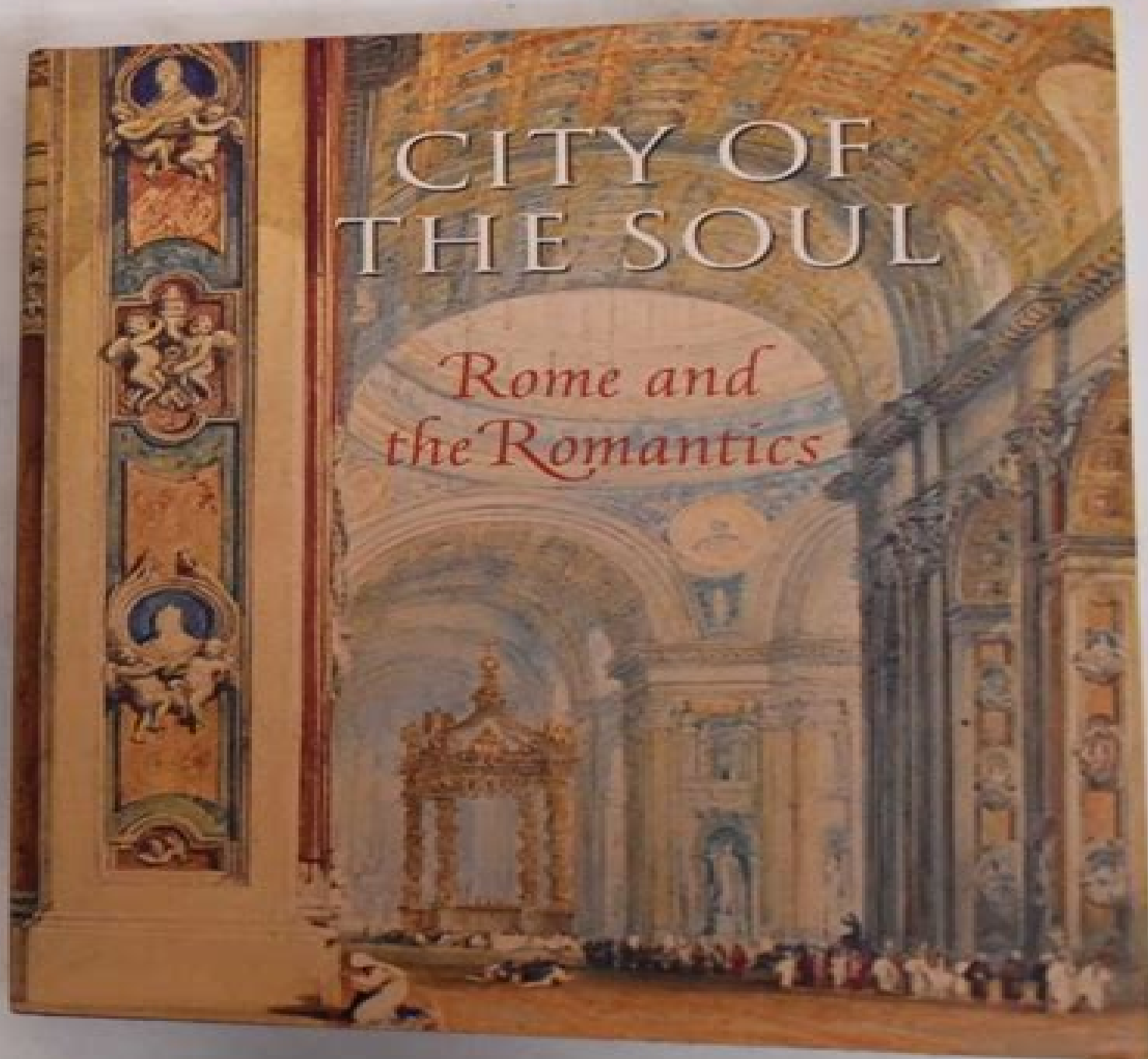




City Of The Soul Rome And The Romantics

Ensheng Dong



City Of The Soul Rome And The Romantics:

City of the Soul John A. Pinto, 2016-06-07 City of the Soul critically examines how an international cast of visitors fashioned Rome's image visual and literary in the century between 1770 and 1870 from the era of the Grand Tour to the onset of mass tourism The Eternal City emerges not only as an intensely physical place but also as a romantic idea onto which artists and writers projected their own imaginations and longings The book will appeal to a wide audience of readers interested in the history of art architecture and photography the Romantic poets and other writers from Byron to Henry James It will also attract the interest of historians of urbanism landscape and Italy Nonspecialists and armchair travelers will enjoy the diverse literary and artistic responses to Rome *City of the Soul* John A. Pinto, 2016-06-07 Romantic Rome the Eternal City in word and image from Goethe and Byron to James from etching and watercolor to photograph **The Artist and the Eternal City** Loyd Grossman, 2021-08-03 This brilliant vignette of seventeenth century Rome its Baroque architecture and its relationship to the Catholic Church brings to life the friendship between a genius and his patron with an ease of writing that is rare in art history By 1650 the spiritual and political power of the Catholic Church was shattered Thanks to the twin blows of the Protestant Reformation and the Thirty Years War Rome celebrated both as the Eternal City and Caput Mundi the head of the world had lost its preeminent place in Europe Then a new Pope Alexander VII fired with religious zeal political guile and a mania for creating new architecture determined to restore the prestige of his church by making Rome the key destination for Europe's intellectual political and cultural elite To help him do so he enlisted the talents of Gianlorenzo Bernini already celebrated as the most important living artist no mean feat in the age of Rubens Rembrandt and Velazquez **Monumental Journey** Stephen C. Pinson, Sylvie Aubenas, Olivier Caumont, Silvia A. Centeno, Thomas Galifot, Nora W. Kennedy, Grant B. Romer, Martina Rugiadi, Andrea E. Schlather, Lindsey S. Stewart, Andrew Szegedy-Maszak, Ariadna Cervera Xicotencatl, 2019-01-28 In 1842 the pioneering French photographer Joseph Philibert Girault de Prangey 1804-1892 set out eastward across the Mediterranean daguerreotype equipment in tow He spent the next three years documenting lands that were then largely unknown to the West including Greece Egypt Turkey Syria and Lebanon in some of the earliest surviving photographic images of these places Monumental Journey the first monograph in English on this brilliant yet enigmatic artist explores the hundreds of daguerreotypes Girault made during his unprecedented trip offering a rare early look at sites and cities that have since been altered sometimes irrevocably by urban environmental and political change Beautiful full scale reproductions of Girault's photographs many published here for the first time and incisive essays shed new light on the arc of his career and his groundbreaking contributions to the burgeoning fields of photography archaeology and architectural history Monumental Journey presents an artist of astonishing innovation whose work occupies a singular space at the border of history and modernity tradition and invention endurance and evanescence p1 margin 0 0px 0 0px 0 0px font 14 0px Verdana **Luther's Rome, Rome's Luther** Carl P. E. Springer, 2021-07-13

This book reconsiders the question of Martin Luther's relationship with Rome in all its sixteenth century manifestations: the early modern city he visited as a young man, the ancient republic and empire whose language and literature he loved, the Holy Roman Empire of which he was a subject and the sacred seat of the papacy. It will appeal to scholars as well as lay readers, especially those interested in Rome, the reception of the classics in the Reformation, Luther studies, and early modern history. Springer's methodology is primarily literary critical, and he analyzes a variety of texts, prose and poetry, throughout the book. Some of these speak for themselves, while Springer examines others more closely to tease out their possible meanings. The author also situates relevant texts within their appropriate contexts, as the topics in the book are interdisciplinary. While many of Luther's references to Rome are negative, especially in his later writings, Springer argues that his attitude to the city in general was more complicated than has often been supposed. If Rome had not once been so dear to Luther, it is unlikely that his later animosity would have been so intense. Springer shows that Luther continued to be deeply fascinated by Rome until the end of his life and contends that what is often thought of as his pure hatred of Rome is better analyzed as a kind of love-hate relationship with the venerable city.

Piranesi and the Modern Age Victor Plahte Tschudi, 2022-11-01. The complex appropriation of Piranesi by modern literature, photography, art, film, and architecture. The etchings of the Italian printmaker, architect, and antiquarian Giovanni Battista Piranesi (1720-1778) have long mesmerized viewers. But as Victor Plahte Tschudi shows, artists and writers of the modern era found in these works Piranesi's visions of contradictory space, endless vistas, and self-perpetuating architecture, a formulation of the modern. In *Piranesi and the Modern Age*, Tschudi explores the complex appropriation and continual rediscoveries of Piranesi by modern literature, photography, art, film, and architecture. Tracing the ways that the modern age constructed itself and its origin through Piranesi across genres, he shows, for example, how Piranesi's work formulates the ideas of contrast in photography, abstraction in painting, and montage in cinema. Piranesi's modern-day comeback, Tschudi argues, relied on new dimensions found within his work that inspired attempts to inscribe within them a world that was very modern. For more than a century, these interpretations have helped legitimize new forms, theories, technologies, and movements. Tschudi examines, among other things, how Piranesi's disturbing prison interiors, the *Carceri*, became modern metaphors for the mind; how Alfred H. Barr and the Museum of Modern Art made the case for Piranesi's alleged abstraction in the 1930s; and how Sergei Eisenstein reinvented Piranesi as a progenitor of his own innovative filmmaking techniques. Tschudi's exploration of Piranesi's influence on modern architectural discourse includes interviews with such distinguished architects as Peter Eisenman, Bernard Tschumi, Steven Holl, and Rem Koolhaas. Generously illustrated, *Piranesi and the Modern Age* offers an entirely new reading of Piranesi's work.

