



Raffael in seiner Bedeutung als Architekt

begonnen als Semperpreis-Studie 1890 in Rom

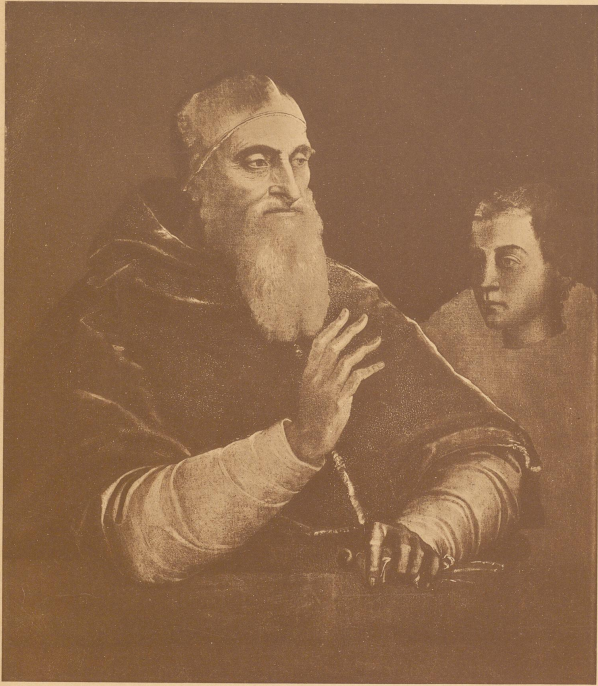
Villa Madama zu Rom : große Staatspreis-Studie 1890 - 92 ; im Original ausgezeichnet mit der goldenen Medaille auf der Internationalen Raffael-Ausstellung zu Urbino, 1897 / [von Theobald Hofmann]

Hofmann, Theobald

Zittau, 1908

Tafeln

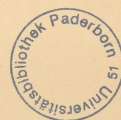
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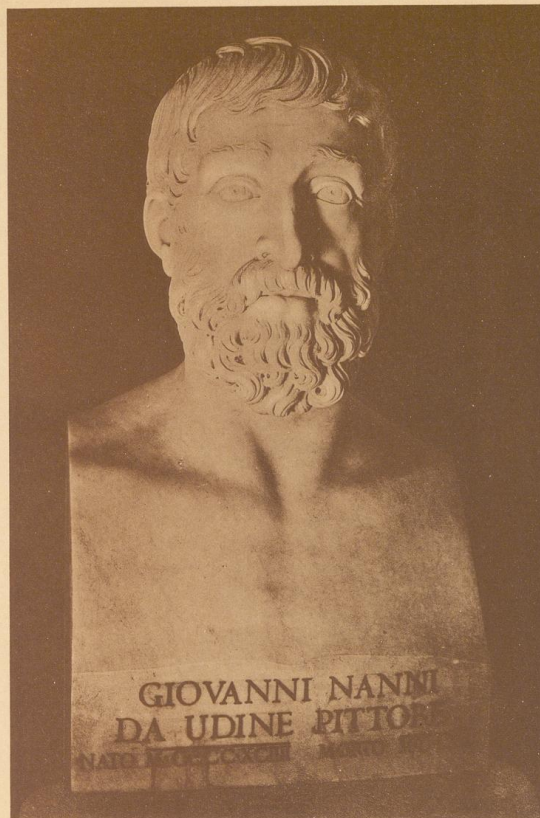
Clemens VII. Kgl. Pinakothek zu Parma (Fra Sebastiano del Piombo).



Grabmal von Clemens VII. in S. Maria sopra Minerva zu Rom (Baccio Pintelli).



41/31
K 08/41
EK 1697



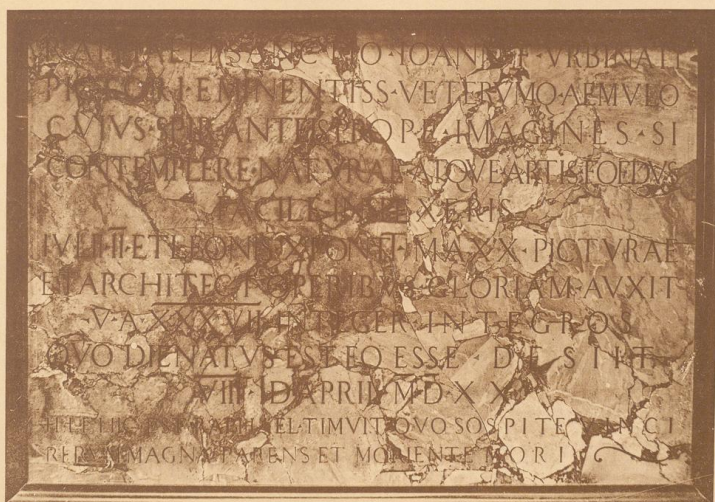
Giulio Romano.



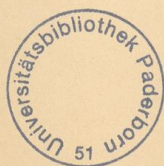
Raffaello Sanzio.



Antonio da Sangallo il giov.



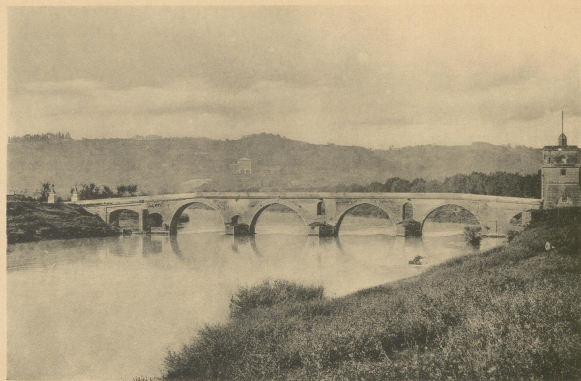
Grabschrift Raffaels im Pantheon.



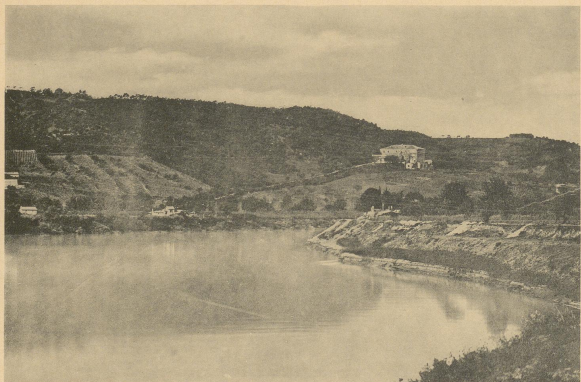
EK 1697
K C2/H1



Monte Mario, Südseite.



Ponte Molle



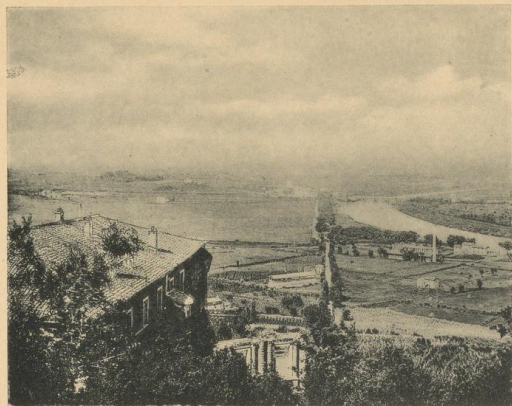
Monte Mario, Südostseite.



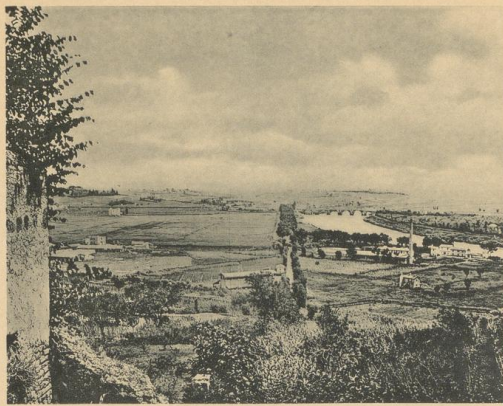
Monte Mario, Ostseite.



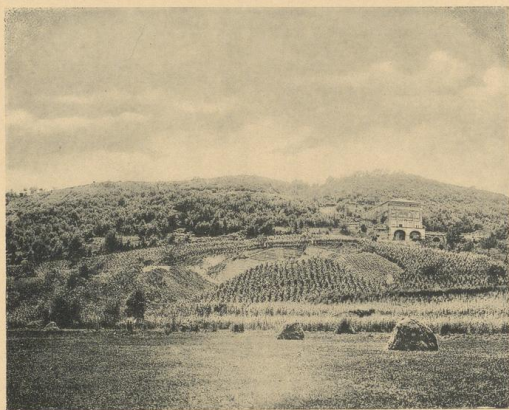
EK 1697
K 211A



Blick von der V. Madama gegen P. Molle.



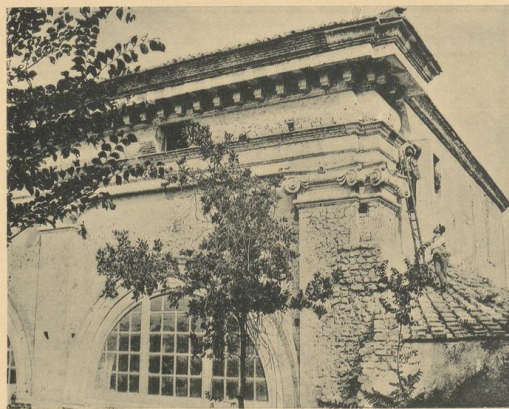
Blick vom Halbrund gegen P. Molle.



Ostabhang des M. Mario (Baustelle).



Blick auf den Exerzierplatz bei P. Molle.



Hauptgesimskropf der Northwest-Ecke.

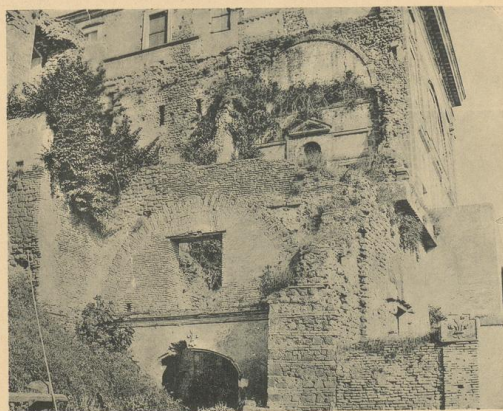
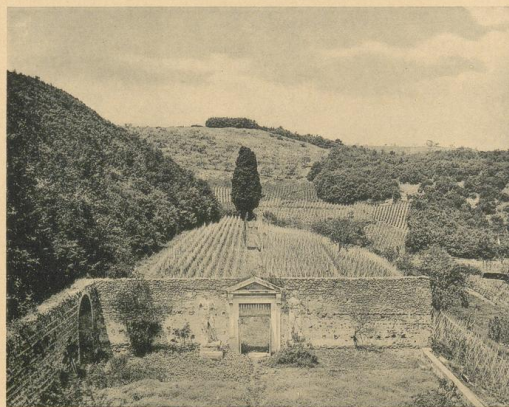
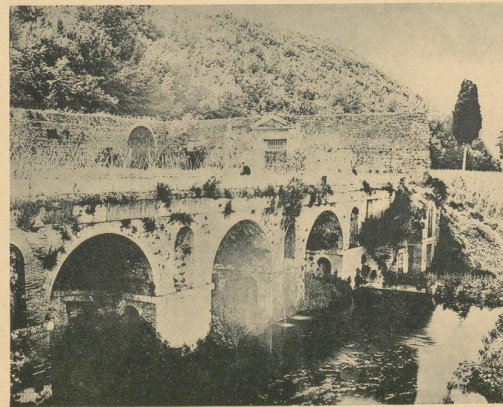


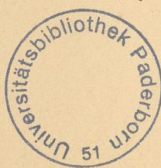
Bild des Verfalles (Südfront).



Nordterrasse und Hippodrom.



Bassin mit Grotten, vom Altan aus.



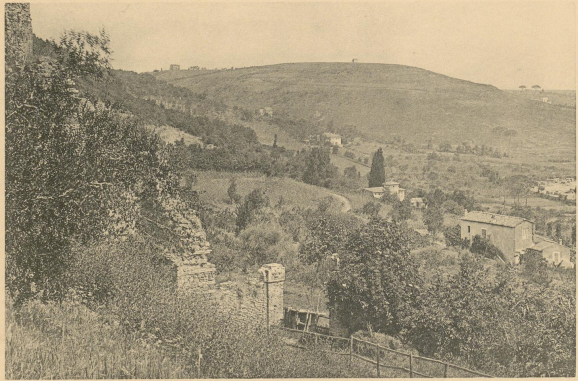
EK 1697
K CXI/H1



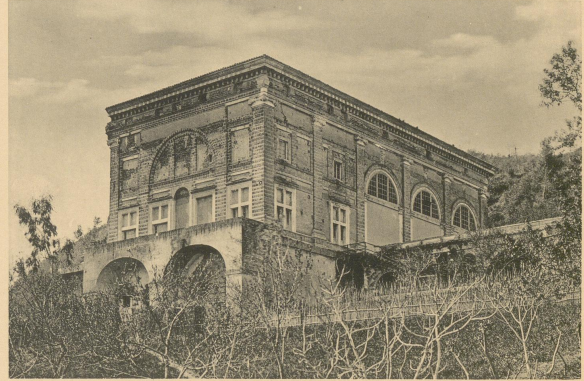
Blick von der V. Madama gegen P. Molle.



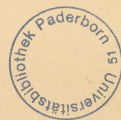
Blick von der Collina del Romitorio.



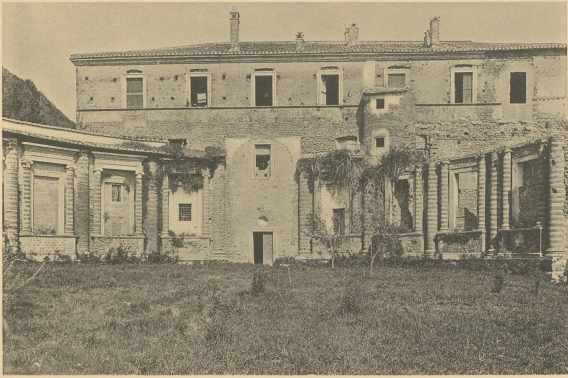
Blick von der Villa nach Nordosten.



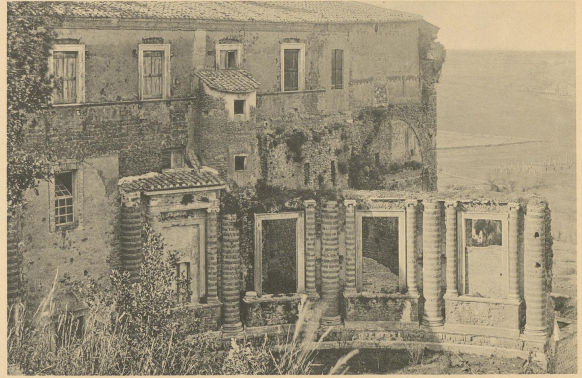
Blick auf die Villa von Nordosten.



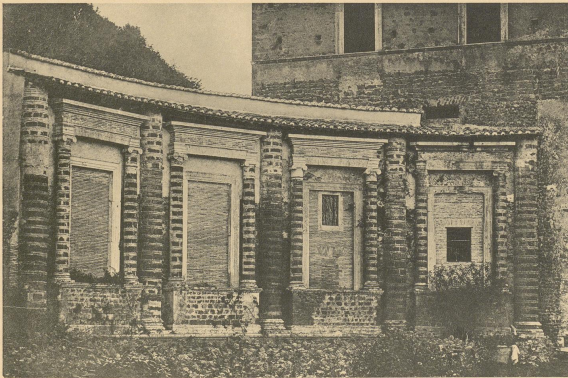
687
K CZI HA



1.



2.

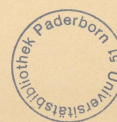


3.



4.

1, 2, 3, 4 Südseite der Villa.



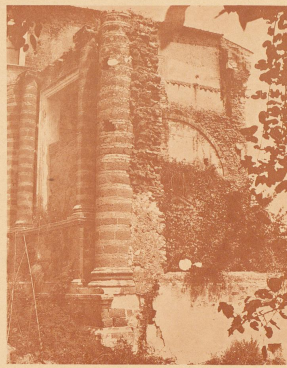
1418
K 0811/1
EK 1697



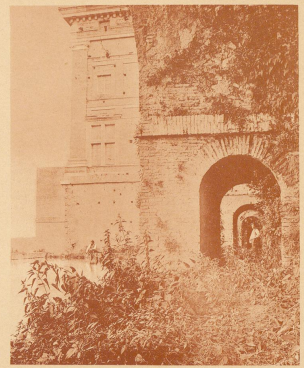
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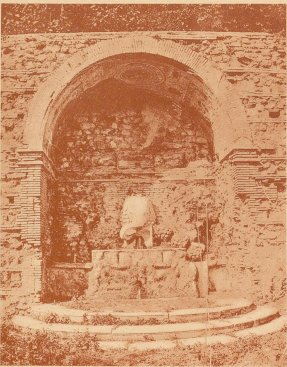
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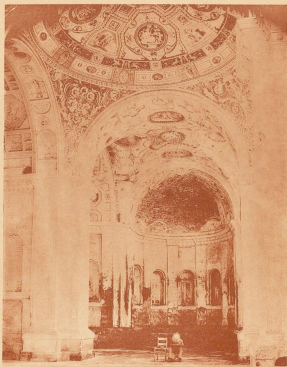
3.



4.



5.



6.



7.



8.

1. Hauptgesimskopf der Nordwest-Ecke.
5. Elefantentische.

2. Rennbahnhof (Terrassenseite).
6. Inneres der Loggia gegen Westen.

3. Südfrontstück.
7. Inneres der Loggia gegen Osten.

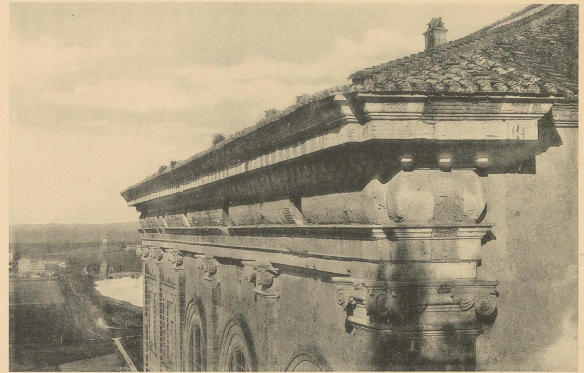
4. Bassingrotten.
8. Tribuna der Kapelle.



