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Field, J. V.

★**Perspective and the mathematicians: Alberti to Desargues.**

*Mathematics from manuscript to print, 1300–1600* (Oxford, 1984), 236–263, Oxford Sci. Publ., Oxford Univ. Press, New York, 1988.

The article discusses a change in the style and content of treatises on perspective painting in the 15th and 16th centuries, noting an increased mathematical sophistication and a greater concern for the applied arts (especially architecture) in the later period. Treatises considered include Alberti's *De pictura* (1435), Piero della Francesca's *De prospectiva pingendi* (ca. 1465), Daniele Barboro's *La Practica della prospettiva* (1569) and Egnazio Danti's preface to *Le Due regole della prospettiva pratica di M. Iacomo Barozzi da Vignola* (1583).

The author notes that the 15th-century texts on perspective were elementary manuals for artists with little instruction in mathematics. She writes: "What we seem to be seeing in this progress of perspective towards the applied arts in the sixteenth century is the progress of mathematics as an increasingly important component in the training and practice of craftsmen in general, and of architects in particular" (p. 251). The last part of the article examines the writings on perspective and projective geometry of Commandino (1558), Benedetti (1585), Guidobaldo (1600) and Desargues (1636). The author suggests that Desargues' geometry derived from a practical tradition of optics, geography, surveying and military architecture, rather than from the practice of Renaissance perspective painting.

The article contains reproductions of paintings and illustrations from original treatises, with descriptions of technical methods used to achieve perspective effects in drawing. The footnotes provide detailed references to the historical literature on the subject.

Craig G. Fraser