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Prices and publication dates are correct at the time of going to press but are subject to alteration without notice.

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Many of our journal titles are now available online. Each journal entry in this catalogue indicates where the price includes, or will include, access to the electronic version of the journal during 2004. Full text is available FREE to all individuals within the registered domain address of full rate subscribers. In addition, the service provides all users with FREE access to tables of contents and abstracts, and a FREE email alerting service.
How were Chinese pots made, glazed and fired? Why did China discover porcelain more than one thousand years before the West? What are the effects of China’s influence on world ceramics? These questions (and many more) are answered in this lavishly-illustrated history of Chinese ceramic technology. The scene is set through the use of historical texts, archaeological excavation, and the principles of ceramic science. Chapters follow on the formation of clays and their relation to the underlying geologies of China, on firing, on manufacturing methods and sequences, on glazes, pigments and gilding, and on the impact of Chinese ceramic technology around the world, from the seventh to the twenty-first centuries. This is a volume unique in its coverage, which brings together research materials in several languages for the first time. With additional contributions by Ts’ai Mei-fen (National Palace Museum, Taipei) and Zhang Fukang (Shanghai Institute of Ceramics).


Science and Civilisation in China
Volume 5: Chemistry and Chemical Technology
Part 12: Ceramic Technology
Rose Kerr and Nigel Wood
University of Westminster, Harrow

Korean Art from the Gompertz and Other Collections in the Fitzwilliam Museum
A Complete Catalogue
Yun Yong-i
Won’ywang University, Korea
Edited by Regina Krahl
Translated by Youngsook Pak

The Cambridge History of Western Textiles
Edited by David Jenkins
University of York

Textiles have been essential to the everyday lives of all societies. Besides helping provide protection and warmth, they have fulfilled social, cultural, military, legal and symbolic functions, and have been an essential part of the economic activity of societies from ancient times. The Cambridge History of Western Textiles brings together and extends current knowledge on the production and uses of textiles, through the eyes of archaeologists, economic and social historians, historians of fashion and the history of dress, and museum curators familiar with surviving artefacts. The history of all the major textile industries, including wool, linen, silk, cotton and artificial fibres is explored. Processes and technical terms are explained carefully, while the role and impact of textiles in western economies and societies are examined. In sum, the book offers an authoritative account of three thousand years of the production and consumption of textiles in the western world.

Contents: Preface; Part I. Textile Industries of the Ancient World: 1. Introduction John Peter Wild and Penelope Walton Rogers; 2. Ancient Egypt; Anatolia; Mesopotamia and the Levant; the late Bronze Ageans; the near east in the Iron Age; Europe Joan Allgrove McDowell, John Peter Wild and Lise Bender Jargensen; 3. The Greeks; the Romans; northen Europe in the Roman Iron Age; the eastern Mediterranean Ian Jenkins; John Peter Wild and Lise Bender Jargensen; 4. Textile industries of the early medieval world to AD 1000 Lise Bender Jargensen, Penelope Walton Rogers, John Peter Wild, Joan Allgrove McDowell and Gillian Vogelsang-Eastwood; Part II. The Medieval Period: 5 (i) Medieval woollens; textiles, textile technology and industrial organisation, c. 800–1500, 5 (ii) The western European woollen industries and their struggles for international markets, c. 1000–1500 John Munro; 6. Silk in the medieval world Anna Muthesius; 7. The uses of textiles, c. 1000–1500 Frances Pritchard; Part III. The Early Modern Period: 8. The west European woollen industries, 1500–1750 Herman Van der Wec; 9. The linen industry in early modern Europe Leslie Clarkson; 10. Fashioning cottons; Asian trade, domestic industry and consumer demand, 1660–1780 Beverly Lemire; 11. Calico printing in Europe before 1780 Serge Chassagne; 12. Silk in the early modern period, c. 1500–1780 Natalie Rothstein; 13. Knitting and knitware Joan Thirk; 14. Lace in the early modern period, c. 1500–1780 Santina Levey; 15. Early modern tapestries and carpets, c. 1500–1780 Edith Stouden and Jennifer
analyses of Bellini’s constantly evolving pictorial technique and the procedures of his busy workshop.


Cambridge Companions to the History of Art

The Cambridge Companion to Giotto
Edited by Anne Derbes
Hood College, Maryland

The Cambridge Companion to Giotto serves as an introduction to one of the most important masters of early Italian art. Providing an overview of his life and career, this volume offers essays by leading authorities on the critical reception of the artist, an analysis of workshop practices of the period, the complexities of religious and secular patronage, Giotto’s innovations in painting and architecture, and close readings of his most celebrated work, the frescoes of the Arena Chapel in Padua. Designed to serve as an essential resource for students of late medieval and early Renaissance Italy, The Cambridge Companion to Giotto also provides a chronology of the artist’s life and a select but comprehensive bibliography.


Cambridge Companions to the History of Art

NEW

The Cambridge Companion to Titian
Edited by Patricia Meilman

Titian was the preeminent artist of Venice during the sixteenth century. Renowned throughout Italy, as well as Europe, Titian is unquestionably one of the giants of Western art. His importance has never been questioned and his works have, from his own day to the present, been enduringly admired. The Cambridge Companion to Titian serves as an introduction to this prolific artist. Covering all aspects of his life and career, this anthology examines Titian’s paintings, prints and use of architecture. Other essays provide an in-depth look at the culture of sixteenth-century Venice, its artistic climate, and Titian’s contribution to Venetian painting. Intended as a fundamental resource for specialists and students, The Cambridge Companion to Titian provides a balanced and informative inquiry into diverse aspects of the artist’s achievements.


Cambridge Companions to the History of Art

– 2003 247 x 174 mm 384pp 114 half-tones
– 0 521 79180 4 Hardback £75.00
Art – Historical Theory

NEW

The End of Art
Donald Kuspit
State University of New York, Stony Brook

In The End of Art, Donald Kuspit argues that art is over because it has lost its aesthetic import. Art has been replaced by ‘postart’, a term invented by Alan Kaprow, as a new visual category that elevates the banal over the enigmatic, the scatological over the sacred, the unconscious, postmodern art.