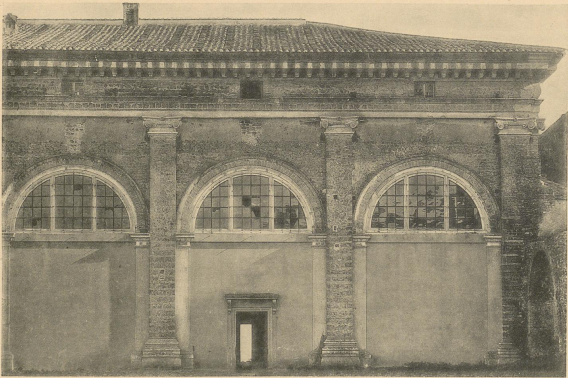
1/11/22 M
EK 1/97 M2



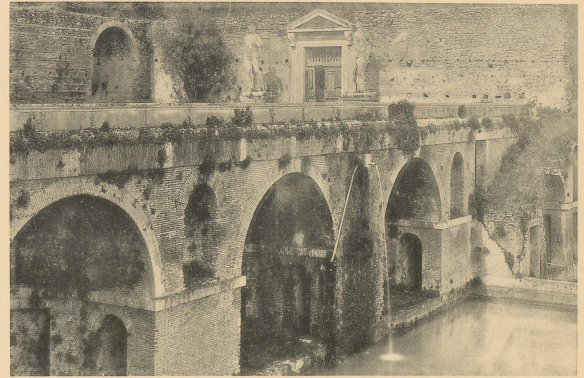
Die Villa von Südwesten.



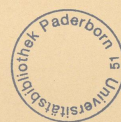
Die Villa von Nordwesten.



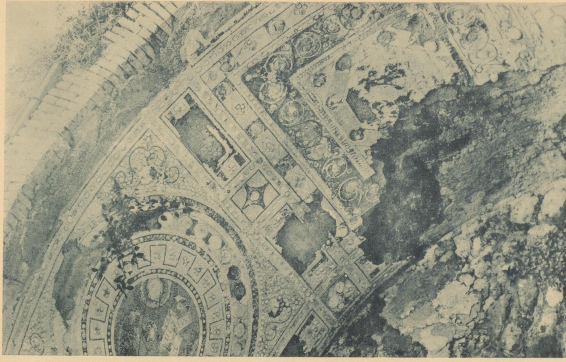
Die Villa von Norden (Loggia).



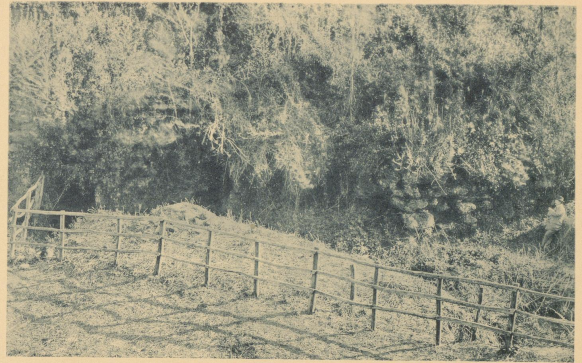
Bassingröten und Terrasse.



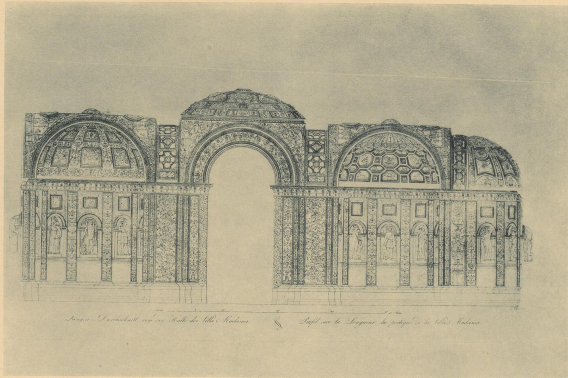
1712
X
EK 1697



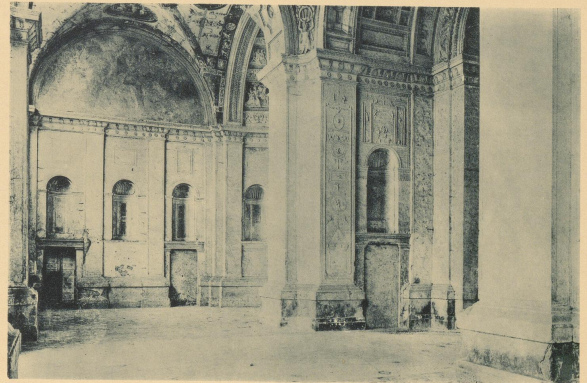
Gewölbe der Elefantennische.



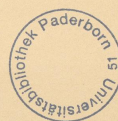
Grotten im Nymphenhain.



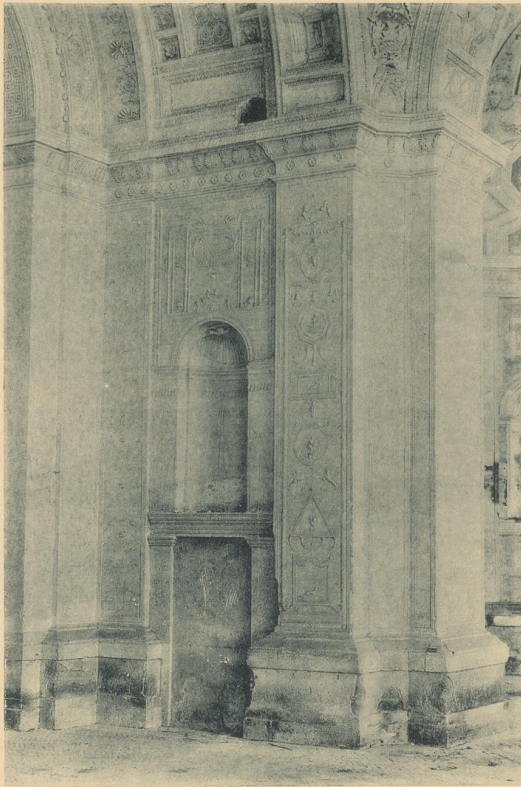
Längsschnitt der Loggia (nach Gutensohn & Thürmer).



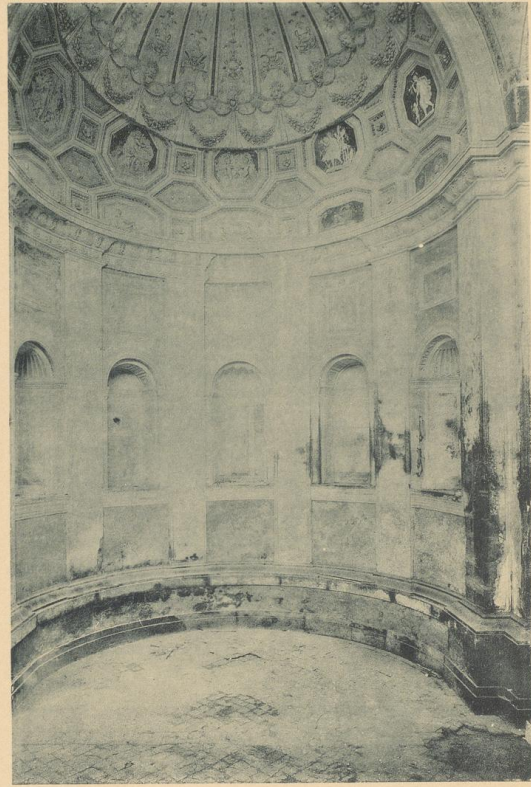
Inneres der Loggia gegen Südosten.



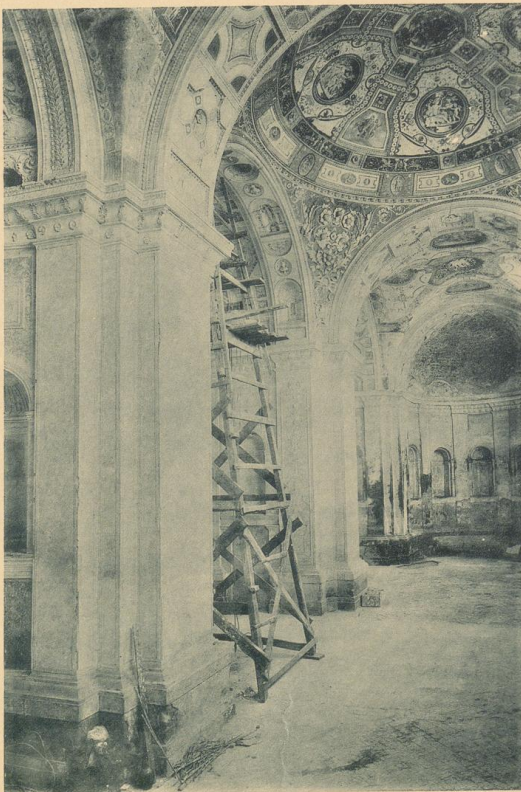
VI 18
EK 1697
K 02144



Ostiumteil an der Loggia.



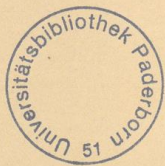
Südexedra der Westhalle.



Loggia gegen Südwesten.



Ostium gegen Süden.



EK 1697
K CXI/11



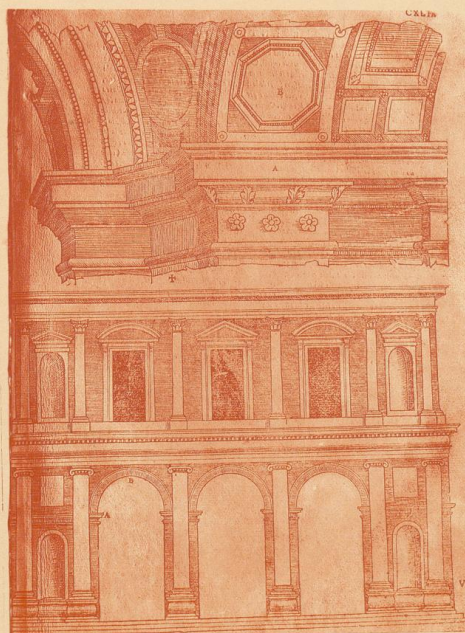
Dekoration des Ostiumbogens.



Detail der bergseitigen Exedrakuppel.



Nordwestlicher Kuppelzwickel der Mittelhalle.



Südöstlicher Zwickel und Nordfront (nach Serlio).

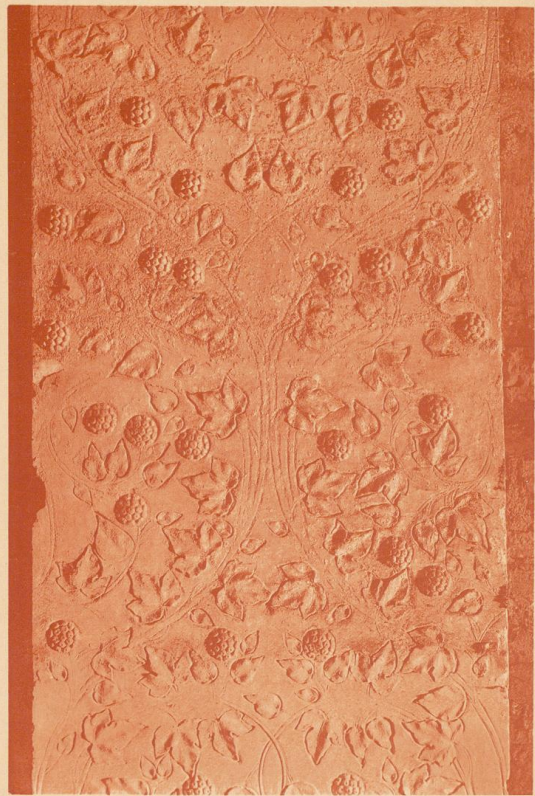


EK 1697

K C8/H1



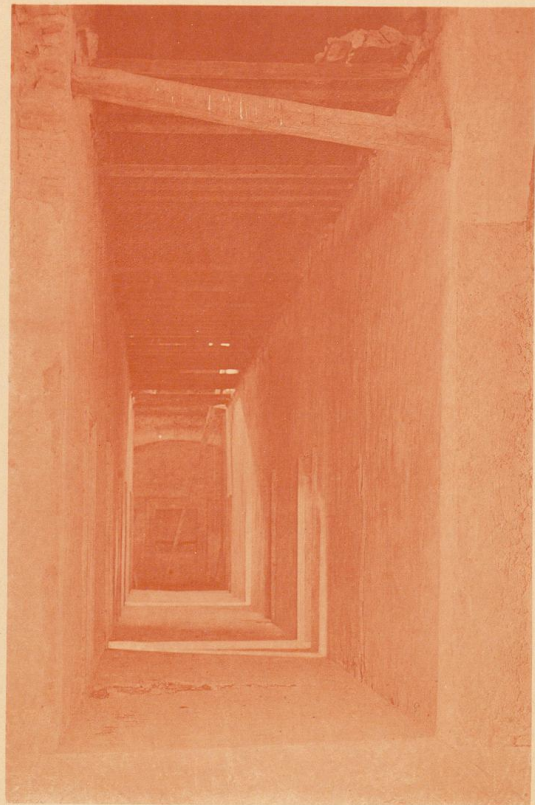
Mittelstück des Ostiumbogens.



Ornament eines Ostiumpfeilers.



Holzdecke des Zimmers an der Loggia.



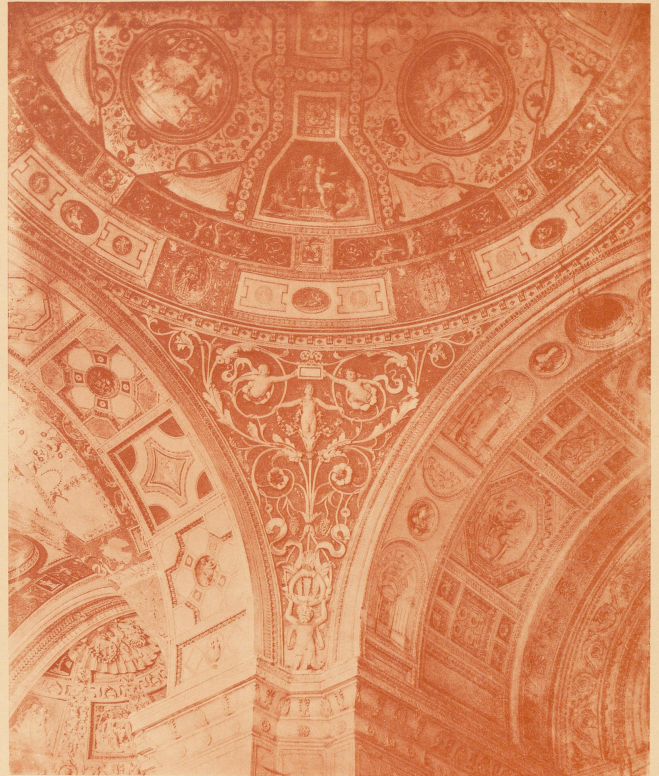
Korridor im II. Obergeschoss, gegen Westen.



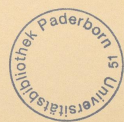
EK 1697
K C8141



Kuppelgewölbe der Mittelhalle.



Südöstlicher Kuppelpfeiler.



EK 1637
K 03141



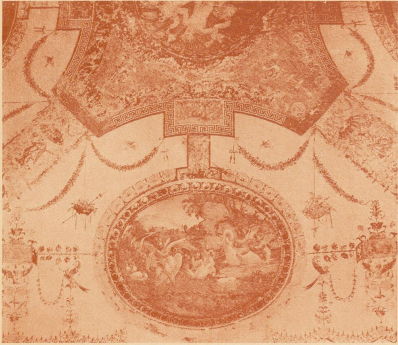
Südwestliche Ecke der Westhalle.



Südöstlicher Kuppelzwickel der Mittelhalle.



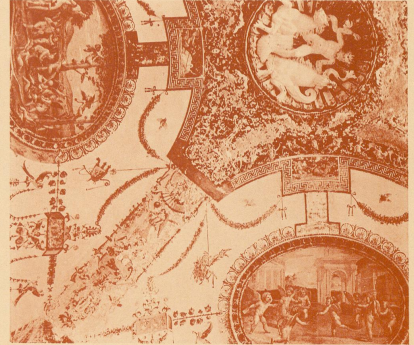
Kuppelteil der Mittelhalle.



Teil der westlichen Kreuzkappe.



Teil der östlichen Kreuzkappe.



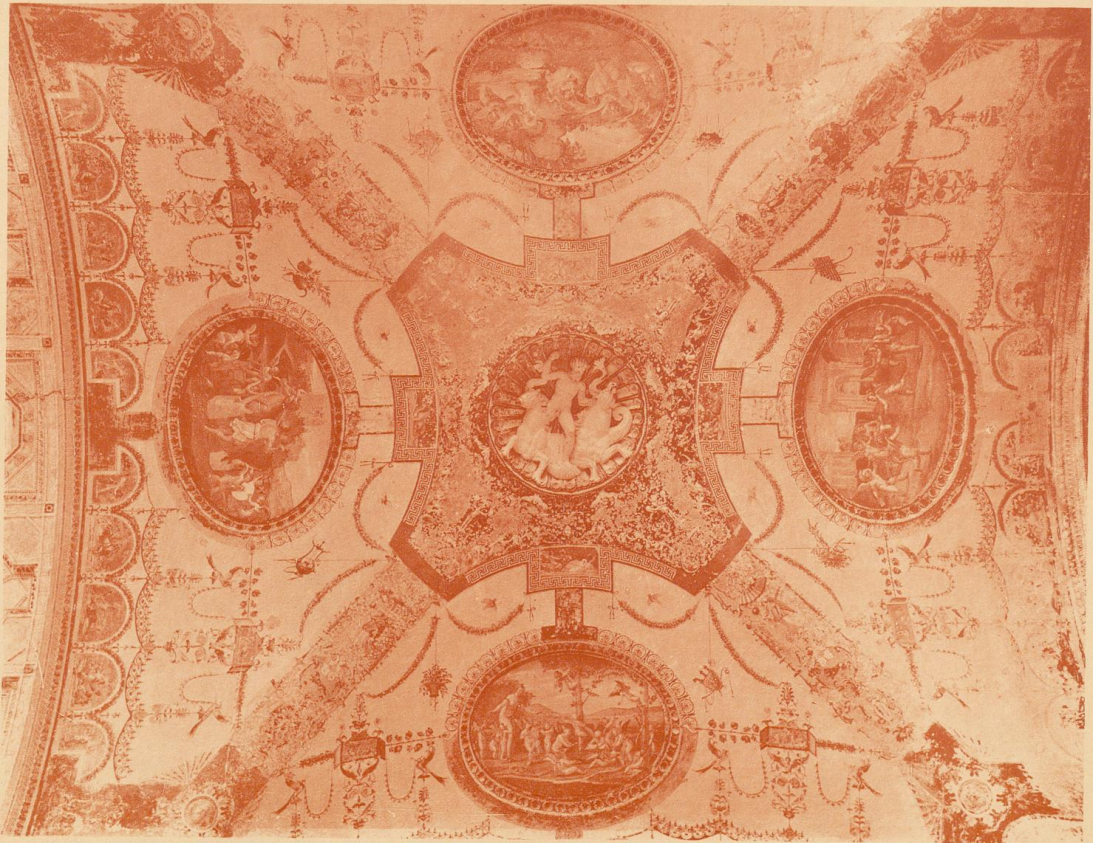
Teil der westlichen Kreuzkappe.



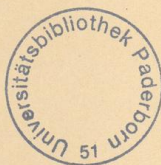
Ek 1697
K 68/11



Kreuzkappe der Osthalle.



