

## Patrizia Della Porta Mu Seum 4 Musei 4 Elementi 4 Museums 4 Elements Catalogo Della Mostra Milano 22 Settembre 28 Ottobre 2004 Ediz Bilingue

Expanded coverage highlights this updated guide to one of the most popular travel destinations in the world.

4 museums, 4 elements

A major, path-breaking work, *History, Medicine, and the Traditions of Renaissance Learning* is Nancy G. Siraisi's examination into the intersections of medically trained authors and history in the period 1450 to 1650. Rather than studying medicine and history as separate disciplinary traditions, Siraisi calls attention to their mutual interaction in the rapidly changing world of Renaissance erudition. Far from their contributions being a mere footnote in the historical record, medical writers had extensive involvement in the reading, production, and shaping of historical knowledge during this important period. With remarkably detailed scholarship, Siraisi investigates doctors' efforts to explore the legacies handed down to them from ancient medical and anatomical writings and the difficult reconciliations this required between the authority of the ancient world and the discoveries of the modern. She also studies the ways in which sixteenth-century medical authors wrote history, both in their own medical texts and in more general historical works. In the course of her study, Siraisi finds that what allowed medical writers to become so fully engaged in the writing of history was their general humanistic background, their experience of history through the field of medicine's past, and the tools that the writing of history offered to the development of a rapidly evolving profession. Nancy G. Siraisi is one of the preeminent scholars of medieval and Renaissance intellectual history, specializing in medicine and science. Now Distinguished Professor Emerita of History at Hunter College and the Graduate Center, City University of New York, and a 2008 winner of a John D. and Catherine T. MacArthur Foundation Fellowship, she has written numerous books, including *Taddeo Alderotti and His Pupils* (Princeton, 1981), which won the American Association for the History of Medicine William H. Welch Medal; *Avicenna in Renaissance Italy* (Princeton, 1987); *The Clock and the Mirror* (Princeton, 1997); and the widely used textbook *Medieval and Early Renaissance Medicine* (Chicago, 1990), which won the Watson Davis and Helen Miles Davis Prize from the History of Science Society. In 2003 Siraisi received the History of Science Society's George Sarton Medal, in 2004 she received the Paul Oskar Kristellar Award for Lifetime Achievement of the Renaissance Society of America, and in 2005 she was awarded the American Historical Association Award for Scholarly Distinction. "A fascinating study of Renaissance physicians as avid readers and enthusiastic writers of all kinds of history: from case narratives and medical biographies to archaeological and environmental histories. In this wide-ranging book, Nancy Siraisi demonstrates the deep links between the medical and the humanistic disciplines in early modern Europe." ---Katharine Park, Zemurray Stone Radcliffe Professor of the History of Science, Harvard University "This is a salient but little explored aspect of Renaissance humanism, and there is no doubt that Siraisi has succeeded in throwing light onto a vast subject. The scholarship is wide-ranging and profound, and breaks new ground. The choice of examples is fascinating, and it puts Renaissance documents into a new context. This is a major book, well written, richly learned and with further implications for more than students of medical history." ---Vivian Nutton, Professor, The Wellcome Trust Centre for the History of Medicine, University College London, and author of *From Democedes to Harvey: Studies in the History of Medicine* "Siraisi shows the many-dimensional overlaps and interactions between medicine and 'history' in the early modern period, marking a pioneering effort to survey a neglected discipline. Her book follows the changing usage of the classical term 'history' both as empiricism and as a kind of scholarship in the Renaissance before its more modern analytical and critical applications. It is a marvel of erudition in an area insufficiently studied." ---Donald R. Kelley, Emeritus James Westfall Thompson Professor of History, Rutgers University, New Brunswick, and Executive Editor of *Journal of the History of Ideas*

Written by locals, Fodor's travel guides have been offering expert advice for all tastes and budgets for more than 80 years. Fodor's Essential Italy is the indispensable take-along companion to one of Europe's most enduringly popular destinations. With inviting full-color photos, this updated edition highlights everything that visitors adore--from Italy's great food and wine to art and architecture, as well as glorious Tuscan hill towns, shopping, and much more. This travel guide includes: Hundreds of hotel and restaurant recommendations, with Fodor's Choice designating our top picks Multiple itineraries to explore the top attractions and what's off the beaten path In-depth breakout features on the Sistine Chapel Ceiling, Naples-style Pizza, Tuscan Wine, the Cinque Terre, the Duomo, and Venice's Grand Canal Coverage of Rome, Venice, Florence, Milan, Lake Como, Tuscany, Naples, Sorrento, Capri, Sicily, Emilia-Romagna, the Veneto, and more. Planning to focus on just some Italy destinations? Check out Fodor's travel guides to Rome; Venice; Florence & Tuscany; and The Amalfi Coast, Capri & Naples.

