

penn state university press



Medieval and Early Modern Studies

New Titles and Selected Backlist

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Cover illustration: The cover of the *relación de meritos y servicio* produced by Domingo de Salcedo to prove and support his hidalgo status and gain release from debtor's prison. Reprinted with permission from the Latin American Library, Tulane University, New Orleans.

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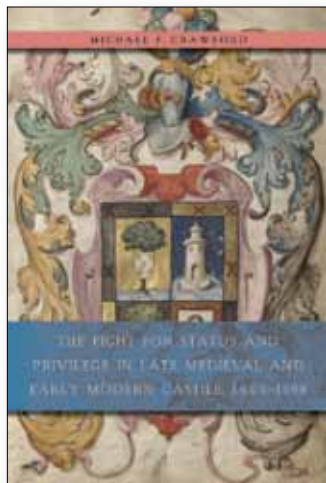
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Abbreviations

tr: trade discount; sh: short discount

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New

The Fight for Status and Privilege in Late Medieval and Early Modern Castile, 1465-1598

Michael J. Crawford

“What did it mean to be an *hidalgo*? This was an important status in late medieval and early modern Spain, one that all historians know was crucial—but none have really known much about it until now. Michael Crawford argues that *hidalguía* had little to do with the two main justifications that contemporary Spaniards gave for the privilege: that it either derived from a racial understanding of inherited nobility or was a reward for service to the king. Instead, noble status was fluid,

contingent on circumstance, political networking, and the ability to carry out lengthy lawsuits successfully. Using hitherto unexploited sources, Crawford’s subtle analysis displays the rich complexity of local government in early modern Spain, pulling attention away from the so-called absolutism of the central government and showing how much more important the officials, regulations, and courts of local municipalities were in the real lives of Spaniards.”

—Scott K. Taylor, University of Kentucky

“Michael Crawford’s insightful monograph, *The Fight for Status and Privilege in Late Medieval and Early Modern Castile, 1465-1598*, offers the most engaging and carefully researched account of the widespread social pressure to reach noble status in late medieval and early modern Spain. Vividly describing the mechanisms to accomplish such aims, he uses the process of ennoblement, and resistance to it, as a lens through which to explore Spanish society. Focusing on Seville, Crawford provides his readers with a clear and compelling portrait of the manner in which *conversos*, foreigners, and others (most often newcomers to Seville) litigated with municipal authorities as they sought to confirm their status as *hidalgos* or petty noblemen. This was not an idle aspiration, since *hidalgo* status led to tax exemptions and privileges. This is an excellent book that clearly portrays the almost obsessive desire to achieve noble rank in early modern Spain, as well as the municipalities’ often failed efforts to protect their tax base. This is an important and first-rate contribution to our knowledge of the social and legal aspects of this conflict and, thus, to our understanding of one of the most critical issues in the history of early modern Spain.”

—Teofilo F. Ruiz, UCLA

256 pages | 8 illustrations/2 maps | 6 × 9 | 2014
ISBN 978-0-271-06289-1 | cloth: \$64.95 sh

New

Contested Treasure

Jews and Authority in the Crown of Aragon

Thomas W. Barton

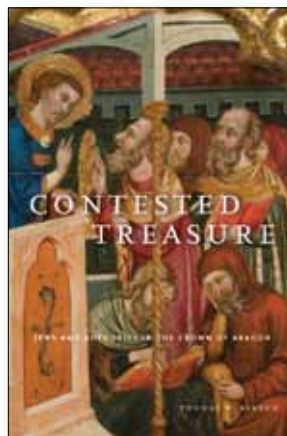
“Through a rich and instructive case study of Tortosa, *Contested Treasure* explores the complex process whereby the kings of the medieval Crown of Aragon sought to establish the primacy of their jurisdiction over Muslim and Jewish communities. In so doing, this highly compelling book provides fresh insight into the fragmented yet interconnected nature of power in the medieval Mediterranean.”

—Paola Tartakoff, Rutgers University

“*Contested Treasure* represents a significant advance in understanding the situation of the Jews in the Crown of Aragon by showing how contingent and contested royal claims of jurisdiction were. The power of seigniorial control over Jews has never been clearer. Thomas Barton presents the reader with a fascinating history of Tortosa after its conquest by Christian armies—an exotic and complicated city of trade and agriculture ruled by an uneasy complex of church, noble, and royal administrations governing a substantial Jewish, Muslim, and Christian population. *Contested Treasure* is an intriguing and meticulous account of how a multicultural society really functioned and of the people who tried to control and exploit it.”

—Paul Freedman, Yale University

264 pages | 3 maps | 6 × 9 | 12/2014
ISBN 978-0-271-06472-7 | cloth: \$69.95 sh
Iberian Encounter and Exchange, 475-1755



Art of Estrangement

Redefining Jews in Reconquest Spain

Pamela A. Patton

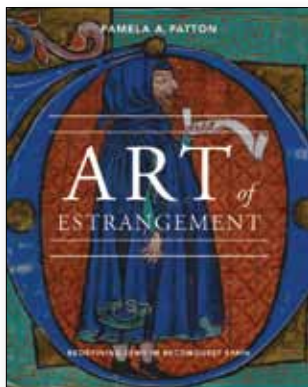
Winner, 2014 Eleanor Tufts Book Award, American Society for Hispanic Art Historical Studies

“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

At its peak in the twelfth and thirteenth centuries, the so-called Spanish Reconquest transformed the societies of the Iberian Peninsula at nearly every level. Among the most vivid signs of this change were the innovative images developed by Christians to depict the subjugated Muslims and Jews. In *Art of Estrangement*, Pamela Patton traces the transformation of Iberia’s Jews in the visual culture of Spain’s Christian-ruled kingdoms as those rulers strove to affiliate with mainstream Europe and distance themselves from an uncomfortably multicultural past.

