comes to be identified by and through specific populations, natural and human-made sites and landmarks, forms of social, cultural, and commercial interaction and exchange” (8). These colonial landscapes, she argues, become cultural representations steeped in race and empire.

Along with her use of the methods of postcolonial geography and art history, she is concerned with contesting the erasure of Blacks from Canadian history and from the study of Canadian slavery. She argues forcefully for Canada to be remembered as part of the African Diaspora. In support of this position, she deploys landscape art as a means to reevaluate Canada as a colonial power and its relationship to the Caribbean. She states explicitly, “this book then explores the selective erasure and emplacement of racialized subjects within the landscape of Montreal and Jamaica as they functioned to embed and police fragile and emergent alignments between landscape and belonging which stored up British imperial discourses of racialized possession and colonial entitlement” (11).

The book contains an introduction and eight interlocking chapters. In chapter One, Nelson considers geography as a representational practice implicated in ways of knowing place. Chapters Two through Four look closely at slavery in Montreal and its relationship to the production of landscape art. Chapter Two provides an overview of slavery in Montreal under French and then British rule. Chapter Three investigates two images, François Malepart de Beau court’s Portrait of a Haitian Woman (1786) and George Heriot’s Minuets of the Canadians (1807), providing in-depth analyses of the representation of the enslaved African in Montreal. Chapter Four considers how the British used maps and landscapes of Montreal to impose an imperial vision on their newly acquired settlement. Chapters Five through Eight focus on the colonial landscape and depictions of slavery in Jamaica. Similar to Chapter Four, Chapter Five explores the “landsaping” of Jamaica in order to understand the British imperial imaging and imagining of the island. Chapters Six through Eight engage and interpret images from William Clark’s Ten Views in the Island of Antigua... (1823) and James Hakewill’s A Picturesque Tour of the Island of Jamaica... (1825) to understand the ways in which Jamaica and its production of sugar were visualized. Nelson argues that Hakewill erased black bodies and slave labour from the tropical landscapes in his illustrations, creating a sanitized, pro-slavery discourse. To counter this erasure, she examines the “material, social, and cultural realities of slave life in Jamaica that his images denied” (27).

At the heart of Nelson’s book is a critique of the disciplines of slavery studies and art history. She argues that slavery studies has not engaged with visual art in meaningful ways outside the human body, and that art history has failed to raise significant and consistent questions related to race, colonialism, and imperialism because of the “unsuitability of [its] dominant methodologies and practices” (2) to such discourses. Because of the focus on the human body in slavery studies and the resistance of art history to tough discussions related to slavery, land, and empire, Nelson deliberately and methodically excavates the meaning of slavery in these two colonial locations through landscape art. Chapter Six exemplifies her project: she offers a close reading of Hakewill’s A Picturesque Tour of the Island of Jamaica... and his erasure of the enslaved body from the land. At the same time in this chapter, she writes poignantly about white male sexual exploitation of black women in Jamaica and the astoundingly brutal nature of Jamaican slavery. She does this in order to challenge Hakewill’s vision of Jamaican sugar plantations as scenes of “picturesque tranquility” (235). Her comparative project signals her position as scholarly activist and practitioner of a hybrid art history that incorporates a close attending to the visuals, a concern for what is seen and not seen, and a self-reflexivity concerning how the author positions herself. Throughout the book, one senses her outrage and indictment of the slavery complex as well as her commitment to telling a new story about the visualization and imaginings of slavery, geography, and empire in the nineteenth-century colonial world of Montreal and Jamaica. ❄

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C. Cody Barteet

This anthology, dedicated to architectural historian Pierre de la Ruffinère du Prey, consists of sixteen essays that are bracketed by an introduction celebrating the career of du Prey and a postlude written by du Prey on the importance of mentors. The essays explore the significance of the language, morphology, and replication of classicism in Western building practices. The chapters, more or less arranged in a chronological order, centre on the evolution of the classical tradition in architecture from antiquity to mid-twentieth century while also considering the conceptual influences of classical ideals on cartography and on the nationalistic agendas of the late nineteenth and early twentieth century. The essays have a broad geographical focus and address not only Western European
tradi-
tions, but also colonial South
American and modern Canadian
building programs. The scope of
the text is reflected in the book’s subtitle,
Architecture and the Classical Tradition from
Pliny to Posterity, which is derived from
two of du Prey’s important contribu-
tions to the study of architectural his-
tory: his online scholarly portal, Archi-
tecture in the Classical Tradition, and his
book, the Villas of Pliny, from Antiquity to
Posterity.

Before delving into this rich
anthology, I will mention my lone
criticism: the structure of the intro-
duction, which centres on a lengthy
tribute to du Prey. Although such a
tribute is undoubtedly justified and
could easily have been expanded, it
would have been better placed in a
preface. As it is, it becomes the focus
of the introduction, which leaves
little room for a discussion of the
organization of the book. The impor-
tance of the anthology’s coverage
and scholarly contributions, which
include the first-time reproduction
of four historical prints, is not made
clear, and some of the truly signifi-
cant findings of the chapters are not
highlighted or contextualized, leav-
ing readers to stumble upon them by
chance. The anthology, nevertheless,
is well rounded and will surely be
enjoyed and used by generalists and
specialists alike.