Il volume raccoglie alcuni saggi di approfondimento su uno dei complessi artistici più importanti della Roma seicentesca, la cappella del cardinale Contarelli in San Luigi dei Francesi, resa celebre dalle straordinarie tele di Caravaggio. Dalle opere fatte realizzare da Mathieu Cointrel per la chiesa della nazione francese, alle intrecciate vicende della committenza Crescenzi, subentrata nel patronato della cappella alla morte del cardinale, sino alla percezione che di questo insieme decorativo si ebbe nella letteratura artistica dal Sei all'Ottocento, nei testi qui raccolti si ripercorrono gli aspetti meno indagati di questa cruciale commissione, che tuttavia lascia aperti ancora molti quesiti in cerca di soluzione. L'avvicinarsi di Girolamo Muziano e Jacob Cobaert, Cavalier d'Arpino e Caravaggio all'abbellimento del sacello illustra emblematicamente il trapasso dalla tarda Maniera al naturalismo, come momento di snodo della cultura figurativa in età di Controriforma. Furono infatti proprio i grandi quadri della cappella Contarelli, prima opera pubblica di Caravaggio, ad imprimere una svolta nella pittura di inizio Seicento, aprendola ai valori del vero di natura come presa immediata e drammatica sulla realtà. Completano la raccolta alcuni documenti inediti sui restauri ottocenteschi dei dipinti di Caravaggio e l'edizione critica di tutti i documenti relativi alla committenza della cappella, trascritti e regestati dagli originali secondo i moderni criteri paleografici.

Discover the rich history and culture of some of the world's most influential historical places with these highly illustrated books, packed with information and enlightening descriptions.

For a limited time, receive a free Fodor's Guide to Safe and Healthy Travel e-book with the purchase of this guidebook! Go to [fodors.com](http://fodors.com) for details. Ready to experience Italy? The experts at Fodor's are here to help. Fodor's Essential Italy 2020 travel guide is packed with customizable itineraries with top recommendations, detailed maps of Italy, and exclusive tips from locals.

Whether you want to hike the Cinque Terre, go shopping in Milan, or visit Vatican City, this user-friendly guidebook will help you plan it all out. Our local writers vet every recommendation to ensure that you not only make the most of your time, but that you also have all the most up-to-date and essential information you need to plan the perfect trip. This new edition has been FULLY-REDESIGNED with a new layout and beautiful images for more intuitive travel planning! Fodor's Essential Italy 2020 includes: • AN ULTIMATE EXPERIENCE GUIDE that visually captures the top highlights of Italy. • SPECTACULAR COLOR PHOTOS AND FEATURES throughout, including special features on the Sistine Chapel, hiking the Cinque Terre, and Pompeii. • INSPIRATIONAL "BEST OF" LISTS identify the best things to see, do, eat, drink, and more. • MULTIPLE ITINERARIES for various trip lengths help you maximize your time. • MORE THAN

70 DETAILED MAPS help you plot your itinerary and navigate confidently. • EXPERT RECOMMENDATIONS ON HOTELS AND RESTAURANTS offer options for every taste. • TRIP PLANNING TOOLS AND PRACTICAL TIPS include: guides to getting around, saving money and time, beating the crowds; basic Italian phrases; and a calendar of festivals and events. • LOCAL INSIDER ADVICE tells you where to find under-the-radar gems, along with the best walking tours. • HISTORICAL AND CULTURAL OVERVIEWS add perspective and enrich your travels. • COVERS: Rome, Vatican City, Venice, Milan, Lake Como, Florence, Tuscany, Pisa, Naples, Sicily, and more. ABOUT FODOR'S AUTHORS: Each Fodor's Travel Guide is researched and written by local experts. Fodor's has been offering expert advice for all tastes and budgets for over 80 years. Planning on visiting other destinations in Italy? Check out Fodor's Rome, Fodor's Florence & Tuscany, and Fodor's The Amalfi Coast, Capri, and Naples.

Paying attention to the historically specific dimensions of objects such as the photograph, the illustrated magazine and the collection, the contributors to this volume offer new ways of thinking about nineteenth-century practices of reading, viewing, and collecting, revealing new readings of Wordsworth, Shelley, James and Wilde, among others.