Contents: 1. The changing of the art guard; 2. The aesthetic maligned: Duchamp and Newman; 3. Seminal entropy: the paradox of modern art; 4. The decline of the cult of the unconscious: running on empty; 5. Mirror, mirror of the worldly wall, why is art no longer the truest religion of all?; the god that lost faith in itself; Postscript: Abandoning and rebuilding the studio.

– 2004 228 x 152 mm 224pp 39 half-tones
– 0 521 83252 7 Hardback £25.00

The Paradoxes of Art
A Phenomenological Investigation
Alan Paskow
St Mary’s College, Maryland

In this study, Alan Paskow first asks why fictional characters, such as Hamlet and Anna Karenina, matter to us and how they are able to emotionally affect us. He then applies these questions to painting, demonstrating that paintings beckon us to view their contents as real. What we visualise in paintings, he argues, is not simply in our heads but in our world. Paskow also situates the phenomenological approach to the experience of painting in relation to methodological assumptions and claims in analytic aesthetics as well as in contemporary schools of thought, particularly Marxist, feminist, and deconstructionist.


– 2004 228 x 152 mm 272pp 4 colour plates
– 0 521 82833 3 Hardback £47.50

NEW

The Phenomenology of Painting
Nigel Wentworth

The Phenomenology of Painting examines the practice of painting – how a painter works with materials, the elements of space, form and colour – and viewer response to a work of art. Nigel Wentworth seeks to answer some of the central questions of the philosophy of art, such as: To what extent can a painting and its meaning be understood to result from the artist’s intentions? In what way can the painting be understood as an expressive object? What does it mean for a painting to be a representation of something? And what is the nature of aesthetic quality in painting? In offering responses to these questions, Wentworth offers a new theory on aesthetic quality.

Contents: Part I. The Perspective of the Painter: Introduction: The problem of painting; 1. The materials of painting and the painter’s use of them; 2. The plastic elements; 3. The figurative elements; 4. The notion of ‘working’: or what is it for a painting to ‘work’; 5. Learning to paint and the activity of painting again; Part II. The Perspective of the Viewer: 6. On the being of the painting and the viewer’s relationship to it; 7. Looking at paintings.

– 2004 246 x 189 mm 288pp
– 2 line diagrams 49 half-tones 13 colour plates
– 0 521 81999 7 Hardback £50.00
– Publication May 2004

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A Phenomenological Investigation
Alan Paskow
St Mary’s College, Maryland

In this study, Alan Paskow first asks why fictional characters, such as Hamlet and Anna Karenina, matter to us and how they are able to emotionally affect us. He then applies these questions to painting, demonstrating that paintings beckon us to view their contents as real. What we visualise in paintings, he argues, is not simply in our heads but in our world. Paskow also situates the phenomenological approach to the experience of painting in relation to methodological assumptions and claims in analytic aesthetics as well as in contemporary schools of thought, particularly Marxist, feminist, and deconstructionist.


– 2004 228 x 152 mm 272pp 4 colour plates
– 0 521 82833 3 Hardback £47.50

Iconoclasm in Aesthetics
Michael Kelly
University of Delaware

Contemporary theorizing about art is dominated by a clash between two approaches: philosophers have characteristically taken the view that art is a vehicle of some universal meaning or truth, while art historians, and others working in the humanities, emphasize the concrete nature and historical particularity of the work of art. Is art capable of sustaining these two approaches? Or, as Kelly argues, is art rather determined by its historical particularity? If so, then if philosophers continue to pursue mainly the universality of art, they inadvertently end up exhibiting a disinterest and distrust in art. Kelly calls such disinterest and distrust ‘iconoclasm’, and in this book he discusses four philosophers – Heidegger, Adorno, Derrida, and Danto – who are ultimately iconoclasts despite their deep philosophical engagement with the arts. He concludes by suggesting ways in which iconoclasm in aesthetics can be avoided in the future.


– 2003 228 x 152 mm 236pp 9 half-tones
– 0 521 82209 2 Hardback £40.00
ideological messages contained within. The history of Roman art traditionally followed the model of a sequence of stylistic phases affecting the works of their era in the manner of a uniform Zeitgeist. By contrast, the author shows different stylistic forms being used for different themes and messages. The reception of Greek models, a key phenomenon of Roman art, thus appear in a new light. The formulations of specific messages are established from Greek art types of different eras serving to express Roman ideological values: classical forms for the grandeur of the state, Hellenistic forms for the struggling effort of warfare. In this way a conceptual and comprehensible pictorial language arose, unifying the multicultural population of the Roman state.


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Ancient and Classical Art and Architecture
architectural projects and buildings. While previous architectural studies have searched for abstract ‘universal rules’ to explain the history of Egyptian architecture, Rossi attempts to reconcile the different approaches of archaeologists, architects and historians of mathematics into a single coherent picture. Using a study of a specific group of monuments, the pyramids, and placing them in the context of their cultural and historical background, Rossi argues that theory and practice of construction must be considered as a continuum, not as two separated fields, in order to allow the original planning process of a building to re-emerge. Highly illustrated with plans, diagrams and figures, this book is essential reading for all scholars of Ancient Egypt and the architecture of ancient cultures.

Contents: Part I. Proportions in Ancient Egyptian Architecture: 1. In search of ‘the rule’ for Ancient Egyptian Architecture; 2. Mathematics and architecture in Ancient Egypt; Part II. Ancient Egyptian Sources: Construction and Representation of Space: 3. Documents on the planning and building process; 4. Foundation rituals; Part III. The Geometry of Pyramids: 5. Symbolic shape and constructional problems; 6. The proportions of pyramids; 7. Pyramids and triangles; Overview: – 2004 247 x 174 mm 350 pages 42 half-tones 1 line diagram 7 maps – 0 521 82723 X Hardback c. £50.00 – Publication September 2004

FORTHCOMING

The Urban Image of Late Antique Constantinople
Sarah Bassett
Wayne State University, Detroit

From its foundation in the fourth century to its fall to the Ottoman Turks in the fifteenth, the city of Constantinople boasted a collection of antiquities unrivaled by any city of the medieval world. The Urban Image of Late Antique Constantinople reconstructs the collection from the time that the city was founded by Constantine the Great through the sixth century reign of the emperor Justinian. Drawing on medieval literary sources and, to a lesser extent, graphic and archaeological material, it identifies and describes the antiquities that were known to have stood in the city’s public spaces. Individual displays of statues are analyzed as well as examined in conjunction with one another against the city’s topographical setting, in an effort to understand how ancient sculpture was used to create a distinct historical identity for Constantinople.

