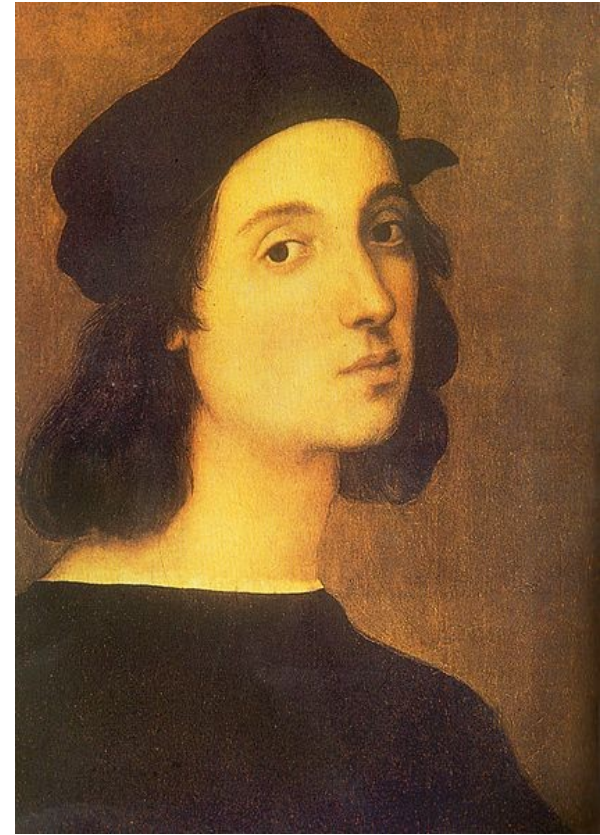


# Raffaello Sanzio (1483 Urbino – 1520 Řím)



Bindo Altoviti, Baldassare Castiglione, Autoportrét  
*Sprezzatura*



# NEW SPREZZATURA

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06. ACCESSORIES 07. INTERIOR 08. CAR 09. MOTORCYCLE  
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bntailor:

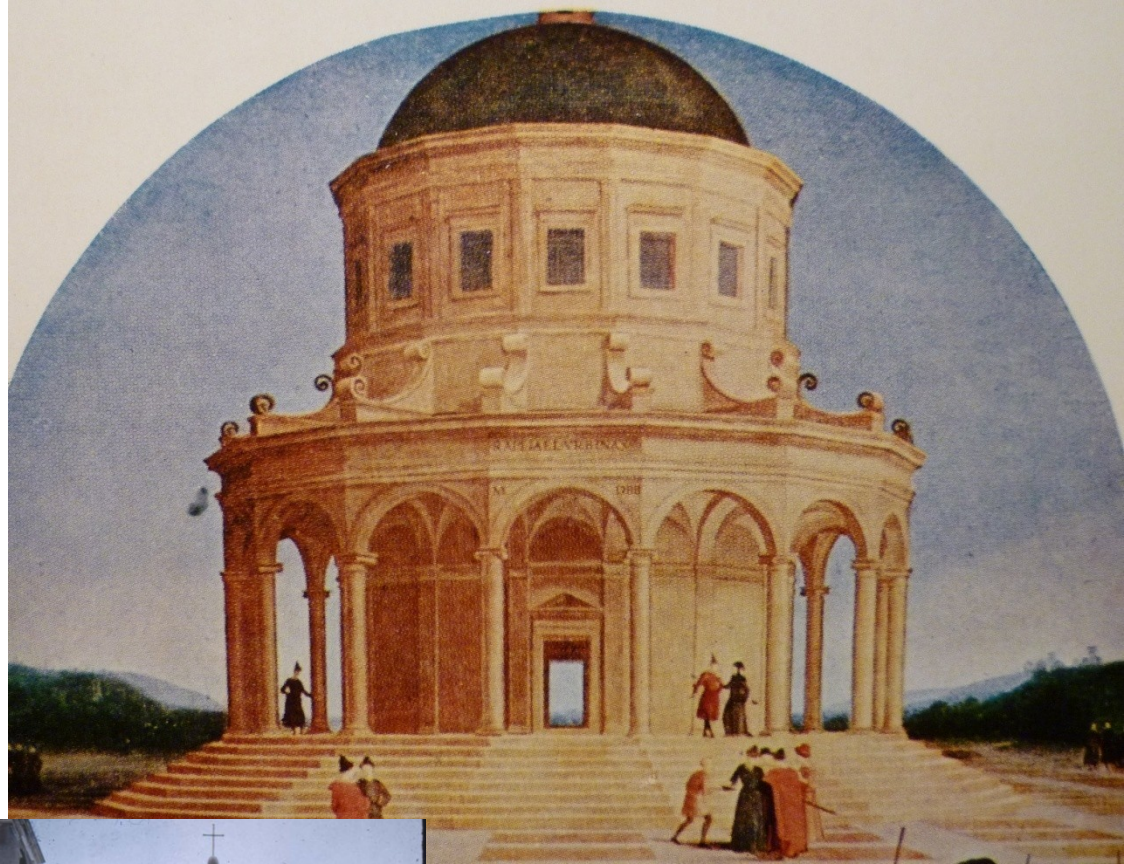
· Corduroy

(via ineedmoreties)

Tagged: jacket, menswear

Posted on March 12, 2014 via B&TAILOR with 14 notes

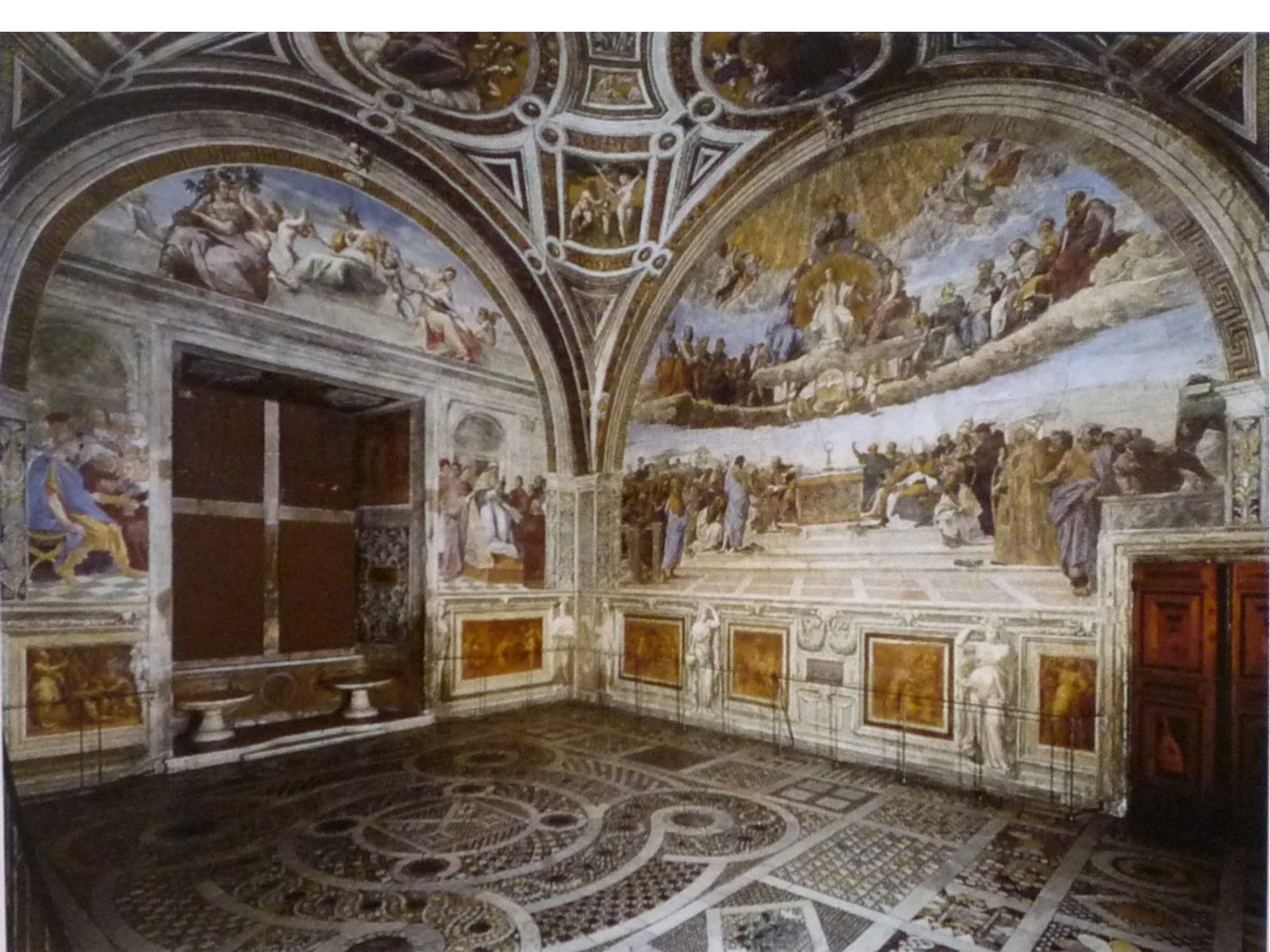
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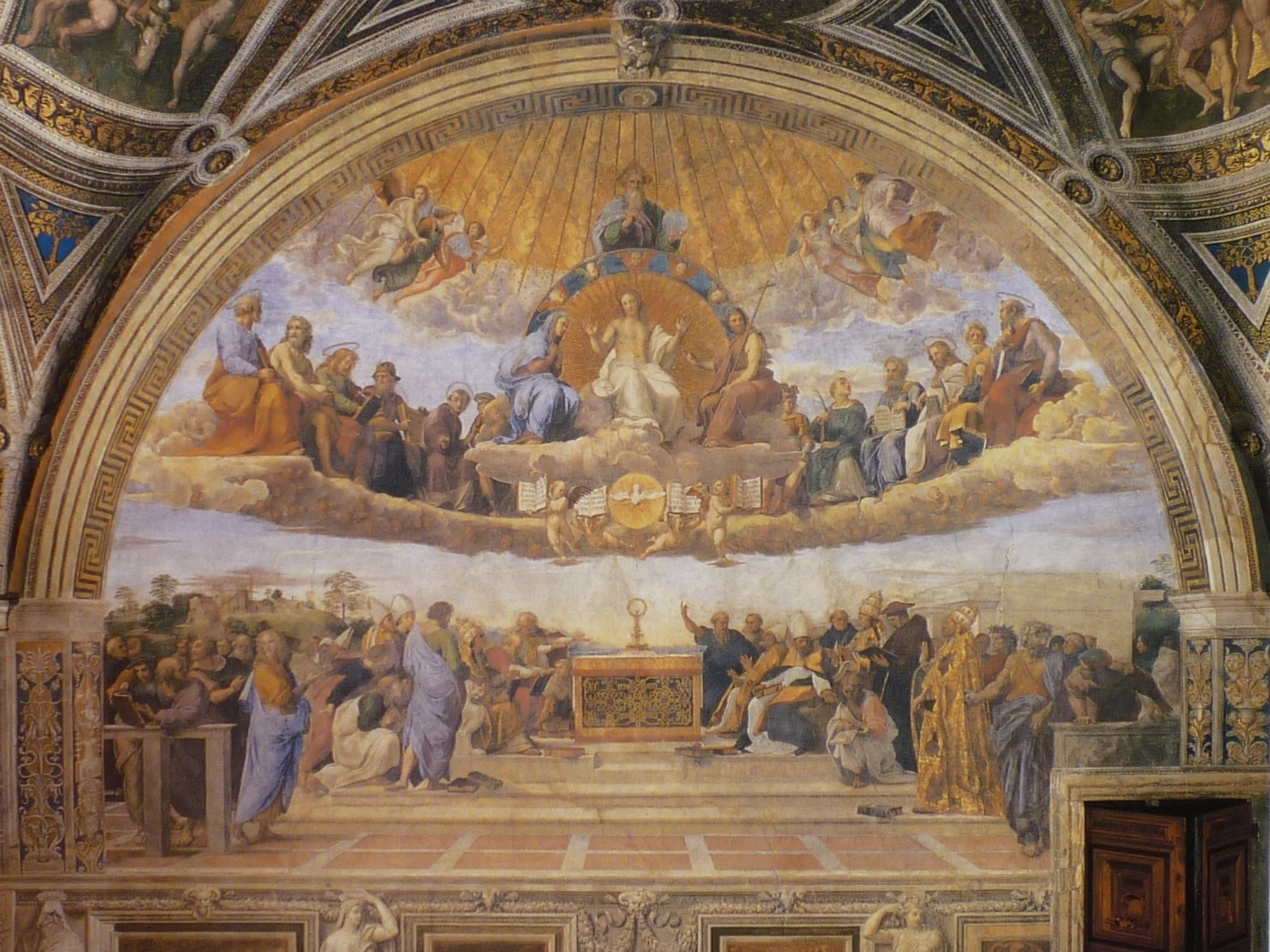


Zasnoubení P. Marie,  
Brera, Milán, 1504

Stanza della Segnatura,  
1508-1511

















Villa Farnesina





Galatea, Villa Farnesina,  
Řím, 1511

Raffael, Madony, 1504, 1507















M. D. C. C. L. I. I.



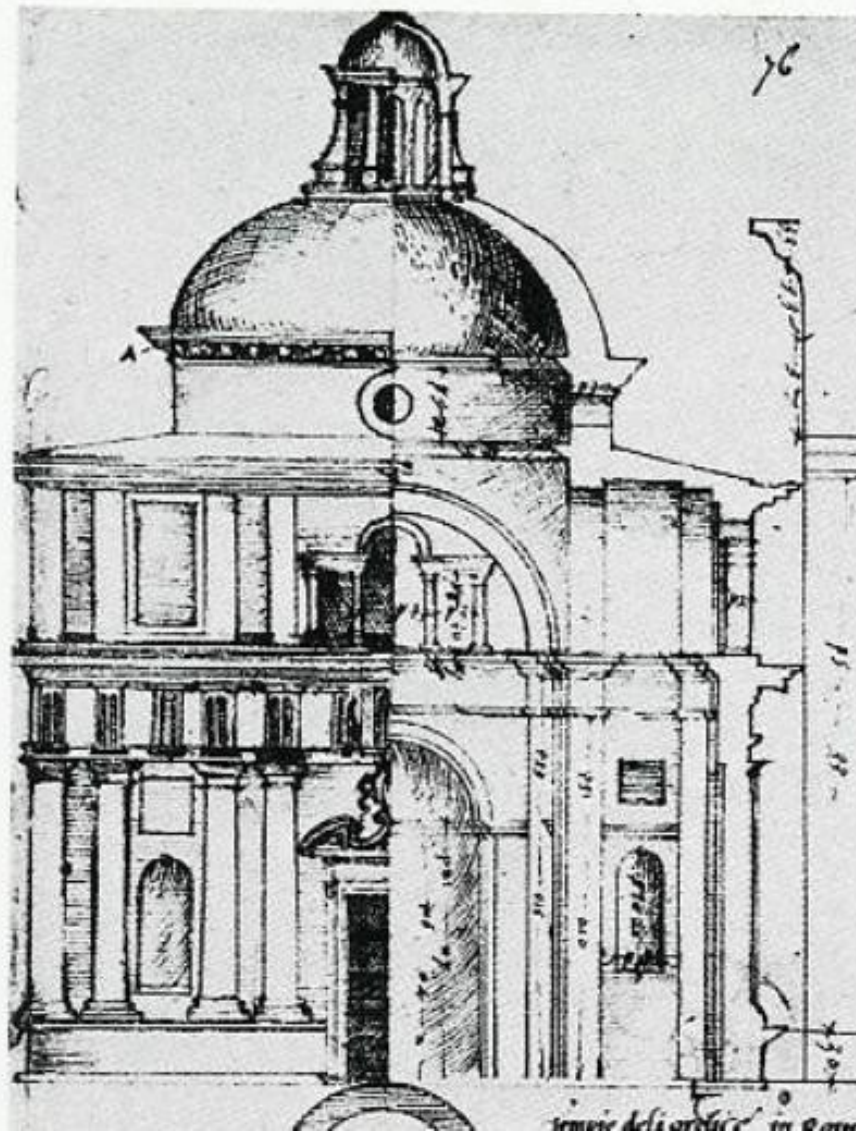




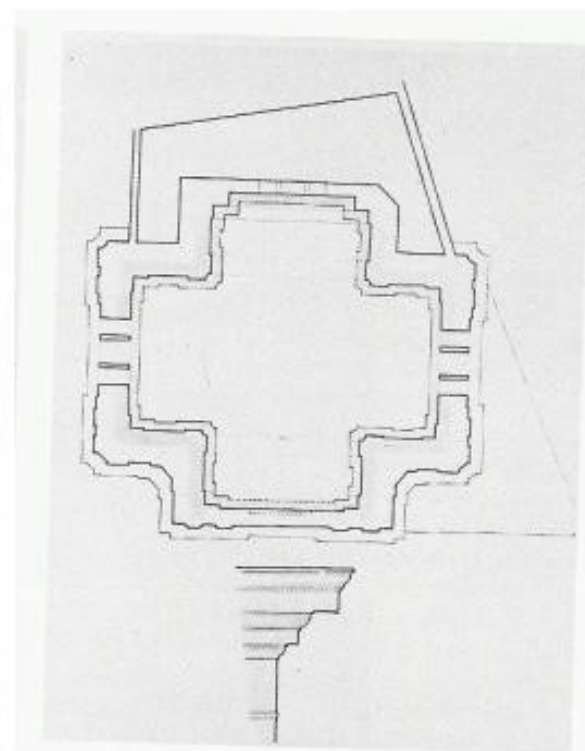
Řím, S. Eligio degli Orefici, 1511, po 1514, kupole 1526-1542







Roma  
Sant'Eligio  
degli Orefici







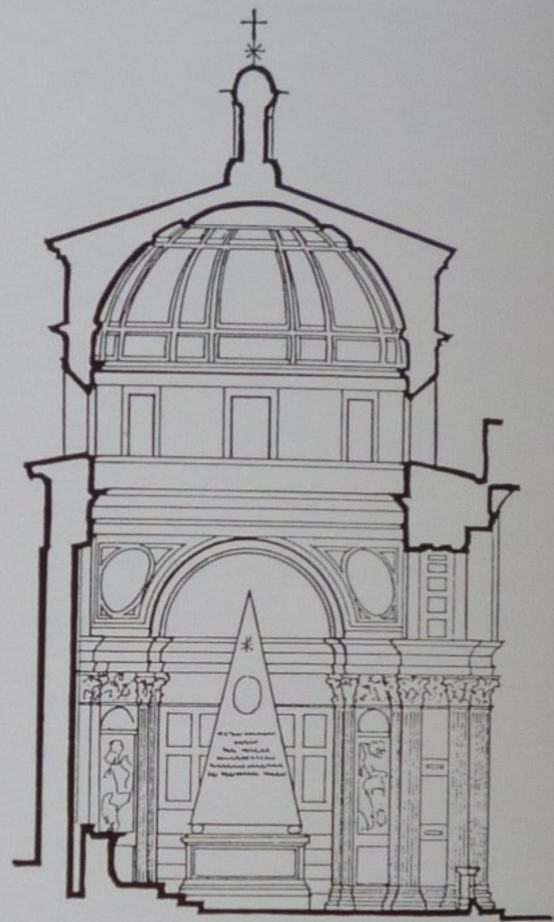
Řím, S. Maria del Popolo



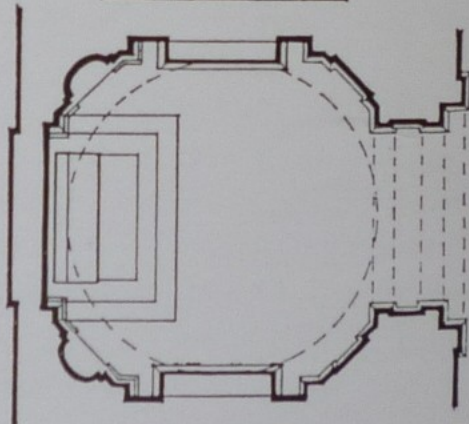
# Capella Chigi u S. Maria del Popolo, od 1513







