

Brunelleschi's Dome How A Renaissance Genius Reinvented Architecture

Describes how a fifteenth-century goldsmith and clockmaker, Filippo Brunelleschi, came up with a unique design for the dome to crown Florence's magnificent new cathedral, Santa Maria del Fiore, in a dramatic study set against the turbulent backdrop of Renaissance Italy.

A major survey on both the art and decoration of Sta. Maria del Fiore in Florence, and early Renaissance art.

“Readers curious about the making of Renaissance art, its cast of characters and political intrigue, will find much to relish in these pages.” —Wall Street Journal
Giorgio Vasari (1511–1574) was a man of many talents—a sculptor, painter, architect, writer, and scholar—but he is best known for *Lives of the Artists*, which singlehandedly established the canon of Italian Renaissance art.

Before Vasari's extraordinary book, art was considered a technical skill, and artists were mere decorators and craftsmen. It was through Vasari's visionary writings that Raphael, Leonardo, and Michelangelo came to be regarded as great masters of life as well as art, their creative genius celebrated as a divine gift. Lauded by Sarah Bakewell as “insightful, gripping, and thoroughly enjoyable,” *The Collector of Lives* reveals how one Renaissance scholar completely redefined how we look at art.

In this book, we have hand-picked the most sophisticated, unanticipated, absorbing (if not at times crackpot!), original and musing book reviews of "Brunelleschi's Dome: How a Renaissance Genius Reinvented Architecture." Don't say we didn't warn you: these reviews are known to shock with their unconventionality or intimacy. Some may be startled by their biting sincerity; others may be spellbound by their unbridled flights of fantasy. Don't buy this book if: 1. You don't have nerves of steel. 2. You expect to get pregnant in the next five minutes. 3. You've heard it all.

In this book Eugenio Battisti, one of the world's leading experts on the history of Italian architecture, presents the work of Filippo Brunelleschi (1377-1446). Brunelleschi, a Florentine architect and sculptor, played a major role in Renaissance culture, initiating an authentic artistic revolution that gradually reached all of Europe. He studied with passion the forms and technical processes of classical Roman architecture which, along with the invention of perspective, led him to found a rational method for measuring space and to seek an architecture in which each single part is harmoniously blended and in proportion with the whole. This rationalism is the foundation of his language, and marks the entire urban structure of Florence: the colonnade of the Ospedale degli Innocenti (Foundling Hospital), San Lorenzo and the Sacrestia Vecchia, the Chapel dei Pazzi, Santo Spirito, and above all, the revolutionary solution of the dome of Santa Maria del Fiore.

Responding to a cryptic summons to a remote country house, London bookseller Isaac Inchbold finds himself responsible for restoring a magnificent library pillaged during the English Civil War, and in the process slipping from the surface of 1660s London into an underworld of spies and smugglers, ciphers and forgeries. As he assembles the fragments of a complex historical mystery, Inchbold learns how Sir Ambrose Plessington, founder of the library, escaped from Bohemia on the eve of the Thirty Years War with plunder from the Imperial Library. Inchbold's hunt for one of these stolen volumes - a lost Hermetic text - soon casts him into

an elaborate intrigue; his fortunes hang on the discovery of the missing manuscript but his search reveals that the elusive volume is not what it seems and that he has been made an unwitting player in a treacherous game.

By the author of the acclaimed *Brunelleschi's Dome*. After meeting the mysterious and beautiful Lady Beauclair at a society ball, George Cautley, a hapless young artist adrift in the gilded world of 1770s London, paints her portrait. She, in turn, tells him the scandalous story of Tristano, a castrato singer in Handel's opera company fifty years before. But Cautley also meets the eminent painter Sir Endymion Starker that same evening and his mistress, Eleanora, who has another tragic tale to tell, one that will have George unwittingly re-enacting the fate of Tristano...

Recounts Michelangelo's creation of his masterpiece, the ceiling of the Sistine Chapel, from his commission from Pope Julius II, through the artist's four years of work, to the final acclaim at the paintings' 1512 unveiling.

The untold story of Michelangelo's final decades—and his transformation into the master architect of St. Peter's Basilica As he entered his seventies, Michelangelo despaired that his productive years were over. Anguished by the death of friends and discouraged by the loss of commissions to younger artists, this supreme Renaissance painter and sculptor began carving his own tomb. It was at this unlikely moment that Michelangelo was given charge of the most ambitious and daunting project of his long creative life—the design and construction of St. Peter's Basilica. In this richly illustrated book, William Wallace tells for the first time the full story of Michelangelo's final two decades—and of how the artist transformed himself into one of the greatest architects of the Renaissance.