– 2004 247 x 174 mm 350 pages 42 half-tones 1 line diagram 7 maps – 0 521 82723 X Hardback c. £50.00 – Publication April 2004

FORTHCOMING

The Byzantine Monuments of Istanbul
John Freely and Ahmet Çakmak
Bosphorus University, Istanbul

Constantinople was the capital of the Byzantine Empire from 330 until 1453 and was renowned for the beauty and grandeur of its churches and palaces. The extant Byzantine monuments of Istanbul include more than 20 churches, most notably Hagia Sophia, as well as the remains of the land and sea walls, the Hippodrome, imperial palaces, commemorative columns, reservoirs and cisterns, an aqueduct, a triumphal archway and a fortified port. They are described here in chronological order and in the context of their times, through the political, religious, social, economic, intellectual and artistic developments in the dynasties that came to power during the turbulent Byzantine age. A major part of the architectural and artistic heritage of Byzantium, these monuments also serve as a link between the world of classical antiquity and the new epochs of early modern Europe and the Ottoman Empire.

– 2004 253 x 203 mm 352pp 53 line diagrams 108 half-tones 51 colour plates – 0 521 77257 5 Hardback £55.00 – Publication May 2004

NEW

Early Medieval Bible Illumination and the Ashburnham Pentateuch
Dorothy Verkerk
University of North Carolina, Chapel Hill

This book focuses on the Ashburnham Pentateuch, an early medieval illuminated manuscript of the Old Testament whose pictures are among the earliest surviving and most extensive biblical illustrations. Dorothy Verkerk shows how the lively and complex illustrations of Genesis and Exodus, which incorporate references to contemporary life, were used to explain important church teachings. She provides a key to understanding the relationship between the text and pictures. Verkerk also argues that the manuscript was created in Italy, thereby solving a mystery that has baffled scholars for the last century, and demonstrating that early medieval Italian artists were capable of complex innovations in the field of the visual arts.

Contents: 1. A painted primer; 2. Script, text, illuminations, provenance; 3. Principal narratives; 4. The right order of life; 5. The Italian origin considered; 6. An Italian manuscript; 7. A Roman clergy.
– 2004 228 x 152 mm 272pp 38 half-tones – 0 521 82917 8 Hardback £50.00

FORTHCOMING

Observation and Image-Making in Gothic Art
Jean A. Givens
University of Connecticut

Observation and Image-Making in Gothic Art examines the working practices of medieval artists and challenges many assumptions about pre-modern science and art, especially the notion that descriptive art is a natural response to scientific empiricism. Late medieval images range from vividly specific to barely identifiable, but descriptive in the medieval context rarely correlates with a modern notion of function. Rather, scientific illustrations are often less descriptive than sacred art, and thus an inversion of the relationship between

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1. History, geography, and one hundred years. Created and perfected over the previous century continues many of the applications Romanesque of the twelfth century. Knowledge about design decisions in Armi’s in-depth study reveals new insights into the syntax of visual communication and the function of descriptive art in both sacred and secular contexts.

Contents: 1. Gothic naturalism; 2. The testimony of sight; 3. Images and information; 4. The uses of likeness; 5. Models and copies; Conclusion: The mind’s eye.

– 2005 247 x 174 mm 300 pages 8 colour plates 63 half-tones
– 0 521 83031 1 Hardback c. £55.00
– Publication November 2004

Design and Construction in Romanesque Architecture
First Romanesque Architecture and the Pointed Arch in Burgundy and Northern Italy
C. Edson Armi
University of California, Santa Barbara

In this study, Edson Armi offers a fresh interpretation of Romanesque architecture. Armi focuses on buildings in northern Italy, Switzerland, southern France, and Catalonia, the regions where Romanesque architecture first appeared around 1000 AD. He integrates the study of medieval structure with an understanding of construction, decoration and articulation in an effort to determine the origins and originality of medieval architecture and the formation of the High Romanesque style, especially in Burgundy, at sites such as Cluny III. Relying on a close analysis of the fabric of key buildings, Armi’s in-depth study reveals new knowledge about design decisions in the early Middle Ages. It also demonstrates that the mature Romanesque of the twelfth century continues many of the applications created and perfected over the previous one hundred years.

Contents: 1. History, geography, and construction; 2. The pointed arch and groin vault in northern Italy; 3. The pointed arch and groin vault at the beginning of the eleventh century in Burgundy; 4. The pointed arch and groin vault in Burgundy at the end of the eleventh century; 5. The barrel vault; 6. Systems of arch support; 7. The pointed arch and the context of high Romanesque architecture in Burgundy.

– 2003 247 x 174 mm 234pp 7 line diagrams 124 half-tones
– 0 521 83033 8 Hardback £55.00

NEW
The Franciscans and Art Patronage in Late Medieval Italy
Louise Bourdua
University of Aberdeen

In this book, Louise Bourdua examines how Franciscan church decoration developed between 1250 and 1400. Focusing on three important churches – San Fermo Maggiore, Verona, San Lorenzo, Vicenza and Sant’Antonio, Padua – she argues that local Franciscan friars were more interested in their own conception of how artistic programs should work than merely following models for decoration issued from the mother church at Assisi. In addition, lay patrons also had considerable input into the decoration programs. These case studies serve as a multiformal model of patronage, which is tested against other commissions of the Trecento. The author also demonstrates how archival documentation and art can be combined to extend our understanding of Franciscan art programs.


