



PENN STATE UNIVERSITY PRESS

ART AND ARCHITECTURE 2017



**THE PENNSYLVANIA
STATE UNIVERSITY PRESS**

820 N. University Drive
USB 1, Suite C
University Park, PA 16802

t: 814.865.1327
f: 814.863.1408

Toll Free Orders: 800-326-9180
Toll Free Fax: 877-778-2665

www.psupress.org

Examination Copy Policy

See http://www.psupress.org/books/exam_copy_requests.html

Desk Copy Policy

See http://www.psupress.org/books/author_resources/course_orders.html

Review Copy Policy

Submit review copy requests via email to Cate Fricke, Publicity Manager, crf16@psu.edu.

Online

Visit us online: <http://www.psupress.org>

Facebook: [http://www.facebook.com/](http://www.facebook.com/PennStateUniversityPress)

[PennStateUniversityPress](http://www.facebook.com/PennStateUniversityPress)

Twitter: <http://www.twitter.com/PSUPress>

In cooperation with Penn State University Libraries, Penn State University Press will donate 10 percent of proceeds from all orders placed directly on its website to help defray the high cost of student textbooks.

All books published by Penn State University Press are available through bookstores, wholesalers, or directly from the publisher, and are available worldwide, except where noted. Titles, publication dates, and prices announced in this catalogue are subject to change without notice. Most books are available on popular ebook platforms.

Penn State is an affirmative action, equal opportunity University. U. Ed. 118.17-504.

contents

theory/
historiography/
practice2

medieval8

early modern14

eighteenth
century 24

nineteenth
century28

modern32

recently
released 40

essential
backlist 42

index 45

Cover: Michel-Eugène Chevreul, “Color Wheel by Chevreul Featuring Pure Colors (*couleurs franches*),” in *Cercles chromatiques de M. E. Chevreul, reproduits au moyen de la chromocalcographie, gravure et impression en taille douce combinées par R.-H. Digeon* (Paris: Digeon, 1855). Réserve des livres rares, Bibliothèque nationale de France, Paris.

Page 5: Anonymous Roman, *Laocoon and his Sons*, c. 50 C.E. Marble. After a Greek original of the 3rd Century B.C.E. Rome, Vatican Museum. Photo: Wikimedia.

Page 13: Longitudinal section of Toledo cathedral, showing elevations on the south side. Photo: Archivo Municipal de Toledo.

Page 14: Interior of the church of Santa María la Blanca, Seville. Photo: Raúl Salamero Sánchez-Gabriel.

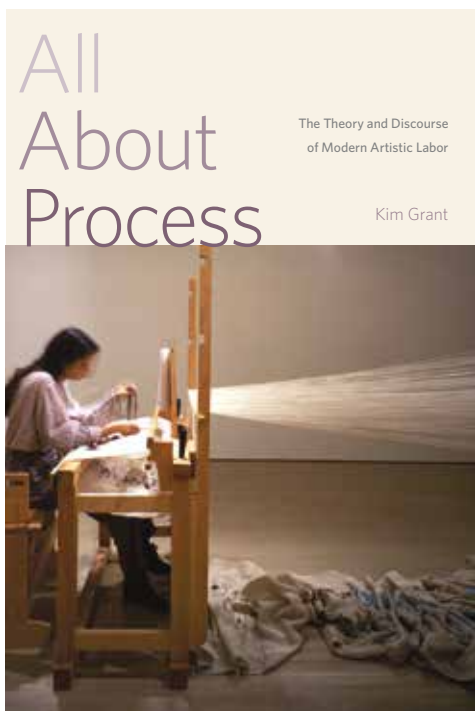
Page 21: Goro Dati’s view across the Piazza della Signoria. Photo: Ivo Bazzecchi, Kunsthistorisches Institut in Florenz—Max-Planck-Institut.

Page 26: Théodore Chassériau, *Jewish Woman of Algiers Seated on the Ground*, 1846. Watercolor over graphite. The Metropolitan Museum of Art, New York, Rogers Fund, 1964 (64.118), www.metmuseum.org.

Page 29: James McNeill Whistler (1834–1903), *The Sea and the Sand*, 1884. Oil on wood panel, 13.4 × 23.4 cm. Freer Gallery of Art, Smithsonian Institution, Washington, D.C. Gift of Charles Lang Freer.

Page 33: (top) John Singer Sargent, *Robert Louis Stevenson and His Wife*, 1885. Oil on canvas, 52.1 × 62.2 cm. Crystal Bridges Museum of American Art, Bentonville, Arkansas, 2005.3. Photo: Dwight Primiano. (bottom) Henry James letters. Composite photograph showing various letters from MA 8728, including autograph letter signed: Cambridge, Massachusetts, to George Higginson, 1910 Oct. 26 (MA 8728.13). The Morgan Library & Museum. Photo: Graham S. Haber, 2016.

Page 37: Marie-Augustin Zwiller, *L’Industrie en Alsace: Le Laboratoire*, 1898–99. Location unknown.



All About Process

The Theory and Discourse of Modern Artistic Labor

Kim Grant

“An elegant, clear text that will serve as an excellent primer for anyone interested in the histories of thinking about making and the artistic process. Art students as well as students of aesthetics and the history of art will benefit from its careful, thoughtful synthesis of an array of complex, foundational texts pertaining to the theme of ‘process’ and making.”