220 pages | 23 color/59 b&w illus. | 8 × 10 | 2013
ISBN 978-0-271-05383-7 | cloth: \$79.95 sh



Imagining the Passion in a Multiconfessional Castile

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

Cynthia Robinson

Finalist, 2014 Charles Rufus Morey Book Award, College Art Association

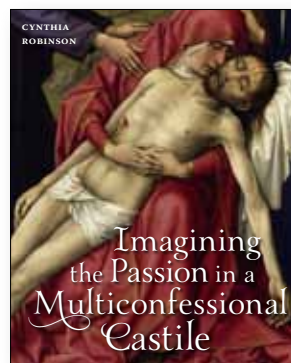
“*Imagining the Passion in a Multiconfessional Castile* contains a wealth of information, detail, and insight, as well as abundant and beautiful illustrations. . . . This volume not only alters our understanding of medieval Castilian devotional practices but also helps to bridge the gap between the Spanish Middle Ages and sixteenth-century mysticism, especially that of Teresa of Avila, John of the Cross, and Luis de Leon. The way we look at early Spanish depictions of the Passion has undoubtedly changed forever.”

—Barbara Mujica,
Marginalia Review of Books

“This is an impressive book that will profoundly alter our understanding of late medieval culture and late medieval Iberia, charting 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.”

—James D’Emilio,
University of South Florida

520 pages | 80 illustrations | 8.5 × 10.5 | 2013
ISBN 978-0-271-05410-0 | cloth: \$99.95 sh



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

Tanya J. Tiffany

“For almost four decades, [the] focus on Velázquez’s activity in Madrid has produced an emphasis on patronage as an interpretive perspective, and simultaneously on the artist’s success in social climbing. Tiffany also covers patrons in Seville, and Velázquez’s connections to Juan de Fonseca certainly facilitated his later career. Tiffany’s detailed account of these and other Sevillian links make a substantial contribution in this area. Yet Tiffany’s most important chapters seek to reconstruct the social imaginary surrounding several major Sevillian paintings, where she connects these works to gender roles, race, and the problem of controlling sexual desire among the devout.”

—Gridley McKim-Smith,
Renaissance Quarterly

“Tiffany has written a book that supersedes all previous studies of the type and makes a major contribution to our understanding of the artist and his world.”

—John Marciari,
The Burlington Magazine

256 pages | 20 color/50 b&w illus. | 8 × 10 | 2012
ISBN 978-0-271-05379-0 | cloth: \$79.95 sh



The Sacrament of Penance and Religious Life in Golden Age Spain

Patrick J. O'Banion

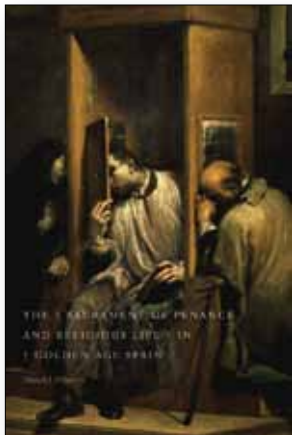
"Patrick O'Banion's work addresses the most understudied—and most misunderstood—of all the sacraments: penance. It resists older scholarly models that discuss the sacrament of penance exclusively in terms of power and oppression and instead seeks to examine the active participation of the faithful. Therefore, while O'Banion looks specifically at early modern Spain as a case study for examining the role that the sacrament played in the spiritual lives of ordinary people, his conclusions have broader implications for understanding devotion and practice in the Catholic world."

—Erin Rowe,

The Johns Hopkins University

The Sacrament of Penance and Religious Life in Golden Age Spain explores the practice of sacramental confession in Spain between roughly 1500 and 1700. Drawing upon a wide range of early printed and archival materials, this book considers confession as both a top-down and a bottom-up phenomenon. Rather than relying solely upon prescriptive and didactic literature, it considers evidence that describes how the people of early modern Spain experienced confession, offering a rich portrayal of a critical and remarkably popular component of early modern religiosity.

248 pages | 5 illustrations/1 map | 6 × 9 | 2012
ISBN 978-0-271-05899-3 | cloth: \$69.95 sh



New

Art and the Religious Image in El Greco's Italy

Andrew R. Casper

"Andrew R. Casper's *Art and the Religious Image in El Greco's Italy* makes an important contribution to the growing body of scholarship on El Greco, one of the most original and, often, least understood artists of the late Renaissance. In a probing and illuminating fashion, Casper reveals the ways in which El Greco's encounter with both Counter-Reformation theological ideas and Venetian and Roman art and art theory enabled him to transform himself from a provincial painter of icons in the Byzantine manner to a truly modern painter of devotional images. The El Greco we encounter here is a highly self-conscious, ambitious, and learned painter who, by virtue of his 'Byzantine way of thinking,' reconciled aesthetic concerns with contemporary attitudes toward sacred images in the form of what Casper brilliantly terms 'artful icons.'"

