Art History and Architecture
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**Prices and Payment**

Prices and publication dates are correct at the time of going to press but are subject to alteration without notice.
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 a wide audience. Piero’s treatises on mathematics and perspective also fascinate scholars in a wide range of disciplines. The Cambridge Companion to Piero della Francesca brings together new essays that offer a synthesis and overview of Piero’s life and accomplishments as a painter and theoretician. They explore a variety of themes associated with the artist’s career, including the historical and religious circumstances surrounding Piero’s altarpieces and frescoes; the politics underlying his portraits; the significance of clothing in his paintings; the influence of his theories on perspective and mathematics; and the artist’s enduring fascination for modern painters and writers.


The Cambridge Companion to Masaccio
Edited by Diane Cole Ahl
Lafayette College, Pennsylvania

Masaccio, the greatest painter of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the greatest painters of early fifteenth-century Florence and one of the great...

Cambridge Companions to the History of Art
2002 253 x 177 mm 256 pp. 61 half-tones
0 521 66046 7 Hardback £50.00
0 521 66940 5 Paperback £18.95

The Cambridge Companion to Delacroix
Edited by Beth S. Wright
University of Texas, Arlington

The Cambridge Companion to Delacroix serves as an introduction to one of the most important and most complex artists of the nineteenth century. Providing an overview of his life and career, this volume offers essays by leading authorities on the artist’s pictorial practice, the stylistic range over Classicism and Romanticism, his writings, both private diary notations and published articles, and his impact on modern aesthetics, among other topics. Designed to serve as an essential resource for students of French nineteenth-century art history, cultural history, and literature, The Cambridge Companion to Delacroix also provides a chronology of the artist’s life, set into its political and cultural contexts, as well as a list of suggested further readings in the topic areas.

‘An immensly valuable and stimulating resource … fully deserves its title.’

The Art Book


Cambridge Companions to the History of Art
2001 253 x 177 mm 266 pp. 15 line diagrams
87 half-tones
0 521 65330 4 Hardback £47.50
0 521 65331 2 Paperback £17.95

Masterpieces of Western Painting

Picasso’s ‘Les Demoiselles d’Avignon’
Edited by Christopher Green
University of London

Picasso’s Les Demoiselles d’Avignon has long been recognized as one of the most significant paintings of the twentieth century. This volume brings together essays from a variety of methodological and topical perspectives. Yves-Alain Bois finds in the painting the presence of trauma and opens the way to a psychoanalytical exploration. Tamar Garb asks what it could mean to women, focusing on Gertrude Stein as one of the painting’s first spectators, while Patricia Leighten uses post-colonial theory to explore its conjunction of prostitution and African themes. Christopher Green asks what the confrontation of the European and the
non-European could signify and whether this Picasso work can still be meaningfully linked to the grand narrative of modernist history. Through these various analyses, the contributors explore the power and significance of Les Demoiselles d’Avignon, situating the work within twentieth-century art history as a whole and debates over Primitivism, sexuality, and stylistic change.


Masterpieces of Western Painting
2002 228 x 152 mm 174pp
0 521 58367 5 Hardback £35.00
0 521 58669 0 Paperback £12.95

Also available
Masaccio’s ‘Trinity’
Edited by Rona Goffen
Rutgers University, New Jersey
A collection of essays on Masaccio’s Trinity.
Masterpieces of Western Painting
1998 228 x 152 mm 176pp 30 half-tones
0 521 46709 8 Paperback £14.95

Rembrandt’s ‘Bathsheba Reading King David’s Letter’
Edited by Ann Jensen Adams
University of California, Santa Barbara
A collection of essays concerning Rembrandt’s Bathsheba Reading King David’s Letter.
Masterpieces of Western Painting
1999 228 x 152 mm 240pp 35 half-tones
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0 521 45986 9 Paperback £15.95

Jacques-Louis David’s ‘Marat’
Edited by Will Vaughtn and Helen Weston
An examination of Jacques-Louis David’s ‘Marat’ from a variety of methodologies, including feminist and psychoanalytic approaches.
Masterpieces of Western Painting
1999 228 x 152 mm 206pp
0 521 56537 2 Hardback £35.00
0 521 56524 3 Paperback £11.95

Manet’s ‘Le Déjeuner sur l’herbe’
Edited by Paul Hayes Tucker
University of Massachusetts, Boston
Masterpieces of Western Painting
1998 228 x 152 mm 192pp 35 half-tones
0 521 47466 3 Hardback £45.00
0 521 47984 3 Paperback £15.95

Kant, Art, and Art History
Moments of Discipline
Mark A. Cheetham
University of Toronto
Kant, Art, and Art History is the first systematic study of Kant’s reception of and influence on the visual arts and art history. Arguing against Kant’s transcendental approach to aesthetic judgment, Cheetham examines five ‘moments’ of his influence.
2001 228 x 152 mm 232pp 10 line diagrams 25 half-tones
0 521 80018 8 Hardback £37.50

Kant’s Theory of Taste
A Reading of the Critique of Aesthetic Judgment
Henry E. Allison
Boston University
An important contribution to Kant scholarship, Henry Allison, a pre-eminent interpreter of Kant, offers a comprehensive, systematic, and philosophically astute account of all aspects of Kant’s views on aesthetics. No one with a serious interest in Kant’s aesthetics can afford to ignore this study.

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The Transhistorical Image
Philosophizing Art and its History
Paul Crowther
International University Bremen

Why are visual artworks experienced as having intrinsic significance or normative depth? Why are some works of art better able to manifest this significance than others? In his latest book Paul Crowther argues that we can answer these questions only if we have a full analytic definition of visual art. Crowther's approach focuses on the pictorial image, broadly construed to include abstract work and recent conceptually-based idioms. The significance of art depends, however, essentially on the transhistorical nature of the pictorial image, the way in which its illuminative power is extended through historical transformation of the relevant artistic medium. Crowther argues against fashionable forms of cultural relativism, while at the same time showing why it is important that an appreciation of the history of art is integral to aesthetic judgment.