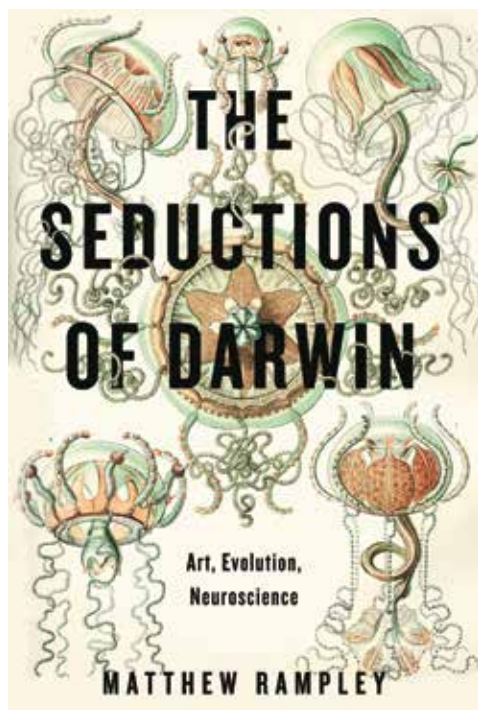
—JO APPLIN, author of *Eccentric Objects: Rethinking Sculpture in 1960s America*

In recent years, many prominent and successful artists have claimed that their primary concern is not the artwork they produce but the artistic process itself. In this volume, Kim Grant analyzes this idea and traces its historical roots, showing how changing concepts of artistic process have played a dominant role in the development of modern and contemporary art.

This astute account of the ways in which process has been understood and addressed examines canonical artists such as Monet, Cézanne, Matisse, and De Kooning, as well as philosophers and art theorists such as Henri Focillon, R. G. Collingwood, and John Dewey. Placing “process art” within a larger historical context, Grant looks at the changing relations of the artist’s labor to traditional craftsmanship and industrial production, the status of art as a commodity, the increasing importance of the body and materiality in art making, and the nature and significance of the artist’s role in modern society. In doing so, she shows how process is an intrinsic part of aesthetic theory that connects to important contemporary debates about work, craft, and labor.

Comprehensive and insightful, this synthetic study of process in modern and contemporary art reveals how artists’ explicit engagement with the concept fits into a broader narrative of the significance of art in the industrial and post-industrial world.

288 pages | 6 × 9 | March 2017
ISBN 978-0-271-07744-4 | cloth: \$74.95



The Seductions of Darwin

Art, Evolution, Neuroscience

Matthew Rampley

“Outlandish claims have been made about the significance of brain functioning to works of art, provoking defensive criticism about the pertinence of science to art history. Matthew Rampley advances and opens the discussion by taking up the same scientific criteria advocated by the writers he analyzes, including questions of evidence, hypothesis forming, and explanatory value. In that sense this book is not a polemic but an attempt to find ground for conversation. At its heart is a broad and widely informed concern with the sense of culture that art history might bring to bear in the coming decades.”

—JAMES ELKINS, editor of *The Stone Art Theory Institutes* series

The surge of evolutionary and neurological analyses of art and its effects raises questions of how art, culture, and the biological sciences influence one another, and what we gain in applying scientific methods to the interpretation of artwork. In this insightful book, Matthew Rampley addresses these questions by exploring key areas where Darwinism, neuroscience, and art history intersect.

Taking a scientific approach to understanding art has led to novel and provocative ideas about its origins, the basis of aesthetic experience, and the nature of research into art and the humanities. Rampley’s inquiry examines models of artistic development, the theories and development of aesthetic response, and ideas about brain processes underlying creative work. He considers the validity of the arguments put forward by advocates of evolutionary and neuroscientific analysis, as well as its value as a way of understanding art and culture. With the goal of bridging the divide between science and culture, Rampley advocates for wider recognition of the human motivations that drive inquiry of all types, and he argues that our engagement with art can never be encapsulated in a single notion of scientific knowledge.

Engaging and compelling, *The Seductions of Darwin* is a rewarding look at the identity and development of art history and its complicated ties to the world of scientific thought.

200 pages | 6 × 9

ISBN 978-0-271-07742-0 | cloth: \$34.95



The Surviving Image

Phantoms of Time and Time of Phantoms:
Aby Warburg's History of Art

Georges Didi-Huberman
Translated by Harvey Mendelsohn

L'image survivante, originally published in French in 2002, is the result of Georges Didi-Huberman's extensive research into the life and work of foundational art historian Aby Warburg. Warburg envisioned an art history that drew from anthropology, psychoanalysis, and philosophy in order to understand the "life" of images. Drawing on a wide range of Warburg's unpublished letters and diaries, Didi-Huberman demonstrates unequivocally the complexity and importance of Warburg's ideas and the ways in which his legacy was both distorted and diffused as art history became a "humanistic" discipline. *L'image*