Kreuzkappe der Westhalle.



EK 1697
K 68141



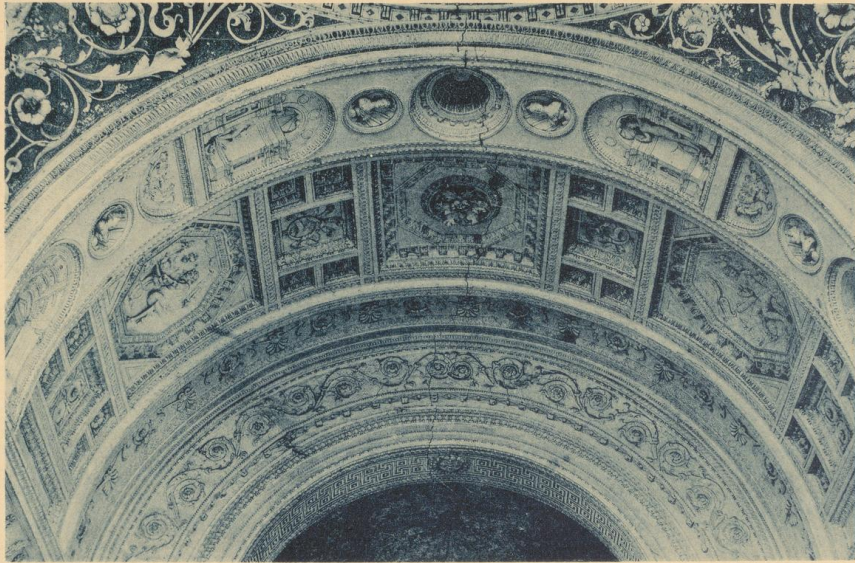
Südwestlicher Kuppelzwickel der Mittelhalle.



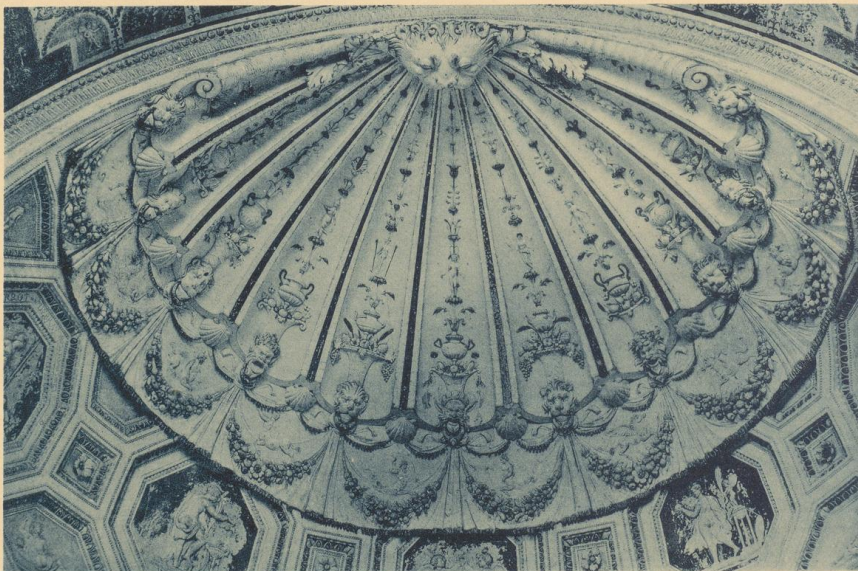
Südwestlicher Gratansatz der Osthalle.



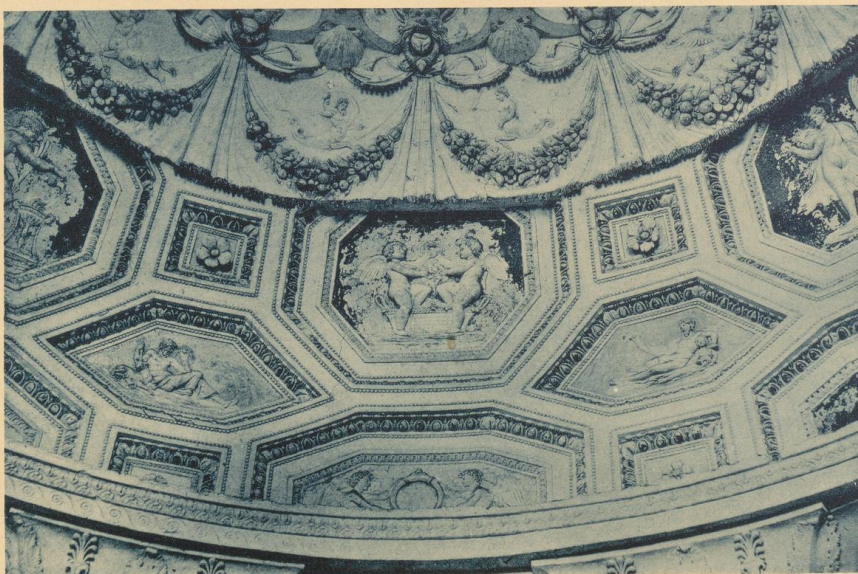
141/87
EK 1/697
K 82/H/1



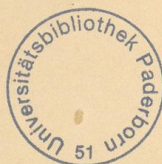
Gurtung des Ostiums.



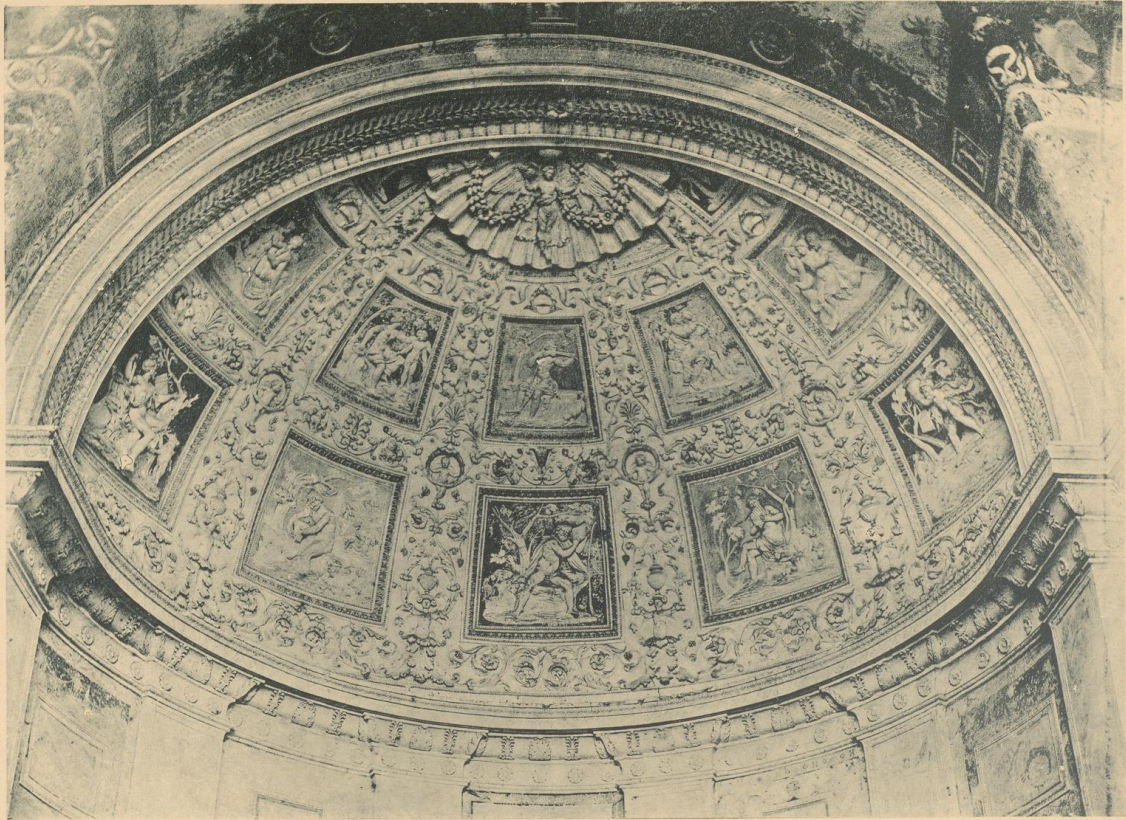
Muschel der Südexedra aus der Westhalle.



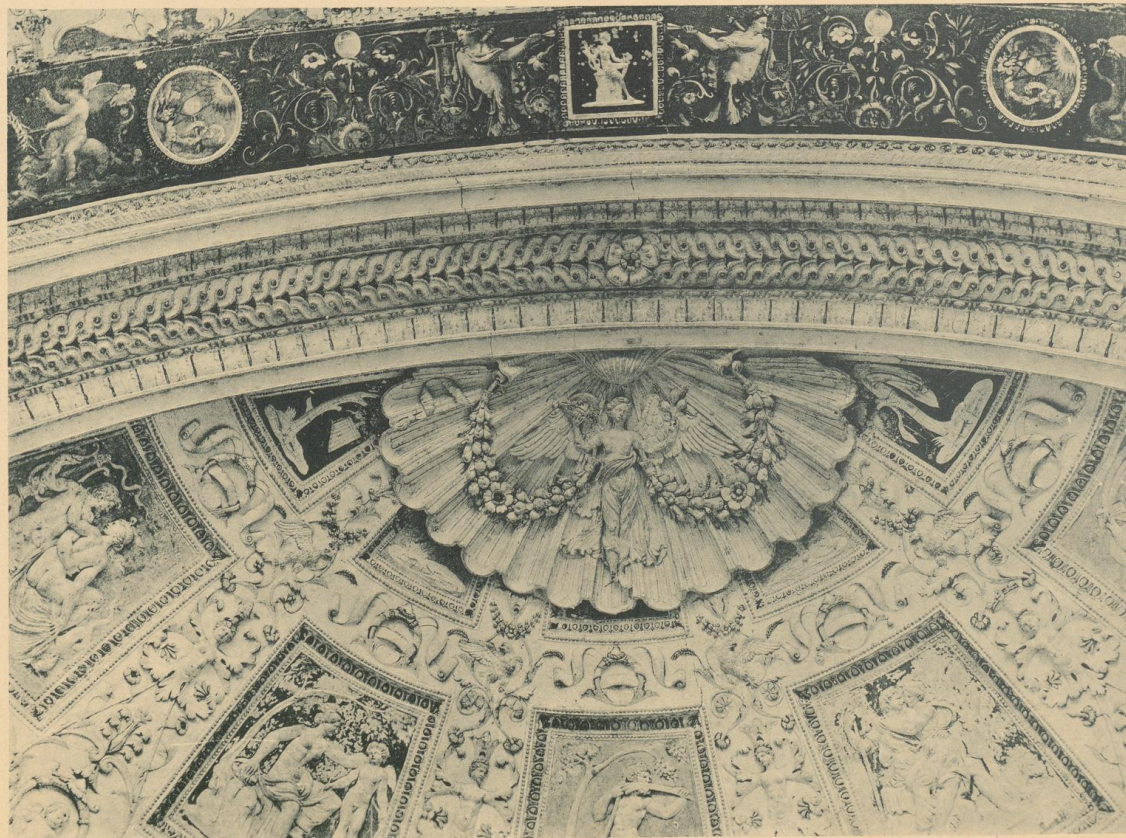
Unterer Kuppeltheil derselben Exedra.



EK 1697
K CX/H1

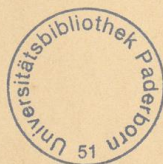


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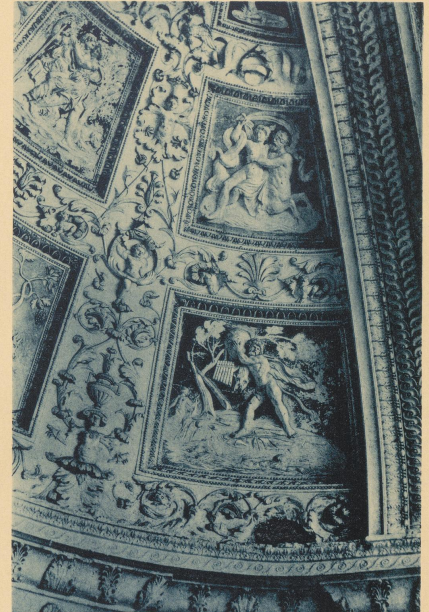
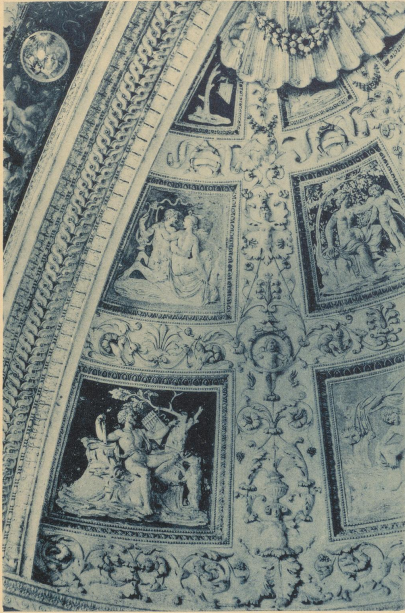


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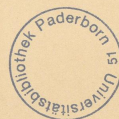
1. Exedrakuppel der Osthalle. 2. Oberteil der Exedrakuppel.



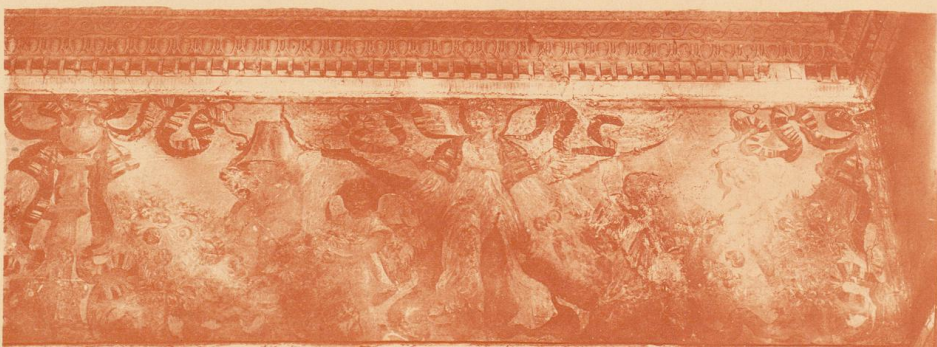
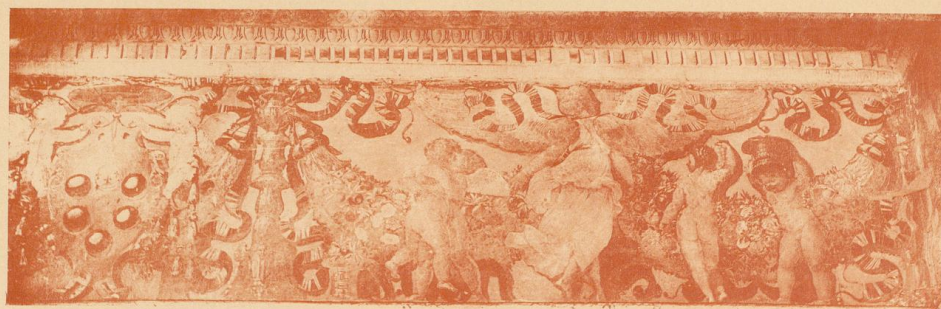
EK 1697
K CX/H1



Polyphemuscyklus in der Exedrakuppel der Osthalle.



7697
K 01141



Grosser Saal. Wandfries.



EK 1697
K CXI/HA



1.



2.



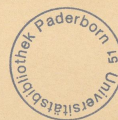
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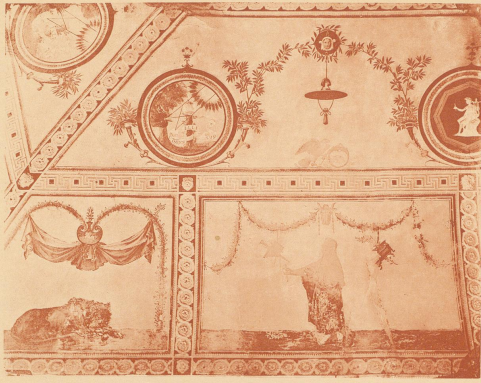
4.

Klostergewölbe des grossen Saales.

1. Spiegelfeld. 2. Südwestecke. 3. Fensterseite. 4. Kaminseite.



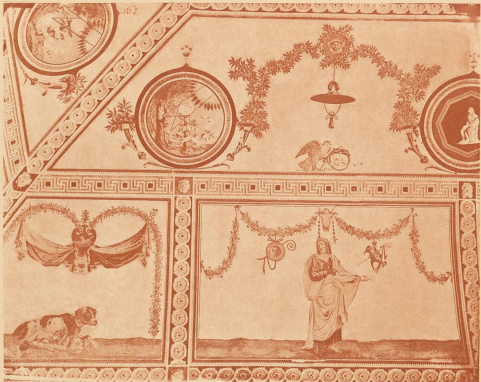
497
K 5114



1.



2.



3.



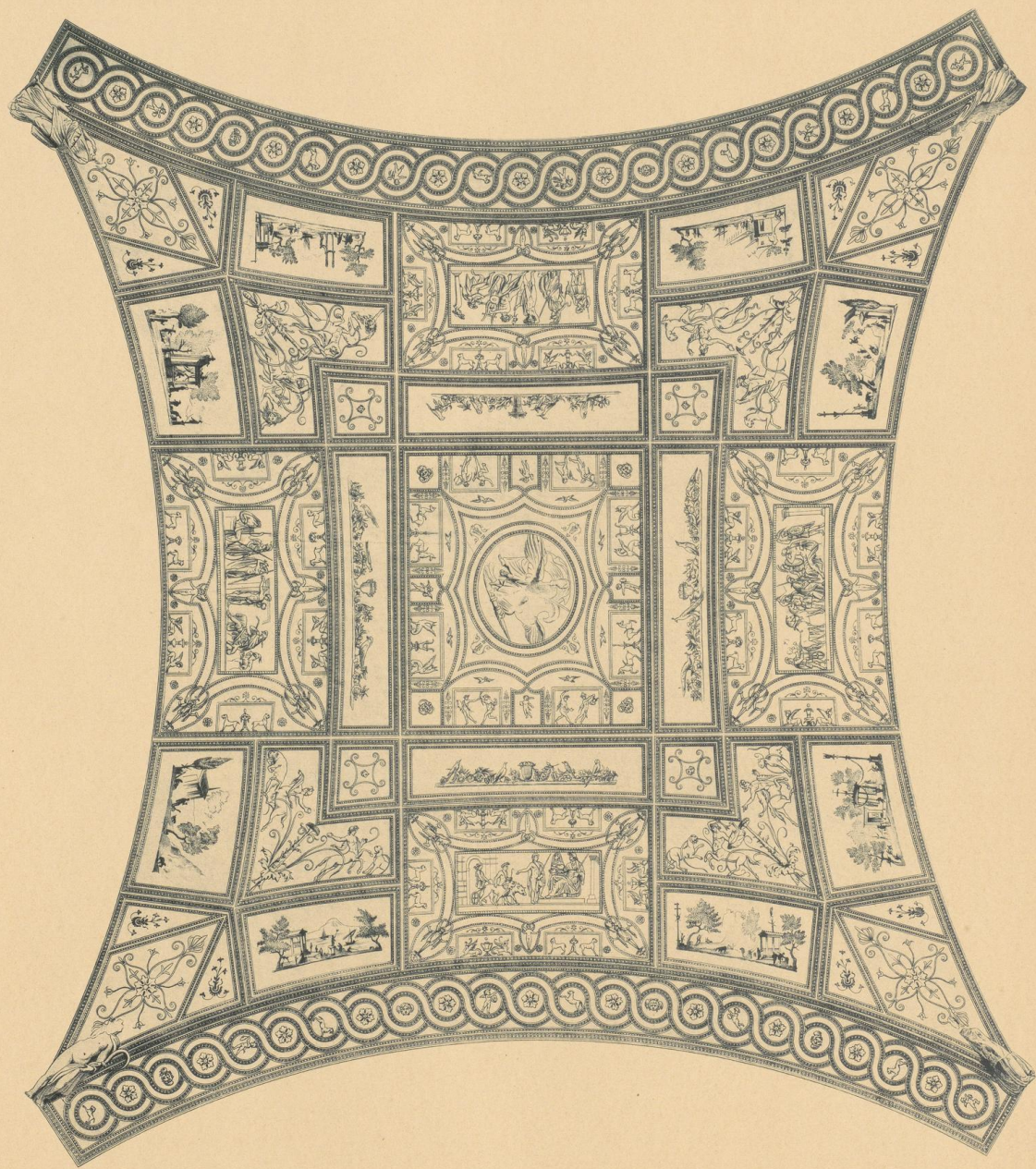
4.

