossen in die wirklichen und nicht doch schon märchenhaft verwandelten Geschichten einer Zeit und in den schönen Mythen, in dem sich der Gegenstand der Renaissance art und zueinander spiegeln.

Dem Vaterland und seinem großen Fürsten hat Botticelli auch ein anderes Gemälde gewidmet, das heute mit der »Primavera« und der »Geburt der Venus« im gleichen Saal der Florentiner Uffizien hängt. Auf diesem Bild — von dem wir hier nur den sinnenden Kopf der Minerva zeigen (S. 86) — hat er die uralte Stadtgöttin, in deren Arm bedeutsamen Machtbereiche wirkend, dargestellt: als politische Göttin und als Beschützerin der Künste und Wissenschaften. Er wollte damit seinen Freunde und Förderer Lorenzo de' Medici huldigen, dessen Stadtkunst in vielen jenen einflussreichen Stadtsäulen gleich, über deren Gesicht ein Athos presst.

# KOPF DER VENUS



# Gottinnen Im Spiegel Der Kunst

**Emilie Sanchez**

A decorative red circular graphic element, resembling a stylized eye or a lens, is positioned to the right of the author's name. It has a soft, glowing red center that fades into a lighter red outer ring.

## **Gottinnen Im Spiegel Der Kunst:**

**Göttinnen im Spiegel der Kunst** Eckart Peterich, 1954     *Göttinnen Im Spiegel Der Kunst. (Zweite Auflage.).* Eckart PETERICH, 1954     **A Dictionary of Gods and Goddesses, Devils and Demons** Manfred Lurker, 2015-04-29 Containing around 1 800 entries this Dictionary covers in one volume all the important deities and demons from around the world The gods of ancient mythology appear alongside the gods of contemporary religion and lesser mythologies and religions are also fully covered The author provides an extensive network of cross references allowing the reader to draw cross cultural comparisons The Dictionary will be an invaluable source of information for anyone interested in comparative religion or the diversity of religious views throughout the world     *The Routledge Dictionary of Gods and Goddesses, Devils and Demons* Manfred Lurker, 2004 This dictionary covers in one volume over 1 800 of the most important deities and demons from around the world From classical Greek and Roman mythology to the gods of Eastern Europe and Mesopotamia from Nordic giants to Islamic jinns and Egyptian monsters it is packed with descriptions of the figures most worshipped and feared around the world and across time Fully cross referenced and featuring two handy guides to the functions and attributes shared by those featured this dictionary is the essential resource for anyone interested in comparative religion and the mythology of the ancient and contemporary worlds     **Etruskische Spiegel** Eduard Gerhard, 1863     **Gesammelte akademische Abhandlungen und kleine Schriften: Bd. Archemoros und die Hesperiden. Ueber die metallspiegel der Etrusker. I. Ueber die lichtgottheiten auf Kunstdenkmälern. Ueber die Flügelgestalten der alten Kunst. Ueber die Vase des Midias. Ueber die zwölf Götter Griechenlands. König Atlas im Hesperidenmythos. Ueber die Minervendidole Athens. Ueber die Venusidole. Ueber die Gotthelten der Etrusker. Erklärung der Kupfertafeln** Eduard Gerhard, 1866  
*Catalogue of the Harvard University Fine Arts Library, the Fogg Art Museum* Harvard University. Fine Arts Library, 1971  
Religionen, Religion und christliche Offenbarung Kurt Goldammer, 2017-12-18     **American Journal of Archaeology and of the History of the Fine Arts** , 1945     The National Union Catalog, Pre-1956 Imprints , 1976     **Etruskische Spiegel** , 1867     *Galerie heroischer Bildwerke der alten Kunst* Johannes Adolf Overbeck, 1853     Etruskische Spiegel Eduard Friedrich Wilhelm Gerhard, 1867     *Galerie heroischer Bildwerke der alten Kunst* Johannes Overbeck, 2023-10-20 Unveränderter Nachdruck der Originalausgabe von 1853 Der Verlag Anatiposi gibt historische Bücher als Nachdruck heraus Aufgrund ihres Alters können diese Bücher fehlende Seiten oder mindere Qualität aufweisen Unser Ziel ist es diese Bücher zu erhalten und der Öffentlichkeit zugänglich zu machen damit sie nicht verloren gehen     Presses of the Pacific Islands, 1817-1867 Richard E. Lingenfelter, 1967     **Prähistorische und antike Göttinnen** Julia Katharina Koch, Christina Jacob, Jutta Leskovar, 2020 Die Erforschung und Bewertung der Quellen zu weiblichen Gottheiten der europäischen Vorgeschichte sind ausgesprochen heterogen In der archaischen Forschung werden die Vorstellungen von Göttinnen stark von schriftlichen Überlieferungen meist aus einer historisch spät patriarchal strukturierten Entwicklungsphase wie der

griechischen Klassik und der römischen Kaiserzeit geprägt. Zudem haben sich im Laufe des 20. Jahrhunderts teilweise stark bezeichnete Bilder von Göttinnen etabliert, die ihren Weg über die prähistorischen wie auch universitären Mythenforschungen bis zur Entstehung neuheidnischer Kulte fanden. Die Grundlagen für die Rekonstruktion antiker Kulte wie für die Entstehung neuheidnischer Verehrung einer Göttin werden hier kritisch auf der Basis archäologischer Quellen diskutiert. Für historische und antike Göttinnen ist aus den Beiträgen der Jubiläumstagung 20 Jahre FemArc Netzwerk archäologisch arbeitender Frauen im Jahr 2011 in Kooperation mit den Städtischen Museen Heilbronn veranstaltet hervorgegangen.

**Galerie heroischer Bildwerke der alten Kunst** Johannes Overbeck, 1853      **Archäologische Schriften** Georg Rathgeber, 1857      **Galerie heroischer Bildwerke der alten Kunst. Die Bildwerke zum thebischen und troischen Heldenkreis. [With] Abbildungen** Johannes Adolph Overbeck, 1853      **Gesammelte akademische abhandlungen und kleine schriften: bd. Eduard Gerhard, ein lebensabriss von Otto Jahn. Ueber die kunst der Phönicler. Ueber Agathodämon und Ilona dea. Ueber den gott Eros. Ueber eine cista mystica des Brittischen museums. Ueber das Metroon zu Athen und über die göttermutter der griechischen mythologie. Ueber Hermenbilder auf griechischen vasen. Ueber die Anthesterien und das verhältniss des attischen Dionysos zum Koradienst. Ueber die metallspiegel der Etrusker. II. Ueber den bilderkreis von Eleusis. Phrixos der heroid. Io, die mohnkuh, und das Löwenthor zu Mykenä. Erklärung der kupfertafeln** Eduard Gerhard, 1868

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