A lively and intriguing tale of the competition between two artists, culminating in the construction of the Duomo in Florence, this is also the story of a city on the verge of greatness, and the dawn of the Renaissance, when everything artistic would change.

Florence's Duomo - the dome of the Santa Maria del Fiore cathedral - is one of the most enduring symbols of the Italian Renaissance, an equal in influence and fame to Leonardo and Michaelangelo's works. It was designed by Filippo Brunelleschi, the temperamental architect who rediscovered the techniques of mathematical perspective. He was the dome's inventor, whose secret methods for building remain as compelling to architects as Fermat's Last Theorem once was to mathematicians. Yet Brunelleschi didn't direct the construction of the dome alone. He was forced to share the commission with his arch-rival, the sculptor Lorenzo Ghiberti, whose *Paradise Doors* are also masterworks. This is the story of these two men - a tale of artistic genius and individual triumph.

From bestselling author Ross King, a brilliant portrait of the legendary artist and the story of his most memorable achievement. Claude Monet is perhaps the world's most beloved artist, and among all his creations, the paintings of the water lilies in his garden at Giverny are most famous. Monet intended the water lilies to provide "an asylum of peaceful meditation." Yet, as Ross King reveals in his magisterial chronicle of both artist and masterpiece, these beautiful canvases belie the intense frustration Monet experienced in trying to capture the fugitive effects of light, water, and color. They also reflect the terrible personal torments Monet suffered in the last dozen years of his life. *Mad Enchantment* tells the full story behind the creation of the Water Lilies, as the

horrors of World War I came ever closer to Paris and Giverny and a new generation of younger artists, led by Henri Matisse and Pablo Picasso, were challenging the achievements of Impressionism. By early 1914, French newspapers were reporting that Monet, by then seventy-three, had retired his brushes. He had lost his beloved wife, Alice, and his eldest son, Jean. His famously acute vision--what Paul Cezanne called "the most prodigious eye in the history of painting"†--was threatened by cataracts. And yet, despite ill health, self-doubt, and advancing age, Monet began painting again on a more ambitious scale than ever before. Linking great artistic achievement to the personal and historical dramas unfolding around it, Ross King presents the most intimate and revealing portrait of an iconic figure in world culture.

One of the defining moments in Western history, the bloody and dramatic story of the battle for the soul of Renaissance Florence. By the end of the fifteenth century, Florence was well established as the home of the Renaissance. As generous patrons to the likes of Botticelli and Michelangelo, the ruling Medici embodied the progressive humanist spirit of the age, and in Lorenzo de' Medici (Lorenzo the Magnificent) they possessed a diplomat capable of guarding the militarily weak city in a climate of constantly shifting allegiances between the major Italian powers. However, in the form of Savonarola, an unprepossessing provincial monk, Lorenzo found his nemesis. Filled with Old Testament fury and prophecies of doom, Savonarola's sermons reverberated among a disenfranchised population, who preferred medieval Biblical certainties to the philosophical interrogations and intoxicating surface glitter of the Renaissance. Savonarola's aim was to establish a 'City of God' for his followers, a new kind of democratic state, the likes of which the world had never seen before. The battle between these two men would be a fight to the death, a series of sensational events—invasions, trials by fire, the 'Bonfire of the Vanities', terrible executions and mysterious deaths—featuring a cast of the most important and charismatic Renaissance figures. Was this a simple clash of wills between a benign ruler and religious fanatic? Between secular pluralism and repressive extremism? In an exhilaratingly rich and deeply researched story, Paul Strathern reveals the paradoxes, self-doubts, and political compromises that made the battle for the soul of the Renaissance city one of the most complex and important moments in Western history.

Comprehensive book describes how Filippo Brunelleschi built the dome of Florence's famed cathedral: masonry techniques, construction concepts, and more. 28 halftones. 18 line illustrations.

The author of *The Prince*—his controversial handbook on power, which is one of the most influential books ever written—Niccolò Machiavelli (1469-1527) was no prince himself. Born to an established middle-class family, Machiavelli worked as a courtier and diplomat for the Republic of Florence and enjoyed some small fame in his time as the author of bawdy plays and poems. In this discerning new biography, Ross King rescues Machiavelli's legacy from caricature, detailing the vibrant political and social context that influenced his thought and underscoring the humanity of one of history's finest political thinkers.