0 5m









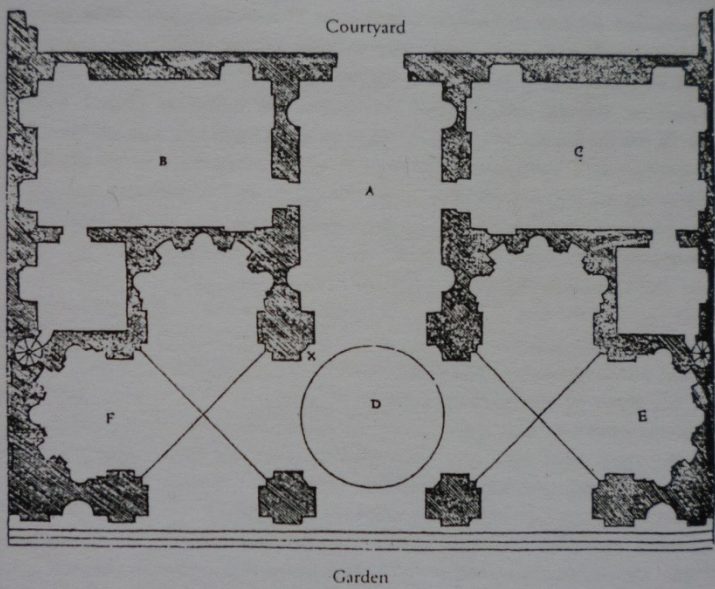
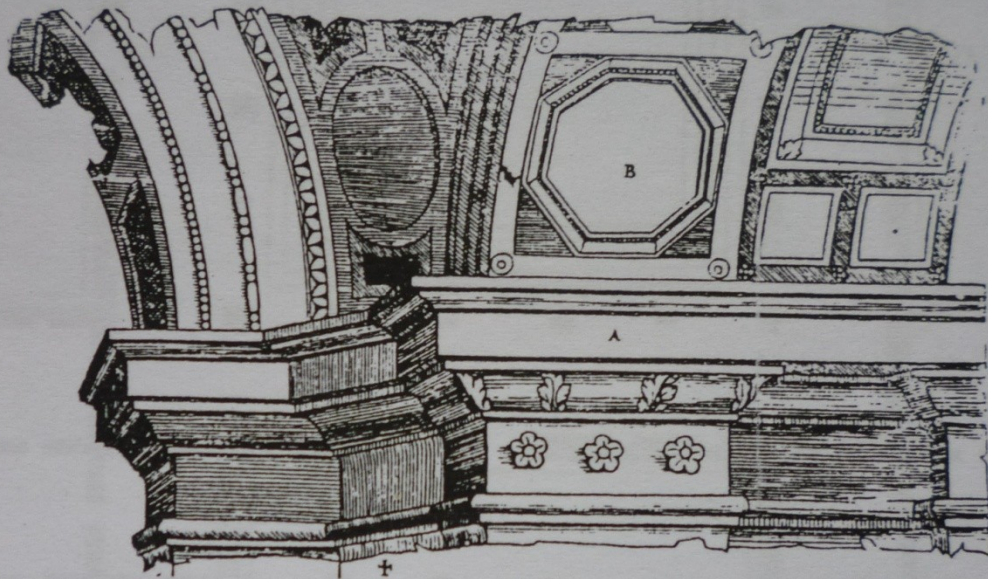
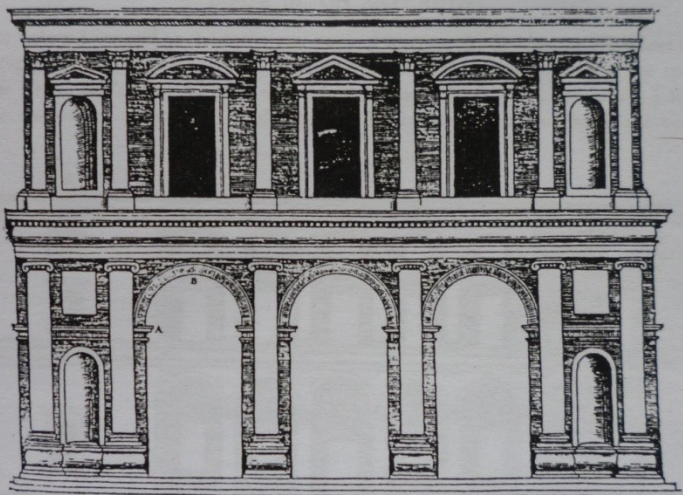


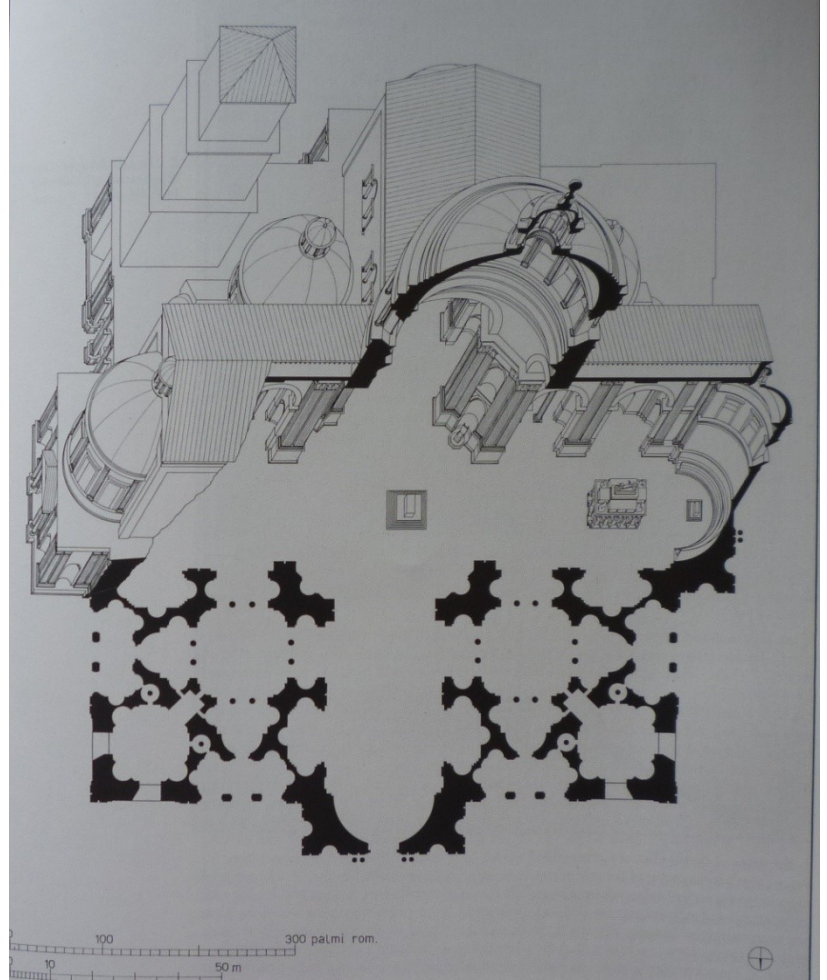
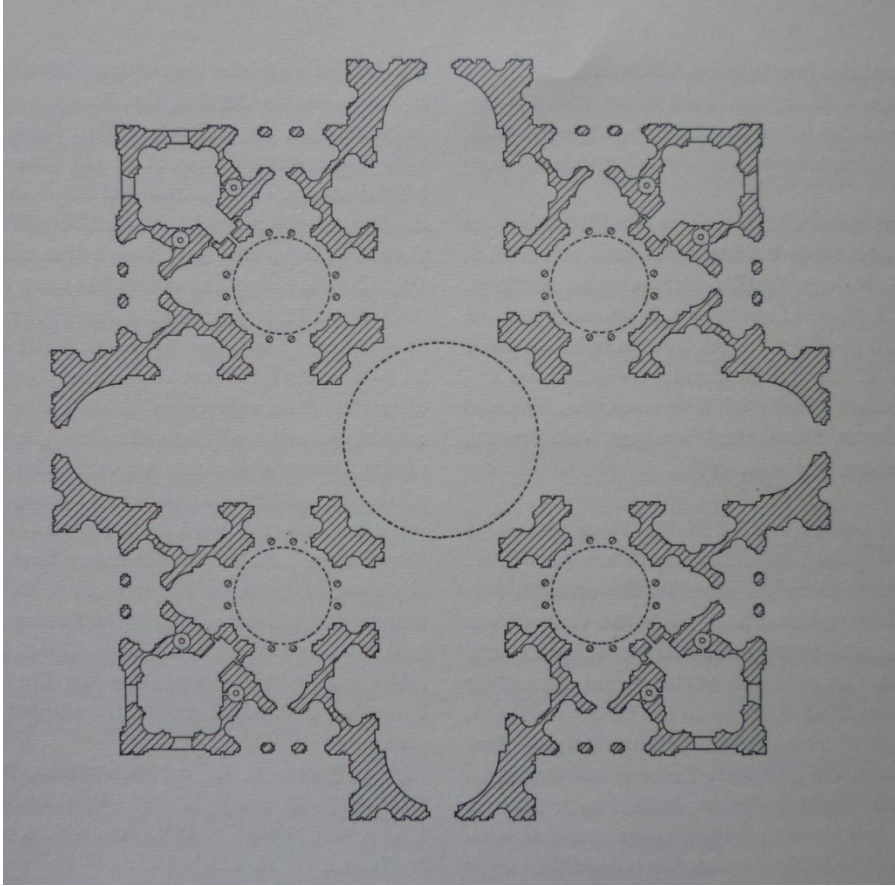












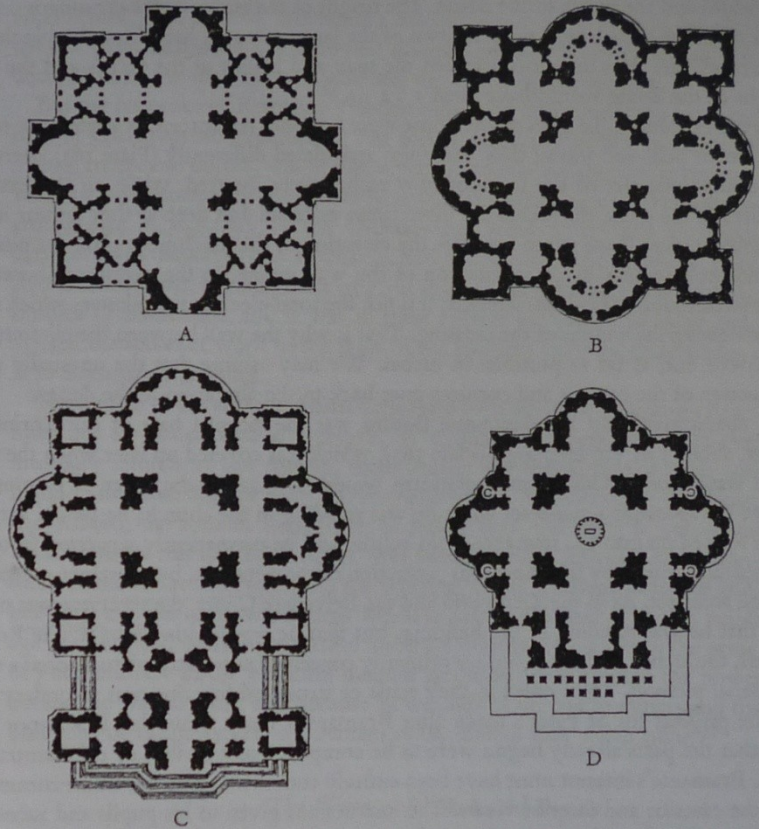
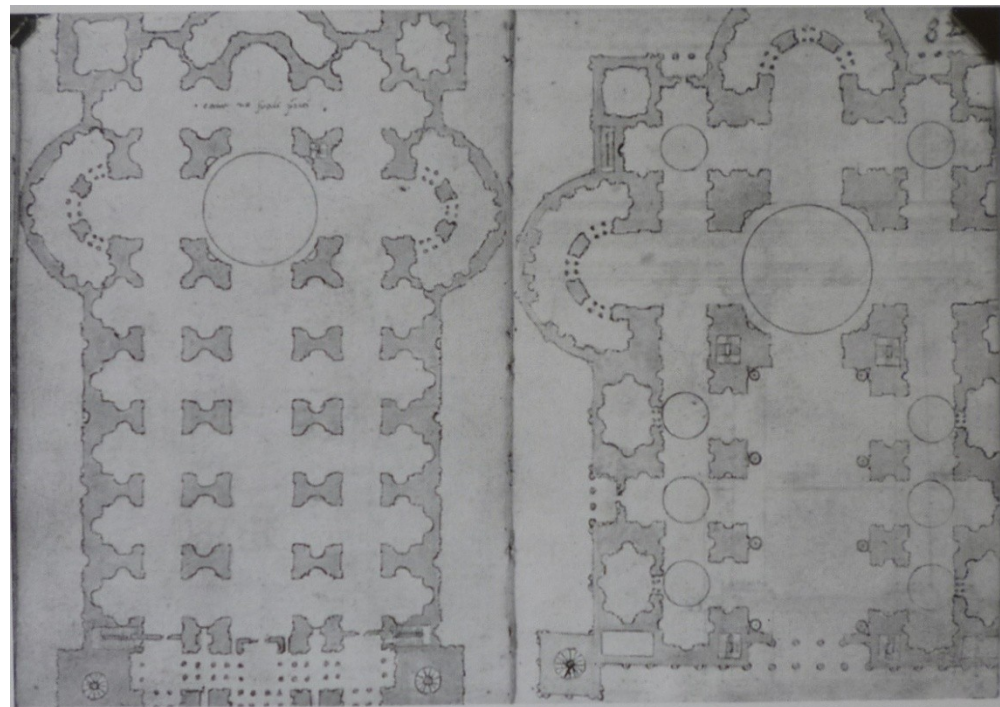
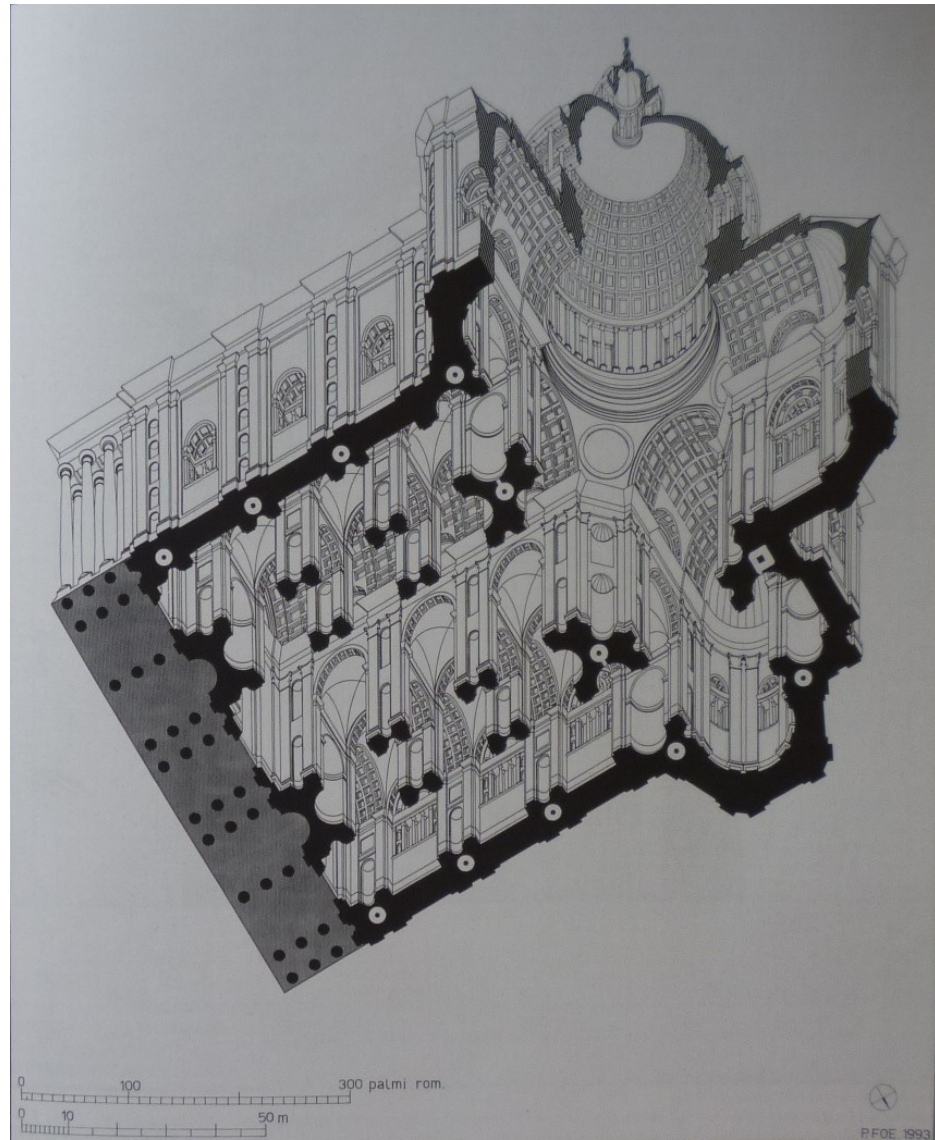
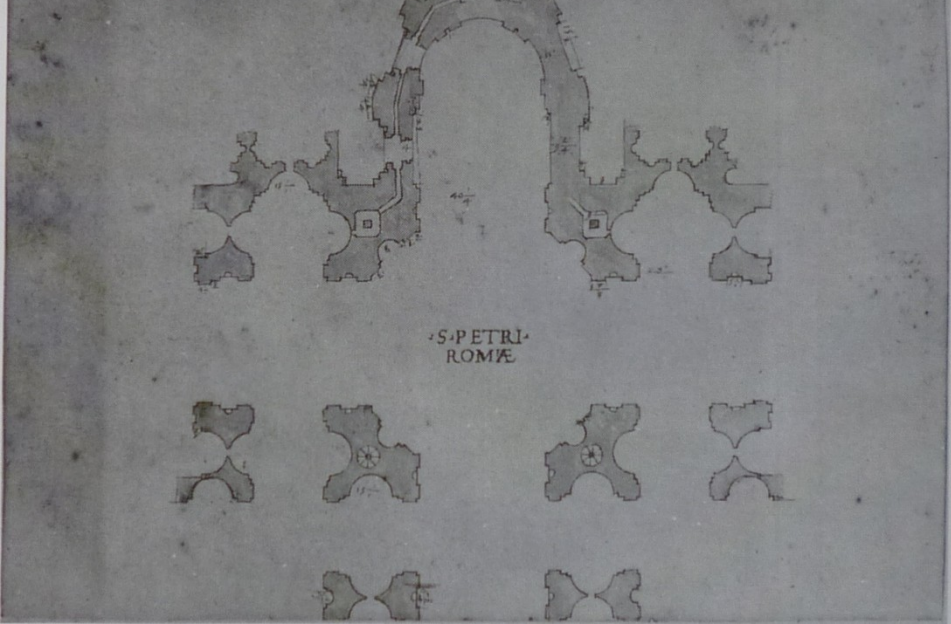
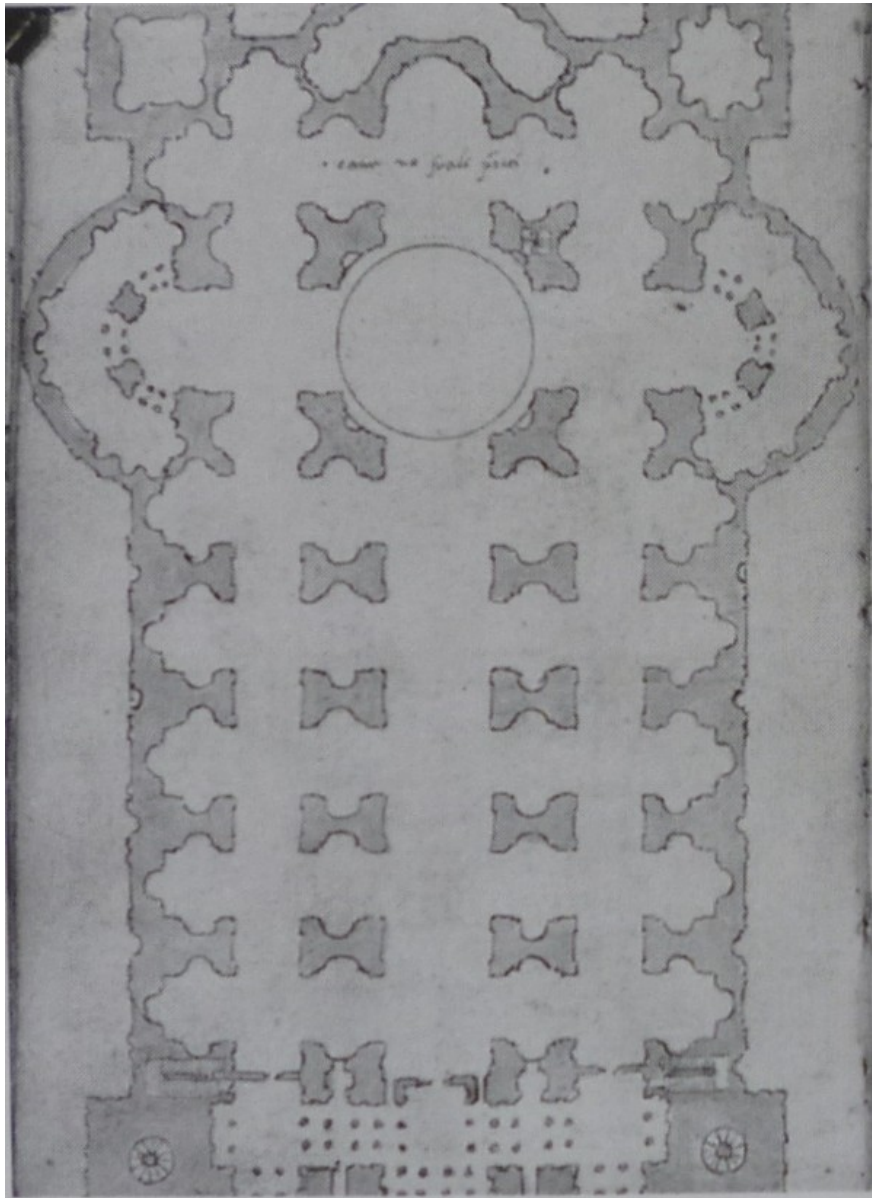


