

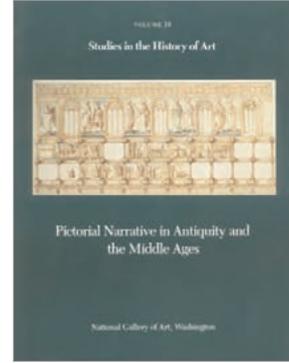


The Dada Seminars

Leah Dickerman with Matthew S. Witkovsky et al.

The studies of artists and concepts in this volume present Dada as a prodigiously creative avant-garde that coheres, for all its diversity, around a radical reinvention of the nature of the art object. Filling a broad gap in the history of modern art, this collection of twelve essays, developed out of a series of seminars held by the Center for Advanced Study in the Visual Arts at the National Gallery of Art, offers both an important revision of our understanding of this influential movement and a starting point for reflection on the origins of many forms of contemporary artistic practice.

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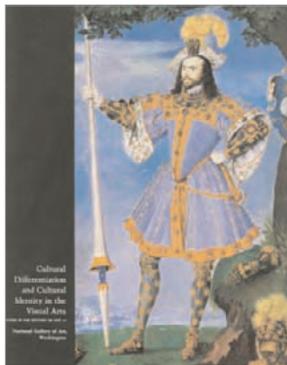


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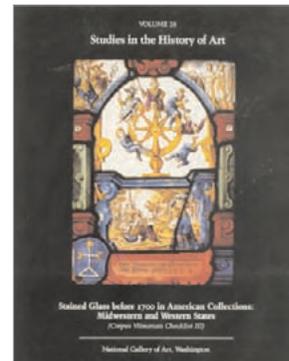


Volume 27, Cultural Differentiation and Cultural Identity in the Visual Arts

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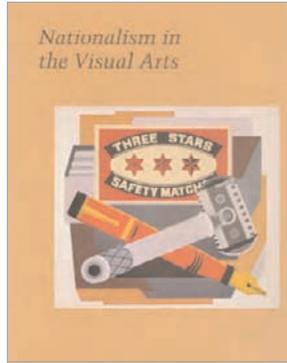


Volume 28, Stained Glass before 1700 in American Collections: Midwestern and Western States

Edited by Madeline Caviness and Jane Hayward

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Volume 29, Nationalism in the Visual Arts

Edited by Richard A. Etlin

Seven essays, covering a wide range of periods, artistic media, and themes, share a common belief that issues of national identity have been crucial to the creation of art in a variety of circumstances.

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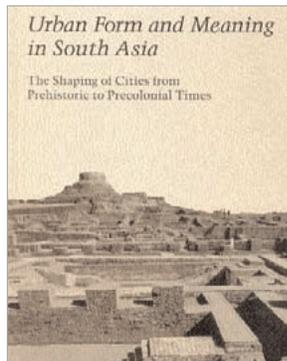


Volume 30: The Mall in Washington, 1791-1991

Edited by Richard Longstreth

As the most important symbolic space in the United States, the Mall in Washington, D.C., has been a vital emblem of national spirit and ideals ever since Major Pierre Charles L'Enfant first envisioned it over two hundred years ago. This book explores the Mall's origins and growth, shaped by shifting political forces and cultural values.

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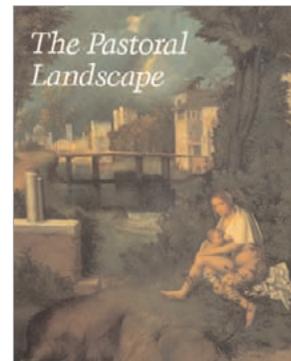


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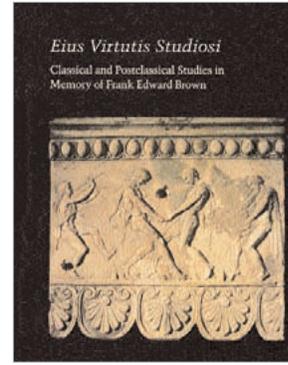
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Volume 41: Conservation Research

The topics presented address Renaissance casting practices as a means of identifying forgeries; medieval pasteprints in the National Gallery of Art; Paul Gauguin's painting materials and techniques; characteristics of Japanese papers used by Whistler; *St. Martin and the Beggar* by El Greco; and the use of varnish in French painting, 1750–1900.