With a novelist's skill and the insight of an historian, bestselling author Ross King recalls a seminal period when Paris was the artistic center of the world, and the rivalry between Meissonier and Manet. *The Judgment of Paris* chronicles the dramatic decade between two famous exhibitions—the scandalous Salon des Refusés in 1863 and the first Impressionist showing in 1874—set against the rise and dramatic fall of

Napoleon III and the Second Empire after the Franco-Prussian War. A tale of many artists, it revolves around the lives of two, described as "the two poles of art"-Ernest Meissonier, the most famous and successful painter of the 19th century, hailed for his precision and devotion to history; and Edouard Manet, reviled in his time, who nonetheless heralded the most radical change in the history of art since the Renaissance. Out of the fascinating story of their parallel lives, illuminated by their legendary supporters and critics-Zola, Delacroix, Courbet, Baudelaire, Whistler, Monet, Hugo, Degas, and many more-Ross King shows that their contest was not just about Art, it was about competing visions of a rapidly changing world.

A new account of the birth of the West through its birthplace--Renaissance Italy The period between 1492--resonant for a number of reasons--and 1571, when the Ottoman navy was defeated in the Battle of Lepanto, embraces what we know as the Renaissance, one of the most dynamic and creatively explosive epochs in world history. Here is the period that gave rise to so many great artists and figures, and which by its connection to its classical heritage enabled a redefinition, even reinvention, of human potential. It was a moment both of violent struggle and great achievement, of Michelangelo and da Vinci as well as the Borgias and Machiavelli. At the hub of this cultural and intellectual ferment was Italy. *The Beauty and the Terror* offers a vibrant history of Renaissance Italy and its crucial role in the emergence of the Western world. Drawing on a rich range of sources--letters, interrogation records, maps, artworks, and inventories--Catherine Fletcher explores both the explosion of artistic expression and years of bloody conflict between Spain and France, between Catholic and Protestant, between Christian and Muslim; in doing so, she presents a new way of witnessing the birth of the West.

We all know the history of science that we learned from grade school textbooks: How Galileo used his telescope to show that the earth was not the center of the universe; how Newton divined gravity from the falling apple; how Einstein unlocked the mysteries of time and space with a simple equation. This history is made up of long periods of ignorance and confusion, punctuated once an age by a brilliant thinker who puts it all together. These few tower over the ordinary mass of people, and in the traditional account, it is to them that we owe science in its entirety. This belief is wrong. *A People's History of Science* shows how ordinary people participate in creating science and have done so throughout history. It documents how the development of science has affected ordinary people, and how ordinary people perceived that development. It would be wrong to claim that the formulation of quantum theory or the structure of DNA can be credited directly to artisans or peasants, but if modern science is likened to a skyscraper, then those twentieth-century triumphs are the sophisticated filigrees at its pinnacle that are supported by the massive foundation created by the rest of us.

Brunelleschi's basilica of Santo Spirito in Florence was not only a product of creative genius, but also of communal bureaucracy, socio-economic traditions, human and financial resources, factionalism, and rivalry. This complex network of forces behind the monument serves as testimony to the determination and capacity of Renaissance Florentines to actualize the creative ideas of the extraordinary artists and architects who were transforming the profile of the city. Moreover, it reveals that the labor, spirit, and energy of those human beings who were building Renaissance Florence were just as important to its manufacture as the brick, stone and wood used to build it. By investigating those aspects that defined the building tradition of the Renaissance – the architect, the Opera (building committee), the quartiere (neighborhood), the cantiere (worksite and workforce) – we discover that behind a great monument lies a monumental account of collective human achievement.

Milan, 1496 and forty-four-year-old Leonardo da Vinci has a reputation for taking on commissions and failing to complete them. He is in a state of professional uncertainty and financial difficulty. For eighteen months he has been painting murals in both the Sforza Castle in Milan

and the refectory of the convent of Santa Maria delle Grazie. The latter project will become the Last Supper, a complex mural that took a full three years to complete on a surface fifteen feet high by twenty feet wide. Not only had he never attempted a painting of such size, but he had no experience whatsoever in painting in the physically demanding medium of fresco. For more than five centuries the Last Supper has been an artistic, religious and cultural icon. The art historian Kenneth Clark has called it 'the keystone of European art', and for a century after its creation it was regarded as nothing less than a miraculous image. Even today, according to Clark, we regard the painting as 'more a work of nature than a work of man'. And yet there is a very human story behind this artistic 'miracle', which was created against the backdrop of momentous events both in Milan and in the life of Leonardo himself. In *Leonardo and the Last Supper*, Ross King tells the complete story of this creation of this mural: the adversities suffered by the artist during its execution; the experimental techniques he employed; the models for Christ and the Apostles that he used; and the numerous personalities involved - everyone from the Leonardo's young assistants to Ludovico Sforza, the Duke of Milan who commissioned the work. Ross King's new book is both a record of Leonardo da Vinci's last five years in Milan and a 'biography' of one of the most famous works of art ever painted.

