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Cover: Constitution of 1791, damaged by P.-F. Palloy in May 1793. Copper and parchment. Archives Nationales de France, Paris. Photo: Atelier Photographique des Archives Nationales.

Page 1: Jean-Pierre Droz, assignat, twenty-five sols, 1792. Etching, engraving, and typography on paper. Private collection. Photo: Richard Taws.

Page 6: 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 Lopez, *Il Battistero di Parma*, fig. 4.

Page 7: Bay 103, Reims Cathedral. Drawing by Ferdinand de Lasteyrie, ca. 1850 (after Lasteyrie, *Histoire de la peinture sur verre*).

Page 9: Chartres Cathedral, south elevation (after Dehio and Bezold, *Atlas*, Book III, plate 416).

Page 13: Francisco de Hollanda, *Column, Baths of Diocletian*, from the album commonly known as *Antigonalhos* (1538–40; Escorial, Biblioteca del Monasterio de San Lorenzo, inv. 28.I.20).

Page 20: *Diagram Showing the Essential Parts of the Composite Photographic Apparatus*, 1881. Engraving. From *Photographic Journal* 15 (June 24, 1881).

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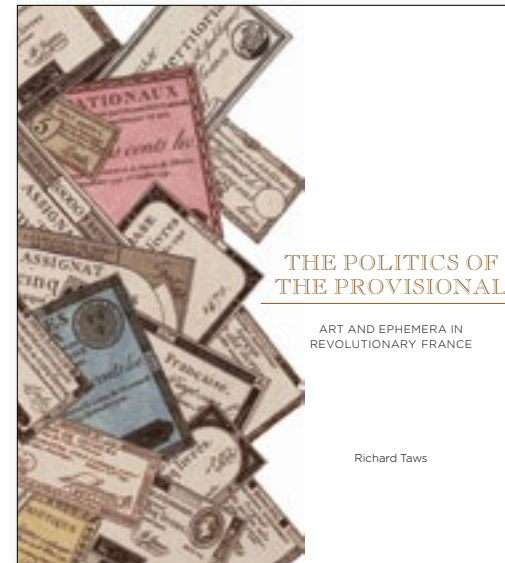
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The Politics of the Provisional Art and Ephemera in Revolutionary France

Richard Taws

“What Richard Taws offers is a series of concepts with which to frame French Revolutionary visual culture: to the notion of the provisional, he adds currency, identity, circulation, temporal rupture, media transgression, and mimetic dissimulation. Not only are the arguments and formal analyses moored to original material, but they are so cogently structured that it is hard to see them as anything but convincing. Art historians have much to learn from the approach Taws takes. He renders an entire realm of images and objects foundational to our understanding of the production, status, and meaning of representation in the 1790s—and, in so doing, develops models for thinking about the relation of the visual to political upheaval more generally. This is one of the most sophisticated accounts of material culture I have read.”

—Erika Naginski, Harvard University

The Politics of the Provisional is the first book in the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation. Thanks to the AHPI grant, this book will be available in the following e-book editions: Kindle, Nook Study, Google Editions, ebrary, EBSCO, Project MUSE, and JSTOR.

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

Rochelle Ziskin

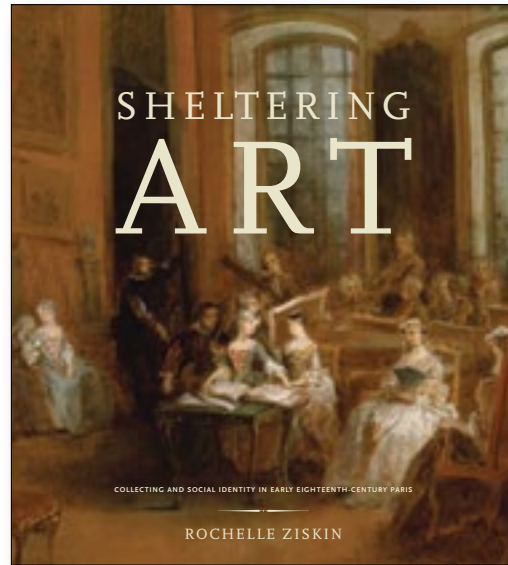
“Rochelle Ziskin brings to life the world of art collecting and its role in defining political and personal allegiances in early eighteenth-century Paris. With rich details mined from archival research, Ziskin reconstructs the collections of prominent Parisian art collectors—including those of Pierre 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.”

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“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

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“*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.”

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“*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.”

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“One must always learn how to see it.”

—INGRES—

Strange Beauty

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

Cynthia Hahn

Finalist, 2013 Charles Rufus Morey Book Award

“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.”

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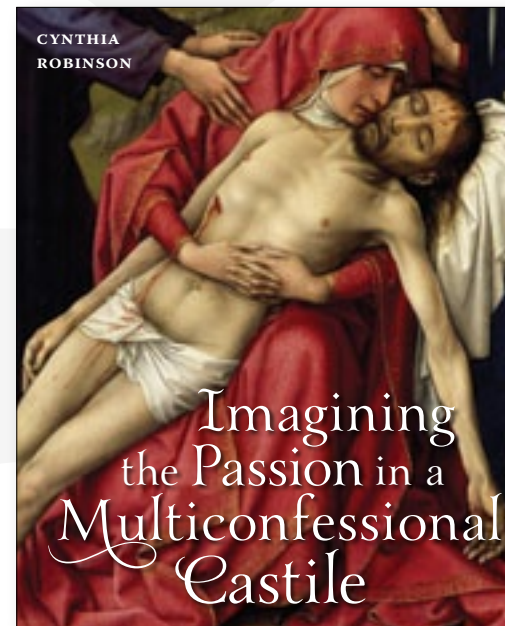
Reliquaries, one of the central art forms of the Middle Ages, have recently been the object of much interest among historians and artists. Until now, however, they have had no treatment in English that considers their history, origins, and place within religious practice, or above all, their beauty and 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



Imagining the Passion in a Multiconfessional Castile

The Virgin, Christ, Devotions, and Images in the Fourteenth and Fifteenth Centuries

Cynthia Robinson

“This is an impressive book that will profoundly alter our understanding of late medieval culture and late medieval Iberia and will chart the directions for future research in a range of areas. It is a groundbreaking work, or, more accurately, a frame-breaking work, for medievalists, Hispanists, art historians, students of religious devotion and mysticism, and, most generally, scholars interested in the complex mechanisms of cultural exchange.”

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“*Imagining the Passion in a Multiconfessional Castile* is no doubt one of the most relevant contributions of the past two decades in the field of medieval Iberian art history. Built on an impressive number of unpublished primary sources and careful analysis of crucial examples where art was produced in a context of interreligious dialogue and/or confrontation, Cynthia Robinson argues for a new understanding of the specificity of late medieval Castilian visual culture in a European context. Highly interdisciplinary and refreshing, *Imagining the Passion* revisits old ideas of influence and artistic exchange with a new and provocative agenda. This book will be a must-read for anyone interested in the history of medieval and early modern Iberia.”

—Felipe Pereda, Johns Hopkins University

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Parma in the Communal Age

Areli Marina

“The Italian Piazza Transformed makes an extremely valuable empirical advance in Italian urban studies. Marina’s careful reconstruction, through historical texts and site surveys, of the development of . . . important Parmesan sites places their study on new foundations. She also offers a model of how open space in an urban fabric can be rigorously studied. One can only hope others will follow the stimulating lead Marina pioneers in this book.”

