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BOOKS FOR ART LIBRARIES from Liverpool University Press

The Ince Blundell Collection of Classical Sculpture

Volume 1, The Portraits Part 2, The Male Portraits

JANE FEJFER, University of Copenhagen

Despite its size and importance, the Ince Blundell Collection of Classical Sculpture has never been completely catalogued or published. Part 1 provided a detailed study of the female portraits. Now Jane Fejfer gives an equally detailed and illuminating study of the much larger number of male portraits. This work is a vital reference for anyone studying classical sculpture.

Published jointly with National Museums & Galleries on Merseyside 224pp. illust. & 64pp. plates, £60.00 h/b, 0-85323-832-4 March 1998

Edward Halliday

Art for Life 1925–39 ANN COMPTON, University of Liverpool

Halliday is still remembered as a portrait painter, but he also worked successfully as a muralist, public speaker on art and design issues and as a radio and television broadcaster. All these aspects of his career are reviewed in this exhibition and catalogue, with a view to restoring a reputation that is richly deserved.

48pp. inc. 30 b/w + 7 colour plates, £7.50 p/b, 0-85323-972-X, March 1998

Public Sculpture of Birmingham

GEORGE NOSZLOPY, University of Central England

ed. JEREMY BEACH, University of Northumbria Included in the City's collection are not only independent works such as grand monuments, portrait statues, abstract sculptures and fountains, but also sculpture executed to embellish the City's civic and commercial architecture. Photographs are provided to illustrate almost all of the 272 works included.

Public Sculpture of Britain 2 256pp., £38.95 h/b, £15.95 p/b, 0-85323-682-8 h/b 0-85323-692-5 p/b, April 1998

The Liverpool Academy and Other Exhibitions of Contemporary Art in Liverpool 1774–1867

A History and Index of Artists and Works Exhibited EDWARD MORRIS and EMMA ROBERTS

Liverpool was the first English provincial city in the eighteenth century to hold art exhibitions. Its midnineteenth century exhibitions were notable for attracting Pre-Raphaelite and foreign artists who both had difficulty in showing their works in London. Their development and eventual collapse reveal the importance of municipal enterprise and official subsidy, of the free market and cash flow, of artistic feuds and the battle of styles in the growth of provincial culture.

Published jointly with National Museums & Galleries on Merseyside 600pp., £85.00 h/b, 0-85323-672-0, April 1998

Behold the Hero: General Wolfe and the Arts in the Eighteenth Century

ALAN McNAIRN, former Director, National Gallery of Canada

Exploring the reasons behind Wolfe's posthumous popularity, McNairn analyses representations of Wolfe in both popular culture and high art.

328 pp. inc. 56 b/w photographs, £29.95 h/b, 0-85323-732-8 March 1998

Published in North America by McGill-Queen's University Press

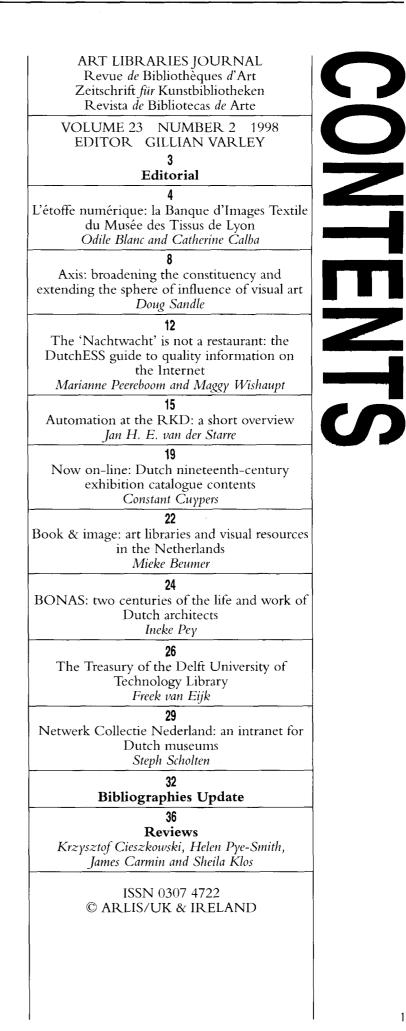
Herbert Read Reassessed

ed. DAVID GOODWAY, University of Leeds Herbert Read acquired a considerable international reputation in his lifetime as a poet, educationalist, anarchist, philosopher (of aesthetics), art critic and historian of, and propagandist for, modern art and design. The papers included here have been assembled to ensure a comprehensive and authoritative coverage of Read's life work that is not only lively, but also designed to stimulate debate.

352pp. inc. b/w illustration, £32.00h/b, £17.95p/b 0-85323-862-2h/b, 0-85323-872-3p/b, June 1998

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The Art Libraries Journal publishes material in English, French, German, and Spanish; articles in languages other than English will normally be accompanied by an English summary.

In addition to articles and conference papers, the Art Libraries Journal publishes reviews of books about, or relevant to, art librarianship, and of bibliographies and major reference works within the broad area of the visual arts. Annual features include 'Bibliographies Update', normally published in the second issue of each volume, and an annual bibliography of art librarianship which precedes the index of Art Libraries Journal in the final issue of each volume. Letters from readers are always welcome as a means of continuing and developing discussion of issues raised in these pages.

Contributions are warmly invited, and should be submitted to the Editor; books for review may be sent to the Editor or to the Reviews Editor.

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