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Baxandall 1971, pp. 129-30, defines pictorial composition as used by Alberti in 'De pictura' as "the way in which a painting can be organized so that each plane surface and each object plays its part in the effect of the whole" By

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□compositio□ he means a four-level hierarchy of forms within the framework of which one assesses the role of each element in the total effect of the ...

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De pictura (English: "On Painting") is a

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treatise or commentarii written by the Italian humanist and artist Leon Battista Alberti. The first version, composed in Latin in 1435, was not published until 1450. It is one of his three treatises on art, the others two are De statua and De re aedificatoria, that would form the Renaissance concept for the fine arts:

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painting, sculpture, and architecture.

~~De pictura — Wikipedia~~

THE De pictura has been the focus of numerous studies, but it remains unclear exactly what sort of work Alberti composed in 1435 and what its intended purpose was, for scholars have over the

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years perceived it differently. It has been called a scientific treatise, an essay, a beginner's handbook, and even a Ciceronian oration. Those interested in its mathematical content most commonly refer ...

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scritto in latino e tradotto (e riportato in questo testo) in italiano volgare da Leon Battista Alberti. Fu la prima opera di una trilogia di trattati sulle arti "maggiori" che ebbero una ...

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De Pictura. A true Renaissance Man □
humanist, priest, author, artist, architect,

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poet, priest, linguist, philosopher and cryptographer □ Leon Battista Alberti (born: 1404, Genoa; died: 1472, Rome) was the first art theorist to write an exposition on the principles of perspective. Departing radically from the conventions of the Middle Ages, he emphasised, as Ian Chilvers, author of the *The ...*

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The author proposes a reading of Alberti's
De pictura through the analysis of the
Florentine cultural context of the 1430s in
an attempt to verify the purely educational

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purpose of the treaty. The investigation starts from the ancient sources regarded as a model of style and content, and extends up to proposing a hypothesis on the category of readers which the work intended to address.

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Since Jaco Burckhardt's *Kultur der Renaissance in Italien* (1869) rhetoric as a significant cultural factor of the renaissance has largely been neglected. The present study seeks to remedy this deficit regarding the arts by concentrating on literary theory and its aspects of imagination, genre, style, mnemonic

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architecture and representation, with illustrative examples taken from Shakespeare's works, but also on the intermedial rhetoric of painting and music. Particular attention is given to the rhetorical ideology of the Renaissance.

Perspective has been a divided subject,

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orphaned among various disciplines from philosophy to gardening. In the first book to bring together recent thinking on perspective from such fields as art history, literary theory, aesthetics, psychology, and the history of mathematics, James Elkins leads us to a new understanding of how we talk about pictures. Elkins provides an

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abundantly illustrated history of the theory and practice of perspective. Looking at key texts from the Renaissance to the present, he traces a fundamental historical change that took place in the way in which perspective was conceptualized; first a technique for constructing pictures, it slowly became a metaphor for

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subjectivity. That gradual transformation, he observes, has led to the rifts that today separate those who understand perspective as a historical or formal property of pictures from those who see it as a linguistic, cognitive, or epistemological metaphor. Elkins considers how the principal concepts of perspective have

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been rewritten in work by Erwin Panofsky, Hubert Damisch, Martin Jay, Paul Ricoeur, Jacques Lacan, Maurice Merleau-Ponty, and E. H. Gombrich. The Poetics of Perspective illustrates that perspective is an unusual kind of subject: it exists as a coherent idea, but no one discipline offers an adequate exposition of it. Rather than

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presenting perspective as a resonant metaphor for subjectivity, a painter's tool without meaning, a disused historical practice, or a model for vision and representation, Elkins proposes a comprehensive reevaluation. The perspective he describes is at once a series of specific pictorial decisions and a

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powerful figure for our knowledge of the world.

"In this volume, an international group of [art] scholars offers a variety of fascinating approaches to issues of time and spectatorship." --Front cover flap.

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With Giovanni Bellini, renowned art historian Oskar Batschmann charts the fraught trajectory of Bellini's career, highlighting the crucial works that established his far-reaching influence in the Renaissance.

How technical drawings shaped early

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engineering practice. Technical drawings by the architects and engineers of the Renaissance made use of a range of new methods of graphic representation. These drawings—among them Leonardo da Vinci's famous drawings of mechanical devices—have long been studied for their aesthetic qualities and technological

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ingenuity, but their significance for the architects and engineers themselves is seldom considered. The essays in *Picturing Machines 1400–1700* take this alternate perspective and look at how drawing shaped the practice of early modern engineering. They do so through detailed investigations of specific images,

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looking at over 100 that range from sketches to perspective views to thoroughly constructed projections. In early modern engineering practice, drawings were not merely visualizations of ideas but acted as models that shaped ideas. *Picturing Machines* establishes basic categories for the origins, purposes,

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functions, and contexts of early modern engineering illustrations, then treats a series of topics that not only focus on the way drawings became an indispensable means of engineering but also reflect the main stages in their historical development. The authors examine the social interaction conveyed by early

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machine images and their function as communication between practitioners; the knowledge either conveyed or presupposed by technical drawings, as seen in those of Giorgio Martini and Leonardo; drawings that required familiarity with geometry or geometric optics, including the development of

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architectural plans; and technical illustrations that bridged the gap between practical and theoretical mechanics.

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"Preimesberger's incisive and erudite analysis of social history, biography, rhetoric, art theory, wordplay, and history

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illuminates these works anew, thus affording a modern audience a better understanding of the subtleties of their composition and meaning."--Jacket.

The "Iter Italicum" serves as a useful reference work for scholars in the history of philosophy, the sciences, classical

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Analyzing the literature on art from the Italian Renaissance, *The Spiritual Language of Art* explores the complex relationship between visual art and spirituality by revealing that terms, concepts and metaphors derived from

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spiritual literature were consistently used to discuss art.

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