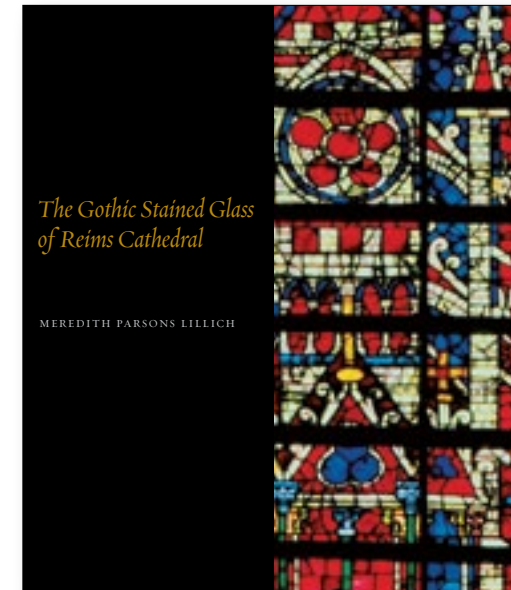
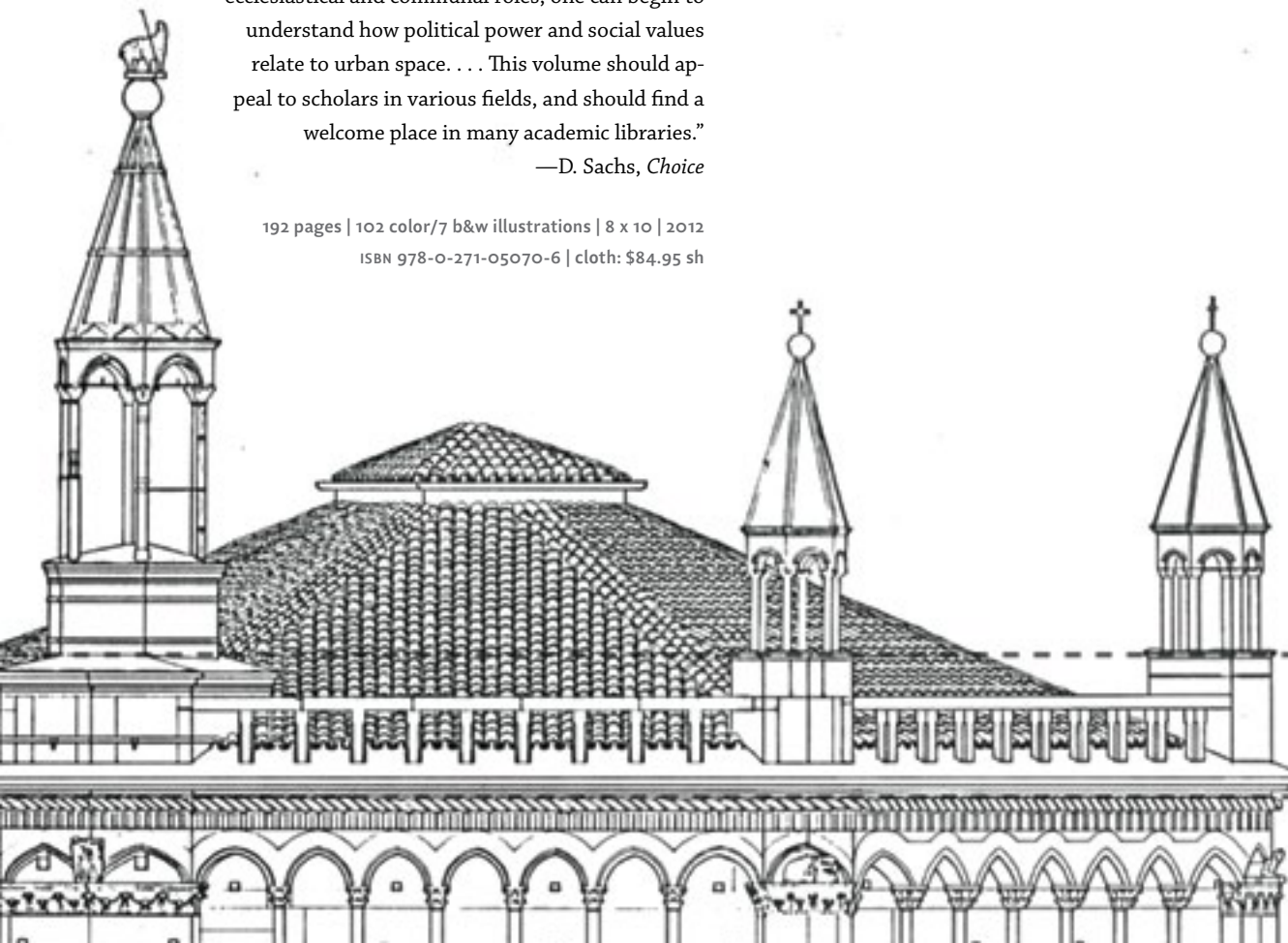
—Maureen C. Miller, *Renaissance Quarterly*

“The lessons that can be drawn from this story are important ones for cities in Italy in the coming centuries and in some ways for all cities across time.

Through the discussions of the way the development of these piazzas related to the emerging ecclesiastical and communal roles, one can begin to understand how political power and social values relate to urban space. . . . This volume should appeal to scholars in various fields, and should find a welcome place in many academic libraries.”

—D. Sachs, *Choice*

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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

“In this spectacular book—the fruit of profound research—Meredith Lillich rescues the stained glass of Reims Cathedral from obscurity. With careful scrutiny of the remains and always mindful of the limitations of the evidence, Lillich coaxes the glass to reveal its remarkable secrets. The result is a stunning evocation of the history of the thirteenth century, including the nature and extent of episcopal power in the period, the concern with heresy, and the splendor and ambition of the French monarchy. This book has no rivals and hardly any equals.”

—William Chester Jordan, Princeton University

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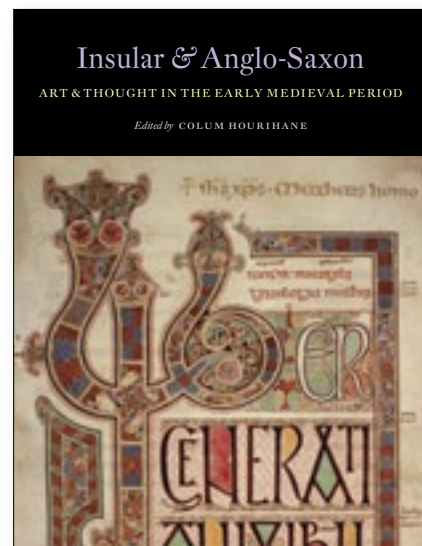
Insular and Anglo-Saxon Art and Thought in the Early Medieval Period

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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From Minor to Major

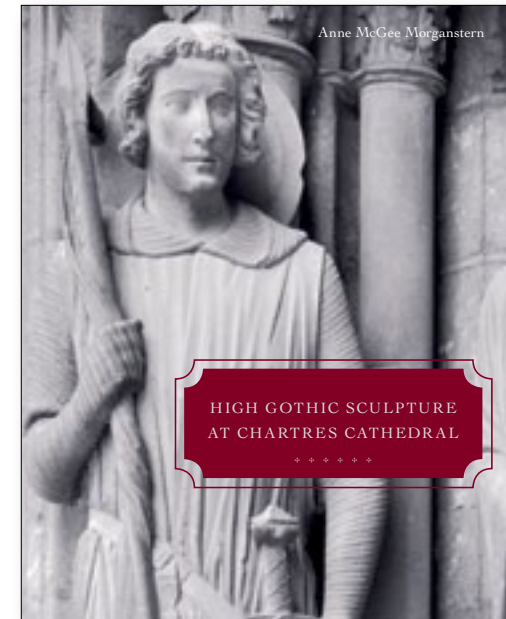
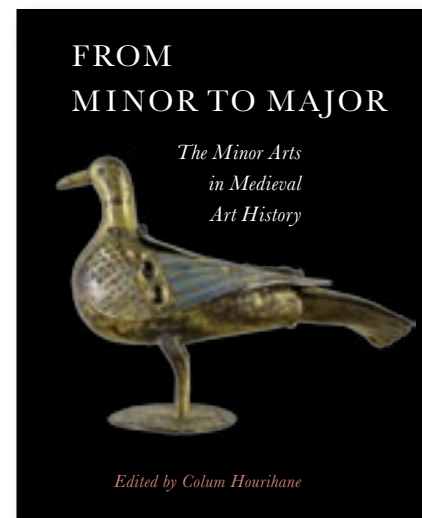
The Minor Arts in Medieval Art History

Edited by Colum Hourihane

Whether we care to admit it or not, we have always distinguished between those arts that we consider superior and the lesser or minor forms. Giorgio Vasari is usually credited with formally structuring the primary nature of architecture, painting, and sculpture in his *Lives of the Most Eminent Painters, Sculptors, and Architects*. All of the other arts—such as ivory carving, glass, enamels, and goldsmiths’ work—were lumped together into a secondary group that took on pejorative associations, especially in the eighteenth and nineteenth centuries. This collection explores the way in which these minor arts have fought back to gain wider acceptance in our holistic approach to studying the arts of the Middle Ages. This collection, written by some of the most eminent scholars in the field, looks at minor media from a historiographical perspective and shows how they are gaining wider acceptance.