—Steven F. Ostrow,

University of Minnesota

Art and the Religious Image in El Greco's Italy is the first book-length examination of the early career of one of the early modern period's most notoriously misunderstood figures. It shows how the paintings of his early career explore the form, function, and conception of the religious image in the second half of the sixteenth century.

236 pages | 34 color/50 b&w illus. | 8 × 10 | 2014
ISBN 978-0-271-06054-5 | cloth: \$79.95 sh

A book in the Art History Publication Initiative (AHPi), a collaborative grant from the Andrew W. Mellon Foundation



Back in Print

Caravaggio

The Art of Realism

John Varriano

"[If] the reader is in search of an incisive and well-grounded reassessment of the nature of Caravaggio's revolutionary 'realism,' they should read John Varriano's engaging study . . . which cogently unpacks the various ways in which Caravaggio must have worked to orchestrate his riveting imagery."

—John Gash,
The Burlington Magazine

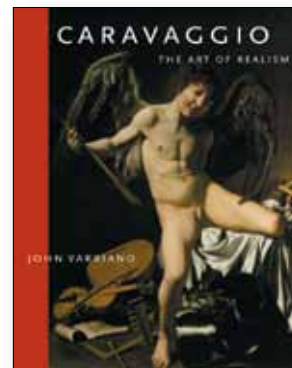
"The book does an excellent job of looking closely at the paintings, getting us to think about them in new and interesting ways. . . . The degree to which the author will stimulate students to look closely at the pictures is very considerable."

—David Stone,

University of Delaware

The dramatic realism of Caravaggio's art has fascinated viewers since the seventeenth century. Yet no prior monograph presents the thorough investigation of Caravaggio's "realism" ventured in John Varriano's remarkable book. Forgoing the "life and works" format of most earlier monographs, Varriano concentrates on uncovering the principles and practices—the intellect and the imagination—that guided Caravaggio's eye and brush as he made some of the most controversial paintings in the history of art.

288 pages | 104 color illustrations | 7 × 10 | 2006
ISBN 978-0-271-02718-0 | paper: \$44.95 sh



New in Paperback

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

Lorenzo il Magnifico de' Medici was the head of the ruling political party at the apogee of the golden age of Quattrocento Florence. At his death he 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, 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 family. The original document he produced has been lost, but a copy was made by another clerk 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 × 9 | 2013
ISBN 978-0-271-05642-5 | paper: \$24.95 sh



New in Paperback

The Life of Gian Lorenzo Bernini

A Translation and Critical Edition, with
Introduction and Commentary, by
Franco Mormando

Domenico Bernini

"Franco Mormando's translation of Bernini's life by his son Domenico is the first in English of Domenico's text which, until recent years, had been considered biased and neither as credible nor as useful to scholars as Baldinucci's 1682 *Life of Bernini* or Chantelou's observations in his *Journal*. However Mormando makes a convincing case for Domenico's biography to be taken much more seriously, seeking to prove that a first version may have been written by him many years earlier than the publication date of 1713, so predating Baldinucci's biography, until now thought to be the first."

—Clare Ford-Wille,
The Art Newspaper

"This new critical edition, the product of 10 years of research, effectively puts the lie to much of Domenico's hyperbolic tale of genius, virtue and piety. Crucially, Mormando, a professor of Italian at Boston College, also puts that earlier work into context and with impressive finesse explains the literary conventions and family circumstances underlying Domenico's filial tribute." —Gregory Waldrop,

America: The National Catholic Weekly

500 pages | 6 × 9 | 2011
ISBN 978-0-271-03749-3 | paper: \$29.95 sh



New in Paperback

Idea of the Temple of Painting

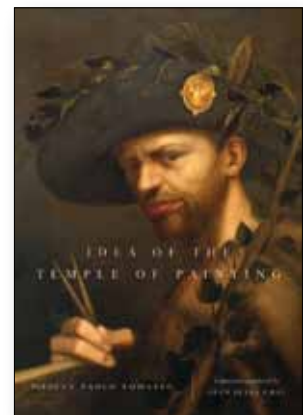
Giovan Paolo Lomazzo
Edited and translated by Jean Julia Chai

"Chai's nuanced introductory essay deftly places this late effort by the blind artist into both the context of Lomazzo's life and interests (the mascot of his deliberately unfashionable academy was a wine porter), and the complicated strands of sixteenth-century society and books. An abstruse author with a taste for allegory and the occult, Lomazzo, hitherto scarcely available in English, is presented with sympathy and clarity. Highly recommended."

—P. Emison, *Choice*

Idea of the Temple of Painting (1590), written as a pithy introduction to the encyclopedic *Trattato dell'arte della pittura*, demonstrates why art is all about expressing an individual style, or *maniera*. Neither spontaneous nor unconscious, style reflects the rational process of adapting all the elements of painting into a harmonious whole. This treatise also represents a rare historical document. Presiding over an original confraternity of artists and humanists, Lomazzo actively participated in the Milan art scene, which is vividly brought to life by his personal commentaries. This is the first translation of any of his treatises into English.

