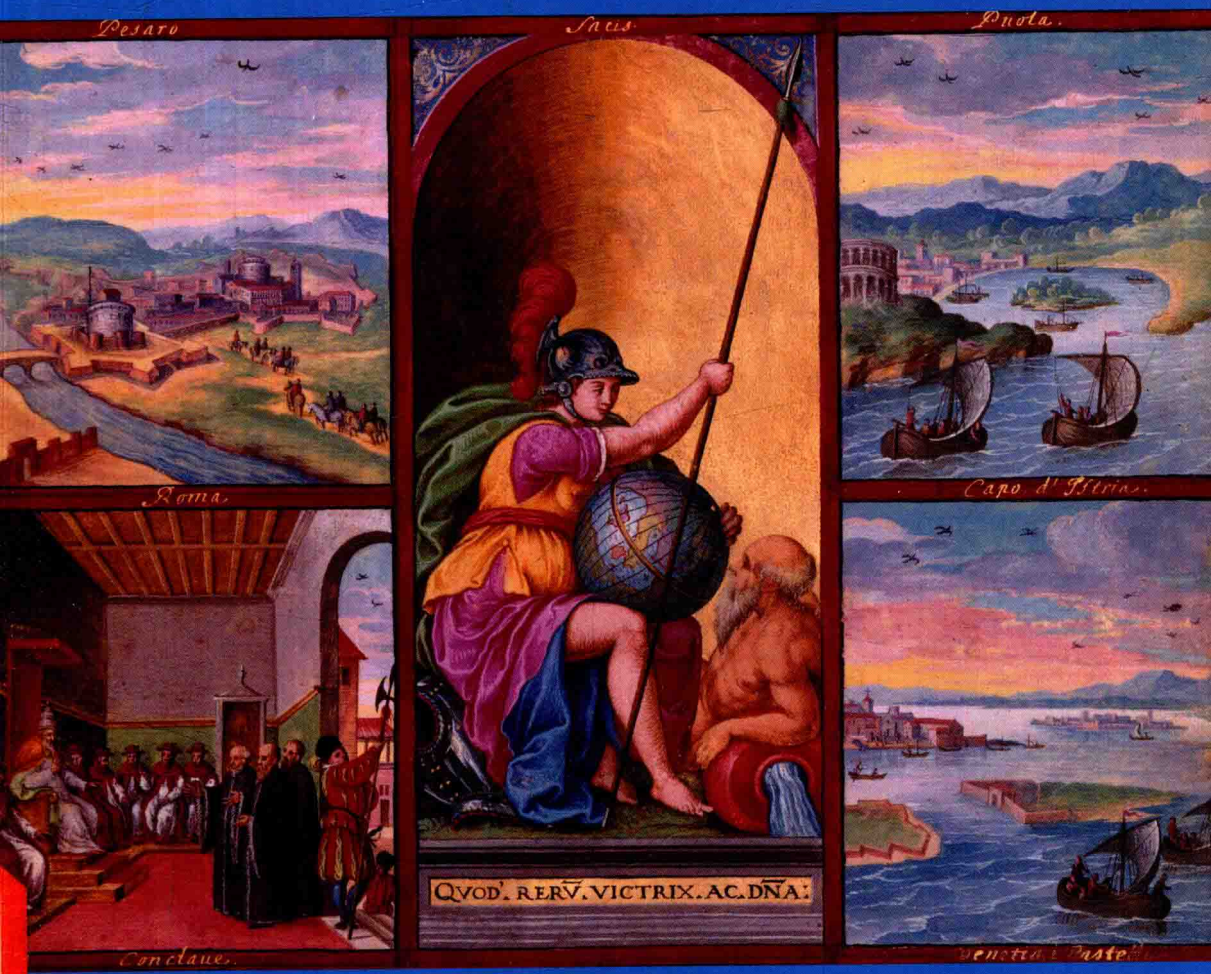
Artistic Practices and Cultural Transfer in Early Modern Italy

Essays in Honour of Deborah Howard



EDITED BY
NEBAHAT AVCIOĞLU
AND
ALLISON SHERMAN

ASHGATE

Artistic Practices and Cultural Transfer in Early Modern Italy

Essays in Honour of Deborah Howard

Edited by Nebahat Avcıoğlu and Allison Sherman

ASHGATE

© Nebahat Avcıoğlu and Allison Sherman and the contributors 2015.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior permission of the publisher.

Nebahat Avcıoğlu and Allison Sherman have asserted their rights under the Copyright, Designs and Patents Act, 1988, to be identified as the editors of this work.

Published by
Ashgate Publishing Limited
Wey Court East
Union Road
Farnham
Surrey, GU9 7PT
England

Ashgate Publishing Company
110 Cherry Street
Suite 3-1
Burlington, VT 05401-3818
USA

www.ashgate.com

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library.

