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.


Cambridge Companions to the History of Art

New in 2002
The Cambridge Companion to Piero della Francesca
Edited by Jeryldene M. Wood
University of Illinois, Urbana-Champaign

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.


Cambridge Companions to the History of Art

New in 2002
The Cambridge Companion to Masaccio
Edited by Diane Cole Ahl
Lafayette College, Pennsylvania

A great master of the early Renaissance, Masaccio 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. Masaccio was one of the most influential painters of the early Renaissance, his works and the sites in which they were seen. They also reassert the artist's connection to the past, especially to medieval workshop practices, ancient and Gothic art, as well as his novel experiments with technique, perspective, and narrative. Collectively, they re-evaluate his association with Brunelleschi, Ghiberti, Donatello, and his collaborator Masolino. Inspired by the 600th anniversary of Masaccio's birth, The Cambridge Companion to Masaccio celebrates the achievements, influence and legacy of early Renaissance art and one of its greatest masters.


Cambridge Companions to the History of Art

New in 2002
The Cambridge Companion to Velázquez
Edited by Suzanne Stratton-Pruitt
The Cambridge Companion to Velázquez offers a synthetic overview of one of the greatest painters of Golden Age Spain and seventeenth century Europe as a whole. With contributions from art historians and those working in other disciplines, this book offers fresh approaches to the vast literature on this artist. Velázquez's portraits of his patron, King Philip IV, and his wives are examined by two historians in an effort to reconstruct their reception and readings by contemporaries. Two historians of Golden Age Spanish literature provide an interdisciplinary account of the relationships between poetry, theater, and the visual arts at the Spanish court, as practiced by Velázquez, the poet Francisco de Quevedo and the dramatist, Calderón de la Barca. An expert on the history of Spanish music offers an unprecedented examination of how instruments ‘play’ in Velázquez’s compositions.

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Cambridge Companions to the History of Art

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 immensity valuable and stimulating resource … fully deserves its title.’
—The Art Book


Cambridge Companions to the History of Art

The Cambridge Companion to Vermeer
Edited by Wayne E. Franits
Syracuse University, New York

Johannes Vermeer (1632–75) has long been heralded as one of the greatest Dutch painters of the Golden Age. As the spectacular success of recent exhibitions on this artist confirms, Vermeer’s work continues to fascinate specialists and laypersons alike. The Cambridge Companion to Vermeer offers a systematic overview of the artist’s life and work that will be useful to specialists, students, and the general public. Its eleven essays include studies of the artist’s development and approach to painting, women as a subject in Vermeer’s work, the role of Catholicism in Vermeer’s life and art, and the artist’s reputation during the eighteenth and twentieth centuries, among other topics. Collectively, these essays provide a balanced and enlightening examination of many different aspects of Vermeer’s art.

‘Fact-packed and fascinating.’
—Sunday Times


Cambridge Companions to the History of Art

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 conjuncture 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 £37.50
0 521 58669 0 Paperback £13.95

**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
0 521 45391 7 Hardback £45.00
0 521 45986 9 Paperback £16.95

**Jacques-Louis David’s ‘Marat’**

Edited by Will Vaughan
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 200pp
0 521 56337 2 Hardback £42.50
0 521 56524 3 Paperback £15.95

**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 £50.00
0 521 47984 3 Paperback £15.95

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**Art – Historical Theory**

**New in 2002**

**Drawing Acts**

*Studies in Graphic Expression and Representation*

David Rosand
Columbia University, New York

*Drawing Acts* is about drawing, both as art and act. Taking the study of drawings beyond the traditional agenda of connoisseurship, David Rosand explores the significance of the making of drawings, the meaning in the line of the draftsman, and the recreative dimension of critical response. The book focuses on drawings by artists such as Leonardo da Vinci, Raphael, Michelangelo, Rembrandt, Piranesi, Tiepolo and Picasso, as well as on the history and theory of the medium itself. It seeks to establish new foundations for the criticism and appreciation of drawing, offering the most direct expression of the artistic self.


2002 253 x 203 mm 448pp 80 line diagrams 25 half-tones
0 521 77330 X Hardback £55.00

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**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 £45.00

**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.

**Modern European Philosophy**

2001 228 x 152 mm 440pp
0 521 79154 5 Hardback £55.00
0 521 79534 6 Paperback £19.95

Visit our website at www.cambridge.org
**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, Fahrenheit and the Box; Conclusion: Conceptual art, even … (fundamental categories thereof);  
Appendix: The logical basis of pictorial representation.

