Manuscript Submissions

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

Eleanor H. Goodman, Ph.D.
Executive Editor
Penn State Press
820 North University Drive
University Support Building 1, Suite C
University Park, PA 16802-1003

For manuscript preparation guidelines and information about recent publications, please consult www.psupress.org.


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.


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

240 pages | 48 illustrations | 7 x 10 | 5/2012
isbn 978-0-271-05259-5 | cloth: $74.95 sh
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 explains 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
isbn 978-0-271-03792-9 | cloth: $74.95 sh

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
isbn 978-0-271-05372-1 | cloth: $34.95 tr
Animalibus: Of Animals and Cultures Series

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

“Anatomy should be studied by the poser.”
— W. H. Tipton
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. Getz’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.
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 Pichtler, Alex Potts, and Adrian Rifkin.
396 pages | 7 illustrations | 7 x 10 | 2011
isbn 978-0-271-05064-5 | cloth: $84.95 sh
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, Mithu 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
isbn 978-0-271-03717-2 | paper: $39.95 sh
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
isbn 978-0-271-03741-7 | paper: $29.95 sh
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
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

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

“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.”
—Thomas Hart Benton

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

—Emanuel Leutze
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.

320 pages | 157 illustrations | 9 x 10 | 6/2012
isbn 978-0-271-05087-4 | cloth: $84.95 sh

Buildings, Landscapes, and Societies Series

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/44 bw illustrations | 7 x 10 | 2011
isbn 978-0-271-03677-9 | cloth: $74.95 sh

“WHAT THE BOOK IS TO THE LITERATE, THE IMAGE IS TO THE ILLITERATE.”
—John of Damascus

“THE CREATION OF ONE MAN will seem one day to be the creation of everyone.”
—CHARLES GARNIER
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 ingriste 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

328 pages | 51 color/82 b&w illustrations | 9 x 10 | 2012
isbn 978-0-271-04875-8 | cloth: $84.95 sh

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/104 b&w illustrations | 9 x 10 | 7/2012
isbn 978-0-271-03785-1 | cloth: $79.95 sh

“One must always copy nature and learn from it how to really see it.” —INGRES

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

“One must always copy nature and learn from it how to really see it.” —INGRES
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.

336 pages | 27 color/89 b&w illustrations | 8 x 10 | 2011
isbn 978-0-271-03737-0 | cloth: $99.95 sh

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
isbn 978-0-271-03722-6 | cloth: $89.95 sh
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

324 pages | 31 color/75 b&w illustrations | 8 x 10 | 2011  
isbn 978-0-271-03692-2 | cloth: $84.95 sh

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 Chipp Smith, University of Texas at Austin

328 pages | 40 color/140 b&w illustrations | 10.5 x 9.5 | 2012  
isbn 978-0-271-04840-6 | cloth: $94.95 sh

On his arrival and knocking at the gate of her heart, she could quickly open the door.”

—Bonifacius Amerbach  

“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

—from the legend of Hedwig of Silesia

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

224 pages | 50 color/46 b&w illustrations | 9 x 10 | 2011
isbn 978-0-271-03704-2 | cloth: $89.95 sh

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.”
—Shelley Perlove, University of Michigan–Dearborn

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
isbn 978-0-271-05061-4 | cloth: $79.95 sh

“Paintings could be found everywhere . . . everywhere except in churches.”
—Johan Huizinga

“The immortal angels acted upon the soul, intellect, and hand of that most worthy artist.”
—Pirro Ligorio
A Brief History of the Artist from God to Picasso
Paul Barolsky

New in Paperback

“Paul Barolsky’s new book is marvelous, a treasure. It is an imaginative history—of fact, fiction, and fable—brilliantly related by a historian of the imagination.”
—William E. Wallace, Washington University in St. Louis

“In this brilliant, wide-ranging essay Barolsky examines the historical idea of the artist, arguing convincingly, for example, that we should view Homer as an early art historian and that Dante played a crucial role in shaping the modern view of the artist.”
—David Wilkins, University of Pittsburgh

“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.

“You cannot begin not to tell, until you know more than you are willing to impart.”
—Leon Battista Alberti

“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
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, University of Wisconsin-Madison
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.

336 pages | 44 color/80 b&w illustrations | 9 x 10 | 6/2012
isbn 978-0-271-05078-2 | cloth: $84.95 sh

The Life of Gian Lorenzo Bernini
A Translation and Critical Edition, with Introduction and Commentary, by Franco Mormando
Domenico Bernini
New in Paperback
“Thanks to Franco Mormando, we now have the definitive English translation we have long been waiting for—a book that will certainly be a welcome addition to the library of any student or scholar of early modern Italian art. Mormando’s volume presents an elegant, accurate, and highly readable translation of the text—one that captures the essence and spirit of the original Italian, with respect to the nuances and subtlety of language and terminology.”
—Steven F. Ostrow, University of Minnesota
“No library, no scholar, and no undergraduate in Baroque art can be without Franco Mormando’s translation. His introduction and notes are packed with new information and original discoveries. 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.”
—Tod Marder, Rutgers University
500 pages | 6 x 9 | 2011
isbn 978-0-271-03749-3 | paper: $29.95 sh

“Truth is the sole merit of history and history is truth alone.”
—Domenico Bernini

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

Truth is the sole merit of history and history is truth alone.
—Domenico Bernini
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

364 pages | 100 color/158 b&w illustrations | 9 x 10 | 2011
isbn 978-0-271-03777-6 | cloth: $59.95 sh

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.”
—Charles Burroughs,
Case Western Reserve University

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 piazze 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.

192 pages | 102 color/7 b&w illustrations | 8 x 10 | 4/2012
isbn 978-0-271-05070-6 | cloth: $84.95 sh
Gothic Art and Thought in the Later Medieval Period
Essays in Honor of Willibald Sauerländer
Edited by Colum Hourihane

Despite the fact that the Gothic is one of the best known and most studied of all the fields of medieval art history, much remains for us to learn. Stretching in time from the early thirteenth to the middle of the sixteenth century and in space from the western shores of Ireland to the eastern borders of Europe, it is a style with many subdivisions and dialects.

These papers—the fruits of a two-day conference at Princeton University—bring together some of the foremost scholars in the field and celebrate Willibald Sauerländer, the doyen of Gothic studies. Covering a variety of media, from glass to manuscripts to ivories, and all of Europe, they deal with such issues as reception, methodology, nationalism, and scholasticism as well as historiography. Accompanying these studies are some innovative iconographical papers on topics as diverse as the Miracle at Cana and Synagoga and Ecclesia.

336 pages | 196 illustrations | 8.5 x 11 | 2011
ISBN 978-0-9768202-9-1 | paper: $35.00 sh

High Gothic Sculpture at Chartres Cathedral, the Tomb of the Count of Joigny, and the Master of the Warrior Saints
Anne McGee Morganstern

“Anne McGee Morganstern’s new book reconstructs the history of the tomb of Count Guillaume de Joigny in an impressively meticulous fashion. It is a genuine and significant addition to the literature.”
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