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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

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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.

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.

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*.

"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.

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.

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"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.

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