The Library of Congress has cataloged the printed edition as follows:
Artistic practices and cultural transfer in early modern Italy : essays in honour of Deborah Howard / edited by Nebahat Avcıoğlu and Allison Sherman.
pages cm
Includes bibliographical references and index.
ISBN 978-1-4724-4365-6 (hardcover : alk. paper)
1. Art, Renaissance – Italy. 2. Architecture, Renaissance – Italy. 3. Creation (Literary, artistic, etc.) I. Howard, Deborah, honouree. II. Avcıoğlu, Nebahat, editor. III. Sherman, Allison (Allison Morgan) editor.

N6915.A744 2014
709.45–dc23

2014026559

ISBN 9781472443656 (hbk)

MIX
Paper from responsible sources
FSC® C013985
FSC
www.fsc.org

Printed in the United Kingdom by Henry Ling Limited,
at the Dorset Press, Dorchester, DT1 1HD

ARTISTIC PRACTICES AND CULTURAL TRANSFER IN EARLY MODERN ITALY

For too long, the 'centre' of the Renaissance has been considered to be Rome and the art produced in, or inspired by it. This collection of essays dedicated to Deborah Howard brings together an impressive group of internationally recognised scholars of art and architecture to showcase both the diversity within and the porosity between the 'centre' and 'periphery' in Renaissance art. Without abandoning Rome, but together with other centres of art production, the essays both shift their focus away from conventional categories and bring together recent trends in Renaissance studies, notably a focus on cultural contact, material culture and historiography. They explore the material mechanisms for the transmission and evolution of ideas, artistic training and networks, as well as the dynamics of collaboration and exchange between artists, theorists and patrons. The chapters, each with a wealth of groundbreaking research and previously unpublished documentary evidence, as well as innovative methodologies, reinterpret Italian art relating to canonical sites and artists such as Michelangelo, Titian, Tintoretto, Veronese, and Sebastiano del Piombo, in addition to showcasing the work of several hitherto neglected architects, painters, and an inimitable engineer–inventor.

Nebahat Avcıoğlu is Associate Professor of Art History at Hunter College, CUNY, USA.

Allison Sherman is Adjunct Assistant Professor of Art History at Queen's University, Canada.

List of illustrations

Colour plates

Plate 1 Deborah in front of the Bridge of Sighs, St John's College, Cambridge, November 2012. (Photo: Jacqueline Garget)

Plate 2 Deborah and Malcolm on the summit of Beinn Tarsuin, one of three very remote Munros, on a perfect day in 2011. Later the same day, they also ascended the two mountains in the background: Mullach Coire Mhic Fhearchair and Sgurr Ban. (Photo: Courtesy of Malcolm Longair and Deborah Howard)

Plate 3 John Geddy plan of St Andrews, c. 1580. (Edinburgh, National Library of Scotland, MS Acc. 2887.) (Reproduced by permission of the National Library of Scotland)

Plate 4 Aerial view of St Andrews. (© Colin J.M. Martin. Licensor www.scran.ac.uk)

Plate 5 Giovan Battista Contini's design for the ground floor of the Palazzo Mancini, 3 December 1686. (ACS, Fondo Piante e Disegni, coll. III BB LXVI, n. 21)

Plate 6 Carlo Fontana's design for the ground floor of the Palazzo Mancini, datable between 1686 and 1688. (ACS, Fondo Piante e Disegni, coll. III BB LXVI, n. 21)

Plate 7 View of the main façade of the Palazzo Mancini. Source: M. Guerci, *Palazzo Mancini* (Rome, 2011), p. 72

Plate 8 Sebastiano Cipriani's design for the courtyard facade of the Palazzo Mancini, c. 1686–88. (Collezione Piante e Disegni, c. 87, n. 563, ASR 6/2014). (Photo: Su concessione del Ministero per i beni e le attività culturali)

Plate 9 Peter Zumthor, *Bruder Klaus Chapel*, Mechernich (Germany), 2007. (Photo: Jörn Schiemann) (Courtesy of Schiemann Weyers Architects)

Plate 10 Piero di Cosimo, *The Building of a Palace*, c. 1514–18, oil on panel, 82.6 × 196.9 cm, object no. SN22. (Bequest of John Ringling, 1936, Collection of The John and Mable Ringling Museum of Art, the State Art Museum of Florida, Florida State University)

Plate 11 Giovan Battista Crespi, detto il Cerano, Pier Francesco Mazzucchelli, detto il Morazzone, and Giulio Cesare Procaccini, *Il Martiro delle Sante Rufina e Seconda*, c. 1620–25, oil on canvas, 192 × 192 cm (Milan, Pinacoteca di Brera). (Photo: Su concessione del Ministero per i beni e le attività culturali)

此为试读,需要完整PDF请访问: www.ertongbook.com

Plate 12 Venetian school, *Three Figures*, early seventeenth century, oil on canvas, 84 × 69 cm (Detroit, Institute of Arts). (Photo: Bridgeman Art Library)

Plate 13 Design for the elevation of St Peter's. (UA, inv. A95)