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

Anne McGee Morganstern

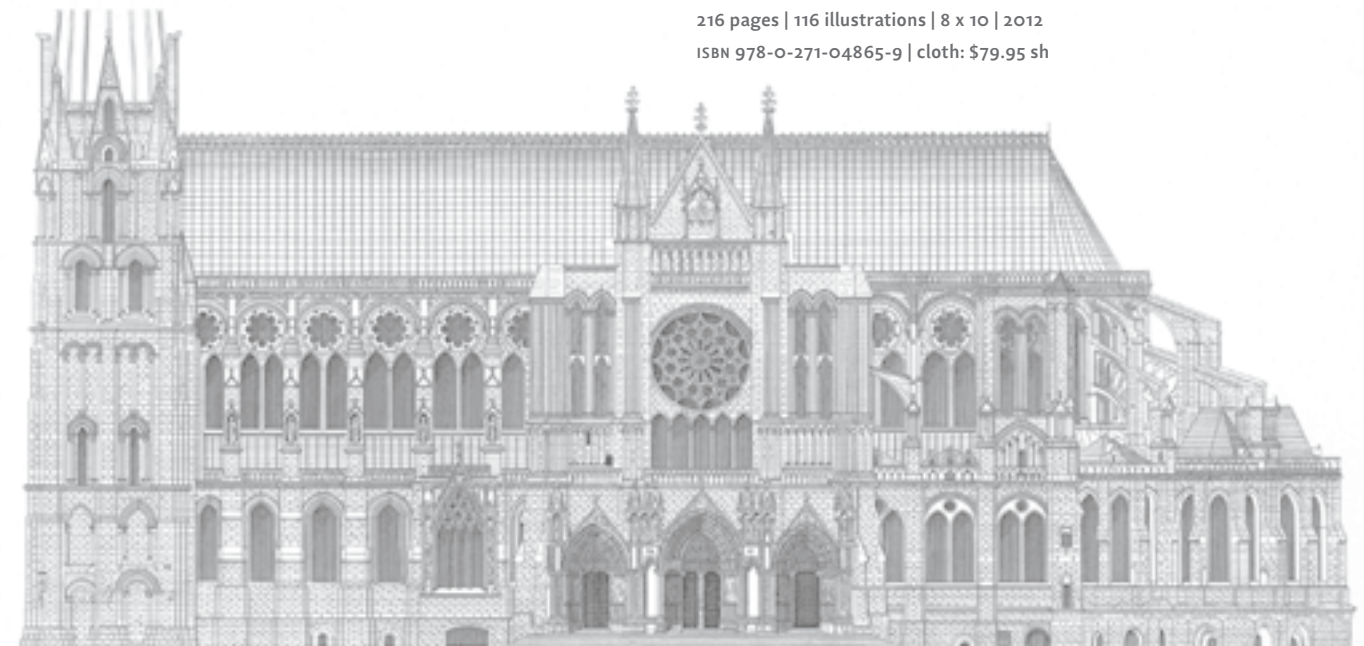
“Anne McGee Morganstern’s new book reconstructs the history of the tomb of Count Guillaume de Joigny in an impressively meticulous fashion. It is a genuine and significant addition to the literature.”

—Walter Cahn, Yale University

“In her thoughtful and thorough *High Gothic Sculpture at Chartres Cathedral, the Tomb of the Count of Joigny, and the Master of the Warrior Saints*, Anne McGee Morganstern reassesses the much-studied sculpture of the Chartres south transept through innovative comparisons with the tomb sculpture of Count Guillaume de Joigny. These investigations clarify the nature of the sculptural workshop during the thirteenth century, an issue of vital importance to all who study medieval art. Additionally, she revitalizes the method of stylistic analysis in a way that is useful to twenty-first-century readers. This book is a significant contribution to the study of Gothic sculpture.”

—Susan Leibacher Ward,
Rhode Island School of Design,
co-director of the Census of Gothic
Sculpture in America

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Art of Estrangement Redefining Jews in Reconquest Spain

Pamela A. Patton

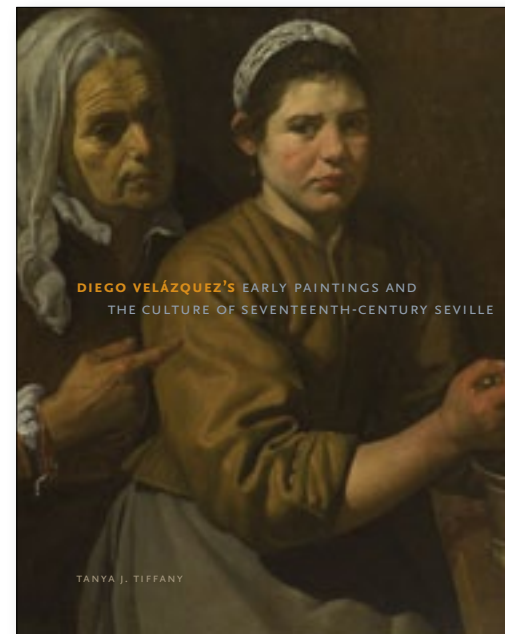
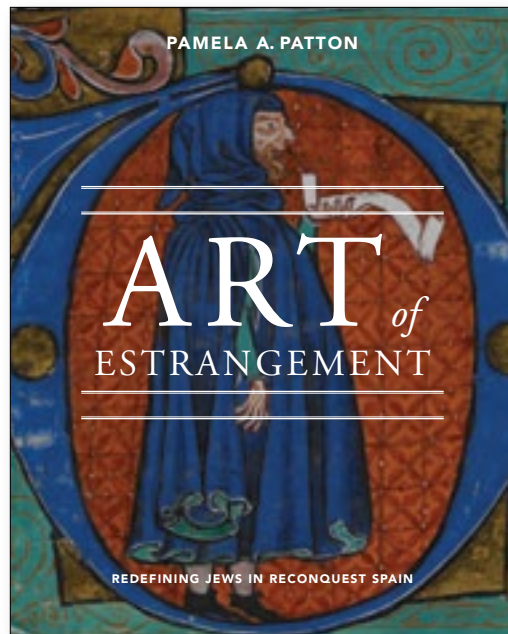
“Few scholars can demonstrate facility with visual culture across such a wide geographical and cultural arena, much less articulate it with insight, vigor, and clarity. Pamela Patton’s *Art of Estrangement* will be a significant contribution to the growing art-historical literature on medieval Christian representations of non-Christians, and, more generally, it will push ahead our understanding of how works of art function as active agents in the formation of cultural attitudes.”

—Debra Higgs Strickland,
University of Glasgow

“*Art of Estrangement* is a masterful study of the meaning of images of Jews in Iberian Christian visual culture after the Reconquista. The incisive analysis Pamela Patton offers of these intriguing and sometimes disturbing images is most welcome—and, in fact, revolutionary.”

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Diego Velázquez's Early Paintings and the Culture of Seventeenth- Century Seville

Tanya J. Tiffany

“Tanya Tiffany’s mastery of the documentary, historical, theological, ethnographic, and literary material of Africans in Seville is meticulous, broad, and thorough. This is a significant contribution to the field. It offers new interpretations and advances theoretical discussions of race, gender, iconographical description, intellectual life, and Velázquez’s historical stature in important paintings.”