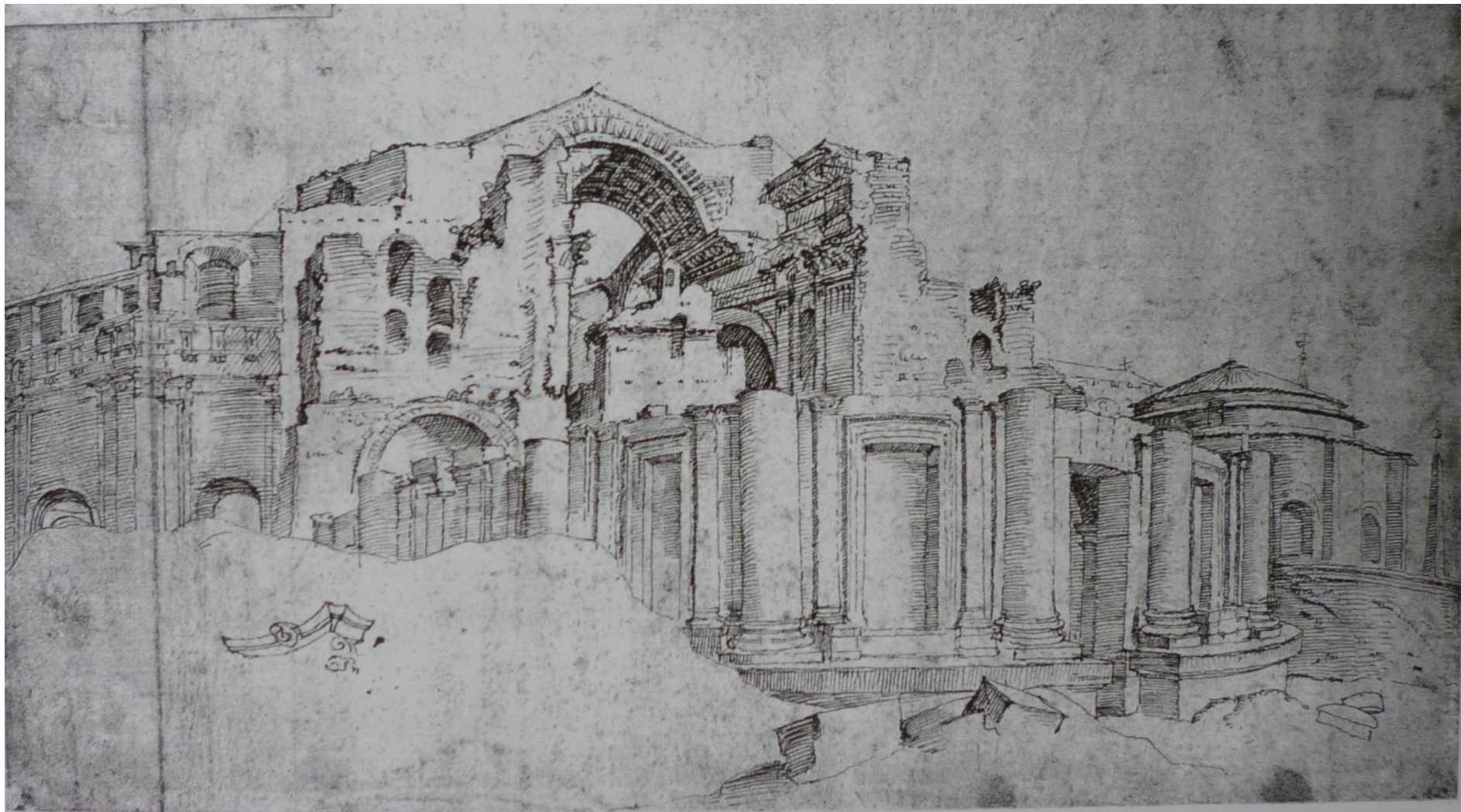
Figure 52. Rome, St Peter's, projects: (A) Bramante, 1506 ff.; (B) Peruzzi, c. 1520; (C) Antonio da Sangallo the Younger, 1520 ff.; (D) Michelangelo, 1546 ff.



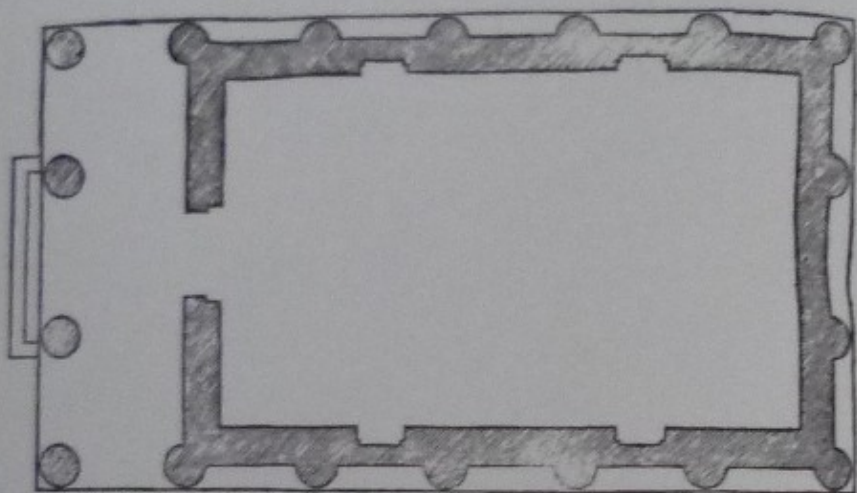




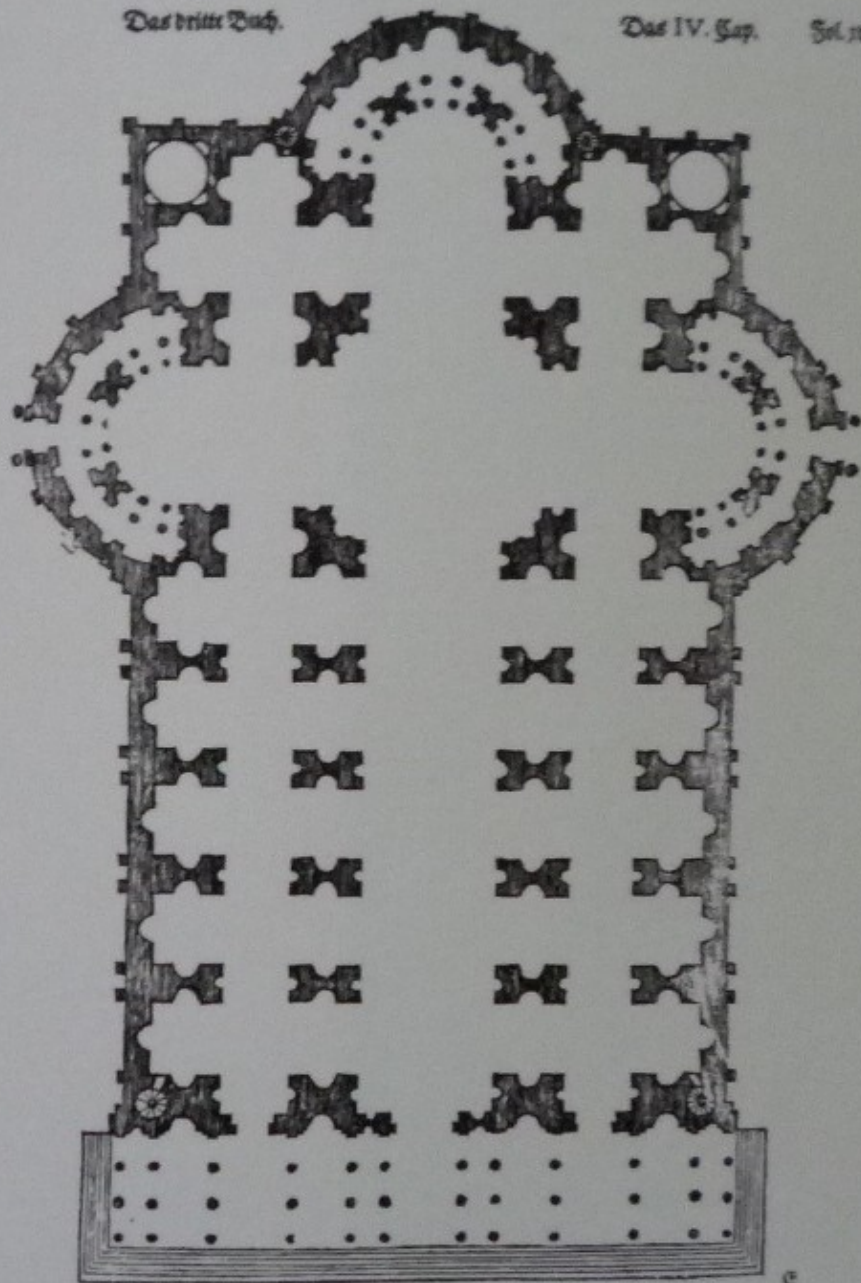


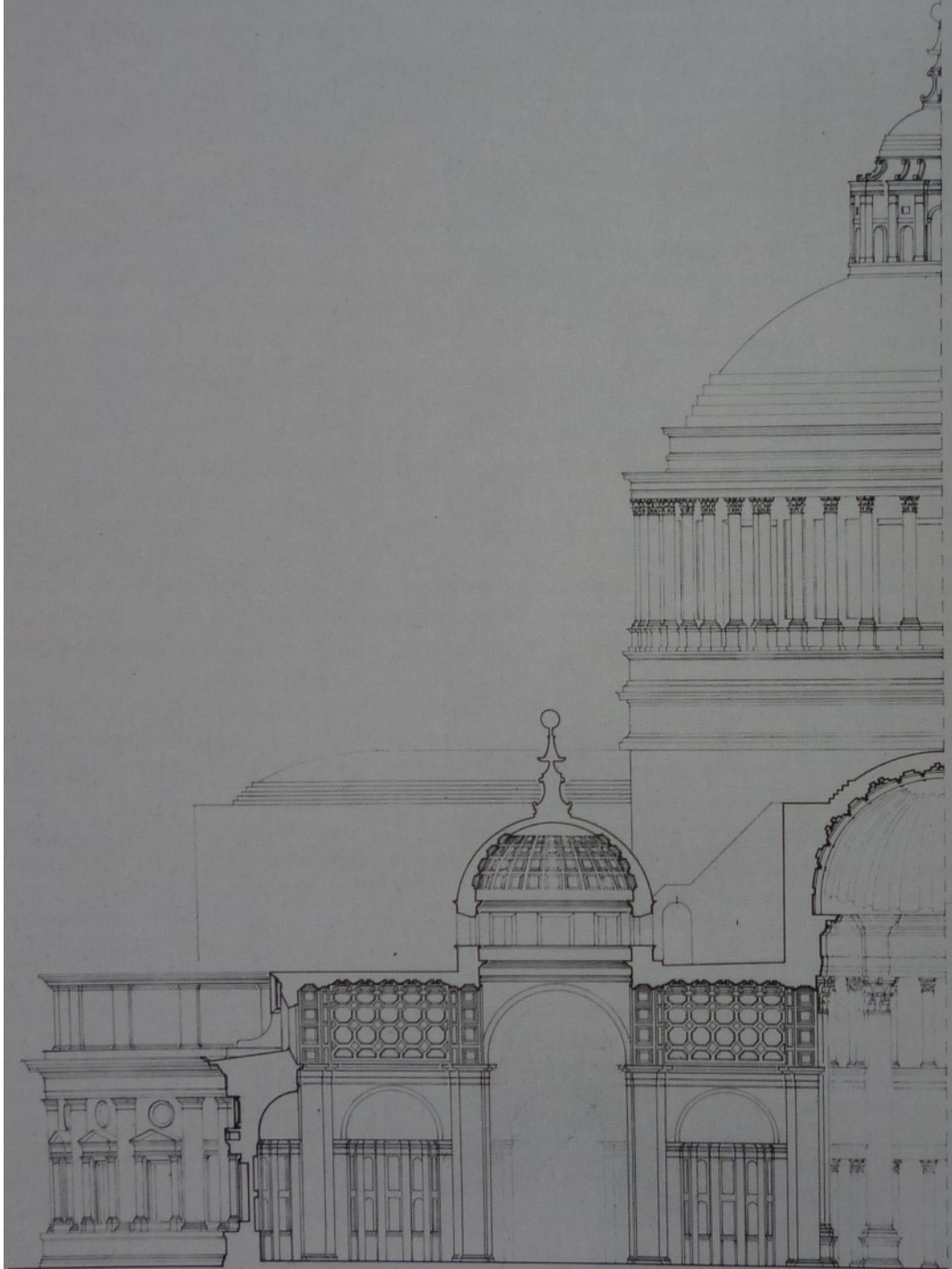


71. Old and New St Peter's, drawing by Marten van Heemskerck, c. 1534.



Ich wol im anfang dieses dritten Buchs verheissen/ allein von Antiquiteten zu  
 handeln/ so kan ich doch nicht vnterlassen auch von etlichen neuen Gebewen zu  
 tractieren/ so zu vnsen zeiten gemehret worden/ sonderlich von denen so nicht  
 minder sinreich/ vnd hohen tapfferen verstandis in der Baukunst gewesen/ als die  
 Alten. Also ist zuu jerten des Pabsts Julij secundi ein Kunstreicher Architectus gewe-  
 sen/ Bramant genennet von Gasteldurante im hertzogthumb Vrbynn/ bürting/ welche  
 ermdter Pabst/ wie auch jedermemiglich/ das lob gibt/ das er die rechte alte Bau-  
 kunst von den alten Römern bis zu seiner zeit vergraben/ herfürgerissen vnd wider an  
 tag gebracht hat. Dieser Bramante hat zu seinen zeiten den grund vnd anfang des  
 köstlichen vnd wunder schönen Bawes/ S. Peters Kirchs/ zu Rom gelegt/ weil er  
 aber zu bald mit todt abgangen/ ist nicht allein solcher Baw vnter vollkommen verbliben/  
 sender auch das Kunst er etlichen theilen nicht gehalten vnd außgemacht worden.  
 Daher haben sich hernach ander tapffere Köpffe gebraucht/ solches zu vollziehen/ vnd  
 vnder andren Raphael von Vrbynn/ ein sehr Kunstreicher Maler/ vnd in der Archi-  
 tectur nicht minder vrschendig/ den Bramanten nachfolgend/ hat diese Composition ge-  
 macht nach meinem beunden so schön/ als man sie finden vnd wünschen kan/ welche  
 auch einem Architecto zu vil andren sachen dienstlich seyn kan. Ich wil die massen dieses  
 Tempels nicht ehnen/ weil ein jedlicher auß einem theil den Rest leichtlich finde kan. Er ist  
 aber mit den alten Römischen Palmen gemessen vnd der mitteln Gang ist neunzig in 6  
 Palmen breit/ die an den Seiten halten halb so vil/ auß welchen zwo maassen das vbrig  
 leichtlich zu begreiffen ist.







