

of cultural imperatives, but because the regular monsoon winds blow one way in the summer and the other in the winter. In the words of the author, "Unlike previous attempts to write the comparative history of civilizations, it is arranged environment by environment, rather than period by period, or society by society." Thus, seventeen distinct habitats serve as jumping-off points for a series of brilliant set-piece comparisons; thus, tundra civilizations from Ice Age Europe are linked with the Inuit of the Pacific Northwest; and the Mississippi mound-builders and the deforesters of eleventh-century Europe are both understood as civilizations built on woodlands. Here, of course, are the familiar riverine civilizations of Mesopotamia and China, of the Indus and the Nile; but also highland civilizations from the Inca to New Guinea; island cultures from Minoan Crete to Polynesia to Renaissance Venice; maritime civilizations of the Indian Ocean and South China Sea...even the Bushmen of Southern Africa are seen through a lens provided by the desert civilizations of Chaco Canyon. More, here are fascinating stories, brilliantly told -- of the voyages of Chinese admiral Chen Ho and Portuguese commodore Vasco da Gama, of the Great Khan and the Great Zimbabwe. Here are Hesiod's tract on maritime trade in the early Aegean and the most up-to-date genetics of seed crops. Erudite, wide-ranging, a work of dazzling scholarship written with extraordinary flair, *Civilizations* is a remarkable achievement...a tour de force by a brilliant scholar.

"No American art critic has been more influential than Clement Greenberg. The high priest of 'formalism,' he set in motion an approach to art that has remained prevalent for nearly half a century. . . . In much the same way that Jackson Pollock elevated American painting to international renown, Mr. Greenberg is the first American art critic whose work can be put on the shelf next to Roger Fry, Charles Baudelaire and other great European critics."—Deborah Soloman, *New York Times* "His work was so much a part of the dynamics of American culture between, roughly, the end of World War II and the mid-Sixties that it can't be ignored. No American art critic has produced a more imposing body of work: arrogant, clear, and forceful, a permanent rebuke to the jargon and obscurantism that bedeviled art criticism in his time and still does now."—Robert Hughes, *New York Review of Books*

Architecture and Armed Conflict is the first multi-authored scholarly book to address this theme from a comparative, interdisciplinary perspective. By bringing together specialists from a range of relevant fields, and with knowledge of case studies across time and space, it provides the first synthetic body of research on the complex, multifaceted subject of architectural destruction in the context of conflict. The book addresses several specific research questions: How has the destruction of buildings and landscapes figured in recent historical conflicts, and how have people and states responded to it? How has the destruction of architecture been represented in different historical periods, and to what ends? What are the relationships between the destruction of architecture and the destruction of art, particularly iconoclasm? If architectural destruction is a salient feature of many armed conflicts, how does it feature in post-conflict environments? What are the relationships between architectural destruction and processes of restoration, recreation or replacement? Considering multiple conflicts, multiple time periods, and multiple locations allows this international cohort of authors to provide an essential primer for this crucial topic.

"The best biography of Picasso."—Kenneth Clark Patrick O'Brian's outstanding biography of Picasso is here available in paperback for the first time. It is the most comprehensive yet written, and the only biography fully to appreciate the distinctly Mediterranean origins of Picasso's character and art. Everything about Picasso, except his physical stature, was on an enormous scale. No painter of the first rank has been so awe-inspiringly productive. No painter of any rank has made so much money. A few painters have rivaled his life span of ninety years, but none has attracted so avid, so insatiable, a public interest. Patrick O'Brian knew Picasso sufficiently well to have a strong sense of his personality. The man that emerges from this scholarly, passionate, and brilliantly written biography is one of many contradictions: hard and tender, mean and generous, affectionate and cold, private despite the relish of his fame. In his later years he professed communism, yet in O'Brian's view retained to the end of his life a residual Catholic outlook. Not that such matters were allowed to interfere with his vigorous sensuality. Sex and money, eating and drinking, friends and quarrels, comedies and tragedies, suicides and wars tumble one another in the vast chaos of his experience. he was "a man almost as lonely as the sun, but one who glowed with much the same fierce, burning life." It is with that impression of its subject that this book leaves its readers.