276 pages | 39 illustrations | 7 × 10 | 2013
ISBN 978-0-271-05954-9 | paper: \$34.95 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

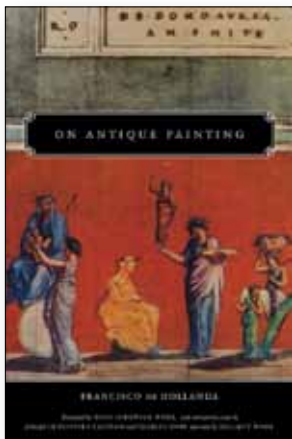
“As the only English translation of this significant Renaissance treatise, *On Antique Painting* marks a contribution not only to the field of Portuguese literature but also to the study of humanism during the Renaissance.”

—Barbara von Barghahn,
George Washington University

“Alice Wohl’s long-awaited translation of Francisco de Hollanda’s *On Antique Painting* in its entirety (which includes not only the four dialogues, but the treatise!) is an excellent contribution to the distinguished Penn State series of translations of primary sources in Renaissance and Baroque art. A valuable contribution to the study of Renaissance art history, literature, theory, and many other topics of interest, including the culture of Renaissance Portugal and the classical revival of the Renaissance, this translation should renew interest in Michelangelo’s fascinating and controversial role in Hollanda’s dialogues. Introductory essays and endnotes provide the reader with a rich context for the understanding of this important work.”

—Paul Barolsky,
University of Virginia

312 pages | 10 illustrations | 6 × 9 | 2013
ISBN 978-0-271-05965-5 | cloth: \$89.95 sh



New

Art, Ritual, and Civic Identity in Medieval Southern Italy

Nino Zchomelidse

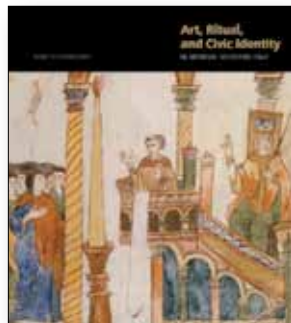
“*Art, Ritual, and Civic Identity in Medieval Southern Italy* offers a rich analysis of the roles that pulpits, candlesticks, and other fixtures played in preaching and liturgical performance. Examining local and continuously changing practices, multiple uses of single monuments, music, burial customs, iconography, the relation of words to images, church reform, the meaning of unfolding, the significance of darkness (and light), and myriad other issues that enliven the appreciation of specific works, the book provides a subtle overall account of how design and decoration not only framed but also fashioned the real activities that took place in medieval churches.”

—Herbert L. Kessler,
Johns Hopkins University

“In this sumptuously illustrated and beautifully written volume, Nino Zchomelidse invites the reader to reimagine the southern Italian church as a space in which elaborately carved furnishings, illustrated scrolls, and decorated candlesticks guided ritual movement, captured the sound of voiced prayer, united communities in common worship, and proclaimed civic pride.”

—Sharon E. J. Gerstel, UCLA

308 pages | 61 color/149 b&w illus. | 9 × 10 | 2014
ISBN 978-0-271-05973-0 | cloth: \$84.95 sh



In Michelangelo's Mirror

Perino del Vaga, Daniele da Volterra,
Pellegrino Tibaldi
Morten Steen Hansen

“Morten Steen Hansen’s impressively researched book finally makes sense of a series of dense, allusive paintings that have long resisted persuasive interpretation. But more than this, the book represents a sustained act of historical criticism: perceiving the ambitions that run through different projects and shining light on their inventiveness, virtuosity, and wit, Hansen makes his three subjects into newly attractive figures. This is a book that should change the way we teach and write about the period.”

—Michael Cole,
Columbia University

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 question of Italian mannerism, focusing on the idea of imitation in the works of such artists as Perino del Vaga, Daniele da Volterra, and Pellegrino Tibaldi.

236 pages | 42 color/109 b&w illus. | 9 × 10 | 2013
ISBN 978-0-271-05640-1 | cloth: \$94.95 sh



“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.”

—Tod Marder, Rutgers University

In “*When All of Rome Was Under Construction*,” architectural historian Dorothy Metzger Habel considers the politics and processes involved in building the city of Rome during the baroque period. Like many historians of the period, Habel previously focused on the grand schemes of patronage; now, however, she reconstructs the role of the “public voice” in the creation of the city. Through careful examination of a tremendous range of archival material—from depositions and budgets to memoranda and the minutes of confraternity meetings—Habel foregrounds what she describes as “the incubation of architecture” in the context of such building projects as additions to the Palazzo Doria-Pamphili and S. Carlo ai Catinari as well as the construction of the Piazza Colonna.

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



The Italian Piazza Transformed

Parma in the Communal Age
Areli Marina

Winner, 2013 Howard R. Marraro Prize, American Catholic Historical Association

“*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

“Marina’s highly developed method of processing, analyzing, and organizing disparate spatial, historical, and representational systems not only makes an important contribution to contemporary debates about urban design, but would also have been immediately recognized and greatly appreciated by her medieval forebears.”