Klostergewölbe des grossen Saales.

1. und 2. Südseite, 3. und 4. Nordseite.



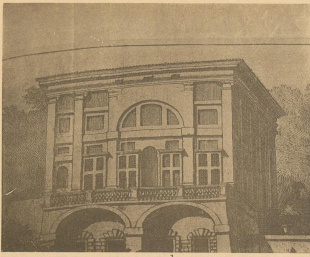
VH 87
EK 1037



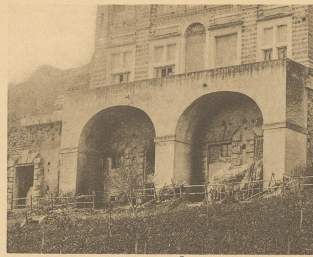
Decke des Pancratiergrabes an der Via Latina.



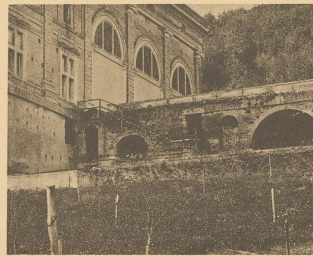
EK 1697
K C8/H1



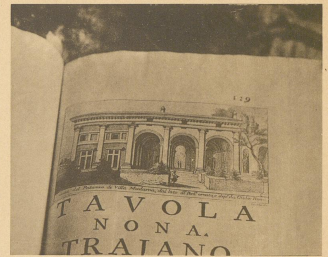
1.



2.



3.



4.



5.



6.



7.



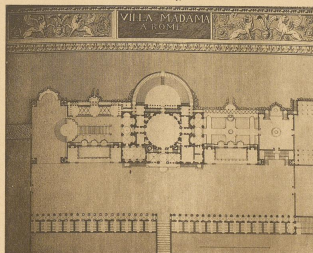
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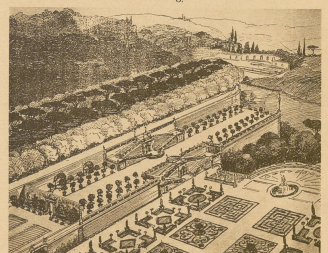
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10.



11.



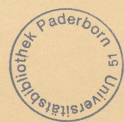
12.

1. Ostfront der Villa.
5. Zimmer des 1. Obergeschosses.
9. Nordfront, östliche Ecke.

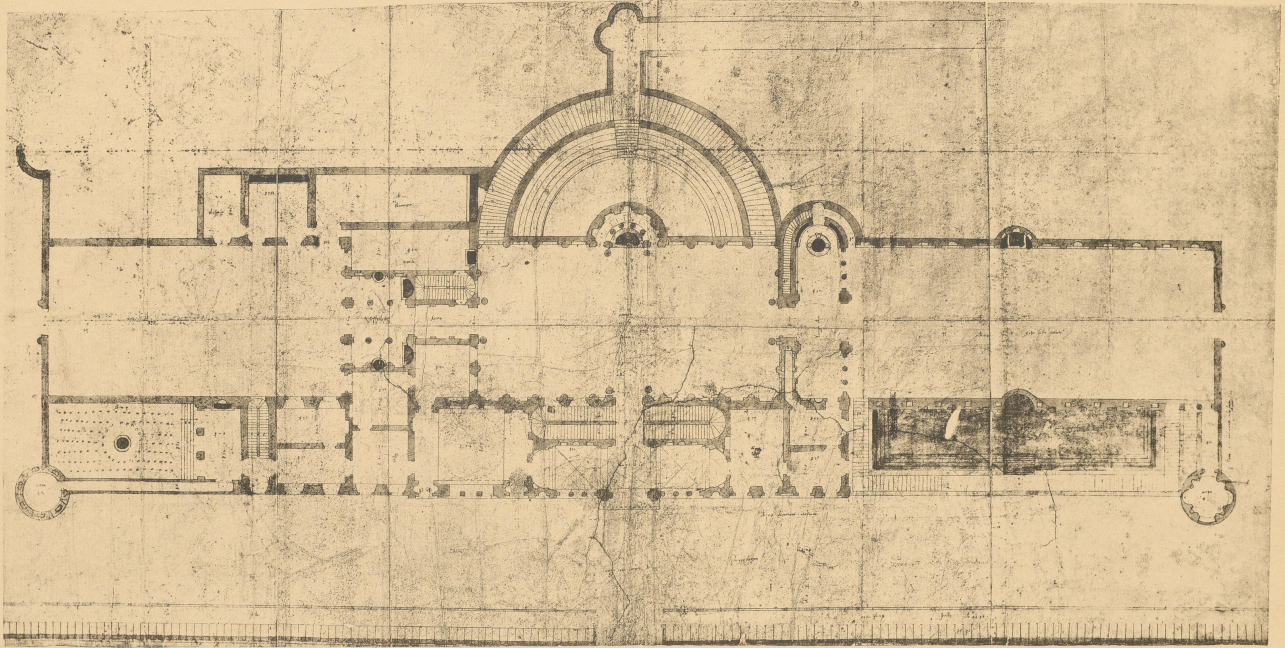
2. Altan an der Ostseite.
6. Exedrawand, Oberteil.
10. Fensterkreuz der Ostfront.

3. Bassintreppe, Nordseite.
7. Exedrawand, Unterteil.
11. Grundriss-Studie von Percier et Fontaine.

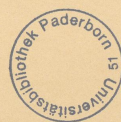
4. Nordfront der Villa.
8. Westlicher Hofsaal, I. Obergeschoss.
12. Nordost-Gärten nach v. Geymüller.



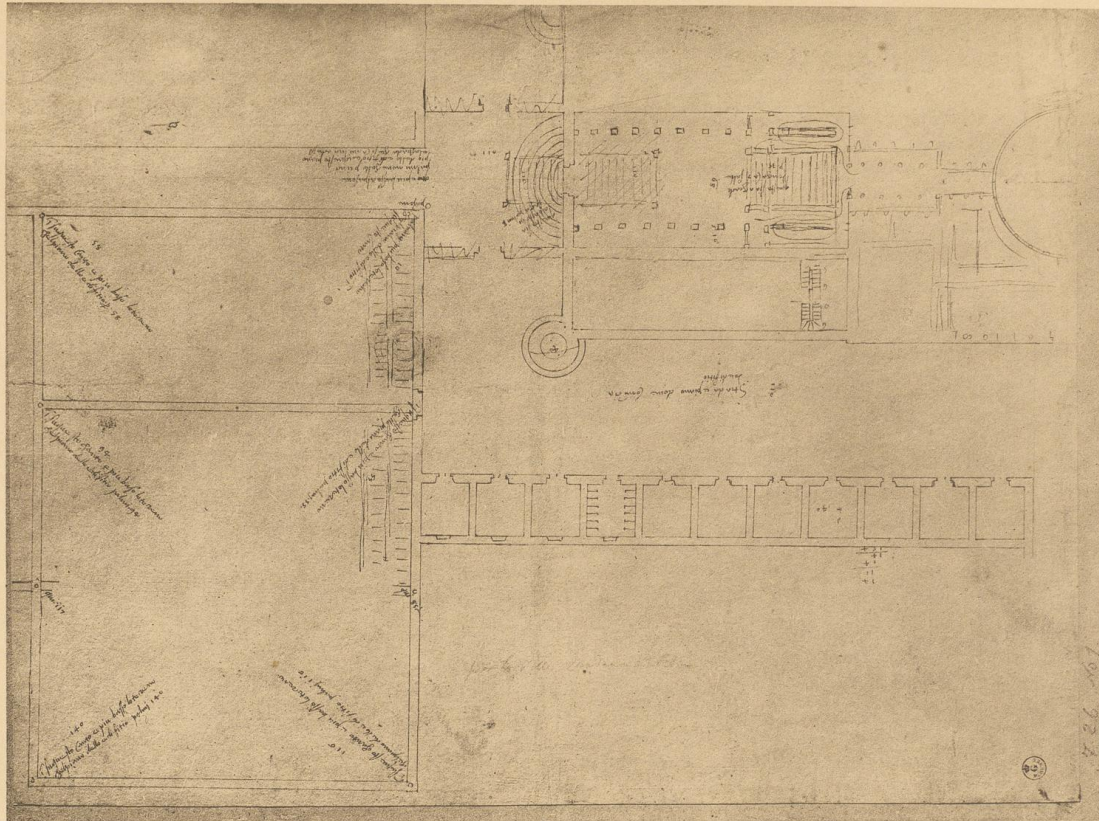
VI 12
K 1211/1



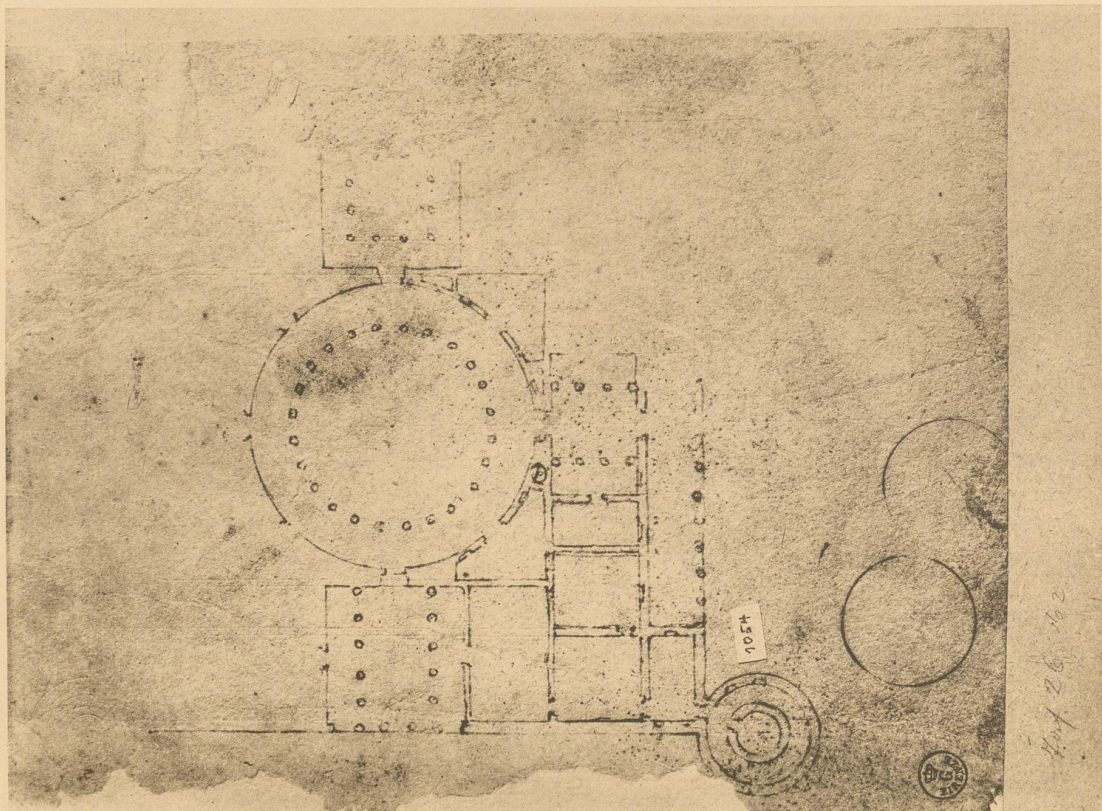
No. 273 der Originalbauzeichnungen in der Uffiziensammlung (Battista da Sangallo).



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K 211/1



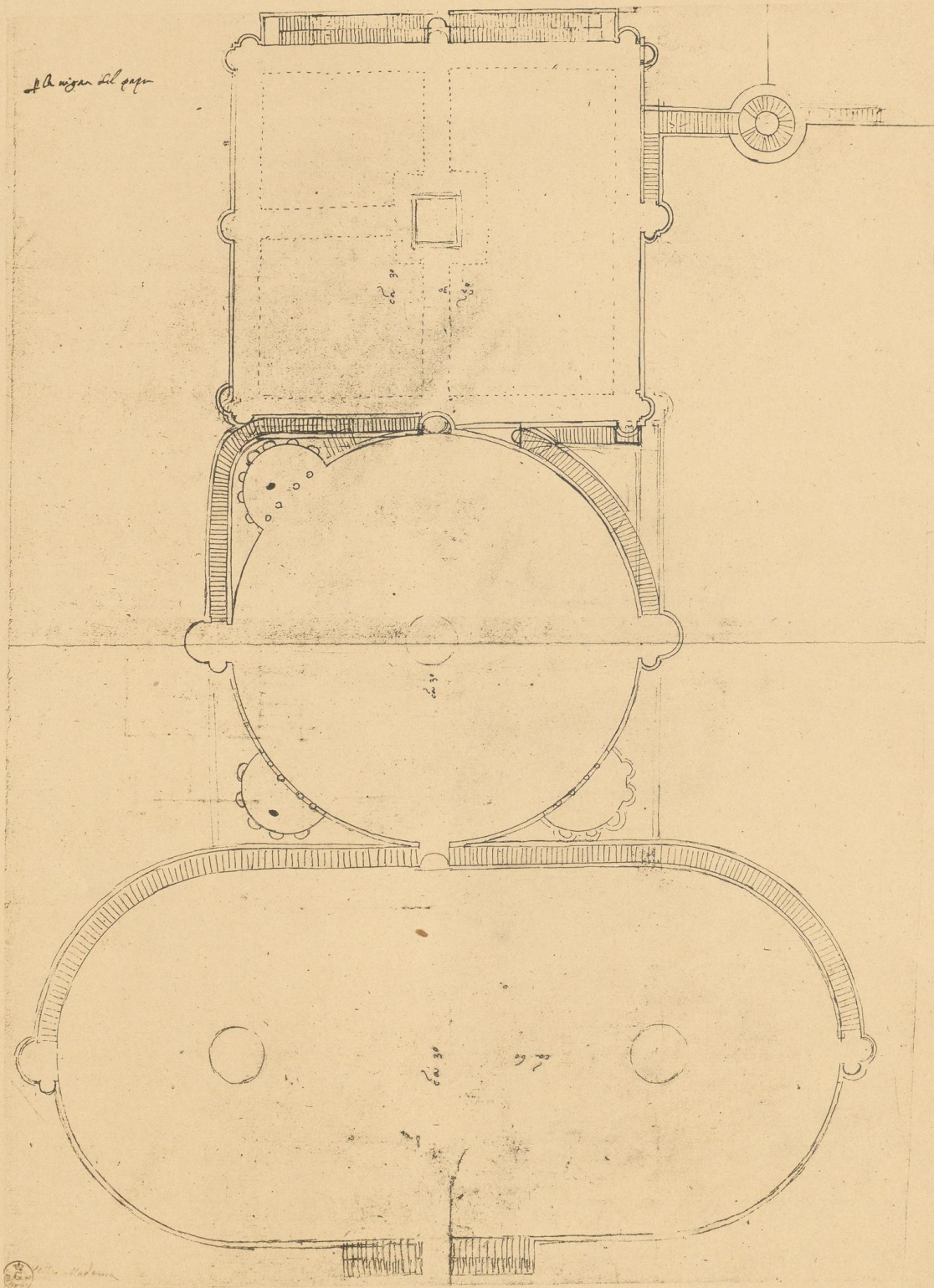
No. 179 der Originalbauzeichnungen in der Uffiziensammlung (Antonio da Sangallo il giov.).



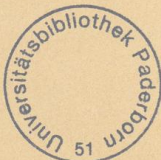
No. 1054 der Originalbauzeichnungen in der Uffiziensammlung (Antonio da Sangallo il giov.?).



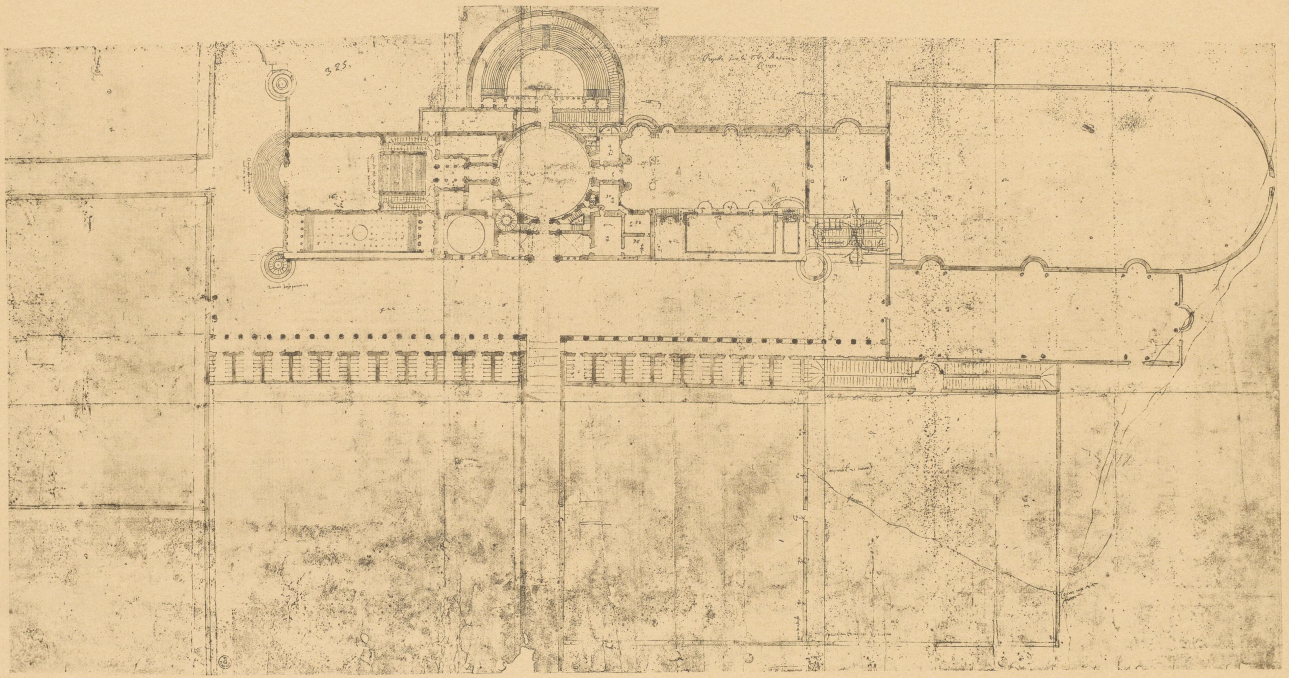
EK 1697
K CX/H1



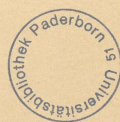
No. 1356 der Originalbauzeichnungen in der Uffiziensammlung (Raffaello Sanzio?).