The first biography of the Romantic artist and visionary, Samuel Palmer, for over thirty-five years.

A fascinating consideration of the work of life models and the models' own perspectives on their craft.

Art historian, collector, museum director and broadcaster, Kenneth Clark was one of the leading cultural figures in Britain in the midtwentieth century. Accompanying a major exhibition, this book considers all aspects of his life and work, including his television career that climaxed in the landmark series 'Civilisation'. After a period of neglect, there is now considerable interest in Clark among academics, publishers and broadcasters. As well as providing new research and information on Clark, the book is a significant intervention into histories of modern British art. Exhibition: Tate Britain, London, UK (19.5.-10.8.2014).

A major Bloomsbury figure writes about the art market, and an economist interprets his ideas

100 Details offers Kenneth Clark's personal choice of details of paintings in the National Gallery, London, and his responses to them. Clark chooses the pictures he likes best, hoping that we will come to like them too. The result is like taking a stroll through a glorious art collection with a critic of astounding eye and intellect at our side. First published in 1938, the book is arranged in a series of facing page spreads, now reproduced in full color, enabling us to discern analogies and contrasts between painting that are rarely seen together--a faun from Piero di Cosimo, a satyr from Rubens. The running commentaries are Kenneth Clark at his best. They range from a few lines to an entire history of still life between Giotto and Picasso, all conveyed in easy style. Clark insists that there are countless ways of enjoying paintings, provided we stop, look, and think. He has picked the ones to stop at: the detail makes us look. And his comments, wide in scope and catholic in approach, suggest lines of thought so diverse that it is inconceivable that none will strike a chord with the reader.

In 1925, the 22-year-old Kenneth Clark (1903–1983) and the legendary art critic and historian Bernard Berenson (1865–1959) met in Italy. From that moment, they began a correspondence that lasted until Berenson's death at age 94. This book makes available, for the first time, the complete correspondence between two of the most influential figures in the 20th-century art world, and gives a new and unique insight into their lives and motivations. The letters are arranged into ten chronological sections, each accompanied by biographical details and providing the context for the events and personalities referred to. They were both talented letter writers: informative, spontaneous, humorous, gossipy, and in their frequent letters they exchanged news and views about art and politics, friends and family life, collectors, connoisseurship, discoveries, books read and written, and travel. Berenson advised Clark on his blossoming career, warning against the museum and commercial art worlds while encouraging his promise as a writer and interpreter of the arts. Above all, these letters trace the development of a deep and intimate friendship.

Kenneth Clark's sweeping narrative looks at how Western Europe evolved in the wake of the collapse of the Roman Empire, to produce the ideas, books, buildings, works of art and great individuals that make up our civilisation. The author takes us from Iona in the ninth century to France in the twelfth, from Florence to Urbino, from Germany to Rome, England, Holland and America. Against these historical backgrounds

he sketches an extraordinary cast of characters -- the men and women who gave new energy to civilisation and expanded our understanding of the world and of ourselves. He also highlights the works of genius they produced -- in architecture, sculpture and painting, in philosophy, poetry and music, and in science and engineering, from Raphael's School of Athens to the bridges of Brunel.