– 2004 247 x 174 mm 256pp 4 line diagrams 69 half-tones
– 0 521 82158 4 Hardback £50.00

NEW
In the Shadow of Burgundy
The Court of Guelders in the Late Middle Ages
Gerard Nijsten
Vrije Universiteit, Amsterdam
Translated by Tanis Guest

In recent years the study of medieval courts has become a flourishing field. The courts of kings and popes, or of the Burgundian dukes, have usually attracted most attention. This book offers by contrast a wide-ranging study of a little-known, medium-sized court – that of Guelders in the Low Countries. Guelders offers an excellent vantage point for the study of European late medieval court culture. It was surrounded by the vast territories of the dukedom of Burgundy, and it felt the growing power of the Valois dukes, yet the duchy managed to remain independent until 1473. Rich archival sources – including a long and virtually unbroken series of ducal accounts – reveal much about the rise of territorial or ‘proto-national’ awareness and about the role of the court in this process. The book also conveys the striking cultural and political richness of the court, poised between French and German spheres of influence.


Cambridge Studies in Medieval Life and Thought: Fourth Series, 58

– 2004 228 x 152 mm 496pp 49 half-tones 1 map 1 genealogical table
– 0 521 82075 5 Hardback £65.00

Renaissance Art and Architecture
FORTHCOMING
The ‘Living’ Image in Renaissance Art
Fredrika H. Jacobs
Virginia Commonwealth University

Since classical antiquity, artists have rendered images in painting and sculpture that are so highly mimetic as to be nearly lifelike. Within this long history of strikingly lifelike images, works produced during the Italian renaissance are of special interest. During the sixteenth-century, the critical language describing such works of art was codified. This same period witnessed the advent of early modern medicine and anatomical science. As art critics and theorists discussed the vivid immediacy and illusionist potency of art works in terms of aliveness, physicians such as Andreas Vesalius and Realdo Colombo investigated aliveness as a physiological condition of being, and particularly the nature of the soul. Bringing together a wealth of research and ideas from the histories of art, medicine, and natural philosophy, this book demonstrates the significance of...
 lifelikeness for contemporaries and also considers the implications of claims that artwork is ‘a living thing.’

**Contents:**

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**ARTISTIC EXCHANGE AND CULTURAL TRANSLATION IN THE ITALIAN RENAISSANCE CITY**

**Edited by Stephen Campbell and Stephen Milner**

University of Bristol

This book considers the reception of the early modern culture of Florence, Rome, and Venice in other centers of the I talic peninsula, such as Ferrara, Bologna, Ancona, San Gimignano, and Pistola, which had flourishing local cultures of their own. Offering a perspective that focuses on dialogue and exchange between different urban centers and cultural groups, it also involves a reexamination of the Renaissance itself as a form of translation of a past culture, one that attempted to assimilate the lost or fragmentary world of the Roman emperors, the Greek Platonists, and the ancient Egyptians. Collectively the essays examine how the processes of cultural self-definition varied between the Italian urban centers in the early modern period, well before the formation of a distinct Italian national identity. Exploring how artistic forms made the transition from one Italian city to another, attention is also focused on the subtle modification of practice required by local conditions and priorities.

**Contents:**
Introduction: art, identity and cultural translation in Renaissance Italy


Negotiating the Cultural Other: 10. From center to periphery in the Florentine intellectual field: orthodoxy reconsidered Christopher Celentanz; 11. The Sphinx in the piazza: Egyptian monuments and urban spaces in Renaissance Italy Brian A. Curan; 12. Immigrants and church patronage in sixteenth-century Ancona Morten Steen Hansen.

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**ALBRECHT DÜRER AND THE VENETIAN RENAISSANCE**

**Katherine Crawford Luber**

Albrecht Dürer and the Venetian Renaissance examines twenty-five paintings by the German artist in an effort to reevaluate his relationship to contemporary Italian art and his status as a painter. Providing a technical analysis of these works, Katherine Crawford Luber explains how Dürer appropriated Venetian techniques and suggests that the artist was engaged in the exploration of an atmospheric, coloristic perspective. Luber also demonstrates how the Venetian alternative to ‘scientific’ perspective was integrated not only in Dürer’s late paintings, but also in his later graphic oeuvre, which necessitates a reassessment of the critical partition of his painted and graphic work. Emphasizing Dürer’s careful working methods, Luber argues that technique is an interpretable and critically important aspect of art works that should be integrated into mainstream art historical studies.

**Contents:**
1. Introduction; 2. Dürer’s mythic and real presence in Italy: an argument against two separate journeys; 3. The Feast of the Rose Garlands I: Dürer’s appropriation of Venetian painterly techniques; 4. The Feast of the Rose Garlands II: Dürer, Giovanni Bellini, and eristic imitation in the Renaissance; 5. The fulfillment of the old by the new: concordance of painterly technique, visual content, and hieratic tradition in the Virgin with the Pear; 6. Dürer’s Maximilian portraits: an investigation of versions; 7. Conclusion; Appendix I. The history of the condition of the Feast of the Rose Garlands; Appendix II. Dürer’s theoretical writing on color.

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**FORTHCOMING**

**Lorenzo de’ Medici, Collector of Antiquities**

**L. Fusco and G. Corti**

Lorenzo de’ Medici was a key figure in the creation of the Renaissance. An important patron of the arts in fifteenth-century Florence, he was also a passionate collector of objects from antiquity and the post-antique period. His activities as a collector are documented in a group of 173 letters, previously unknown and published here for the first time, which provide the most complete picture of a well-known and historically important collector. As revealed in these letters, Lorenzo acquired sculpture to embellish his palace, but his real predilection was for small objects: coins, hardstone vases, and gems. His main source was the Roman dealer Giovanni Ciampolini, whose scandalous behavior demonstrates the gamesmanship of the art market. This book reveals how objects were studied, where they were displayed, the criteria for their selection, and their monetary worth.