—Gridley McKim-Smith,
Bryn Mawr College

“Drawing upon a wealth of new sources, Tanya Tiffany has managed to reconstruct the social, intellectual, and religious world of Seville as it was when Spain’s most celebrated seventeenth-century artist lived there. Especially revealing are her detailed readings of his early works, his deservedly celebrated *bodegones* among them. The result is a strikingly original and wholly convincing understanding of this still poorly understood phase in Velázquez’s artistic career. This handsome volume deserves a place on the bookshelf of anyone seriously interested in Velázquez, let alone the art and history of Golden Age Spain.”

—Richard Kagan,
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LA VERDADERA IMITACIÓN DEL NATURAL

Idea of the Temple of Painting

Giovan Paolo Lomazzo

Edited and translated by Jean Julia Chai

Lomazzo was possibly the most imaginative writer on art in the sixteenth century. An ambitious painter, well-informed critic, and sarcastic wit, he proved a lively adversary for Vasari, Dolce, and even Aretino. His image of a Temple of Painting contains all his essential thinking on art. It houses statues of Michelangelo, Gaudenzio Ferrari, Polidoro da Caravaggio, Leonardo, Raphael, Mantegna, and Titian—in Lomazzo’s opinion, paradigms of style and the seven greatest painters in the world—who guide the novice in the discovery of a unique style that matches his own temperament. *Idea of the Temple of Painting* (1590) shows why art is all about expressing an individual style or *maniera*. As the ultimate expression of the artist, style (neither spontaneous nor unconscious) seeks to adapt the elements of painting into a coherent, harmonious whole. This is the first of his treatises to be translated into English.

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Lorenzo de' Medici at Home

The Inventory of the Palazzo Medici in 1492

Edited and translated by Richard Stapleford

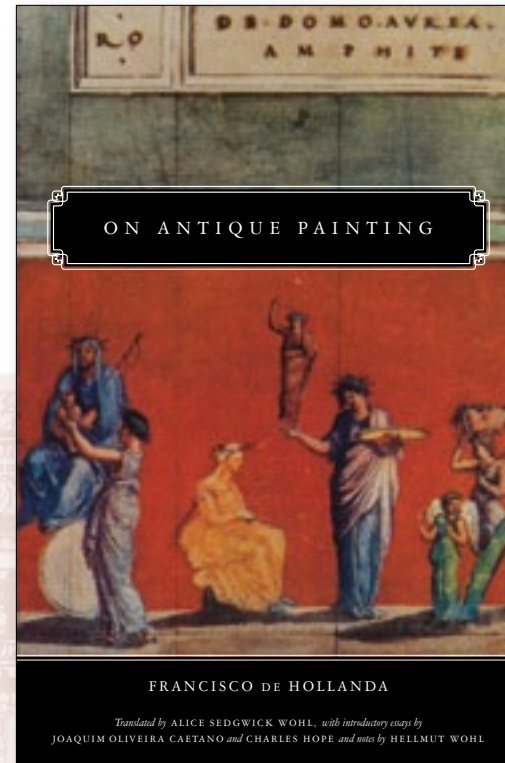
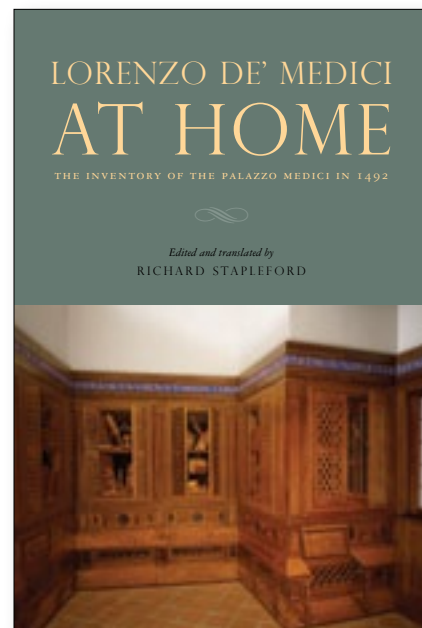
“This translation will be welcomed by teachers and scholars in every corner of the English-speaking world, and will provide a useful and, in many ways, inexhaustible resource for many years to come.”

—Brian A. Curran,

The Pennsylvania State University

At his death Lorenzo il Magnifico de’ Medici was master of the largest and most famous private palace in Florence, a building crammed full of the household goods of four generations of Medici as well as the most extraordinary collections of art, antiquities, books, jewelry, coins and cameos, and rare vases in private hands. His heirs undertook an inventory of the estate, a usual procedure following the demise of an important head of the family. The original document has been lost, but a copy was made in 1512. Richard Stapleford’s critical translation of this document offers the reader a window onto the world of the Medici family, their palace, and the material culture that surrounded them.

232 pages | 34 illustrations | 6 x 9 | 2013
ISBN 978-0-271-05641-8 | cloth: \$79.95 sh



On Antique Painting

Francisco de Hollanda

Translated by Alice Sedgwick Wohl, with introductory essays by Joaquim Oliveira Caetano and Charles Hope and notes by Hellmut Wohl

“As the only English translation of this significant Renaissance treatise, *On Antique Painting* marks a contribution not only to the field of Portuguese literature but also to the study of humanism during the Renaissance.”

—Barbara von Barghahn,
George Washington University

“Alice Sedgwick Wohl’s translation of Francisco de Hollanda’s *De pintura antiga* reintroduces an important voice to the larger discourse on Renaissance art theory and criticism. The Portuguese visitor was an alert witness to the aesthetic discussions taking place in sixteenth-century Rome; these he recorded in a series of dialogues in which Michelangelo was a dominant participant—and the reason the dialogues themselves have received much attention in modern scholarship. The dialogues, however, constituted Book II of Hollanda’s larger project, which was intended as a defense of the nobility of the art of painting and a program for realizing that goal. In the forty-four chapters of Book I, the author addresses all the major themes in the discussion of the art, but Hollanda’s most ambitious recapitulation of Renaissance aesthetics has been relatively neglected in art-historical scholarship. This new translation and critical edition will inspire reevaluation of Hollanda and the significance of his project.”

—David Rosand, Columbia University

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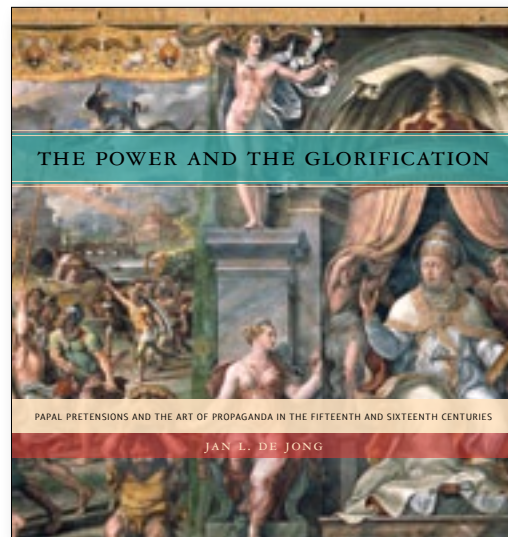
The Power and the Glorification
Papal Pretensions and the Art of Propaganda in
the Fifteenth and Sixteenth Centuries

Jan L. de Jong

“Jan de Jong presents us with the first systematic study of the genre of political propaganda, invented in the sixteenth century. The author shows how the papacy, under pressure from religious and secular rivals, honed and fashioned the message of its narratives to present an image broadcasting its empyrean status. The pope’s authority was underscored by showing the emperor and kings kissing his foot. His right to rule the Papal States was justified by depicting Constantine making a gift to Pope Sylvester of the lands of his western empire. The role of the pope as adjudicator and peacemaker was authenticated by representing Paul III brokering the peace between Charles V and Francis I—even if that fragile treaty lasted only a handful of years. The political propaganda pioneered in the projects studied here provided a model followed by the courts of Europe up to and beyond Napoleon’s. De Jong gives us a fresh and vivid account, some of it material hardly studied before.”