Contents: Introduction; Part I: 1. Formalism, art history and effective historical differences; 2. More than ornament: Riegl and the problem of style; 3. The objective significance of perspective: Panofsky with Cassirer; Part II: 4. The fundamental categories of art history; Part III: 5. The abstract image: a theory of non-figurative art; 6. The containment of memory: Duchamp, Fahrenholz and the Box; Conclusion: Conceptual art, even ...(fundamental categories thereof); Appendix: The logical basis of pictorial representation.

Richard Wollheim on the Art of Painting
Art as Representation and Expression
Edited by Rob van Gerwen
Utrecht University

A collection of essays on Wollheim’s philosophy of art: includes a response from Wollheim himself.

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Nietzsche, Aesthetics and Modernity
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Surrey Institute of Art and Design

Nietzsche, Aesthetics and Modernity analyzes Nietzsche's response to the aesthetic tradition.

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Aesthetics and Ethics
Essays at the Intersection
Edited by Jerrold Levinson
University of Maryland, College Park

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Philosophical Essays
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Architecture in the Age of Stalin: Culture Two
Vladimir Paperny

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Christianity, Art and Transformation
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John W. De Gruchy
University of Cape Town

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Cambridge Studies in New Art History and Criticism

Architecture in the Age of Stalin: Culture Two
Vladimir Paperny

Architecture in the Age of Stalin: Culture Two examines the cultural mechanisms that affected the evolution of architecture in Russia during the Stalinist period. Defining two conflicting trends - Culture One and Culture Two - that have alternately prevailed in Russian culture, Vladimir Paperny argues that the shift away from the architectural avant-garde of the 1920s was not entirely the result of Stalin’s will.
Rather, he demonstrates how the aesthetic choices of Stalin and his architects were conditioned by the prevailing cultural mechanisms of the 1930s and 1940s. Combining academic precision with engaging narrative, and using previously unavailable archival materials published in the West for the first time in this edition, Paperny leads the reader through the remarkable trajectory of architectural and cultural transformation that marked a pivotal moment of Russia’s history.

Contents:

Cambridge Studies in New Art History and Criticism
2002 253 x 177 mm 400pp 100 half-tones
0 521 45119 1 Hardback £65.00
Publication August 2002

New in Paperback
Anselm Kiefer and Art after Auschwitz
Lisa Saltzman
Bryn Mawr College, Pennsylvania

Exams the phenomenon of ‘seeing’ through a study of art works from Mesopotamia, China, Africa and Europe. It demonstrates that the act of seeing has been understood in diverse ways with consequences for the production of art, the practice of religion, and the perception of world and self.

Cambridge Studies in New Art History and Criticism
2001 253 x 177 mm 286pp 51 half-tones
0 521 65222 7 Hardback £35.00

Villas and Gardens in Early Modern Italy and France
Edited by Mirka Benes
Harvard University, Massachusetts
and Dianne Harris
University of Illinois, Urbana-Champaign

This volume focuses on selected villas and their gardens in France and Italy from the sixteenth through the eighteenth centuries. Interdisciplinary and fundamentally contextualizing in approach, the essays examine the relationship between landscape and court culture and statecraft; villas in their broader territorial setting; landscape and representation; gender and the garden; and the social history of garden construction, among other topics. Providing an overview of the new directions that are currently taken in cultural landscape studies, Villas and Gardens in Early Modern Italy and France also places these sites within the context of European intellectual history, material culture studies, and cultural landscape studies.

Cambridge Studies in New Art History and Criticism
2001 253 x 177 mm 448pp 105 line diagrams 62 half-tones
0 521 78225 2 Hardback £55.00
This book examines the Venetian colonies of the Eastern Mediterranean and how their built environments express the close cultural ties with both Venice and Byzantium. Using the island of Crete and its capital city, Candia (modern Heraklion), as a case study, Maria Georgopoulou exposes the dynamic relationship that existed between colonizer and colony. She studies the military, administrative, and ecclesiastical monuments set up by the Venetian colonists which served as bold statements of control over the local Greek population and the Jewish communities who were ethnically, religiously, and linguistically distinct from them. Georgopoulou demonstrates how the Venetian colonists manipulated Crete's past history in order to support and legitimate colonial rule, particularly through the appropriation of older Byzantine traditions in civic and religious ceremonies.


2001 253 x 177 mm 400pp 36 line diagrams £50.00

Helmerich argues that design principles and debates between designers including William Robinson, Reginald Blomfield, Gertrude Jekyll, and Edwin Lutyens, were indelibly shaped by the quest for a powerful English national identity. She demonstrates how ‘Englishness’ was purportedly expressed through the leading styles of garden design and why the garden was promoted as a symbol of national identity. A wide range of cultural practices and institutions, from garden treatises, popular journals, historic preservation organizations, art exhibitions, and two world’s fairs, are investigated to reveal how the garden, as a physical artifact and as an idea, circulated widely to produce a unifying national image.


Modern Architecture and Cultural Identity

2002 234 x 156 mm 352pp 37 line diagrams 73 half-tones 8 colour plates £60.00

The Chicago Tribune Tower Competition

The Chicago Tribune Tower competition was one of the largest, most important, and most controversial design contests of the 1920s. The international competition generated 263 entries for the design of the new Tribune office building, and they represented a broad constellation of approaches to the skyscraper at a time of transition. In the decades following the
competition, the design entries have often been evaluated in terms of the rise and demise of particular conceptions of modernism. This study examines the various contexts in which the Chicago Tribune Tower design competition took place and how they shaped the event. Analyzing how the competition contributed to changing concepts of the skyscraper, it also demonstrates how it engaged with the production of consumer culture, with conflicts of national identity and cultural unity, and with a newspaper’s efforts to produce a civic and corporate icon during the turbulent years following World War I.

