Renaissance Art and Architecture
Cambridge University Press publishes one of the most comprehensive programs in the area of Renaissance art. Examining all media – painting, sculpture, drawing, architecture, and the decorative arts – books in this list draw on a variety of methodologies and approaches, from the empirical to the theoretical. The titles in this leaflet provide an up-to-date overview of the current debates and topics in this field.

Rethinking the Renaissance
Burgundian Arts Across Europe
Marina Belozerskaya

In this study, Marina Belozerskaya re-establishes the importance of the Burgundian court as a center of art production and patronage in early modern Europe. She offers an analysis of contemporary documents and patterns of patronage, demonstrating that Renaissance tastes were formed through a fusion of international currents and art works in a variety of media. Among the most prestigious were those emanating out of the Burgundian court. This interdisciplinary study of the Burgundian arts provides a new paradigm for further inquiry into the pluralism and cosmopolitanism of the Renaissance.

Contents

2002   234 x 156 mm   398pp
4 line diagrams   83 half-tones   25 colour plates
0 521 80850 2      Hardback      £55.00
Cellini and the Principles of Sculpture

Michael Wayne Cole
University of North Carolina, Chapel Hill

Benvenuto Cellini is an incomparable source on the nature of art-making in sixteenth century Italy. A practising artist who worked in gold, bronze, marble, and on paper, he was also the author of treatises, discourses, poems and letters about his own work and the works of contemporaries. By examining how Cellini and those around him viewed the act of sculpture in the late Renaissance, Michael Cole demonstrates Cellini’s continuing relevance to the broader study of artistic theory and practice in his time.

Contents

Drawing Acts
Studies in Graphic Expression and Representation

David Rosand
Columbia University, New York

Taking the study of drawings beyond the traditional agenda of connoisseurship, Rosand explores the significance of the making of drawings, the meaning in the line of the draftsman, and the recreative dimension of critical response. The book focuses on drawings by artists such as Leonardo da Vinci, Raphael, Michelangelo, Rembrandt, Piranesi, Tiepolo and Picasso, as well as on the history and theory of the medium itself. It seeks to establish new foundations for the criticism and appreciation of drawing, which is often considered the most revealing record of artistic creativity.

Contents
Art History in the Age of Bellori
Scholarship and Cultural Politics in Seventeenth-Century Rome
Edited by Janis Bell and Thomas Willette
University of Michigan, Ann Arbor

Giovan Pietro Bellori was one of the most important intellectuals of seventeenth-century Italy. Best known today for his art criticism and biographies of artists he knew personally, in his own day he was renowned for his expertise in coins, gems, and ancient painting. This collection of essays presents new findings about Bellori’s multifarious activities as well as fresh interpretations of his ideas. A frank, unbiased reevaluation of its subject, this book contributes to a more nuanced understanding of Bellori’s place in seventeenth-century letters and politics, art criticism, and antiquarian studies.

Contents

Contributors:
Janis Bell, Giovanna Perini, Louis Marchesano, Tomaso Montanari, Ingo Herklotz, Eugene Dwyer, Hetty E. Joyce, Claire Pace, Martina Hansmann, Anthony Colantuono, Thomas Willette

2002 253 x 177 mm 412pp
106 half-tones
0 521 78248 1 Hardback £65.00
The Cambridge Companion to Masaccio
Edited by Diane Cole Ahl
Lafayette College, Pennsylvania

Explores the visual, intellectual, and religious culture of Renaissance Florence in the age of Masaccio, 1401–1428. Written by a team of internationally renowned scholars and conservators, the essays in this volume investigate the artistic, civic, and sacred contexts of Masaccio’s works and the sites in which they were seen. Inspired by the 600th anniversary of Masaccio’s birth, The Cambridge Companion to Masaccio celebrates the achievements, influence and legacy of early Renaissance art and one of its greatest masters.

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Contributors
The Cambridge Companion to Piero della Francesca
Edited by Jeryldene M. Wood
University of Illinois, Urbana-Champaign

A great master of the early Renaissance, Piero della Francesca created paintings for ecclesiastics, confraternities, and illustrious nobles throughout the Italian peninsula. Since the early twentieth century, the rational space, abstract designs, lucid illumination and naturalistic details of his pictures have attracted wide audiences. Piero’s treatises on mathematics and perspective fascinate scholars in a wide range of disciplines. This Companion brings together new essays that offer a synthesis and overview of Piero’s life and accomplishments as a painter and theoretician.

