

1. Record Nr.	UNISA996626272303316
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Titolo	Citation and Quotation in Early Modern Architecture : Lost and Found in Translation
Pubbl/distr/stampa	Berlin/Boston : , : Walter de Gruyter GmbH, , 2024 ©2025
ISBN	9783111477909 3111477908
Edizione	[1st ed.]
Descrizione fisica	1 online resource (402 pages)
Collana	Transcodification: Arts, Languages and Media Series ; ; v.5
Disciplina	808.0667241
Soggetti	Architecture, Modern - Philosophy Architecture, Modern - Designs and plans
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Intro -- Contents -- Introduction -- Chapter One Rewriting the Fables: Filarete and Ancient Descriptions of Near Eastern Architecture -- Chapter Two Difficulties in understanding Vitruvius -- Chapter Three Sources, Method, Understanding and Misunderstanding in Fra Giocondo's Vitruvius -- Chapter Four Tracing Renaissance Italian Architectural Books in Colonial Mexico -- Chapter Five Conjuring up the Wonders: from text to image -- Chapter Six Twisted Words and Borrowed Wisdom: Misleading Citation in Scamozzi's Idea della architettura universale (1615) -- Chapter Seven Formats and Functions of Large-Scale Calligraphy in Late-Ming and Qing-Period China and the Reconstruction of Architectural Spaces -- Chapter Eight Pirro Ligorio, the 'Megala' Ship and the Cortile Del Belvedere -- Chapter Nine Invention, Imitation and Reiteration: The Case of Bramante's So-Called Palazzo Caprini and its Progeny -- Chapter Ten 'Citing from Memory': Centralized Models and Basilica Plans in Venice of the Early Counter-Reformation -- Chapter Eleven Old Forms with New Functions: Villa Emo and the Amtshaus Wörlitz -- Chapter Twelve Found and Reshaped in Translation: Architectural Models from the Centre to the Periphery -- List of Contributors -- Index.
Sommario/riassunto	This scholarly work examines the concepts of citation, quotation, and

mindset in the context of Early Modern architecture. It explores how architects and theorists drew upon ancient and contemporary texts, architectural designs, and cultural influences in shaping their works. The book highlights the interplay between literary citations and architectural quotations, analyzing historical examples such as Vitruvius, Filarete, Palladio, and Borromini. It also delves into the cultural transmission of architectural knowledge across regions, including Europe and colonial Mexico, and the reinterpretation of architectural forms over time. The book is a collection of essays by various contributors, aimed at an academic audience with interests in architectural history, theory, and the humanities. It provides a critical framework for understanding the intellectual and practical processes behind architectural creation during the Early Modern period.

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