Palazzo Bresciano-Costa v Římě, kol. 1515 (zničeno)

Palazzo Pandolfini ve Florencii, kol. 1517 (stavěl Giovanni Francesco Sangallo, poté od 1530 Aristotile Sangallo)









LEONIS X ET CLEMENSIS

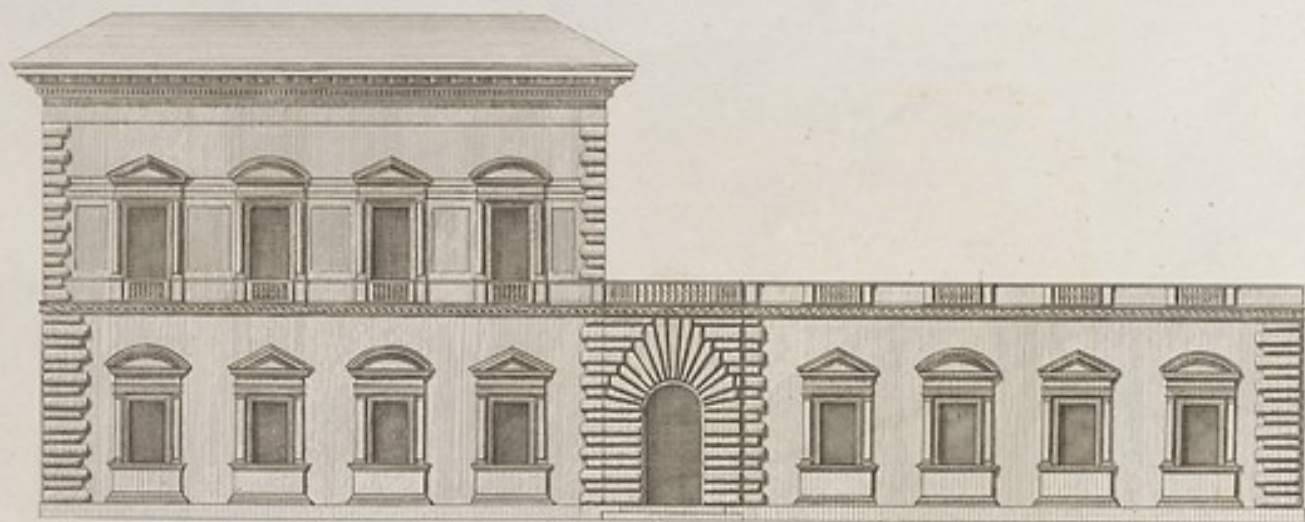
LEONIS X ET CLEMENSIS

STOP





(239)  
74240



Arch. Pandolfini

Progetto attuale del Palazzo Pandolfini oggi Nicini in Firenze

L. B.



3051. FIRENZE. (Via S. Gallo) Palazzo Pandolfini, costruito da Francesco da Sangallo sui disegni di Raffaello.



LEONIS X ET CLE

ALTA  
ROSA

84

CY 176NM



CROCE DI VIA

I V S · P A N D O L F I N I V S · E P S ·







LEONIS X ET CLEMENSIS

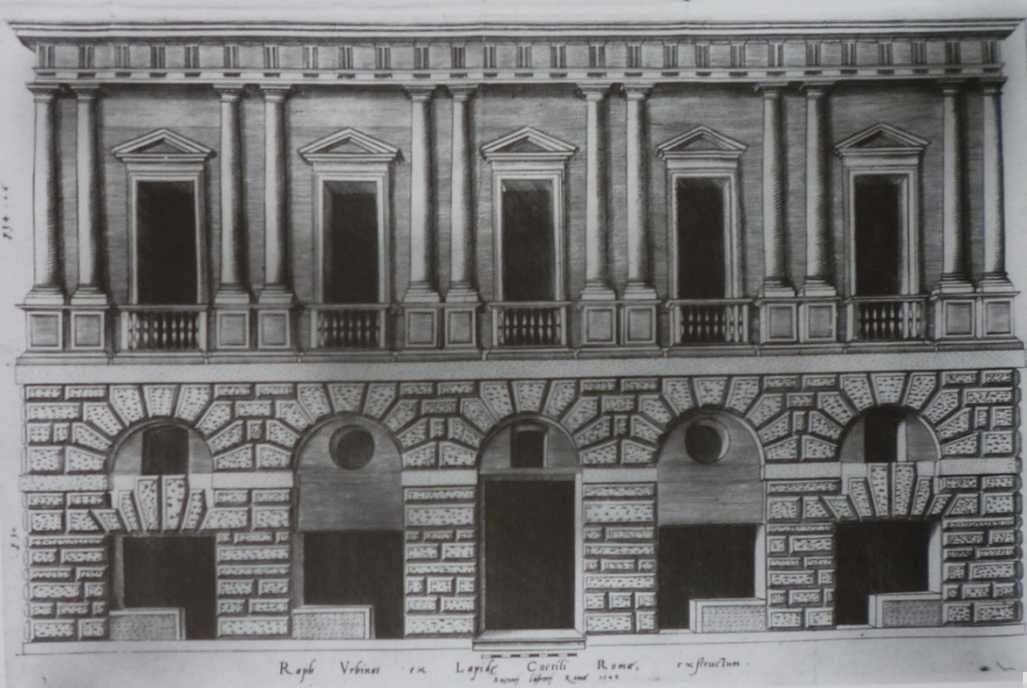
ALTA ROSA

84

CY 176NM

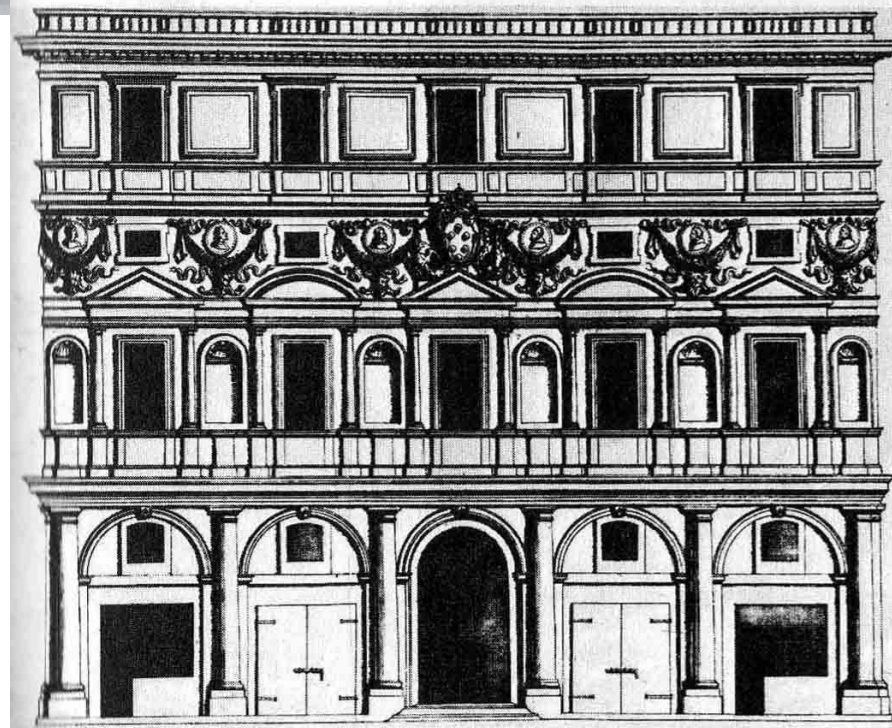


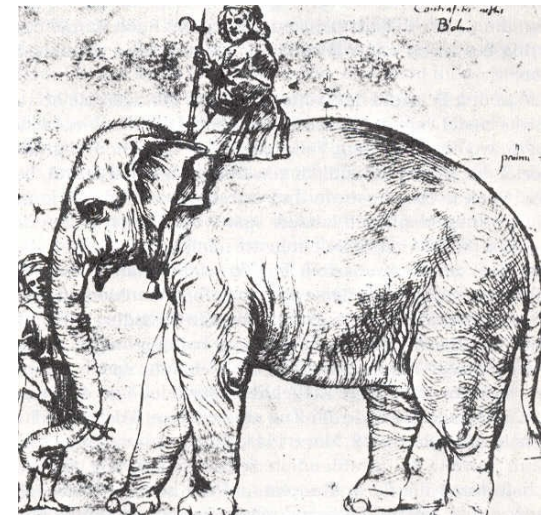




Řím, Palazzo Caprini,  
kolem 1510

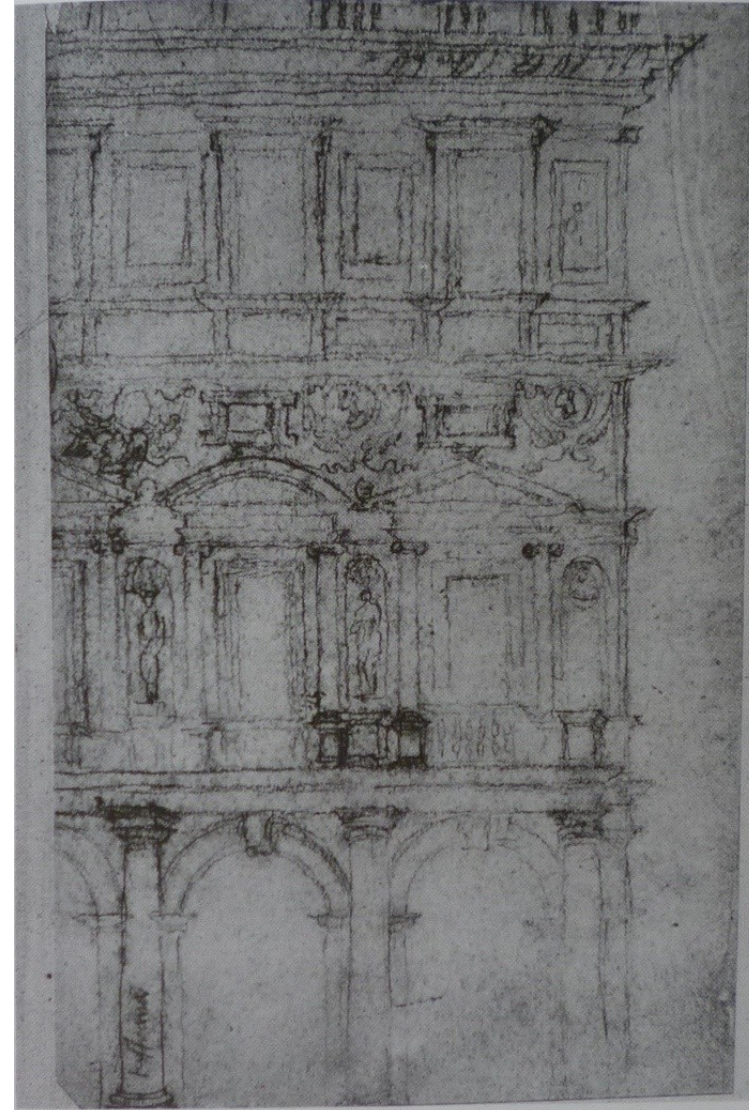
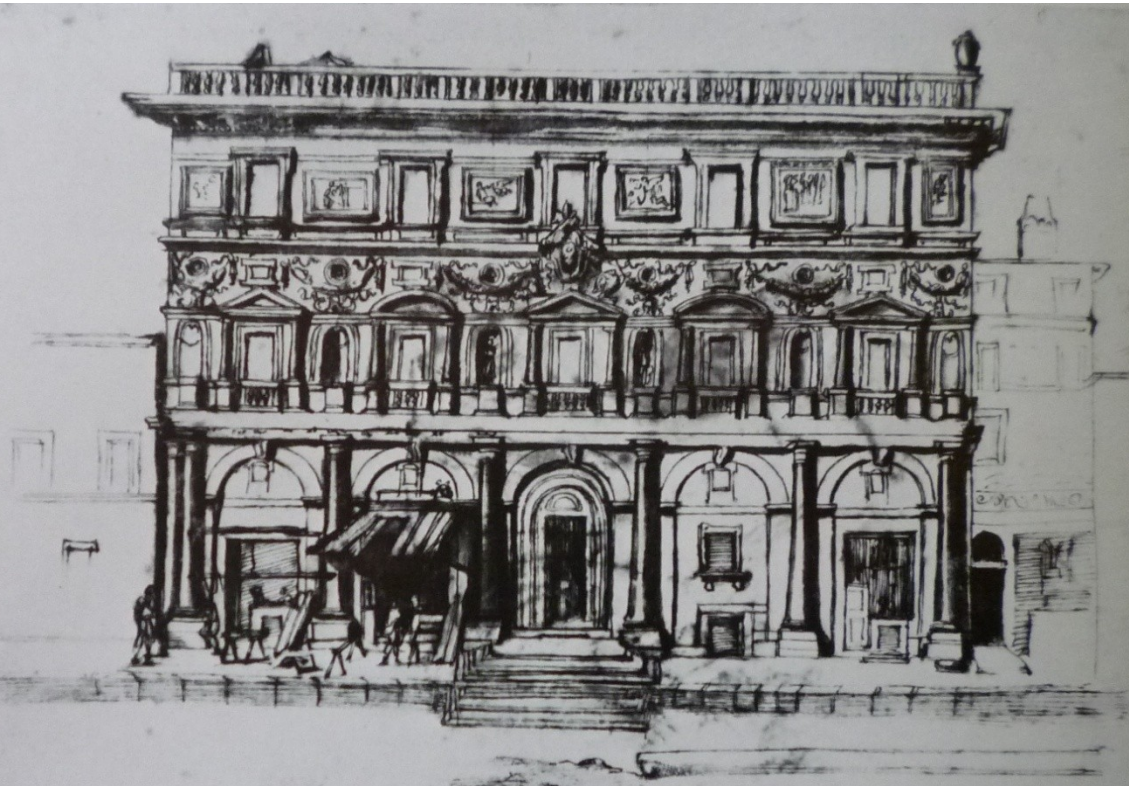
Palazzo Branconia dell'Aquila, 1518-1520



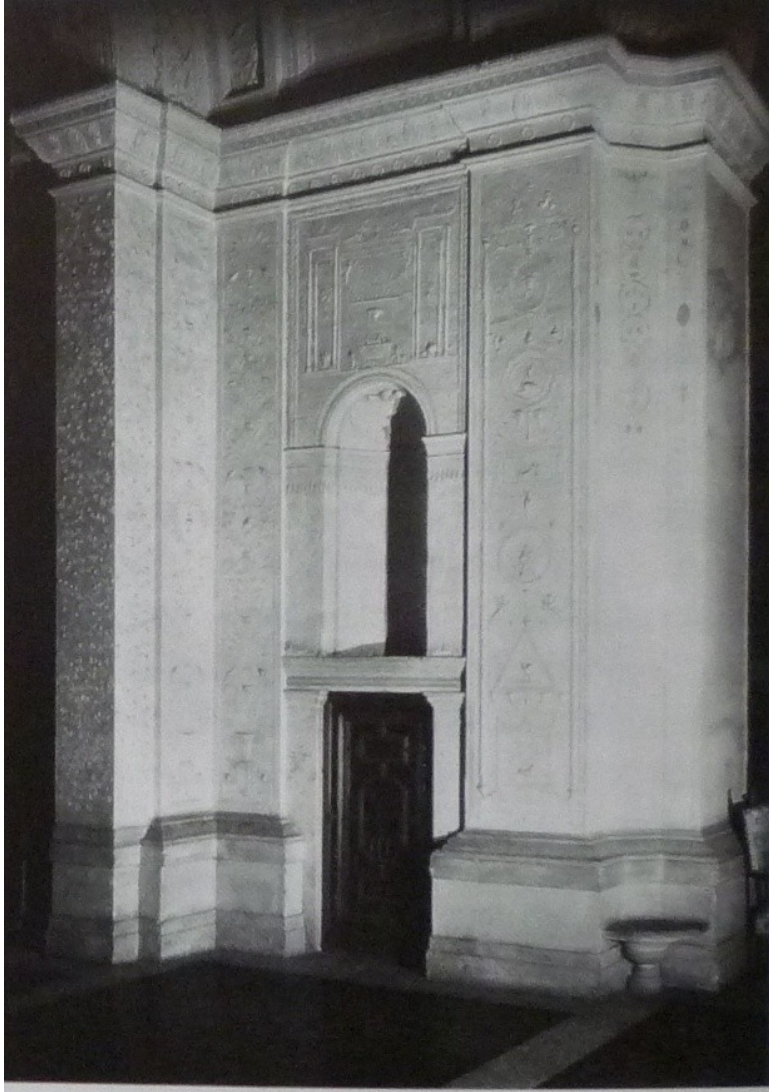


Giovanni Battista Branconio dell'Aquila

# Palazzo Branconia dell'Aquila, 1518-1520

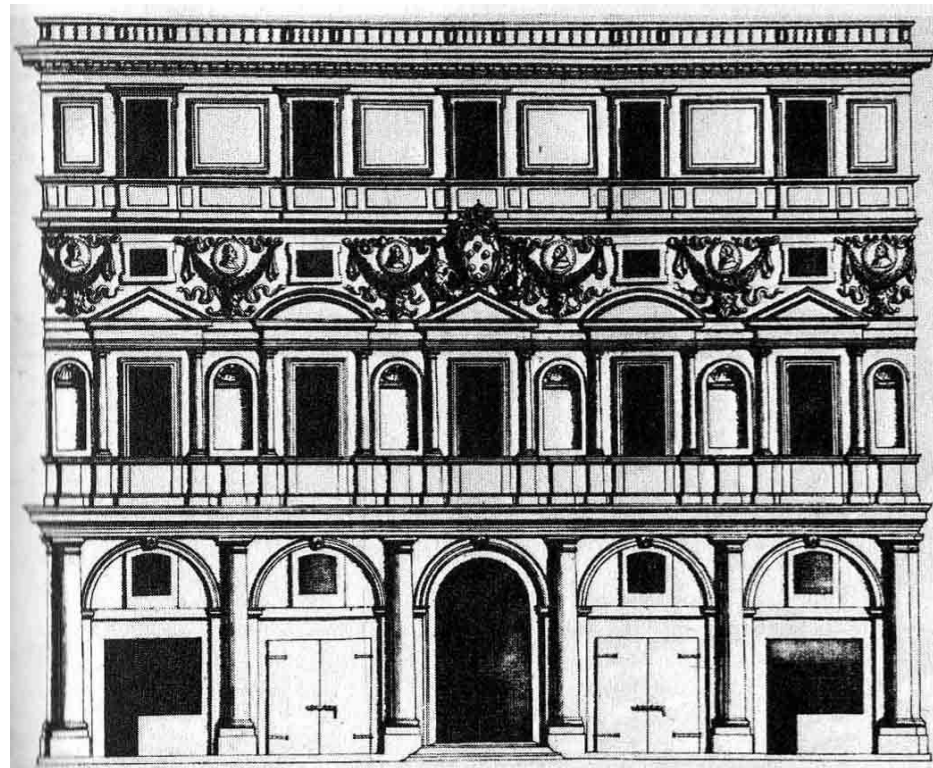


Giovanni da Udine, Stufetta Klementa VII, Castel Sant'Angelo;





Palazzo Spada, Řím





Řím, Palazzo Vidoni-  
Caffarelli, 1525  
(Lorenzo Lotti)





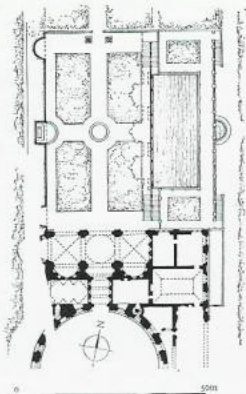
VISTA DEL PALAZZO STROZZI  
Architetto di Filippo Strozzi il Vecchio  
a' Disegno del Signor Ottaviano M.