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**Nietzsche, Aesthetics and Modernity**  
Matthew Rampley  
Surrey Institute of Art and Design  
Nietzsche, Aesthetics and Modernity analyzes Nietzsche's response to the aesthetic tradition.  
2000  228 x 152 mm  299pp  
0 521 65155 7  Hardback  £45.00

**Aesthetics and Ethics**  
Essays at the Intersection  
Edited by Jerrold Levinson  
University of Maryland, College Park  
This major collection of essays examines issues surrounding aesthetics and ethics.  
Cambridge Studies in Philosophy and the Arts  
2001  228 x 152 mm  336pp  4 half-tones  
0 521 78805 6  Paperback  £14.95

**Beyond Aesthetics**  
Philosophical Essays  
Noel Carroll  
University of Wisconsin, Madison  
Claims authorial intention, art history, and morality play a role in our encounter with art works.  
2001  228 x 152 mm  464pp  
0 521 78134 5  Hardback  £60.00  
0 521 78656 8  Paperback  £21.95

**Christianity, Art and Transformation**  
Theological Aesthetics in the Struggle for Justice  
John W. De Gruchy  
University of Cape Town  
Explores the historical and contemporary relationship between the arts and Christianity.  
2001  216 x 138 mm  286pp  10 half-tones  
0 521 77205 2  Hardback  £42.50

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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.  
2001  228 x 152 mm  300pp  7 half-tones  
0 521 80174 5  Hardback  £40.00

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**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:  
Introduction; Part 1:  

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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
Anselm Kiefer and Art after Auschwitz examines the legacy of German-Jewish culture in the aftermath of the Holocaust. Positioning Kiefer as a deeply learned artist who encounters and represents history in painted, rather than written form, Lisa Saltzman contends that his work is unique among post-war German artists in his persistent exploration of the legacy of fascism. Formally, thematically, and philosophically, Kiefer’s work probes the aesthetic and ethical dilemma of representing the unrepresentable, the historical catastrophe into whose aftermath the artist was born. Kiefer’s work mediates the relationship between a deeply traumatic history that he, as a German born after World War II, and his post-Holocaust spectators cannot fully know, but to which his work bears witness and provides access.


Cambridge Studies in New Art History and Criticism
2001 253 x 177 mm  207pp  40 half-tones
0 521 79443 9 Paperback  £15.95

Visuality before and beyond the Renaissance
Seeing as Others Saw
Edited by Robert S. Nelson
University of Chicago

Examines 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
2000 253 x 177 mm  296pp  51 half-tones
0 521 65222 7 Hardback  £65.00

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  £65.00
Architecture, Landscape and the Environment

Venice’s Mediterranean Colonies
Architecture and Urbanism
Maria Georgopoulou
Yale University, Connecticut

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 Herakleion), 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 100 half-tones 0 521 78235 X Hardback £50.00

The English Garden and National Identity
The Competing Styles of Garden Design, 1870–1914
Anne Helmreich
Texas Christian University

This book examines the fierce debate on the styles and forms of garden design that took place in England c. 1870–1914. Focusing on the wild garden, the cottage garden, the formal garden and the synthesis of the formal and natural styles, Anne Helmreich 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 0 521 59293 3 Hardback £60.00

Publication September 2002

The Chicago Tribune Tower Competition
Skyscraper Design and Cultural Change in the 1920s
Katherine Solomonson
University of Minnesota

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 conceptions 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

Modern Architecture and Cultural Identity
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Chicago Tribune

Modern Architecture and Cultural Identity
2001 253 x 177 mm 384pp 29 line diagrams 154 half-tones 0 521 59056 6 Hardback £60.00
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.

Contents:

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 re-interpretation 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 presentation 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.


2002 253 x 177 mm 448pp 16 line diagrams
0 521 77264 8 Hardback £65.00
Publication September 2002

The only full treatise on architecture and its related arts to survive from classical antiquity, Vitruvius’ 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 of 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 innovative 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.

