

Masaccio

Edited by Diane Cole Ahl

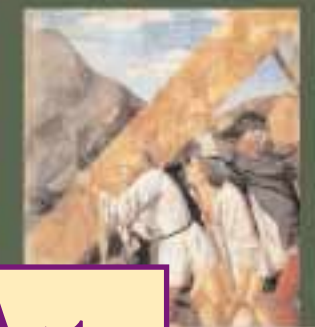


in Early Modern Rome



Piero della Francesca

Edited by Jerrydane M. Wood



# Renaissance Art and Architecture

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ARCHITECTURE



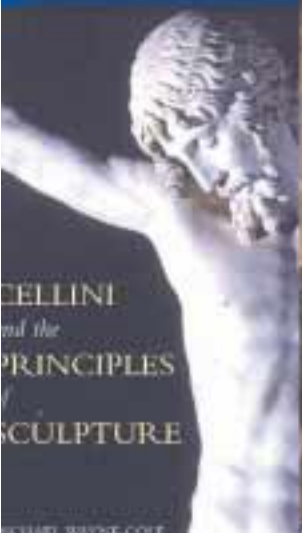
EDITED BY  
INGRID D. ROWLAND  
THOMAS NOBLE HOWE



Thinking the  
Renaissance  
ARTS ACROSS EUROPE



MARINA BELOZERSKAYA



CELLINI  
and the  
PRINCIPLES  
SCULPTURE

MICHAEL WYON COLE



CAMBRIDGE  
UNIVERSITY PRESS

Drawing Acts

Graphic Expression and Representation

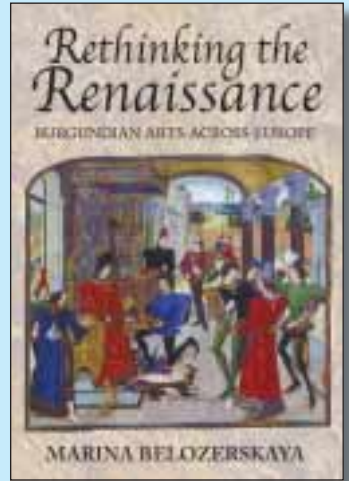
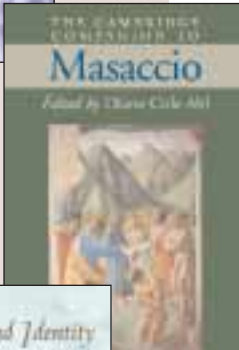


David Rowland

- **Companions to Art History**
- **New edited collections**
- **Selected backlist**

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

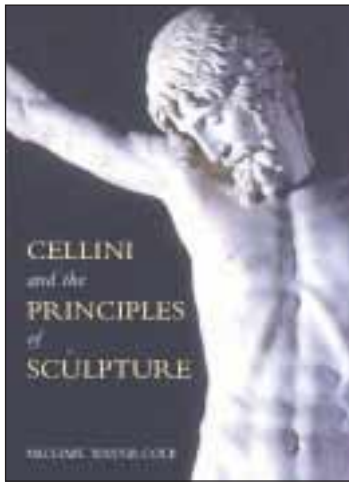
#### Marina Belozerskaya

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

1. The legacy of Vasari; 2. Through fifteenth-century eyes: the Burgundian dukes on the international arena; 3. Perceiving value: the hierarchy of the arts and their uses; 4. The politics of desire: Burgundian arts across Europe; 5. Economics of consumption: art for the masses.

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.

2002 253 x 177 mm 262pp  
3 line diagrams 63 half-tones 8 colour plates  
0 521 81321 2 Hardback £55.00

### Contents

1. Salt, composition, and the goldsmith's intelligence; 2. Casting, blood and bronze;
3. The Ars Apollinea and the mastery of marble;
4. The design of virtue.