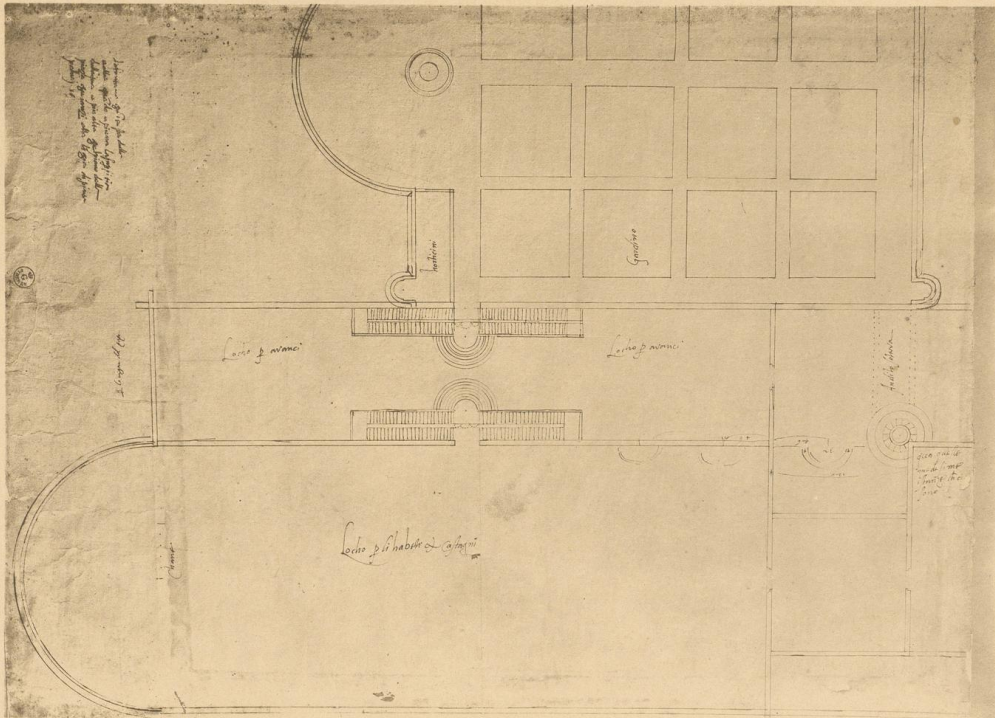
EK 1697
K C81H1



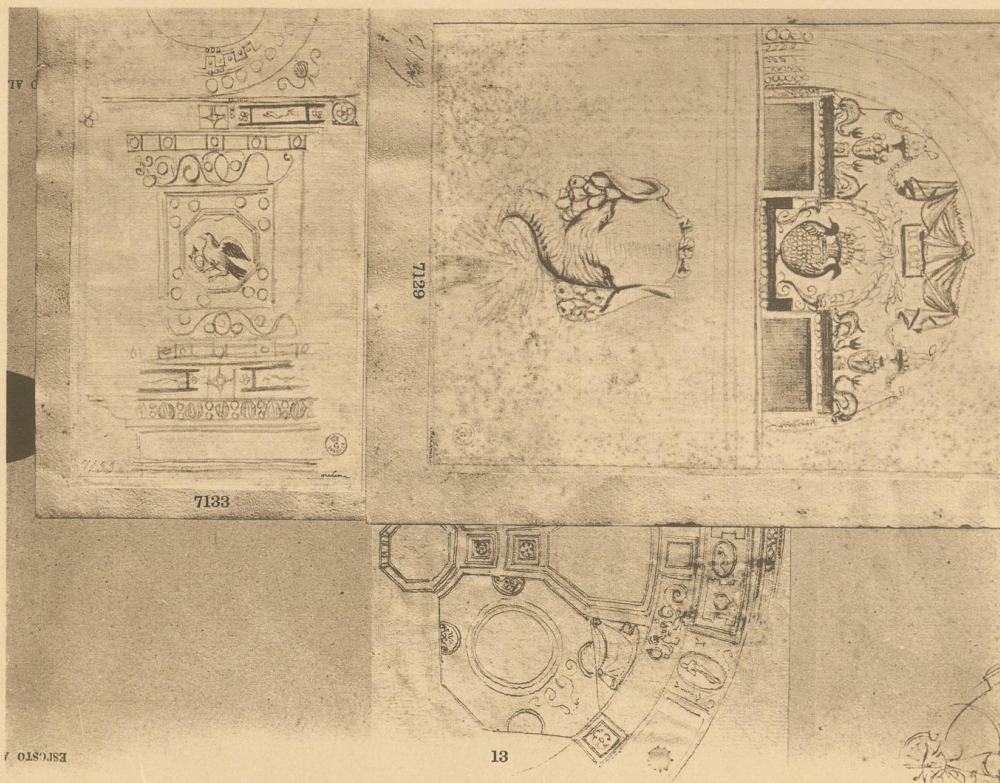
No. 314 der Originalbauzeichnungen in der Uffiziensammlung (Antonio da Sangallo il giov.).



W 18
K 81 H
EK 1037

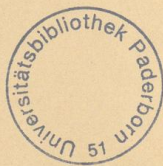


No. 789 der Originalbauzeichnungen in der Uffiziensammlung (Antonio da Sangallo il giov. gab die Daten, Francesco da Sangallo die Zeichnung).

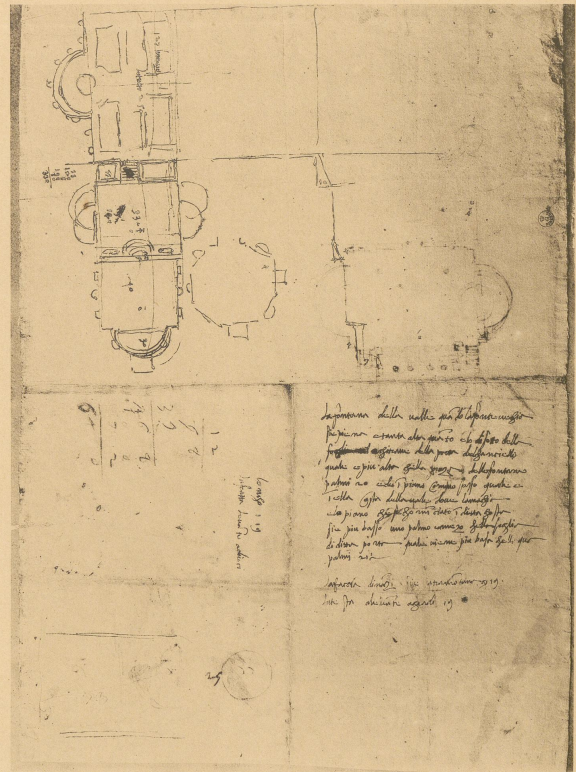
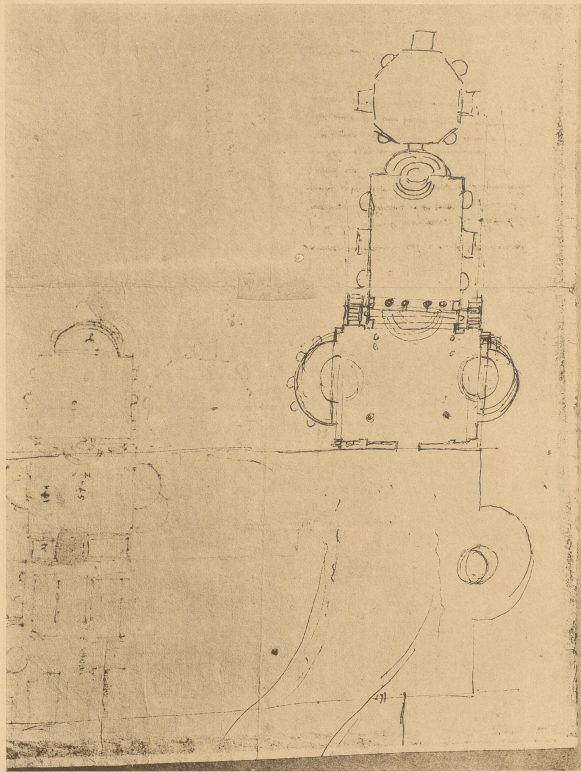


No. 7133 und 7129 der Originalbauzeichnungen in der Uffiziensammlung (von unbek. Meister).

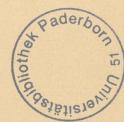
No. 13 der Ornamentzeichnungen in der Uffiziensammlung (Giovanni da Udine?).



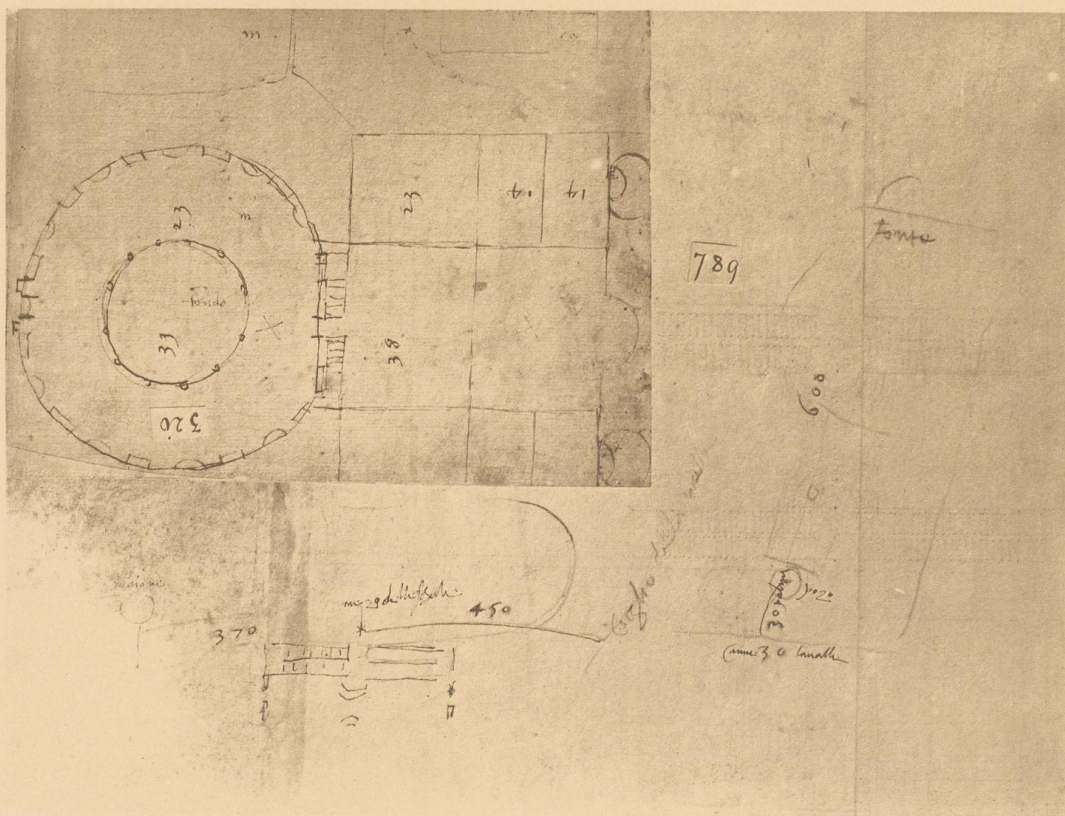
EK 1697
N C81H1



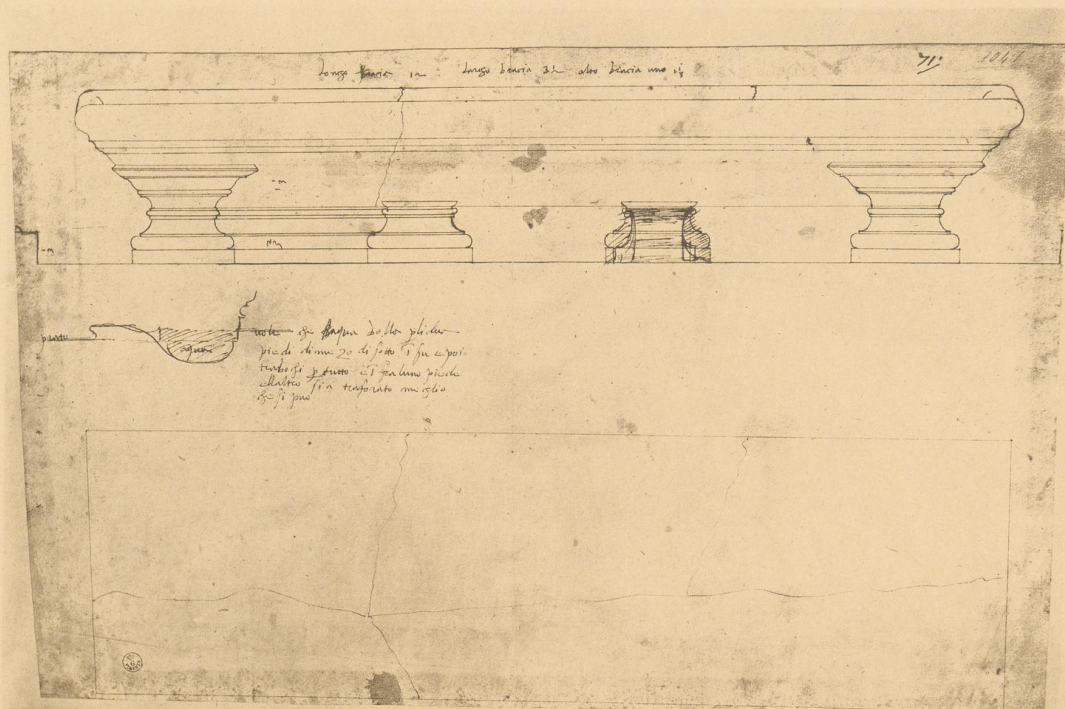
No. 916 u. 916 v. der Originalbauzeichnungen in der Uffiziensammlung (Antonio da Sangallo il giov.).



EK 1637
K 081H1



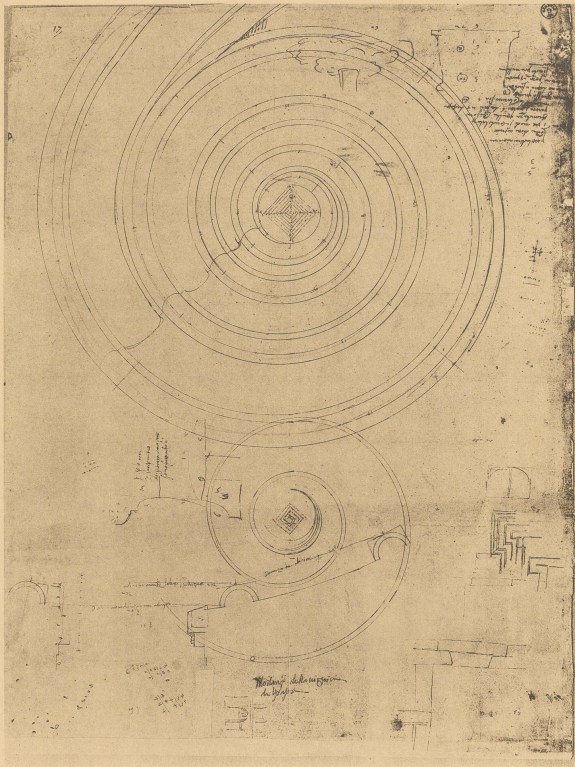
No. 789v der Originalbauzeichnungen in der Uffiziensammlung (Antonio da Sangallo il giov.).



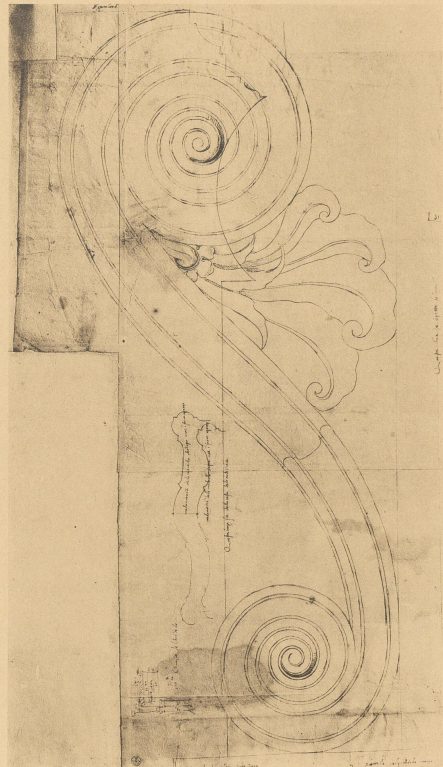
No. 1307 der Originalbauzeichnungen in der Uffiziensammlung (Antonio da Sangallo il giov.).



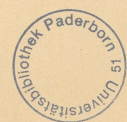
ER 1697
K C81H1



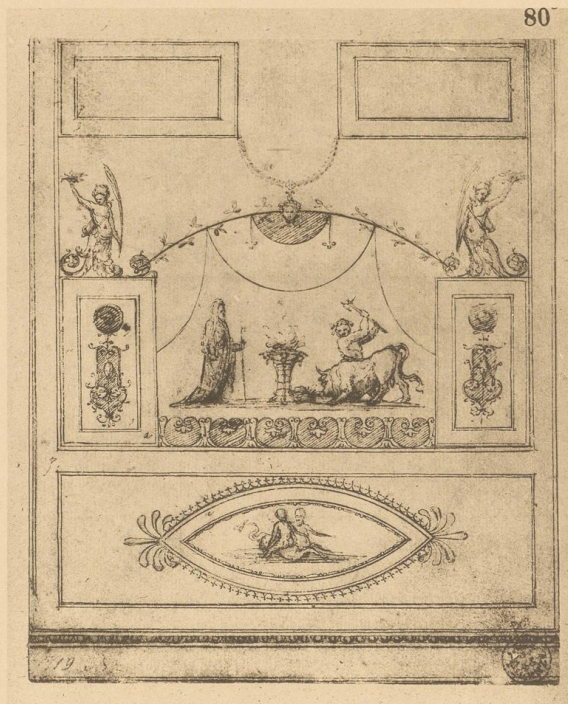
No. 718 der Originalbauzeichnungen in der Uffiziensammlung (Antonio da Sangallo il giov.).