‘In Solomonson’s careful and many-sided account, Tribune Tower becomes a pole around which the whole pattern of a society turns. Building up from details, she draws together a fascinating social and material history … The book represents a landmark effort to connect architectural discourse to the larger culture of which it is a part … this fine social history offers an exemplary model for anyone seeking to understand what buildings mean to people.’

Chicago Tribune

The Invention of the Historic Monument
Françoise Choay
University of Paris and Cornell University
Translated by Lauren M. O’Connell
Ithaca College

This book traces an important strand in the intellectual history of the West from the Renaissance to the present. During this period, consciousness of the remains of the past - particularly the monuments of classical antiquity and, in the nineteenth century, impressive Romanesque and Gothic structures - grew exponentially. Architects such as Ruskin, Viollet-le-Duc, Riegl, and Boito developed and implemented theories as to how these types of monuments could be maintained for posterity. Analyzing the phenomenon of the historic monument from the fifteenth through the twentieth centuries, Françoise Choay exposes its ambivalent character, as a symbol of a capitalist economy, as a symptom of deep social malaise, and even as a touchstone for the rediscovery of humanistic values whose relevance for contemporary society can no longer be taken for granted. Originally published in the French, this book was awarded the Grand Prix National du Patrimoine by the French government in 1995.

Modern Architecture and Cultural Identity
2001 253 x 177 mm 384pp 29 line diagrams
154 half-tones
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£50.00

ARQ: Architectural Research Quarterly
Editor: Peter Carolin
University of Cambridge

Now in its sixth year of publication, this ground-breaking quarterly aims to act as an international forum for practitioners and academics by publishing cutting-edge work covering all aspects of architectural endeavour. Contents include building design, urbanism, history, theory, environmental design, construction, materials, information technology, and practice. Other features include interviews, occasional reports, lively letters pages, book reviews and an end feature, Insight. Elegantly designed, inspirational and often provocative, ARQ is essential reading (and Continuing Professional Development) for practitioners in industry and consultancy as well as for academic researchers.

Cambridge Archaeological Journal
Editor: Chris Scarre
University of Cambridge

Published for the McDonald Institute for Archaeological Research
Cambridge Archaeological Journal ranges widely in space and time, focusing particularly on the role and development of human cognitive abilities as reflected in the religion, iconography and other characteristics of early societies. The journal seeks to promote debate and discussion on crucial issues such as the origins of speech and language, archaeological approaches to symbolism and art, and the evidence for early human cognition. In addition to major articles and shorter notes, the Cambridge Archaeological Journal also includes review features on significant recent books.

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Much of our understanding of the origins and early development of the Greek architectural orders is based on the writings of ancient authors, such as Vitruvius, and those of modern interpreters. Traditionally, the archaeological evidence has been viewed secondarily and often made to fit within a literary context, despite contradictions that occur. Barletta's study examines both forms of evidence in an effort to reconcile the two sources, as well as to offer a coherent reconstruction of the origins and development of the Greek architectural orders. Beginning with the early, pre-canonical material, she demonstrates that the relatively late emergence of the Doric and Ionic orders arose from contributions of separate regions of the Greek world, rather than from a single center. Barletta's reinterpretation of the evidence also assigns greater importance to the often overlooked contributions of Western Greece and the Cycladic Islands.


This study considers the urban development of Rome in the mid-seventeenth century as conceived and guided by the Chigi pope, Alexander VII. Focusing on discrete zones within the city, including the Quirinal, the Piazza del Popolo, Piazza S. Marco, the Corso, and the Vatican, Dorothy Metzger Habel suggests that Alexander VII masterminded a new conceptualization of the city, which was grounded in the architectural formulae of late antique Roman Asia. Using these principles, Habel argues, architects and builders were sensitized to the physical characteristics of particular sites and drew relationships between buildings within the urban fabric. These planning methods contributed formally and iconographically to the architectural future of Rome. Including an in-depth analysis of all available evidence - archival sources, working and presentational drawings, and the physical fabric of key monuments and their situation within the topography of Rome - Habel's book offers a new and innovative model for histories of urban architecture and planning.


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, having shaped humanist architecture and the image of the architect from the Renaissance to the present. This new, critical edition of Vitruvius’ Ten Books on Architecture 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, rather than the normative summarizer, as he was characterized in the Middle Ages and Renaissance.

‘ … 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

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.

2001 253 x 177 mm 320pp 16 line diagrams 95 half-tones 0 521 81013 2 Hardback £55.00

Publication August 2002

The Parthenon Frieze

Jenifer Neils

Case Western Reserve University, Ohio

Jenifer Neils’s study provides an in-depth examination of the frieze which decodes its visual language, but also analyzes its conception and design, style and content, and impact on the visual arts over time. Unique in its wide-ranging approach, The Parthenon Frieze also brings ethical reasoning to bear on the issue of repatriation as part of the ongoing debate on the Elgin Marbles. The accompanying CD-Rom contains a virtual reality Macromedia Director(TM) film of the complete frieze, based on the plaster casts in the Skulpturhalle in Basel, Switzerland. Developed by Rachel Rosenzweig of the Department of Greek and Roman Art of the Cleveland Museum of Art, the casts are arranged in the film in conformity with Neils’s reconstruction and enable the user to view them in succession, as if walking around the Parthenon. The CD-Rom requires a computer running in either Mac OS 8.0.1 or later, or Windows 95 or later.