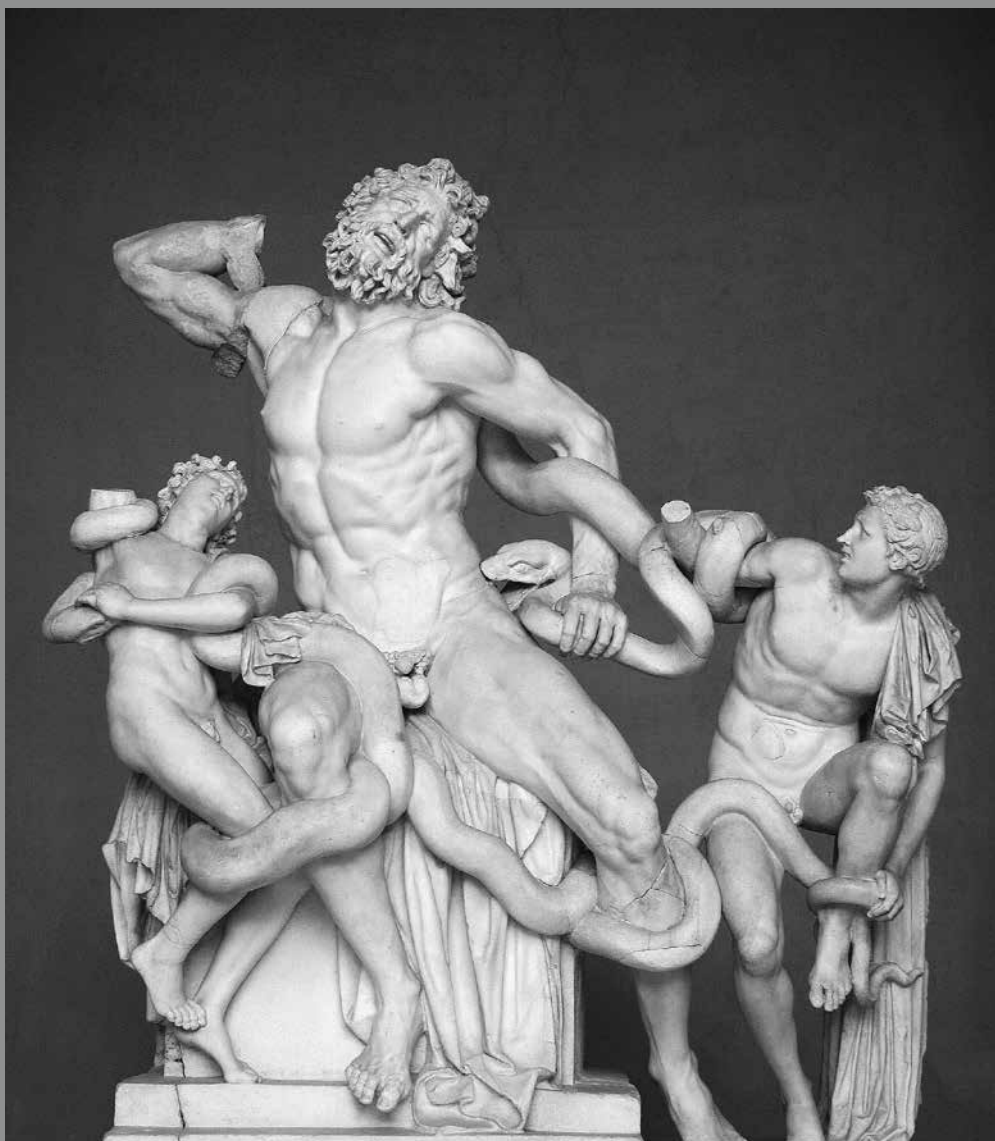
survivante takes Warburg as its main subject, but also addresses broader questions regarding art historians' conceptions of time, memory, symbols, and the relationship between art and the rational and irrational forces of the psyche.

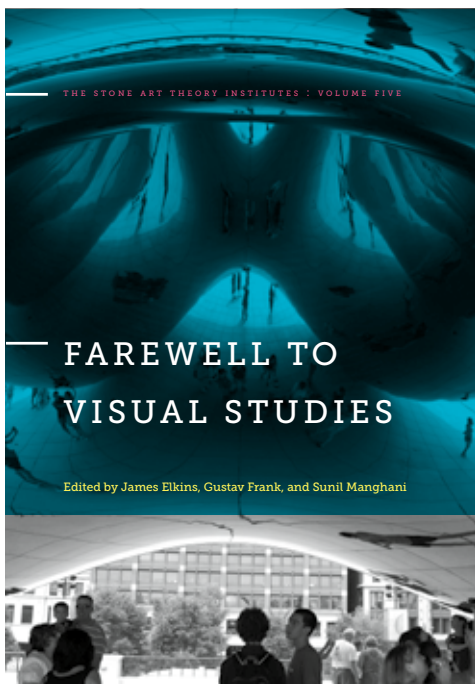
Faithfully and thoughtfully translated by Harvey Mendelsohn, this first English-language edition of Didi-Huberman's masterful study of Warburg is a stirring and significant treatise on the philosophical nature of art history.

432 pages | 93 b&w illus. | 7 × 10
ISBN 978-0-271-07208-1 | cloth: \$79.95

“Didi-Huberman argues that Warburg offers offers us a ‘psycho-history’ of culture: a model of historical understanding as a response to images possessed of vital power and emotional force. This book fills the need for a better understanding of Warburg’s contribution to the discipline of art history, and will draw the attention of anyone who teaches its history and methods as well as that of students who seek to understand the intellectual life of their chosen field of study.”

—KEITH MOXEY, author of *Visual Time: The Image in History*

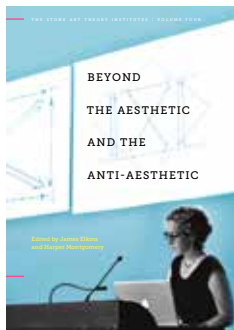




288 pages | 1 b&w illustration | 7 × 10
 ISBN 978-0-271-07078-0 | paper: \$34.95
 The Stone Art Theory Institutes Series

“In looking back at the whole field of visual studies, the collection offers a lively contribution to the history of the inter/trans/in/discipline. It is a wonderful example of how understanding and new thinking are produced by performing intellectual clarification and innovation on the page, giving readers the sense of mediated participation in the Stone Center Seminars.”