2002 279 x 215 mm 352pp 110 line diagrams
0 521 00292 3 Paperback £21.95

History was an important element of Roman Republican culture, as revealed by the numerous historical accounts and panegyrics written during this period. Roman patrons also exploited the visual arts to convey messages about history whose immediacy no text could rival. In this study, Peter Holliday explores the development of Roman history painting in an effort to broaden our understanding of the ways in which Roman commemorative art constructed a narrative for the ancient viewer. Providing a survey of this subject that takes into account recent archaeological discoveries and theoretical debates, he also considers how style worked in tandem with narrative and had political significance. Holliday’s study sharpens our understanding of the kinds of narrative that the Roman elite wished to convey through images, and what these images tell us about their achievements and the Republic that they served.

Contents: 1. Images of triumph; 2. Scenes of battle, emblems of conquest; 3. Funerary commemorations; 4. The religious and civic duties of magistrates; 5. The effectiveness of historical commemorations in the Republican milieu.

2002 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 Skupturhalle 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

Greek Art
Mark D. Fullerton
Ohio State University

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

2000 228 x 152 mm 176pp 40 half-tones 80 colour plates 0 521 77973 1 Paperback £14.95

New in 2002

Monumental Tombs of Ancient Alexandria
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.


2002 253 x 203 mm 288pp 65 line diagrams 94 half-tones 0 521 80659 3 Hardback £60.00 Publication September 2002
Ancient and Classical Art and Architecture

New in Paperback

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.’

New York Times Book Review

2000 279 x 215 mm 408pp 70 line diagrams
172 half-tones 10 colour plates
0 521 42834 3 Paperback £21.95

New in 2002

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

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.

Cambridge Studies in Classical Art and Iconography
2002 253 x 177 mm 328pp 1 line diagram
98 half-tones
0 521 79111 1 Hardback £55.00
Publication August 2002

New in Paperback

The Alexander Mosaic
Stories of Victory and Defeat
Ada Cohen
Dartmouth College, New Hampshire

A study of the richest, most complex and visually stunning monuments of classical antiquity.

Cambridge Studies in Classical Art and Iconography
2000 253 x 203 mm 302pp 78 half-tones
14 colour plates
0 521 77543 4 Paperback £20.95
Also available
0 521 56339 9 Hardback £60.00
Publication August 2002

New in Paperback

Mosaics of the Greek and Roman World
Katherine Dunbabin
McMaster University, Ontario

This book provides a comprehensive account of mosaics in the ancient world from the early pebble mosaics of Greece to the pavements of Christian churches in the East. Separate chapters in Part I cover the principal regions of the Roman Empire in turn, in order to bring out the distinctive characteristics of their mosaic workshops. Questions of technique and production, of the role of mosaics in architecture, and of their social functions and implications are treated in Part II. The book discusses both well-known works and recent finds, and balances consideration of exceptional masterpieces against standard workshop production. Two main lines of approach are followed throughout: first, the role of mosaics as a significant art form, which over an unbroken span illuminates the evolution of pictorial style better than any comparable surviving medium; and secondly, their character as works of artisan production closely linked to their architectural context.
Antiquity and its Interpreters
Edited by Alina Payne
University of Toronto
Ann Kuttner
University of Pennsylvania
and Rebekah Smick
University of Toronto

The book describes current research into all aspects of craftwork in ancient Egypt.

‘Ancient Egyptian Materials and Technology … augments and extends Lucas’s work. The editors have enlisted the specialist knowledge of thirty-four scholars to accomplish their purpose, and the resulting volume is very impressive.’

Times Literary Supplement

Antiquity and its Interpreters examines how the ancient Romans were viewed by early modern Italians.
2000 279 x 215 mm 340pp 80 half-tones
0 521 59400 6 Hardback £70.00

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 £55.00

Text and Picture in Anglo-Saxon England
Narrative Strategies in the Junius 11 Manuscript
Catherine E. Karkov
University of Miami
Studies the interrelationship of text and picture in the only surviving illustrated Anglo-Saxon poetic manuscript.
Cambridge Studies in Anglo-Saxon England, 31
2001 228 x 152 mm 238pp 61 half-tones
0 521 80069 2 Hardback £47.50

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
0 521 44483 7 Hardback £75.00

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
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 facade addresses and enhances the space of the city, while displaying, or dissembling, interior arrangements. In this book, Charles Burroughs tracks the emergence of the facade 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 facade 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 facade 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.