2001 253 x 177 mm 316pp 180 half-tones 0 521 64161 6 Hardback £45.00

New in 2002

Monumental Tombs of Ancient Alexandria

The Theater of the Dead

Marjorie Venit

University of Maryland, College Park

Spanning the life of this ancient city almost from its inception in 331 BCE through its transformation into a Christian metropolis, Alexandria’s monumental tombs provide the single richest source of information about the ancient city. They attest both to the diversity and the cohesion of the community, its population’s wealth and love of luxury, its sense of theatricality and pomp, and its cosmopolitan attitude. Neither Greek, nor Macedonian nor Egyptian, the monumental tombs from their inception demonstrate a specifically Alexandrian response to the ceremony of death that draws upon all three cultures but answers to none. Over the more than 500 years covered in this volume, Alexandria’s monumental tombs confirm the changing ethos of the city’s populace, as the tombs provide the stage on which both the city’s continuity and its shifting concerns are played out. They afford a visual testament to the city’s art and to its social history.

Since antiquity, the period from 480 to 323 BC in Greece has been considered to be the high point, the classical era, of Hellenic culture. In the arts especially, the values and customs of ancient Greece received their most lucid expression. In this new overview, the political, social, and religious functions of Greek art are given fresh life, with chapters focusing on issues such as the relationship between visual and narrative history; the role of artistic style in the construction of meaning; and how personal and communal identity was carried by the imagery on intricately decorated pottery and jewelry, naturalistic wall-paintings, and public buildings across the Greek world. Using the Parthenon as a model, Mark Fullerton examines the principles of classical sculpture, architecture, and painting to explore all phases of Greek art from its birth around 900 BC to its incorporation into the art of the Roman Empire.

'There is much to admire about this compact and stimulating book.'
Tom Stevenson, *Scholia*

The pictures on Athenian vases of the late Archaic period often play upon the tension between an image and its material support, and between the sense of depth and the sense of surface. Richard Neer's study tracks design and imagery on Athenian vases in four domains: the symposium, with its elaborate riddles and poems; the development of 'naturalistic' techniques, such as foreshortening and shading; the birth of self-portraiture at the end of the sixth century; and the treatment of overtly political subject-matter in the early democracy. In each case, formal ambiguity provided vase painters and their audiences with a means of creating new conceptions of civic identity. Focusing on 'how pictures show what they show' leads the author to a re-examination of basic ideas about Greek art and its history, with particular regard to naturalism, realism, allegory, and the relation of ceramics to social life.

Contents: Introduction: Greek revolutions revised; 1. The Greek symposium and the politics of adornment; 2. The evolution of naturalism: or, drawing the net; 3. 'Crafted without flaw': making painters in the age of Kleisthenes; 4. Diallage: iconography and the improvisation of democracy; Conclusion: figures and politics.

The Athenian Acropolis
History, Mythology, and Archaeology from the Neolithic Era to the Present
Jeffrey M. Hurwit
University of Oregon

'... a magisterial study ... [Hurwit] displays immense erudition and command of the scholarly literature ... Yet far from producing a dryly academic treatise, Hurwit constructs a vivid picture of this multipurpose hub of urban life and details just how the Acropolis was used, when and by whom.'

The Athenian Acropolis
Jeffrey M. Hurwit
Cambridge University Press

New York Times Book Review

**New in 2002**

Style and Politics in Athenian Vase-Painting
The Craft of Democracy, circa 530–470 BCE
Richard Neer
University of Chicago

'... a magisterial study ... [Hurwit] displays immense erudition and command of the scholarly literature ... Yet far from producing a dryly academic treatise, Hurwit constructs a vivid picture of this multipurpose hub of urban life and details just how the Acropolis was used, when and by whom.'

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The Athenian Acropolis
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Cambridge University Press

New York Times Book Review

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The Athenian Acropolis
Jeffrey M. Hurwit
Cambridge University Press
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Ada Cohen
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A study of the richest, most complex and visually stunning monuments of classical antiquity.

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Narrative Strategies in the Junius 11 Manuscript
Catherine E. Karkov
University of Miami

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Cambridge Studies in Anglo-Saxon England, 31
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McMaster University, Ontario

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Italian Gothic Sculpture
C.1250–C.1400
Anita Fiderer Moskowitz
State University of New York, Stony Brook

Demonstrates that this sculpture is distinguished by a unique visual language and syntax.

2001 279 x 215 mm 432pp 395 half-tones
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Anglo-Saxon Gestures and the Roman Stage
C. R. Dodwell

The pictorial language of gesture revealed in Anglo-Saxon art, and its debt to classical Rome.

Cambridge Studies in Anglo-Saxon England, 28
1999 228 x 152 mm 189pp 99 half-tones
0 521 66188 9 Hardback £50.00

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The Tombs of the Doges of Venice
Venetian State Imagery in the Thirteenth and Fourteenth Centuries
Debra Pincus

Examines a series of funerary monuments created in the late middle ages and early modern period. Debra Pincus provides close analysis of seven tombs commissioned over a 150-years period, identifying them as important political statements.

‘... a story told with narrative verve and dramatic sweep ... a superb study of a neglected typology ... It is a story narrated with passion, eloquence, and clarity, offering convincing readings of ducal imagery and through it of Venice's evolving sense of itself in both the local and larger arenas.’

Anita F. Moskowitz, *Speculum*

Images of Rape
The 'Heroic' Tradition and its Alternatives
Diane Wolfthal
Arizona State University

The first in-depth exploration of rape as it has been portrayed in Western art from the twelfth through seventeenth centuries. Examining the full range of representations, from those that glorify rape to those that condemn it, Diane Wolfthal illuminates the complex web of attitudes towards sexual violence that existed in the medieval and early modern society. Wolfthal first explores Italian Renaissance and Baroque images of 'heroic' rape, in which the victim seldom suffers and the crime is sanitized, aestheticized, or eroticized. These are contrasted with a range of images, mostly created in Northern Europe, that have been ignored. Often critical of the assailant and sympathetic to his victim, these works reveal that society did, in certain circumstances, severely condemn the act of rape. Wolfthal demonstrates how this range of images still influences contemporary debate about sexual violence.

Winner of the Sierra Prize, Western Association of Women Historians in the year 2000

‘If I were asked to select the most important book on early modern European art history in 1999, I would choose Diane Wolfthal’s *Images of Rape* ...’