—JON SIMONS, Indiana University Bloomington



ALSO OF INTEREST
Beyond the Aesthetic and the Anti-Aesthetic

Edited by James Elkins and Harper Montgomery
 248 pages | 2 b&w illus. | 7 × 10
 ISBN 978-0-271-06073-6
 paper: \$34.95
 The Stone Art Theory Institutes Series

New in Paperback

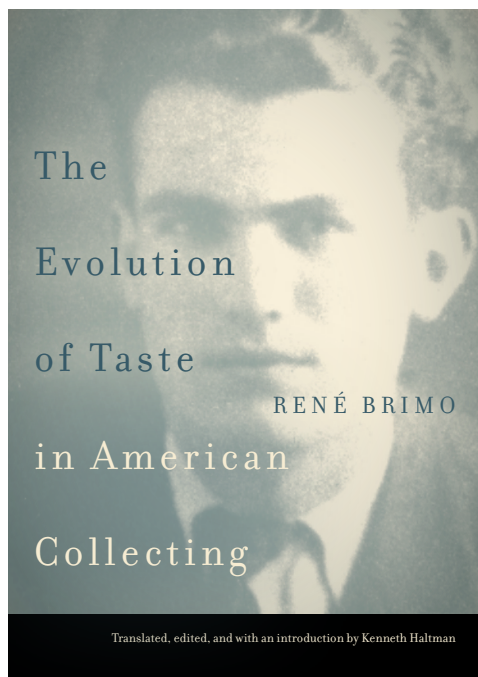
Farewell to Visual Studies

Edited by James Elkins, Gustav Frank, and Sunil Manghani

Each of the five volumes in the Stone Art Theory Institutes series brings together a range of scholars who are not always directly familiar with one another's work. The outcome of each of these convergences is an extensive and “unpredictable conversation” on knotty and provocative issues about art.

This fifth and final volume in the series focuses on the identity, nature, and future of visual studies, discussing critical questions about its history, objects, and methods. The contributors question the canon of literature of visual studies and the place of visual studies with relation to theories of vision, visuality, epistemology, politics, and art history, giving voice to a variety of inter- and transdisciplinary perspectives. Rather than dismissing visual studies, as its provocative title might suggest, this volume aims to engage a critical discussion of the state of visual studies today, how it might move forward, and what it might leave behind to evolve in productive ways.

The contributors are Emmanuel Alloa, Nell Andrew, Linda Báez Rubí, Martin A. Berger, Hans Dam Christensen, Isabelle Decobecq, Bernhard J. Dotzler, Johanna Drucker, James Elkins, Michele Emmer, Yolaine Escande, Gustav Frank, Theodore Gracyk, Asbjørn Grønstad, Stephan Günzel, Charles W. Haxthausen, Miguel Á. Hernández-Navarro, Tom Holert, Kivanç Kılınç, Charlotte Klonk, Tirza True Latimer, Mark Linder, Sunil Manghani, Anna Notaro, Julia Orell, Mark Reinhardt, Vanessa R. Schwartz, Bernd Stiegler, Øyvind Vågnes, Sjoukje van der Meulen, Terri Weissman, Lisa Zaher, and Marta Zarzycka.



The Evolution of Taste in American Collecting

René Brimo

Translated, edited, and with an introduction by Kenneth Haltman

“Brimo’s encyclopedic knowledge of his subject results in a host of penetrating observations about artists, critics, collectors, dealers, and institutions. Haltman’s introduction is a research tour de force that brings to light an extraordinary if mainly forgotten scholar and his opus magnum, hitherto virtually unknown to students of American art and history.”

—ALAN WALLACH, Ralph H. Wark Professor of Art and Art History and Professor of American Studies Emeritus, The College of William and Mary

The Evolution of Taste in American Collecting is a new critical translation of René Brimo’s classic study of eighteenth- and nineteenth-century patronage and art collecting in the United States. Originally published in French in 1938, Brimo’s foundational text is a detailed examination of collecting in America from colonial times to the end of World War I, when American collectors came to dominate the European art market. This work helped shape the then-fledgling field of American art history by explaining larger cultural transformations as manifested in the collecting habits of American elites. It remains the most substantive account of the history of collecting in the United States.

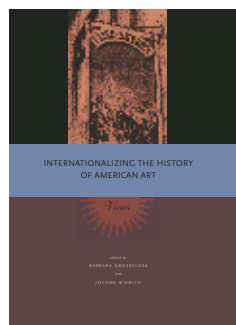
In his introduction, Kenneth Haltman provides a biographical study of the author and his social and intellectual milieu in France and the United States. He also explores how Brimo’s work formed a turning point and initiated a new area of academic study: the history of art collecting.

Making accessible a text that has until now only been available in French, Haltman’s elegant translation of *The Evolution of Taste in American Collecting* sheds new critical light on the essential work of this extraordinary but overlooked scholar.

424 pages | 43 b&w illus. | 7 × 10

ISBN 978-0-271-07324-8 | cloth: \$79.95 sh

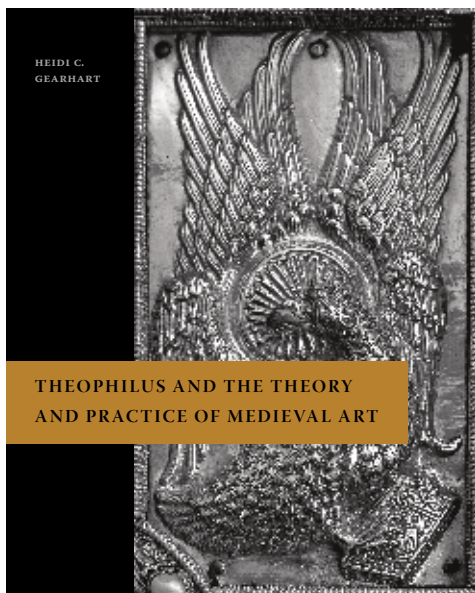
This publication has been made possible through support from the Terra Foundation for American Art International Publication Program of the College Art Association.