Res Monographs in Anthropology and Aesthetics
2002 253 x 177 mm 304pp 13 line diagrams
0 521 62438 X Hardback £50.00
Publication July 2002

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.


0202 234 x 156 mm 320pp 4 line diagrams
83 half-tones 25 colour plates
0 521 80850 2 Hardback £55.00
Publication September 2002
Between 1480 and 1520, a concentration of talented artists, including Melozzo da Forli, Bramante, Pinturrichio, 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] 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

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 studies into the intellectual world of High Renaissance Rome.

12. Epilogue: the two creators of the Stanza, painter and poet.

2002 253 x 177 mm 284pp 4 line diagrams
29 half-tones 12 colour plates
0 521 80923 1 Hardback £50.00
Publication May 2002

Art History in the Age of Bellori
Scholarship and Cultural Politics in Seventeenth-Century Rome
Edited by Janis Bell and Thomas Willette
University of Michigan, Ann Arbor

Giovan Pietro Bellori was one of the most important intellectuals of seventeenth-century Italy. Best known today for his art criticism and biographies of artists he knew personally, such as Nicholas Poussin, in his own day he was renowned for his expertise in coins, gems, and ancient painting. This collection of essays presents 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.

Contents: Introduction Janis Bell;
2. Antiquarian modes and methods: Bellori and Filippo Buonaroti the Younger Louis Marchesano;
3. Bellori and Christina of Sweden Tomaso Montanari;
4. Bellori, Raffele Fabretti, and Trajan’s Column Ingo Herklotz;
5. Bellori as iconographer: the Veterum illustrium imagines Eugene Dwyer;
6. From darkness to light: Annibale Carracci, Bellori, and ancient painting Hetty E. Joyce;
7. Judicious imitation: the allegorical engravings in Bellori’s lives Claire Pacé and Janis Bell;
8. Con modo nuovo li descrive: Bellori’s method of describing Martina Hanmann;
9. Scherzo: hidden meaning, genre, and generic criticism in Bellori’s Lives Anthony Colantuono;
10. Bellori’s analysis of colore in Domenichinos’ Last Communion of St. Jerome Janis Bell;

2002 253 x 177 mm 416pp 106 half-tones
0 521 78248 1 Hardback £65.00
Publication September 2002

Cellini and the Principles of Sculpture
Michael Cole
University of North Carolina, Chapel Hill

Benvenuto Cellini is an incomparable source on the nature of artmaking in sixteenth century Italy. A practicing artist who worked in gold, bronze, marble, and on paper, he was also the author of treatises, discourses, poems and letters about his own work and the works of contemporaries. Collectively, these works show Cellini to be an authority on the reigning ideas about the virtues and properties of artists’ materials, and a vivid witness to the poetically charged 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.


2002 253 x 177 mm 256pp 3 line diagrams
0 521 81321 2 Hardback £55.00
Publication August 2002
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 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 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.

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.

Altichiero

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.’

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Renaissance Art and Architecture/17th and 18th Century Art and Architecture

Bronzino
Renaissance Painter as Poet
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
0 521 78166 3 Hardback £42.50

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

2000   253 x 177 mm   320pp   105 half-tones
0 521 66292 3 Hardback £60.00

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, once famed throughout Europe, were 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.

2002   276 x 219 mm   532pp   153 half-tones
24 colour plates
0 521 57130 8 Hardback £130.00
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’Neil explores Baglione’s world through primary sources, including documents on apprenticeships, workshop arrangements, and collaborations. O’Neil also provides the first diplomatic transcription in English of the court libel documents.

Contents:
List of illustrations; Acknowledgements; 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 57038 7 Hardback £95.00 Publication June 2002

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 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 £60.00

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 £55.00 Publication December 2002
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.


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, Cézanne, 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.

