



ART AND ARCHITECTURE

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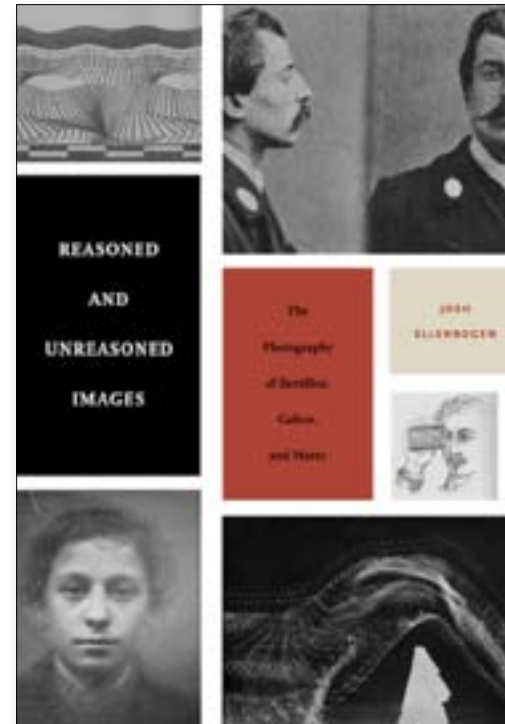
Cover: Etienne-Jules Marey, *Flight of a Bird*, 1886; Marey, *Study of the Human Walk*, 1883. Photographs. Both courtesy of Collège de France.
 Page 2: *Diagram Showing the Essential Parts of the Composite Photographic Apparatus*, 1881. Engraving. From *Photographic Journal* 15 (June 24, 1881).
 Page 26: Detail from an analytical diagram of the north elevation of the baptistery, Parma. From an engraving by Piero Sottili after a drawing by G. Bertoluzzi, in Michele Lopez, *Il Battistero di Parma* (Parma: Giacomo Ferrari, 1864), fig. 4.
 Page 27: Bay 103, Reims Cathedral. Drawing by Ferdinand de Lasteyrie, ca. 1850 (after Lasteyrie, *Histoire de la peinture sur verre*).
 Page 29: Chartres Cathedral, south elevation (after Dehio and Bezold, *Atlas*, Book III, plate 416).

Manuscript Submissions

All manuscript submissions in art, architecture, and visual culture should be sent to:

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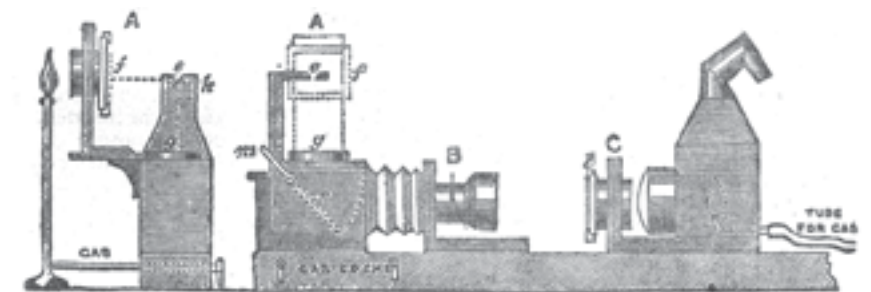
Reasoned and Unreasoned Images
The Photography of Bertillon, Galton, and Marey
 Josh Ellenbogen

“Reasoned and Unreasoned Images is a fascinating discussion of photography in the second half of the nineteenth century, concentrating on the work of Bertillon, Galton, and Marey. Josh Ellenbogen raises interesting questions concerning the nature of evidence that are still being discussed in current work on the philosophy of science and, in particular, the philosophy of experiment. In short, this is a first-rate piece of scholarship, with the additional bonus that it is a good read.” —Allan D. Franklin, University of Colorado Boulder

“Josh Ellenbogen offers a truly unique treatment of the nature of scientific uses of photography at the turn of the nineteenth century, one that will certainly be debated but whose value will lie in the specificity of its analysis and the originality of its argument. This will be an influential book, dealing with many contemporary issues in our understanding of photographic evidence and revealing their historical background. It has already influenced my own thinking.” —Tom Gunning, University of Chicago

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“L’IMAGE
 LA PLUS
 RESSEMBLANTE
 POSSIBLE”



—BERTILLON

The Breathless Zoo

Taxidermy and the Cultures of Longing

Rachel Poliquin

“With *The Breathless Zoo*, Rachel Poliquin has made a major contribution to the blossoming field of animal studies. This book is the new benchmark on the place of taxidermy in the social history of art, science, and popular culture. Marvelous, rigorous, and extensively well researched, the work is also refreshingly pleasurable to read. Throughout, Poliquin explores the complex questions around the rich cultural texture of taxidermy. And unlike other works on the topic, *The Breathless Zoo* examines not only what taxidermy is but also what it means. For those of us engaged in thinking about animals, this is the book on the culture of taxidermy we have long awaited—a book of great innovation that slices through the history of science, blood sports, and art.”

—Mark Dion

“*The Breathless Zoo* is an intriguing and poetic meditation on an unlikely subject: stuffed animals in European museums that seem so familiar and so intellectually musty. Rachel Poliquin teases out of them not just a typological order but also a human longing for beauty and wonder, story and allegory.

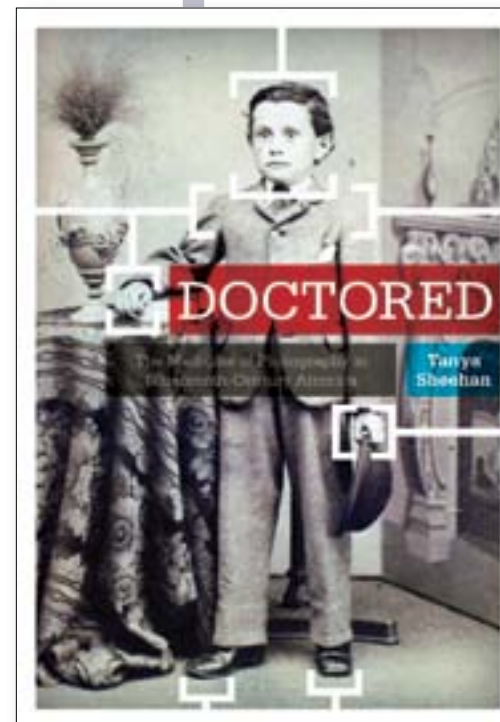
In the dead specimens she finds immortality; in their stasis, movement across the world. The result is a rich panorama of human ideas and desires.”

—Marina Belozerskaya,
author of *The Medici Giraffe*

240 pages | 30 color/5 b&w illustrations | 8 x 9 | 2012
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Animalibus: Of Animals and Cultures Series



“WONDER
IS THE
FOUNDATION
OF ALL
PHILOSOPHY,
INQUIRY ITS
PROGRESS,
IGNORANCE
ITS END.”



Doctored

The Medicine of Photography in
Nineteenth-Century America

Tanya Sheehan

“This remarkable book combines close readings of periodicals with theoretical acumen and interpretive insights, revealing the central role that medical metaphors played in American photographic culture in the nineteenth century. Conveniently embodying the desires and anxieties of both photographers and their clients, these medical metaphors were made manifest as much in advertisements, cartoons, and articles as in actual photographic portraits. Casting doubt on any hard-and-fast distinction between the social and the physical body, *Doctored* will change the way you think about this period of American history.”

—Geoffrey Batchen,
Victoria University

“*Doctored* is a highly original and thoughtful study that illuminates the rich ties between nineteenth-century American portrait photography and medical practice. It illustrates how the nascent medium of photography gained legitimacy by forging ties to science and explores the deeply rooted belief in photography as a cure for social and even physical ills. The book makes a major contribution to our understanding of early photographic practice and its complex relationship to medicine, race, and class.”

—Martin A. Berger,
University of California Santa Cruz

216 pages | 44 illustrations | 7 x 10 | 2011
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“Anatomy
should be
studied
by the
poser.”