ALSO OF INTEREST **Internationalizing the History of American Art: Views**

Edited by Barbara Groseclose and Jochen Wierich

256 pages | 15 b&w illus. | 7 × 10
ISBN 978-0-271-03088-3
paper: \$35.95



Theophilus and the Theory and Practice of Medieval Art

Heidi C. Gearhart

“A sophisticated reading not only of Theophilus’s text but also of an array of twelfth-century art, enhancing our understanding of what art making and viewing meant in the Middle Ages.”

—**ADAM S. COHEN**, author of *The Uta Codex: Art, Philosophy, and Reform in Eleventh-Century Germany*

In this study of the rare twelfth-century treatise *On Diverse Arts*, Heidi C. Gearhart explores the unique system of values that guided artists of the High Middle Ages as they created their works.

Written in northern Germany by a monk known only by the pseudonym Theophilus, *On Diverse Arts* is the only known complete tract on art to survive from the period. It contains three books, each with a richly religious prologue, describing the arts of painting, glass, and metalwork. Gearhart places this one-of-a-kind treatise in context alongside works by other monastic and literary thinkers of the time and presents a new reading of the text itself. Examining the earliest manuscripts, she reveals a carefully ordered, sophisticated work that aligns the making of art with the virtues of a spiritual life. *On Diverse Arts*, Gearhart shows, articulated a distinctly medieval theory of art that accounted for the entire process of production—from thought and preparation to the acquisition of material, the execution of work, the creation of form, and the practice of seeing.

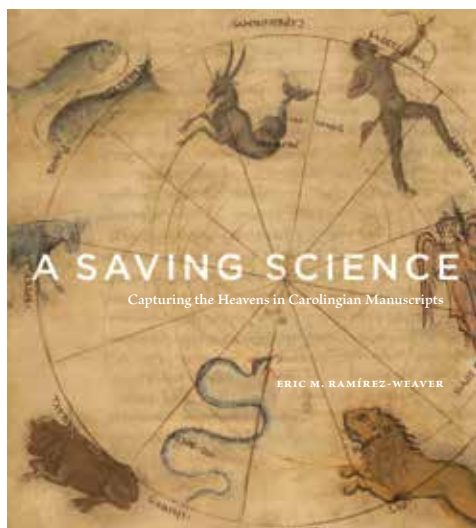
An important new perspective on one of the most significant texts in art history and the first study of its kind available in English, *Theophilus and the Theory and Practice of Medieval Art* provides fresh insight into the principles and values of medieval art making. Scholars of art history, medieval studies, and Christianity will find Gearhart’s book especially edifying and valuable.

232 pages | 30 color/37 b&w illus./1 map | 8 × 10 | May 2017
ISBN 978-0-271-07715-4 | cloth: \$94.95



ALSO OF INTEREST
Worlds Within:
Opening the Medieval
Shrine Madonna

Elina Gertsman
288 pages | 48 color/106 b&w illus.
ISBN 978-0-271-06401-7
cloth: \$79.95



A Saving Science

Capturing the Heavens in Carolingian Manuscripts

Eric M. Ramírez-Weaver

“Ramírez-Weaver’s fine book focuses on the complex factors affecting the creation, function, and understanding of astronomical manuscripts and their illustrations produced during the Carolingian period. His deeply learned study offers a leap forward from an older view, especially prevalent in art-historical scholarship, that regarded these manuscripts as copies chiefly valuable as reflections of lost ancient materials, and/or looking forward to the ‘Renaissance,’ without placing them in a contemporary context.”

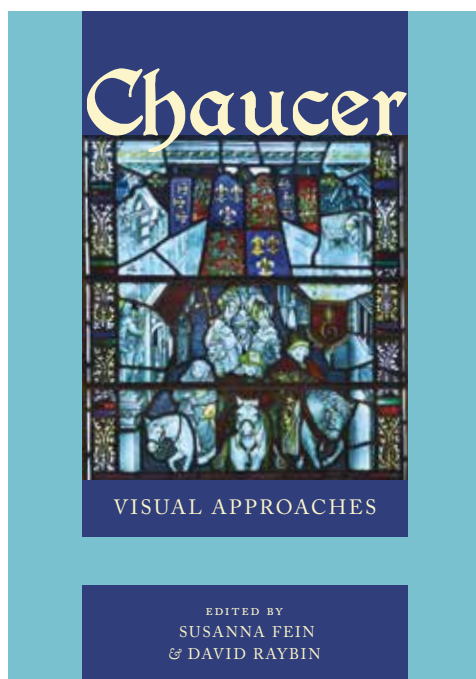
—LAWRENCE NEES, University of Delaware

In *A Saving Science*, Eric Ramírez-Weaver explores the significance of early medieval astronomy in the Frankish empire, using as his lens an astronomical masterpiece, the deluxe manuscript of the *Handbook of 809*, painted in roughly 830 for Bishop Drogo of Metz, one of Charlemagne’s sons. Created in an age in which careful study of the heavens served a liturgical purpose—to reckon Christian feast days and seasons accurately and thus reflect a “heavenly” order—the diagrams of celestial bodies in the *Handbook of 809* are extraordinary signifiers of the intersection of Christian art and classical astronomy.

Ramírez-Weaver shows how, by studying this lavishly painted and carefully executed manuscript, we gain a unique understanding of early medieval astronomy and its cultural significance. In a time when the Frankish church sought to renew society through education, the *Handbook of 809* presented a model in which study aided the spiritual reform of the cleric’s soul, and, by extension, enabled the spiritual care of his community.