Sixteenth Century Journal

1999 253 x 177 mm 302pp 118 half-tones 0 521 58311 X Hardback £55.00

Renaissance Art and Architecture

The Italian Renaissance Palace Façade
Structures of Authority, Surfaces of Sense
Charles Burroughs
State University of New York, Binghamton

The architectural façade addresses and enhances the space of the city, while displaying, or dissembling, interior arrangements. In this book, Charles Burroughs tracks the emergence of the façade in late-medieval Florence and then follows the sharply diverging reactions of Renaissance architects to new demands and possibilities for representation in both residential and governmental contexts. Understanding the façade as an assemblage of elements of diverse character and origin, Burroughs explores the wide range of formal solutions available to architects and patrons. In the absence of explicit reflection on the façade in Renaissance architectural discourse, Burroughs notes the theoretical implications of certain celebrated designs, implying mediation on the nature of architecture itself and the society it serves and represents, as well as on the relationship between nature and culture.

Publication July 2002

The Culture of the High Renaissance

Ancients and Moderns in Sixteenth-Century Rome

Ingrid D. Rowland

University of Chicago

Between 1480 and 1520, a concentration of talented artists, including Melozzo da Forli, Bramante, Pinturrischio, Raphael and Michelangelo, arrived in Rome and produced some of the most enduring works of art ever created. This period, now called the High Renaissance, is generally considered to be one of the high points of Western civilization. How did it come about and what were the forces that converged to galvanize such an explosion of creative activity? 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, scholarly longing for the glories of ancient civilization, and religious ferment, the High Renaissance, Rowland posits, was also a period in which artists, patrons, and scholars sought 'new methods for doing new things'.

Rowland examines the culture, society, and intellectual norms that generated the High Renaissance, fuelled by a volatile mix of economic development, scholarly longing for the glories of ancient civilization, and religious ferment, the High Renaissance, Rowland posits, was also a period in which artists, patrons, and scholars 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

2001 253 x 177 mm 396pp
0 521 79441 2 Paperback
£16.95

The Invention of the Historic Monument

Françoise Choay

University of Paris and Cornell University

Translated by Lauren M. O’Connell

Ithaca College

This book traces an important strand in the intellectual history of the West from the Renaissance to the present. During this period, consciousness of the remains of the past - particularly the monuments of classical antiquity and, in the nineteenth century, impressive Romanesque and Gothic structures - grew exponentially. Architects such as Ruskin, Viollet-le-Duc, Riegl, and Boito developed and implemented theories as to how these types of monuments could be maintained for posterity. Analyzing the phenomenon of the historic monument from the fifteenth through the twentieth centuries, Françoise Choay exposes its ambivalent character, as a symbol of a capitalist economy, as a symptom of deep social malaise, and even as a touchstone for the rediscovery of humanistic values whose relevance for contemporary society can no longer be taken for granted. Originally published in the French, this book was awarded the Grand Prix National du Patrimoine by the French government in 1995.

2001 228 x 152 mm 256pp 11 half-tones
0 521 45474 3 Hardback

Rethinking the Renaissance

Burgundian Arts Across Europe

Marina Belozerskaya

Harvard University, Massachusetts

Marina Belozerskaya reestablishes the importance of the Burgundian court as a center of art production and patronage in early modern Europe. Beginning with a historiographical and theoretical overview, 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, which embodied prevailing contemporary values: magnificence in appearance, ceremony and surroundings, chivalry inspired by Greco-Roman antiquity, and power manifested through ingenious ensembles of luxury arts. The potency of this 'Burgundian mode' fostered a pan-European demand for its arts and their creators, with rulers in England, Germany, Spain and Italy itself eagerly acquiring Burgundian art works. This interdisciplinary study of the Burgundian arts provides a new paradigm for further inquiry into the pluralism and cosmopolitanism of the Renaissance.


Res Monographs in Anthropology and Aesthetics

2002 253 x 177 mm 304pp 13 line diagrams
55 half-tones 5 maps
0 521 62438 X Hardback £50.00
Publication September 2002

New in Paperback

The Culture of the High Renaissance

Ancients and Moderns in Sixteenth-Century Rome

Ingrid D. Rowland

University of Chicago

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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 research, presenting new findings about Bellori’s multifarious activities as well as fresh interpretations of his ideas. A frank, unbiased reevaluation of its subject, Art History in the Age of Bellori contributes to a more nuanced understanding of Bellori’s place in seventeenth-century letters and politics, art criticism, and antiquarian studies.


After Raphael
Painting in Central Italy in the Sixteenth Century
Marcia Hall
Temple University, Philadelphia
processes of transforming these materials into meaningful forms. In this study, Michael Cole analyzes the media in which Cellini worked as well as his theoretical writings. Examining how Cellini and those around him viewed the act of sculpture in the late Renaissance, he situates Cellini's views in the context of the history of art, science, poetics, and ethics. Cole demonstrates Cellini's continuing relevance to the broader study of artistic theory and practice in his time.


Style is one of the oldest and most powerful analytic tools available to art writers. Through style, they have made attributions and dated paintings, classified works of art into artistic periods or schools, and verbally captured the visual essence of paintings. Despite the importance of style as an artistic, literary, and historiographic practice, the study of it as a concept has been intermittent, perhaps, as Philip Sohm argues, because style has resisted neat definition since the very origins of art history as a discipline. In this study, Sohm examines discussions of style from Vasari to Baldinucci, showing how the linguistic dimension of visual perception, the means through which painters styles have been described, and how concepts of language have shaped ideas of style. His analysis of the language that painters and their literate public used to characterize painters and paintings will enrich our understanding about the concept of style.