Contents
1. The Misericordia Polyptych: reflections on spiritual and visual culture in Sansepolcro Diane Cole Ahl
2. The spiritual world of Piero’s art Timothy Verdon
3. Piero’s Legend of the True Cross and the friars of San Francesco Jeryldene M. Wood
4. Piero’s meditation on the Nativity Marilyn Aronberg Lavin
5. ‘Troppo belli e troppo eccellenti’: observations on dress in the work of Piero della Francesca Jane Bridgeman
6. Piero della Francesca’s ruler portraits Joanna Woods-Marsden
7. The Renaissance prospettiva: perspectives of the ideal city Philip Jacks
8. Piero’s treatises: the mathematics of form Margaret Daly Davis
9. Piero della Francesca’s mathematics J. V. Field
10. Piero’s parnassus of modern painters and poets Anne B. Barriault

Contributors
Diane Cole Ahl, Timothy Verdon, Jeryldene M. Wood, Marilyn Aronberg Lavin, Jane Bridgeman, Joanna Woods-Marsden, Philip Jacks, Margaret Daly Davis, J. V. Field, Anne B. Barriault
The Urban Development of Rome in the Age of Alexander VII
Dorothy Metzger Habel
University of Tennessee

Habel considers the urban development of Rome in the mid-seventeenth century under Alexander VII, suggesting that the Chigi pope masterminded a new conceptualization of the city grounded in the architectural formulae of late antique Roman Asia. These planning methods, Habel argues, contributed formally and iconographically to the architectural future of Rome. Incorporating archival sources, working and presentational drawings, and the physical fabric of key monuments and their situation within the topography of Rome, Habel’s study offers a new and innovative model for histories of urban architecture and planning.

2002 253 x 177 mm 446pp
16 line diagrams 207 half-tones
0 521 77264 8 Hardback £65.00

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Landscape and Identity in Early Modern Rome
Villa Culture at Frascati in the Borghese Era
Tracy L. Ehrlich
Colgate University, New York

Throughout the early modern period, the villas of Frascati played a central role in Roman social politics. In the mid-sixteenth century, new families penetrated Roman society and began to climb from the ranks of the ecclesiastical nobility into the secular aristocracy. In this study, Tracy Ehrlich analyses the Villa Mondragone and demonstrates how architecture, landscape and rituals of villeggiatura (villa life) were used to forge a new identity as a Roman noble house.

Contents
Art and Piety in the Female Religious Communities of Renaissance Italy

Iconography, Space and the Religious Woman’s Perspective

Anabel Thomas

Art and Piety in the Female Religious Communities of Renaissance Italy is the first systematic study of the function, character, and commissions of art in conventual communities. Anabel Thomas challenges assumptions about art works in religious establishments populated by women, among them, that such communities contained few works of art; that these works did not have gender-specific qualities; and that religious women played no role in commissioning such imagery or in influencing its design and purpose. Thomas’s groundbreaking study examines the role and influence of gender on religious imagery in the early modern period.

May 2003   279 x 215 mm   400pp
12 colour plates   88 half-tones   5 line diagrams
0 521 81188 0      Hardback      c. £65.00

Contents

Part I. The Social Function of the Institution:
Contents

St. Peter's in the Vatican
Edited by William Tronzo
Tulane University, Louisiana

St. Peter’s in the Vatican has a long and turbulent history. First constructed in the fourth century to honor the tomb of St. Peter, the Early Christian edifice was gradually torn down and replaced by the new structure now in place. The history of the design and construction of this new building spans several centuries and involved several of the most brilliant architects of the early modern period. This volume presents an overview of St. Peter’s history from the late antique period to the twentieth century.

Contributors
William Tronzo, Glen W. Bowersock, Dale Kinney, Antonio Iacobini, Christof Thoenes, Henry A. Millon, Richard Etlin, Alessandra Anselmi

2003 276 x 219 mm 384pp
300 half-tones
0 521 64096 2 Hardback c. £65.00
September 2003
The Revival of the Olympian Gods in Renaissance Art

Luba Freedman
Hebrew University of Jerusalem

Examines the revival of the twelve Olympian deities in the visual arts of sixteenth-century Italy. Renaissance representation of the Olympians as autonomous figures in paintings, sculpture and drawing were not easily integrated into a Christian society. These conflicting attitudes influenced the representation of deities intentionally made all’antica, often resulting in an interweaving of classical and non-classical elements that is alien to the original, ancient sources. This study, the first devoted to this problem, offers new insights into the uneven absorption of the classical heritage during the early modern era.

2003 247 x 174 mm 350pp 47 halftones 31 line diagrams
0 521 81576 2 Hardback c. £55.00
July 2003

Part I. Outlining a Cinquecento Phenomenon:
1. Terms and concepts; 2. Components of the Phenomenon; Part II: 3. Olympian deities in ancient sculpture; 4. Ancient testimonies; 5. Literary descriptions; 6. The question of revival.