## Drawing Acts

Studies in Graphic Expression and Representation

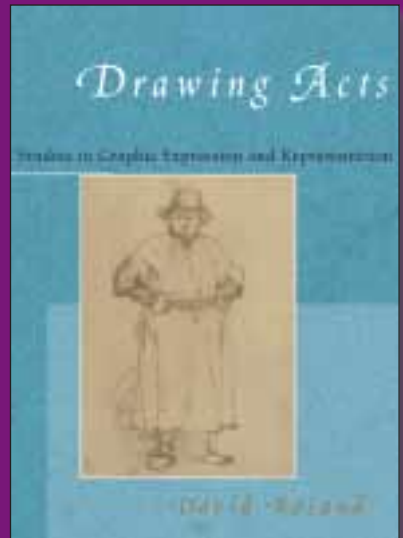
David Rosand

*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

1. Criticism, connoisseurship, and the phenomenology of drawing;
2. Disegno: the invention of an art; 3. The handwriting of the self: Leonardo da Vinci; 4. Raphael and the calligraphy of classicism;
5. Disegno a stampa: the printed line; 6. Michelangelo: the urgent gesture; 7. Rembrandt's reach; 8. Capriccio: the Antic Line.



2002 253 x 203 mm 448pp  
80 line diagrams 253 half-tones  
0 521 77330 X Hardback £55.00

# Art History in the Age of Bellori

Scholarship and Cultural Politics in Seventeenth-Century Rome

Edited by Janis Bell  
and Thomas Willette

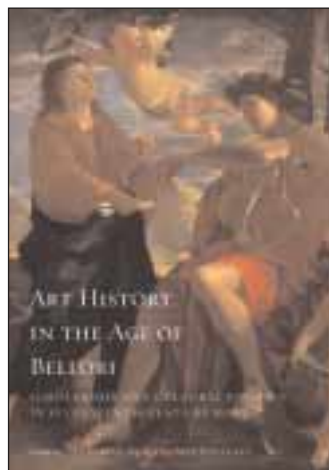
*University of Michigan, Ann Arbor*

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.

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106 half-tones  
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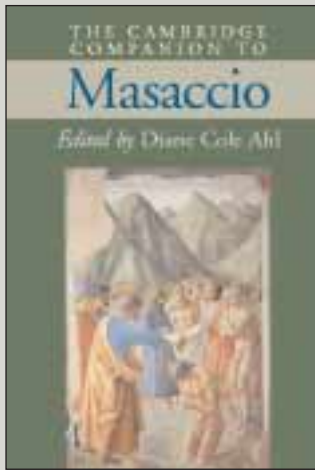
## Contributors:

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



## Contents

Introduction *Janis Bell*; 1. Belloriana methodus: a scholar's Bildungsgeschichte in seventeenth-century Rome *Giovanna Perini*; 2. Antiquarian modes and methods: Bellori and Filippo Buonarroti the Younger *Louis Marchesano*; 3. Bellori and Christina of Sweden *Tomaso Montanari*; 4. Bellori, Raffele Fabretti, and Trajan's Column *Ingo Herklotz*; 5. Bellori as iconographer: the Veterum illustrium imagines *Eugene Dwyer*; 6. From darkness to light: Annibale Carracci, Bellori, and ancient painting *Hetty E. Joyce*; 7. Judicious imitation: the allegorical engravings in Bellori's lives *Claire Pace and Janis Bell*; 8. Con modo nuovo li describe: Bellori's method of describing *Martina Hansmann*; 9. Scherzo: hidden meaning, genre, and generic criticism in Bellori's Lives *Anthony Colantuono*; 10. Bellori's analysis of colore in Domenichino's Last Communion of St. Jerome *Janis Bell*; 11. The second edition of Bellori's Lives: placing Luca Giordano in the canon of moderns *Thomas Willette*.



## 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.

### Cambridge Companions to the History of Art

	2002	253 x 177 mm	312pp
		10 line diagrams	80 half-tones
0 521 66045 9		Hardback	£55.00
0 521 66941 3		Paperback	£19.95

### Contents

Introduction *Diane Cole Ahl*; 1. Masaccio's Florence in perspective: crisis and discipline in a medieval society *Anthony Mohlo*; 2. Masaccio's city: urbanism, architecture, and sculpture in early fifteenth-century Florence *Gary M. Radke*; 3. Painting Masaccio's Florence *Ellen Callmann*; 4. Collaboration in fifteenth-century art and the case of Masaccio and Masolino Perri *Lee Roberts*; 5. Masaccio: technique in context *Roberto Bellucci and Cecilia Frosinini*; 6. The altarpieces of Masaccio *Dillian Gordon*; 7. Masaccio in the Brancacci chapel *Diane Cole Ahl*; 8. Masaccio's Trinity: theological, social, and civic meanings *Timothy Verdon*; 9. Masaccio and perspective in Italy in the fifteenth century *J. V. Field*; 10. Masaccio's legacy *Francis Ames-Lewis*.