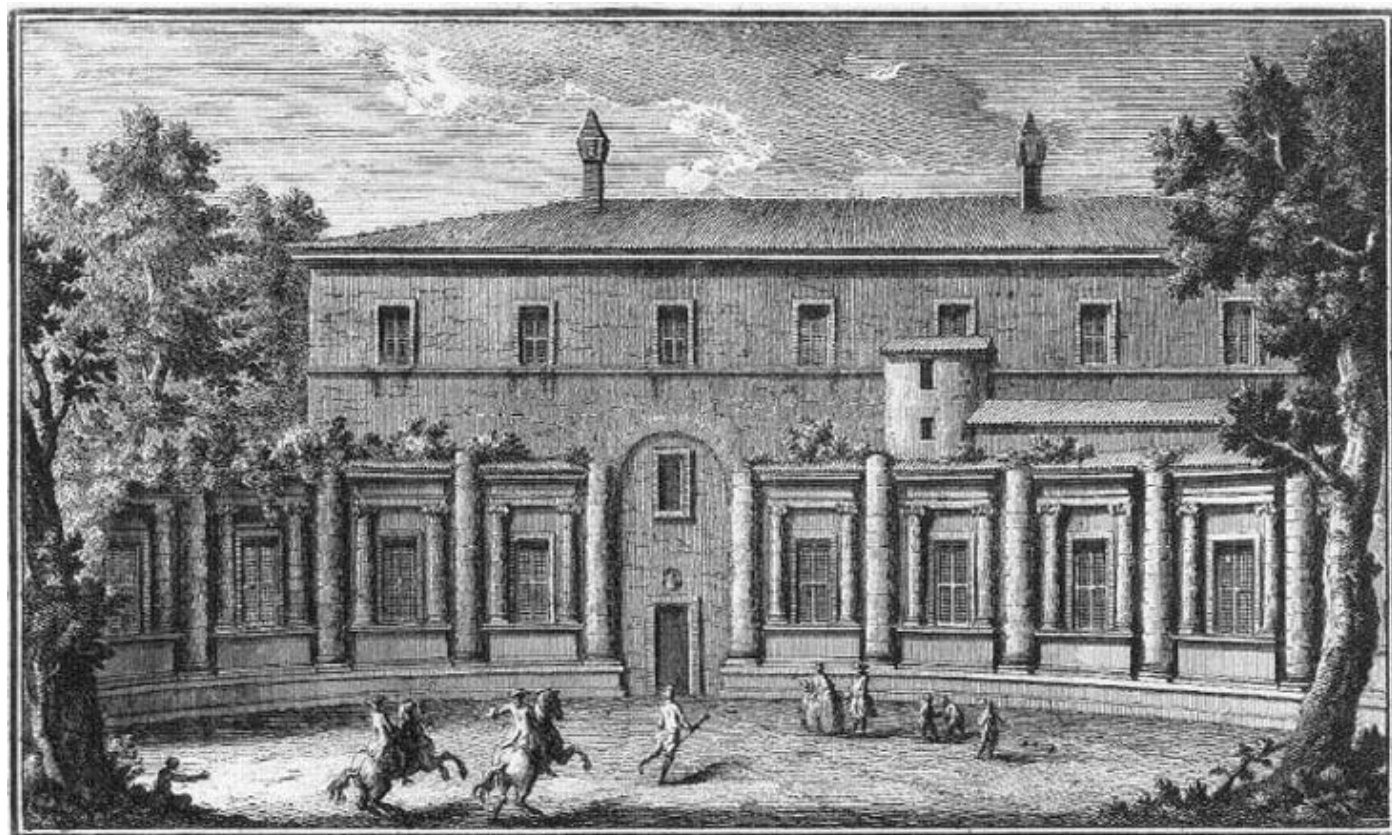


iniziata nel 1516 circa, pianta precedente al restauro

40. (a destra) Raffaello: Roma, villa Madama, iniziata nel 1516 circa, veduta da nord est (precedente alle aggiunte moderne)



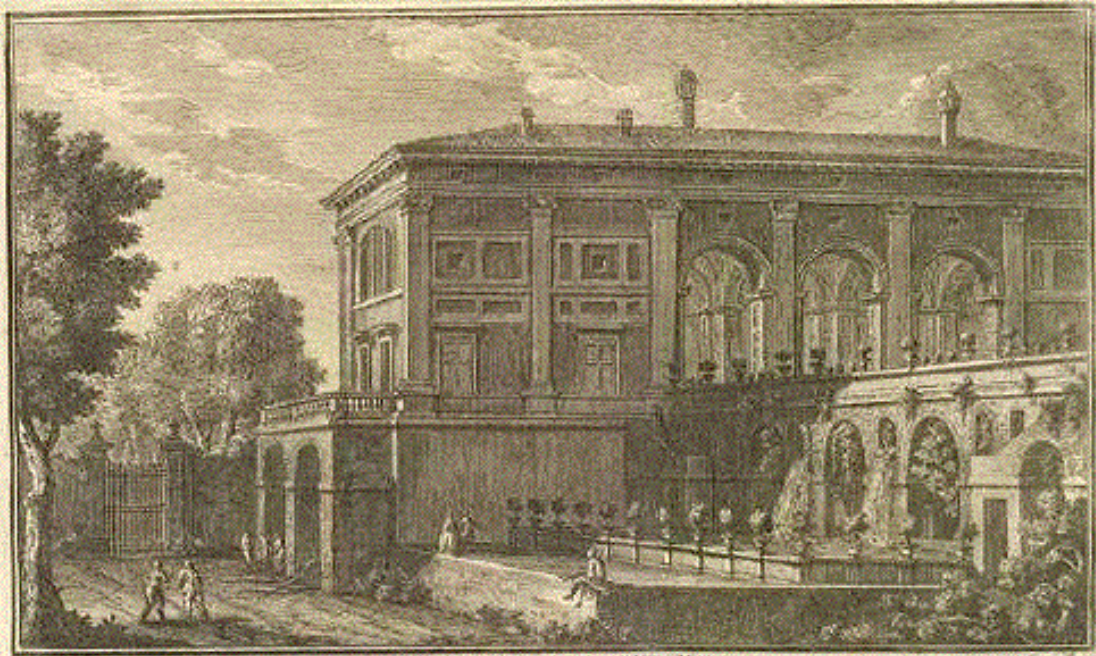
Villa Madama, od 1516  
výzdoba: Giulio Romano (malby)  
a Giovanni da Udine (štuky)



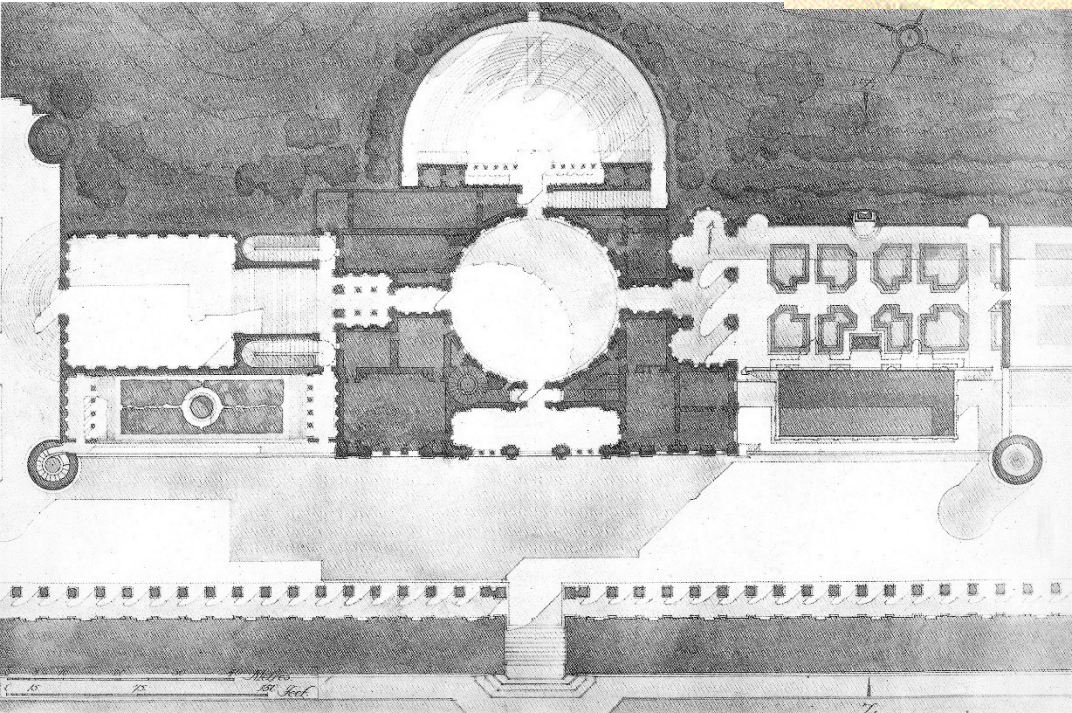
*Villa Madama fuori Porta Angelica: 1. Casino principale, disegno di Raffaello da Urbino, poi condotto da Giulio Romano suo allievo, 2. Cortile circolare rimasto imperfetto, 3. Fianco verso il Monte*



Kardinál Giulio de Medici –  
pozdější papež Klement VII.



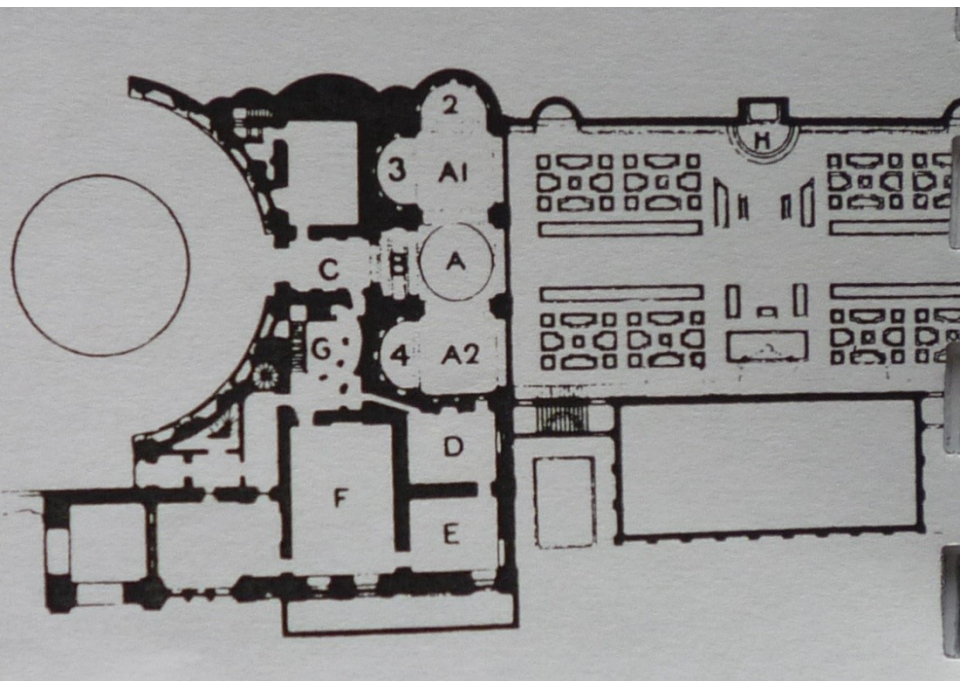
137  
*Secondo Prospetto del Casino di Villa Malcesina*  
 a. Facciata verso la chiesa e Sanseverino di destra; disegno di Guido Renzi; b. Facciata verso il giardino avanti; c. Facciata verso la casa del Marchese

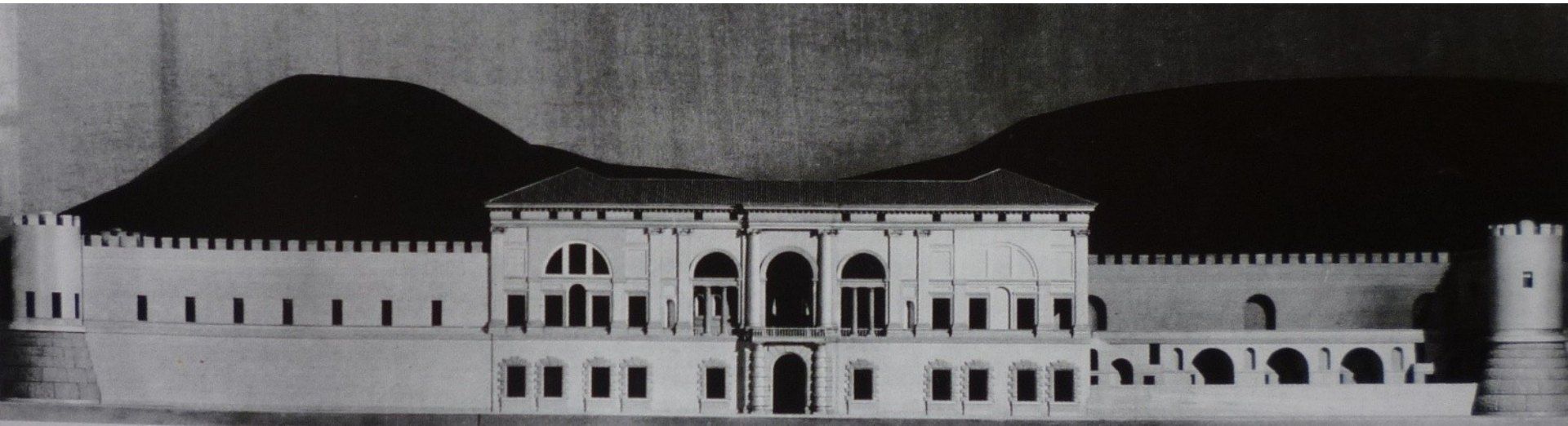
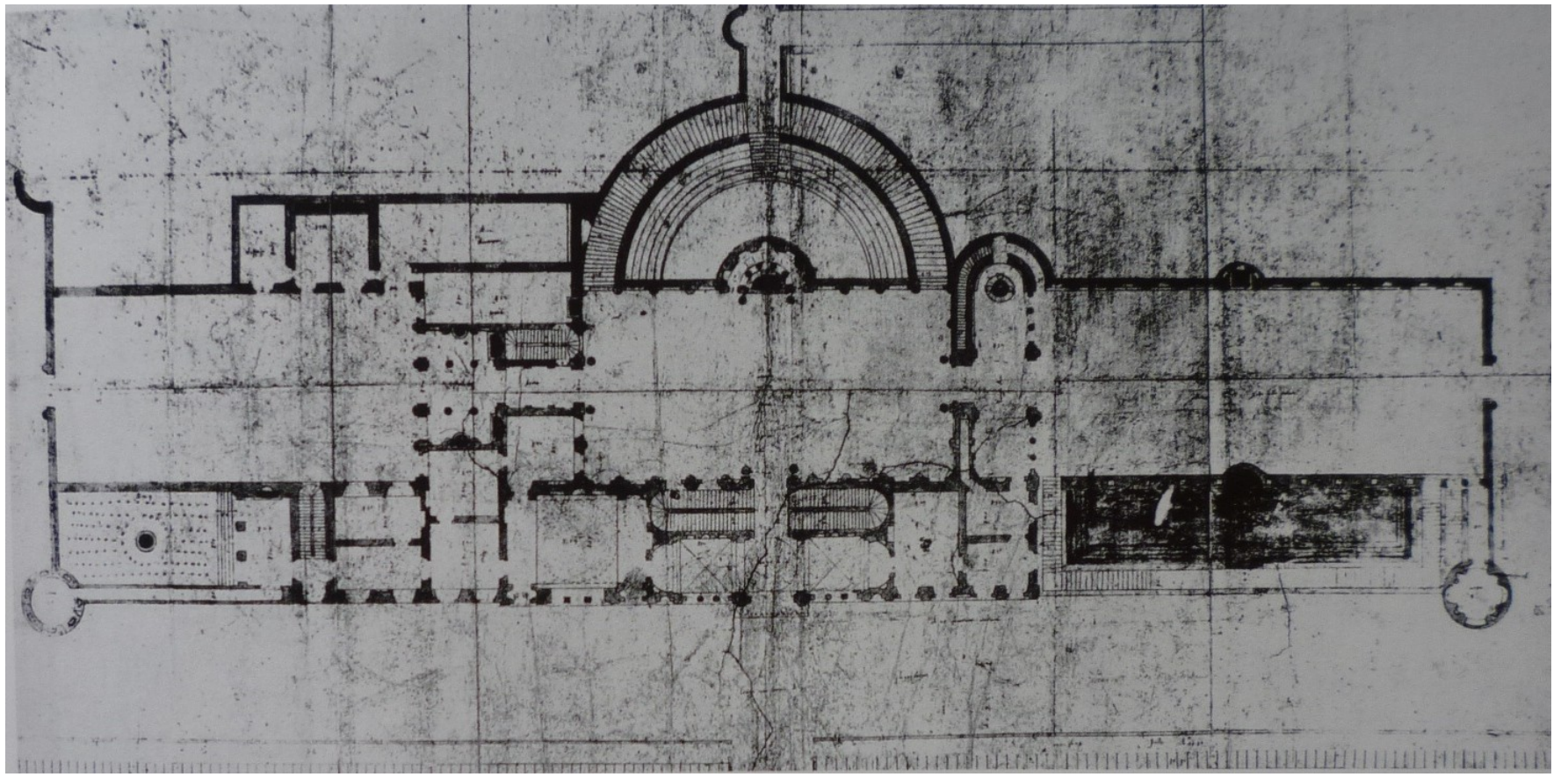