An exciting new interpretation of Frankish painting, *A Saving Science* shows that constellations in books such as Drogo’s were not simple copies for posterity’s sake, but functional tools in the service of the rejuvenation of a creative Carolingian culture.

312 pages | 35 color/75 b&w illus. | 9 × 10
ISBN 978-0-271-07126-8 | cloth: \$89.95



328 pages | 74 color/26 b&w illus. | 7 × 10
ISBN 978-0-271-07480-1 | cloth: \$69.95

“A diverse and stimulating set of essays that challenges its readers to consider anew Chaucer’s way(s) of seeing his world and our way(s) of ‘seeing’ Chaucer. Professors Fein and Raybin, scholars of lively mind and commendable dedication to the service of their profession, have once again put Chaucerians in their debt by shepherding this innovative collection into print.”

—**ROBERT W. HANNING**, author of *Serious Play: Desire and Authority in the Poetry of Ovid, Chaucer, and Ariosto*

Chaucer

Visual Approaches

Edited by Susanna Fein and David Raybin

“With arresting and beautiful illustrations and powerful explorations of ‘intervisuality’ by leading scholars, *Chaucer: Visual Approaches* is a welcome expansion of the way we see both Chaucer’s works and Chaucer’s world.”

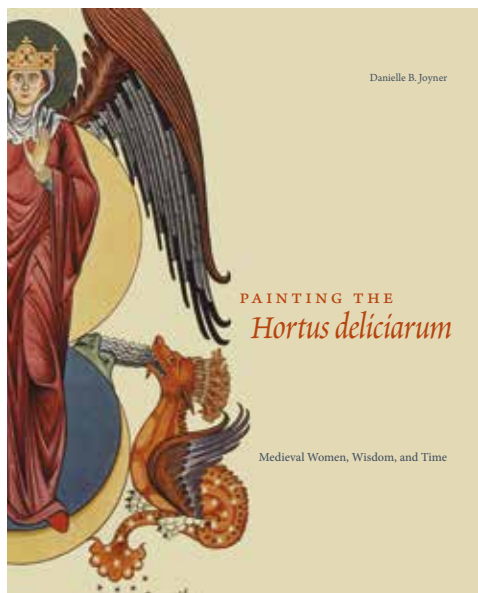
—**CAROLYNN VAN DYKE**, author of *Chaucer’s Agents: Cause and Representation in Chaucerian Narrative*

This collection looks beyond the literary, religious, and philosophical aspects of Chaucer’s texts to a new mode of interdisciplinary scholarship, one that celebrates the richness of Chaucer’s visual poetics. The twelve illustrated essays make connections between Chaucer’s texts and various forms of visual data, both medieval and modern.

Basing their approach on contemporary understandings of interplay between text and image, the contributors examine a wealth of visual material, from medieval art and iconographical signs to interpretations of Chaucer rendered by contemporary artists. The result uncovers interdisciplinary potential that deepens and informs our understanding of Chaucer’s poetry in an age in which digitization makes available a wealth of facsimiles and other visual resources.

A learned assessment of imagery and Chaucer’s work that opens exciting new paths of scholarship, *Chaucer: Visual Approaches* will be welcomed by scholars of literature, art history, and medieval and early modern studies.

The contributors are Jessica Brantley, Joyce Coleman, Carolyn P. Collette, Alexandra Cook, Susanna Fein, Maidie Hilmo, Laura Kendrick, Ashby Kinch, David Raybin, Martha Rust, Sarah Stanbury, and Kathryn R. Vulić.



256 pages | 36 color/60 b&w illus. | 8 × 10
 ISBN 978-0-271-07088-9 | cloth: \$89.95

“Painting the Hortus deliciarum reassesses the visual mechanics of the [Hortus deliciarum], expands our understanding of twelfth-century women’s education, and rethinks the structure and dynamics of time as it was understood in the middle ages.”

—MEGAN MCNAMEE, *The Medieval Review*

Painting the *Hortus deliciarum* Medieval Women, Wisdom, and Time Danielle B. Joyner

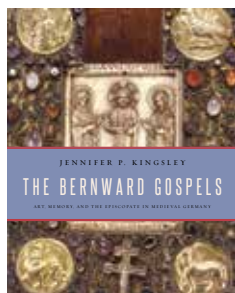
“Written in an engaging and accessible style, the book is copiously illustrated and well documented, and it has a lengthy bibliography.”

—J. OLIVER, *Choice*

Between 1170 and 1190 in Alsace, Abbess Herrad compiled for her canonesses an elaborate manuscript, the *Hortus deliciarum*, which combined resplendent images with quotations from more than fifty texts to portray a history of the Christian church across time and through eternity. Destroyed in a bombing during the 1870 siege of Strasbourg, Herrad’s lavishly illuminated manuscript was one of the earliest works created by a woman expressly for other women, the nuns training at the Hohenbourg abbey.

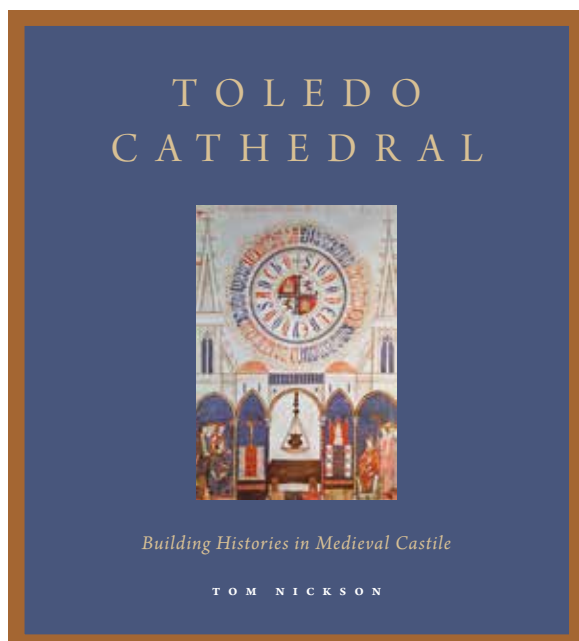
In this close study of the art and history of the *Hortus deliciarum*, Danielle Joyner shows how the book reflected twelfth-century concerns, such as emphasizing a historical interpretation of the Bible and reconciling scientific and theological accounts of the cosmos. She analyzes the images, texts, ideas, and processes at work in the manuscript and offers insights into how it configured a history of the Church in the temporal world as a guide to achieving eternal salvation.