### Contributors

Anthony Mohlo, Gay M. Radke, Ellen Callmann, Perri Lee Roberts, Roberto Bellucci, Cecilia Frosinini, Dillian Gordon, Diane Cole Ahl, Timothy Verdon, J. V. Field, Francis Ames-Lewis

## 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.

### Cambridge Companions to the History of Art

	2002	253 x 177 mm	284pp
		4 line diagrams	91 half-tones
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0 521 65472 6		Paperback	£18.95



### 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.

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## Contents

Introduction; 1. Palazzo del Quirinale: 'In Stato di Regia Magnificenza'; 2. Piazza del Popolo and the Genesis of Alexander VII's Program for Via del Corso; 3. Piazza S. Marco: 'Al Capo del Corso'; 4. Via del Corso and the Search for a Chigi Family Palace; 5. Via del Corso: 'Viam Latam Feriatae Urbis Hippodromum'; 6. Piazza S. Pietro: 'Una Macchina Così Grande'; 7. Roma Alessandrina.

# Landscape and Identity in Early Modern Rome

Villa Culture at Frascati in the Borghese Era

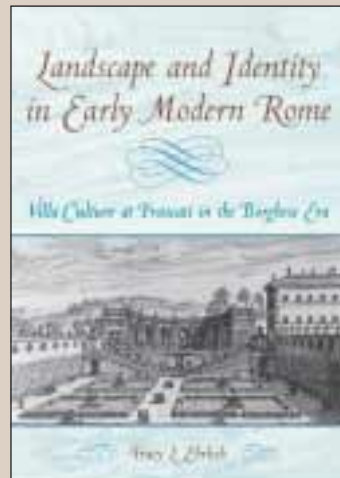
Tracy L. Ehrlich

*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

Part I. The Roman Setting: 1. Papacy and aristocracy; 2. The Borghese; Part II. Frascati in the Renaissance: Tusculo Restituito: 3. The revival of villeggiatura in the Farnese era; 4. The first papal villas; Part III. Frascati in its Heyday: the Borghese at the Villa Mondragone: 5. Architecture and ceremony; 6. Otium cum negotium; Part IV. Land, Landscape, and Family Lore: 7. An agricultural enterprise; 8. A dynastic seat; 9. Land into landscape.

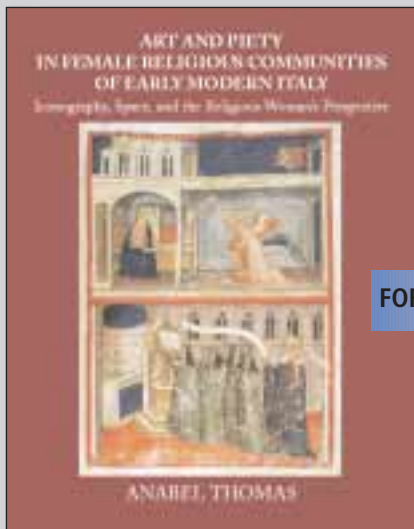


## Monuments of Papal Rome

2002 279 x 215 mm 442pp  
16 line diagrams 139 half-tones  
12 colour plates  
0 521 59257 7 Hardback £70.00

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- Part I. The Social Function of the Institution:  
1. Partial and impartial evidence; 2. Female religious communities characterized; 3. Issues of gender: an Augustinian view; Part II. The Spatial Dimension: 4. The architectural development of the conventual complex;  
5. Plans - distinctions drawn in space;  
6. Inventories and conventual chronicles - art recorded in space; 7. Visual distinctions and the demarcation of space; Part III. Art and Space: 8. Distinctive imagery in the private and public sphere; 9. Franciscan tertiaries (i);  
10. Franciscan tertiaries (ii); 11. Tracking change in conventual imagery: images relocated and altered; 12. Re-assessment of conventual imagery: role of suppression documents; Part IV: 13. The politics of display;  
14. A Dominican angle: San Domenico del Maglio in Florence; 15. Varying degrees of emphasis on titular saints; 16. The nature of gaze; 17. Hierarchies within the establishment: San Niccolò in Prato; 18. The resonance of time and experience: varying patterns of behaviour; 19. Communication; Part V. Perspectives on Conventual Patronage: 20. Commissioning bodies: insiders, outsiders and less familiar assides; 21. Frameworks of association.