‘Roos should be commended for clear writing and her belief in the importance of historical context …’. Choice

The Order of Ornament, the Structure of Style examines the emergence of modernism in Central European art, architecture and design, and its relationship to late nineteenth-century theories of style advanced by John Ruskin, Owen Jones, Gottfried Semper, and Alois Riegl. In addition to basing their investigations of artistic development on works produced in all periods and cultures, these theorists looked to natural science and linguistic studies for models with which to order their studies. They suggested to artists and architects that ornamental motifs and compositions from remote cultures and periods could furnish the means to create rational designs, express creative processes, and produce new perceptual possibilities for both the constructed facade and the painted surface. Debra Schafter’s study thus positions nineteenth-century visual aesthetics within a broader intellectual context that is philosophical and scientific, while contributing to a new understanding of the origins of modernism outside of the premiere centers often associated with the Modern movement.
Contents: 1. Introduction; Cultural context: Vienna at the crossroads; 2. The order of ornament in nineteenth-century theories of style; John Ruskin and the representation of divine order; Owen Jones and natural structure; Gottfried Semper and evidence of function; Alois Riegl and the psychological disposition; 3. Ornament and evidence of function; Alois Riegl and natural structure; Gottfried Semper and evidence of function; Owen Jones and the theories of style; John Ruskin and the order of ornament in nineteenth-century context: Vienna at the crossroads; 2. The Road to Modern Architecture

2001 253 x 177 mm 308pp 101 half-tones
0 521 77361 X Hardback £65.00

Otto Wagner, Adolf Loos, and the Road to Modern Architecture
Werner Oechslin
Federal Institute of Technology, Zurich
Translated by Lynnette Widder

[McPherson's] focus on the history of portraiture has produced a body of essays, exhibitions, and this monograph, exceptional in quality and filling a major void in the scholarship on portraiture in general and modern portraiture in particular.

Southeastern College Art Conference Award Citation

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.


2002 253 x 177 mm 272pp 111 half-tones
0 521 62346 4 Hardback £60.00

Road to Modern Architecture
Otto Wagner, Adolf Loos, and the
Werner Oechslin
Federal Institute of Technology, Zurich
Translated by Lynnette Widder

The Modern Portrait in Nineteenth-Century France
Heather McPherson
University of Alabama, Birmingham

The Modern Portrait in Nineteenth-Century France examines the evolution of portraiture after the advent of photography. Heather McPherson focuses on the portrait as a contested site of representation and the diverse strategies that artists deployed to revitalize the portrait during the second half of the nineteenth century, when the genre was directly threatened with obsolescence by the proliferation of photographic images. In six case studies, McPherson explores the complex interplay between painting and photography, while also addressing the sociocultural, stylistic, and phenomenological complexities of the modern portrait. By considering portraiture within the broader cultural matrix of history, biography, artistic and literary crosscurrents, and shifts in the production and consumption of images, McPherson deftly situates the modern portrait at the epicenter of nineteenth-century visual culture. Winner of the 2001 Southeastern College Art Conference Award for Excellence in Scholarly Research and Publication.

'[McPherson’s] focus on the history of portraiture has produced a body of essays, exhibitions, and this monograph, exceptional in quality and filling a major void in the scholarship on portraiture in general and modern portraiture in particular.'

Southeastern College Art Conference Award Citation

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, including music and the fine arts. 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 international scholars and 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 serve as an up-to-date bibliography.

Subscriptions
Volume 30 in 2002: Spring & Fall
Institutions print and electronic: £62
Institutions electronic only: £58
Individuals print only: £22
Print ISSN 1060-1503
Electronic ISSN 1470-1553
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.

After Nihilism
Essays on Contemporary Art
Wilfried Dickhoff

In After Nihilism, Wilfried Dickhoff examines the art work of Neo Avant-Garde European and American artists. Tracing the development of the Neo-Avant garde through the 1980s to the present, this collection provides in-depth 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
0 521 59294 1 Hardcover £55.00
0 521 59698 X Paperback £20.95

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.

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

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.

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.
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 £50.00
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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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Author and Title Index

A
Abstract Art in the Late Twentieth Century, 20
Adams, Ann Jensen, 3
Aesthetics and Ethics, 4
After Nihilism, 21
After Raphael, 14
Ahl, Diane Cole, 1
Alexander Mosaic, The, 10
Allison, Henry E., 3
Alichiero, 15
Ancient Egyptian Materials and Technology, 11
Anglo-Saxon Gestures and the Roman Stage, 11
Anselm Kiefer and Art after Auschwitz, 5
Antiquity and its Interpreters, 11
Architecture in the Age of Stalin, 4
ARQ: Architectural Research Quarterly, 7
Art and Patronage in Eighteenth-Century Portugal, 16
Art and the Culture of Love in Seventeenth-Century Holland, 17
Art History in the Age of Bellori, 14
Art Nouveau and the Social Vision of Modern Living, 21
Artist and Identity in Twentieth-Century America, 20
Arts of Collecting, The, 17
Athenian Acropolis, The, 10