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Monuments of Papal Rome
- 2004 247 x 174 mm 344pp
- 57 line diagrams 187 half-tones 10 colour plates
- 0 521 62437 1 Hardback £65.00

Art and Piety in the Female Religious Communities of Renaissance Italy
Iconography, Space and the Religious Woman's Perspective
Anabel Thomas
Art and Piety in the Female Religious Communities of Renaissance Italy is the first systematic study of the function, character, and commissions of art created for and used in conventual communities. Anabel Thomas challenges the received assumptions about art works in religious establishments populated by women, among them, that such communities contained few works of art; that these works did not have gender-specific qualities; and that religious women played no role in commissioning such imagery or in influencing its design and purpose. Through case studies, she establishes that in fact artistic imagery did figure prominently in conventual communities and she also identifies its various institutional roles. Based on archival findings that are published here for the first time, Thomas’s groundbreaking study contributes to a growing literature that reexamines the role and influence of gender on religious imagery in the early modern period.
- 2003 253 x 177 mm 376pp
- 22 line diagrams 102 half-tones
- 0 521 81507 X Hardback £65.00

The Plaza Mayor and the Shaping of Baroque Madrid
Jesús Escobar
Fairfield University, Connecticut
The Plaza Mayor and the Shaping of Baroque Madrid examines the transformation of Madrid from a secondary market town to the capital of the worldwide, Spanish Habsburg empire. Focusing on the planning and building of Madrid’s principal public monument, the Plaza Mayor, it is based on an analysis of archival documents, architectural drawings, as well as the surviving built fabric of the city itself. Jesús Escobar demonstrates how the shaping of the city square and its environs reflects the bureaucratic nature of government in Madrid chosen in 1561 to serve as a capital of Spain. He also examines the careful planning of the city, with particular regard to how the necessities of housing and public works that accompanied its new capital status were accommodated. The process reveals the sophistication of town planning in late sixteenth-century Spain and forces a reconsideration of Spanish urbanism within the contexts of contemporary European and Spanish colonial developments.
- 2003 247 X 174 mm 318pp
- 31 line diagrams 47 half-tones
- 0 521 81576 2 Hardback £60.00
Roman House – Renaissance Palaces
Inventing Antiquity in Fifteenth-Century Italy
Georgia Clarke
Courtauld Institute of Art, London
During the course of the fifteenth century, many prominent patrons of architecture in Italy sought to identify themselves with ancient Romans. Their exploration of antique models and sources was undertaken in partnership with architects and humanists and had a profound impact on the design, construction and refurbishment of city palaces. In this study, Georgia Clarke examines the fifteenth-century patrons’ fascination with ancient texts and how the physical remains of ancient Italy were understood. Theories of variety, magnificence, and imitation, based on classical writings, were essential to this enterprise, which found concrete expression in built architecture. Close analysis of ancient and Renaissance text, architects’ drawings, and examples of palace buildings across Italy demonstrate how fundamental these different elements are to our understanding of both Renaissance architecture and its cultural context.


Architecture in Early Modern Italy
– 2003 247 x 174 mm 412pp 16 line-diagrams 162 half-tones 9 colour plates
– 0 521 77008 4 Hardback £75.00

FORTHCOMING
Images and Cultures of Law in Early Modern England
Justice and Political Power, 1558–1660
Paul Raffield
Birkbeck College, University of London
This book offers a unique interpretation of the hidden culture of the early modern legal profession and its influence on the development of the English constitution. It locates an alternative site of political sovereignty in the legal communities at the Inns of Court in London, examining the signs of legitimacy by which they sought to validate the claim that common law represented sovereign constitutional authority. The role of symbols in the culture of English law is central to the book’s analysis. Within the framework of a cultural history of the legal profession from 1558 to 1660, the book considers the social presence of the law, revealed in its various signs. It analyses how institutional existence at the Inns of Court presented the legal community as an emblematic template for the English nation-state, defending the sovereignty of the Ancient Constitution by reference to the inmemorial provenance of common law.


Cambridge Studies in Early Modern British History
– 2004 228 x 152 mm 299pp 5 half-tones
– 0 521 82739 6 Hardback £50.00
– Publication April 2004

FORTHCOMING
Reformed Theology and Visual Culture
The Protestant Imagination from Calvin to Edwards
William A. Dyness
 Fuller Theological Seminary, California

With the walls of their churches bereft of imagery and colour and their worship centered around sermons with carefully constructed outlines (as opposed to movement and drama), Reformed Protestants have often been accused of being dour and unimaginative. Here, William Dyness explores the roots of Reformed theology in an attempt to counteract these prevailing notions. Studying sixteenth-century Geneva and England, seventeenth-century England and Holland and seventeenth and eighteenth-century Puritan New England, Dyness argues that, though this tradition impeded development of particular visual forms, it encouraged others, especially in areas of popular culture and the ordering of family and community. Exploring the theology of John Calvin, William Ames, John Cotton and Jonathan Edwards, Dyness shows how this tradition created a new aesthetic of simplicity, inwardness and order to express underlying theological commitments. With over forty illustrations, this book will prove invaluable to those interested in the Reformed tradition.

– 2004 228 x 152 mm 359pp 45 half-tones
– 0 521 83323 X Hardback £55.00
– 0 521 54073 9 Paperback £19.99
– Publication May 2004

Seventeenth and Eighteenth Century Art and Architecture

FORTHCOMING
Giovan Pietro Bellori: The Lives of the Modern Painters, Sculptors, and Architects
A New Translation and Critical Edition
Alice Sedgwick Wohl
Hellmut Wohl
tomaso Montanari

This is the first complete translation of the biographies of fifteen artists, including Annibale Carracci, Caravaggio, Rubens, Van Dyck, and Poussin, written by the seventeenth-century antiquarian Giovan Pietro Bellori. Originally conceived as a continuation of Vasari’s famous Lives, it is a fundamental source for seventeenth-century Italian art and artistic theory, providing detailed descriptions of extant and lost works of art, while casting light on the cultural politics of contemporary Rome and the relations between Rome and France. The importance of Bellori’s Lives of the Artists lies in the scrupulous documentation of artists, many of whom he knew personally; the author’s detailed descriptions of their works; as well as his exposition of the classicist theory of art in the introductory lecture, the Idea.