FORTHCOMING

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

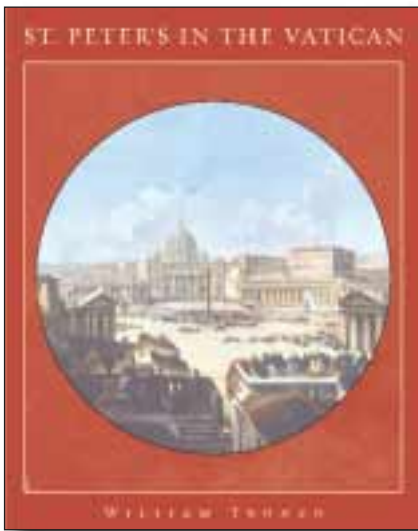
Iconography, Space and the Religious Woman's Perspective

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.

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12 colour plates 88 half-tones 5 line diagrams  
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FORTHCOMING

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1. Introduction *William Tronzo*; 2. Peter and Constantine *Glen W. Bowersock*; 3. The use and meaning of Spolia at St. Peter's *Dale Kinney*; 4. Est haec sacra principis aedes: the Vatican basilica from Innocent III to Gregory IX (1198–1241) *Antonio Iacobini*; 5. Renaissance St. Peter's *Christof Thoenes*; 6. Michelangelo to Marchionni, 1546–1784 *Henry A. Millon*; 7. Bernini at St. Peter's: Singularis in singularis, in omnibus unicus; St. Peter's in the modern era: the paradoxical colossus *Richard Etlin*; 9. Appendix: Theatres for the canonisation of saints: the architectural structures for celebrating the ceremony *Alessandra Anselmi*.

## 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

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September 2003



## Roman House - Renaissance Palaces

Inventing Antiquity  
in Fifteenth Century Italy

FORTHCOMING

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.

### Contents

1. Antiquity and identity; 2. Variety, magnificence and imitation; 3. The ancient houses - texts; 4. Discovering and recording ancient houses; 5. Creating all'antica palaces; 6. Conclusion: emulation and a new architecture.

### Architecture in Early Modern Italy

2003 247 x 174 mm 416pp

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June 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.

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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.

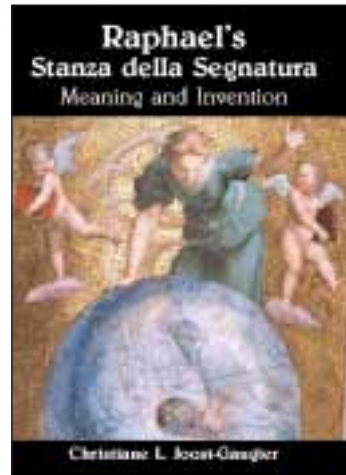
## Raphael's Stanza della Segnatura

### Meaning and Invention

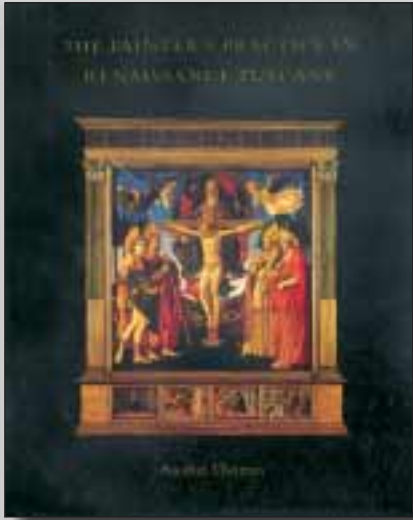
Christiane L. Joost-Gaugier

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.