— W. H. Tipton

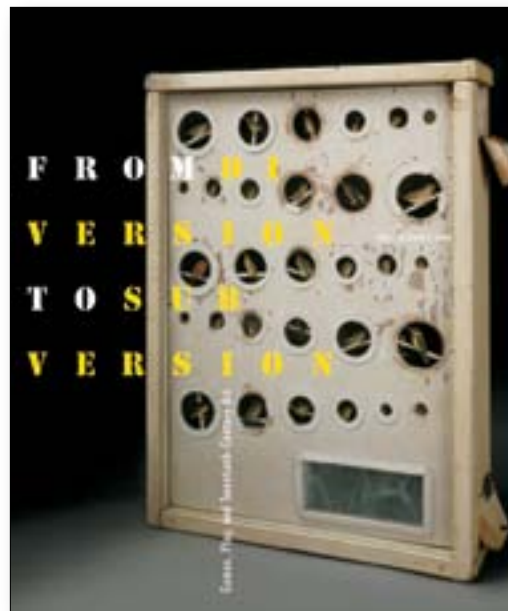
From Diversion to Subversion Games, Play, and Twentieth-Century Art

Edited by David J. Getsy

“Far too often the seriousness of high art has been invoked at the expense of compelling art’s sheer gratuitousness, irrepressible impertinence, and spontaneous playfulness. A welcome and particularly bracing overturning of this staid approach is David J. Getsy’s *From Diversion to Subversion*, a collection of lucid essays by established and emerging scholars, which focuses insightfully on the oxymoronic turns of serious humor, games played in earnest, and ludic research.” —Robert Hobbs, Virginia Commonwealth University

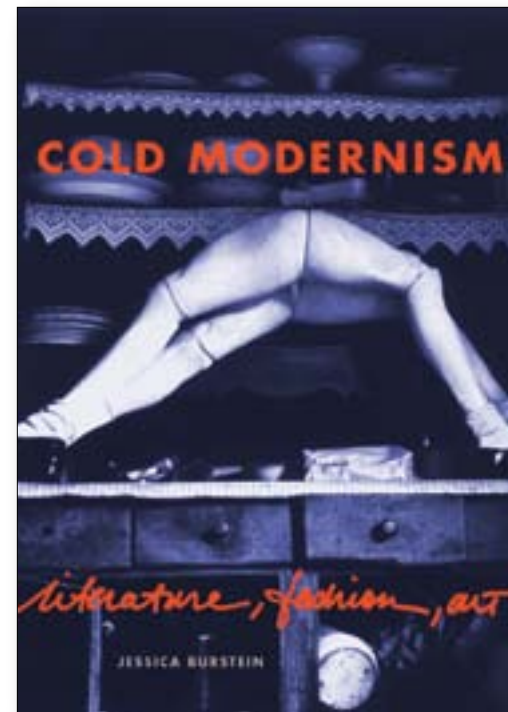
Games and play occupied a central, if misunderstood, role in modern art in the twentieth century. Many art-historical narratives have downplayed the ways in which artists returned to play and to games as analogues to art practice, as metaphors for creativity, or as models for art criticism. The essays collected in this volume investigate the fundamental importance of supposedly nonserious activity and attend to the ways in which artists used play and games in order to reconsider their practice and to expand their critical strategies. With subjects ranging from early-twentieth-century manifestations of games and play in Surrealism, Duchamp, Picasso, and Bauhaus photography to their repercussions in Fluxus, performance, public practice, and new media, these essays establish the diversity and potential of games and play and point toward an alternate trajectory in the development of modern art.

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**S A T I R E I S
A L E S S O N ,
P A R O D Y
I S A G A M E .**

—Vladimir Nabokov, *Strong Opinions*



Cold Modernism Literature, Fashion, Art

Jessica Burstein

“*Cold Modernism* is a wonderful book—insightful, erudite, and witty beyond words. I think it will have an enormous impact on modernist studies.”

—Douglas Mao, Johns Hopkins University

In *Cold Modernism*, Jessica Burstein explores various cultural facets of modernism, tying them into a fresh conceptual framework. Central to her analysis is the important premise that our current understanding of modernism is fundamentally incomplete. Reacting against “hot,” libidinous, and psychology-centered modernism, Burstein asserts that “a constellation of modernist sensibility” has been left unacknowledged, one that laid the essential groundwork for postmodernism.

In her wide-ranging discussion of fiction, poetry, art, and fashion, Burstein sets up the parameters of what she calls “cold modernism.” According to Burstein, cold modernism operates on the premise that “there is a world in which the mind does not exist, let alone matter”; it runs counter to the “tropical bodies” of Virginia Woolf and D. H. Lawrence. Burstein views varying disciplines within modernism through the lens of their human interest, focusing on the “coldest”: works that convey the mechanical and inhuman. In these works, she contends, the role of the self is nonexistent; the individual mind is merely a physical fact.

296 pages | 30 illustrations | 6.75 x 9.5 | 7/2012
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**“WHEN EVERYTHING THAT MAN IS NOT IS ADDED TO MAN,
THEN MAN BECOMES HIMSELF.”**

Hans Bellmer

What Is an Image?

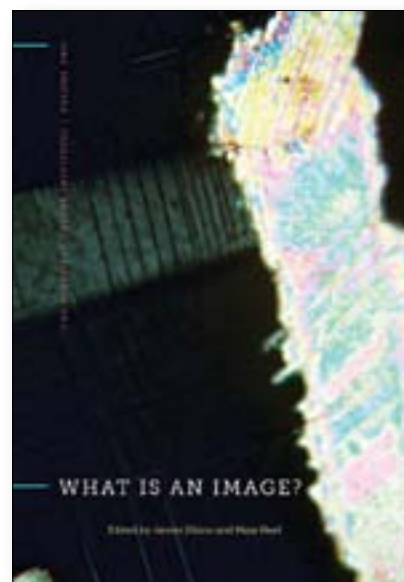
Edited by James Elkins and Maja Naef

“What Is an Image?” offers a richly informative, wide-ranging, and open-ended ensemble of ideas and viewpoints that significantly advances the scholarly conversation. One of the great virtues of the volume is that it breaks with the standardized format of much academic writing to allow the coexistence of a plurality of voices and opinions. The reader is allowed to ‘listen in’ on a discussion that takes place at the cutting edge of current research and thereby gains a clear overview of the issues at stake in reconceptualizing the image.”

—Jason Gaiger,
The University of Oxford

Among the major writers represented in this book are Gottfried Boehm, Michael Ann Holly, Jacqueline Lichtenstein, W. J. T. Mitchell, Marie-José Mondzain, Keith Moxey, Parul Dave Mukherji, Wolfram Pichler, Alex Potts, and Adrian Rifkin.

296 pages | 3 illustrations | 7 x 10 | 2011
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The Stone Art Theory Institutes Series



Art and Globalization

Edited by James Elkins, Zhivka Valiavicharska, and Alice Kim

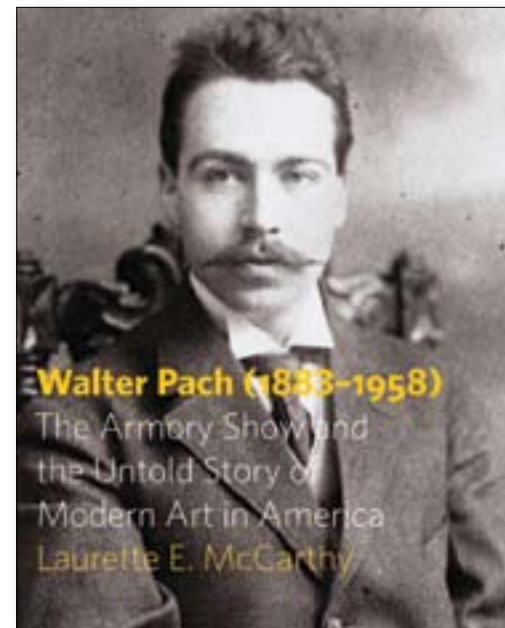
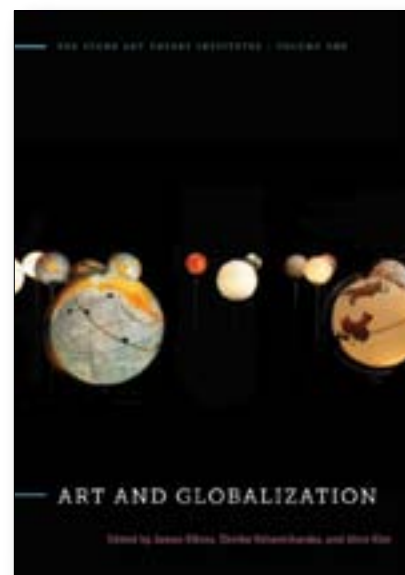
New in Paperback

“This multivoiced volume successfully evokes the vastness of artistic production on a global scale. The conversations, assessments, and programmatic introductions and afterword make it crystal clear that if art is to be understood in global terms, the tasks of conceptual clarification, concept development, and methodological innovation must be taken up with intelligence, honesty, and energy, and in a way that takes thinking about art well beyond the usual parochialisms.”

