

Das Fossombroner Skizzenbuch Studies Of The Warburg Institute

Biographical sketch of Eugène Piot by Georges Perrot in v. 1, p. [vii]-xxiii, with portrait in text.

At head of title: Quinto centenario dei Musei Vaticani, 1506-2006.

Das Heiligtum der Fortuna Primigenia in Palestrina, ein Monument der Selbständigkeit des antiken Praenestre, ist erst nach dem Zweiten Weltkrieg von späteren Überbauungen freigelegt worden. Die grandiose hellenistische Terrassenanlage am Hang des Monte Ginestro entstand um 100 v. Chr. und setzt Traditionen aus der ägyptischen und babylonischen Baukunst fort. Seit der Renaissance beflügelte das Heiligtum die Phantasie zahlreicher Architekten, die sich nicht mit Studien der wenigen Ruinen zufriedengaben, sondern großartige Rekonstruktionen der gesamten Anlage zeichneten. Sie wurden vom jeweiligen Verständnis für diese unbekannte Bauform geleitet und verwendeten ein zeitgenössisches architektonisches Repertoire für die Rekonstruktionen. Nicht die Ruinen, sondern die Bilder, die man sich von der ursprünglichen Anlage machte, bestimmten die Vorstellungen der Architekten und Bauherren.

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.

Nine case studies on the artistic representation of earthquakes, fires and other natural disasters in European towns, from the late Middle Ages to the end of the 20th century.

This groundbreaking book situates Bramante's Tempietto at the center of an arts program that exalted Spain's quest for Christian hegemony.

This volume offers a comprehensive view of Hildegard of Bingen's achievements, her intellectual background and her reception in the later Middle Ages. It brings together, with full documentation, the contributions of an international group of medievalists, from diverse disciplines, to the colloquium held at the Warburg Institute on 17-18 November 1995.

Vom Tafelbild über den Film bis zum 3D-Bild. Bilder überfluten uns in allen Bereichen der Gesellschaft, der Umgang mit digitalen Bildern wird immer wichtiger. Seit dem Pictorial oder Iconic Turn haben sich auch die Kulturwissenschaften des Themas angenommen und eine Wissenschaft vom Bild und der Bildwahrnehmung begründet. Das Handbuch gibt erstmals einen umfassenden Überblick, erläutert Grundlagen wie Semiotik, Phänomenologie und Ikonologie, analysiert verschiedene Einzelmedien und sich anschließende Bilddiskurse. Ein abschließender Teil beleuchtet die Bildtheorien verschiedener Disziplinen, und wie sich diese als Bildwissenschaft verstehen.

"The book is generously illustrated and includes full translations of the infamous sonnets that Pietro Aretino wrote to accompany *I modi*. Exploring such issues as censorship, religious teachings about sex, and the influence of antique culture, *Taking Positions* is a major contribution to our understanding of the erotic in Renaissance culture."--BOOK JACKET.

This is part a catalogue of all Latin manuscripts of the works of Beothius, including his translations of Aristotle and Porphyry. The six volumes are arranged geographically and are accompanied by a general index, although each volume is also indexed separately. The conspectus includes fragmentary texts, as witnesses of a once-complete version. This is a Latin translation made in the mid-12th century of a lost Arabic astrological text on nativities and anniversaries, probably by Masha'allah (762-c.815). The Latin text, the work of Hugo of Santalla, who was in the entourage of Michael, Bishop of Tarazona, in 1145, sheds light on the early stage of Arabic astrology in Baghdad, which was based on Greek and Middle Persian sources, and it includes a bibliography of these sources.

"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.

The *Naturalis historia* by Pliny the Elder provided Renaissance scholars, artists and architects with details of ancient architectural practice and long-lost architectural wonders - material that was often unavailable elsewhere in classical literature. Pliny's descriptions frequently included the dimensions of these buildings, as well as details of their unusual construction materials and ornament. This book describes, for the first time, how the passages were interpreted from around 1430 to 1580, that is, from Alberti to Palladio. Chapters are arranged chronologically within

three interrelated sections - antiquarianism; architectural writings; drawings and built monuments - thereby making it possible for the reader to follow the changing attitudes to Pliny over the period. The resulting study establishes the *Naturalis historia* as the single most important literary source after Vitruvius's *De architectura*.

This volume contains most of the papers given at a colloquium held at the Institute in 1997. It provides a study of the concept of composition in European art and art literature from the middle ages to the early 20th-century. Some authors are concerned to show the extent to which writers on art before 1880 would have been able to think of a work of art in the terms put forward by modernist theorists like Maurice Denis, Wassily Kandinsky and Clement Greenberg, as a flat surface, covered with colours, lines and forms arranged in an aesthetically pleasing way. Other authors aim to show how artists and theorists conceived of composition before the modern period, by describing some of the implications and connotations of the concept within a broader field of political and religious meanings.

Publisher description

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 deeply influenced the structure and content of many psychological works of the Middle Ages. The reception of Avicenna's book is the story of cultural contact at an impressively high intellectual level. The present volume investigates this successful reception using two approaches. The first is chronological, tracing the stages by which Avicenna's work was accepted and adapted by Latin scholars. The second is doctrinal, analyzing the fortunes of key doctrines. The sense of the original Arabic text of Avicenna is kept in mind throughout and the degree to which his original Latin interpreters succeeded in conveying it is evaluated.

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