Anyone who has admired Gainsborough's Blue Boy of the Huntington Collection in California, or Rembrandt's Aristotle Contemplating the Bust of Homer at the Metropolitan Museum of Art in New York owes much of his or her pleasure to art dealer Joseph Duveen (1869–1939). Regarded as the most influential—or, in some circles, notorious—dealer of the twentieth century, Duveen established himself selling the European masterpieces of Titian, Botticelli, Giotto, and Vermeer to newly and lavishly wealthy American businessmen—J. P. Morgan, John D. Rockefeller, and Andrew Mellon, to name just a few. It is no exaggeration to say that Duveen was the driving force behind every important private art collection in the United States. The first major biography of Duveen in more than fifty years and the first to make use of his enormous archive—only recently opened to the public—Meryle Secrest's *Duveen* traces the rapid ascent of the tirelessly enterprising dealer, from his humble beginnings running his father's business to knighthood and eventually apeerage. The eldest of eight sons of Jewish-Dutch immigrants, Duveen inherited an uncanny ability to spot a hidden treasure from his father, proprietor of a prosperous antiques business. After his father's death, Duveen moved the company into the riskier but lucrative market of paintings and quickly became one of the world's leading art dealers. The key to Duveen's success was his simple observation that while Europe had the art, America had the money; Duveen made his fortune by buying art from declining European aristocrats and selling them to the "squillionaires" in the United States. "By far the best account of Joseph Duveen's life in a biography that is rich in detail, scrupulously researched, and sympathetically written. [Secrest's] inquiries into early-twentieth-century collecting whet our appetite for a more general history of the art market in the first half of the twentieth century."—John Brewer, *New York Review of Books*

A history of life-giving beliefs and ideas made visible and audible through the medium of art_____

Kenneth Clark *Life, Art and Civilisation* Vintage

The critically acclaimed biographer offers a entertaining and insightful study of the art and craft of writing biography, detailing her triumphs and missteps, adventures and misadventures as she researched her nine celebrated subjects--including Stephen Sondheim, Salvador Dalí, Kenneth Clark, Frank Lloyd Wright, and Leonard Bernstein. 25,000 first printing.

An evocative exploration of the impact of the Mediterranean on British culture, ranging from the mid-eighteenth century to today Ever since the age of the Grand Tour in the eighteenth century, the Mediterranean has had a significant pull for Britons—including many painters and poets—who sought from it the inspiration, beauty, and fulfillment that evaded them at home. Referred to as “Magick Land” by one traveler, dreams about the Mediterranean, and responses to it, went on to shape the culture of a nation. Written by one of the world’s leading historians of the Mediterranean, this book charts how a new sensibility arose from British engagement with the Mediterranean, ancient and modern. Ranging from Byron’s poetry to Damien Hirst’s installations, Robert Holland shows that while idealized visions and aspirations often met with disillusionment and frustration, the Mediterranean also offered a notably insular society the chance to enrich itself through an imagined world of color, carnival, and sensual self-discovery.

A compelling history of the famous London club and its members’ impact on Britain’s scientific, creative, and official life When it was founded in 1824, the Athenæum broke the mold. Unlike in other preeminent clubs, its members were chosen on the basis of their achievements rather than on their background or political affiliation. Public rather than private life dominated the agenda. The club, with its tradition of hospitality to conflicting views, has attracted leading scientists, writers, artists, and intellectuals throughout its history, including Charles Darwin and Matthew Arnold, Edward Burne-Jones and Yehudi Menuhin, Winston Churchill and Gore Vidal. This book is not presented in the traditional, insular style of club histories, but devotes attention to the influence of Athenians on the scientific, creative, and official life of the nation. From the unwitting recruitment of a Cold War spy to the welcome admittance of women, this lively and original account explores the corridors and characters of the club; its wider political, intellectual, and cultural influence; and its recent reinvention.

In this groundbreaking examination of British war art during the Second World War, Brian Foss delves deeply into what art meant to Britain and its people at a time when the nation's very survival was under threat. Foss probes the impact of war art on the relations between art, state patronage, and public interest in art, and he considers how this period of duress affected the trajectory of British Modernism. Supported by some two hundred illustrations and extensive archival research, the book offers the richest, most nuanced view of mid-century art and artists in Britain yet written. The author focuses closely on Sir Kenneth Clark's influential War Artists' Advisory Committee and explores topics ranging from censorship to artists' finances, from the depiction of women as war workers to the contributions of war art to evolving notions of national identity and Britishness. Lively and insightful, the book adds new dimensions to the study of British art and cultural history.