—Niall Atkinson, *Journal of the Society of Architectural Historians*

“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

192 pages | 102 color/7 b&w illus. | 8 × 10 | 2012
ISBN 978-0-271-05070-6 | cloth: \$84.95 sh



New in Paperback

Humanism and the Urban World

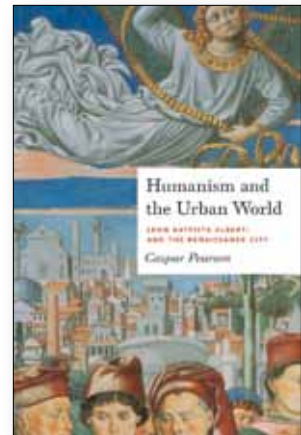
Leon Battista Alberti and the Renaissance City
Caspar Pearson

“Pearson’s use of Alberti’s writings is imaginative and exhaustive, yet tactful. This is a rich and accessible account of a thinker whose concern with both rational reform and social stability could not be more timely.”

—Charles Burroughs,
Renaissance Quarterly

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*), as well as in his larger body of written work. Past scholars have generally characterized Alberti 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 presented 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*.

280 pages | 6 × 9 | 2011
ISBN 978-0-271-06369-0 | paper: \$29.95 sh



Architecture and Statecraft

Charles of Bourbon's Naples,
1734–1759
Robin L. Thomas

“Visitors to Naples who visit the Teatro di San Carlo, Piazza Dante, and the majestic Albergo dei Poveri may not know to attribute these monumental spaces to the restoration of Naples as the royal residence of Charles of Bourbon and the policies of civic rebirth, good government, and ‘public happiness’ promoted in mid-eighteenth-century Europe. This beautifully written and deeply informative book is the first study in English to engage with the transformation of Naples under the Spanish king who ruled the city from 1734 to 1759. Robin Thomas has written a powerful and evocative volume that describes the impact of Enlightenment ideas on the architectural fabric of Naples and situates these monuments within the context of European architecture and city planning of the eighteenth century.”

—Caroline A. Bruzelius,
Duke University

“Robin Thomas has set a remarkable standard for graceful writing, substantial research, and perceptive insight in a book that provides a rich and engrossing account of Naples in its full glory.”

—Tod Marder,
Rutgers University

248 pages | 120 illustrations | 9 × 10 | 2013
ISBN 978-0-271-05639-5 | cloth: \$89.95 sh
Buildings, Landscapes, and Societies Series



New

Critical Perspectives on Roman Baroque Sculpture

Edited by Anthony Colantuono
and Steven F. Ostrow

“This collection by Anthony Colantuono and Steven Ostrow is the most important contribution to general sculpture studies of the period since Jennifer Montagu’s *Roman Baroque Sculpture*, to which it is the ideal complement. And, frankly, I can think of no higher praise for a book with such breadth of scope, clarity, and substance. The introduction is a ‘must-read’ for all students of the topic. In all, this is an impressive contribution to our literature.”

—Tod Marder, Rutgers University

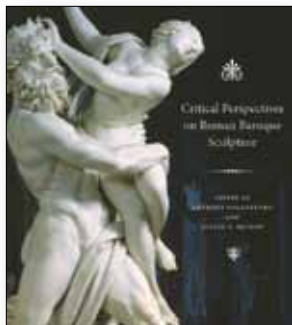
“This important collection of essays challenges, corrects, and changes common views on seventeenth-century sculptural practice and theory in Rome. It debunks academic fairy tales such as Mochi’s enervated late style or Bernini’s disinterest in relief sculpture. Through a multitude of methodological approaches, this volume elucidates the central role of early modern Roman sculpture for European visual culture and thought at large—and it will have repercussions far beyond its own focus.”

—Eike D. Schmidt,

Minneapolis Institute of Art

Aside from the editors, the contributors are Michael Cole, Julia K. Dabbs, Maarten Delbeke, Damian Dombrowski, Maria Cristina Fortunati, Estelle Lingo, Peter M. Lukehart, Aline Magnien, and Christina Strunck.

288 pages | 110 illustrations | 9 × 10 | 2014
ISBN 978-0-271-06172-6 | cloth: \$84.95 sh



The Power and the Glorification

Papal Pretensions and the Art of
Propaganda in the Fifteenth and
Sixteenth Centuries

Jan L. de Jong

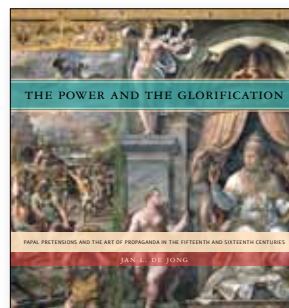
“This book sheds a powerful light on the great historical frescoes of High Renaissance Rome. Jan de Jong dwells on the historical situation of the popes, the meanings of history in Renaissance Europe, and the responses of contemporary viewers to these paintings. He teaches us how to see these grand and fascinating works as they were meant to be seen—and, at the same time, suggests some of the reasons why they did not have their full intended effects.”

—Anthony Grafton,
Princeton University

“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 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 based on material hardly studied before.”