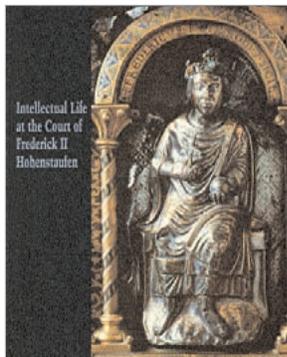
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in Memory of Frank Edward Brown
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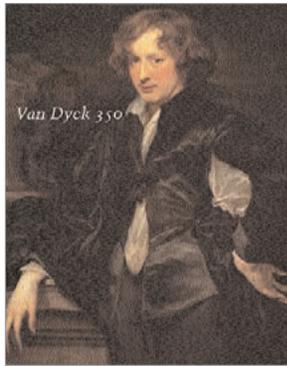
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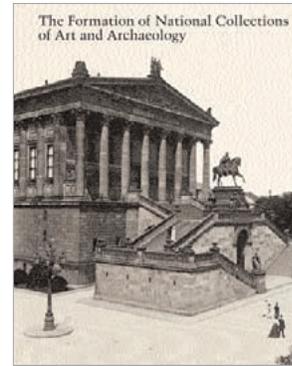
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Edited by Susan Barnes and Arthur K. Wheelock Jr.

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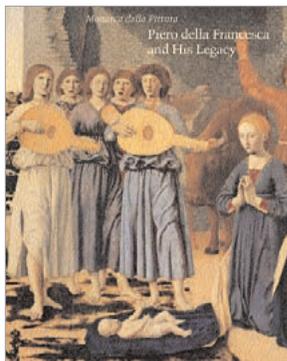


Volume 47: The Formation of National Collections of Art and Archaeology

Edited by Gwendolyn Wright

National museums in Europe, the United States, and Asia are analyzed, beginning with their eighteenth-century origins and extending through present-day controversies. The authors explore architecture, the acquisition of art and artifacts, classification systems, and other didactic modes of display, generating a complex portrait of cultural and political ambitions.

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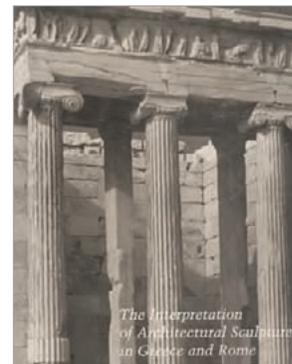


Volume 48: Piero della Francesca and His Legacy

Edited by Marilyn Aronberg Lavin

Seventeen scholars evaluate Piero's achievements and his contemporary appeal. Four themes are analyzed: the Constantinian myth; a comparison of Piero's work to that of his contemporaries; his education and contribution to the mathematical arts and architecture; and Piero's image in this century.

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Volume 49, The Interpretation of Architectural Sculpture in Greece and Rome

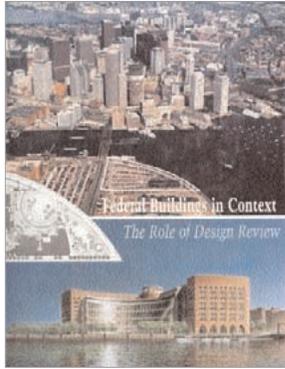
Edited by Diana Buitron-Oliver

Ways in which sculpture adorning the most important temples in fifth-century Greece reflect the political issues of the time are explored by ten scholars. In contrast, the question is addressed for imperial Rome, a period known for widespread use of propagandistic architectural sculpture. The authors identify a political message in all the monuments considered, from veiled claims for territorial power to glorification of the institutions of the Roman empire.