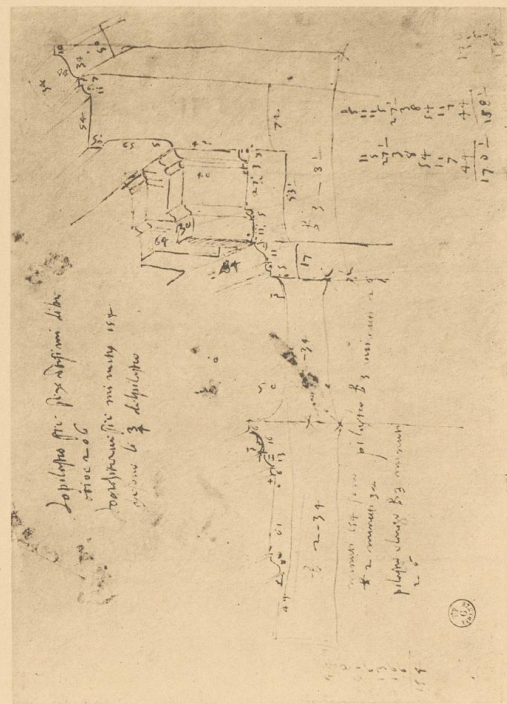
No. 317 der Originalbauzeichnungen in der Uffiziensammlung (Battista da Sangallo).



EK 1697
K 6211A



No. 80 der Ornamentzeichnungen in der Uffiziensammlung
(Giovanni da Udine).



No. 1253 der Originalbauzeichnungen in der Uffiziensammlung
(Antonio da Sangallo il giov.).

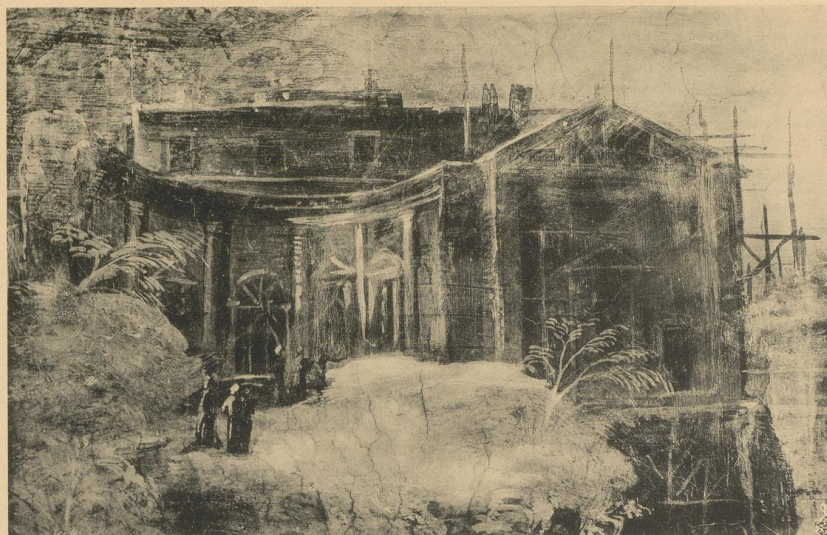


No. 569 der Ornamentzeichnungen in der Uffiziensammlung (Giulio Romano).

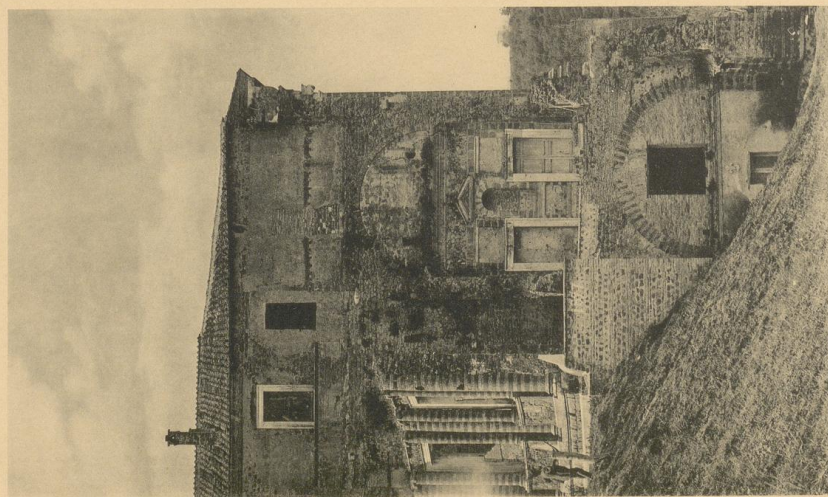
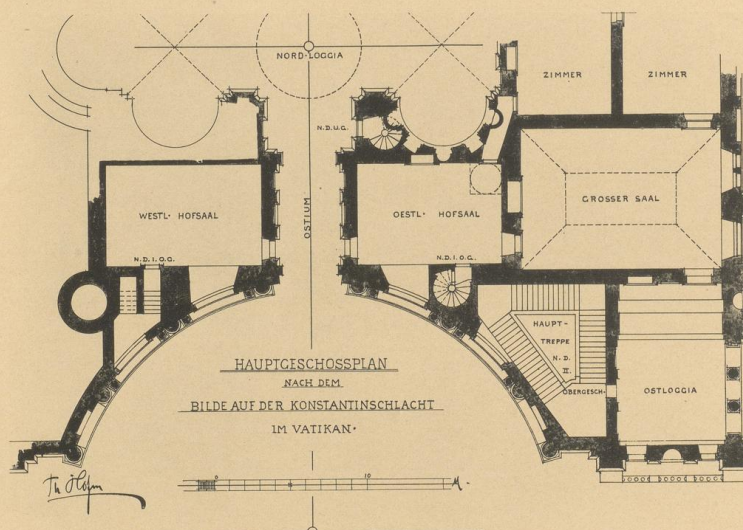


EN 1697

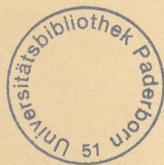
K CXI/H1



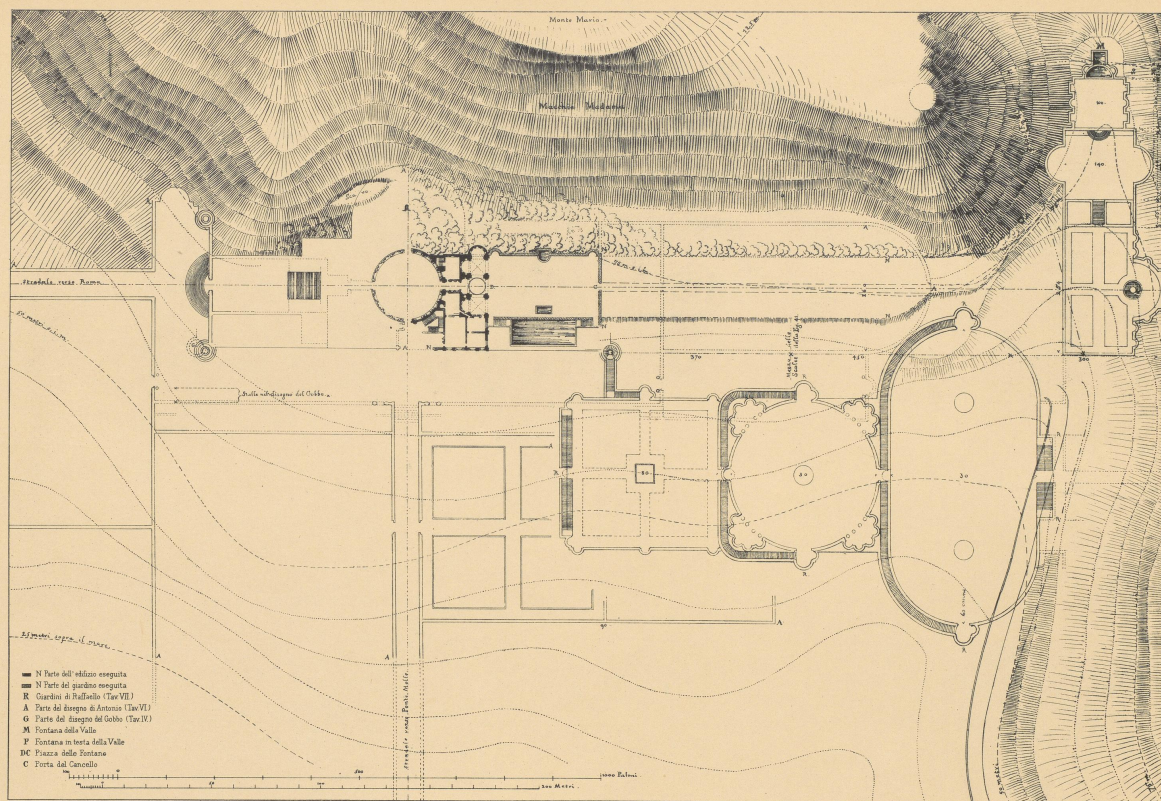
Villa Madama auf der Konstantinschlacht.



Oestliches Ende der Südfront.



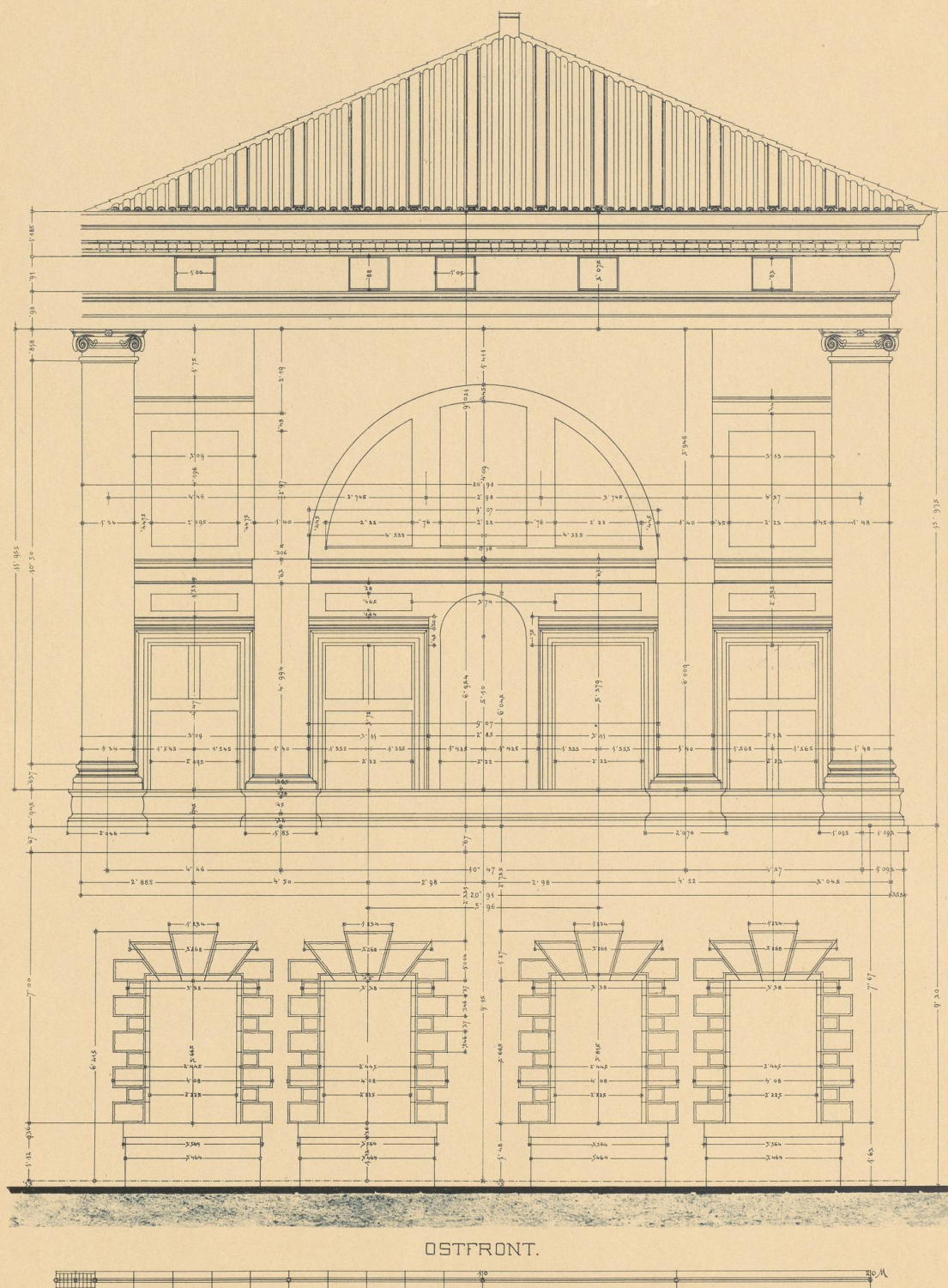
EK 1697
K CX/H1



Lageplan der Villa (H. v. Geymüller).

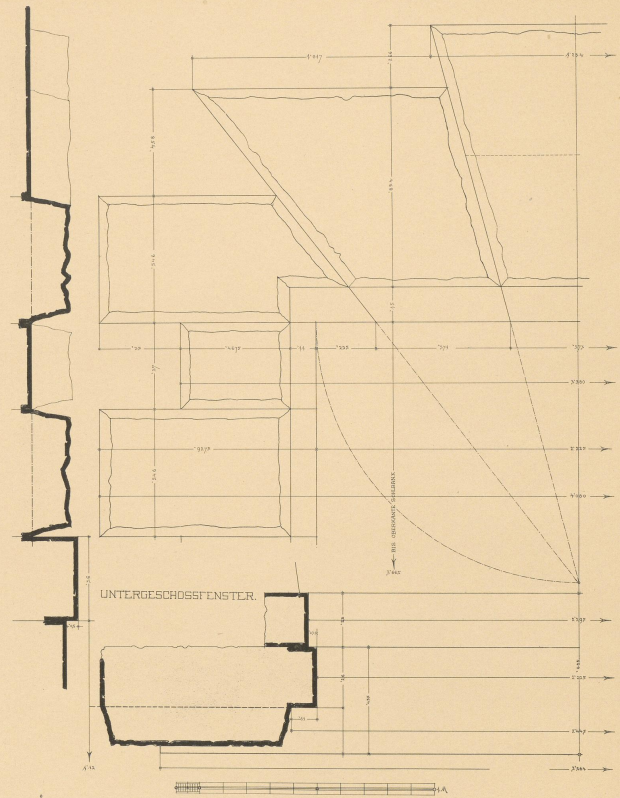
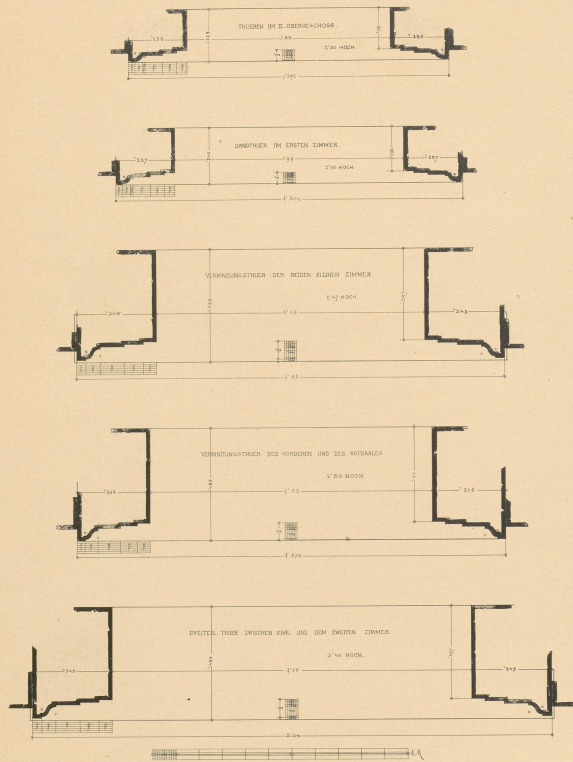


UHN
EK 1697

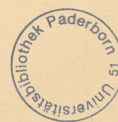




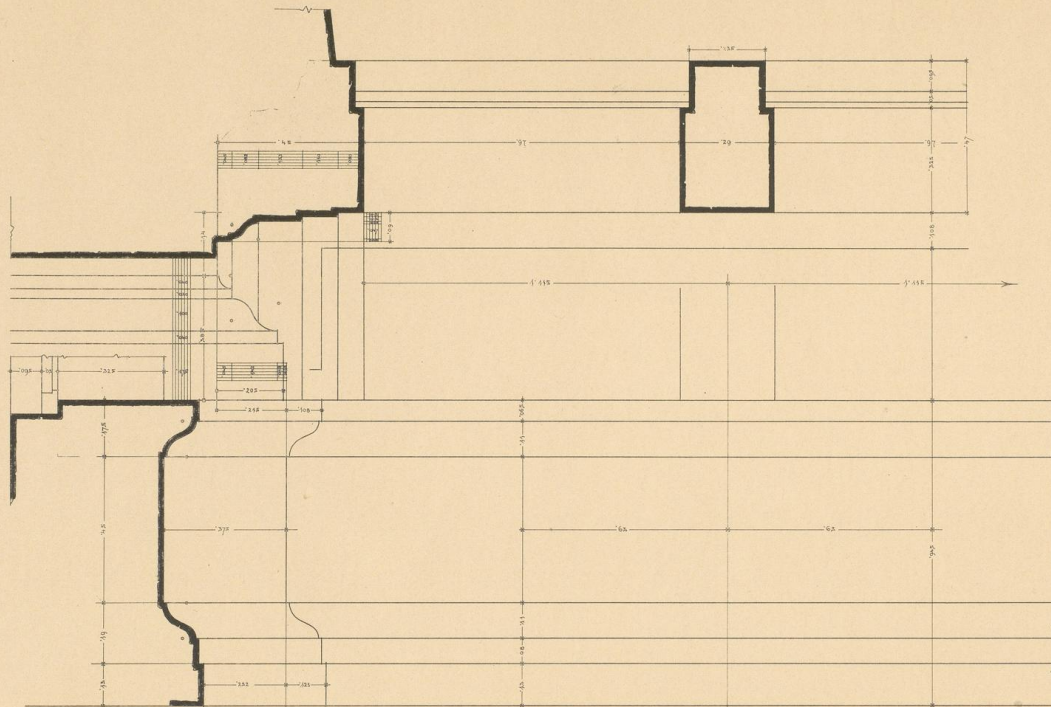
EK 1697
K C81H1



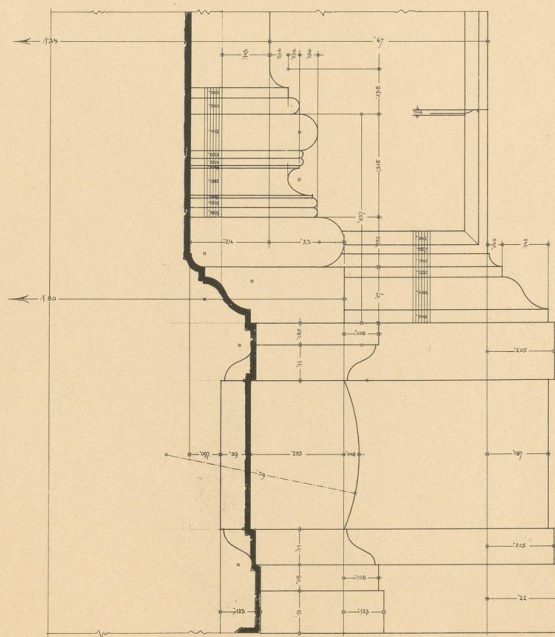
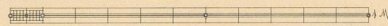
Aufgenommen von Th. Hofmann, 1890—92.