—Marcia Hall, Temple University

208 pages | 31 color/93 b&w illus. | 9.5 × 10 | 2013
ISBN 978-0-271-05079-9 | cloth: \$79.95 sh



New

The Bernward Gospels

Art, Memory, and the Episcopate in Medieval Germany

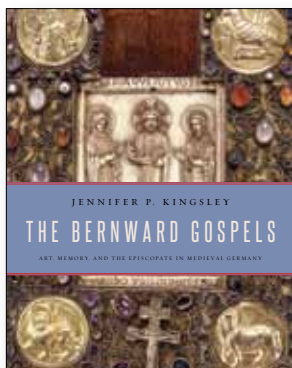
Jennifer P. Kingsley

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A book in the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation



Sheltering Art

Collecting and Social Identity in Early Eighteenth-Century Paris

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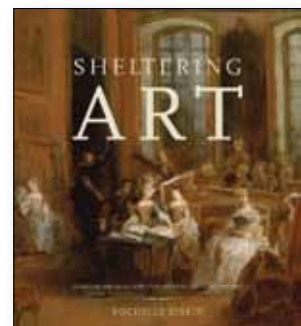
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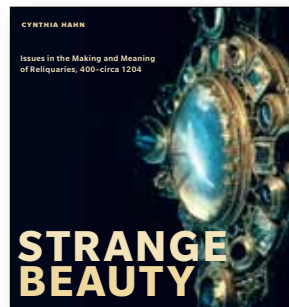
“Cynthia Hahn offers a refreshing new synthesis on the topic of medieval reliquaries. She shows that they are a form of ‘representation’ that mediates religious experience of relics as well as their political and institutional meanings. Engaging both primary sources and current theoretical writings, 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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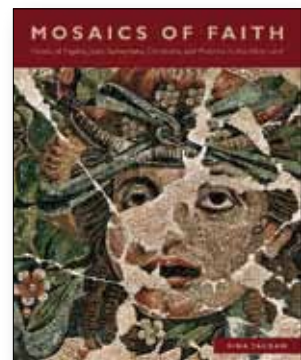
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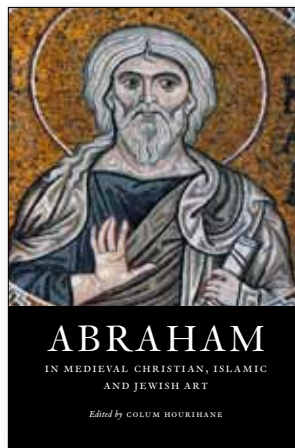


Abraham in Medieval Christian, Islamic, and Jewish Art

Edited by Colum Hourihane

Abraham, son of Terah or Azar and husband of Sarah, is one of the pivotal figures of the Old Testament and is generally seen as the founder of the Christian, Jewish, and Muslim faiths. He was a rich source of inspiration in all three faiths for artists of the medieval period. His life narrative from birth to death is richly recorded in a variety of media dating from the early Christian period to the end of the sixteenth century. As varied as they are numerous, the images in all three faiths show Abraham as father, husband, lover, warrior, politician, refugee, and traveler but most importantly as the symbol par excellence of steadfastness in faith. Featuring the extensive files from the Index of Christian Art, this volume also includes contributions from The Bezalel Narkiss Index of Jewish Art by Ariella Amar and Michel Sternthal and a catalogue of Islamic imagery compiled by Rachel Milstein.

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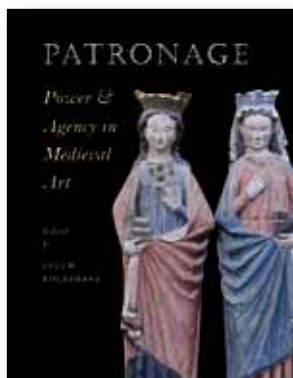


Patronage, Power, and Agency in Medieval Art

Edited by Colum Hourihane

Although the concept of patronage has long been central to medieval studies, it is still not well understood. In order to identify the person or institution responsible for the work, scholars have attempted to impose principles across a broad range of works to which they may or may not apply. In many cases this has prevented a full understanding of the work. As the essays in this volume demonstrate, the key to understanding patronage is to realize that a variety of contexts and situations may exist that prevent one definition from being imposed. The concept of patronage relates to issues such as gender, social and economic history, as well as the world of politics, and the many possible roles of the patron can range from paying for the work to designing it to using it. But we do not know what input the artist had, or how influential he or she may have been. The essays in this volume, from those that look at patronage from a theoretical perspective to individual case studies, highlight our need to look at the subject anew.

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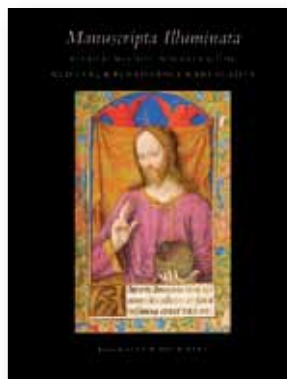
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Medieval and Renaissance
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Edited by Colum Hourihane

Princeton University first started collecting Western manuscripts in 1876 and continues to this day with the specific aim of developing a research and teaching tool. That unique collection of medieval manuscripts forms the nucleus of this collection of essays. Stretching from Ottonian to the late Gothic–early Renaissance periods, these studies examine the secular as well as the religious and look at a variety of themes, from the book of hours to the grisaille manuscript. The studies all attempt to place the university's collection in the broader framework of manuscript studies, and a number of them deal with general topics not represented within the manuscript library. Written by some of the most celebrated scholars in the field, the studies make every effort to help us understand the power of the written and illuminated word.