Plate 14 RL 10448 superimposed on Sangallo's plan for St Peter's, as recorded in Antonio Salamanca's engraving. (Royal Collection Trust / © Her Majesty Queen Elizabeth II 2014)

Plate 15 Titian, *Venus with a Mirror*, c. 1555, oil on canvas, 125 × 106 cm (Washington DC, National Gallery of Art). (Photo: National Gallery of Art)

Plate 16 Rubens, *Venus with a Mirror*, after Titian, 1628–1629, oil on canvas, 137 × 111 cm (Madrid, Thyssen-Bornemisza Collection). (© Museo Thyssen-Bornemisza, Madrid)

Black and white figures

Foreword: 'More hours in the day than anyone else': the multifaceted life of Deborah Howard

0.1 Deborah in the Botanic Gardens, Cambridge, 1966. (Photo: Nick Roberts)

0.2 Malcolm, Sarah, Deborah and Mark on the summit of Sgurr na Banachdich, one of the Munros on the Cuillin ridge in Skye, July 1988. (Photo: Courtesy of Malcolm Longair and Deborah Howard)

0.3 Deborah in Yazd, Iran, September 2005, in front of the kind of diaper patterns that influenced the Doge's Palace. (Photo: Sarah Longair)

0.4 The Munro compleatists atop Ben Oss with family in gale-force horizontal rain and in complete cloud, 10 August 2011. L to R: Mark and his partner Jenny Duckett, Deborah's brother David Howard, Deborah and Malcolm. (Photo: Sarah Longair)

0.5 Deborah on the descent through the snow fields of Meall Glas, 1 April 2010. The view is to the north across Glen Lochay. (Photo: Malcolm Longair)

0.6 Malcolm and Deborah on the terrace of their apartment in Venice, 2013, with Mark and Sarah Longair. (Photomontage: courtesy of Malcolm Longair and Deborah Howard)

1 Planning for pilgrims: parallels between the burgh of St Andrews, the Vatican Borgo and Compostela

1.1 Plan of Vatican Borgo in High Middle Ages. Source: G. Villetti, 'Architetture di Borgo nel medioevo', *Quaderni dell'Istituto di storia dell'architettura*, n.s, 25–30 (1995–99), pp. 73–90. (Reproduced by permission of Prof. Gianfranco Cimbolli Spagnesi)

1.2 Pre-burghal Kinrimund – St Andrews. Source: N.P. Brooks and G. Whittington, 'Planning and Growth in the Medieval Scottish Burgh', *Transactions of the Institute of British Geographers*, n.s. 2, 3 (1977), 6, p. 293. (Reprinted by permission of John Wiley & Sons, Inc.)

1.3 Development of the burgh of St Andrews. Source: N.P. Brooks and G. Whittington, 'Planning and Growth in the Medieval Scottish Burgh', *Transactions of the Institute of British Geographers*, n.s. 2, no. 3 (1977), 5, p. 287. (Reprinted by permission of John Wiley & Sons, Inc.)

2 Bad colours for the pope: Tintoretto, Giovanni Grimani and the decoration of the Cappella Gregoriana in New St Peter's

2.1 Giacomo della Porta, Cappella Gregoriana, 1573–1578, right transept

of New St Peter's. (Photo: José Linares C.)

2.2 Jacopo Tintoretto, *Bol Altarpiece*, oil on canvas, 1563, San Domenico, Brač. (Photo: archive of Hrvatski restauratorski zavod, Split)

2.3 Jacopo Tintoretto, Portrait of a Cardinal identified by Rodolfo Pallucchini as Giovanni Grimani, oil on canvas, 116.3 × 102.8 cm (Private Collection)

3 The one-room apartment of Cornelis Meijer

3.1 Portrait of Cornelis Meijer at age 54 in 1684. Source: Cornelis Meijer, *L'arte di rendere i fiumi navigabili in varij modi, Parte terza* (Rome, 1696). (Typ 625.96.565, Houghton Library, Harvard University)

3.2 Cornelis Meijer, One-room apartment. Source: Cornelis Meijer, *Nuovi ritrovamenti* part 6, *Del fabbricar comodo Primo muro,* (Rome, 1689)

3.3 Cornelis Meijer, One-room apartment. Source: Cornelis Meijer, *Nuovi ritrovamenti* part 6, *Del fabbricar comodo, Secondo muro* (Rome, 1689)

3.4 Cornelis Meijer, One-room apartment. Source: Cornelis Meijer, *Nuovi ritrovamenti* part 6, *Del fabbricar comodo, Terzo muro* (Rome, 1689)

3.5 Cornelis Meijer, One-room apartment. Source: Cornelis Meijer, *Nuovi ritrovamenti* part 6, *Del fabbricar comodo, Quarto muro* (Rome, 1689)

4 'Un'architettura di diversi': Carlo Rainaldi and the controversial attribution of the Palazzo Mancini in Rome

