

Le Miniature Della Fondazione Giorgio Cini Pagine Ritagli Manoscritti Ediz Illustrata

"From the time of the foundation of its cathedral in 597, Canterbury has been the epicentre of Britain's ecclesiastical history, and an exceptionally important centre for architectural and visual innovation. Focusing especially but not exclusively on Christ Church cathedral, this legacy is explored in seventeen essays concerned with Canterbury's art, architecture and archaeology between the early Anglo-Saxon period and the close of the middle ages. Papers consider the relationship between architectural setting and liturgical practice, and between stationary and movable fittings, while fresh insights are offered into the aesthetic, spiritual, and pragmatic considerations that shaped the fabric of Christ Church and St Augustine's abbey, alongside critical reflections on Canterbury's historiography and relationship to the wider world. Taken together, these studies demonstrate the richness of the surviving material, and its enduring ability to raise new questions.

Bibliografia dell'arte veneta (2016). Appendice del n. 74/2017 della rivista omonima, la Bibliografia dell'arte veneta costituisce un repertorio di pubblicazioni, edite nell'arco di un anno (2016), dedicate ad argomenti di interesse storico-artistico veneto al quale gli studiosi possono fare riferimento come strumento di aggiornamento e orientamento. Un modo per facilitare l'accesso a un ausilio fondamentale per gli studi.

A companion volume to Andrea Bonaiuti, this text offers detailed information on the work of Don Silvestro dei Gherarducci, a celebrated Italian book illustrator of the late-14th century, and the impact of his gothicizing tendencies on the Giottesque tradition. This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe, from the 6th century to the early 16th century. Drawing upon the expansive scholarship in the celebrated 'Grove Dictionary of Art' and adding hundreds of new entries, it offers students, researchers and the general public a reliable, up-to-date, and convenient resource covering this field of major importance in the development of Western history and international art and architecture.

Le miniature della Fondazione Giorgio Cini. Pagine ritagli manoscritti Atti Della Fondazione Giorgio Ronchi Anno Anno LX N.3 Lucia Ronchi Medieval Art, Architecture & Archaeology at Canterbury Routledge
Includes entries for maps and atlases.

This book is a contribution to our understanding of Renaissance art in Northern Italy. It is principally concerned with the work of two unnamed miniature painters active in Venice in the 1470s and 1480s, a time of transition from manuscript illumination to the decoration of printed books in the classicizing style of the Renaissance.

Aquest volum analitza l'elaboració dels llibres d'hores, lectures pies que van tenir una gran difusió en els darrers segles medievals, en sintonia amb els postulats de la devotio moderna, una sensibilitat religioque propugnava un tipus de recitació intimista. L'interès d'aquesta publicació recau en el fet d'aplegar, per primera vegada al nostre país, un conjunt d'estudis dedicats a l'anàlisi de llibres d'hores meridionals, singulars per les seves variants textuais i iconogràfiques respecte als il·lustrats en altres territoris europeus. Sota el guiatge d'investigadors i professors universitaris, de reconeguda trajectòria internacional, es fa un recorregut per la producció d'aquesta tipologia de llibre de devoció en diferents regnes i estats europeus, mantenint una línia de continuïtat entre les darreres manifestacions artístiques medievals i inicis del Renaixement. Aquestes aportacions generen vies de recerca que avancen en l'estudi de la matèria o plantegen noves propostes metodològiques basades en l'examen de la memòria i la identitat. En aquest context, no ha estat un impediment revisar l'exquisida producció miniada d'un artista immers en l'univers figuratiu flamenc.

The chapters in this volume share an aim to historicize the role of the translator as a cultural and political agent in the early modern West.

La relazione tra arte e alimentazione si svolge attraverso la storia della raffigurazione alimentare, ma non solo. Al di là del rapporto con la realtà naturale, il soggetto cibo è sempre catalizzatore di istanze stilistiche di natura formale, di simbologie (religiose ma non solo), ma anche segnale di evidenze culturali, economiche e sociali, di volta in volta storicamente definite. Lo sguardo del fruitore contemporaneo, e poi dello storico, si disegna e si flette secondo questi, complicati e diversi, orizzonti di attesa. In una prima sezione del volume l'intreccio arte-cibo scorre attraverso una serie di esempi, che abbracciano – in forme e con modalità differenti – il periodo che va dal tardo Medioevo, con i Tacuina sanitatis e i cicli dei Mesi, sino al secolo dei Lumi. La seconda sezione è dedicata al rapporto tra ricettari gastronomici e manuali pittorici nel tardo Medioevo, che spesso ricorrono a modalità tecniche e a elementi materiali condivisi. Nella terza parte, si percorre per case-studies il ruolo del cibo nell'arte dopo la rottura dell'estetica tradizionale a seguito della nascita delle prime Avanguardie, fino a esempi nell'arte contemporanea.

. By way of introduction to the objects themselves are three essays. The first, by Laurence B. Kanter, presents an overview of Florentine illumination between 1300 and 1450 and thumbnail sketches of the artists featured in this volume. The second essay, by Barbara Drake Boehm, focuses on the types of books illuminators helped to create. As most of them were liturgical, her contribution limns for the modern reader the medieval religious ceremonies in which the manuscripts were utilized. Carl Brandon Strehlke here publishes important new material about Fra Angelico's early years and patrons - the result of the author's recent archival research in Florence.