The book begins with a discussion
of antiquity, moves on to the medi-
eval and early modern eras, and ends
with the modern period. The chapters
in the sections on antiquity and the
medieval period foreground issues of
style. In his exploration of historical
orders, Mark Wilson Jones demon-
strates that the Greeks did not share
our perceptions of the orders as being
finite in form and function, but were
rather multivalent in application
and meaning. Eric Fernie provides a
historiography of the Romanesque
that brings out both the positive and
pejorative connotations affixed to the
term. Like Jones, Fernie indicates that
stylistic terminology and codifica-
tion are frequently driven by later
ideological influences that may or
may not align with “period” practices.
Between these two surveys are more
specialized essays. Guy Métraux exam-
ines literary discussions of the Roman
villa, going beyond the famed works
of Pliny. Judson Emerick analyzes the
Tempietto in Rome and suggests a
methodology that recognizes the limi-
tations of periodization and its dis-
regard for the implicit heterogeneity
of all eras. This diversity within the
anthology tells a broader and more
nuanced story of the built environ-
ment, while at the same time demon-
strating that facets of the design and
semantic content of certain motifs
resonate across historical eras.

The discussion of the early mod-
ern period begins John Beldon Scott’s
analysis of the many classical forms
that are manifest in the visual rhet-
oric of the Holy Roman Emperor
Charles v, particularly his court’s
revival of triumphal processions. Rec-
ognizing scholarly precedents that
have meticulously documented the
changes to Rome’s urban fabric under
Charles v, Scott effectively “reinte-
grates” lived experience into the
archaeological composition of the
city, in which the new ideological
narratives about the classical tradition
that unfolded conveyed the political
ambitions of Charles as well as those
of his followers in the subsequent
centuries.

From Rome in the time of
Charles’s transformations, readers
are transported to Spain’s colonies in
the Americas. The importance of the
classical tradition as filtered through
ancient Roman practices is well
known in Hispanic American stud-
ies, and as Gauvin Alexander Bailey
demonstrates, classicism continued
in eighteenth-century South Amer-
ica even as the Rococo was flourish-
ing there under the influence of two
architects: Giovanni Andrea Bianchi
and Giovanni Battista Primoli. Baile-
y, like subsequent authors in the
anthology, draws attention to the
role of architects instead of focusing
solely on patronage in the dissemina-
tion of the classical tradition.

With a global perspective in
mind, Sally Hickson explores how
the engraver Girolamo Porro, in his
numerous engravings of antiquities
and the ancient monuments of Rome,
took account of the influx of topo-
graphic prints from the larger coloni-
al world. Hickson makes an import-
ant contribution to classical studies
as she transgresses the boundaries
of our preconceived conceptions of
classicism, which most often focus on
architectural practices and not carto-
ographic forms. Her chapter on Porro
is the first in a sequence of five chap-
ters that directly focus on early mod-
ern prints. In the following chapter,
Una Roman D’Elia presents a meticu-
lous study of the steps Claude Perrault
took in his efforts to create a new clas-
sical order for the court of Louis xiv
(Perrault designed an ostrich-feather
capital, which despite winning a royal
competition was never put into use).
D’Elia carefully documents the signifi-
cance of the architect’s printmaking
to the fostering and promoting of his
intellectual ideas.

It is in this section that the anthol-
ogy makes a particularly important
contribution, with the first-time
publication of prints, two associat-
ed with Giulio Romano and two with
Giovanni Battista Montano. These
four prints, all of which are in Can-
adian collections, will certainly be
of interest to Renaissance schol-
ars, and David McTavish’s and Janina
Knight’s formal analyses provide a
sound foundation upon which future
With issues of identity politics and their manifestations in the built form in mind, Sebastian Schütze returns to Rome and the Fascists’ interventions of the early twentieth century. Schütze convincingly documents the processes through which art and architecture became political tools, as aesthetics were developed to sway the masses and shift understandings of history and fact. The last chapter, by Phyllis Lambert, offers notes on the classical elements of Ludwig Mies van der Rohe’s architecture. The volume closes with du Prey’s reflections on mentors and students.

As shown by this brief overview, Tributes to Pierre du Prey is a wonderfully rich text that will appeal to a large audience while also making a substantial scholarly contribution. Take for example Jones’s and Fernie’s articles. As an educator who endeavours to provide my students with supplemental readings that expand upon survey texts, I see these essays as doing just this, in that they provide a snapshot of the current discourse concerning academic understandings of the historical orders and styles. These essays include engaging discussions of the ways in which our appreciation of art and architecture is often influenced by the social and cultural constructs of a given period, including those driven by nationalistic agendas.

The essays within this anthology, while loaded with facts, are accessible to a wide range of students and readers. Such accessibility is appropriate in a tribute to a scholar who recognizes the importance of sound academic research, but who is also committed to educating students through visually acute descriptions and anecdotal experiences that give a lively sense of an urban environment. Lastly, the anthology provides much insight into the evolution of the classical tradition in Western culture, all the while challenging academic conceptions of the classical tradition in the built form and in visual culture at large. Indeed, all those interested in the built environment will enjoy the many significant discoveries of the text.

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Fannie Caron-Roy


Canadien d’origine, McTavish a complété sa thèse de doctorat sur Giusseppe Porta, dit Salvati, en 1978 au Courtauld Institute of Arts de Londres, thèse qui fut ensuite publiée chez...