4.1 Sebastiano Cipriani's design for the ground floor of the Palazzo Mancini, c. 1686–88. (Collezione Piante e Disegni, c. 87, n. 563, ASR 6/2014). (Photo: Su concessione del Ministero per i beni e le attività culturali e del turismo)

4.2 Corner room on the ground floor of the Palazzo Mancini, as transformed by Sebastiano Cipriani. Source: M. Guerci, *Palazzo Mancini* (Rome, 2011), pp. 122–3

4.3 Main entrance of the Palazzo Pamphilj in Piazza Navona. (Photo: Manolo Guerci, 2002)

4.4 Loggia on via di Ripetta of the Palazzo Borghese. (Photo: Manolo Guerci, 2011)

5 Live words and experience in early modern architecture

5.1 M. Vitruvius, *I dieci libri dell'architettura,* transl. and commentary by Daniele Barbaro (Venice, 1584), p. 463. (Courtesy of the Thomas Fisher Rare Book Library, University of Toronto)

5.2 Giulio Romano and Andrea Palladio, *Palazzo Thiene*, Vicenza, 1542–1558. (Photo: Isabella Cazzamali)

6 Material matters: training the Renaissance architect

6.1 Baldassarre Peruzzi, *Study of the rear of Temple of Apollo,* Terracina (UA, inv. A 400r). (Photo: Su concessione del Ministero dei beni e delle attività culturali e del turismo)

6.2 Baldassarre Peruzzi, *Study of the side of Temple of Apollo,* Terracina (UA, inv. A 401r). (Photo: Su concessione del Ministero dei beni e delle attività culturali e del turismo)

6.3 Baldassarre Peruzzi, *Study of the Theatre at Ferento* (UA, inv. A 491r). (Photo: Su concessione del Ministero dei beni e delle attività culturali e del turismo)

6.4 Baldassarre Peruzzi, *Study of the Forma Urbis* (Ss. Cosmo e Damiano), Rome (UA, inv. A 383r). (Photo: Su concessione del Ministero dei beni e delle attività culturali e del turismo)

6.5 Baldassarre Peruzzi, *Studies of the Forum Holitorium Doric Temple, Tomb of Cecilia Metella and Porticus of Octavia*, Rome (UA, inv. A 477r). (Photo: Su concessione del Ministero dei beni e delle attività culturali e del turismo)

6.6 Baldassarre Peruzzi, *Study of the Temple of Jupiter Anxur*, Terracina (UA, inv. A 535r). (Photo: Su concessione del Ministero dei beni e delle attività culturali e del turismo)

6.7 Baldassarre Peruzzi, *Study of the Temple of Mars Ultor*, Rome (UA, inv. A 632v+633v). (Photo: Su concessione del Ministero dei beni e delle attività culturali e del turismo)

7 Architectural treatises and the East Adriatic coast: cultural transfers and the circulation of knowledge in the Renaissance

7.1 Frontispiece of Antoine de Ville, *Descriptio portus et urbis Polae* (Venice, 1633)

7.2 Large Theatre at Monte Zaro in Pula. Source: Sebastiano Serlio, *Third Book* (Venice, 1540)

7.3 Amphitheatre in Pula. Source: Sebastiano Serlio, *Third Book* (Venice, 1540)

7.4 Arch of Sergi. Source: Sebastiano Serlio, *Third Book* (Venice, 1540)

7.5 Temple of Augustus. Source: Andrea Palladio, *Four Books on Architecture* (Venice, 1570)

9 Milling the bread of salvation: art, patronage and technology in the de Lazara altarpiece in Padua

9.1 Bartolomeo Sanvito (attributed to) and after an original design by Nicolò Pizolo, *Mill of the Host*, brown ink on paper, 29.9 × 21.2 cm. (Courtesy of the Research Library, The Getty Research Institute, Los Angeles, California)

9.2 Plan of Sant'Antonio, Padua. Source: P. Bernardo Gonzati, *La Basilica di S. Antonio di Padova* (Padua, 1853). (Photo: Centro Studi Antoniani, Padua)

9.3 View towards the Arca di Sant' Antonio. (Photo: Elio e Stefano Ciol s.n.c.)

9.4 View of the nave of Sant'Antonio towards Stefano dall'Arzere's *Resurrection* and the site of the de Lazara Chapel. (Photo: Elio e Stefano Ciol s.n.c.)