Contributors—Mary T. Boatwright, Angelos Delivorrias, Evelyn Harrison, Helmut Kyrieleis, Alexander Mantin, Olga Palagia, Jerome J. Pollitt, Erika Simon, Mario Torelli, Paul Zanker

Diana Buitron-Oliver is a classical archaeologist and independent scholar.

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Edited by J. Carter Brown

Architects, scholars, design commission members, and legal authorities explore the process of design review by focusing on the world's largest patron of architecture, the U.S. government. Case studies and policy issues are also discussed in fourteen essays.

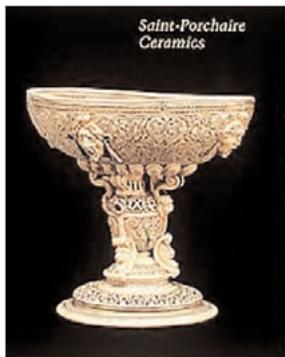
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Volume 51: Conservation Research

Five papers explore the working methods of David Smith and the surfaces of his sculpture; Alfred Stieglitz's platinum and palladium prints; artists' materials from the Renaissance to the late nineteenth century; tideline formation in paper objects; and the development, traditions, and literature of print restoration in northern Europe.

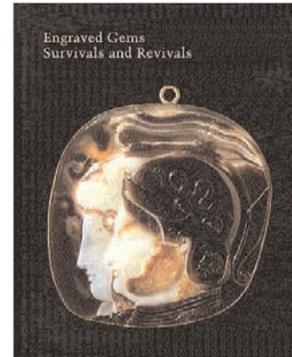
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Volume 52: Saint-Porchaire Ceramics
Edited by Daphne Barbour and Shelley Sturman

Attempting to solve the mystery of these enigmatic French Renaissance ceramics, art historians and conservators focus on their origin and composition. Research into the site of the workshop, design sources, method of fabrication, and the ware's chemical composition indicate directions for continued investigation.

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Edited by Clifford Malcolm Brown
Carved gems have played an important role in the transmission of images since ancient times. The creation, survival, and revival of the craft, from Greece to nineteenth-century Russia, are discussed in this study, which crosses geographical and chronological boundaries. Attention is given to the role of collectors, scholars, and artists who used gems both as a tool for understanding the past and as a source for artistic inspiration.

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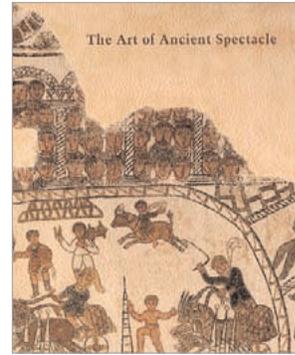


Volume 55: Vermeer Studies

Edited by Ivan Gaskell and Michiel Jonker

Twenty-three historians, curators, and conservators offer a range of approaches to the Dutch master, including technical studies of his paintings, iconological studies of his imagery, archival studies of his immediate surroundings, and historical studies of the reception of his art.

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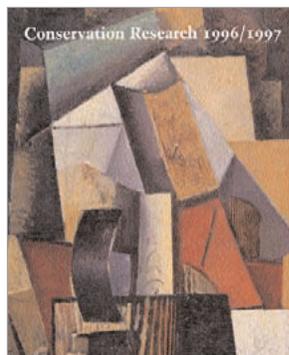


Volume 56: The Art of Ancient Spectacle

Edited by Bettina Bergman and Christine Kondoleon

This volume introduces live performance as a synthetic category of ancient culture, including the role of artifacts, with emphasis on understanding the original context and the function of surviving images. Eighteen essays by philologists, historians, archaeologists, and art historians demonstrate how participants and spectators experienced this art form in Greek and Roman times.