—Mette Hjort,
Lingnan University, Hong Kong

Thinkers contributing to this volume include Rasheed Araeen, Joaquín Barriendos, Susan Buck-Morss, John Clark, Iftikhar Dadi, T. J. Demos, Néstor García Canclini, Charles Green, Suman Gupta, Harry Harootunian, Michael Ann Holly, Shigemi Inaga, Fredric Jameson, Caroline Jones, Thomas DaCosta Kaufmann, Anthony D. King, Partha Mitter, Keith Moxey, Saskia Sassen, Ming Tiampo, and C. J. W.-L. Wee.

304 pages | 1 illustration | 7 x 10 | 2010
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The Stone Art Theory Institutes Series



Walter Pach (1883–1958)

The Armory Show and the Untold Story of Modern Art in America

Laurette E. McCarthy

New in Paperback

“Drawing on a wealth of primary sources, Laurette E. McCarthy’s meticulously documented biography of Walter Pach (1883–1958) is an important contribution to the history of American modernism.”

—Allan Antliff, University of Victoria

“Laurette McCarthy, a specialist in early twentieth-century American art and its European background, has produced a detailed study of one of the neglected figures of the period—Walter Pach. Pach was a brilliant mirror of the age, an influential critic, essayist, historian, lecturer, dealer, agent, and, not least of all, painter. She has dealt convincingly with all these facets, drawing on a good deal of unpublished documentation that has never before been tapped. Her book is a compelling biography that deals not only with the facts of Pach’s life but also with his engagement with the aesthetic and social themes of his time.”

—William Innes Homer, University of Delaware

“No student of modern art should miss this thorough and fascinating study of one of the most important figures of the time, still little known except to specialists.”

—William C. Agee, Hunter College

272 pages | 10 color/36 b&w illustrations | 8.5 x 10.5 | 2011
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Publication of this book has been aided by a grant from
Furthermore: a program of the J. M. Kaplan Fund

“In going back

(or, as I think, forward)

to a renewal of naturalistic art, I believe I have remained modern.”

—Walter Pach

Becoming Modern, Becoming Tradition

Women, Gender, and Representation
in Mexican Art

Adriana Zavala

New in Paperback

“This important research will add significantly to the understanding of this period of Mexican history.”

—Magali M. Carrera,

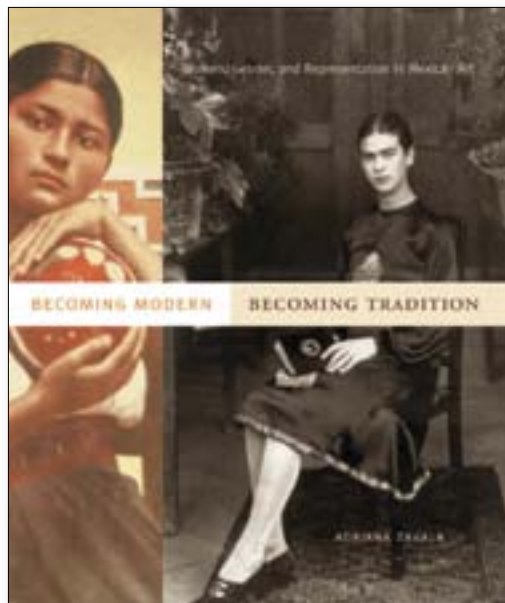
University of Massachusetts

Becoming Modern, Becoming Tradition examines the relationship between women, nationalism, racial identity, and modernity before, during, and after the Mexican Revolution. In this innovative study, Adriana Zavala demonstrates that the image of Mexican womanhood, whether stereotyped as Indian, urban, modern, sexually “degenerate,” or otherwise, was symbolically charged in complex ways both before and after the so-called postrevolutionary cultural renaissance, and that crucial aspects of postrevolutionary culture remained rooted in nineteenth-century conceptions of woman as the bearer of cultural and social tradition.

408 pages | 24 color/70 b&w illustrations | 8 x 10 | 2010

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Not for sale in Mexico



“ALL NATIONS . . .
OWE THEIR RUIN AND DISGRACE TO ONE WOMAN,
AND TO ANOTHER THEIR SALVATION AND GLORY;
THE MYTHS OF EVE AND MARY
ARE REPRODUCED EVERYWHERE.”

—IGNACIO RAMÍREZ



Thomas Hart Benton and the American Sound

Leo G. Mazow

“Leo Mazow’s much-anticipated *Thomas Hart Benton and the American Sound* contains many delightful surprises. For one, it opens up Benton to new lines of inquiry: much has been written about this modern American painter, and authors have long noted his interest in music—especially American folk songs—but now, at last, we have a book that considers Benton’s trenchant absorption in American sound in the context of diverse theories and the rich pageantry of his era. Moreover, the book is superbly researched and well written. And in rendering Benton and his interests as fresh and novel, Mazow performs an enormous favor for anyone interested in modern American culture. Here’s yet another guise for a controversial and outspoken artist. A superb book that’s sure to leave a lasting mark.”

—Justin Wolff, University of Maine

“Sometimes I hate painting,
but I keep at it,
thinking always
that before I croak
I’ll really learn how to do it
—maybe as well
as some of the old painters.”

Alternately praised as “an American original” and lampooned as an arbiter of kitsch, the regionalist painter Thomas Hart Benton has been the subject of myriad monographs and journal articles, remaining almost as controversial today as he was in his own time. In *Thomas Hart Benton and the American Sound*, Leo Mazow shows that the artist’s musical imagery was part of a larger belief in the capacity of sound to register and convey meaning. In Benton’s pictorial universe, it is through sound that stories are told, opinions are voiced, experiences are preserved, and history is recorded.

200 pages | 44 color/33 b&w illustrations | 9 x 10 | 5/2012

ISBN 978-0-271-05083-6 | cloth: \$79.95 sh

—Thomas Hart Benton

Princeton
America's Campus

W. Barksdale Maynard

“Anyone interested in universities, architecture, and social history will want to read this fascinating book.”

—Neil L. Rudenstine, Harvard University

“An eloquent history of the distinguished Princeton campus. Thank you, Barksdale Maynard.”

—Robert Venturi

“This unprecedented history of the Princeton University campus is fascinating in the way that W. Barksdale

Maynard uses the evolution of the campus architecture and landscape as a window onto the evolution of higher education in America, the country's social and political milieu, and the context of contemporaneous architectural interests. All of these topics are interwoven with animated stories of influential characters:

university leaders, faculty and administrators, important alumni, and students, as well as many architects,

landscape designers, and artists. Beyond providing

simply an account of an extraordinary campus with a stunning variety of buildings, the stories Maynard

tells reveal the rich and interesting evolution of American architecture from the mid-eighteenth to

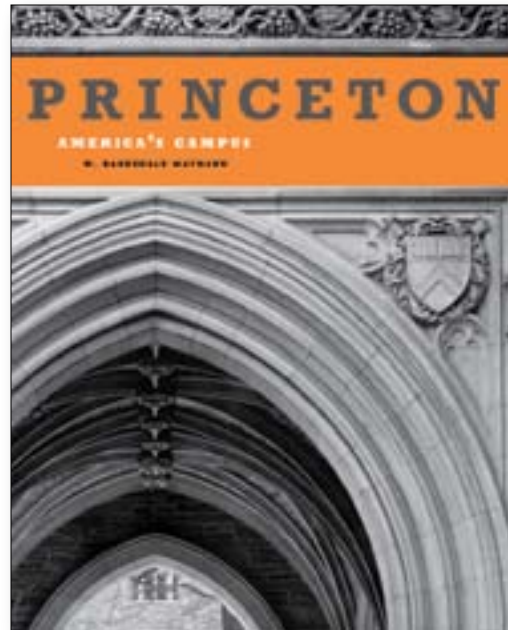
the early twenty-first centuries.”