9.5 View of the left aisle of Sant'Antonio towards entrance with the de Lazara family monument. (Photo: Catherine Puglisi/William Barcham)

9.6 Map of Padua (Ponte Molino and mills circled). Source: Angelo Portenari, *Della Felicità di Padova* (Padua, 1623). (Photo: Su concessione del ministero per i beni e le attività culturali – Biblioteca Nazionale Marciana. Divieto di riproduzione)

9.7 Mills on the Bacchiglione River, Padua, late nineteenth century. Source: Giuseppe Vanzella (ed.), *Padova. I fotografi e la fotografia nell'Ottocento* (Venice, 1997), p. 130, no. 46

10 Paolo Veronese invenit et delineavit

10.1 *Modello* for *The Temptation of Saint Anthony*, pen and brown ink and wash, heightened with white body colour, over black chalk, on faded blue prepared paper, 41.2 × 35.4 cm (Paris, Musée du

Louvre). (© RMN-Grand Palais/Art Resource, NY)

10.2 *Modello* for *The Martyrdom of Saint Justina*, pen and brown ink and wash, squared in black chalk, on blue paper, 47.0 × 24.0 cm (The J. Paul Getty Museum, Los Angeles). (Digital image courtesy of the Getty's Open Content Program)

10.3 *Triumph of Temperance over Vice*, pen and brown ink and wash, heightened with white gouache, on grey-blue prepared paper, 36.2 × 17.2 cm (Paris, Musée du Louvre). (© RMN-Grand Palais/Art Resource, NY)

10.4 *Virtue fleeing Vice*, pen and brown ink, heightened with white gouache, on blue prepared paper, 29.7 × 27.2 cm (Paris, École national supérieure des Beaux-Arts). (© RMN-Grand Palais/Art Resource, NY)

10.5 Studies of *The Virgin and Child and the Rest on the Flight into Egypt*, pen and dark brown ink and wash, 20.5 × 23.4 cm (Cleveland, Cleveland Museum of Art). (© The Cleveland Museum of Art, Gift of Robert Hays Gries 1939.670.a)

10.6 *Rest on the Flight into Egypt*, pen and brown ink and wash, heightened with white gouache, on grey prepared paper, 31.6 × 23.9 cm (London, British Museum). (© The Trustees of the British Museum. All rights reserved)

10.7 *Rest on the Flight into Egypt*, pen and brown ink and wash, heightened with white gouache, over black chalk, on blue paper, 24.9 × 19.8 cm (Harvard University Art Museums/Fogg Museum, Bequest of Meta and Paul J. Sachs, 1965.430). (Photo: Imaging Department © President and Fellows of Harvard College)

10.8 *Virgin and Child and Angels* (*'Pittura Quarta'*), pen and brown ink and wash, heightened with white gouache, on blue-grey prepared paper, 37.8 × 29.0 cm (Paris, Musée du Louvre). (© Musée du Louvre, Dist. RMN-Grand Palais/(Michèle Bellot)/Art Resource, NY)

10.9 *Holy Family Served by Angels* (*'Pittura Sesta'*), pen and brown ink and wash, heightened with white gouache, over black chalk, on grey-blue prepared paper, 39.7 × 53.0 cm (Bremen, Kunsthalle). (Photo: Lars Lohrisch © Kunsthalle Bremen – Der Kunstverein in Bremen)

10.10 *Allegory of Redemption*, pen and brown ink and wash, heightened with white gouache, over black chalk, on blue-grey prepared paper, 61.3 × 42.0 cm (New York, The Metropolitan Museum of Art). © The Metropolitan Museum of Art. Image source: Art Resource, NY)

11 Michelangelo's St Peter's and a neglected early drawing

11.1 Étienne Dupérac, side-elevation of St Peter's. (The Collection Online, The Metropolitan Museum of Art, www.metmuseum.org)

11.2 Plan of St Peter's, (Royal Library, RL 10448). (Royal Collection Trust / © Her Majesty Queen Elizabeth II 2014)

11.3 Étienne Dupérac, Plan of St Peter's. (The Collection Online, The Metropolitan Museum of Art, www.metmuseum.org)

11.4 Michelangelo's proposal for a colonnaded frontage to St Peter's: author's sketch (based on Rome, Biblioteca Vaticana, Vat. Lat. 3211, f. 92v)

11.5 Details of (left) RL 10448; (centre) St Peter's as built: author's diagram, (based on Bruno Zevi et al., *Michelangiolo architetto* (Turin, 1964), ill. 619); and (right) Dupérac's plan

11.6 Circle of Bramante, project for St Peter's (UA, inv. A3)

11.7 Baldassarre Peruzzi, project for St Peter's (UA, inv. A17)

11.8 Baldassare Peruzzi, perspective view of project for St Peter's (UA, inv. A27)

11.9 Vincenzo Luchino, southern frontage of St Peter's, with (below) the position of the attic in relation to the plan of the main storey (author's diagram, based on Bruno Zevi et al., *Michelangiolo architetto* (Turin, 1964), ill. 619)

11.10 Side-elevations of St Peter's: (top) c. 1550 with a conjectural arrangement of the upper levels; (centre) based on Dupérac's engraving; and (bottom) as finally completed. Author's diagram, based on Paul Marie Letarouilly, *Le Vatican et la basilique de Saint-Pierre* (3 vols, Paris, 1882), vol. 1, pl. 48

12 The chronology of Titian's versions of the *Venus with a Mirror* and the lost *Venus* for the Emperor Charles V

12.1 Anthony Van Dyck, *Venus with a Mirror*, after Titian, c. 1622, pen and ink on paper, 19.8 × 15.8 cm (London, British Museum). (Photo: British Museum)

