

**EDWARD BURNE-JONES: VICTORIAN ARTIST-DREAMER**/Stephen Wildman and John Christian.—New York, NY: The Metropolitan Museum of Art, dist. by Harry N. Abrams, 1998.—372 p.: ill.—ISBN 0-87099-858-7 (cl., alk. paper): \$75.00.

Interest in the Victorian artist Edward Burne-Jones, who is often associated with the Pre-Raphaelites, dwindled during the first part of the twentieth century but revived in Britain in the 1960s. Since then there have been two exhibitions devoted to Burne-Jones, a major one in England in 1975 and a smaller one in Italy in 1986, but none had been mounted in the United States or France. The centenary of Burne-Jones's death in 1998 provided a welcome excuse to bring his work to the United States and France, and a comprehensive exhibition accompanied by this catalog was organized by the Metropolitan Museum of Art in collaboration with the Musée d'Orsay and the Birmingham Museums and Art Gallery.

Authors John Christian and Stephen Wildman played a major part in the selection and arrangement of works in the exhibition. Both have made significant contributions to Burne-Jones's scholarship—Christian as the main organizer of the 1975 exhibition—and their expertise is evident in the balanced selection of works and scholarly text. The catalog is divided into eight sections, arranged in chronological order. Each section covers one period of Burne-Jones's life and includes a biographical text by Christian and detailed catalog entries by Wildman and Christian for the art works created during that period. Burne-Jones worked in a variety of media, producing drawings and paintings, stained glass, tapestries, jewelry, and book illustrations. Each medium, with the exception of the 1860s watercolors, is well represented. The main body of the catalog is supplemented with essays by Alan Crawford on Burne-Jones as a decorative artist and by Laurence des Cars on the artist's reception in France and Belgium.

All the scholars approach their topics through traditional historical methods, and in looking through the volume one finds little evidence of the recent debates on art historical methodologies. Wildman has done previous work on Burne-Jones's middle-class patrons, but very few others have attempted to interpret the artist's work in the light of current methodologies, although the exhibition/catalog presented an opportunity to push the boundaries of scholarship on this popular artist. Nonetheless, the text does provide solidly researched biographical information, as well as hard-to-find information, some previously unpublished, on individual art works. The catalog is beautifully produced and abundantly illustrated. Overall, it provides an excellent introduction to the artist and his work and will be an essential resource for any student or scholar working on the artist. It is the most comprehensive monograph to date on Burne-Jones and purchase of this title is recommended for all art libraries.

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(Subject to Later Review)

**Reference**

*Bibliographie du Meuble*/Jacqueline Viaux.—(Second supplement, 1985-1990, et complements).—Paris, France: Ancien Hôtel des Archevêques de Sens (1, rue du Figuier, 75004 Paris), 1998.—252 p.—ISBN 2-84331-021-0: price information unavailable (pa.).

*Dictionary of Enamelling*/Erika Speel.—Brookfield, VT: Ashgate Publishing Company, 1997.—168 p.: ill.—ISBN 1-85928-272-5 (cl., alk. paper): \$99.95.

*Encyclopedia of Aesthetics*/Edited by Michael Kelly.—New York, NY: Oxford University Press, Sept. 1998.—4 vol: ill.—ISBN 0-19-511307-1 (cl., alk. paper): \$495.00.

*Handbook of Modern British Painting and Printmaking, 1900-1990*/Edited by Alan Windsor.—(Second edition).—Brookfield, VT: Ashgate Publishing Company, 1998.—321 p.—ISBN 1-85928-427-2: \$42.95.

*Mark Rothko, The Works on Canvas, Catalogue Raisonné*/David Anfam.—New Haven, CT: Yale University Press, in association with The National Gallery of Art, Nov. 1998.—708 p.: ill.—ISBN 0-300-07489-1: \$125.00.

*The Thames and Hudson Dictionary of Fashion and Fashion Designers*/Georgina O'Hara Callan.—(World of art).—New York, NY: Thames and Hudson, dist. by W. W. Norton, Inc., May 1998.—272 p.: ill.—ISBN 0-500-20313-X: \$16.95 (pa.).

**Architecture/Landscape Architecture**

*City in the Woods: The Life and Design of an American Camp Meeting on Martha's Vineyard*/Ellen Weiss.—Boston, MA: Northeastern University Press, June 1998.—167 p.: ill.—ISBN 1-55553-345-0: \$13.95 (pa.).

*Garden Ornament: Five Hundred Years of History and Practice*/George Plumtre, Jamie Garnock, James Ryland.—New York, NY: Thames and Hudson, dist. by W. W. Norton, Inc., Sept. 1998.—506 p.: ill.—ISBN 0-500-28079-7: \$29.95 (pa.).

*Invisible Images: The Silent Language of Architecture and the Selected Works of Beverly Willis*/Beverly Willis.—Washington, DC: National Building Museum, 1997.—112 p.: ill.—ISBN 0-9619752-8-8: \$45.00.

*The Language of Landscape*/Anne Whiston Spirn.—New Haven, CT: Yale University Press, 1998.—334 p.: ill.—ISBN 0-300-07745-9 (cl., alk. paper): \$35.00.

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*Palladio and America: Selected Papers Presented to the Centro Internazionale di Studi di Architettura*/Edited by Christopher Weeks.—Midlothian, VA: Center for Palladian Studies in America (13813 Village Mill Drive, Midlothian, VA 23113), 1997.—142 p.: ill.—ISBN 0-932958-18-4: price information unavailable.

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*Restorative Gardens: The Healing Landscape*/Nancy Gerlach-Spriggs, Richard Enoch Kaufman, and Sam Bass Warner, Jr.—New Haven, CT: Yale University Press, Nov. 1998.—240 p.: ill.—ISBN 0-300-07238-4 (cl., alk. paper): \$40.00.

*Unnatural Horizons: Paradox and Contradiction in Landscape Architecture*/Allen S. Weiss.—New York, NY: Princeton Architectural Press, Aug. 1998.—176 p.: ill.—ISBN 1-56898-139-2: \$16.95 (pa.).