A dazzling piece of Italian history of the infamous family that became one of the most powerful in Europe, weaving its history with Renaissance greats from Leonardo da Vinci to Galileo. Against the background of an age which saw the rebirth of ancient and classical learning, *The Medici* is a remarkably modern story of power, money and ambition. Strathern paints a vivid narrative of the dramatic rise and fall of the Medici family in Florence, as well as the Italian Renaissance which they did so much to sponsor and encourage. Strathern also follows the lives of many of the great Renaissance artists with whom the Medici had dealings, including Leonardo, Michelangelo and Donatello; as well as scientists like Galileo and Pico della Mirandola; and the fortunes of those members of the Medici family who achieved success away from Florence, including the two Medici popes and Catherine de' Médicis, who became Queen of France and played a major role in that country through three turbulent reigns. 'A great overview of one family's centuries-long role in changing the face of Europe' *Irish Independent*

The Renaissance in Florence conjures images of beautiful frescoes and elegant buildings—the dazzling handiwork of the city's skilled artists and architects. But equally important for the centuries to follow were geniuses of a different sort: Florence's manuscript hunters, scribes, scholars, and booksellers, who blew the dust off a thousand years of history and, through the discovery and diffusion of ancient knowledge, imagined a new and enlightened world. At the heart of this activity, which bestselling author Ross King relates in his exhilarating new book, was a remarkable man: Vespasiano da Bisticci. Born in 1422, he became what a friend called "the king of the world's booksellers." At a time when all books were made by hand, over four decades Vespasiano produced and sold many hundreds of volumes from his bookshop, which also became a gathering spot for debate and discussion. Besides repositories of ancient wisdom by the likes of Plato, Aristotle, and Quintilian, his books were works of art in their own right, copied by talented scribes and illuminated by the finest miniaturists. His clients included a roll-call of popes, kings, and princes across Europe who wished to burnish their reputations by founding magnificent libraries. Vespasiano reached the summit of his powers as Europe's most prolific merchant of knowledge when a new invention appeared: the printed book. By 1480, the king of the world's booksellers was swept away by this epic technological disruption, whereby cheaply produced books reached readers who never could have afforded one of Vespasiano's elegant manuscripts. A thrilling chronicle of intellectual ferment set against the dramatic political and religious turmoil of the era, Ross King's brilliant *The Bookseller of Florence* is also an ode to books and bookmaking that charts the world-changing shift from script to print through the life of an extraordinary man long lost to history—one of the true

titans of the Renaissance.

One of the founding fathers of the Renaissance, Filippo Brunelleschi made his mark in architecture and construction. With his imagination, understanding of linear perspective, focus on geometric principles, and intellect for mathematics, Brunelleschi influenced the rise of modern science and architecture worldwide.

In fifteenth-century Florence, Italy, a contest is held to design a magnificent dome for the town's cathedral, but when Pippo the Fool claims he will win the contest, everyone laughs at him. Based on a true story.

"No city but Florence contains such an intense concentration of art produced in such a short span of time ... while most guidebooks offer only brief descriptions of a large number of works, with little discussion of the historical background, Judith Testa gives a fresh perspective on the rich and brilliant art of the Florentine Renaissance ... Concentrating on a number of the greatest works by such masters as Botticelli and Michelangelo, Testa explains each piece in terms of what it meant to the people who produced it and for whom it was made ..."--Back cover.

This two-part volume offers an innovative analysis and interpretation of Brunelleschi's masterpiece. Part One, which is richly illustrated with iconographic material, traces the design and construction phases of this magnificent building and explores its impact on figurative and literary culture down the ages. With the aid of original charts and diagrams, Part Two provides a thorough analysis of the structure, construction and static equilibrium of the Cupola, including a description and assessment of the current state of the cracks. This provides a solid basis for predicting the likely future behaviour of the monument and for suggesting possible conservation measures.