12.2 X-radiograph of Titian's *Venus with a Mirror* (see Plate 15). (Courtesy of National Gallery of Art)

13 The portraits of a lady

13.1 Sebastiano del Piombo, *Portrait of Giulia Gonzaga*. Source: Luitpold Dussler, *Sebastiano del Piombo* (Basel, 1942), fig. 62

13.2 Sebastiano del Piombo, *Portrait of Giulia Gonzaga*. Source: Luitpold Dussler, *Sebastiano del Piombo* (Basel, 1942), figs 63, 64, 65, 66

13.3 Sebastiano del Piombo, *Portrait of Giulia Gonzaga*. Source: Luitpold Dussler, *Sebastiano del Piombo* (Basel, 1942), figs 67, 68

Notes on contributors

Editors

NEBAHAT AVCIOĞLU is Associate Professor at Hunter College, City University of New York. She received her PhD from the University of Cambridge. She specialises in Islamic art and architecture with a particular emphasis on the Ottoman and European cultural encounters. Her books include *Turquerie and the Politics of Representation, 1737–1876* (2011), *Globalising Cultures: Art and Mobility in the Eighteenth Century* (ed. with Finbarr Barry Flood) (2011) and *Architecture, Art and Identity in Venice and its Territories 1450–1750* (ed. with Emma Jones) (2013). She is also the author of 'The Mosque and the City in Europe' in *Islam and Public Controversy in Europe* (ed. Nilüfer Göle) (2014), as well as other articles published in *RES*, *The Art Bulletin* and *Muqarnas*, dealing with dissemination and transformation of forms and cultures, theories of artistic contact, and socio-political aspects of the history of art and architecture.

ALLISON SHERMAN completed her PhD at the University of St Andrews in 2010 and now teaches at Queen's University, Canada, where she also completed a Social Sciences and Humanities Research Council of Canada Postdoctoral Fellowship in 2013. She has published on Titian, Tintoretto and Veronese, the lost Venetian church of the Crociferi, sixteenth-century debates concerning imitation and deception, and the image of Venice as disseminated in Cinquecento printed panoramic views of the city. Her current research focuses on seventeenth- and eighteenth-century strategies for the display and preservation of displaced works of art in Venice, and an article on the patronage of the Lombardi choir screen in Santa Maria Gloriosa dei Frari will appear in *The Burlington Magazine* in November 2014.

Contributors

CHRISTY ANDERSON began her academic career working on the books and reading practices of the architect Inigo Jones, which was published as

此为试读,需要完整PDF请访问: www.ertongbook.com

Inigo Jones and the Classical Tradition (2007). More recently, however, she has written on architecture and photography, the history of the Warburg Institute, and the meanings of architectural materials in the early modern period. She is the author of the volume *Renaissance Architecture* (2013) for the Oxford History of Art, and is now studying the connection between architecture and shipbuilding in seventeenth-century England.

WILLIAM BARCHAM is Professor Emeritus at the Fashion Institute of Technology, SUNY. He has published two monographs on Giambattista Tiepolo, a biography of Federico Cornaro (Bernini's patron at Santa Maria della Vittoria, Rome), has co-curated two exhibitions, one on the Man of Sorrows in Venetian art (New York, 2011) and the other on Tiepolo and the art of Paolo Veronese (Udine, 2012–13), and has co-edited two forthcoming volumes of essays (2013–14), again one on the Man of Sorrows and the other on the theme of happiness in art. His articles and reviews have appeared in the *Art Bulletin, Arte Veneta, artibus et historiae, The Burlington Magazine* and in other scholarly journals and volumes.

IAN CAMPBELL is Professor of Architectural History and Theory at the University of Edinburgh. He has worked extensively on Italian Renaissance architectural drawings after the antique, especially those of the Sangallo Circle, of Pirro Ligorio and those in the Paper Museum of Cassiano dal Pozzo, the latter catalogued in his *Ancient Roman Topography and Architecture* (2004). He is currently preparing an edition of Pirro Ligorio's 'Oxford Codex', aided by 18 months in 2010–12 as Rudolf Wittkower Guest Professor at the Bibliotheca Hertziana – Max Planck Institute for Art History in Rome. His other main research focus is Scottish medieval and early modern architecture, which in a series of articles he has demonstrated was far more aware of continental cultural currents than hitherto recognised. After Ligorio, he hopes to bring these ideas together in a book on Scottish Renaissance architecture.

JOSEPH CONNORS studied classical languages at Boston College and the University of Cambridge, followed by art history at Harvard, gaining a PhD in Fine Arts in 1978. He has taught at Chicago and Columbia University. He was Slade Professor at Oxford in 1999, and was elected to the Accademia Nazionale di San Luca in Rome in 1993 and to the American Philosophical Society in 2006. He served as director of the American Academy from 1988 to 1992 and of Villa I Tatti in Florence from 2002 to 2010. He has published on Roman urban planning, architectural printmaking and Frank Lloyd Wright. His long-term research centres on the genial Swiss-born architect of Baroque Rome, Francesco Borromini (1599–1667).