Issued in connection with an exhibition held Oct. 5, 2010-Jan. 17, 2011, Metropolitan Museum of Art, New York, and Feb. 23-May 30, 2011, National Gallery, London (selected paintings only).

"Treasures of a Lost Art presents 144 leaves, cuttings, and illuminated manuscript fragments from the collection of Robert Lehman (1891-1969), one of the largest and most impressive private holdings of Italian manuscripts assembled after the First World War. Discussed here - with many of them handsomely illustrated in full color - are important examples of the major schools of illumination in southern Italy, Umbria, Tuscany, Emilia, Lombardy, and the Veneto. Previously unpublished, and perhaps even unknown to scholars, are works by some of the foremost Italian painters of the Middle Ages and Renaissance, including a leaf here attributed for the first time to the Sieneese master Duccio di Buoninsegna and cuttings by Stefano da Verona and Cosimo Tura. Lesser-known artists, such as Neri da Rimini, Belbello da Pavia, and Girolamo da Cremona, once renowned for their beautifully illuminated volumes, are also discussed in full."--Jacket.

In this comprehensive catalogue of the work of the 15th-century painter and draftsman, Stefano da Verona (1375-ca. 1438), Karet reviews past scholarship and corrects old misunderstandings that produced an inconsistent, heterogeneous and misinformed corpus. Her attributions are based on stylistic arguments, technical analysis, and the relationship of the drawings to a limited number of secure paintings by this

important Late Gothic North Italian painter. The restricted but sound body of works Stefano da Verona executed is compiled in rich catalogue entries that include discussions of style, iconography, patronage, paper and sketchbook analysis, important issues of workshop production and of the history of drawings and collectionism. Karet also transcribes and translates 15th-century Italian inscriptions and texts in various dialects found on the drawings. The catalogue includes a group of fully annotated rejected works that touch upon important issues involving drawings by Stefano's contemporaries. The author also reconstructs a sketchbook drafted by Stefano, one of the first artists to preserve his ideas in this way. Karet's Drawings of Stefano da Verona is a significant addition to the history of drawing in the important transitional decades from the Late Gothic to the Renaissance.

In Renaissance Italy a good execution was both public and peaceful—at least in the eyes of authorities. In a feature unique to Italy, the people who prepared a condemned man or woman spiritually and psychologically for execution were not priests or friars, but laymen. This volume includes some of the songs, stories, poems, and images that they used, together with first-person accounts and ballads describing particular executions. Leading scholars expand on these accounts explaining aspects of the theater, psychology, and politics of execution. The main text is a manual, translated in English for the first time, on how to comfort a man in his last hours before beheading or hanging. It became an influential text used across Renaissance Italy. A second lengthy piece gives an eyewitness account of the final hours of two patrician Florentines executed for conspiracy against the Medici in 1512. Shorter pieces include poems written by prisoners on the eve of their execution, songs sung by the condemned and their comforters, and popular broadsheets reporting on particular executions. It is richly illustrated with the small panel paintings that were thrust into prisoners' faces to distract them as they made the public journey to the gallows. Six interdisciplinary essays explain the contexts and meanings of these writings and of execution rituals generally. They explore the relation of execution rituals to late medieval street theater, the use of art to comfort the condemned, the literature that issued from prisons by the hands of condemned prisoners, the theological issues around public executions in the Renaissance, the psychological dimensions of the comforting process, and some of the social, political, and historical dimensions of executions and comforting in Renaissance Italy.

Bibliografia dell'arte veneta (2012). Appendice del n. 70/2013 della rivista omonima, la Bibliografia dell'arte veneta costituisce un repertorio di pubblicazioni, edite nell'arco di un anno (2012), dedicate ad argomenti di interesse storico-artistico veneto al quale gli studiosi possono fare riferimento come strumento di aggiornamento e orientamento. Un modo per facilitare l'accesso ad uno strumento fondamentale per gli studi.

This book examines reconstruction and resilience of historic cities and societies from multiple disciplinary and complementary perspectives and, by doing so, it helps researchers and practitioners alike, among them reconstruction managers, urban governance and professionals. The book builds on carefully selected and updated papers accepted for the 2019 Silk Cities international conference on 'reconstruction, recovery and resilience of historic cities and societies', the third Silk Cities conference held in L'Aquila, Italy, 10-12 July 2019, working with University of L'Aquila and UCL. This multi-scale, and multidisciplinary book offers cross-sectoral and complimentary voices from multiple stakeholders, including academia, urban governance, NGOs and local populations. It examines post-disaster reconstruction strategies and case studies from Europe, Asia and Latin America that provide a valuable collection for anyone who would like to get a global overview on the subject matter. It thereby enables a deeper understanding of challenges, opportunities and approaches in dealing with historic cities facing disasters at various geographical scales. Additionally, it brings together historical approaches to the reconstruction of historical cities and those of more recent times. Thus, it can be used as a reference book for global understanding of the subject matter.

El autor de El Nombre de la Rosa y de El Péndulo de Foucault, reconocido semiólogo, estudia aquí los límites de la interpretación de los textos literarios, las condiciones que hacen posibles las distintas reflexiones sobre lo oculto de las obras, o la tentación empírica, al hilo de las últimas teorías de la crítica literaria.

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