—Marcia Hall,
Temple University

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THOU ART
PETER;
AND UPON
THIS ROCK I
WILL BUILD
MY CHURCH, AND THE
GATES OF HELL SHALL
NOT PREVAIL AGAINST IT



In Michelangelo's Mirror
Perino del Vaga, Daniele da Volterra,
Pellegrino Tibaldi

Morten Steen Hansen

In the first decades of the sixteenth century the pictorial arts arrived at an unprecedented level of perfection. That, at least, was a widespread perception among artists and their audiences in central Italy. Imitation, according to the artistic literature of the period, was a productive means of continuing the perfections of a predecessor. *In Michelangelo's Mirror* reconsiders the nature of Italian mannerism, focusing on the idea of imitation as a strategic choice in the works of such artists as Perino del Vaga, Daniele da Volterra, and Pellegrino Tibaldi.

Michelangelo was praised as an unsurpassable ideal, and more than any other artist he received the flattering epithet *divino*. As the cult around him grew, however, a contrary discourse arose. With the unveiling of the Sistine *Last Judgment* in 1541, Michelangelo stood accused of having set artifice above the sacred truth he was meant to serve, effectively making an idol of his art. Hansen examines the work of the master's most talented followers in the light of this critical backlash. He argues that their choice to imitate Michelangelo was highly self-conscious and related to the desire to construct their own artistic identities, either through associating their work directly with the ideal paradigm (Daniele), through irony and displacement (Perino), or by incorporating both approaches (Tibaldi).

336 pages | 42 color/109 b&w illustrations | 9 x 10 | 6/2013
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*“Thank therefore heaven and
try to imitate Michelangelo in ev-
erything you do.”*

—*Giorgio Vasari*

The Wake of Iconoclasm

Painting the Church in the Dutch Republic

Angela Vanhaelen

“Seventeenth-century Dutch church paintings have been the subject of much art-historical inquiry, and this handsomely produced volume makes a valuable contribution to the discussion. . . . Vanhaelen, a recognized specialist in this area, explores the connection between church paintings and contemporary religious thought—not just Calvinism, but also Roman Catholicism and even Islam. She brings out the significance of the works’ beautiful whitewashed walls; graffiti on those walls; the power of the word and the book; the political overtones of the invasion by Louis XIV and the reconsecration of the Utrecht cathedral; and the implications of the common theme of the open grave in church floors, among much else. The book includes over 50 fine illustrations (most in color), excellent footnotes, and a full bibliography.”

—F. W. Robinson, *Choice*

“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.”

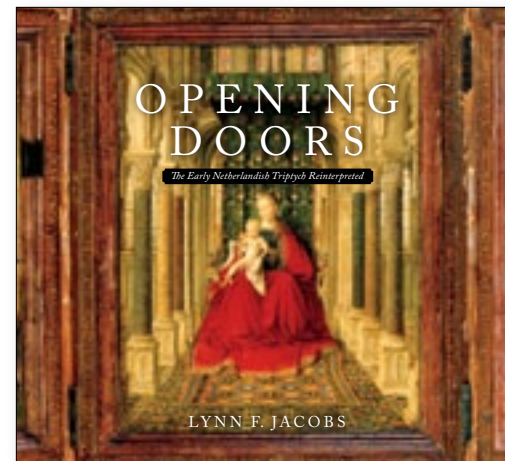
—Shelley Perlove,
University of Michigan—Dearborn

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

—Johan Huizinga



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.”

—Diane Wolfthal, Rice University

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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

“When All of Rome Was Under Construction”

The Building Process in Baroque Rome

Dorothy Metzger Habel

“*When All of Rome Was Under Construction*’ will take its place among the most important and substantial contributions to architectural scholarship and Roman Baroque urban history in a very long time. It traces and vitalizes our understanding of individual and institutional interests in Roman architecture in a way that has been hardly, if ever, equaled. Dorothy

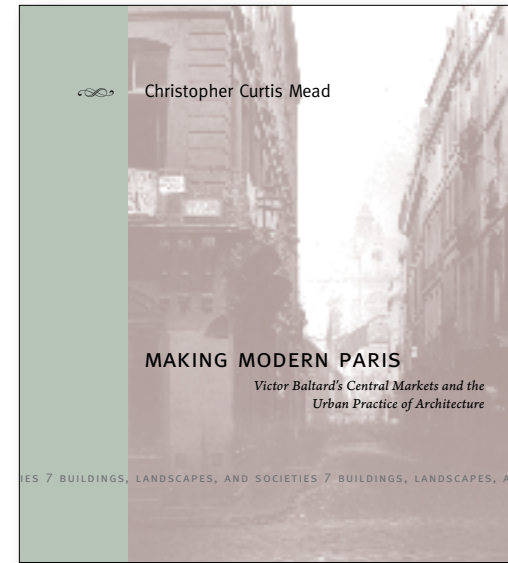
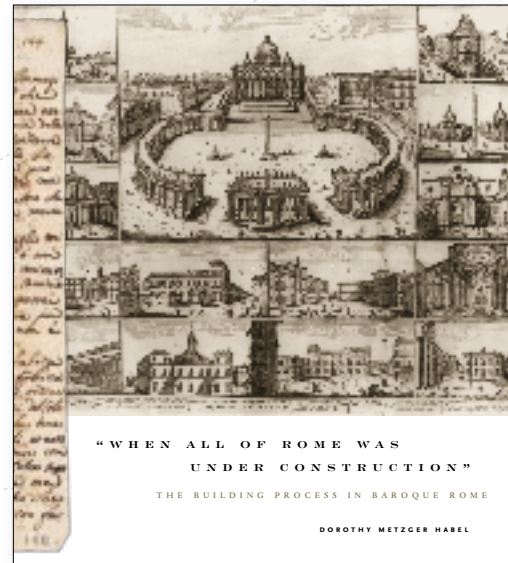
Habel’s research makes the study of Roman Baroque urbanism more engaging and pertinent than ever before. This is benchmark scholarship.”

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“Based on the eloquent voices of personal diaries, the pleadings of interested parties, and essays dedicated to the public good, Habel’s richly textured account of mid-seventeenth-century Rome’s urban development is only minimally a story of the great patrons and grand architecture. We learn instead about the negotiations necessary to get things done. Tax policy, financing strategy, and the conflicts among powerful stakeholders structure this history of development. Taking a citywide view, Habel spells out the financial and material connections among projects across the city. This account is reinforced by the author’s extensive knowledge of Roman topographic imagery and has the great virtue of re-integrating the visual documents with the problems and proposals that give them meaning.”

—David Friedman,
Massachusetts Institute of Technology

320 pages | 118 illustrations/1 map | 9 x 10 | 3/2013
ISBN 978-0-271-05573-2 | cloth: \$99.95 sh



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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“THE CREATION OF ONE MAN

will seem one day to be the creation of everyone.”

—CHARLES GARNIER

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NE AGGRAVA-
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Reasoned and Unreasoned Images

The Photography of Bertillon, Galton, and Marey

Josh Ellenbogen

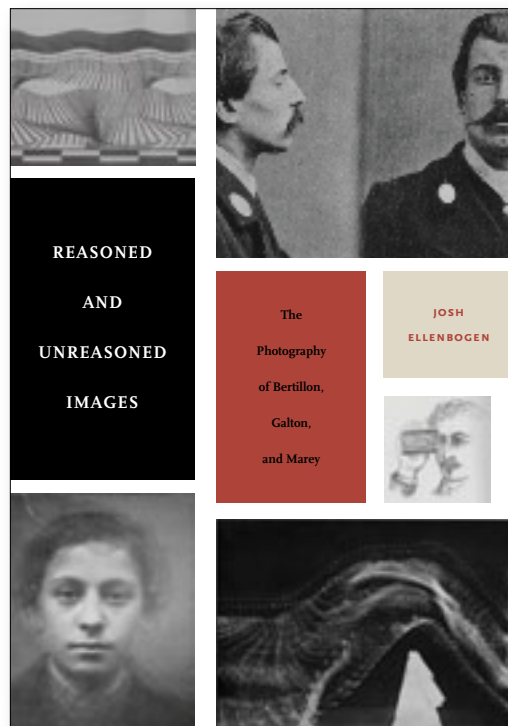
“Reasoned and Unreasoned Images is a fascinating discussion of photography in the second half of the nineteenth century, concentrating on the work of Bertillon, Galton, and Marey. Josh Ellenbogen raises interesting questions concerning the nature of evidence that are still being discussed in current 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