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Of Cannibals and Kings

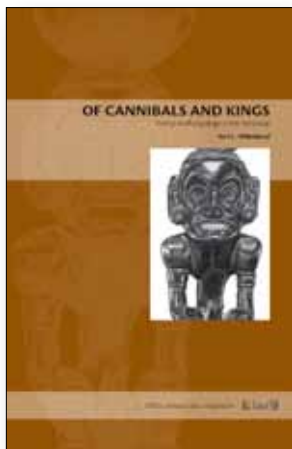
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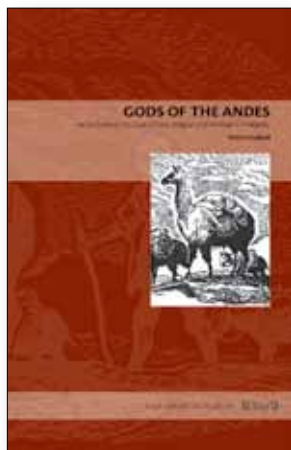
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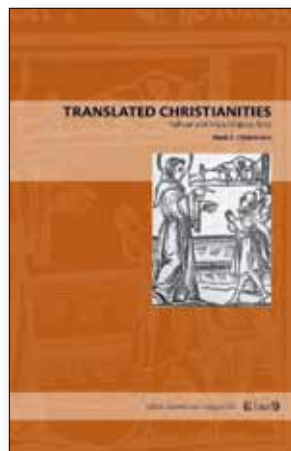
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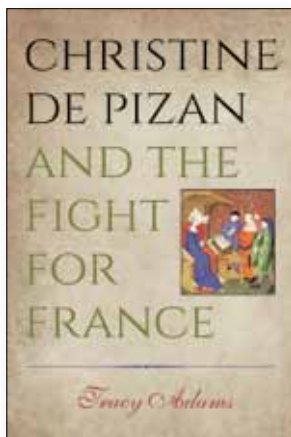
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La Chanson de Roland

Student Edition

Gerard J. Brault

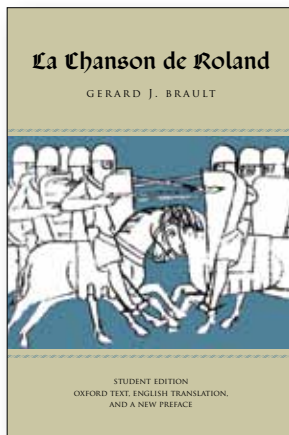
Gerard Brault's 1984 student edition of *La Chanson de Roland* has become a standard text in classrooms. It contains the text and translation from his 1978 analytical edition along with an introduction illuminating the poem's historical and literary background and significance. This new revised edition contains a new preface and makes significant improvements to both the text and the bibliography.

The text and a line-by-line prose translation are printed on facing pages. Brault's editing of the Oxford text includes corrections of the scribe's obvious errors and new readings of garbled or partially obliterated words, and his translation achieves both elegance and accuracy. This new edition pays special attention to the consistency of Saracen proper names.