By tracing the flexibility and efficacy of the multiple visions employed in the manuscript, Joyner explores how the *Hortus deliciarum* crafted a deeper understanding of the integral role of time in medieval constructions of history, the cosmos, and humanity’s place within them. Scholars and students of art history, medieval and early modern studies, religion, gender, and the history of the book will find Joyner’s work especially valuable, compelling, and provoking.



ALSO OF INTEREST
**The Bernward Gospels:
 Art, Memory, and the
 Episcopate in Medieval
 Germany**

Jennifer P. Kingsley
 228 pages | 18 color/34 b&w illus.
 ISBN 978-0-271-06079-8
 cloth: \$79.95



*Winner, 2016 Eleanor Tufts Award,
American Society for Hispanic Art
Historical Studies*

Toledo Cathedral

Building Histories in Medieval Castile

Tom Nickson

“Nickson has produced a magnificent and multifaceted piece of scholarship, thus making a superb contribution to the state of our common knowledge. *Toledo Cathedral: Building Histories in Medieval Castile* will remain for generations to come an essential point of reference for all who wish to embark on the study of medieval Toledo and ‘Gothic’ (if we must) Spain.”

—CYNTHIA ROBINSON, *The Medieval Review*

Medieval Toledo is famous as a center of Arabic learning and as a home to sizable Jewish, Muslim, and Christian communities. Yet its cathedral—one of the largest, richest, and best preserved in all of Europe—is little known outside Spain. In *Toledo Cathedral*, Tom Nickson provides the first in-depth analysis of the cathedral’s art and architecture.

Focusing on the early thirteenth to the late fourteenth century, Nickson examines over two

hundred years of change and consolidation, tracing the growth of the cathedral in the city as well as the evolution of sacred places within the cathedral itself. He considers this substantial monument in terms of its location in Toledo, Spain’s most cosmopolitan city in the medieval period, addresses the importance and symbolic significance of Toledo’s cathedral to the city and the art and architecture of the medieval Iberian Peninsula, and shows how it fits in with broader narratives of change in the arts, culture, and ideology of the late medieval period in Spain and in Mediterranean Europe as a whole.

324 pages | 60 color/80 b&w illus. | 9 × 10

ISBN 978-0-271-06645-5 | cloth: \$89.95

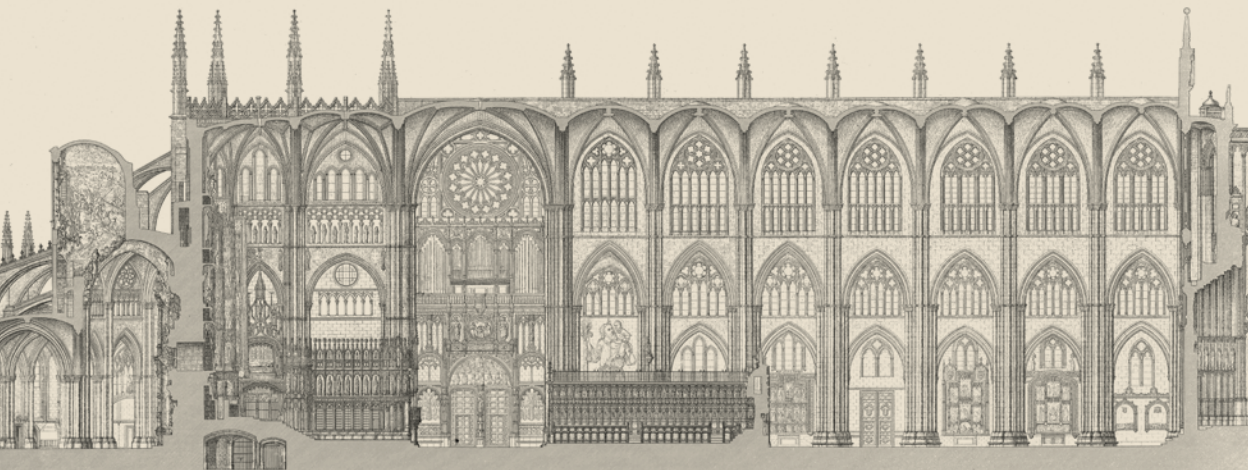
E-book editions have been made possible through support from the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation.

“This superb volume is unlikely to be read from cover to cover.

It is a mosaic of different studies dealing with disparate themes related to the architectural origins of each part of the building.