Contents: Foreword; Introduction; Note on the illustrations; Dedication to Colbert; To the reader; Pholostratus the Younger; The idea of the painter, the sculptor and the architect; Painting, sculpture, architecture; The life of Annibale Carracci; The life of Agostino Carracci; The life of Domenico Fontana; The life of Federico Barocci; The
life of Michelangelo Merisi da Caravaggio; The life of Peter Paul Rubens; The life of Anthony van Dyck; The life of François Du Quesnoy; The life of Domenico Zampieri; il Domenichino; The life of Giovanni Lanfranco; The life of Alessandro Algardi; The life of Nicolas Poussin; The life of Guido Reni; The life of Andrea Sacchi; The life of Carlo Maratti; Glossary; Chronology; Appendix 1: Biographical notes; Appendix 2: Bellori’s accuracy; Appendix 3: Orientation in Bellori’s descriptions; Bibliography.

− 2004 246 x 189 mm 450pp 42 half-tones
− 0 521 78187 6 Hardback c. £60.00
− Publication December 2004

Architecture as Performance in Seventeenth-Century Europe
Court Ritual in Modena, Rome, and Paris
Alice Jarrard
Harvard University, Massachusetts

This book probes the role of culture in state craft by examining how seventeenth-century rulers pressed art and architecture into the service. Alice Jarrard focuses on the ambitious Italian patron, Duke Francesco d’Este of Modena, who deployed art works strategically for his exiled family. Drawing from vital Italian court traditions for his festival practices, the duke imported opera theater designs from Venice and called on famed Roman artists, including Girolamo Rainaldi, Francesco Borromini, Pietro da Cortona, and Gianlorenzo Bernini, to create portraits and palaces. The duke’s spectacular image informed Este projects in Rome, and through his designer Vigarani, who was summoned to Paris to build a theater, shaped the early cultural practice of Louis XIV. Demonstrating how performance brought paintings, sculptures, and buildings to life by dissolving the boundaries between distant courts, Jarrard reveals the dynamic role of art in seventeenth-century political discourse.

− 2003 253 x 177 mm 324pp
− 52 line diagrams 73 half-tones 8 colour plates
− 0 521 81509 6 Hardback £60.00

A Court in Exile
The Stuarts in France, 1689–1718
Edward Corp
Université de Toulouse

With contributions by Edward Gregg University of South Carolina
Howard Erskine-Hill
University of Cambridge
and Geoffrey Scott
Douai Abbey

Court studies and Jacobitism have both received considerable attention from historians in recent years, yet so far no attempt has been made to provide a comprehensive examination of the Jacobite court in exile after the revolution of 1688-9. This book takes a completely fresh look at the Stuart court in France during the years when the Jacobite movement posed its greatest threat to the post-revolution governments in London. The Stuart court at Saint-Germain-en-Laye is revealed as not only large and well-financed, but also magnificently located in a spectacular royal palace vacated only recently by Louis XIV and in very close contact with the French court at Versailles – yet maintaining the traditions, organisation and ceremonial of the English court at Whitehall. The book also shows how the Stuart court in France came to an end, and explains why and how it has since been so badly misrepresented.

− 2003 246 x 189 mm 402pp 25 half-tones
− 0 521 58462 0 Hardback £55.00

Papacy and Politics in Eighteenth-Century Rome
Pius VI and the Arts
Jeffrey Collins
University of Washington

Pius VI was the last great papal patron of the arts in the Renaissance and Baroque tradition. This book presents the first synthetic study of his artistic patronage and policies in an effort to understand how he used the arts strategically, as a means of countering the growing hostility to the old order and the supremacy of the papacy. Pius’ initiatives included the grand sacristy for St Peter’s, the new Vatican Museum of ancient art, and the re-erection of Egyptian obelisks. These projects, along with Pius’ use of prints, paintings, and performances, created Pius’ public persona, and helped to anchor Rome’s place as the cultural capital of Europe.

− 2004 276 x 219 mm 416pp
− 300 half-tones
− 0 521 64096 2 Hardback c. £70.00
− Publication August 2004

NEW
St. Peter’s in the Vatican
Edited by William Tronzo
Tulane University, Louisiana

St. Peter’s in the Vatican, one of the most important buildings in Western architecture, has a long and turbulent history. First constructed in the fourteenth century to honor the tomb of St. Peter, it gained enormous prestige as a repository of holy relics, objects and events during the course of the Middle Ages. After the return of the papacy from Avignon in the fifteenth century, the Early Christian edifice was gradually torn down and replaced by the new structure now in place. The history of the design and construction of this new building spans several centuries and involved several of the most brilliant architects, including Bramante, Michelangelo and Bernini, of the early modern period. This volume presents an overview of St. Peter’s history from the late antique period to the twentieth century.


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− 0 521 80943 6 Hardback £60.00
− FORTHCOMING
Nineteenth and Twentieth Century Art and Architecture

FORTHCOMING

Queenship in Europe, 1660–1815
The Role of the Consort
Edited by Clarissa Campbell Orr
Anglia Polytechnic University, Cambridge

This pioneering survey of court cultures in the age of the High Baroque through to the age of Enlightenment uses the role of the queen consort as the principal means of inquiry. The principal themes explored are the consort’s formal and informal power, her religious role, and her cultural patronage. The book reveals the dynamics of dynastic politics as courts used their family linkages to advance themselves in the hierarchy of European powers, and suggests how women sometimes fostered their own networks. The courts surveyed include those of France, Spain, Russia, Sweden, Denmark, the Imperial court at Vienna, and the three German electorates linked to monarchies: Brandenburg-Prussia, Saxony-Poland and Hanover-Great Britain.


Contemporary Artists and their Critics

– 2004 246 x 174 mm 275 pages 109 half-tones
– 0 521 83726 X Hardback c. £50.00
– Publication November 2004

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Positivism, the book seeks to understand the nature as well as the limits of the modern dream of a ‘method of inventing’. More than an intellectual biography, Gottfried Semper and the Problem of Historicism explores historicism and its implications for modern architectural discourse and practice.