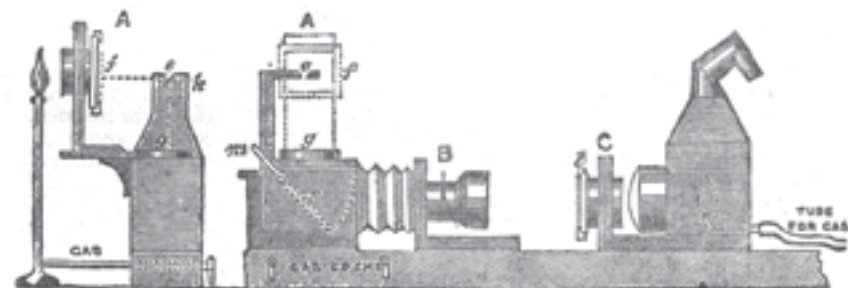
“Josh Ellenbogen offers a truly unique treatment of the nature of scientific uses of photography at the turn of the nineteenth century, one that will certainly be debated but whose value will lie in the specificity of its analysis and the originality of its argument. This will be an influential book, 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

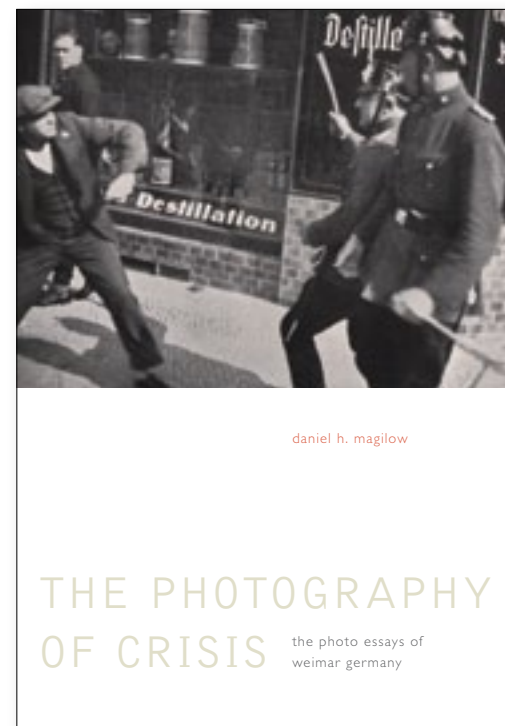
280 pages | 48 illustrations | 7 x 10 | 5/2012
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“L’IMAGE
LA PLUS
RESSEMBLANTE
POSSIBLE”



—BERTILLON



The Photography of Crisis

The Photo Essays of Weimar Germany

Daniel H. Magilow

“The Photography of Crisis is the first full account of the photo essay as a ubiquitous presence in Weimar culture and a driving force behind the visual turn in German modernism. Daniel Magilow’s examination of new text-image relations in the illustrated press and the photobook not only complicates traditional accounts of avant-garde photography and modern photojournalism but also allows us to situate the famous photographers August Sander and Albert Renger-Patzsch within the emerging logics of visibility, physiognomy, and shock that would continue to haunt photography throughout the twentieth century. This book is required reading for all photo historians and scholars of modern visual culture.”

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The fifteen years in Germany between the end of World War I and the National Socialists’ rise to power in 1933 stand out as one of the twentieth century’s most tumultuous periods. These years of political and economic upheaval famously spawned significant and lasting changes in the arts. However, one noteworthy product of Weimar Germany’s booming cultural life has escaped significant critical attention: the photo essay. *The Photography of Crisis* examines narrative photography and creates a snapshot of where Germany was after World War I and what it would become with the rise of National Socialism.

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“AS IS THE GARDENER, SO
IS THE GARDEN.” —Thomas Fuller

The Breathless Zoo

Taxidermy and the Cultures of Longing

Rachel Poliquin

New in Paperback

“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*

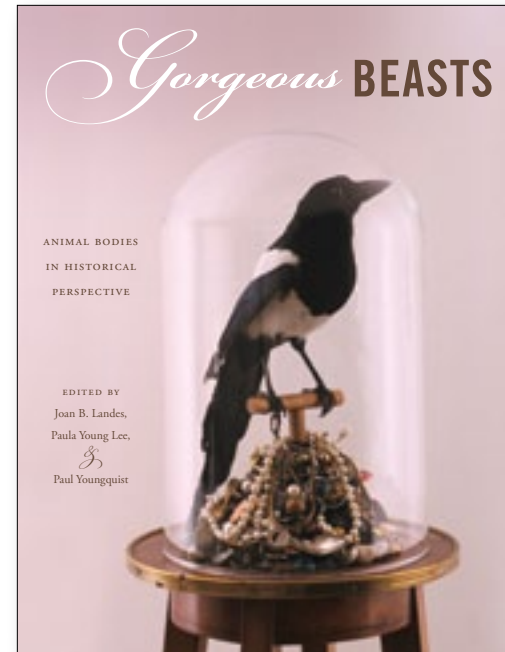
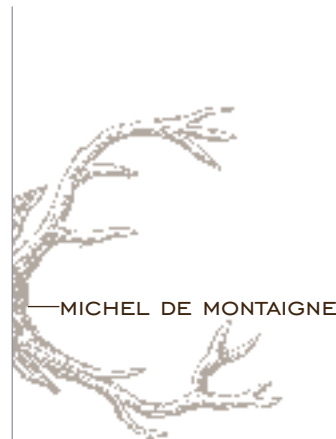
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Animalibus: Of Animals and Cultures Series



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



Gorgeous Beasts

Animal Bodies in Historical Perspective

Edited by Joan B. Landes, Paula Young Lee,
and Paul Youngquist

“With a multidisciplinary approach combining historical studies and the study of visual representations, with a period focus centered on the late eighteenth and nineteenth centuries but also reaching back to the Renaissance and forward to contemporary works, and with contributions from some of the most prominent and thought-provoking scholars in the field of animal studies, *Gorgeous Beasts* energetically advances the current conversation about the human uses of nonhuman animals. Several essays investigate and seek to remedy the lack of representation involved in past and present silences concerning the slaughter of animals, while others investigate the problematic representations of animals as creatures of the wild, objects of scientific study, trophies, or biomass to be harvested. The attention paid to the contemporary artists Daniel Spoerri and Mark Dion makes explicit the links between the historical analyses and our current situation. Raising provocative and important questions, this volume sets the terms for future studies of the representation of other animals by humans.”

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Animalibus: Of Animals and Cultures Series

“There is no document of
civilization which is not at
the same time a document of
barbarism.”

—WALTER BENJAMIN



Walter Pach (1883–1958)

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

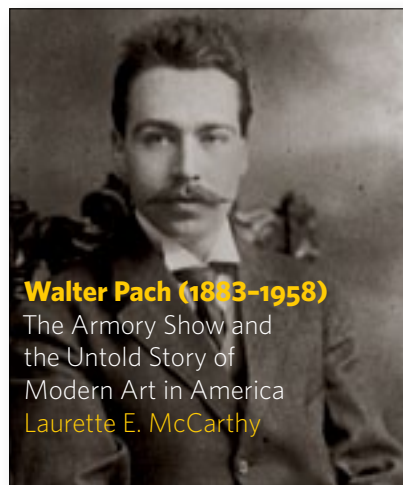
Laurette E. McCarthy

New in Paperback

“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

250 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



Walter Pach (1883–1958)
The Armory Show and the Untold Story of Modern Art in America
Laurette E. McCarthy