Clark's study of Leonardo is generally considered the clearest introduction available to the work of the controversial genius. This edition contains 128 plates, integrated into the text; a revised list of dates; an updated bibliography; and a new introduction.

"Lord Clark was one of the most charismatic figures of his generation. This first biography assess his many achievement and reveals the triumphs and tensions of his private life."--AbeBooks.

Traces the career of the nineteenth-century English art critic and painter, who associated with the Bloomsbury group, Picasso, and Bernard Shaw

A personally compelling introduction to Leonardo's genius, a classic monograph of Leonardo's art and his development.

'A wonderful insight into a life that history hasn't remembered as well as it should have.' - Vogue One of the most extraordinary fashion designers of the twentieth century, Elsa Schiaparelli was an integral figure in the artistic movement of the times. Her collaborations with artists such as Man Ray, Salvador Dalí, Jean Cocteau, and Alberto Giacometti elevated the field of women's clothing design into the realm of art. Her story is one of pluck, determination, and talent with scandal as spice. As the daughter of minor Italian nobility whose disastrous first marriage to a Theosophist caused near penury, she transformed herself into a designer of great imagination and, along with Coco Chanel, her greatest rival, she was one of the few female figures in the field at that time.

Amedeo ('Beloved of God') Modigliani was considered to be the quintessential bohemian artist, his legend almost as infamous as Van

Gogh's. In Modigliani's time, his work was seen as an oddity: contemporary with the Cubists but not part of their movement. His work was a link between such portraitists as Whistler, Sargent, and Toulouse-Lautrec and that of the Art Deco painters of the 1920s as well as the new approaches of Gauguin, Cézanne, and Picasso. Jean Cocteau called Modigliani 'our aristocrat' and said, 'There was something like a curse on this very noble boy. He was beautiful. Alcohol and misfortune took their toll on him.' In this major new biography, Meryle Secrest, one of our most admired biographers—whose work has been called 'enthraling' (The Wall Street Journal); 'rich in detail, scrupulously researched, and sympathetically written' (The New York Review of Books) — now gives us a fully realized portrait of one of the twentieth century's master painters and sculptors: his upbringing, a Sephardic Jew from an impoverished but genteel Italian family; his going to Paris to make his fortune; his striking good looks ('How beautiful he was, my god how beautiful', said one of his models) . . . his training as an artist . . . and his influences, including the Italian Renaissance, particularly the art of Botticelli; Nietzsche's theories of the artist as Übermensch, divinely endowed, divinely inspired; the monochromatic backgrounds of Van Gogh and Cézanne; the work of the Romanian sculptor Brancusi; and the primitive sculptures of Africa and Oceania with their simplified, masklike triangular faces, elongated silhouettes, puckered lips, low foreheads, and heads on exaggeratedly long necks. We see the ways in which Modigliani's long-kept-secret illness from tuberculosis (it almost killed him as a young man) affected his work and his attitude toward life ; how consumption caused him to embrace fatalism and idealism, creativity and death; and how he used alcohol and opium with laudanum as an antispasmodic to hide the symptoms of the disease and how, because of it, he came to be seen as a dissolute alcoholic. And throughout, we see the Paris that Modigliani lived in, a city in dynamic flux where art was still a noble cause; how Modigliani became part of a life in the streets and a world of art and artists then in a transforming revolution; Monet, Cézanne, Degas, Renoir, et al.—and others more radical—Matisse, Derain, etc., all living within blocks of one another. Secrest's book, written with unprecedented access to letters, diaries, and photographs never before seen, is an extraordinary revelation of a life lived in art . . . Here is Modigliani, the man and the artist, seemingly shy, delicate, a man on a desperate mission, masquerading as an alcoholic, cheating death again and again, and calculating what he had to do in order to go on working and concealing his secret for however much time remained . . .

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