Contents: Part I. Towards a Poetics of Architecture: 1. The cult of origins; 2. The doctrine of imitation; 3. Semper and the poetic of architecture; Part II. Practical Aesthetics: 4. Semper and practical aesthetics; 5. The comparative method; 6. Towards a method of inventing; Part III. The Aporias of Historicism: 7. Semper and historicism; 9. Between poetics and the ‘Style of Our Time’; 8. History and the Problem of Historicism explores Hanson concludes that in some respects the more slowly evolving ‘fringes’, industrialisation, and the dynamic nature of Gothic’. Following recent publishing. John Ruskin in particular diverse as freemasonry and magazine lesser figures, and on agencies as figures of the period – including Hirsh also considers the works of artists such as Van Gogh, Munch and Ensor, the 1890s. Focusing on works by artists argues that Symbolism, often associated with notions of individualism, nostalgia, and visual reverie, offers an engaging critique of urbanity. Providing new definitions and theories for Symbolism and Decadence, she also addresses issues such as spatial/street confrontations with the crowd, the diseased city, the New Woman as ‘should-be-mother’, as well as the ideal city of Bruges and its social upheaval in the 1890s. Focusing on works by artists such as Van Gogh, Munch and Ensor, Hirsh also considers the works of artists who contributed in important ways to the Symbolist movement and the cities in which they worked.

Contents: 1. Introduction; 2. Symbolist society; 3. The de-structured city; 4. The sick city; 5. The city woman, or the should-be mother; 6. City interiors and interiority; 7. The ideal city, the dead city.

Architects and the ‘Building World’ from Chambers to Ruskin Constructing Authority Brian Hanson Portuguese Catholic University, Portugal

This study peers behind the veil of architectural styles to the underlying social microcosm of the ‘building world’ of the eighteenth- and nineteenth-centuries, to examine how the fragile authority of the architect took root. Bringing to architectural history methods more familiar from studies of the social content of poetry and painting, Brian Hanson is able to establish new, and often surprising relationships between many of the key figures of the period – including Chambers, Soane, Barry, Pugin, Scott and Street – and to shed new light on lesser figures, and on agencies as diverse as freemasonry and magazine publishing. John Ruskin in particular emerges here in an entirely new light, as do his arguments concerning ‘The Nature of Gothic’. Following recent rethinking of the pace of industrialisation, and the dynamic between the metropolitan centres and the more slowly evolving ‘fringes’, Hanson concludes that in some respects Ruskin was closer to William Chambers than to William Morris.

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FORTHCOMING
Symbolism and Modern Urban Society
Sharon Hirsh
Dickinson College, Pennsylvania

Symbolism and Modern Urban Society is the first social history of the Symbolist movement. Sharon Hirsh adopts a variety of methods, including gender theory, biography, visual analysis, and medical and literary history, in order to investigate this esoteric movement and ground it firmly in fin-de-siècle issues of modernity and the metropolis. Hirsh argues that Symbolism, often associated with notions of individualism, nostalgia, and visual reverie, offers an engaging critique of urbanity. Providing new definitions and theories for Symbolism and Decadence, she also addresses issues such as spatial/street confrontations with the crowd, the diseased city, the New Woman as ‘should-be-mother’, as well as the ideal city of Bruges and its social upheaval in the 1890s. Focusing on works by artists such as Van Gogh, Munch and Ensor, Hirsh also considers the works of artists who contributed in important ways to the Symbolist movement and the cities in which they worked.

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– 2004 246 x 189 mm 400 pp 12 line diagrams 98 half-tones 8 colour plates
– 0 521 81096 5 Hardback c. £60.00
– Publication July 2004

FORTHCOMING
Andy Warhol’s Serial Photography
William Ganis

From 1982 to 1987, Andy Warhol made 503 works composed of black-and-white photographic prints stitched together with thread. These works are indebted to his earlier repetitive silkscreen paintings and are also the result of lifelong photographic exploration and a prolific decade when the artist shot over 124,000 frames. This book is the first scholarly monograph to interpret Warhol’s enigmatic photographic series. Contextualizing them within the history of photography and the art world of the 1980s, William Ganis demonstrates how Warhol manipulates the tenets of modern art photography to create ambiguity in the perception of the images. Subverting the objectivity of photography by making viewers aware of photographic mediation through multiples of images, Warhol paradoxically made unique objects in his many photographic series. They also form part of Warhol’s media machinations, through which Warhol conflated and complicated painting, printmaking, drawing, and photography.


Contemporary Artists and their Critics
– 2004 247 x 174 mm 208 pp 44 half-tones
– 0 521 82335 8 Hardback c. £45.00
– Publication May 2004

FORTHCOMING
Architecture and Truth in Fin-de-Siecle Vienna
Leslie Topp
Oxford Brookes University

This book examines one of the key notions of modernist architecture as it was formulated in Vienna at the turn of the twentieth century. Providing a close analysis of four major buildings – Olbrich’s Secession Building, Hoffmann’s Perkersdorf Sanitarium, Wagner’s Postal Savings Bank, and Loos’s Michaelplatz building – Leslie Topp investigates how ‘truth’ could be interpreted in a variety of ways, including truth to purpose, symbolist or ideal truth, and ethical notions of authenticity. Drawing on newly uncovered archival materials, Topp offers a new interpretation of familiar buildings that are shown to encompass utopianism, hyper-rationality, and subjectivism. She also explores the connections between Viennese modern architecture and contemporary painting, psychiatry, fashion, labor issues, and anti-Semitic politics.


– 2004 247 x 174 mm 272 pp 16 line diagrams 64 half-tones
– 0 521 82275 0 Hardback £50.00
– Publication April 2004
Surrealist Art and Thought in the 1930s
Art, Politics, and the Psyche
Steven Harris
University of Alberta

Surrealist Art and Thought in the 1930s examines the intersection of Hegelian aesthetics, experimental art and poetry, Marxism and psychoanalysis in the theory and practice of the Surrealist movement. Locating Surrealist art and thought between modernist art and revolutionary politics, Steven Harris investigates the consequences of the Surrealists’ efforts to synthesize these diverse concerns, through the invention, in 1931, of the object and in the recasting of their activities as a mode of revolutionary science. Providing a context for the cultural and political debates in France and the Soviet Union during the 1930s, he also analyzes the debate on proletarian literature, the Surrealists’ reaction to the Popular Front, and their eventual defense of an experimental modern art following their break with the French Communist Party in 1935.