Roman House - Renaissance Palaces
Inventing Antiquity in Fifteenth Century Italy

Georgia Clarke
Courtauld Institute of Art, London

During the course of the fifteenth century, many prominent patrons of architecture in Italy sought to identify themselves with ancient Romans. Their exploration of antique models and sources was undertaken in partnership with architects and humanists and had a profound impact on the design, construction and refurbishment of city palaces. In this study, Georgia Clarke examines the fifteenth-century patrons’ fascination with ancient texts and how the physical remains of ancient Italy were understood.

Architecture in Early Modern Italy

2003 247 x 174 mm 416pp
16 line diagrams 162 half-tones 9 colour plates
0 521 77008 4 Hardback c. £60.00
June 2003

Contents
Raphael’s Stanza della Segnatura
Meaning and Invention
Christiane L. Joost-Gaugier

Raphael was the preeminent painter of Renaissance Rome, whose classical style marks some of the most enduring masterpieces of Italian Renaissance art. Of these, the Stanza della Segnatura in the Vatican Palace has often been considered the most aesthetically perfect. Executed between 1508 and 1511 for the notoriously temperamental, but adventurous, patron of the arts, Pope Julius II, it was the commission that propelled Raphael, then a young man, into international prominence. The work consists of a chamber with a painted ceiling, a pavement of inlaid marble, and four frescoed walls, all orchestrated with a cast of famous historical figures who exemplify the various disciplines of learning. Joost-Gaugier’s study is the first to examine the elements of the Stanza della Segnatura as an ensemble. The volume focuses on the meaning of the frescoes and accompanying decoration in light of recent studies into the intellectual world of High Renaissance Rome.

The Painter's Practice in Renaissance Tuscany

Anabel Thomas
Open University, Milton Keynes

This unique and fully illustrated study of the painter's practice in Renaissance Tuscany focuses on paintings not only as art but also as products of a process of manufacture. Anabel Thomas presents a complete picture of the commissioning, production and marketing of paintings, examining such aspects as the way in which the painter and his business functioned from day to day, how the subjects and their style were decided, the constraints on cost and design, and the division of labour within and between workshops.

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Between 1480 and 1520, a concentration of talented artists, including Bramante, Raphael and Michelangelo, arrived in Rome and produced some of the most enduring works of art ever created. In this study, Ingrid Rowland examines the culture, society, and intellectual norms that generated the High Renaissance. Fuelled by a volatile mix of economic development, longing for ancient civilization, and religious ferment, the High Renaissance, Rowland posits, was also a period in which artists sought ‘new methods for doing new things’.

‘[Rowland] brings this lost world back to the three-dimensional life and vivid color … a splendid writer whose words evoke unforgettable images of Renaissance society …’.

The New York Review of Books

The Culture of the High Renaissance
Ancients and Moderns in Sixteenth-Century Rome
Ingrid D. Rowland
University of Chicago

Contents
After Raphael
Painting in Central Italy in the Sixteenth Century
Marcia B Hall
Temple University, Philadelphia

After Raphael is the first comprehensive overview of sixteenth-century Italian painting to be published in over 30 years. Re-evaluating the paintings of Raphael, Michelangelo, Pontormo, Rosso, Bronzino, the Caracci and their followers in the light of recent research, Marcia Hall offers a new interpretation for the stylistic shifts that occurred after 1520. By taking into account the social, cultural, political, theological, and patronage issues that affected taste and stylistic developments, she demonstrates how the revival of interest in antique Roman sculpture relief affected Mannerist painters. She also examines the repercussions of the Protestant Reformation, which changed forever the Church’s view of the function of images. Finally, Hall explores the new syntax and vocabulary of ornament in the realm of public and private decoration that provided a legacy that would be used for the next three centuries.

0 521 48397 2 Paperback £19.95

Vitruvius: ‘Ten Books on Architecture’

Edited by Ingrid D. Rowland
Southwestern University
and Thomas Noble Howe

The only full treatise on architecture and its related arts to survive from classical antiquity, the De Architectura libri decem (Ten Books on Architecture) is the single most important work of architectural history in the Western world. This new, critical edition is the first to be published for an English-language audience in more than half a century. Expressing the range of Vitruvius’ style, the translation, along with the critical commentary and illustrations, aims to shape a new image of the Vitruvius who emerges as an inventive and creative thinker.

2001  279 x 215 mm  352pp
110 line diagrams
0 521 00292 3  Paperback  £21.95

Contents
Part I. Translator’s Preface: List of manuscripts and printed editions; Illustrator’s preface; Part II: The Translation: Book 1; Book 2; Book 3; Book 4; Book 5; Book 6; Book 7; Book 8; Book 9; Book 10; Part III. Commentary and Illustrations.

‘… this is an important publishing event in the study of architectural history. With Vitruvius now made less obscure, we can see with much greater clarity the inherent flexibility of the Classical system at the time when there was no such thing as Classical architecture - only architecture.’

Architects Journal