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Six conservation scientists and conservators report on evidence for the original construction of Agnolo Gaddi's *Madonna Enthroned with Saints and Angels*; technical examination and treatment of a fifteenth-century terracotta relief; the surface and intended appearance of Kazimir Malevich's paintings; casting methods of Matteo de' Pasti's portrait medals; azo pigments and their characteristics; and Jan Steen's painting practice and *The Dancing Couple*.

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The Treatise on Perspective
Published and Unpublished**

Edited by Lyle Massey

From the fifteenth through the seventeenth century, Europe witnessed significant new developments in the science and art of perspective. The essays included in this volume identify and discuss the multiple discourses produced on perspective throughout this period, by artists such as Leonardo da Vinci, Piero della Francesca, Albrecht Dürer, Sebastiano Serlio, and Matteo Zaccoloni.

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Edited by Mark Roskill and John Oliver Hand

This study brings together leading scholars from Europe and the United States to consider the art of Hans Holbein the Younger (1497/1498–1543) from a variety of perspectives and disciplines. The contributors discuss what Holbein knew of French and Italian art and how he utilized this knowledge.

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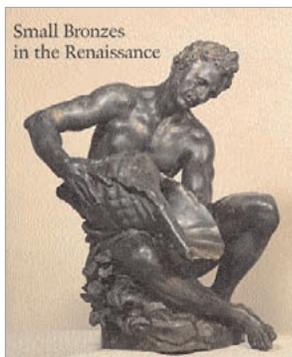


Volume 61: Italian Panel Painting of the Duecento and Trecento

Edited by Victor M. Schmidt

Current approaches to panel painting of the thirteenth and fourteenth centuries are presented by an international gathering of curators, art historians, and conservators. Topics include specific types of panel painting, local traditions, individual artistic solutions, patronage, production, use, iconography, and the relationship of panel painting to other art forms.

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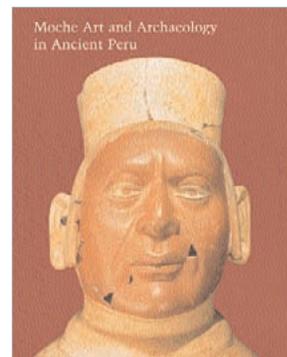


Volume 62: Small Bronzes in the Renaissance

Edited by Debra Pincus

Recent research in small bronze production reported here includes analyses of manufacturing methods, patterns of collecting, and problems in establishing autograph style. Direct and indirect methods of bronze casting are examined, and the spread of technological and artistic advances from Italy northward is studied.

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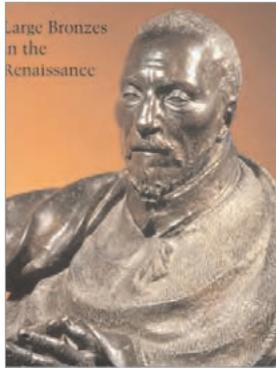


Volume 63: Moche Art and Archaeology in Ancient Peru

Edited by Joanne Pillsbury

Centuries before the rise of the Inca, the Moche created impressive monumental architecture and precious metal objects. Today, large-scale projects at several sites in Peru, including the richest unlooted tomb ever discovered in the New World, have uncovered dramatic new evidence of this ancient coastal civilization. The volume discusses the implications of these findings.

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Volume 64
Large Bronzes in the Renaissance
 Edited by Peta Motture

Large bronzes are rarely considered as a category in their own right. In exploring issues of large-scale bronze production from the fifteenth through the early seventeenth century, the essays collected here bring a range of approaches and resources to analyzing bronzes in depth and understanding their setting within a broader cultural perspective.

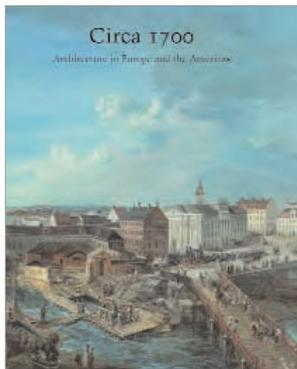
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Volume 65
Tilman Riemenschneider, c. 1460–1531
 Edited by Julien Chapuis

The essays gathered in this volume represent a wide variety of approaches to Tilman Riemenschneider's work, addressing subjects as diverse as attributions, pictorial rhetoric, surface treatment, and critical reception. The authors include historians, art historians, and conservators from the United States and Germany, all specialists in the art and culture of the late Middle Ages in Central Europe.