—Michael Graves

288 pages | 150 illustrations/3 maps | 8 x 10 | 6/2012

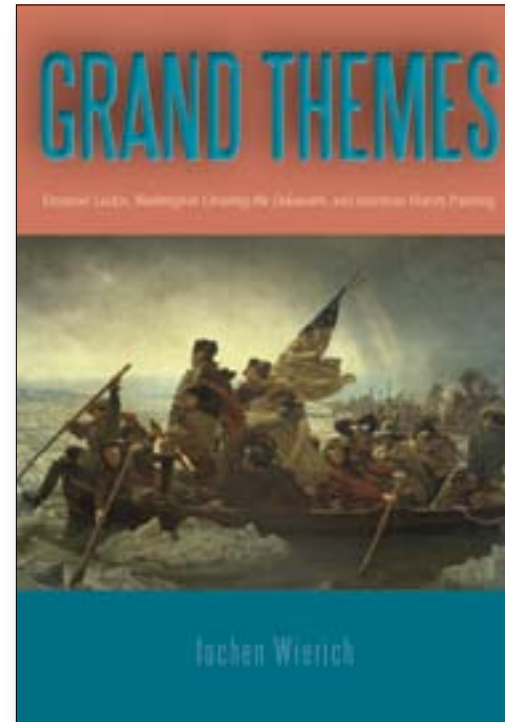
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“I acquired an
education at
Princeton,
not an
ideology.”

—Robert Venturi



Grand Themes

Emanuel Leutze, *Washington Crossing the Delaware*, and American History Painting

Jochen Wierich

“This fascinating and richly detailed historical study explains how the legendary painting *Washington Crossing the Delaware*, a sensation at its first public showing in 1851, provided antebellum Americans with a message of hope and unity at the very moment their nation was crumbling—and how, once civil war became inevitable, art of such immense size and unmitigated idealism lost its magnetic power. Jochen Wierich examines alternative types of history painting that emerged during the period and analyzes the critical debates they fueled. In doing so, he dusts off a neglected genre of American art and makes us see how crucial it once was in defining the country's present by picturing its past.”

—David M. Lubin, Wake Forest University

“*Grand Themes* brings to this topic a wide-ranging and critically informed historical lens—as well as a thoughtfulness and thoroughness—that it has never before received. What is ultimately at stake in this study is the time-honored hierarchy of the genres, in a day and place in which that hierarchy put forth, as the author puts it so well, ‘a sham form of cultural authority.’”

—Leo Mazow, University of Arkansas

240 pages | 50 illustrations | 6 x 9 | 2011

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“The scenes that rise before the historians eye are vast and grand—what must they be to the artist.”

—Emanuel Leutz

Alter Icons

The Russian Icon and Modernity

Edited by Jefferson J. A. Gatrall
and Douglas Greenfield

“Well illustrated and designed, this book is a significant contribution to the study of Russian culture.”

—W. C. Brumfield, *Choice*

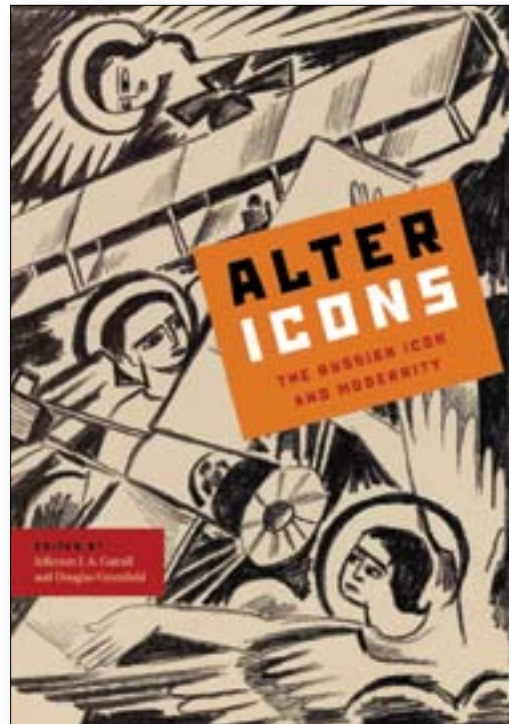
“This elegant volume, replete with full-color plates and multiple illustrations, demonstrates that far from falling into ‘decline,’ ‘decay,’ or ‘loss’ from its encounter with modern aesthetics, the Russian icon continues to serve its ‘intermedial,’ ‘liminal’ function, remaining a phenomenon of the paradoxical ‘living tradition’ that is Orthodoxy. By definition both material and spiritual, the icon finds a place in museum or poem as well as church, marketplace as well as film. And, as elucidated here, the obraz serves itself up as a subject for scholarly investigation as easily as an object of religious devotion.

Kudos to the authors, editors, and publisher.”

—Judith Deutsch Kornblatt,
University of Wisconsin–Madison

304 pages | 16 color/24 b&w illustrations | 7 x 10 | 2011

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**“WHAT THE BOOK
IS TO THE LITERATE,
THE IMAGE
IS TO THE ILLITERATE.”**

—John of Damascus



Making Modern Paris

Victor Baltard's Central Markets and the Urban Practice of Architecture

Christopher Curtis Mead

“Finally we have a thorough and nuanced monograph on the architect Victor Baltard, his contribution to the design of the world's most renowned public market, and his rightful place—and that of his oeuvre, including the markets—in shaping the modern French capital.”

—Helen Tangires,
Center for Advanced Study in the Visual Arts,
National Gallery of Art

The name of the architect Victor Baltard is inseparable from the Halles Centrales of Paris, the complex of iron-and-glass pavilions built between 1854 and 1874 in the historic heart of the city. *Making Modern Paris* is the only comprehensive study to address systematically not only the role Baltard played in the markets' design and construction, but also how the markets relate to the rest of Baltard's work and professional practice. Considering his entire career over the three decades he worked for the Prefecture of the Seine, this investigation of how architectural and urban practice came together in Baltard's work offers a case study of the historical process that produced modern Paris between 1840 and 1870.

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Buildings, Landscapes, and Societies Series

**“THE CREATION OF ONE MAN
will seem one day to be the creation of everyone.”**

—CHARLES GARNIER

Sheltering Art
Collecting and Social Identity in Early
Eighteenth-Century Paris

Rochelle Ziskin

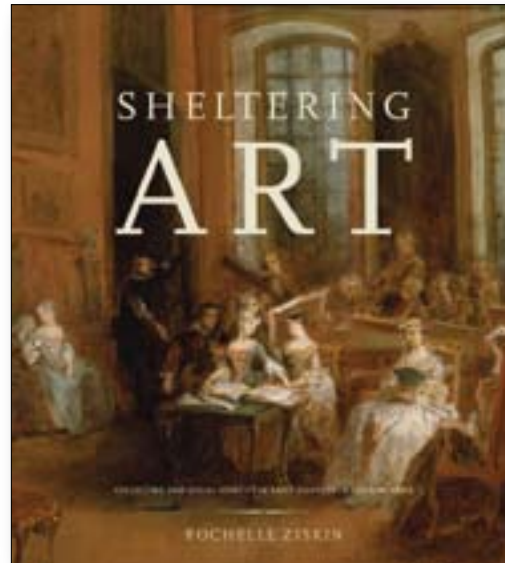
“Rochelle Ziskin brings to life the world of art collecting and its role in defining political and personal allegiances in early eighteenth-century Paris. With rich details mined from archival research, Ziskin reconstructs the collections of prominent Parisian art collectors—including those of Pierre Crozat, the comtesse de Verrue, Philippe II d’Orléans, and Jean de Jullienne. *Sheltering Art* is lucidly written and well illustrated and is an important contribution to our understanding of the dynamics of collecting, identity, and ideology during this period.”