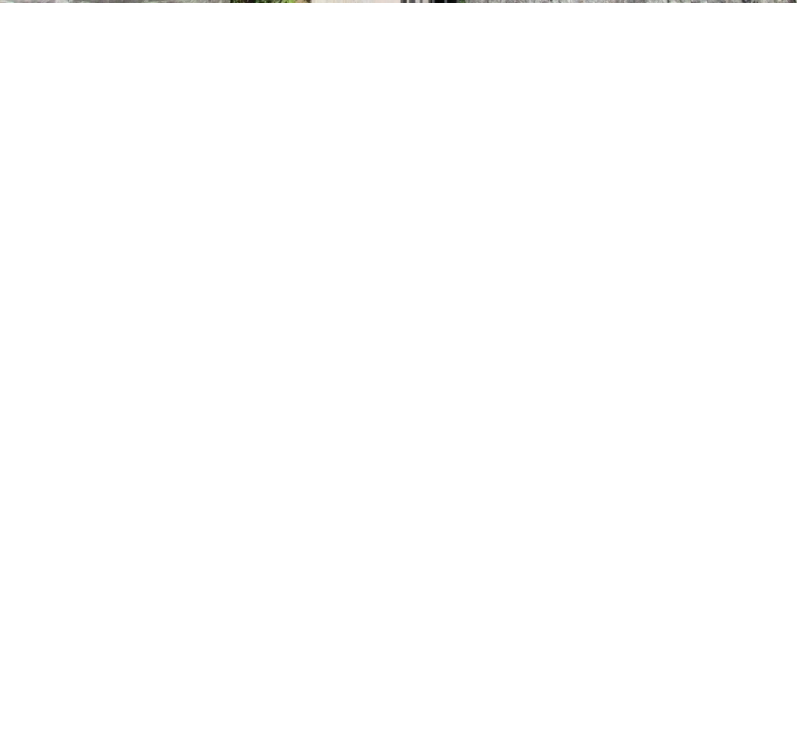






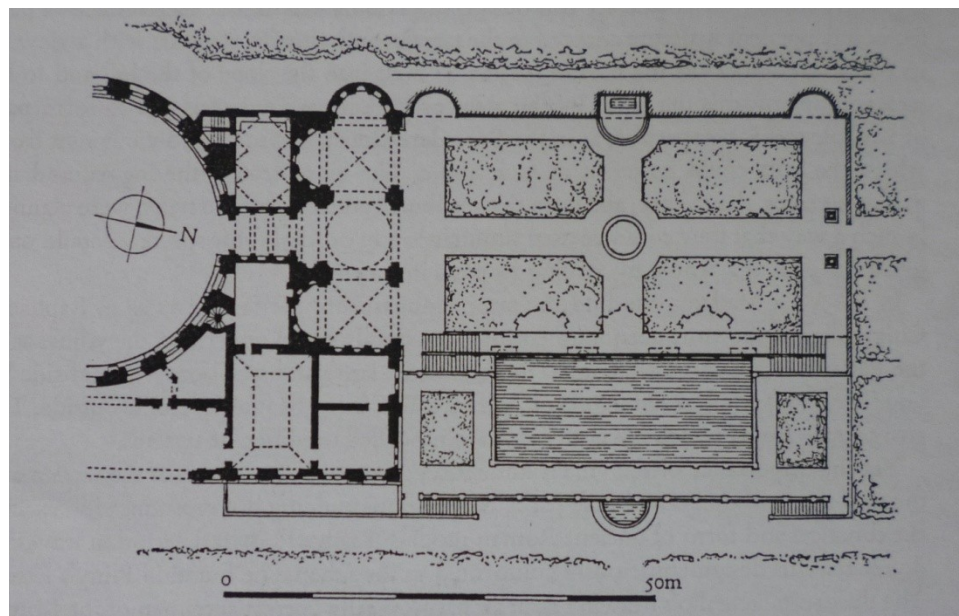
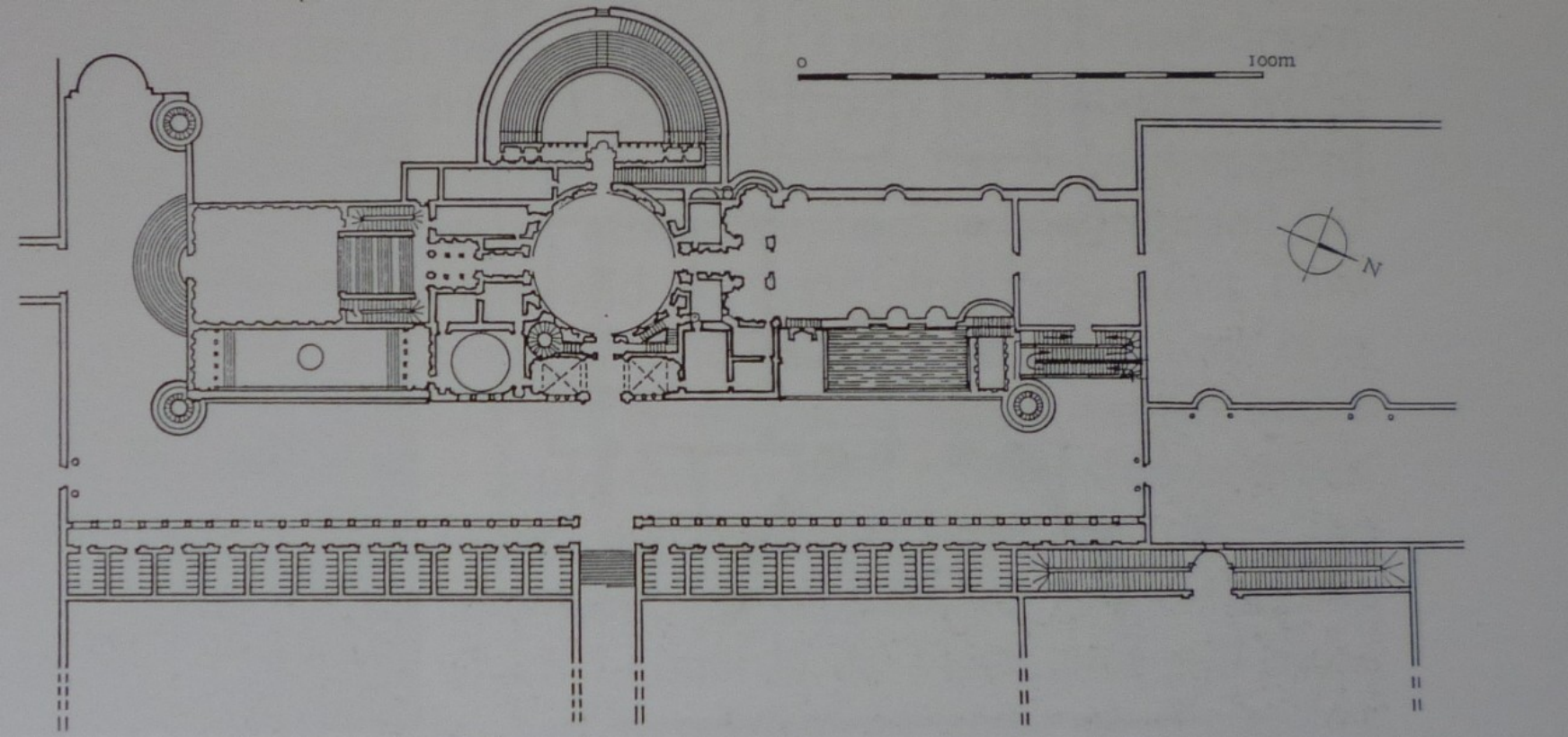


















































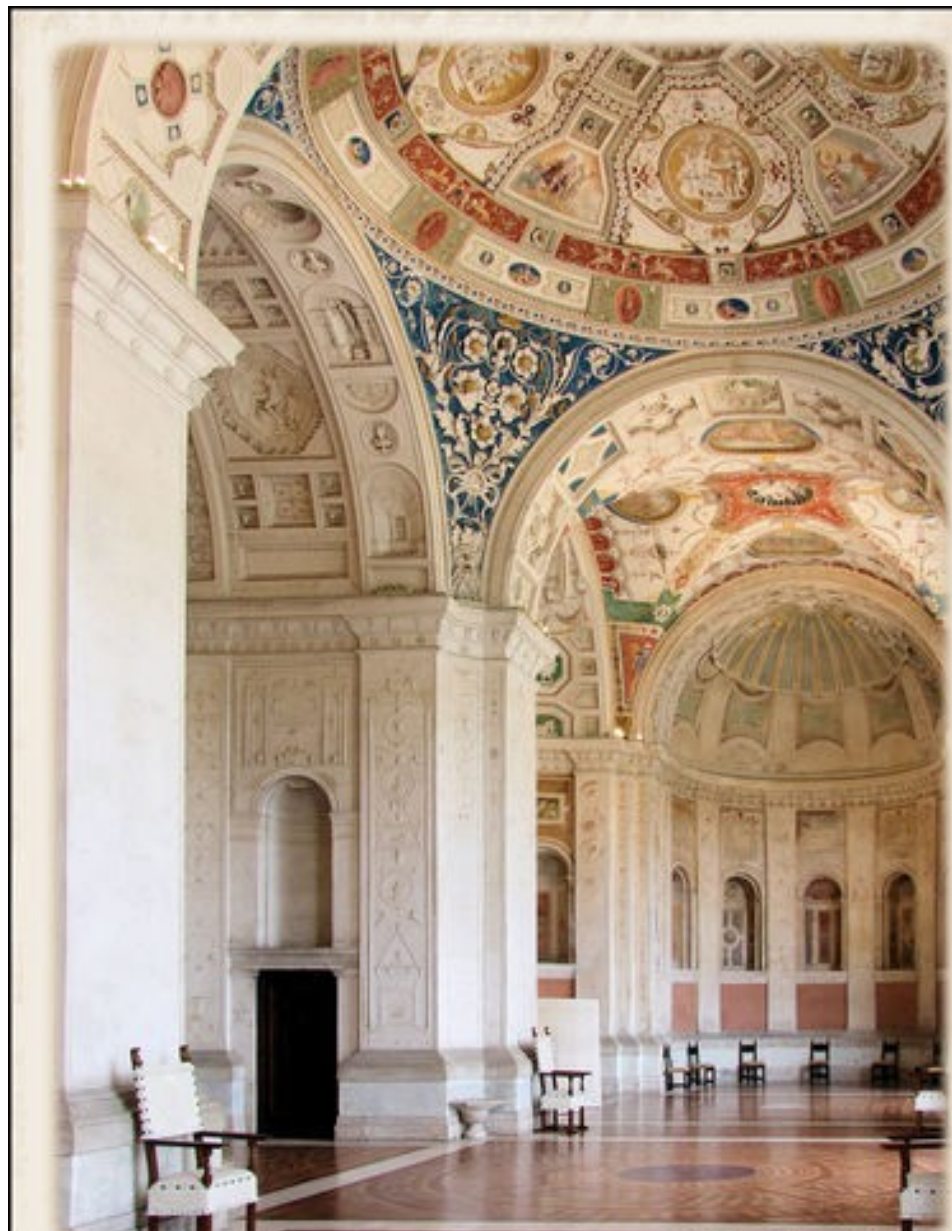


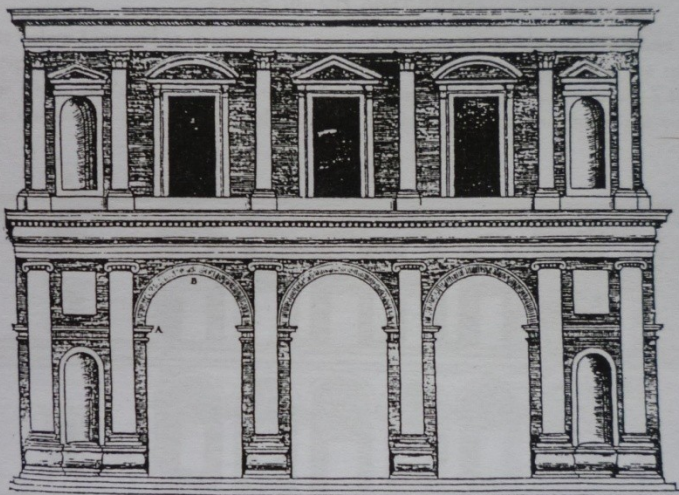






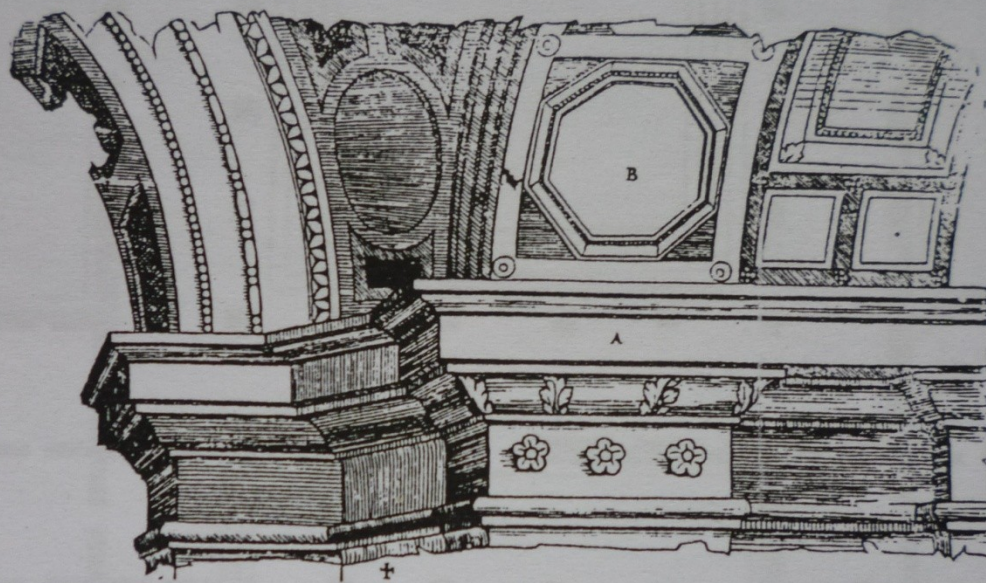
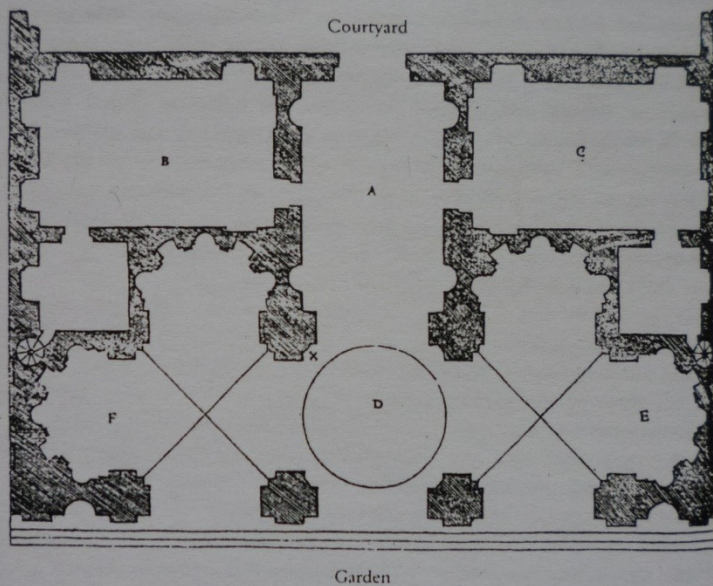
# Villa Madama - Loggie: výzdoba: Giulio Romano a Giovanni da Udine

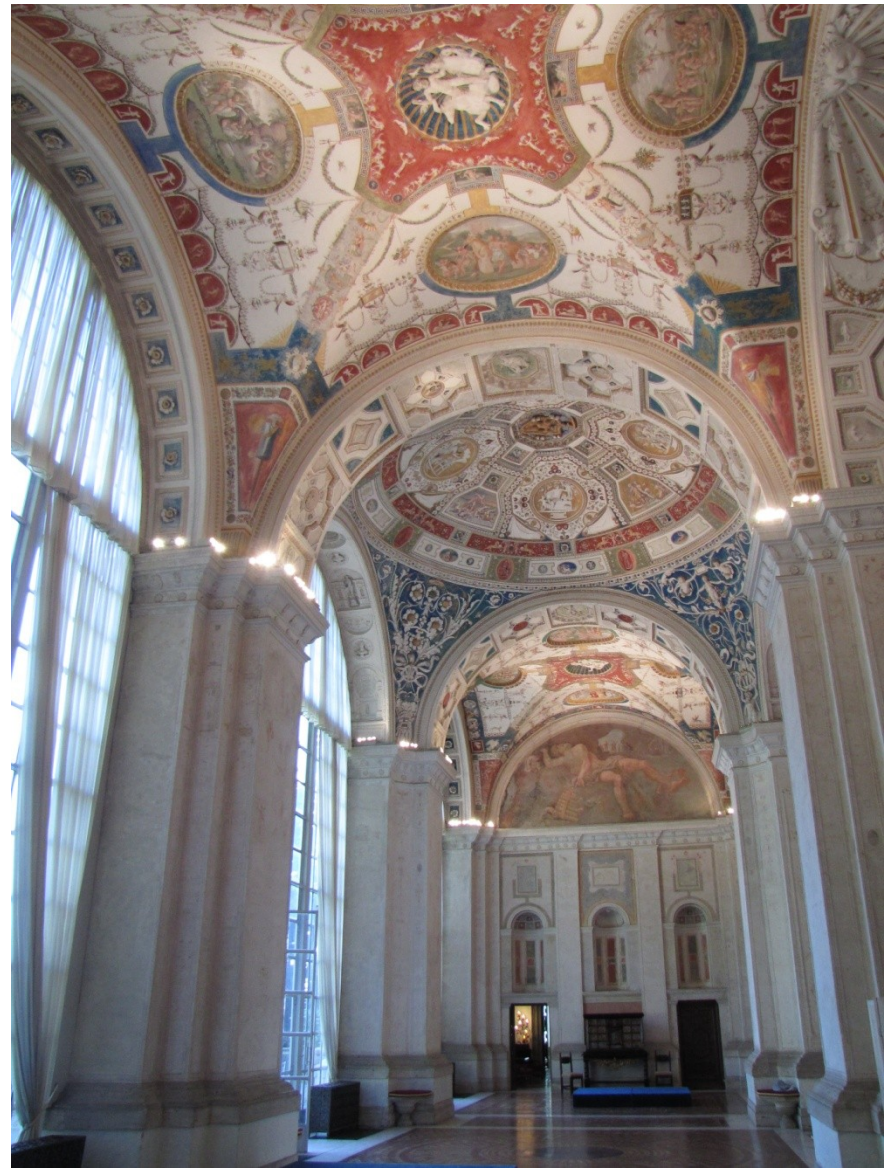




Sebastiano Serlio ve III. O architektuře - část věnovaná „Starožitnostem“:

*V nepatrné vzdálenosti od Říma na Monte Maru se nachází nejkrásnější místo se vším, co může takové prostředí poskytovat pro potěšení. Chci pojednat zvláště o loggii a její fasádě, která byla navržena božským Raffaelem z Urbina...  
Je to velmi harmonické.*



