PATRICIA FORTINI BROWN is Professor Emeritus at Princeton University, where she taught in the Department of Art and Archaeology (1983–2010) and served as chair (1999–2005). Honours include the British Academy Serena Medal in Italian Studies, a Fulbright grant, a Guggenheim Fellowship, the Rome Prize at the American Academy in Rome, a Folger Shakespeare Library Fellowship and Delmas grants for research in Venice. Brown was Slade Professor of Fine Arts at the University of Cambridge and served as president of the Renaissance Society of America. She is a *socio straniero* of Ateneo Veneto and serves on the Board of Trustees of Save Venice. Her books include *Venetian Narrative Painting in the Age of Carpaccio* (1988), *Venice and Antiquity: The Venetian Sense of the Past* (1996), *Art and Life in Renaissance Venice* (1997) and *Private Lives in Renaissance Venice: Art, Architecture, and the Family* (2004).

JASENKA GUDELJ is Assistant Professor at the University of Zagreb, Croatia. Her main fields of interest are history of early modern art and architecture, classical tradition and urban history, with a focus on the circulation of knowledge, its media and webs especially in the Adriatic region. She is the editor of *Costruire il dispositivo storico: tra fonti e strumenti* (with P. Nicolin) (2006), *Renesansa i renesanse u umjetnosti Hrvatske* [Renaissance and Renascences in Croatia] (with P. Markovic) (2008) and *Umjetnost i naručitelji* [Art and its Patrons] (2010) and curated two exhibitions on early modern architectural treatises (Dubrovnik, 2009 and Zagreb, 2012). Her forthcoming book, *Europska renesansa antičke Pule* [*The European Renaissance of Antique Pula*], explores the critical fortune of the antiquities of Pula in the Renaissance.

MANOLO GUERCI is an architect and architectural historian. A graduate of the University of Rome, he obtained his PhD in architectural history from St John's College, Cambridge, in 2007, and was subsequently a Research Fellow at St Catharine's College, Cambridge, and at the Paul Mellon Centre for Studies in British Art. He has taught at the Department of History of Art at Cambridge, and he is now a Senior Lecturer at the Kent School of Architecture. Guerci's research mainly focuses on domestic architecture in early modern Europe, with particular attention to sixteenth-to-eighteenth-century Italy, France and England. He is, however, also interested in Modernism and Post-War architecture, as well as in construction techniques and architectural conservation. His recent publications include *Palazzo Mancini* (2011) and several articles on both the Roman and English courts. Guerci is currently working on a book entitled *Great Houses of the Strand: The Ruling Elite at Home in Tudor and Jacobean London*.

DAVID HEMSOLL has been a lecturer at the University of Birmingham since 1990. He is a specialist in Renaissance art and architecture, especially of Venice and Florence. He also has a particular interest in architectural design and theory, such as in relation to Michelangelo. His monograph co-authored with Paul Davies on Michele Sanmicheli was published in 2004, and their *Renaissance*

and Later Architecture and Ornament (The Paper Museum of Cassiano dal Pozzo, ser. A, n. 10) was published in 2013.

PETER HUMFREY is Emeritus Professor of Art History at the University of St Andrews. He is the author of numerous publications on Venetian Renaissance art, including *The Altarpiece in Renaissance Venice* (1993). He is currently working with Philip Cottrell on a monograph on Bonifacio de' Pitati.

ANN C. HUPPERT is Associate Professor of architectural history in the Department of Architecture, University of Washington. She received her PhD from the University of Virginia and has held fellowships at Worcester College, Oxford, and the Bibliotheca Hertziana in Rome. Her articles have addressed the early design processes for new St Peter's at the Vatican, Renaissance cartography and archaeological exploration of ancient Rome, practical mathematics in the work of Antonio da Sangallo the Younger and Baldassarre Peruzzi, and the reception of Sienese art in the writings of Giorgio Vasari. Her book, *Becoming an Architect in Renaissance Italy: Art, Science, and the Career of Baldassarre Peruzzi* is forthcoming (2015).

PAUL JOANNIDES is Emeritus Professor of Art History at the University of Cambridge. He has published widely on different aspects of Italian Renaissance art and occasionally on other areas, including topics in French later eighteenth- and early nineteenth-century painting. His books include *The Drawings of Raphael* (1983), *Masaccio and Masolino* (1993), *Titian to 1518: The Assumption of Genius* (2001), *Michel-Ange, Ecole, Copistes, Inventaire des Dessins Italiens, Musée du Louvre* (2003), *The Drawings by Michelangelo and His Followers in the Ashmolean Museum* (2007), the exhibition catalogue *Late Raphael* (with Tom Henry) (2012–13) and the collection of essays co-edited with Francis Ames-Lewis, *Reactions to the Master: Responses to Michelangelo in the Sixteenth Century* (2003).