VH 2
K
EK 1697

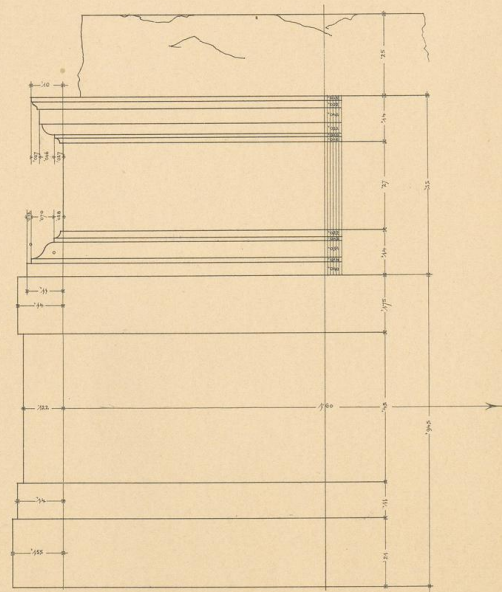


GEKUPPELTES FENSTER DER OSTFRONT.

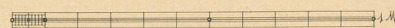


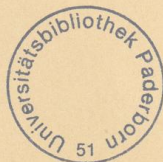
PILASTERFUSS UND SOCKEL DER LOGGIÖFFNUNGEN.

RENNBAHNTHOR

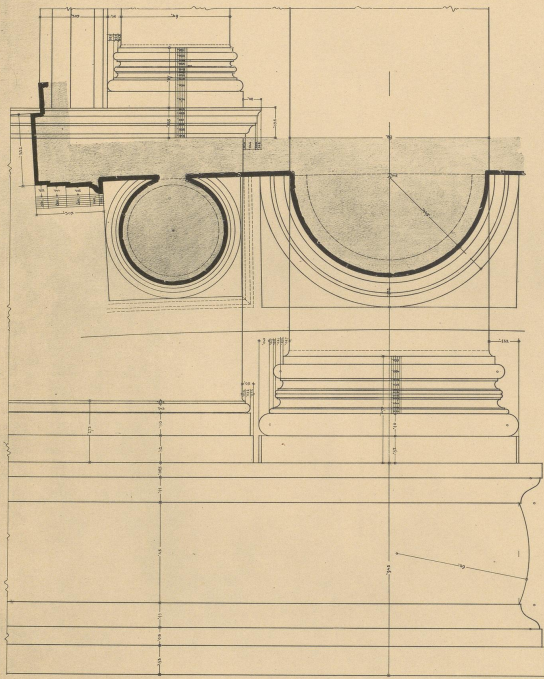


QUADRATISCHE FIGURENPOSTAMENTE.

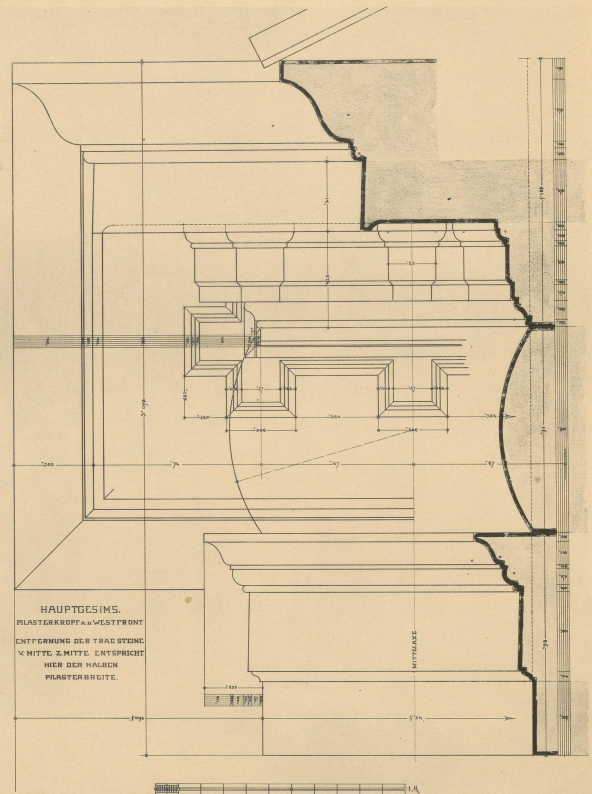
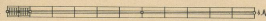




EK 1697
K C81H1



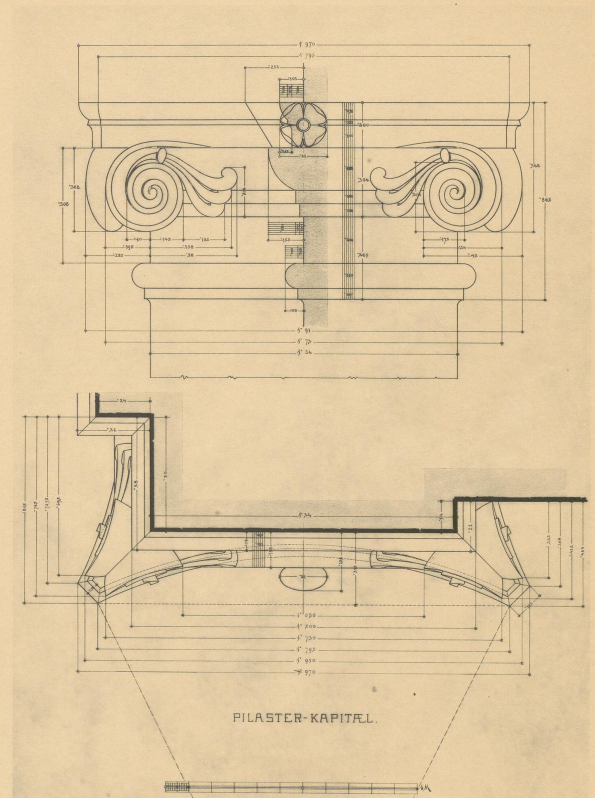
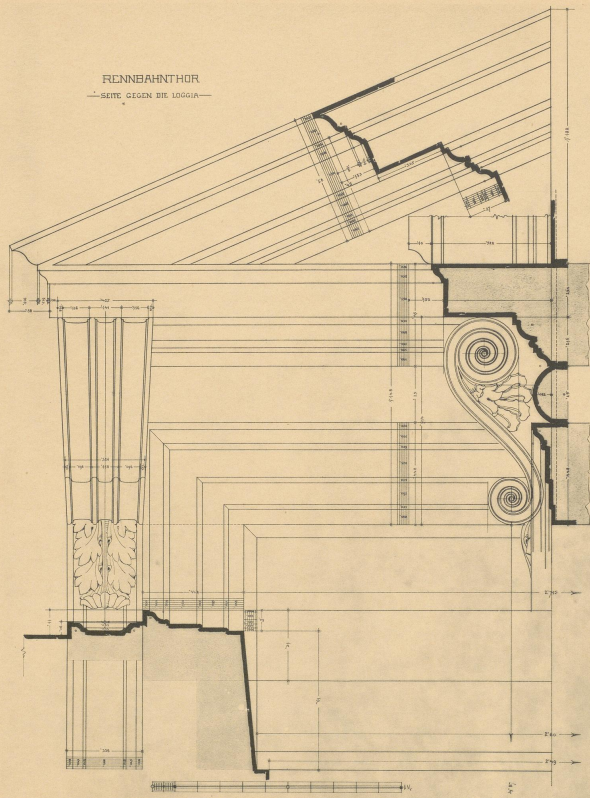
ARCHITEKTUR VOM RUNDHOF.

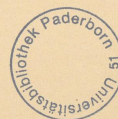


HAUPTESIMS.
PLASTERKOPF d. WESTFRONT
ENTWURFUNG DER TRAPPE
V. MITTE Z. MITTE. ENTSPRICHT
HIER DER HALBEN
PLASTERBREITE.

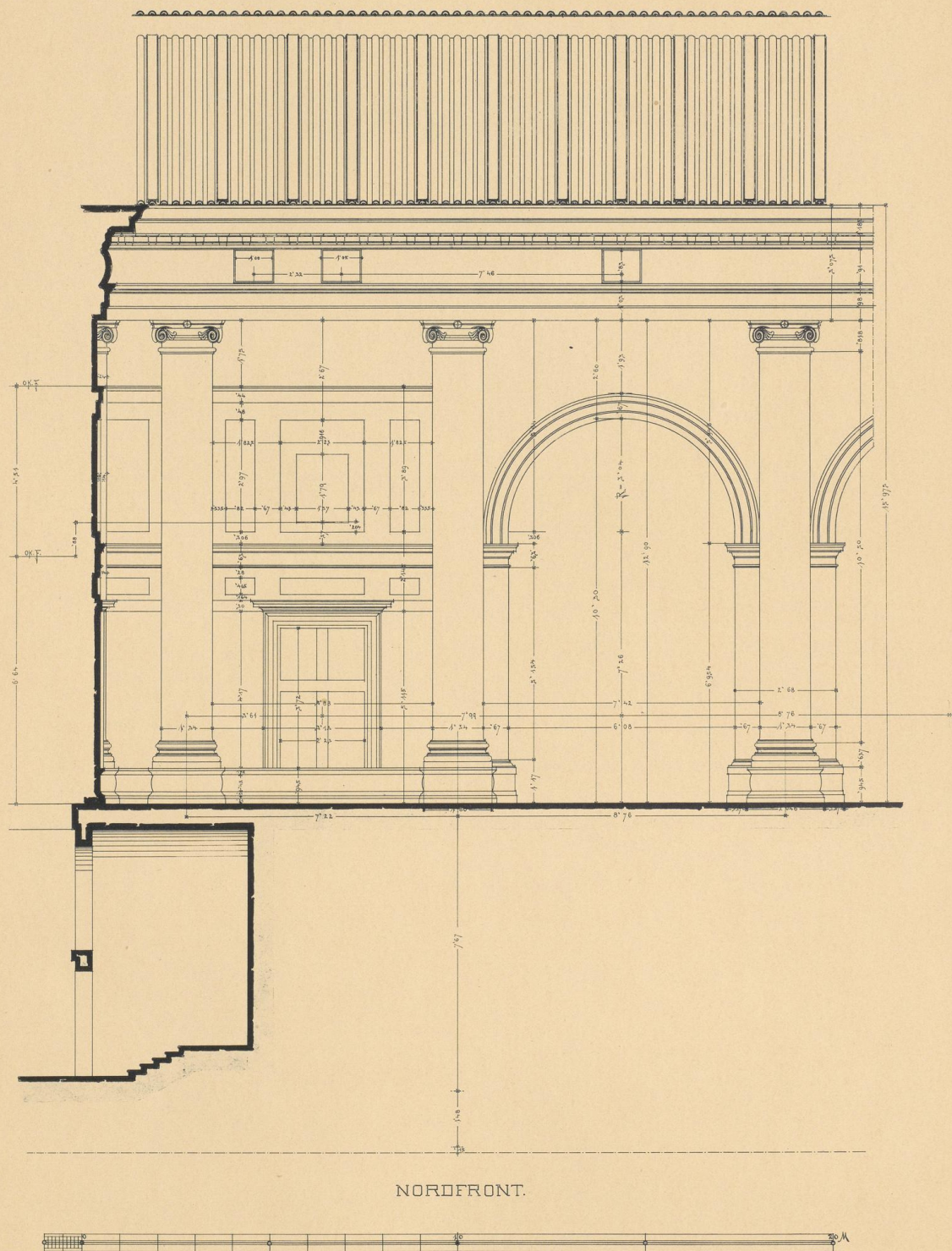


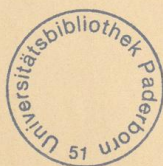
EK 1687
K C51H1



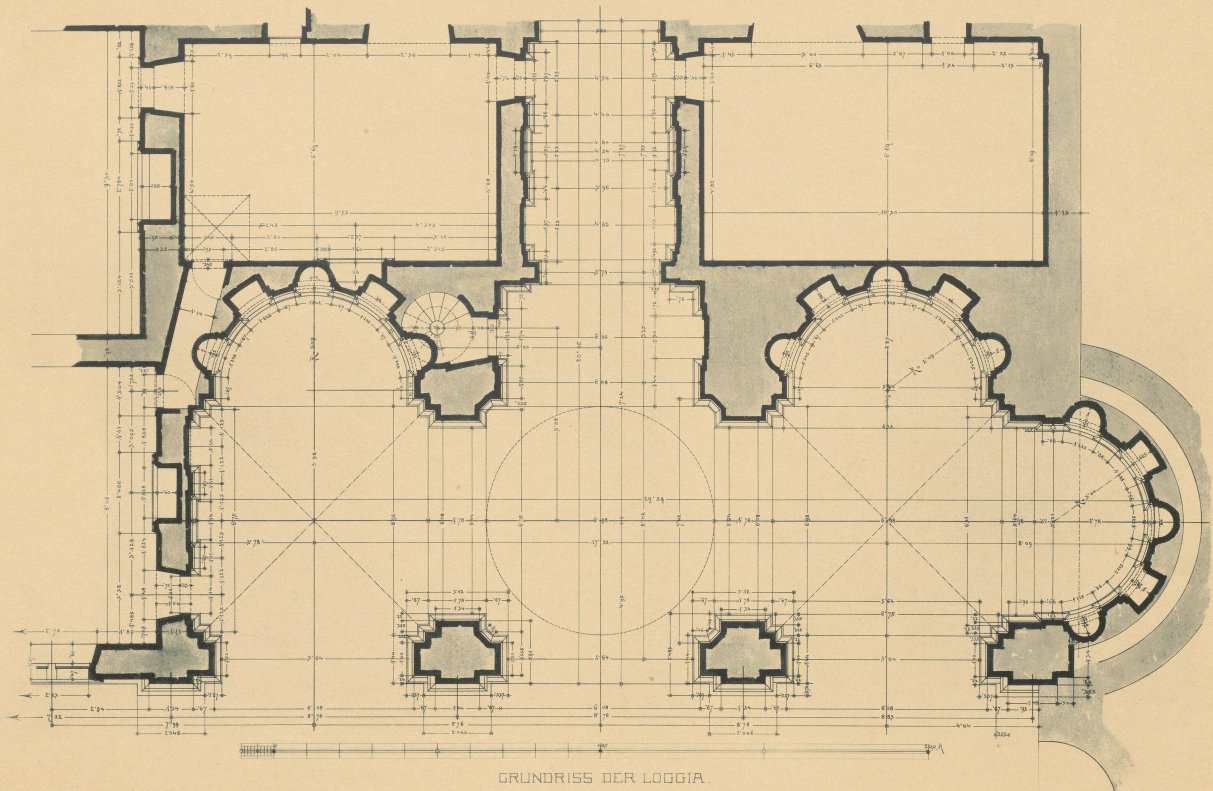


W 12
K 01/11



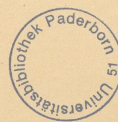


EK 1697
K C1141

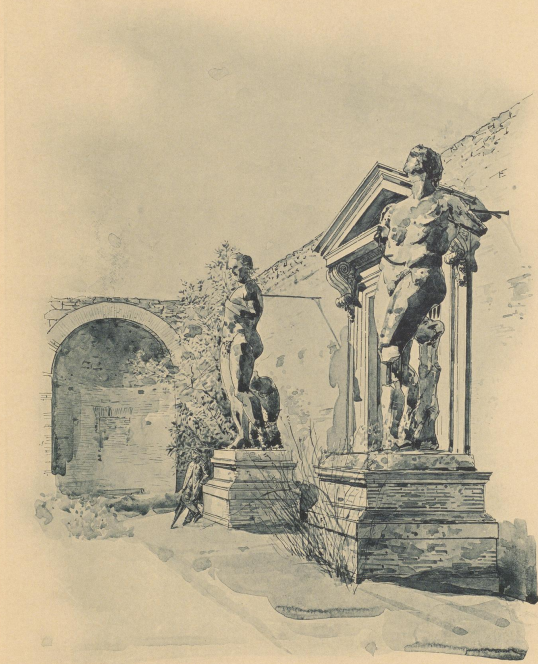


GRUNDRISS DER LOGGIA.

Aufgenommen von Th. Hofmann, 1890—92.



EK 1687
K C 111/1

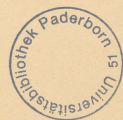


RENNBAHNTHOR MIT DEN ATHLETEN.