Santa Maria Della Salute
Architecture and Ceremony in Baroque Venice
Andrew Hopkins
British School at Rome

Santa Maria della Salute is one of Venice’s best known monuments and the masterpiece of its architect, Baldassare Longhena. Commissioned in 1631 by the Venetian government following an epidemic of the plague, the church effectively serves as a scenographic focal point at the head of the Grand Canal. In this study of the church, Andrew Hopkins provides new documentation and autograph drawings, published here for the first time, that enable an accurate history of the building. Presenting important information on the construction of the church, he also provides an analysis of Santa Maria della Salute’s function - as the site of an annual feast day procession - and the impact of ceremonial requirements on the architectural design.
The Florentine Academy and the Early Modern State
The Discipline of Disegno
Karen-edis Barzman
State University of New York, Binghamton

Examines the academic, confraternal, and guild practices of Florentine artists from the mid-sixteenth to the mid-eighteenth century.
2000 228 x 152 mm 384pp 29 half-tones
0 521 64162 4 Hardback £50.00

Looking at Italian Renaissance Sculpture
Edited by Sarah Blake McHam
Rutgers University, New Jersey

‘… brings together a fascinating body of cognate material that it will take me at least some time to digest and feed back into the study of sculpture.’
Charles Avery, *Renaissance Studies*

2000 279 x 215 mm 304pp 27 line diagrams
114 half-tones 0 521 47921 5 Paperback £19.95

The Poetics of Portraiture in the Italian Renaissance
Jodi Cranston
Boston University

Demonstrates how sixteenth-century portraits extend contemporary efforts to perceive painting as a kind of poetry.
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An Artist and his Patrons in the Italian Trecento
John Richards
University of Glasgow

‘John Richards’s ground-breaking Altichiero, the first full-length study of the artist in English, is a model of lucid writing and argument, with a delightfully light touch but unerring mastery of his complex material … Richard’s wonderful book sounds the trumpet of fame, at last, over Altichiero’s shade.’
*Sunday Times*

2000 276 x 219 mm 348pp 127 half-tones
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Bronzino
Renaissance Painter as Poet
Deborah Parker
University of Virginia

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Deborah Parker
University of Virginia
This is the first modern study to focus on the poetry of Bronzino, the last great painter of the Florentine Renaissance. Deborah Parker argues that Bronzino’s poems are considerable literary achievements and demonstrates that they are necessary for a complete understanding of his paintings.

‘... throw[s] new light on the artist’s polished surfaces.’

*Times Literary Supplement*

2000 228 x 152 mm 224pp 28 half-tones
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**Michelangelo and the Reform of Art**

*Alexander Nagel*

University of Toronto

A study of Michelangelo’s associations with reformers, and concern over the fate of religious art.

‘... engages in a subtle tracing of reformist concerns in Michelangelo’s work... Much scope for thought is opened up, and this, surely, is the sign of a good book.’

*The Art Book*

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£50.00

**17th and 18th Century Art and Architecture**

New in 2002

**Art and Patronage in Eighteenth-Century Portugal**

*Angela Delaforce*

This important contribution to eighteenth-century European studies is the first to explore the relationship between artists, patrons, collectors and connoisseurs in Portugal in the period. The book also discusses artistic theory and the role of the academies. Angela Delaforce describes the splendour and magnificent ceremonial of the court of the Bragança monarch, Dom João V, adorned with works of art he commissioned from the leading masters in Italy and France and made possible by the fabulous wealth arriving from colonial Brazil. The royal palace, with its patriarchal church, collection and library, was lost in the earthquake of 1755, which destroyed the heart of Lisbon and led to the building of the new city in a coherent modern style. The author has gathered together a wealth of previously unpublished archival material discovered in Portugal and Italy to trace the development of these fascinating patterns of international patronage and to bring an entirely new perspective to our understanding of the period.

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- Abbreviations; List of illustrations; Preface; Acknowledgements;
- 1. Prologue: the Conquest of India and the Paço da Ribeira;
- 2. The Adornment of the Paço da Ribeira and Dom João V’s ‘Precious Treasury’;
- 3. The Great Library at the Paço da Ribeira;
- 4. Art and Diplomacy; the Marquês de Abrantes and the Splendour of his Embassy to Rome;
- 5. The ‘New Solomon’: Dom João V and ‘An Image of the Celestial Court on Earth’;
- 6. ‘Good Taste and Opulence’: Collecting by the Clergy and Nobility;
- 7. The Church as Patron: the ‘Universal Artist’ in Northern Portugal;
- 8. The Court of Dom José I and the New Lisbon: Grandeur and Vanity;
- 9. Collectors and Connoisseurs in Late Eighteenth-century Portugal;
- 10. Academia: Art, Theory and Design; Appendix: Notes; Bibliography; Index.

2002 276 x 219 mm 532pp 153 half-tones
24 colour plates
0 521 57130 8 Hardback £120.00

New in 2002

**Giovanni Baglione**

*Artistic Reputation in Baroque Rome*

*Maryvelma Smith O’Neil*

Giovanni Baglione (c.1566–1643) was one of the most successful painters in seventeenth-century Rome. Now he is among the most despised artists of all time. In 1603 he was the target of scurrilous verses circulated around Rome and, in response, Baglione brought a legendary lawsuit against Caravaggio and other artists. This book seeks to redress this antagonistic position and to view his life, as a painter, draftsman and writer. O’Neill explores Baglione’s world through primary sources, including documents on apprenticeships, workshop arrangements, and collaborations. O’Neill also provides the first diplomatic transcription in English of the court libel documents. What emerges is not only a realistic view of Baglione and his contribution to the history of art, but also an illuminating glimpse into the world of the Roman Baroque. The book contains color plates,
over 100 black-and-white pictures, and a checklist of paintings, drawings and documents.

Contents: List of illustrations; Acknowledgments; Introduction; 1. The trial; 2. Making a name; 3. Fame and fortune; 4. Man of the arts; 5. First historian of the Roman Baroque; Appendix 1: Checklist of paintings; Appendix 2: Checklist of drawings connected with known or documented compositions; Appendix 3: Checklist of drawings unconnected with known or documented compositions; Appendix 4: Register of documents; Appendix 5: Lost works; Appendix 6: Court record of the libel trial of 1603; Notes; Bibliography; Index.

