

Apollo E Dafne Del Bernini

As an independent sculptor he was accepted into the Accademia di San Luca, presenting his portrait (illustration) and serving as director, a testament to his reputation. Bartolomeo Cavaceppi, another leading sculptor-restorer esteemed Pacetti enough to make him executor of his will. 4f484bc20a

Apollo and Daphne (Bernini) The sculpture depicts the climax of the story of Apollo and Daphne (Phoebus and Daphne), as written in Ovid's *Metamorphoses*, wherein the nymph Daphne escapes Apollo's advances by transforming into a laurel tree. Apollo and Daphne is a life-sized marble sculpture by the Italian artist Gian Lorenzo Bernini, which was executed between 1622 and 1625. The statue is housed in the Galleria Borghese in Rome, along with several other examples of the artist's most important early works. It is regarded as one of the artistic marvels of the Baroque age 4f484bc20a

Apollo e Dafne (Handel), a 1709–1710 cantata composed by George Frideric Handel 4f484bc20a Apollo and Daphne (Poussin), a 1661–1664 oil-on-canvas painting by Nicolas Poussin 4f484bc20a Vincenzo Pacetti was born in 1746. He studied at the Accademia del Nudo and then trained in the studio of the sculptor-restorer, Pietro Pacili, 1766–72, taking over Pacili's studio at the elder sculptor's death. 4f484bc20a *Métamorphoses*, 2014 4f484bc20a Apollo and Daphne (Bernini), a 1622–1625 sculpture by Gian Lorenzo Bernini 4f484bc20a

Apollo and Daphne (disambiguation) 1622–1625 sculpture by Gian Lorenzo Bernini Apollo e Dafne (Handel), a 1709–1710 cantata composed by George Frideric Handel Apollo and Daphne (Poussin), a 1661–1664 oil-on-canvas painting by Nicolas Poussin 4f484bc20a Apollo and Daphne is a transformation myth of Hellenistic origin 4f484bc20a

Apollo and Daphne may also refer to: 4f484bc20a From the Barberini, Pacetti was promised the purchase of a cache of Roman sculptures and fragments in 1799, among which prominently figured the Barberini Faun. He removed earlier restorations and sculpted... 4f484bc20a == Biography == 4f484bc20a In... 4f484bc20a

Vincenzo Pacetti were discussed in detail by Alvar González-Palacios, "The Stanza di Apollo e Dafne in the Villa Borghese"; The Burlington Magazine 137 No. He was the brother of Camillo Pacetti. 1109 (August Vincenzo Pacetti (1746–1820) was an Italian sculptor and restorer from Castel Bolognese, particularly active in collecting and freely restoring and completing classical sculptures such as the

Barberini Faun (1799 - now in the Glyptothek, Munich)— his most famous work— the Hope Dionysus (now in the Metropolitan Museum of Art) and the Athena of Velletri (1797 - now in the Louvre) and selling them on to rich collectors as finished artefacts 4f484bc20a

== History == 4f484bc20a == Films == 4f484bc20a

Cultural influence of Metamorphoses In 1625, Bernini finished his Metamorphoses (Transformations) is a Latin narrative poem by the Roman poet Ovid, considered his magnum opus. Gian Lorenzo Bernini depicts the abduction of Proserpina by Pluto, ruler of the underworld (treated by Ovid in Book V). Although meeting the criteria for an epic, the poem defies simple genre classification by its use of varying themes and tones. Comprising fifteen books and over 250 myths, the poem chronicles the history of the world from its creation to the deification of Julius Caesar within a loose mythico-historical framework 4f484bc20a

Baroque It followed Renaissance art and Mannerism and preceded the Rococo (in the past often referred to as "late Baroque") and Neoclassical styles. dei Quattro Fiumi, Rome, by Gian Lorenzo Bernini, 1648-1651 St. It was encouraged by the Catholic Church as a means to counter the simplicity and austerity of Protestant architecture, art, and music, though Lutheran Baroque art developed in parts of Europe as well. Peter's Square, Rome, by Gian Lorenzo Bernini, 1656-1667 Santa Maria della Pace, Rome, The Baroque (UK: bə-ROK, US: bə-ROHK, French: [baʁɔk]) is a Western style of architecture, music, dance, painting, sculpture, poetry, and other arts that flourished from the early 1600s until the 1750s 4f484bc20a

Apollo and Daphne (Pollaiuolo), a c. 1470-1480 oil-on-canvas painting by Piero del Pollaiuolo 4f484bc20a The Baroque style used contrast, movement, exuberant detail, deep color, grandeur, and surprise to achieve a sense of awe. The style began at the start of the 17th century in Rome, then spread rapidly to the rest of Italy, France, Spain, and Portugal, then to Austria, southern Germany, Poland and Russia. By the 1730s, it had evolved into an even more flamboyant style, called rocaille or Rococo, which appeared in France and Central Europe until the mid to late 18th century. In the territories of the Spanish and Portuguese Empires including the Iberian Peninsula it continued, together with new styles, until the first decade of the 19th century. 4f484bc20a Venus and the Sun, 2011 4f484bc20a Metamorphoses, 1978 4f484bc20a Considered one of the most influential works of art in Western culture, particularly European, Metamorphoses has inspired such authors as Geoffrey Chaucer, William Shakespeare, Dante Alighieri and Giovanni Boccaccio. Numerous episodes from the poem have been depicted in sculptures and paintings by artists such as Titian. Although Ovid's reputation faded after the Renaissance, towards the end of the twentieth century there was a resurgence of interest in his work; today, Metamorphoses continues to inspire and be retold through various media. 4f484bc20a

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