sehepunkte

Margaret A. Gallucci / Paolo L. Rossi (ed.): Benvenuto Cellini. Sculptor, Goldsmith, Writer, Cambridge: Cambridge University Press 2004, XVI + 240 S., 36 fig., 8 plates, ISBN 0-521-81661-0, GBP 50.00.

	List of Illustrations	page 1X
	List of Contributors	xii
	Acknowledgments	XV
	Color Plates	xvii
	INTRODUCTION Margaret A. Gallucci and Paolo L. Rossi	1
	PART I: COMPETITION, CREATIVITY, AND COURT CULTURE	
1	CELLINI, MICHELANGELO, AND THE MYTH OF INIMITABILITY Jane Tylus	7
2	DRAWING THE LINE Benvenuto Cellini 's <i>On the Principles and Method of Learning the Art of Drawing</i> and the Question of Amateur Drawing Education <i>Patricia L. Reilly</i>	26
	PART II: CELLINI AS ARTISAN, ARTIST, AND AUTHOR	
3	UNIVERSITY, PROFESSIONALISM, AND THE WORKSHOP Cellini in Florence, 1545-1562 Michael Cole	53
4	CELLINI'S SALIERA The Salt of the Earth at the Table of the King Marina Belozerskaya	71
5	CELLINI'S COINS AND MEDALS Philip Attwood	97

sehepunkte issn 1618-6168

sehepunkte

PART III: ARTISTIC PRODUCTION, GENDER, AND LITERARY PRACTICE

6	CELLINI AS ICONOGRAPHER Gwendolyn Trottein	123
7	CELLINI'S BUST OF COSIMO I AND VITA Parallels Between Renaissance Artistic and Literary Portraiture Victoria C. Gardner Coates	148
	PART IV: THE HISTORY AND RECEPTION OF CELLINI'S TRATTATI	
8	"PARREM UNO, E PUR SAREMO DUA" The Genesis and Fate of Benvenuto Cellini's Trattati Paolo L. Rossi	171
	PART V: METAMORPHOSIS INTO THE ARTIST AS MODERN HERO	
9	BENVENUTO CELLINI AS POP ICON Margaret A. Gallucci	201
	Select Bibliography Index	223 237

sehepunkte issn 1618-6168