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12 colour plates 29 half-tones 4 line diagrams  
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Introduction; 1. The Stanza della Segnatura and its painted program: the Library of Julius II; 2. The inventor of the program: ambiguities and uncertainties; 3. The Pope's Librarian, Tommaso Inghirami: portrait of a Humanist; 4. The ceiling: the birth of the disciplines and the triumph of their protector; 5. The geography of the Stanza della Segnatura; 6. The Disputa: a visionary theology and the exultation of Christianity; 7. The School of Athens: the great philosophical inventions; 8. The Parnassus: the universal language of Apollo; 9. The Jurisprudence: civil law, canon law, and divine law; 10. The pavement: the power of the Sacred Hebrew language; 11. Conclusion: the Humanism of the Stanza Della Segnatura; 12. Epilogue: the two creators of the Stanza, painter and poet.



## The Painter's Practice in Renaissance Tuscany

Anabel Thomas

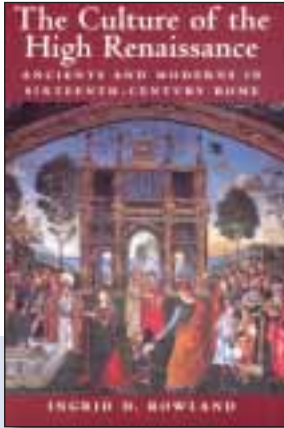
*Open University, Milton Keynes*

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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### Contents

1. The Renaissance art market; 2. The Renaissance city; 3. Setting up the business; 4. Getting business; 5. Doing business; 6. Production of the merchandise: practical matters; 7. Completion of the merchandise: payment; 8. Completion of the merchandise: delivery; 9. The workshop as a business enterprise; 10. The workshop and stylistic development; 11. The patron and connoisseurship; 12. Epilogue: the painter's practice - new perspectives on Neri di Bicci.



‘[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

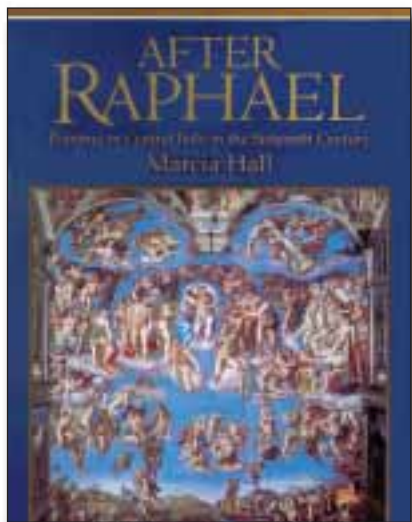
*University of Chicago*

### Contents

1. Initiation; 2. Alexandria on the Tiber (1492–1503); 3. The curial marketplace; 4. The cultural marketplace; 5. Tabulation; 6. Sweating towards Parnassus (1503–1513); 7. Imitation (1513–1521); 8. Epilogue: Reformation (1517–1525).

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’.

2001 231 x 158 mm 396pp  
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Introduction; 1. Prelude: the high Renaissance in Rome; 2. The 1520s in Florence and Rome; 3. The diaspora of Roman style; 4. The Roman restoration; 5. Counter-reformation Rome; 6. Ducal Florence; 7. End of the century in Rome.

## 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.

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## Vitruvius: 'Ten Books on Architecture'

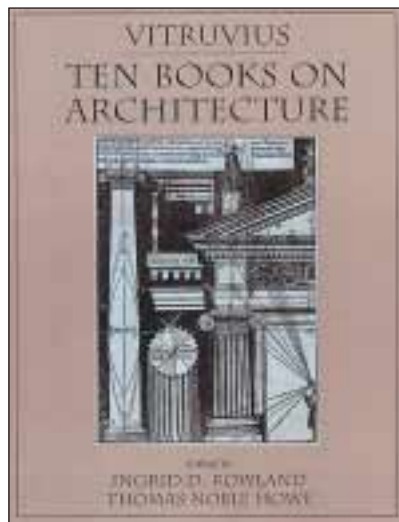
Edited by Ingrid D. Rowland  
*Southwestern University*  
and Thomas Noble Howe

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.

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### 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.

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