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Autore	Azimonti, Carlo Isnardo
Titolo	Strade e ferrovie : principi fondamentali sul progetto e sulla costruzione / Carlo Isnardo Azimonti
Pubbl/distr/stampa	Milano : Libreria editrice politecnica, 1947
Descrizione fisica	XI, 351 p. : ill. ; 24 cm
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2. Record Nr.	UNINA9910154283903321
Autore	Brisman Shira
Titolo	Albrecht Dürer and the Epistolary Mode of Address // Shira Brisman
Pubbl/distr/stampa	Chicago : , : University of Chicago Press, , [2017] ©2016
ISBN	9780226354897 022635489X
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Introduction -- Chapter one. The Body of a Letter -- Chapter two. The Message in Transit -- Chapter three. Relay and Delay -- Chapter four. Privileged Mediators -- Chapter five. Interception -- Chapter six. Dürer's Open Letter -- Conclusion -- Acknowledgments -- Notes -- Index
Sommario/riassunto	Art historians have long looked to letters to secure biographical details; clarify relationships between artists and patrons; and present artists as modern, self-aware individuals. This book takes a novel approach: focusing on Albrecht Dürer, Shira Brisman is the first to argue that the experience of writing, sending, and receiving letters shaped how he treated the work of art as an agent for communication. In the early modern period, before the establishment of a reliable postal system, letters faced risks of interception and delay. During the Reformation, the printing press threatened to expose intimate exchanges and blur the line between public and private life. Exploring the complex travel patterns of sixteenth-century missives, Brisman explains how these issues of sending and receiving informed Dürer's artistic practices. His success, she contends, was due in large part to his development of

pictorial strategies-an epistolary mode of address-marked by a direct, intimate appeal to the viewer, an appeal that also acknowledged the distance and delay that defers the message before it can reach its recipient. As images, often in the form of prints, coursed through an open market, and artists lost direct control over the sale and reception of their work, Germany's chief printmaker navigated the new terrain by creating in his images a balance between legibility and concealment, intimacy and public address.