—Julie-Anne Plax,
University of Arizona

“In this significant and absorbing book, Rochelle Ziskin deftly considers the migration of leadership in taste from Louis XIV’s court to Paris. ‘Ancients’ were challenged by ‘Moderns,’ known for their embrace of Watteau. Ziskin examines the social codes embedded in collecting in great depth and subtlety, especially at the houses of the leaders of two rival factions, Pierre Crozat and the comtesse de Verrue.”

—Robert Neuman,
Florida State University

360 pages | 16 color/124 b&w illustrations | 9 x 10 | 7/2012
ISBN 978-0-271-03785-1 | cloth: \$79.95 sh



“On those rare occasions
when society goes to
war over cultural matters,
the importance of . . .
[the] debate should never
be underestimated.”

—Joan DeJean



Ingres and the Studio
Women, Painting, History

Sarah Betzer

“*Ingres and the Studio* is an exciting piece of scholarship that sheds new light on issues of paramount importance to our understanding of nineteenth-century French art: the increasingly interrelated destinies of portraiture and history painting; the importance of female agency within a complex cosmopolitan art world; and the centrality of imagery of women within both a specifically *ingrisme* artistic enterprise and the modern creative imagination more generally.”

—Andrew Shelton,
Ohio State University

“*Ingres and the Studio* offers a powerful new account of Ingres’s principally female portrait subjects, situated in the context of contemporary aesthetic and artistic debates—and no less situated within the context of Ingres’s studio practice and its psychological dynamics.”

—Marc Gotlieb, Williams College

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ISBN 978-0-271-04875-8 | cloth: \$84.95 sh

“One must always learn how to see it.”

Empress Maria Theresa and the Politics of Habsburg Imperial Art

Michael Yonan

“This brilliantly researched study marshals an impressive body of primary visual evidence, from the Belgian lace on the empress’s gown in one of her many portraits to allusive mythological garden statues at Schönbrunn Palace that function as her surrogates in a carefully designed imperial space. This book is an exceptionally significant contribution to scholarly investigations of the relationship between visual culture and monarchical government. Engagingly written and cogently argued, Michael Yonan’s book will become a model for those scholars seeking to go beyond traditional patronage studies to achieve a more sophisticated understanding of the role of art and visual culture in defining European monarchy during the Old Regime.”

—Christopher M. S. Johns,
Vanderbilt University

“This is the most fascinating book published about Maria Theresa in a long, long time. It should certainly be read by anyone interested in Vienna, the Habsburgs, or, more generally, the relation of art and politics in the eighteenth century. Michael Yonan is an immensely stimulating historian and art historian of Central Europe.”

—Larry Wolff,
New York University

240 pages | 52 color/36 b&w illustrations | 8 x 10 | 2011
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Pygmalion in Bavaria

The Sculptor Ignaz Günther and Eighteenth-Century Aesthetic Art Theory

Christiane Hertel

“This is an extraordinary book. Extraordinary is Hertel’s command of eighteenth-century aesthetic art theory, extraordinary her command of Bavarian Rococo art, especially the art of Ignaz Günther, and extraordinary the depth of her understanding of the religious culture of eighteenth-century Bavaria. *Pygmalion in Bavaria* may seem to be a book for a small number of specialists. But the spell of Ignaz Günther’s art should ensure that this unusually engaging text will find the readers it deserves and will help secure, in the English-speaking world, Günther’s place among the major artists of the eighteenth century.”

—Karsten Harries, Yale University

In *Pygmalion in Bavaria*, Christiane Hertel introduces the sculptor Ignaz Günther in his immediate context of Bavarian Rococo art and Counter-Reformation religious visual culture. At the same time, she considers the extraordinary aesthetic appeal of Günther’s oeuvre in the context of eighteenth-century art theory that focuses on sculpture and the creative paradigm of Pygmalion. Through such interweaving of contexts and discourses, she offers insights into how Rococo art’s own critical dimension positions it against the Enlightenment and introduces a particular notion of subjectivity.

344 pages | 27 color/89 b&w illustrations | 8 x 10 | 2011
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Translating Nature into Art

Holbein, the Reformation, and
Renaissance Rhetoric

Jeanne Nuechterlein

“Amid a host of recent German-language monographs and exhibitions on Hans Holbein, most of the material facts about the artist have been established and reexamined. But this new study by Jeanne Nuechterlein steps back to consider—within their singular, defined historical contexts—what art historians now term the visuality of the artist’s works. She finds two major, contrasting approaches in his picturing: a symbolic yet gestural allegorical vocabulary for religious imagery, versus a sober, detached documentation chiefly focused on his portrait sitters. Buffeted by the politics and iconoclasm of the Reformation in both Switzerland and England, Holbein engaged the visible world as well as the problem of representation itself, including in unique early religious works, such as his *Dead Christ in the Tomb*, which invested even material representation with meaning. Like Bryan Wolf in his assessment of Vermeer’s visual modernity, Nuechterlein explores just what her title declares—how across the course of his tumultuous career Holbein translated nature into art, pioneering in his distinctive fashion a vision of picturing that fortified European painting for centuries to come.”

—Larry Silver,

University of Pennsylvania

264 pages | 31 color/75 b&w illustrations | 8 x 10 | 2011

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“Although a painted face,
I am not second to the living face. . . .

This work of art depicts with
diligence what belongs to nature.”



—Bonifacius Amerbach

Opening Doors

The Early Netherlandish Triptych Reinterpreted

Lynn F. Jacobs

“With her characteristic meticulous scholarship and intellectual verve, Lynn Jacobs opens doors in our understanding of the triptych, one of the defining formats of early Netherlandish painting. Using a wealth of contemporary sources and her sensitive readings of individual works, she convincingly demonstrates how ‘paintings with doors,’ as triptychs were termed, structured and generated meaning for artists and audiences alike. . . . Jacobs has written a richly rewarding, indeed essential, book for anyone seeking to comprehend early Netherlandish art.”

—Jeffrey Chipps Smith,

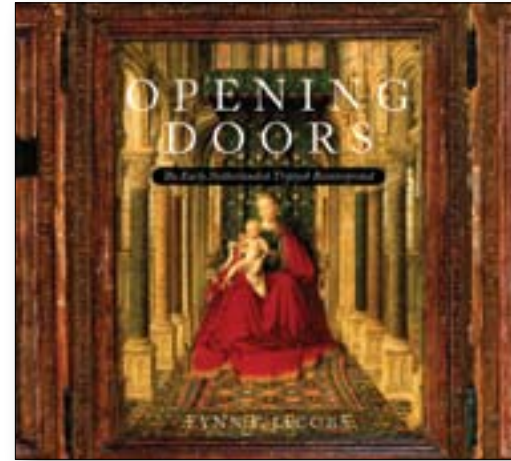
University of Texas at Austin

“Admirably broad in its sweep—from Jan van Eyck to Rubens—this book tackles a fundamentally important question: how the form of the triptych affected its meaning. Noting that archival evidence reveals that this art form was envisioned as a panel covered by doors, Lynn Jacobs develops the idea of the ‘miraculous threshold.’ . . . This book will undoubtedly have a major impact on the field.”

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“On his arrival and knocking
at the gate of her heart, she
could quickly open the door.”
—from the legend of Hedwig of Silesia

The Wake of Iconoclasm

Painting the Church in the Dutch Republic

Angela Vanhaelen

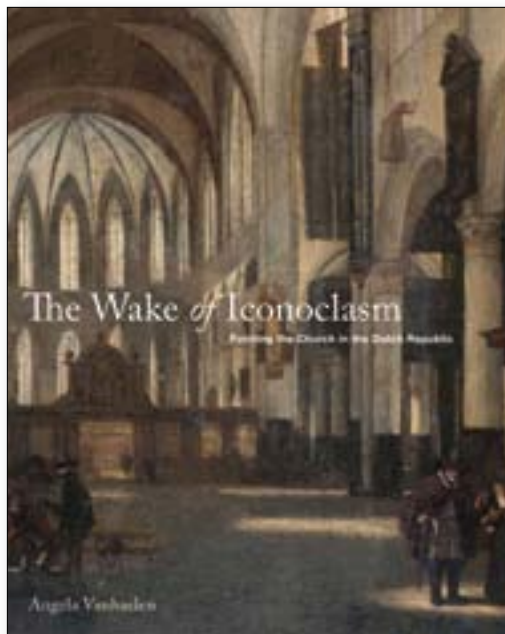
“This book is a significant contribution to the field of Dutch art and religious culture. Angela Vanhaelen looks closely and with fresh eyes at these images of Dutch church interiors, and with the close observation of each detail, their architectural spaces and church-attending inhabitants come alive to the reader.”