Robert Smithson and the American Landscape
Ron Graziani
East Carolina University

Robert Smithson and the American Landscape is a social history of the artist’s earthworks and their critical reception. Providing a close analysis of Smithson’s own writings and art works, Ron Graziani demonstrates how his earthworks were part of an aesthetic and civic fault line that ruptured in the 1960s. Smithson’s humanized environments were a powerful indictment of modernist sense of art and nature. Moreover, Graziani shows how Smithson’s earthworks formed part of what was called the ‘new conservatism’ in the late 1960s and how they gave material form to the contradictions of a sociological issue that was inseparable from its economic legacy.

Contents: Introduction: redressing the decorative; 1. The decorative Klee; 2. Re-Dressing Klee; 3. Carpets of memory. – 2004 247 x 174 mm 340pp 35 half-tones – 0 521 82387 0 Hardback £60.00

Paul Klee and the Decorative in Modern Art
Jenny Anger
Grinnell College, Iowa

One of the goals of Modernism was the presentation of the essence of art, or pure form. Encouraged by theorists, from Immanuel Kant to Alois Riegel and Wilhelm Worringer, modern artists found pure form in ornament, which though promising, had been sullied by connotations of materiality, domesticity, and femininity. These qualities were at once alluring and threatening. In this study, Jenny Anger examines Paul Klee’s attitude towards and use of the decorative. She shows that the decorative, including its gendered associations, significantly informed Klee’s art production, his exhibiting strategies, his critical response, and the discursive construction of his work for public consumption. She also compares his work to that of another major modernist, Henri Matisse, to confirm the critical role of the decorative in Modernism. Anger also explores the relevance of the decorative for contemporary, and especially women, artists.

Contents: Introduction: redressing the decorative; 1. The decorative Klee; 2. Re-Dressing Klee; 3. Carpets of memory. – 2004 247 x 174 mm 340pp 11 line diagrams 64 half-tones 8 colour plates – 0 521 82250 5 Hardback £65.00

Conceptual Art
Theory, Myth, and Practice
Edited by Michael Corris
Kingston University, Surrey

Conceptual art was a loose collection of related practices that emerged worldwide during the 1960s and 1970s. It continued to be relevant to contemporary art and remains a lively topic of debate. The most striking features of conceptual art are its de-emphasis on the importance of the art object and its understanding of the role of language in shaping our knowledge of the world and our conception of art. This collection of essays deals with the issues that animated Conceptual art in the anglophone world. It offers readers a wealth of new research on the earliest international exhibitions of Conceptual art, new interpretation of some of its most important practitioners, and a reconsideration of the relationship between conceptual art and the intellectual and social context of the 1960s and 1970s. Of special note are the contributions focusing on the explicitly social and political aspirations of this influential avant-garde artistic practice.


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An Artist against the Third Reich
Ernst Barlach, 1933–1938
Peter Paret
Princeton University, New Jersey

The conflict between National Socialism and Ernst Barlach is an unusual episode in the history of Hitler’s efforts to rid Germany of ‘international modernism’. Peter Paret’s fine study of an artist in a time of crisis seamlessly combines the history of modern Germany and of modern art.

‘In this fine study of the artist in the Third Reich, Peter Paret reminds us that modern populist dictatorships like the Nazi regime do not want mere political passiveness and acquiescence, rather they crave participation and acclamation.’

Christopher R. Browning, University of North Carolina, Chapel Hill


– 2003 228 x 152 mm 246pp 38 half-tones 9 colour plates
– 0 521 82138 X Hardback £25.00

Art versus Nonart
Art out of Mind
Tsion Avital
Holon Institute of Technology, Israel
Translated by John G. Harries

Tsion Avital poses the question: ‘Is modern art at all?’ He argues that the nonrepresentational art produced in the twentieth century was not art, but rather the debris of the visual tradition it replaced.


Contemporary Artists and their Critics

– 2003 247 x 174 mm 470pp
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5 tables
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Manet, Flaubert, and the Emergence of Modernism
Blurring Genre Boundaries
Arden Reed
Pomona College, California

Manet, Flaubert and the Emergence of Modernism weaves together art history and literary criticism in a joint study of the canonical ‘fathers’ of modernism.

Cambridge Studies in New Art History and Criticism
– 2003 247 x 174 mm 372pp 85 half-tones 9 colour plates
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JOURNAL

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

This ground-breaking quarterly was awarded the Charlesworth/ALPSP Learned Journal Award for 2002. arq aims to act as an international forum for practitioners and academics by publishing cutting-edge work covering all aspects of architectural endeavour. Generously illustrated throughout, arq is edited with busy practitioners and academics in mind. 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. Reviews of significant buildings are published at length and in detail matched today by few other architectural journals. Elegantly designed, inspirational and often provocative, arq is essential reading for practitioners and academics.

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JOURNAL

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University of Southern California

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. The journal also includes book reviews, summaries of PhD theses, and surveys of recent articles in academic journals. 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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JOURNAL

Victorian Literature and Culture
Editors: John Maynard
New York University
and Adrienne Munich
State University of New York at Stony Brook

Victorian Literature and Culture encourages high quality original work concerned with all areas of Victorian literature and culture. The journal presents work at the cutting edge of current research, including exciting new studies in untouched subjects or new methodologies. Contributions are welcomed from internationally established scholars as well as younger members of the profession. Review essays form a central part of the journal, and offer an authoritative view of important subjects together with a list of relevant works that serves as an up-to-date bibliography.
1. Introduction; 2. Specialized

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explore the role and significance of craft
imperial capital of Vijayanagara to
twenty years of fieldwork at the
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new study combines archaeological and
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archaeologists can
remains and the contexts of their
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production and use, archaeologists can
examine the organization of craft
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political status of craft producers. This
new study combines archaeological and historical evidence from the author’s
twenty years of fieldwork at the
imperial capital of Vijayanagara to
explore the role and significance of craft
production in the cities’ political
economy of the fourteenth to the
seventeenth century. By examining a
diverse range of crafts from poetry to
to pottery, Sinopoli evaluates models of
craft production and expands upon
theoretical and historical
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production in South Asia, or in any
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6. Craft products and craft producers;
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each other; 8. Crafting empire: conclusion.

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