2002 276 x 219 mm c. 420pp 108 half-tones
15 colour plates
0 521 50758 7 Hardback c. £90.00
Publication June 2002

New in 2002

Art and the Culture of Love in Seventeenth-Century Holland
H. Rodney Nevitt
University of Houston

Art and the Culture of Love in Seventeenth-Century Holland examines pictorial subjects and artists that have never been considered together and which collectively examine one of the most important themes of Dutch art of the Golden Age. H. Rodney Nevitt here offers analysis of paintings and prints of 'garden parties', merry companies, courting couples, and even landscape etchings that have amorous overtones. Placing these works in the context of the contemporary culture of love which manifested itself in the social practices of courtship and in a variety of amatory texts, Nevitt shows how they both reflect and shaped the experience of love. His study also reconstitutes the viewpoints from which these works were understood, taking seriously their moral and celebratory aspects.

Contents: Introduction: courtship and the Dutch youth culture; 1. The new garden of love; 2. The morals of love; 3. Rembrandt's hidden lovers; Conclusion: love, death, time.

Studies in Netherlandish Visual Culture
2002 253 x 177 mm 352pp 88 half-tones
0 521 64329 5 Hardback c. £55.00
Publication December 2002

The Arts of Collecting
Padre Sebastiano Resta and the Market for Drawings in Early Modern Europe
Genevieve Warwick
Courtauld Institute of Art, London

Focusing on Sebastiano Resta, Warwick illuminates a crucial chapter in the history of collecting.
2000 228 x 152 mm 304pp 58 half-tones
0 521 65265 0 Hardback £50.00

Funeral Monuments in Post-Reformation England
Nigel Llewellyn
University of Sussex

This book takes as its subject the most important kind of surviving post-Reformation church art and the most important genre of English Renaissance sculpture, the carved stone funeral monument. These complex constructions, comprising not just sculpted figures but also architectural framing, heraldic decoration and inscribed text, were set up in huge numbers during the years around 1600 and still survive in their thousands in parish churches across England. This is the first comprehensive account of the subject for over fifty years. Llewellyn examines the place of the tomb in the historiography of English art, issues of patronage and the business of erecting a monument, the tomb-makers, their world and the materials, and Reformist iconoclasm in England and its impact on the tombs. The volume is lavishly illustrated with rare photographs of tombs and monuments and offers a valuable and informative record of one of England's greatest treasures.

“This is essential reading for art historians, social historians and even students of the politics and economics of the period.”

The Art Newspaper

Dawkins examines the forces that made the nude a contentious image in the early Third Republic. Analyzing the evolving relationship between the fine-art nude, print culture and censorship, Heather Dawkins explores how artists, art critics, politicians, bureaucrats, lawyers, and judges evaluated the nude. She shows how spectatorship of the nude was refracted through the ideals of art, femininity, republican liberty, and public decency. An art form made for and by men, the nude was rarely the subject of serious engagement on the part of women. A few, nevertheless, attempted to take up the issues and challenges of the nude. Dawkins investigates in detail how these women reshaped the genre of the nude and its spectatorship in order for it to accommodate their own experience and subjectivity.

2001 246 x 198 mm 500pp 250 half-tones
3 graphs 6 maps
0 521 78257 0 Hardback £75.00
German Encounters with Modernism, 1840–1945
Peter Paret
Institute for Advanced Study, Princeton

In German Encounters with Modernism, Peter Paret traces the reception of modern art, from the 1840s through the Nazi era, through the lens of social and political developments in Germany. Addressing broad cultural topics, such as the early history of Expressionism, the role of anti-Semitism in German reactions to modernism, the impact of World War I on the arts, and the function of art, both as a political target and a political weapon, it also includes new interpretations of the work of artists such as the sculptor Ernst Barlach. Based on new archival discoveries, published here for the first time, this study combines a strong narrative approach with interdisciplinary analysis. It opens new perspectives on the history of German art in a critically important, and ultimately tragic period of German history.

The Order of Ornament, the Structure of Style
Theoretical Foundations of Modern Art and Architecture
Debra Schafter
San Antonio College

Jane Roos explores the reception of modernist painting in the years that preceded the Impressionist exhibition of 1874. Opening with an extensive analysis of the ministry of fine arts and the politics of the Salon, the study considers the Salon experiences of Courbet, Manet, and the group that became known as the Impressionists: Monet, Renoir, Pissarro, Degas, Morisot, Céanne, and Bazille. Revealing the relative liberalism of art administrators, Jane Roos questions the traditional ‘rebel status’ accorded to these painters in traditional histories of Modernism. This book also examines how art was politicized during this period and how politics affected the Impressionist exhibition of 1874.

The Modern Portrait in Nineteenth-Century France
Heather McPherson
University of Alabama, Birmingham
Contemporary architectural theory emphasizes the importance of 'tectonics', the term used to articulate the relationship between construction, structure and architectural expression. Despite the term's currency, little consideration has been given to its origins or historical significance. In this study, Werner Oechslin examines the attempts by early modern theoreticians of architecture to grapple with the relationship between appearance and essence, which is crucial to the discourse of tectonics. Referring to the writings of Joseph Lux, Karl Bötticher, and Adolf Loos, Oechslin follows this development from theories of a classical architecture without columnar orders to a Modern architecture upholding the 'truth' of its own architectural expression. Oechslin locates the culmination of this discourse in the work of Adolf Loos and in Le Corbusier's frequent references to Ancient Greece as the precedent of Modern architecture's honesty. This volume includes an anthology of primary texts by several theorists published in English for the first time.