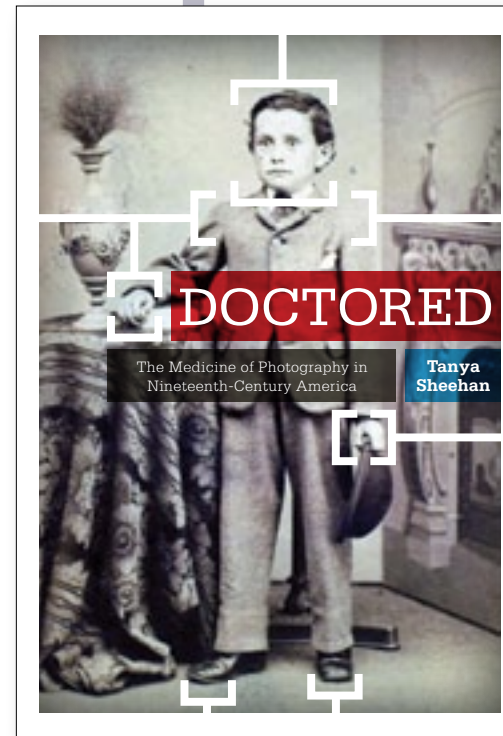
The New Spirit

American Art in the Armory Show, 1913

Gail Stavitsky, Laurette E. McCarthy, and Charles H. Duncan

The International Exhibition of Modern Art, better known as the Armory Show, consisted of more than 1,300 works of art by American and European artists. During its original run and in the subsequent scholarship on the topic, most attention has centered on the avant-garde European artists even though art by Americans comprised two-thirds of the works on view in this legendary show. *The New Spirit* is the first exhibit and catalogue to focus primarily on the American art in the Armory Show. While works by such renowned artists as Edward Hopper, Robert Henri, John Marin, Charles Sheeler, and George Bellows are included, *The New Spirit* highlights the work of artists like Leon Kroll, Middleton Manigault, D. Putnam Brinley, Jerome Myers, Allen Tucker, Jonas Lie, E. Ambrose Webster, Chester Beach, and George Grey Barnard—talented individuals who remain at the periphery of mainstream American art history.

160 pages | 60 color/40 b&w illustrations | 8.5 x 11 | 2012
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Distributed for the Montclair Art Museum



Doctored

The Medicine of Photography in Nineteenth-Century America

Tanya Sheehan

New in Paperback

“Sheehan’s *Doctored* adds an important confluence of science and art to published histories of photography. . . . The interdisciplinary nature of [Sheehan’s] project makes it suitable not only for photo historians, but also for those interested in medical and scientific history, critical race studies, and cultural studies.”

—Emily Una Weirich,

Art Libraries Society of North America Reviews

“*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
ISBN 978-0-271-03792-9 | cloth: \$74.95 sh
ISBN 978-0-271-03793-6 | paper: \$39.95 sh

“Anatomy should be studied by the poser.”

— W. H. Tipton

Grand Themes

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

Jochen Wierich

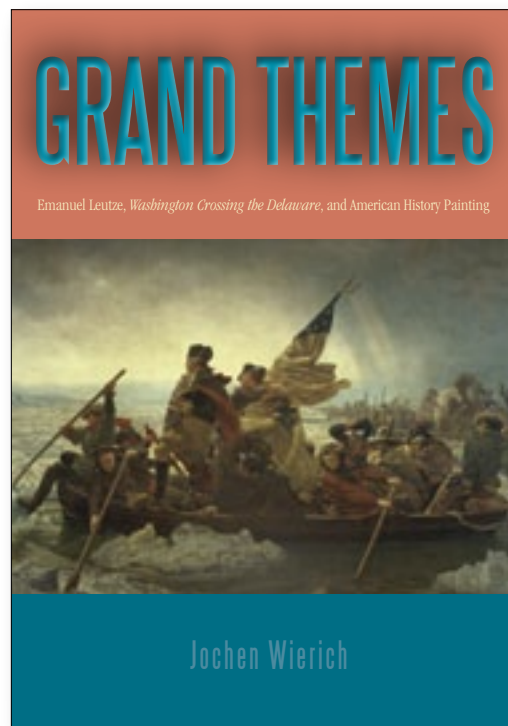
“This fascinating and richly detailed historical study explains how the legendary painting *Washington Crossing the Delaware*, a sensation at its first public showing in 1851, provided antebellum Americans with a message of hope and unity at the very moment their nation was crumbling—and how, once civil 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.’”

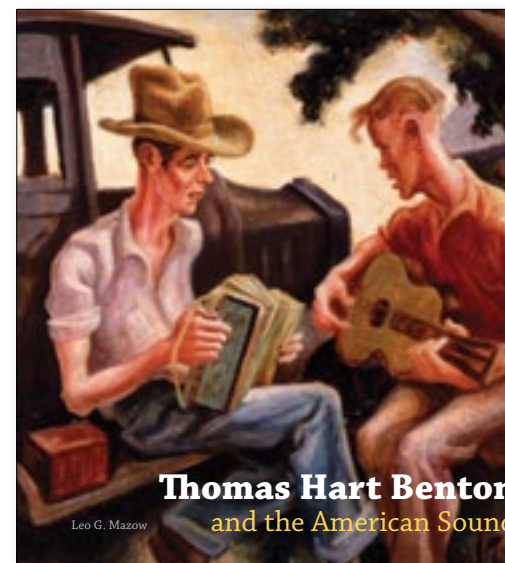
—Leo Mazow, University of Arkansas

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 Leutze



“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

Thomas Hart Benton and the American Sound

Leo G. Mazow

“While the main focus of *Thomas Hart Benton and the American Sound* is to show the many levels of influence that the idea of not just music, but also sound, had on his visual work, what really is at the heart of Mazow’s book is the notion that as an American artist working in the twentieth century what drove Benton’s works more than anything else was the trials, tribulations, lives, passions, movements and dramas of real American people.”

—American Fine Art

“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

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Internationalizing the History of American Art

Views

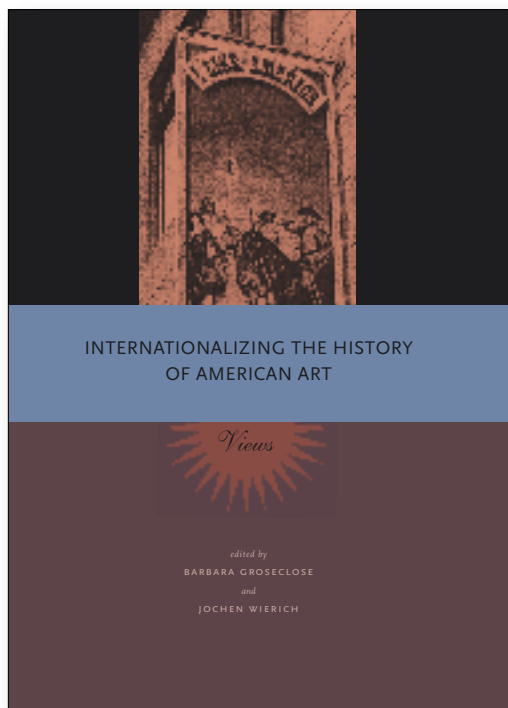
Edited by Barbara Groseclose and Jochen Wierich

New in Paperback

American art history is a remarkably young, but rapidly growing, discipline. Membership in the Association of Historians of American Art, founded in 1979, now totals nearly 600. As a result of this growth, geographical and cultural borders no longer contain the field. American art history has become “internationalized,” represented by scholars and exhibitions around the globe. While this international transmission and exchange of ideas will certainly prove to be valuable, it has been left largely unexamined. *Internationalizing the History of American Art* begins a critical examination of this exchange, showing how it has become part of the maturation of American art history.

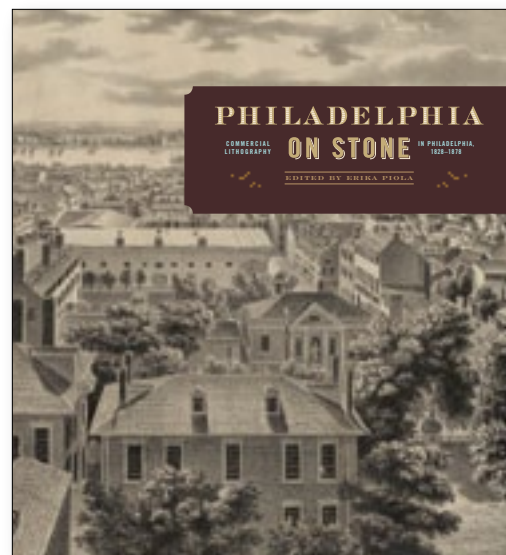
In this volume, a distinguished group of scholars considers the shaping and dissemination of the history of American art domestically and internationally, past and present, theoretically and practically, from a variety of intellectual positions and experiences. This examination indicates a direction for the field and a future historiography that is shaped by international dialogue.