Author of statues in the major churches of Padua and Venice, Giammaria Mosca was among the leading sculptors in northern Italy during the second and third decades of the sixteenth century. In 1529 Mosca was summoned by the King of Poland to erect his tomb in Cracow. From 1533 until the artist's death in 1574, documents at regular intervals record important commissions to Mosca throughout Poland from the Polish royal family, as well as from prominent members of the nobility and ecclesiastical hierarchy. Many of Mosca's inscribed and documented monuments survive in their original site and state and testify to the sculptor's key role in the diffusion in Eastern Europe of Italian Renaissance ideals. In both native and adoptive homes, thus, there exists a substantial body of extant and documented works by Mosca; indeed, Mosca is virtually unique among émigré Renaissance sculptors for the completeness with which both halves of his career are documented and therefore offers the perfect test case for assessing the effect of emigration from the center to the periphery. Yet no one has ever asked whether Mosca's move to Poland changed his art. For the first time, Anne Markham Schulz not only explores the effect on Mosca's art of new patrons and materials, of different artistic conventions, functions, and traditions, but also sets Mosca's emigration within the context of those cultural exchanges between Italy and Poland that contributed fundamentally to the formation of the Polish Renaissance. This book represents the first comprehensive study of Giammaria Mosca in any language. It includes more than 260 detail photographs of all of Mosca's sculptures; almost every one has been made anew, many from specially constructed scaffolds. In addition, another 109 photographs illustrate comparative works. All documents concerning the artist, most never published before and many quite unknown, are reproduced in their entirety. There is an exhaustive catalogue of all works attributed to Mosca or his shop and a comprehensive bibliography of scholarship in ten languages.

This volume is the first in-depth analysis of how infirm bodies were represented in Italy from c. 1400 to 1650. Through original contributions and methodologies, it addresses the fundamental yet undiscussed relationship between images and representations in medical, religious, and literary texts. Looking beyond the modern category of 'disease' and viewing infirmity in Galenic humoral terms, each chapter explores which infirmities were depicted in visual culture, in what context, why, and when. By exploring the works of artists such as Caravaggio, Leonardo, and Michelangelo, this study considers the idealized body altered by diseases, including leprosy, plague, goitre, and cancer. In doing so, the relationship between medical treatment and the depiction of infirmities through miracle cures is also revealed. The broad chronological approach demonstrates how and why such representations change, both over time and across different forms of media. Collectively, the chapters explain how the development of knowledge of the workings and structure of the body was reflected in changed ideas and representations of the metaphorical, allegorical, and symbolic meanings of infirmity and disease. The interdisciplinary approach makes this study the perfect resource for both students and specialists of the history of art, medicine and religion, and social and intellectual history across Renaissance Europe.

Consummate painter, draftsman, sculptor, and architect, Michelangelo Buonarroti (1475–1564) was celebrated for his *disegno*, a term that embraces both drawing and conceptual design, which was considered in the Renaissance to be the foundation of all artistic disciplines. To his contemporary Giorgio Vasari, Michelangelo was "the divine draftsman and designer" whose work embodied the unity of the arts. Beautifully illustrated with more than 350 drawings, paintings, sculptures, and architectural views, this book establishes the centrality of *disegno* to Michelangelo's work. Carmen C. Bambach presents a comprehensive and engaging narrative of the artist's long career in Florence and Rome, beginning with his training under the painter Domenico Ghirlandaio and the sculptor Bertoldo and ending with his seventeen-year appointment as chief architect of Saint Peter's Basilica at the Vatican. The chapters relate Michelangelo's compositional drawings, sketches, life studies, and full-scale cartoons to his major commissions—such as the ceiling frescoes and the Last Judgment in the Sistine Chapel, the church of San Lorenzo and its New Sacristy (Medici Chapel) in Florence, and Saint Peter's—offering fresh insights into his creative process. Also explored are Michelangelo's influential role as a master and teacher of *disegno*, his literary and spiritual interests, and the virtuoso drawings he made as gifts for intimate friends, such as the nobleman Tommaso de' Cavalieri and Vittoria Colonna, the marchesa of Pescara. Complementing Bambach's text are thematic essays by leading authorities on the art of Michelangelo. Meticulously researched, compellingly argued, and richly illustrated, this book is a major contribution to our understanding of this timeless artist.

The great Renaissance artist Andrea del Sarto (1486–1530) rivals Leonardo da Vinci as one of history's most accomplished draftsmen. Moving beyond the graceful elegance of his contemporaries, such as Raphael and Fra Bartolommeo, he brought unprecedented realism to his drawings through the rough and rustic use of chalk in his powerfully rendered life and compositional studies. With an immediacy few other Renaissance artists possess, del Sarto's work has proven to be inspirational and compelling to later audiences, with admirers such as Degas and Redon. This lavishly illustrated book reveals del Sarto's dazzling inventiveness and creative process, presenting fifty core drawings on paper together with a handful of paintings. The first publication to look to del Sarto's working practice through a close examination of his art from across all the world's major collections, this volume analyzes new studies of his panel underdrawings as well. The depth and breadth of its research make this book an important contribution to the study of del Sarto and Florentine Renaissance workshop practice. This volume is published to accompany an exhibition on view at the J. Paul Getty Museum from June 23 through September 13, 2015, and at the Frick Collection in New York from October 6, 2015, though January 10, 2016.