BENJAMIN PAUL received his PhD from Harvard University and is Associate Professor of Early Modern Italian Art and Architecture in the Department of Art History at Rutgers University. He has published widely on Venetian and contemporary art and his book *Nuns and Reform Art in Early Modern Venice: The Architecture of Santi Cosma e Damiano and its Decoration from Tintoretto to Tiepolo* appeared in 2012. He edited the volume of essays *Celebrazione e autocritica: La Serenissima e la ricerca dell'identità veneziana nel tardo Cinquecento* (2014) and is currently editing the proceedings of a conference on ducal tombs while writing a book on art and agency in the crisis of late sixteenth-century Venice.

CATHERINE PUGLISI is Professor of Art History at Rutgers University. She specialises in Italian Baroque art. She is the author of *Caravaggio* (1998), and the monograph and catalogue raisonné, *Francesco Albani* (1999). Her publications in journals and museum catalogues include studies on Guido Reni, Carracci drawings, Venetian eighteenth-century art and most recently on the Man of

Sorrows in Venetian art. The latter is the focus of a forthcoming collaborative book, and the subject was also featured in the exhibition *Passion in Venice: The Man of Sorrows from Crivelli to Tintoretto and Veronese* (New York, 2011) co-curated with William Barcham at the Museum of Biblical Art.

DAVID ROSAND was the Meyer Schapiro Professor of Art History Emeritus at Columbia University until his death in 2014. His areas of special interest included the history of painting, especially the Renaissance tradition, painting and poetry, the graphic arts, modern art and criticism. His books include *Titian and the Venetian Woodcut* (1976), *Titian* (1978), *The Meaning of the Mark: Leonardo and Titian* (1988), *Painting in Sixteenth-Century Venice: Titian, Veronese, Tintoretto* (1982, rev. ed. 1997), and *Robert Motherwell on Paper* (1997), which accompanied an exhibition in the Wallach Art Gallery. His recent books include *Myths of Venice: The Figuration of a State* (2001), *Drawing Acts: Studies in Graphic Expression and Representation* (2002), and *Véronèse* (2012). Professor Rosand's chapter in this volume, contributed some two years before his passing, bears all the hallmarks of his exemplary scholarship. It is an honour to include it within these pages in the spirit it was offered: in tribute to Deborah, his friend of 44 years.

PHILIP SOHM is University Professor at the University of Toronto. He is the author of a book on the Venetian art critic Marco Boschini, *Pittoresco: Marco Boschini, his Critics and their Critiques of Painterly Brushwork in Seventeenth- and Eighteenth-Century Italy* (1991), a book on definitions of style, *Style in the Art Theory of Early Modern Italy* (2001), a book on old painters in art biographies, *The Artist Grows Old: The Aging of Art and Artists in Italy, 1500–1800* (2007), and most recently a co-authored book on art economics, *Painting for Profit: The Economic Lives of Seventeenth-Century Italian Painters* (2010). His current work focuses on painters' palettes and the performance of painting.

Foreword: 'More hours in the day than anyone else': the multifaceted life of Deborah Howard

Patricia Fortini Brown

Some scholars are prodigious writers with an impressive publication list, in terms of quality as well as quantity, some are enthusiastic participants in conferences, some are particularly good at administration, some are great teachers and some, but not all, are wonderful human beings. Deborah Howard is all these things and more (Plate 1). To do her justice is a daunting task, but I am grateful for the opportunity.

How can we account for Deborah's extraordinary career? Was it because she was born in the dead centre of the Borough of London in the City of Westminster?[1] Indeed, the view of Parliament from across the Thames seems strikingly predictive of a scholarly career that would focus on the architecture of Venice, a city whose palace of state was also best viewed from the water.

Or was it because she spent her undergraduate years at Newnham College? Founded in 1871, it was the second Cambridge college to admit women and remains all female. Some studies suggest that women achieve more in a single-sex learning environment and, indeed, distinguished alumnae of Newnham include the writer Dame Iris Murdoch, the feminist Germaine Greer and the primatologist/anthropologist Dame Jane Goodall.[2] And, of course, Deborah, who earned a first class BA degree with honours in the Architecture and Fine Arts Tripos in 1968 (Figure 0.1). But that was only the beginning, and the answer to our query may emerge more clearly as we follow her personal and professional trajectory over time.

For her graduate studies, Deborah returned to London and studied the history of art and architecture at the Courtauld Institute. Her productivity was apparent early on. During her graduate years, she published her first book, a little 16-page text on Canaletto, in 1970, three years before receiving her PhD, along with an article on the followers of Claude Lorrain and an essay on Bakst's designs for Diaghilev's *Sleeping Princess*.[3] But the first piece relating to Deborah's thesis on Jacopo Sansovino in Piazza San Marco and what would become her area of specialisation – Renaissance Venice – came out in 1973,

0.1 Deborah in the Botanic Gardens, Cambridge, 1966. (Photo: Nick Roberts)

此为试读,需要完整PDF请访问: www.ertongbook.com