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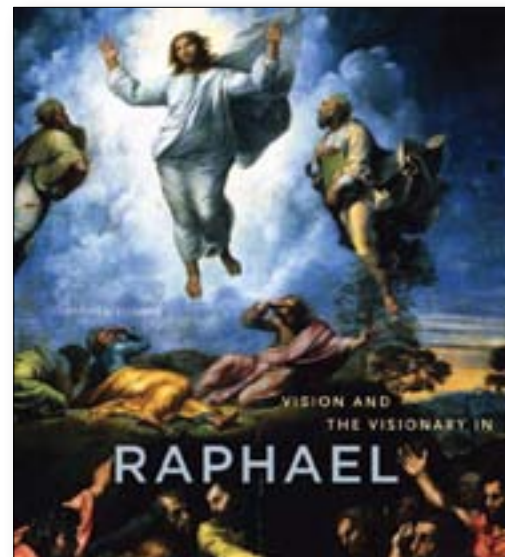
Although pictures were ubiquitous in the Dutch world, the official religion expressed a fundamental distrust of visual imagery. Investigating this paradox, *The Wake of Iconoclasm* takes as its main subject the numerous paintings of austere Calvinist church interiors that proliferated in the seventeenth century. Painstakingly crafted and highly naturalistic images of interiors, these peculiar paintings show spaces that were purged of visual imagery during and after the iconoclast riots of the sixteenth century. In essence, they depict the interface of the histories of art and religion. Angela Vanhaelen argues that the main function of this imagery was to stimulate debate about the transformed role of art in relation to the religious and political upheavals of the Reformation and the Dutch Revolt.

232 pages | 27 color/29 b&w illustrations | 8 x 10 | 3/2012
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“Paintings could be found *everywhere*
... *everywhere* except in churches.”

—Johan Huizinga



Vision and the Visionary in Raphael

Christian K. Kleinbub

“With a rare combination of precise and probing visual analysis and searching historical and textual scholarship, Christian Kleinbub opens entirely new prospects on the artist who personifies our concept of High Renaissance. *Vision and the Visionary in Raphael* demonstrates the fuller dimensions of a profound pictorial intelligence. The very notion of seeing, in its several aspects, is at the core of this study, which includes not only the spectator/worshipper before an altarpiece, but also the spectator/witness in the *istoria* and the vision of the seer/prophet. While focusing on Raphael, it inevitably involves the full Renaissance tradition, from Alberti’s articulation of the viewer to Renaissance responses to and commentaries on the visionary in theological literature from antiquity to Ficino and Savonarola, as well as theological commentary in a particularly Pauline tradition. Kleinbub discovers new and deeper aspects of Raphael as a thinking artist.”

—David Rosand, Columbia University

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“The immortal angels
acted upon the
soul,
intellect,
and hand of that most worthy artist.”

—Pirro Ligorio

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Paul Barolsky

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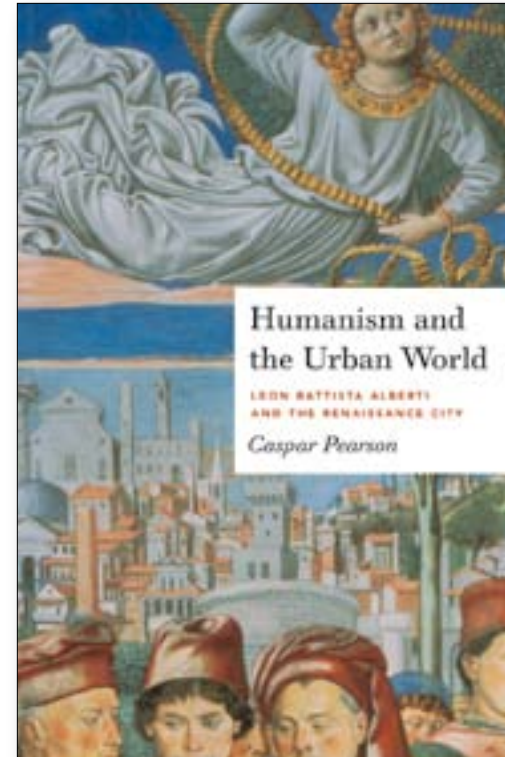
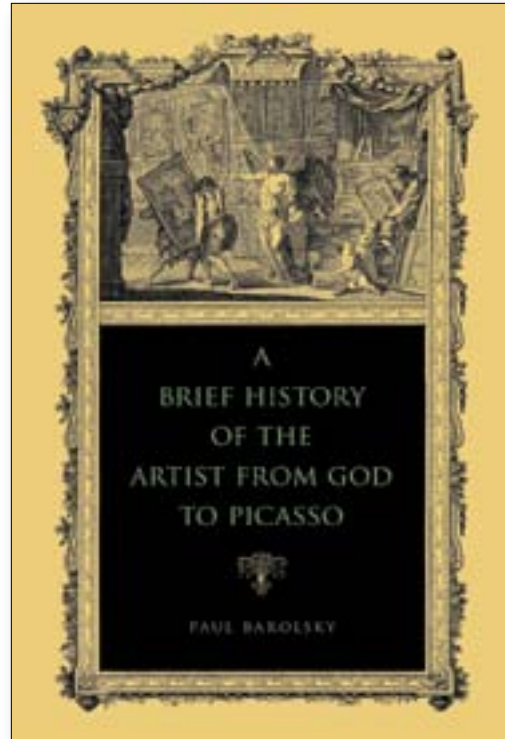
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168 pages | 6 x 9 | 2010
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“YOU CANNOT
BEGIN NOT TO TELL,
UNTIL YOU KNOW MORE THAN YOU ARE
WILLING TO IMPART.”

—PETER WHIFFLE



Humanism and the Urban World Leon Battista Alberti and the Renaissance City Caspar Pearson

In *Humanism and the Urban World*, Caspar Pearson offers a profoundly revisionist account of Leon Battista Alberti’s approach to the urban environment as exemplified in the extensive theoretical treatise *De re aedificatoria* (*On the Art of Building in Ten Books*), brought mostly to completion in the 1450s, as well as in his larger body of written work. Past scholars have generally characterized the Italian Renaissance architect and theorist as an enthusiast of the city who envisioned it as a rational, Renaissance ideal. Pearson argues, however, that Alberti’s approach to urbanism was far more complex—that he was even “essentially hostile” to the city at times. Rather than proposing the “ideal” city, Pearson maintains, Alberti presents a variety of possible cities, each one different from another. This book explores the ways in which Alberti sought to remedy urban problems, tracing key themes that manifest in *De re aedificatoria*. Chapters address Alberti’s consideration of the city’s possible destruction and the city’s capacity to provide order despite its intrinsic instability; his assessment of a variety of political solutions to that instability; his affinity for the countryside and discussions of the virtues of the active versus the contemplative life; and his theories of aesthetics and beauty, in particular the belief that beauty may affect the soul of an enemy and thus preserve buildings from attack.

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“*Beauty:*
the adjustment of all parts
proportionately so that one
cannot add or subtract or
change without impairing
the harmony of the whole.”

—Leon Battista Alberti

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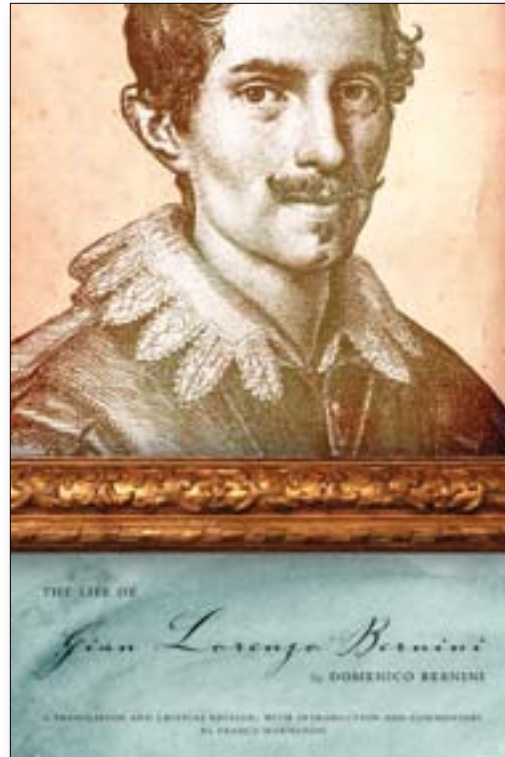
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Three loud cheers for Penn State University Press for bringing out a book previously available only in a hard-to-obtain facsimile of the original, Italian text.”