B
Baigell, Matthew, 20
Barletta, Barbara A., 7
Barzman, Karen-edis, 15
Bell, Janis, 14
Belozerskaya, Marina, 12
Benes, Mirka, 5
Beyond Aesthetics, 4
Bronzino, 16
Burroughs, Charles, 12

C
Cambridge Archaeological Journal, 7
Cambridge Companion to Delacroix, The, 2
Cambridge Companion to Masaccio, The, 1
Cambridge Companion to Piero della Francesca, The, 1
Cambridge Companion to Velazquez, The, 1
Cambridge Companion to Vermeer, The, 2
Carolin, Peter, 7
Carroll, Noel, 4
Cellini and the Principles of Sculpture, 14
Cheetham, Mark A., 3
Chicago Tribune Tower Competition, The, 6
Choay, Françoise, 7, 13
Christianity, Art and Transformation, 4
Cohen, Ada, 10
Cole, Michael, 14
Colpitt, Frances, 20
Cone, Michele C., 21
Cranston, Jodi, 15
Crowther, Paul, 4
Culture of the High Renaissance, The, 13

D
Dawkins, Heather, 18
De Gruchy, John W., 4
Delaforce, Angela, 16
Dickhoff, Wilfried, 21
Dodwell, C. R., 11
Drawing Acts, 3
Dunbabin, Katherine, 10

E
Early Impressionism and the French State (1866–1874), 18
Economics of Art and Culture, The, 22
English Garden and National Identity, The, 6
Florentine Academy and the Early Modern State, The, 15
Frants, Wayne E., 2
French Modernisms, 21
Fullerton, Mark D., 9
Funeral Monuments in Post-Reformation England, 17
Georgopoulos, Maria, 6
German Encounters with Modernism, 1840–1945, 18
Goffen, Rona, 3
Gray, Charles M., 22
Greek Art, 9
Green, Christopher, 2
Habel, Dorothy Metzger, 8
Hall, Marcia, 14
Harris, Dianne, 5
Harrison, Sylvia, 20
Hay, Jonathan, 21
Heilbrun, James, 22
Helmreich, Anne, 6
Holliday, Peter, 8
Hopkins, Andrew, 15
Howe, Thomas Noble, 8
Hurwit, Jeffrey M., 10
Images of Rape, 12
Invention of the Historic Monument, The, 7, 13
Italian Gothic Sculpture, 11
Italian Renaissance Palace Façade, The, 12
Jacques-Louis David’s ‘Marat’, 3
Joost-Gaugier, Christiane L., 13
Kant, Art, and Art History, 3
Kant’s Theory of Taste, 3
Karkov, Catherine E., 11
Kuspit, Donald, 21
Kutner, Ann, 11
Levinson, Jerrold, 4
Llewellyn, Nigel, 17
Looking at Italian Renaissance Sculpture, 15

M
Manet’s ‘Le Déjeuner sur l’herbe’, 3
Mansbach, S. A., 21
Masaccio’s ‘Trinity’, 3
Maynard, John, 19
McHam, Sarah Blake, 15
McPherson, Heather, 19
Michelangelo and the Reform of Art, 16
Modern Art in Eastern Europe, 21
Modern Portrait in Nineteenth-Century France, The, 19
Monumental Tombs of Ancient Alexandria, 9
Mosaics of the Greek and Roman World, 10
Moskowitz, Anita Fiderer, 11
Munich, Adrienne, 19

N
Nagel, Alexander, 16
Nee, Richard, 10
Neils, Jenifer, 9
Nelson, Robert S., 5
Nevitt, H. Rodney, 17
Newton, Stephen James, 20
Nicholson, Paul T., 11
Nietzsche, Aesthetics and Modernity, 4
Nude in French Art and Culture, 1870–1910, The, 18