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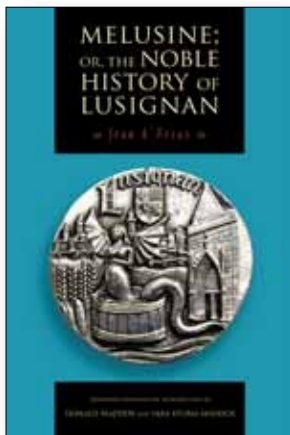
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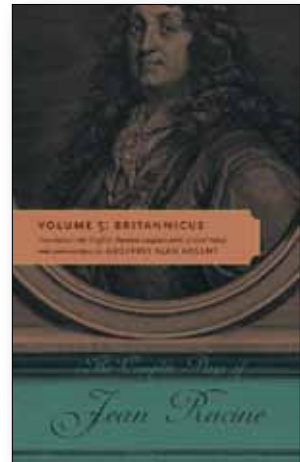
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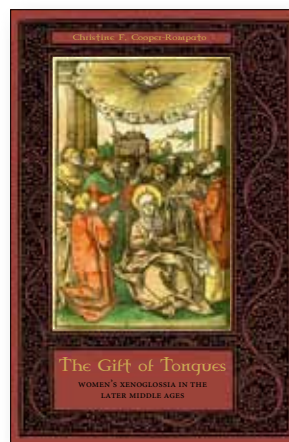
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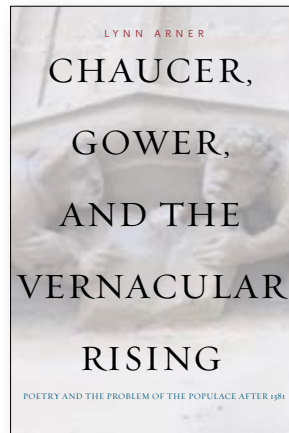
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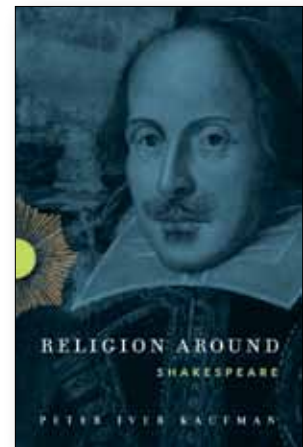
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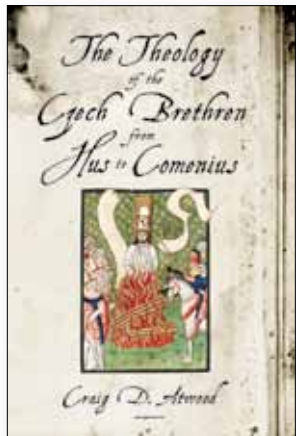
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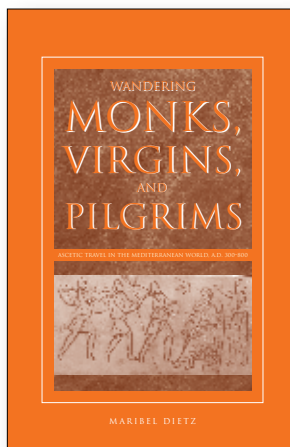
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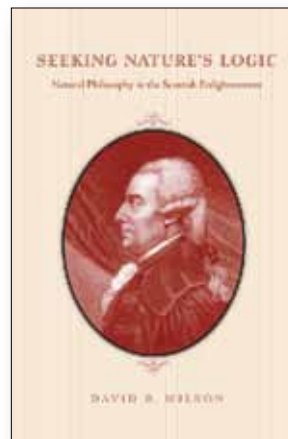
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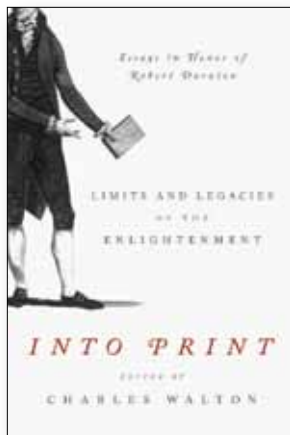
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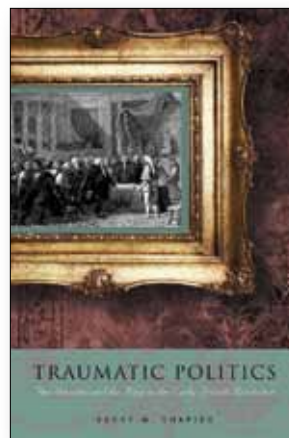
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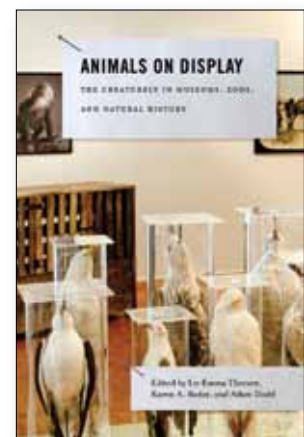
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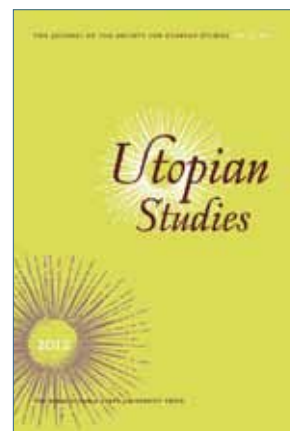
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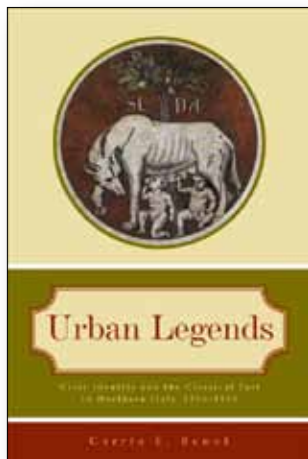
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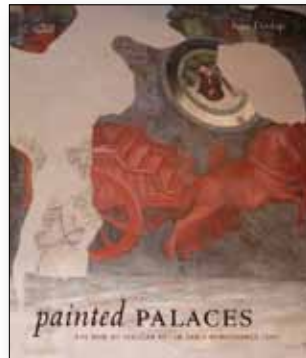
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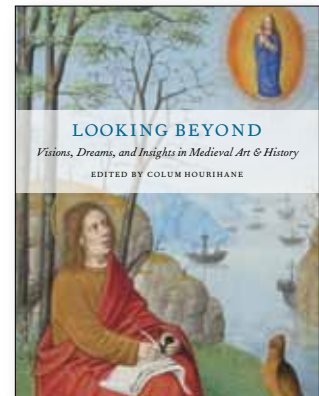
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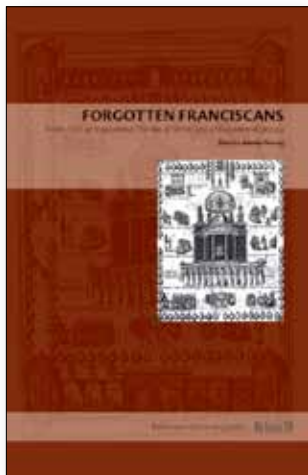
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