[Thomas Cole's Journey](#) Elizabeth Mankin Kornhauser, Tim Barringer, 2018-01-29. Thomas Cole (1801-1848) is celebrated as the greatest American landscape artist of his generation. Though previous scholarship has emphasized the American aspects of his formation and identity, never before has the British-born artist been presented as an international figure in direct dialogue with the major landscape painters of the

age Thomas Cole's Journey emphasizes the artist's travels in England and Italy from 1829 to 1832 and his crucial interactions with such painters as Turner and Constable. For the first time it explores the artist's most renowned paintings, *The Oxbow* 1836 and *The Course of Empire* cycle 1834-36 as the culmination of his European experiences and of his abiding passion for the American wilderness. The four essays in this lavishly illustrated catalogue examine how Cole's first-hand knowledge of the British industrial revolution and his study of the Roman Empire positioned him to create works that offer a distinctive even dissident response to the economic and political rise of the United States, the ecological and economic changes then underway and the dangers that faced the young nation. A detailed chronology of Cole's life focusing on his European tour retraces the artist's travels as documented in his journals, letters, and sketchbooks, providing new insight into his encounters and observations. With discussions of over seventy works by Cole as well as by the artists he admired and influenced, this book allows us to view his work in relation to his European antecedents and competitors, demonstrating his major contribution to the history of Western art.

Visualizing the Past in Italian Renaissance Art Jennifer Cochran Anderson, Douglas N. Dow, 2021-03-22. The essays in *Visualizing the Past in Italian Renaissance Art* address a foundational concept that was as central to early modern thinking as it is to our own: that the past is always an important part of the present. Written by the friends, students, and colleagues of Dr. Brian Curran, former professor of Art History at the Pennsylvania State University, these authors demonstrate how reverberations of the past within the present are intrinsic to the ways in which we think about the history of art. Examinations of sculpture, painting, and architecture reveal the myriad ways that history has been appropriated, reinvented, and rewritten as subsequent generations, including the authors collected here, have attained new insight into the past and present. Contributors: Denise Costanzo, William E. Wallace, Theresa A. Kutasz, Christensen, Ingrid Rowland, Anthony Cutler, Marilyn Aronberg Lavin, Louis Alexander Waldman, Elizabeth Petersen, Cyron Stuart Lingo, Jessica Boehman, Katherine M. Bentz, Robin L. Thomas, and John Pinto.

Classical Taste in the Architectural World of Thomas Jefferson Alley Marie Jordan, 2025-06-12. Reaching beyond politics and law, this book focuses on Thomas Jefferson as an aesthetic classicist. Jefferson embraced the influence of antiquity through his adoption of classical architecture in his Virginia residences in order to establish Rome as an ancestor to America. In a time of significant political and cultural change, he aligned himself with a Greco-Roman legacy that represented knowledge, power, and art. Alley Marie Jordan studies the architectural and landscape spaces of Jefferson's classical taste, which include the villas of Monticello and Poplar Forest as well as the University of Virginia. An examination of these places exposes his deeply entrenched views of the importance of classics in Virginia and reveals them as expressions of admiration of classical antiquity. Seeking to uncover an underexplored side of his character, Jordan deconstructs his identity through a classical lens and illustrates his influence on American culture as well as his desire to reform it via the classics. By dislodging Jefferson from American politics, this study redefines his worldview and motivations for inventing an American virtue based on Horace's *utile dulci*. Although his

participation in acquiring classical taste was not unique for his time he did accomplish a unique aim with classicism the blending of the American landscape with classical culture to create a new American virtue

The Making of Measure and the Promise of Sameness Emanuele Lugli, 2024-05-31 An interdisciplinary history of standardized measurements

Measurement is all around us from the circumference of a pizza to the square footage of an apartment from the length of a newborn baby to the number of miles between neighboring towns Whether inches or miles centimeters or kilometers measures of distance stand at the very foundation of everything we do so much so that we take them for granted Yet this has not always been the case This book reaches back to medieval Italy to speak of a time when measurements were displayed in the open showing how such a deceptively simple innovation triggered a chain of cultural transformations whose consequences are visible today on a global scale Drawing from literary works and frescoes architectural surveys and legal compilations Emanuele Lugli offers a history of material practices widely overlooked by historians He argues that the public display of measurements in Italy's newly formed city republics not only laid the foundation for now centuries old practices of making but also helped to legitimize local governments and shore up church power buttressing fantasies of exactitude and certainty that linger to this day This ambitious truly interdisciplinary book explains how measurements rather than being mere descriptors of the real themselves work as powerful molds of ideas affecting our notions of what we consider similar accurate and truthful

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