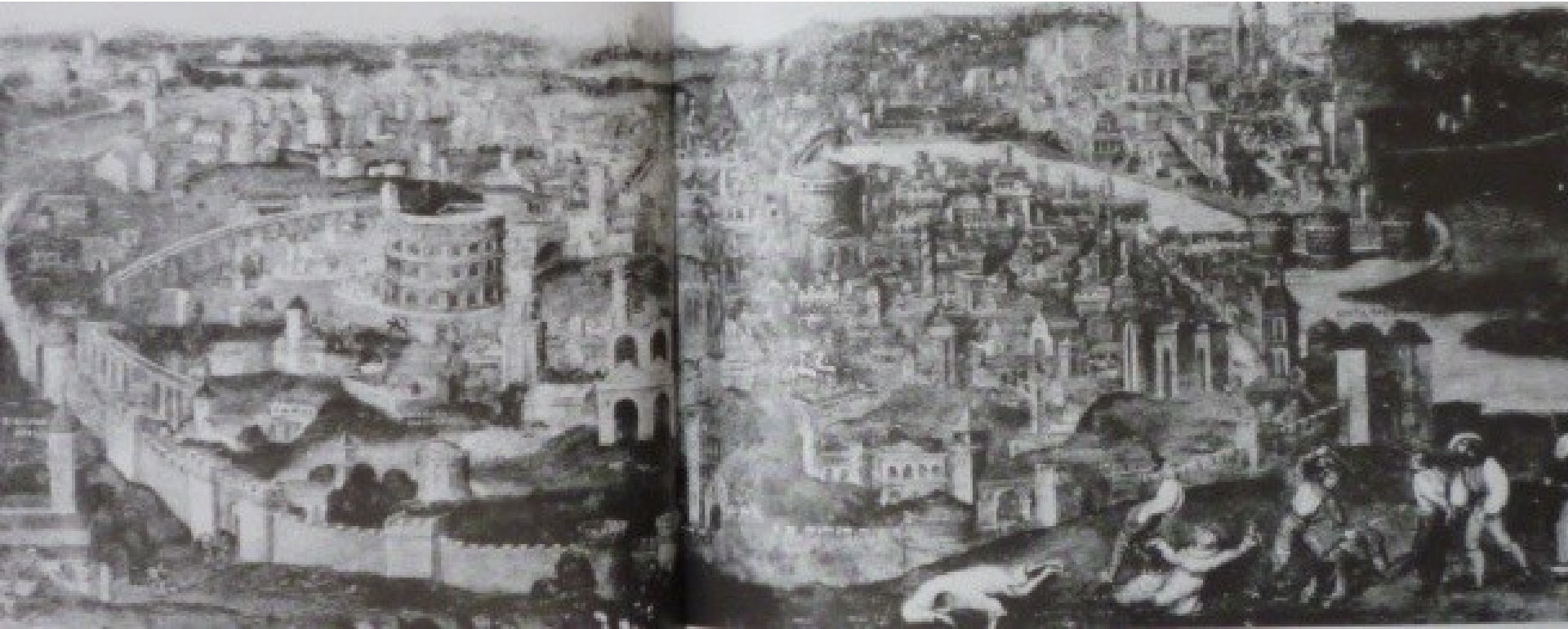




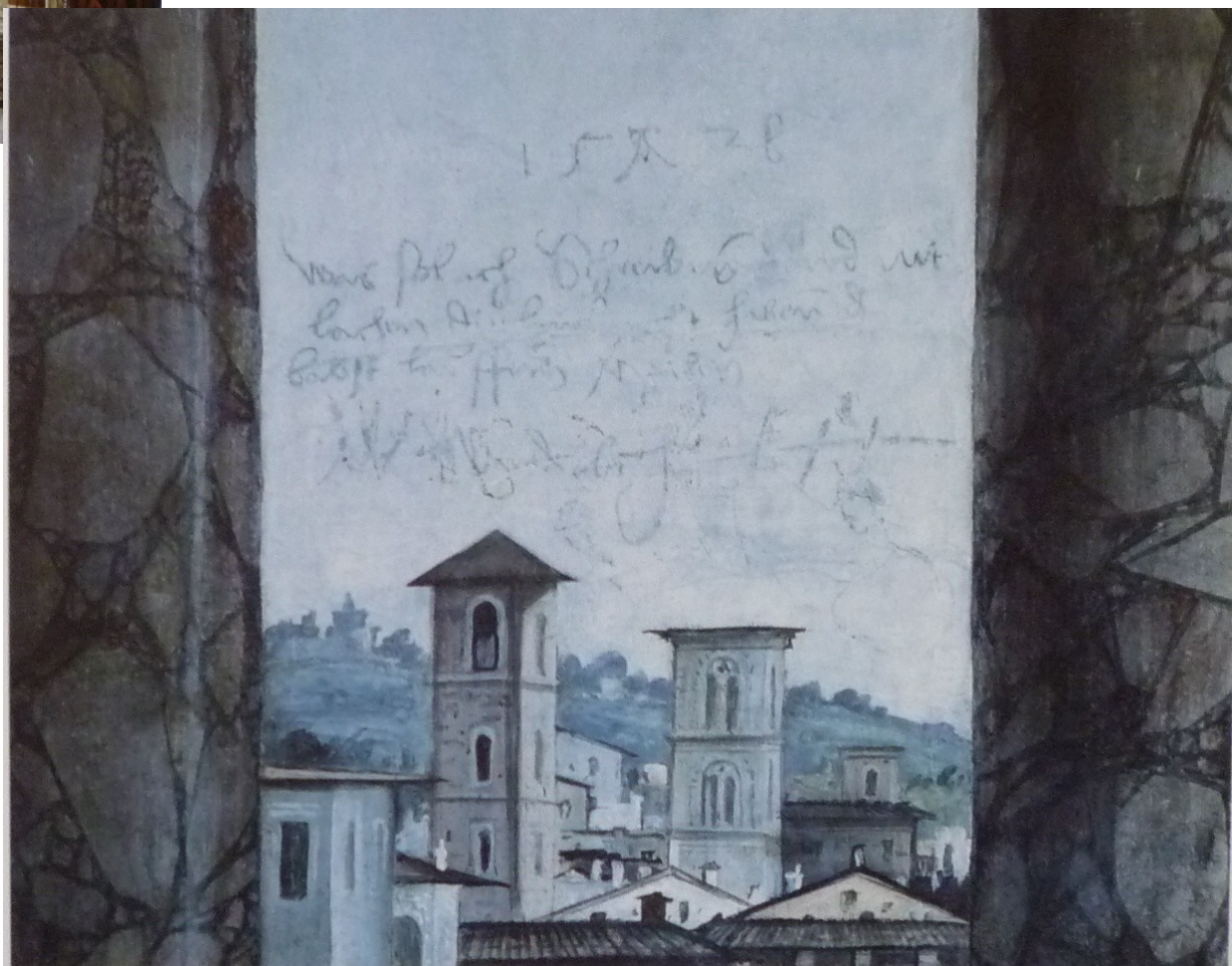




# 1527 – Sacco di Roma





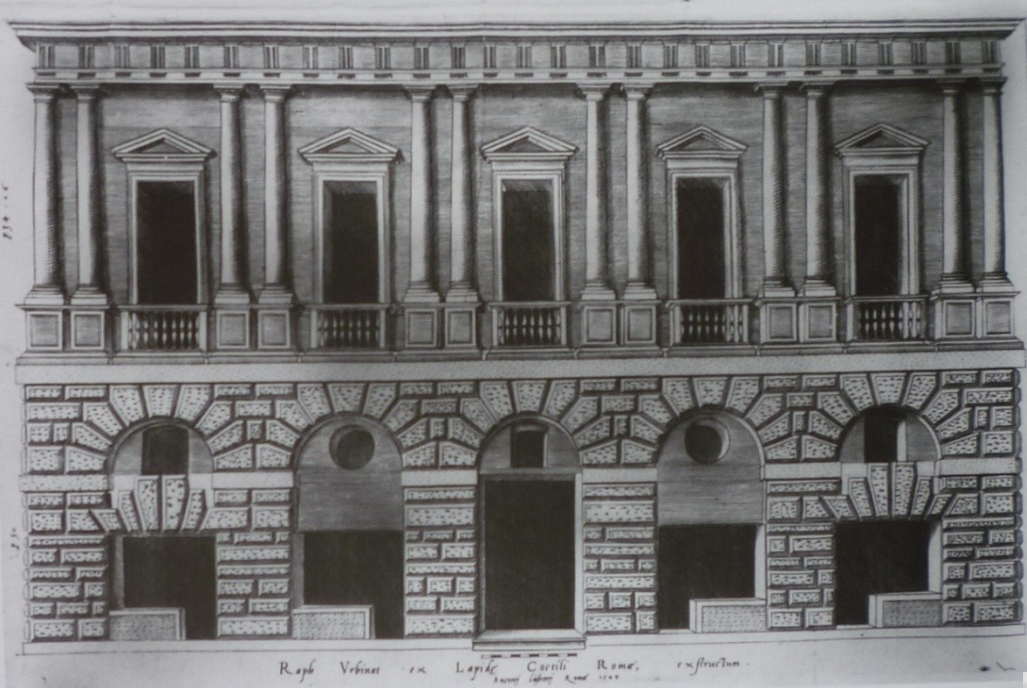


# Architektura manýrismu

- Rudolf Wittkower, Michelangelo's Biblioteca Laurenziana, *Art Bulletin* 1934
- Ernst Gombrich, Zum Werke Giulio Romanos, *Jahrbuch der kunsthistorischen Sammlungen in Wien* 1934

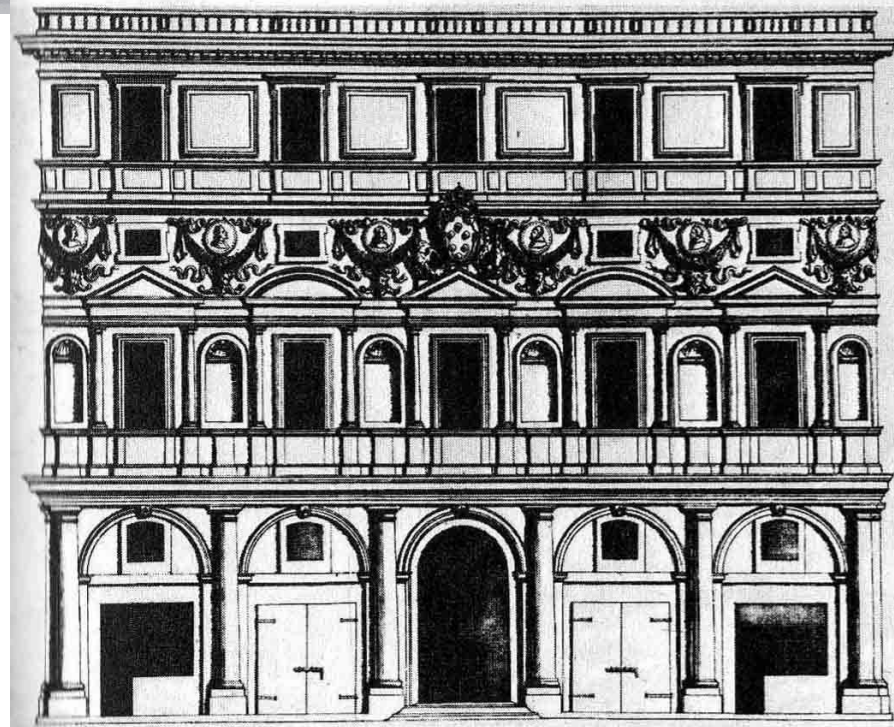






Řím, Palazzo Caprini,  
kolem 1510

Palazzo Branconia dell'Aquila, 1518-1520





Giuliano Romano, Mantova, Palazzo del Té, po 1525



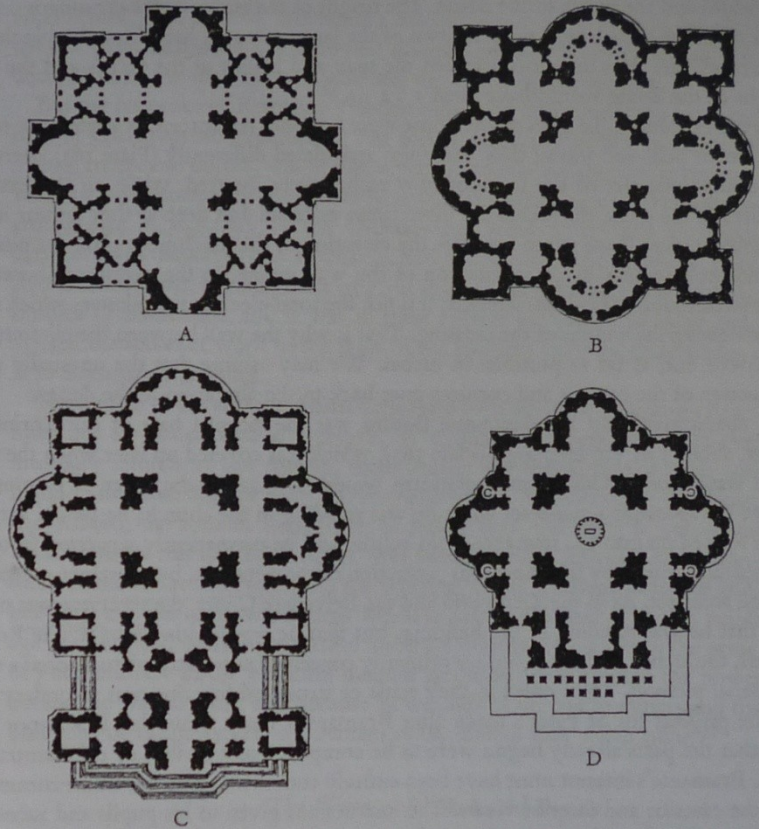
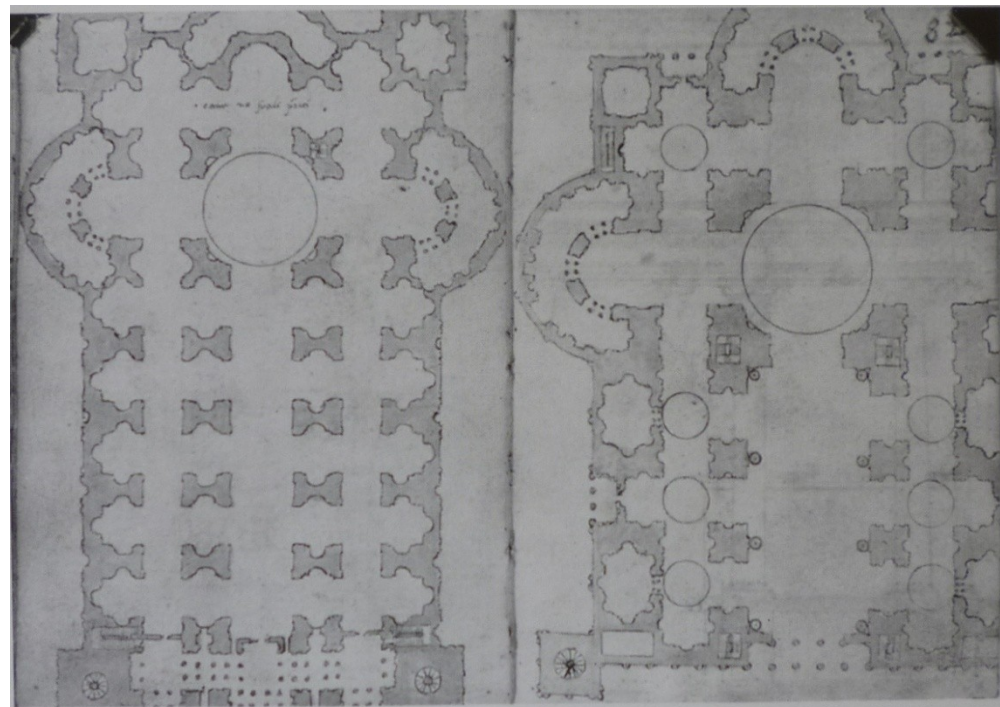
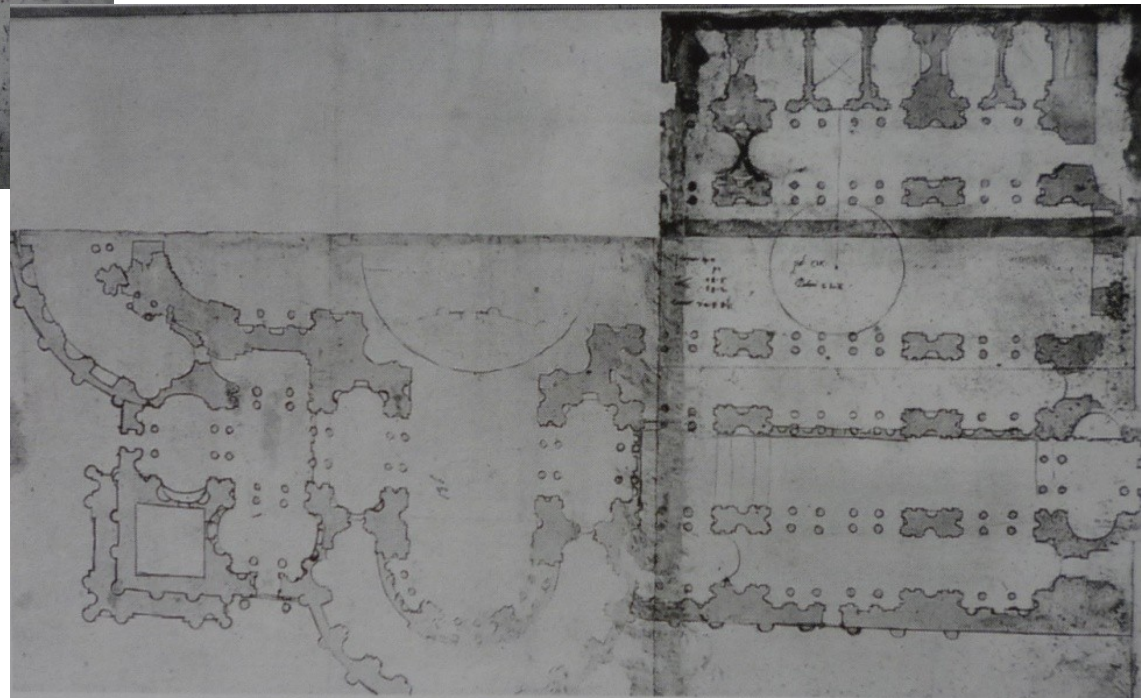
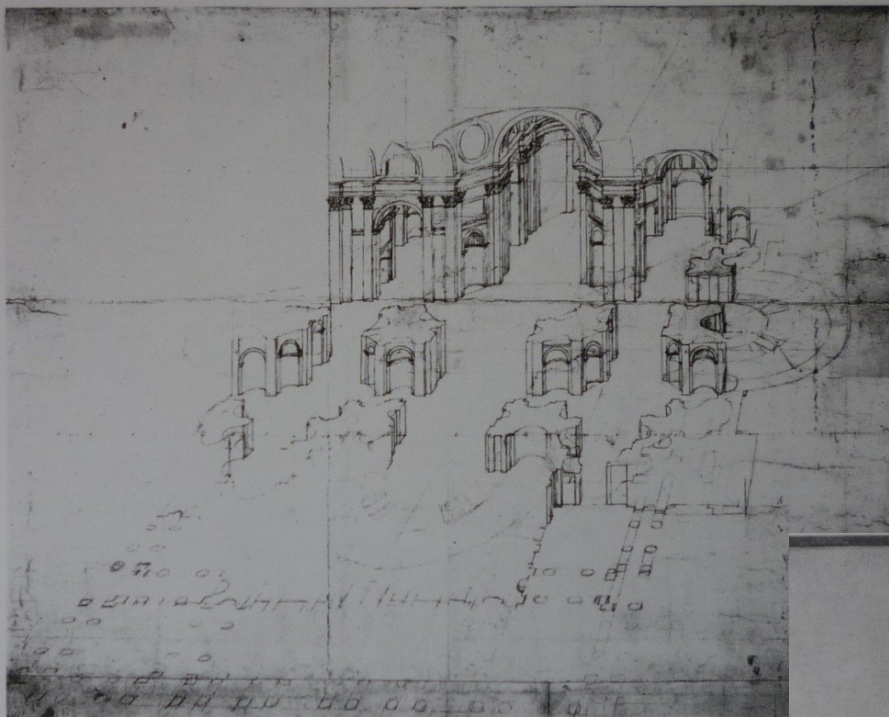