O
O’Connell, Lauren M., 7, 13
O’Neil, Maryvelma Smith, 17
Oechslin, Werner, 19
Ogata, Amy, 21
Order of Ornament, The Structure of Style, The, 18
Origins of Roman Historical Commemoration in the Visual Arts, The, 8
Origins of the Greek Architectural Orders, The, 7
Otto Wagner, Adolf Loos, and the Road to Modern Architecture, 19

P
Painting, Psychoanalysis and Spirituality, 20
Paper, Vladimir, 4
Paret, Peter, 18
Parker, Deborah, 16
Parthenon Frieze, The, 9
Payne, Alina, 11
Picasso’s ‘Les demoiselles d’Avignon’, 2
Pincus, Delbra, 11
Poetics of Portraiture in the Italian Renaissance, The, 15
Pop Art and the Origins of Post-Modernism, 20
Prospects, 5
Psychostrategies of Avant-Garde Art, 21
R
Rampley, Matthew, 4
Raphael’s Stanza della Segnatura, 13
Rembrandt’s ‘Bathsheba Reading King David’s Letter’, 3
Rethinking the Renaissance, 12
Richard Wollheim on the Art of Painting, 4
Richards, John, 15
Rodger, Richard, 22
Roos, Jane Mayo, 18
Rosand, David, 3
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rowland, Ingrid D.</td>
<td>8, 13</td>
</tr>
<tr>
<td>Saltzman, Lisa</td>
<td>5</td>
</tr>
<tr>
<td>Salzman, Jack</td>
<td>5</td>
</tr>
<tr>
<td>Santa Maria Della Salute</td>
<td>15</td>
</tr>
<tr>
<td>Scarre, Chris</td>
<td>7</td>
</tr>
<tr>
<td>Schafer, Debra</td>
<td>18</td>
</tr>
<tr>
<td>Shaw, Ian</td>
<td>11</td>
</tr>
<tr>
<td>Smick, Rebekah</td>
<td>11</td>
</tr>
<tr>
<td>Sohn, Philip</td>
<td>15</td>
</tr>
<tr>
<td>Solomonson, Katherine</td>
<td>6</td>
</tr>
<tr>
<td>Stratton-Pruitt, Suzanne</td>
<td>1</td>
</tr>
<tr>
<td>Style and Politics in Athenian Vase-Painting</td>
<td>10</td>
</tr>
<tr>
<td>Style in the Art Theory of Early Modern Italy</td>
<td>15</td>
</tr>
<tr>
<td>Sweet, Rosemary</td>
<td>22</td>
</tr>
<tr>
<td>Text and Picture in Anglo-Saxon England</td>
<td>11</td>
</tr>
<tr>
<td>Tombs of the Doges of Venice, The</td>
<td>11</td>
</tr>
<tr>
<td>Transhistorical Image, The</td>
<td>4</td>
</tr>
<tr>
<td>Tucker, Paul Hayes</td>
<td>3</td>
</tr>
<tr>
<td>Urban Development of Rome in the Age of Alexander VII, The</td>
<td>8</td>
</tr>
<tr>
<td>Urban History</td>
<td>22</td>
</tr>
<tr>
<td>van Gerwen, Rob</td>
<td>4</td>
</tr>
<tr>
<td>Vaughn, Will</td>
<td>3</td>
</tr>
<tr>
<td>Venice's Mediterranean Colonies</td>
<td>6</td>
</tr>
<tr>
<td>Venit, Marjorie</td>
<td>9</td>
</tr>
<tr>
<td>Victorian Literature and Culture</td>
<td>19</td>
</tr>
<tr>
<td>Villas and Gardens in Early Modern Italy and France</td>
<td>5</td>
</tr>
<tr>
<td>Visuality before and beyond the Renaissance</td>
<td>5</td>
</tr>
<tr>
<td>Vitruvius</td>
<td>8</td>
</tr>
<tr>
<td>Vitruvius: 'Ten Books on Architecture',</td>
<td>8</td>
</tr>
<tr>
<td>Warwick, Genevieve</td>
<td>17</td>
</tr>
<tr>
<td>Weston, Helen</td>
<td>3</td>
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<tr>
<td>Widder, Lynnette</td>
<td>19</td>
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<td>Willette, Thomas</td>
<td>14</td>
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<td>Wolfthal, Diane</td>
<td>12</td>
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<td>Wood, Jeryldene M.</td>
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<td>Wright, Beth S.</td>
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</tbody>
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