256 pages | 15 illustrations | 7 x 10 | 2009
 ISBN 978-0-271-03200-9 | cloth: \$70.00 sh
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“Here, we import everything. Laws, ideas, philosophies, theories, subjects of conversation, aesthetics, sciences, style, industries, fashions, mannerisms, jokes, everything comes in boxes on the boat.”

—João da Ega



“THIS IS THE MYSTERY OF THE ART, WHICH TO THE ARTIST IS NO MYSTERY AT ALL, BUT A PLAIN MATTER OF RULE, AS DEFINITELY FIXED AS GEOMETRY CAN MAKE IT.”

— **PUBLIC LEDGER,**
 JULY 1, 1853

Philadelphia on Stone

Commercial Lithography in Philadelphia, 1828–1878

Edited by Erika Piola

“The Philadelphia on Stone project and this accompanying volume move the topic of lithography in Philadelphia forward in important ways, connecting business history, labor history, and the consumption of prints to form a new basis for understanding the medium’s contributions to visual culture.”

—Helena Wright,

author of *Prints at the Smithsonian*

“*Philadelphia on Stone* demonstrates very clearly the key role that Philadelphia played in the history of American lithography in the nineteenth century. The eight essays interweave to tell a complex and compelling story that encompasses many different aspects of the nineteenth-century lithographic printing trade: landscape prints and city views, portraits, prints that depict sensational news events, illustrations for books and periodicals, and a vast panoply of advertising work. . . . Much of what Erika Piola and her colleagues have to say about lithography in Philadelphia is equally true of lithography as it developed in other cities across the nation, and so this book, which sets out to recount what happened in a specific place, comes very close to being a comprehensive history of lithography in America as a whole. It is sure to become a classic.”

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W. Barksdale Maynard

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

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"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

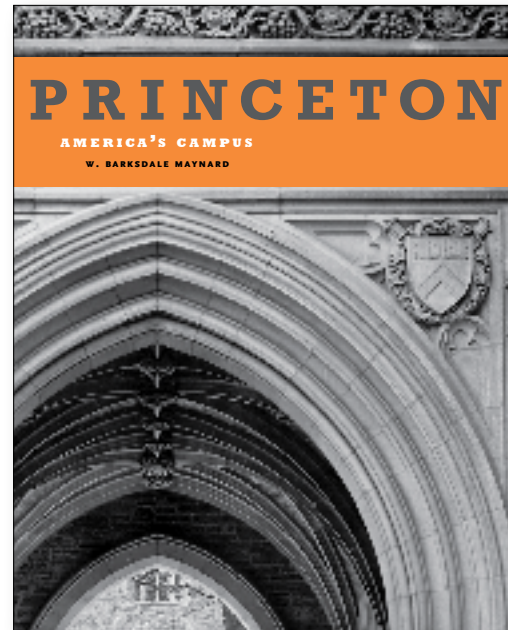
tells reveal the rich and interesting evolution of American architecture from the mid-eighteenth to the early twenty-first centuries."

—Michael Graves

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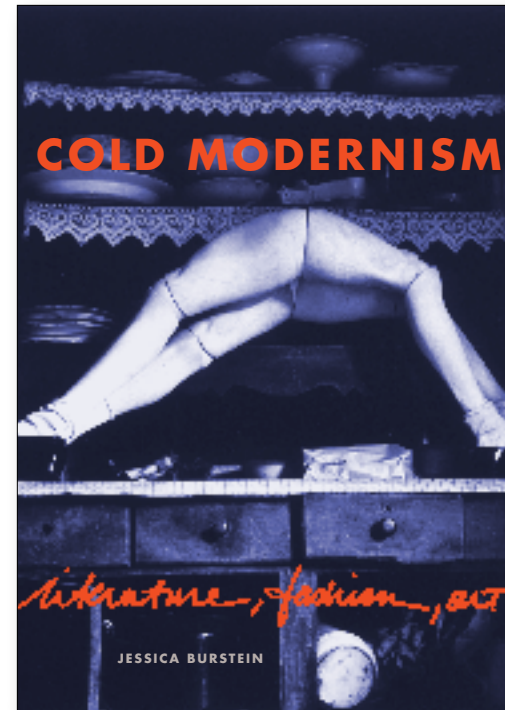
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**"I acquired an
education at
Princeton,
not an
ideology."**

—Robert Venturi



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.

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Refiguring Modernism Series

**"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

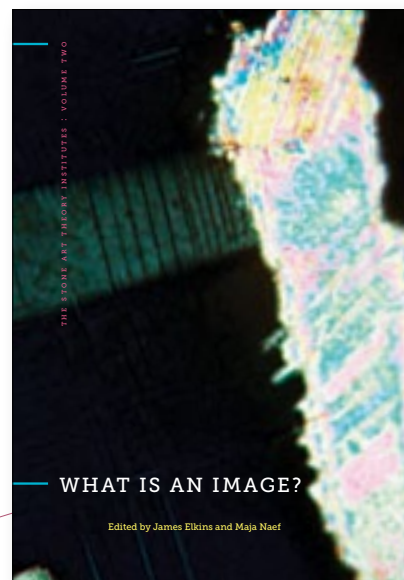
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"*What Is an Image?* offers a richly informative, wide-ranging, and open-ended ensemble of ideas and viewpoints that significantly advances the scholarly conversation. One of the great virtues of the volume is that it breaks with the standardized format 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,
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.

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The Stone Art Theory Institutes Series



Art and Globalization

Edited by James Elkins, Zhivka Valiavicharska, and Alice Kim

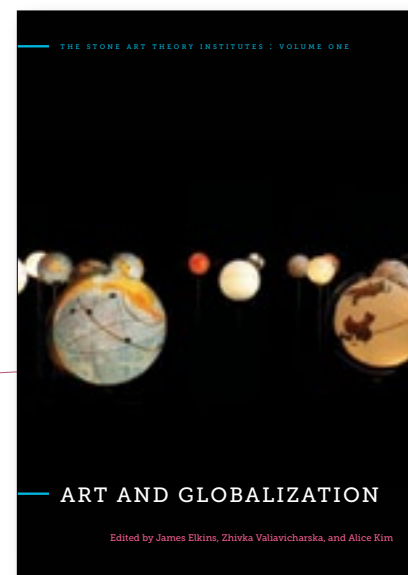
New in Paperback

"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.

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The Stone Art Theory Institutes Series



What Do Artists Know?

Edited by James Elkins

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—Timothy Emlyn Jones,
Dean of the Burren College of Art, Ireland

Each of the five volumes in the Stone Art Theory Institutes series, and the seminars on which they are based, brings together a range of scholars who are not always directly familiar with one another's work. *What Do Artists Know?* is about the education of artists. This book is about the theories that underwrite art education at all levels, the pertinent history of art education, and the most promising current conceptualizations.

The contributors are Glenn Adamson, Rina Arya, Louisa Avgita, Jan Baetens, Su Baker, Jeroen Boomgaard, Brad Buckley, William Conger, John Conomos, Anders Dahlgren, Laurie Fendrich, Michael Fotiadis, Christopher Frayling, Charles Green, Vanalyne Green, Tom McGuirk, Robert Nelson, Håkan Nilsson, Peter Plagens, Stephan Schmidt-Wulffen, Howard Singerman, Henk Slager, George Smith, Martin Søberg, Roy Sorensen, Bert Taken, Janneke Wesseling, Frances Whitehead, Gary Willis, and Yeung Yang.

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Christiane Hertel

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