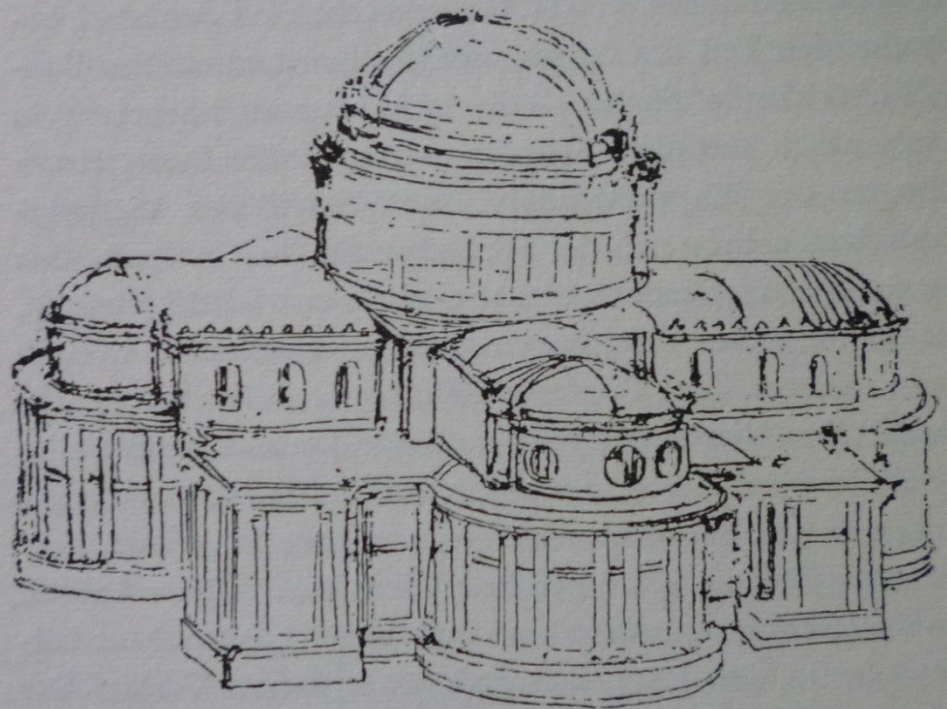
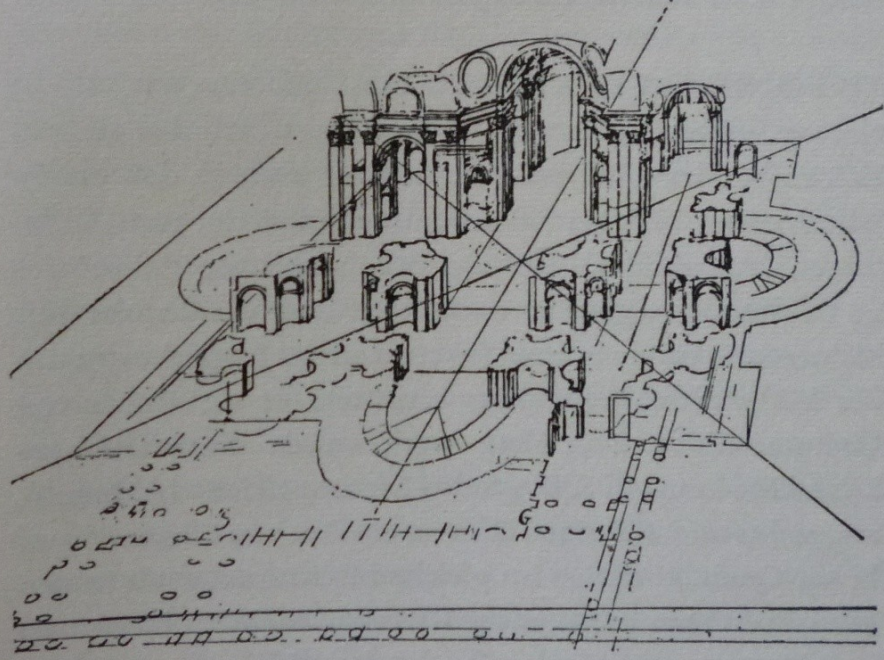
Figure 52. Rome, St Peter's, projects: (A) Bramante, 1506 ff.; (B) Peruzzi, c. 1520; (C) Antonio da Sangallo the Younger, 1540 ff.; (D) Michelangelo, 1546 ff.



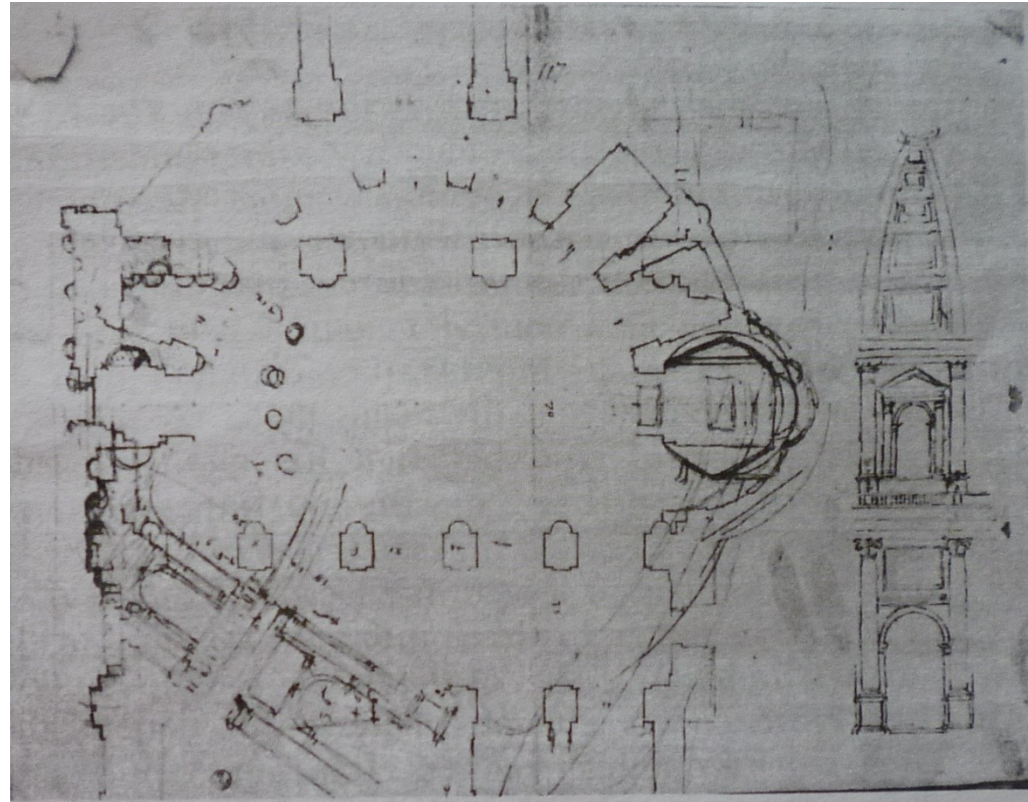
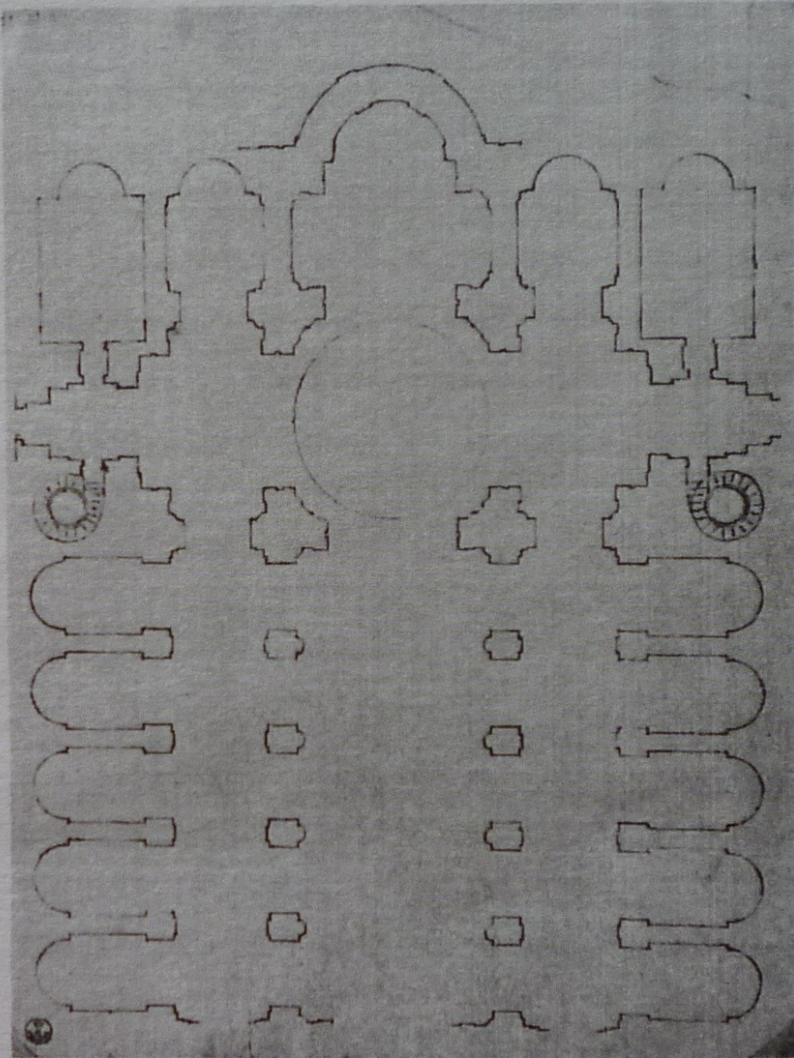
25. Baldassare Peruzzi: Project for St Peter's, bird's-eye perspective. Florence, Uffizi (A 2)



26. (above) Baldassare Peruzzi: Project for St Peter's, plan. Florence, Uffizi (A 14)

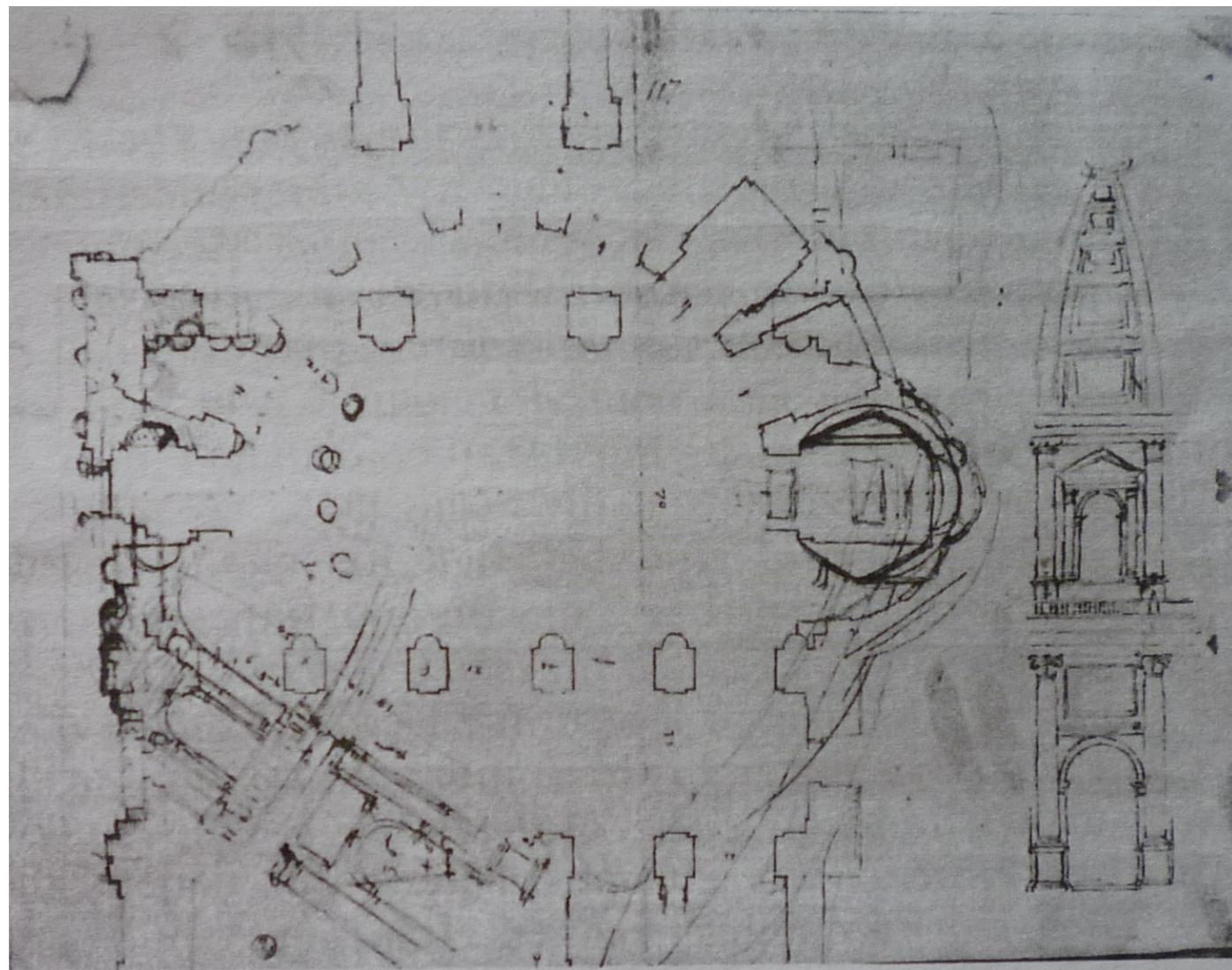


Antonio da Sangallo ml. projekty  
pro S. Giovanni dei Fiorentini





Antonio da Sangallo ml., projekt pro S. Giovanni dei Fiorentini v Římě









Palladio, Villa Rotonda,  
Sanmicheli, Padova, Porta  
Savonarola



- **Alois Kalvoda**, *Tvorba, formule a manýra*, Dílo (1908–9): „*Manýrista je otrokem svého fádniho řemesla..manýra znamená naprostý nedostatek chápání jednotlivých složek přírody... uboze znásilňuje přírodu.*“

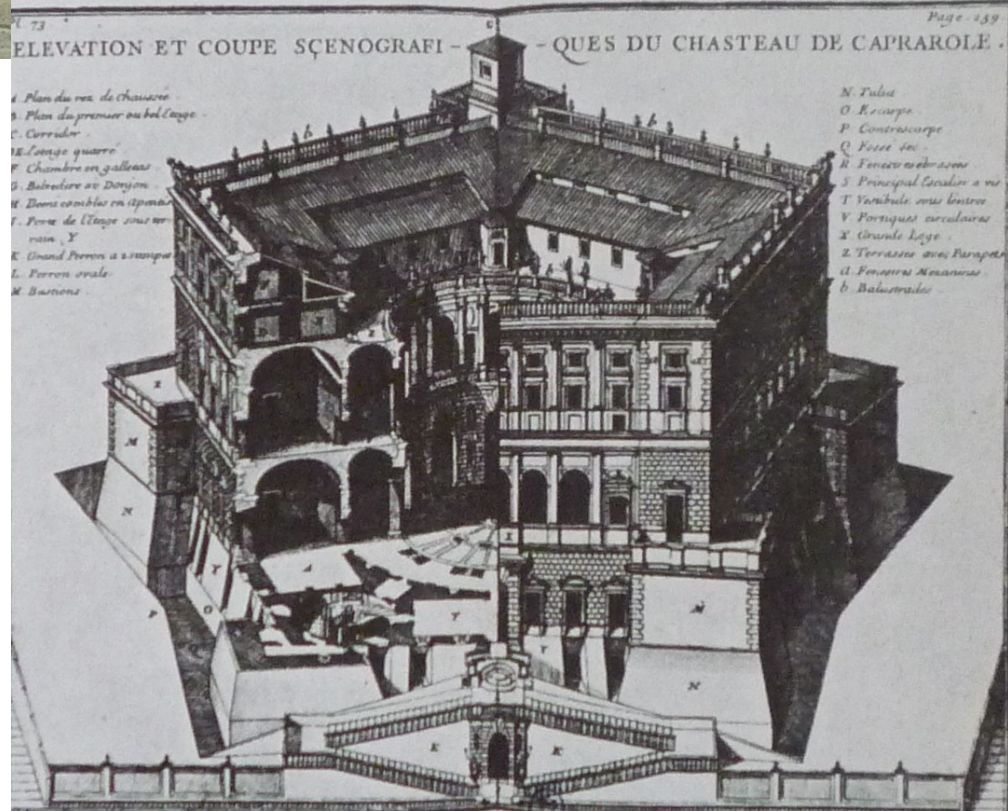
- John Shearman, *Mannerism*, London 1967.
- E. H. Gombrich, *Introduction:  
The Historiographic Background,  
in: The Renaissance and Mannerism*, 1963

- *Maniére (faire maniere)*
- *alte maniera či divina maniera*
- G. Vasari (1550, 1568) *grazia = maniera*
- B. Castiglioneho: *sprezzatura vs. durezza ed affettazione*
- Michelangelo: *Maniera bonna - Bella maniera*
- *Regola; Ordine a Disordine; Terribilitá (Grandezza);*
- *Difficoltá*
- G. P. Lomazzo, F. Zuccari vytýkali současníkům honbu za líbivostí (*capriccio, furore, bizzaria*), místo uměleckých ctností (*disegno, grazia, decoro, maestá, arte*).









- Giovanni Pietro Bellori, *Vite de' pittori, scultori ed architetti moderni*, 1664
- Filippo Baldinucci, *Vocabolario toscano dell'arte del disegno*, 1681