Brunelleschi's buildings are designs are few in number; but they have significance which cannot be overlooked. He based his buildings on the late medieval Florentine tradition: simple, clearly structured, evenly lit spaces, which he aimed to give a more perfect shape through their strict geometrically proportioned forms, and which he simultaneously transformed through the very personal language of his all"antica motifs.

Building the Italian Renaissance focuses on the competition to select a team to execute the final architectural challenge of the cathedral of Santa Maria del Fiore--the erection of its dome. Although the model for the dome was widely known, the question of how this was to be accomplished was the great challenge of the age. This dome would be the largest ever built. This is foremost a technical challenge but it is also a philosophical one. The project takes place at an important time for Florence. The city is transitioning from a High Medieval world view into the new dynamics and ideas and will lead to the full flowering of what we know as the Renaissance. Thus the competition at the heart of this game plays out against the background of new ideas about citizenship, aesthetics, history (and its application to the present), and new technology. The central challenge is to expose players to complex and multifaceted situations and to individuals that animated life in Florence in the early 1400s. Humanism as a guiding philosophy is taking root and scholars are looking for ways to link the mercantile city to the glories of Rome and to the wisdom of the ancients across many fields. The aesthetics of the classical world (buildings, plastic arts and intellectual pursuits) inspired

wonder, perhaps even envy, but the new approaches to the past by scholars such as Petrarch suggested that perhaps the creative classes are not simply crafts people, but men of ideas. Three teams compete for the honor to construct the dome, a project overseen by the Arte Della Lana (wool workers guild) and judged by them and a group of Florentine citizens who are merchants, aristocrats, learned men, and laborers. Their goal is to make the case for the building to live up to the ideals of Florence. The game gives students a chance to enter into the world of Florence in the early 1400s to develop an understanding of the challenges and complexity of such a major artistic and technical undertaking while providing an opportunity to grasp the interdisciplinary nature of major public works.

The Visual Poetics of Raymond Carver draws on the study of visual arts to illuminate the short stories of noted author Raymond Carver, in the broader context of vision and visualization in a literary text. Ayala Amir examines Carver's use of the eye-of-the-camera technique. Amir uncovers the tensions that structure his visual aesthetics and examines assumptions that govern scholarly discussions of his work, relating these matters to the complex nature of photography and to the current "visual turn" of cultural studies. The research uses visual approaches to reflect upon traditional issues of narrative study-duration, dialogue, narration, description, frame, character, and meaning. Amir shows how Carver's visual aesthetics shapes the meaning of his stories, while also challenging accepted notions of the boundaries of "the literary."

The Renaissance was a diverse phenomenon, marked by innovation and economic expansion, the rise of powerful rulers, religious reforms, and social change. Encompassing the entire continent, Renaissance Architecture examines the rich variety of buildings that emerged during these seminal centuries of European history. Although marked by the rise of powerful individuals, both patrons and architects, the Renaissance was equally a time of growing group identities and communities - and architecture provided the public face to these new identities. Religious reforms in northern Europe, spurred on by Martin Luther, rejected traditional church function and decoration, and proposed new models. Political ambitions required new buildings to satisfy court rituals. Territory, nature, and art intersected to shape new landscapes and building types. Classicism came to be the international language of an educated architect and an ambitious patron, drawing on the legacy of ancient Rome. Yet the richness of the medieval tradition continued to be used throughout Europe, often alongside classical buildings. Examining each of these areas by turn, this book offers a broad cultural history of the period as well as a completely new approach to the history of Renaissance architecture. The work of well-known architects such as Michelangelo and Andrea Palladio is examined alongside lesser known though no less innovative designers such as Juan Guas in Portugal and Benedikt Ried in Prague and Eastern Europe. Drawing on the latest research, it also covers more recent areas of interest such as the story of women as patrons and the emotional effect of Renaissance buildings, as well as the impact of architectural publications and travel on the emerging new architectural culture across Europe. As such, it provides a compelling introduction to the subject for all those interested in the history of architecture, society, and culture in the Renaissance, and European culture in general.

Brunelleschi's Dome How a Renaissance Genius Reinvented Architecture Bloomsbury Publishing USA

This is a narrative about the artist and architect Filippo Brunelleschi and about the design and construction in the 1430s of his dome for the cathedral of Santa Maria del Fiore in Florence.

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For courses in Renaissance Art. This text offers an account of 14th and 15th-century Florentine art in its social, cultural, political, geographic, economic and religious settings. Ranging in scope from monumental and public artworks to the intimacy of the domestic interior, it explores artistic patronage and the working conditions of artists.

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