Contents: Preface; Introduction; 1. The opposite of the issue of style: necessity, unity, immanent coherence, the naked, simple and true; 2. 'Tectonics' and the 'theory of raiment'; 3. Disenchantment with 'Bötticher's overly intellectual work' and the postulation of a way to overcome the 'Semperian mechanistic conception of the essence of art'; 4. 'Stilhülse und Kern': from theory to metaphor - and its deployment by Otto Wagner; 5. Adolf Loos - against the Zeitgeist; 6. '… ad usum Delphinii - The 'element event' of the Raiment Dissolved, and the ineluctable return - or recognized tenacity - of the Hull; Anthology of primary sources.

By the middle of the 20th century, abstraction was the accepted language of art as practiced by painters and articulated by critics, who began to investigate its historical and theoretical dimensions. Abstract Art in the Late Twentieth Century includes seminal essays on abstract painting by eleven of its most incisive critics and written over four decades, between 1960 and 2000. Tracing the post-Greenbergian development of such critical issues as hard-edge painting, deductive and serial structure, monochrome abstraction, the psychological analogy, regionalism, and the 'death of painting' in post-modernism, they examine works by Ad Reinhardt, Frank Stella, Brice Marden, Sherrie Levine, and Gerhard Richter, among others. The introduction and commentary by Frances Colpitt situates the essays historically and examines their philosophical sources and influences, from formalism and phenomenology, to structuralism and poststructuralism. What emerges is a coherent and optimistic picture of abstract painting, the definitive contribution of modern art.

collection provides indepth analysis of particular works of art and demonstrates the author’s close engagement with the contemporary art world.

Contemporary Artists and their Critics

2000 253 x 177 mm 302pp 79 half-tones
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0 521 59698 X Paperback £19.95

New in Paperback

Modern Art in Eastern Europe
From the Baltic to the Balkans, ca. 1890–1939
S. A. Mansbach
Pratt Institute, Brooklyn, New York

In this award-winning study, Steven Mansbach provides the first coherent narrative of the modern art movements of Eastern Europe. Analyzing a vast range of works, many reproduced here for the first time, the author argues that our understanding of modernism is incomplete without consideration of this material. He shows how Cubism, Expressionism and Constructivism, among other modernist styles, were amalgamated with deeply rooted visual traditions in several vital centers, including Prague, Warsaw, and Budapest, in order to express the most pressing concerns of the day, particularly nationalism. Mansbach also considers the critical response of the Eastern European art public to these various avant-garde movements. A revisionist interpretation of modernism, Modern Art in Eastern Europe provides a much-needed reassessment of the art of this century, as well as its historiography.

Shitao
Painting and Modernity in Early Qing China
Jonathan Hay
The Institute of Fine Arts, New York University

This book examines the work of one of the most famous Chinese artists of all time. In this study, the first full-length work on Shitao in a Western language, Jonathan Hay provides a theoretically sophisticated analysis of this artist by undertaking a social history of his achievement. By focusing on different social, political, biographical, economic, religious and aesthetic issues, the author reveals the full complexity of Shitao’s practice. Throughout this study, Hay also argues for the modernity of Shitao’s painting, showing how his work is embedded in the socioeconomic context of the seventeenth century and how it involves a redefinition of subjectivity in terms of self-consciousness, doubt, and an aspiration to autonomy.

Psychostrategies of Avant-Garde Art
Donald Kuspit
State University of New York, Stony Brook

Donald Kuspit offers here a radical new interpretation of avant-garde art based on a psychological understanding of it. Avant-garde art, Kuspit suggests, is a response to the modern crowd, which destroys the sense of self. An extensive reinterpretation of Manet, the officially first avant-garde artist, keynotes the book.

French Modernisms
Perspectives on Art Before, During, and After Vichy
Michèle C. Cone

This book examines the close link between art and politics in France from 1935 to 1970. In essays on the exhibition and criticism of modern art, Michèle Cone provides a broader context for the xenophobia that characterizes Vichy-era France. Cone argues that the decline of French art in the second half of the century was caused, not by the invasion of foreign artists, but by the Parisian art establishment itself, which continued to promote the Vichy-era values of national identity and national tradition.

Art Nouveau and the Social Vision of Modern Living
Belgian Artists in a European Context
Amy Ogata
Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture

With Mr Mansbach’s prize-winning book to hand … ignorance is rapidly banished as it reveals the currents of Modernism from the Baltic to the Balkans that accompanied the ‘national awakening’ that occurred with the post-World War I collapse of the Hapsburg and Romanov empires.’

Art Newspaper

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Art Nouveau and the Social Vision of Modern Living considers the roles of primitivism and nationalism in Belgian Art Nouveau architecture and design. Best known for the urban projects and structural innovations, Belgian designers also adapted the vernacular and rustic decorative arts and crafts, and particularly the country cottage, as models for modern living. This study contextualizes the architecture and decorative arts produced in Belgium between 1880 and 1910 within contemporary discussions on solutions to housing and living in the modern era.

Modern Architecture and Cultural Identity
2001 253 x 177 mm 256pp 14 line diagrams
58 half-tones 8 colour plates
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£50.00

The Economics of Art and Culture
Second edition
James Heilbrun
Fordham University, New York
and Charles M. Gray
University of St Thomas, Minnesota
Systematic review of the economics of the arts and performing arts.
2001 228 x 152 mm 426pp 21 line diagrams
61 tables
0 521 63150 5 Hardback
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Urban History
Editors: Richard Rodger
University of Leicester
and Rosemary Sweet
University of Leicester

Urban History occupies a central place in historical scholarship, with an outstanding record of interdisciplinary contributions, and a broad-based and distinguished panel of referees and international advisors. Each issue features wide-ranging research articles covering social, economic, political and cultural aspects of the history of towns and cities. In addition, Urban History acts as a forum for stimulating debate on historiographical and methodological issues. An indispensable tool for urban historians worldwide, the journal's annual bibliography features on average over 1000 publications culled from monographs, edited collections and periodicals.

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