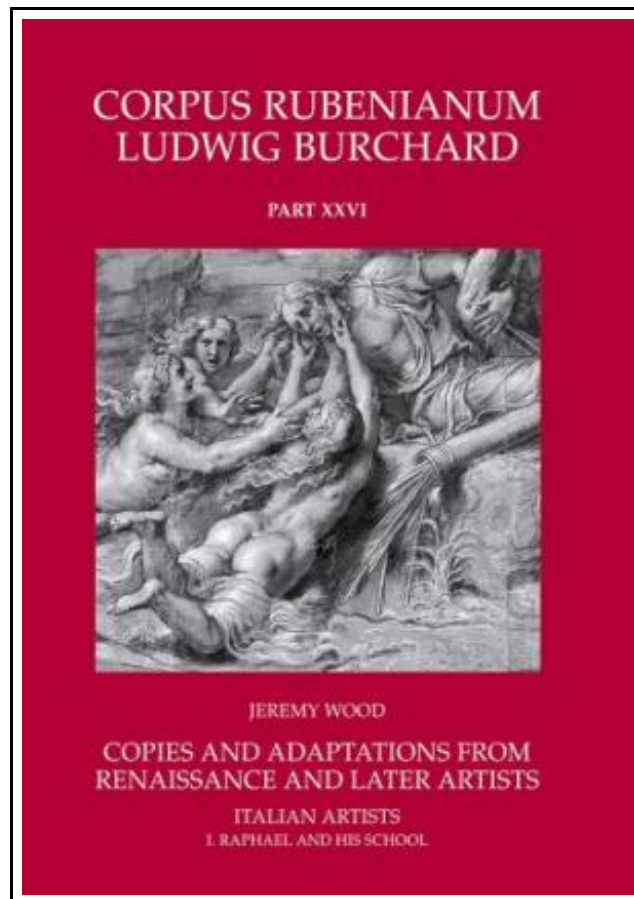


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COPIES AND ADAPTATIONS FROM RENAISSANCE AND LATER ARTISTS: ITALIAN MASTERS. RAPHAEL AND HIS SCHOOL



Harvey & Miller Publishers, London, 2010. Couverture rigide. Book Condition: Neuf. Dust Jacket Condition: Neuf. 1ère Édition. 180 X 265 Mm. Harvey Miller Corpus Rubenianum Ludwig Burchard(HMCRLB 26.2.1) J. Wood Copies and Adaptations from Renaissance and later Artists: Italian Masters. Raphael and his School SET 2 vol., 717 p., 295 b/w ill. + 16 colour ill., 180 x 265 mm, 2010 ISBN: 978-1-905375-39-4 Languages: English Hardback The publication is available. Retail price: EUR 220,00 This section of the Corpus Rubenianum is concerned with Rubens's remarkable study of Italian sixteenth-century art as shown through his numerous copies and adaptations. Rubens's study of the Cinquecento lasted throughout his life and was not just the focus of his early years in Antwerp when he learned his craft. At that time he used secondary copies as models for pen drawings or as a basis for enlarged painted adaptations such as his famous version in Dresden after Michelangelo's Leda. Rubens's most important full-size painted copies, however, were made as late as 1628-30 when he had travelled to Madrid and London and was in his fifties, a point when many artists would have thought they no longer needed to study. He may have made these copies because he could not buy the originals for his collection, but the act of creating such detailed visual records shows how attentive he was to the art of the past. This process culminated in his large and very free adaptations of the 1630s, now in Stockholm, after Titian's Andrians and Worship of Venus which are among the most famous copies in the history of art. Rubens made relatively few drawings from paintings while in Italy between 1600 and 1608, although some survive after frescoes by Pordenone that he saw in Treviso and there are also a number that record Michelangelo's paintings...

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