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Volume 66
Circa 1700
Architecture in Europe and the Americas
 Edited by Henry A. Millon

The years around 1700 were marked by transformations in European and colonial capital cities. This volume in the series *Studies in the History of Art* includes contributions by eleven historians of architecture, each focusing on a specific city or country: Naples, Rome, Vienna, Stockholm, Saint Petersburg, England, Amsterdam, Cádiz, Lisbon, Quebec City, and Lima. The result is a cross section that allows a comparative reading of baroque architecture: from country to country, from region to region, and from the Old World to the New.

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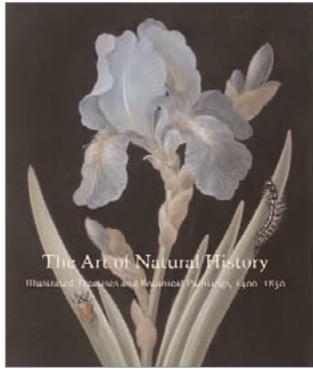


Volume 68
Nationalism and French Visual Culture, 1870–1914

Edited by June Hargrove and Neil McWilliam

French society of the fin de siècle witnessed an eruption of populist nationalism, the aftershocks of which can still be felt today. In examining the ideological forces that shaped the arts of that period—from the academy to the avant-garde, from the museum to public spaces—this volume explores the impact of nationalism on cultural production during the Third Republic.

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**Volume 69, The Art of Natural History
Illustrated Treatises and Botanical Paintings,
1400–1850**

Edited by Therese O'Malley and Amy R. W. Meyers

“Making knowledge visible” is how one 16th-century naturalist described the work of the illustrator of botanical treatises. His words reflected the growing role played by illustrators at a time when the study of nature had been assuming new authority in the world of learning. An absorbing exploration of the relationship between image and text, this collection considers how both aided the development and transmission of scientific knowledge.

Presenting images found throughout Europe in works on natural history, medicine, botany, horticulture, and garden design, and studies of insects, birds, and animals, essays by 12 contributors emphasize their artistic as well as scientific values. Illustrators are shown to have been both artists and either naturalists or gardeners, bringing to their work aesthetic judgment and empirical observation. Their fascinating images receive a fresh, wide-ranging analysis that covers such topics as innovation, patronage, readership, reception, technologies of production, and the relationship between the fine arts and scientific depictions of nature.

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**Volume 70, Collecting Sculpture in
Early Modern Europe**

Edited by Nicholas Penny and Eike D. Schmidt

Among the precursors of today's public museums, perhaps the most important are collections of sculpture formed in the early modern era by royal families, aristocratic amateurs, and artists. In this, the first book to survey the practice of collecting sculpture from late medieval times to the 19th century, 20 renowned scholars explore the collections of eminent artists and great princes throughout Europe. The case studies examine acquisition methods and the value that collectors placed on sculpture—coins, reliefs, busts, and statues—for opulent interior decoration and outdoor display or for use as studio models.

A wide range of topics is explored, including the appeal of antiquities, the Medici ivory collection, and the business of supplying garden statues in Northern Europe, as well as ways of displaying sculpture and the meanings it had when placed on the façade of a villa or in a palace garden. Together the essays allow a comparative reading of European sculpture collections and the motives underlying their formation.

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The A. W. Mellon Lectures in the Fine Art

Introduction by Elizabeth Cropper

The A. W. Mellon Lectures in the Fine Arts were begun in 1952 at the National Gallery of Art in order to bring the best in contemporary scholarship to the public. To mark the fiftieth anniversary of the acclaimed series, the Center for Advanced Study in the Visual Arts has published this handsomely illustrated documentary volume.

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