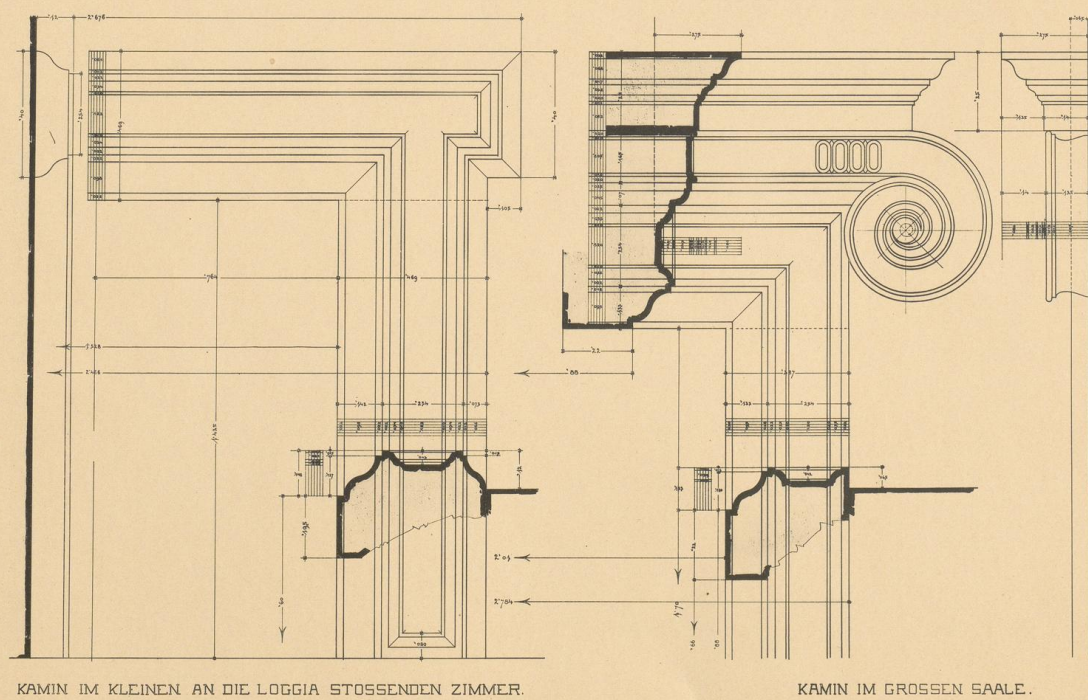
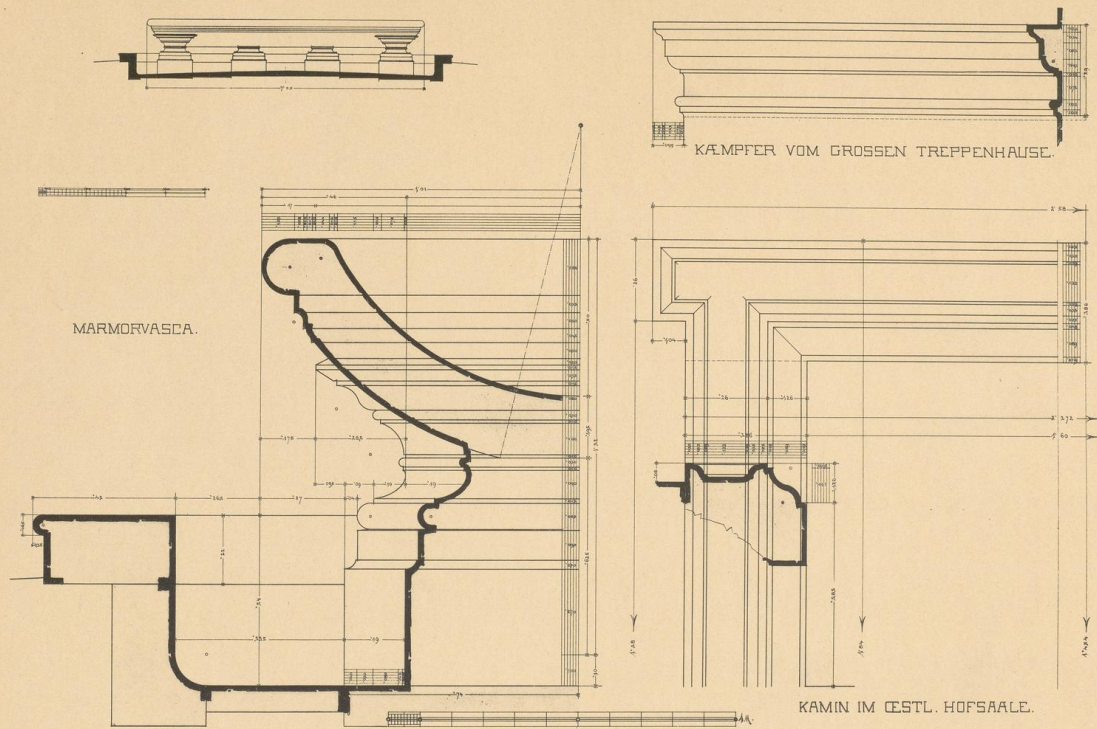


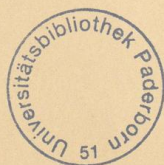
NISCHE MIT DEM ELEFANTENBRUNNEN.

Aufgenommen von Th. Hofmann, 1890—92.

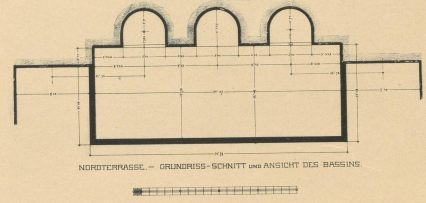
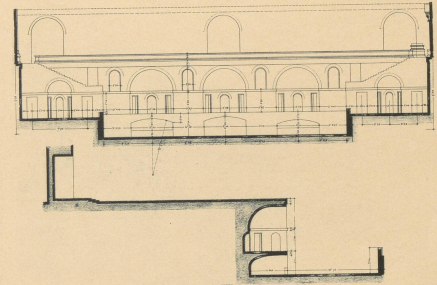
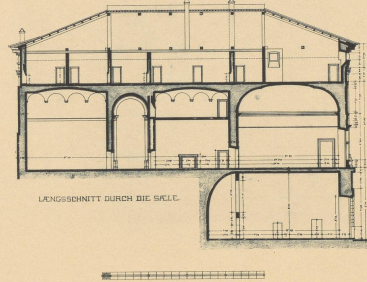
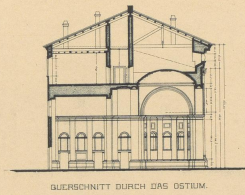
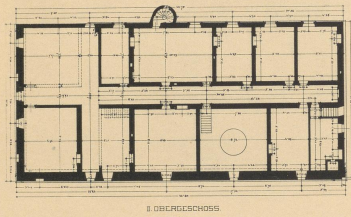
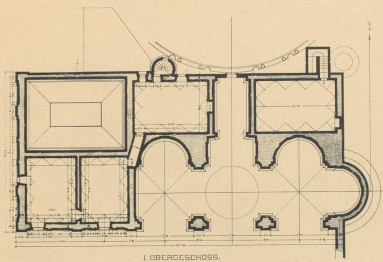


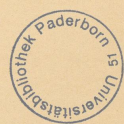
EK/197
K 68141





EK 1697
K C8141

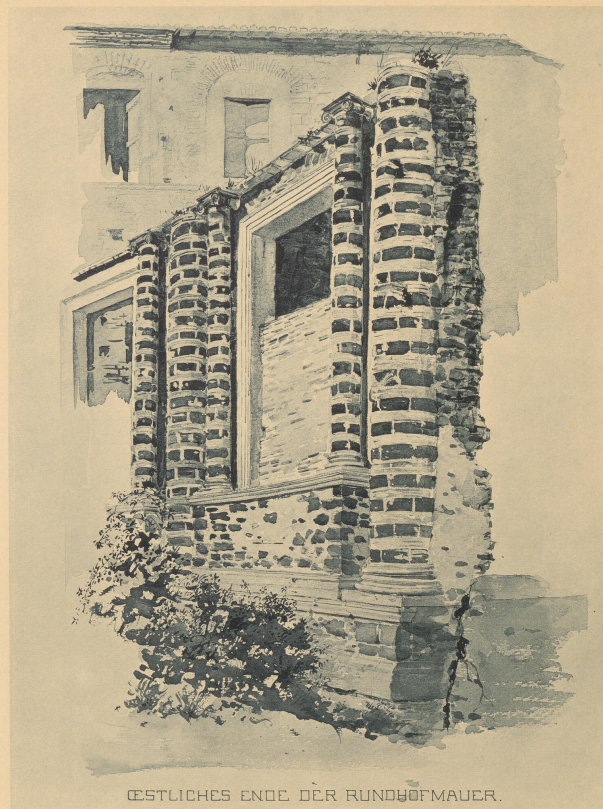




Ek 1637
K 621H1



PALAZZINA IM AUSLAUFE DES NYMPHENTHALES.

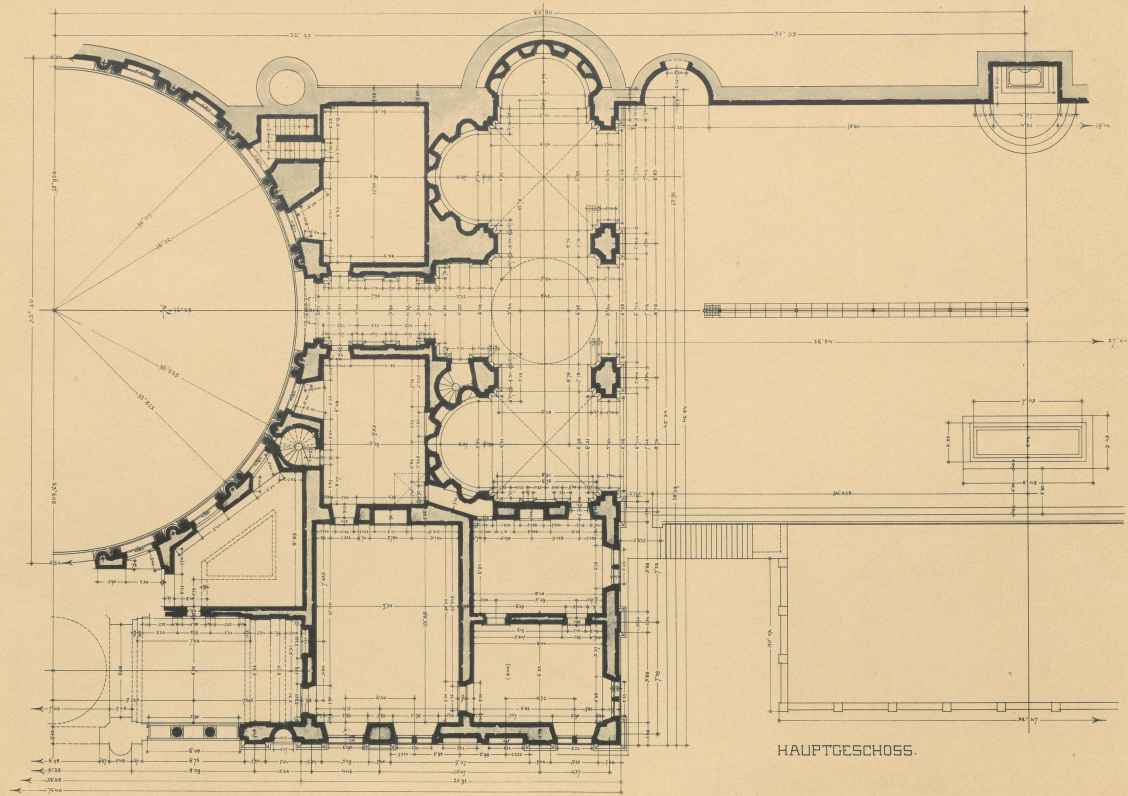


ÖSTLICHES ENDE DER RUNDHOFMAUER.

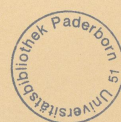
Aufgenommen von Th. Hofmann, 1890-92.



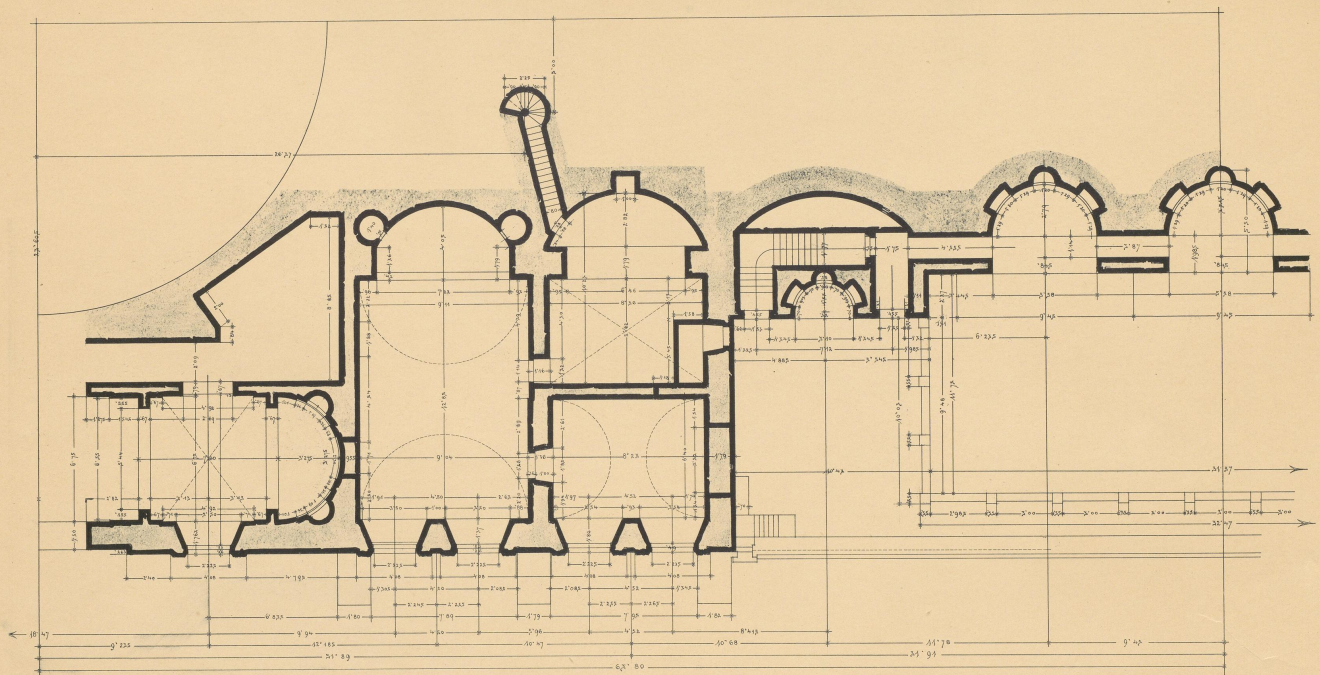
1/12
K
EK 1697



Aufgenommen von Th. Hofmann, 1890-92.



EK 11697
K 681H/1



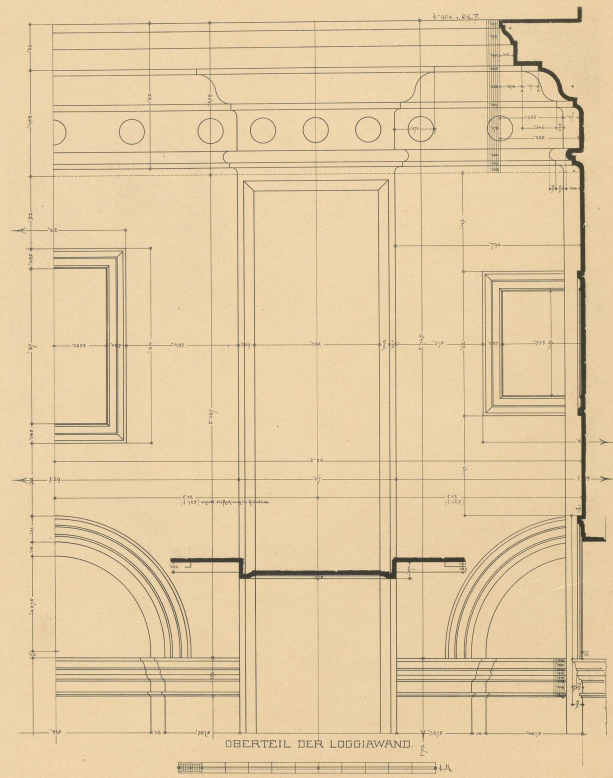
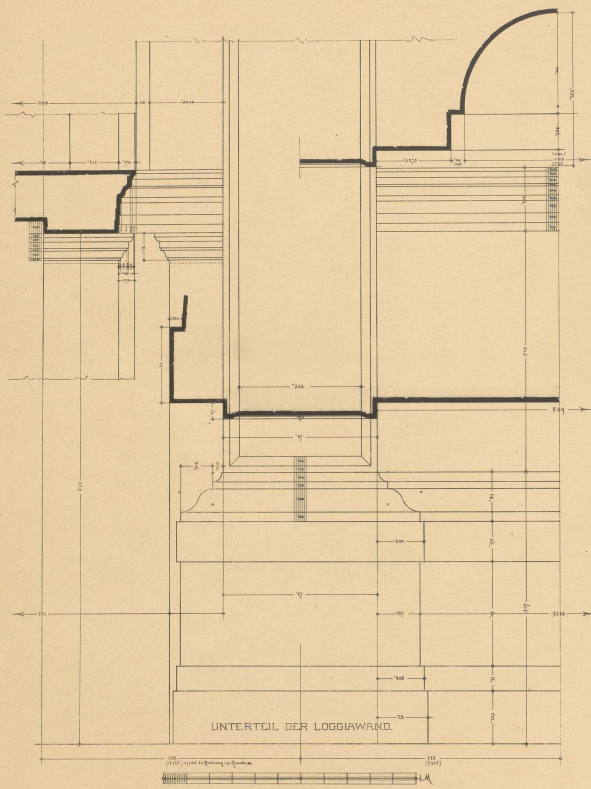
KELLERGECHOSS.



Aufgenommen von Th. Hofmann, 1890—92.



EK 1637
K 51H/1





14112
K
EK 1697

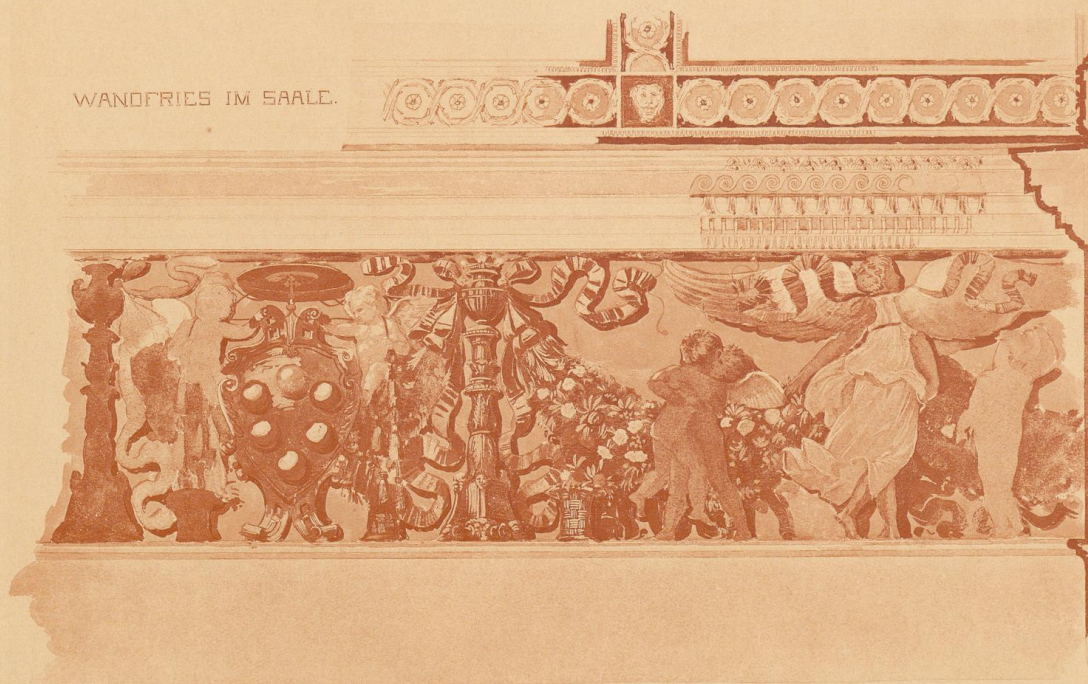


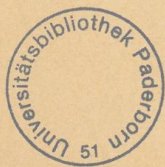
WANDFRIES IM ECKZIMMER.



WANDFRIES IM ERSTEN ZIMMER.

WANDFRIES IM SAALE.





EK 1697
K C2141