

Das Fossombroner Skizzenbuch Studies Of The Warburg Institute

Das Fossombroner SkizzenbuchBramante's Tempietto, the Roman Renaissance, and the Spanish CrownArt and Love in Renaissance ItalyAncient Roman Topography and ArchitectureAncient Roman Topography and Architecture: Dal Pozzo accessions in the later seventeenth century and miscellaneous earlier drawingsItalian Late-medieval and Renaissance Drawing-booksGiuliano da Sangallo and the Ruins of RomeJournal of the Warburg and Courtauld InstitutesBulletin of the Society for Renaissance StudiesThe Egyptian RenaissanceBildform & RechtsnormDas römische Reiseskizzenbuch des Florentiners Giovanni Battista Naldini 1560/61The Birth of Antiquities Collections in Rome, 1450-1530Codices BoethianiPictorial Composition from Medieval to Modern ArtCodices BoethianiStudia TroicaUna nuova lettura dell'allegorismo cinquecentescoGnomon Arnold Nesselrath Jack Freiberg Metropolitan Museum of Art (New York, N.Y.) Ian Campbell Ian Campbell Albert J. Elen Cammy Brothers Warburg Institute Brian Anthony Curran Joachim W. Jacoby Christel Thiem Kathleen Wren Christian Paul Taylor Margaret T. Gibson Sebastiano Giordano

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this groundbreaking book situates bramante's tempietto at the center of an arts program that exalted spain's quest for christian hegemony

many famous artworks of the italian renaissance were made to celebrate love marriage and family they were the pinnacles of a tradition dating from early in the era of commemorating betrothals marriages and the birth of children by commissioning extraordinary objects maiolica glassware jewels textiles paintings that were often also exchanged as gifts this volume is the first comprehensive survey of artworks arising from renaissance rituals of love and marriage and makes a major contribution to our understanding of renaissance art in its broader cultural context the impressive range of works gathered in these pages extends from birth trays painted in the early fifteenth century to large canvases on mythological themes that titian painted in the mid 1500s each work of art would have been recognized by contemporary viewers for its prescribed function within the private domestic domain book jacket

an illuminating reassessment of the architect whose innovative drawings of ruins shaped the enduring image of ancient rome giuliano da sangallo 1443 1516 was one of the first architects to draw the ruins and artifacts of ancient rome in a systematic way cammy brothers shows how giuliano played a crucial role in the renaissance recovery of antiquity and how his work transformed the broken

fragments of rome's past into the image of a city made whole drawing new insights from the codex barberini and the taccuino senese two exquisite collections of giuliano's drawings on parchment brothers reveals how the florentine architect devoted enormous energy to the representation of ruins and how his studies of rome formed an integral part of his work as a designer she argues that giuliano's inventive approach which has often been mischaracterized as fantastical or naive infused the architect's craft with the sensibilities of a poet and painter brothers demonstrates how his drawings form the basis for a reevaluation of the meaning and method of the renaissance study of ancient artifacts and brings to life the transformative moment when artists and architects began to view the fragments of ancient rome not as broken artifacts of little interest but as objects of aesthetic contemplation featuring a wealth of giuliano's magnificent drawings this compelling book provides an incomparable lens through which to explore essential questions about the aesthetic value significance and the uses of the past for today's architects

fascination with ancient egypt is a recurring theme in western culture and here brian curran uncovers its deep roots in the italian renaissance which embraced not only classical art and literature but also a variety of other cultures that modern readers don't tend to associate with early modern italy patrons artists and spectators of the period were particularly drawn curran shows to egyptian antiquity and its artifacts many of which found their way to italy in roman times and exerted an influence every bit as powerful as that of their more familiar greek and roman counterparts curran vividly recreates this first wave of european egyptomania with insightful interpretations of the period's artistic and literary works in doing so he paints a colorful picture of a time in which early moderns made the first efforts to decipher egyptian hieroglyphs and popes and princes erected pyramids and other egyptianate marvels to commemorate their own authority demonstrating that the emergence of ancient egypt as a distinct category of historical knowledge was one of renaissance humanism's great accomplishments curran's peerless study will be required reading for renaissance scholars and anyone interested in the treasures and legacy of ancient egypt

in the 12th century the book of the soul by the philosopher avicenna was translated from arabic into latin it had an immense success among scholastic writers and influenced the structure and content of many psychological works of the middle ages this text investigates its successful reception

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