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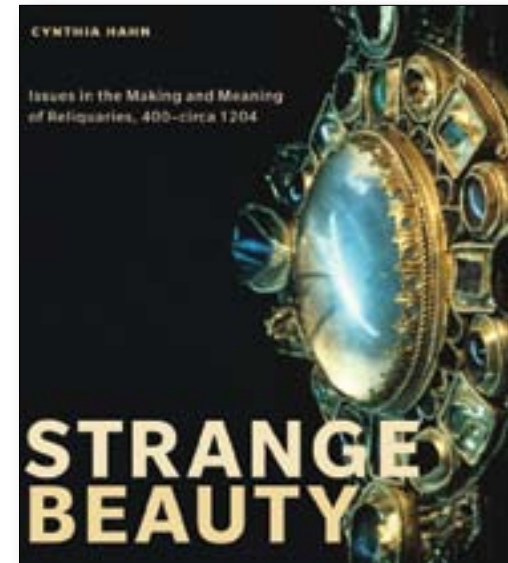
500 pages | 6 x 9 | 2011

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*“Truth is the sole merit of
history and history
is truth alone.”*

—Domenico Bernini



Strange Beauty

Issues in the Making and Meaning of Reliquaries,
400–circa 1204

Cynthia Hahn

“Cynthia Hahn offers a refreshing new synthesis on the topic of medieval reliquaries. She shows that they are a form of ‘representation’ that mediates religious experience of relics as well as their political and institutional meanings. Engaging both primary sources and current theoretical writings, Hahn’s text will be of crucial interest to a broader readership concerned with the material embodiment of the sacred and strategies of representation.”

—Thomas Dale,

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Reliquaries, one of the central art forms of the Middle Ages, have recently been the object of much interest among historians and artists. Until now, however, they have had no treatment in English that considers their history, origins, and place within religious practice, or above all, their beauty and aesthetic value. In *Strange Beauty*, Cynthia Hahn treats issues that cut across the class of medieval reliquaries as a whole. She is particularly concerned with portable reliquaries, often containing tiny relic fragments, which purportedly allowed saints to actively exercise power in the world.

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“Relics do not signify unless encased in a proper story.”

—Eugene Vance

The Italian Piazza Transformed

Parma in the Communal Age

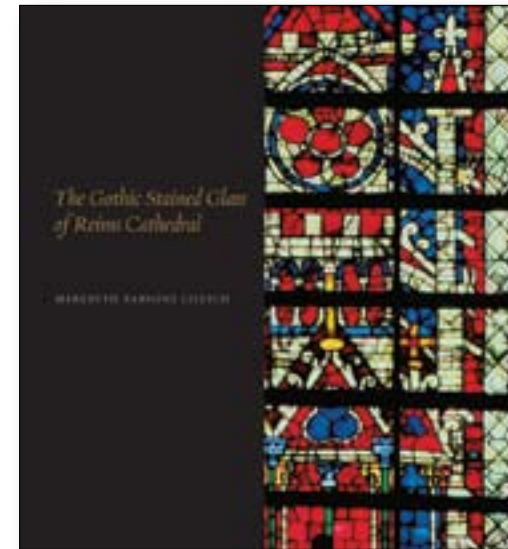
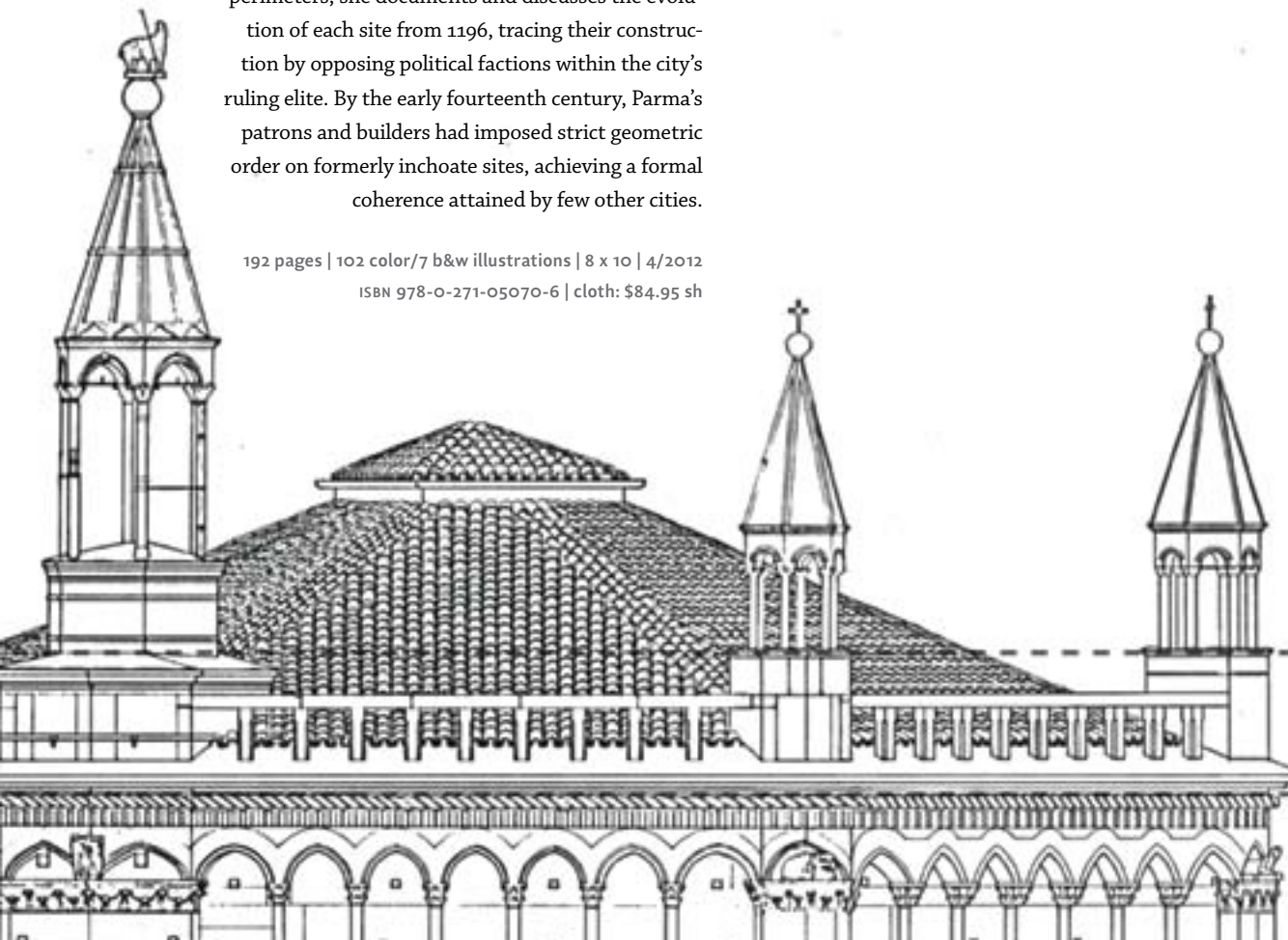
Areli Marina

“There is no doubt that this is a significant contribution to the field . . . an exemplary presentation of extremely complex historical processes. The scholarship is formidable.”

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During the long thirteenth century, the cities of northern Italy engendered a vital and distinctive civic culture despite constant political upheaval. In *The Italian Piazza Transformed*, Areli Marina examines the radical transformation of Parma’s urban center in this tumultuous period by reconstructing the city’s two most significant public spaces: its cathedral and communal squares. Treating the space of these piazzas as attentively as the buildings that shape their perimeters, she documents and discusses the evolution of each site from 1196, tracing their construction by opposing political factions within the city’s ruling elite. By the early fourteenth century, Parma’s patrons and builders had imposed strict geometric order on formerly inchoate sites, achieving a formal coherence attained by few other cities.

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The Gothic Stained Glass of Reims Cathedral

Meredith Parsons Lillich

“This is, flat out, a great book, one destined to be both a classic in medieval studies and a model for future scholars. Meredith Parsons Lillich has accomplished a ‘scholarly miracle’: an excellent, comprehensive, readable analysis of the many complex, sophisticated, and multivalent programs of stained glass in the upper (clerestory) windows at Reims Cathedral, arguably the most important Gothic cathedral in France. This superb book goes a long way toward filling one of the largest ‘black holes’ in our knowledge of thirteenth-century Gothic art.”

—William W. Clark, Queens College, CUNY

“The cathedral of Reims is a vital element of French medieval political and ecclesiastical history as well as a much-studied monument for its architecture and sculpture. Renovations, natural and human disasters, and equally problematic restoration campaigns have obstructed a competent overview of its windows. Meredith Lillich has been engaged in the study of Reims for many years, and this publication emerges as the definitive volume on the glazing.”

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Edited by Colum Hourihane

Covering the arts of Ireland and England with some incursions onto mainland Europe, where the same stylistic influences are found, the terms “Insular” and “Anglo-Saxon” are two of the most problematic in medieval art history. Originally used to define the manuscripts of ninth- and tenth-century Ireland and the north of England, “Insular” is now more widely applied to include all of the media of these and earlier periods. It is a style that is closely related to the more narrowly defined Anglo-Saxon. Stretching from the sixth or seventh centuries possibly to the late eleventh century, these styles are two of the most innovative of the Middle Ages. The studies in this volume, which were undertaken by some of the most eminent scholars in the field, highlight the close interaction between the two worlds of Ireland and England in the early medieval period.

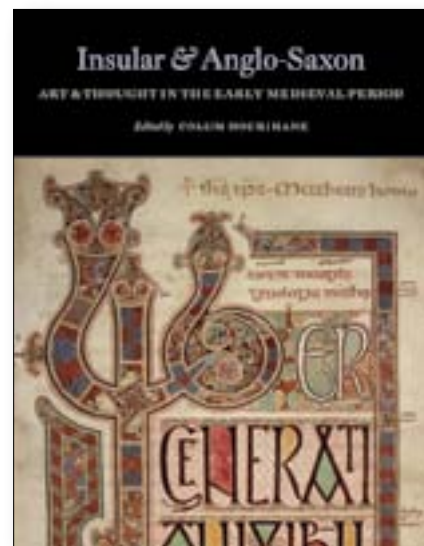
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Edited by Colum Hourihane

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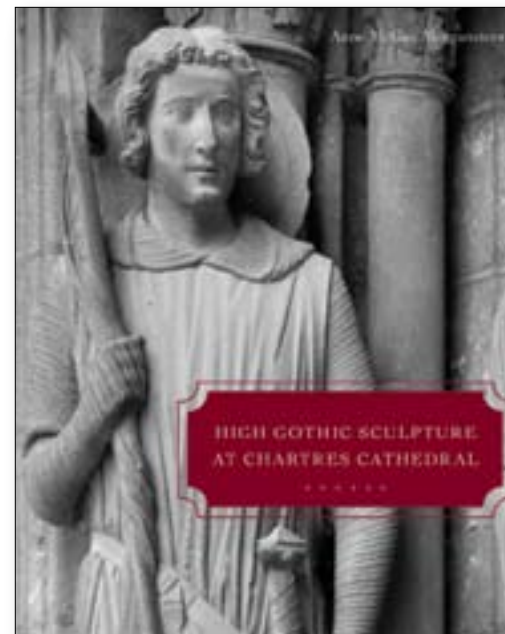
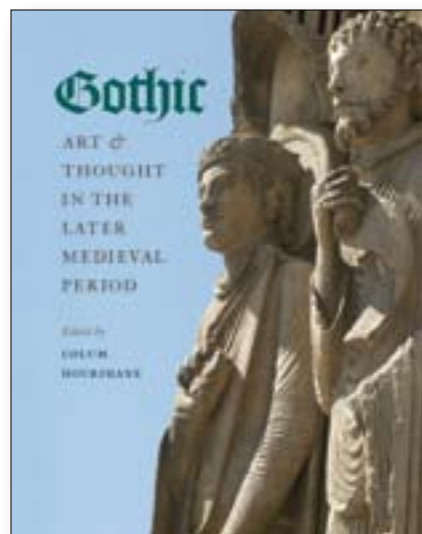
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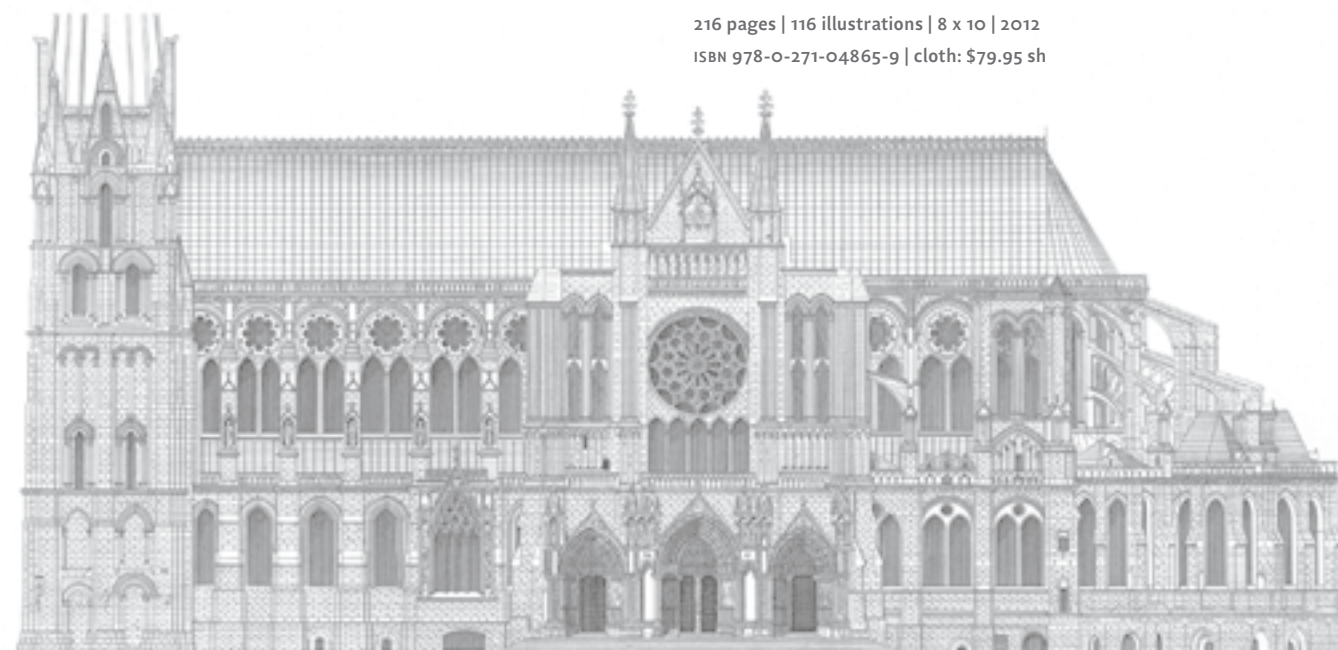
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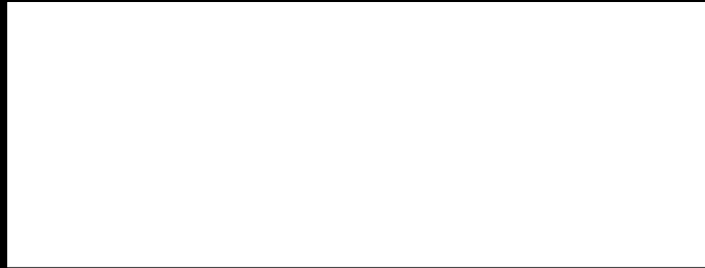
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