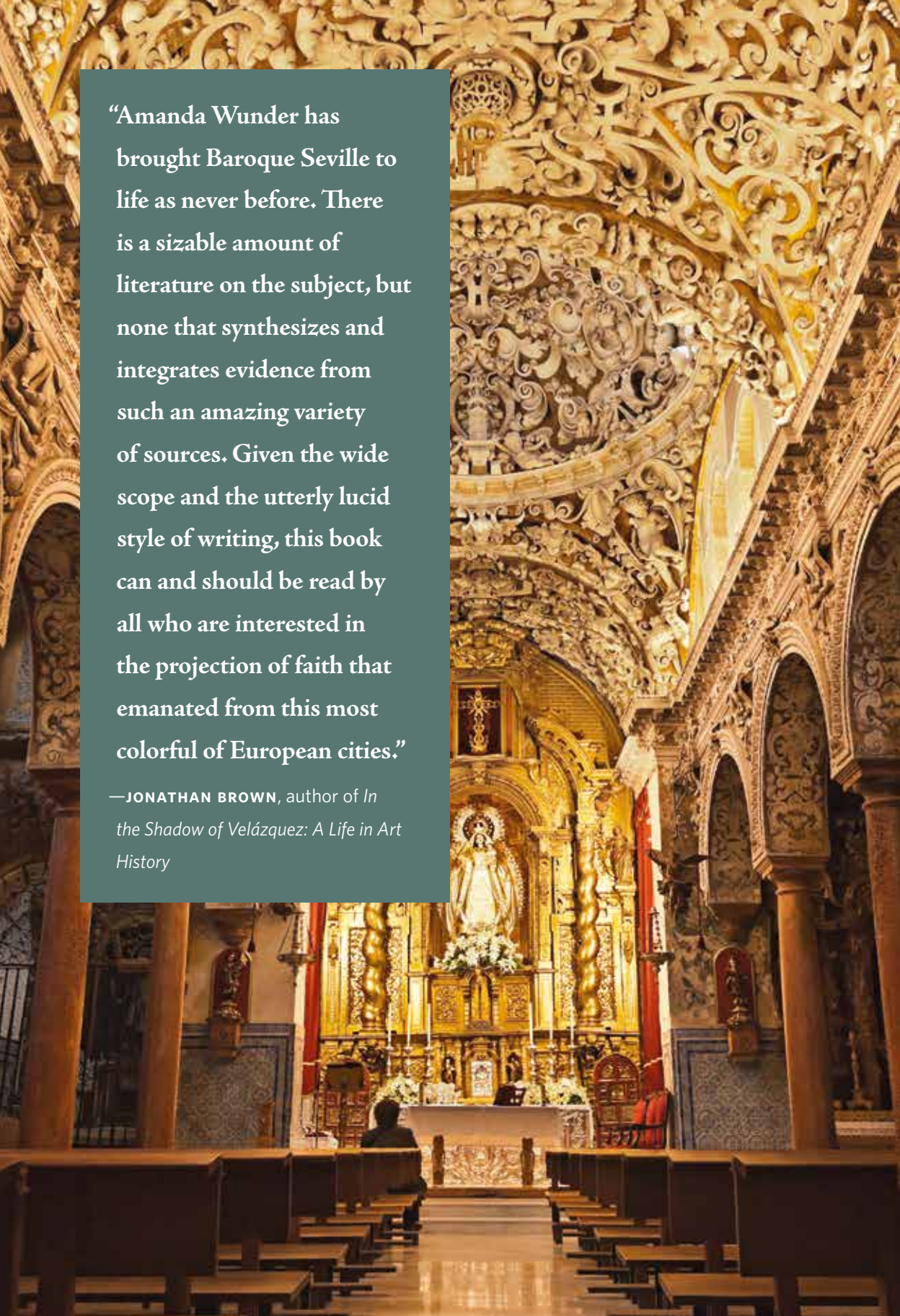
The intending reader needs to dip into it rather than attempt to absorb its contents at a sitting. Perhaps Nickson’s most valuable contribution is to give us not merely an analysis of stonework but a very lucid presentation of the evidence for multiple aspects of identity, and the claims of the cathedral to power and primacy.”

—HENRY KAMEN, *Times Literary Supplement*



“Amanda Wunder has brought Baroque Seville to life as never before. There is a sizable amount of literature on the subject, but none that synthesizes and integrates evidence from such an amazing variety of sources. Given the wide scope and the utterly lucid style of writing, this book can and should be read by all who are interested in the projection of faith that emanated from this most colorful of European cities.”

—JONATHAN BROWN, author of *In the Shadow of Velázquez: A Life in Art History*



BAROQUE SEVILLE

Sacred Art in a Century of Crisis

AMANDA WUNDER



Baroque Seville

Sacred Art in a Century of Crisis

Amanda Wunder

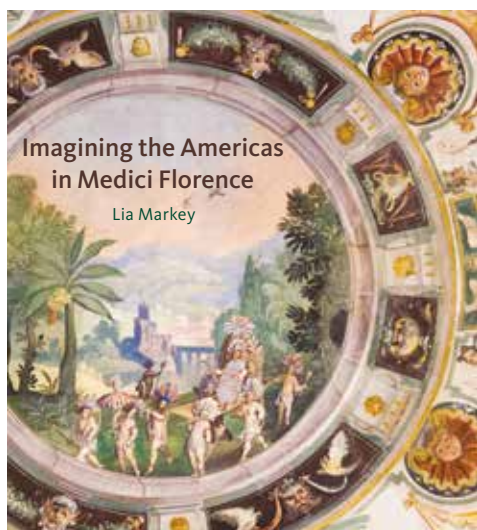
Baroque art flourished in seventeenth-century Seville during a tumultuous period of economic decline, social conflict, and natural disasters. This volume explores the patronage that fueled this frenzy of religious artistic and architectural activity and the lasting effects it had on the city and its citizens.

Amanda Wunder investigates the great public projects of sacred artwork that were originally conceived as *medios divinos*—divine solutions to the problems that plagued Seville. These commissions included new polychromed wooden sculptures and richly embroidered clothing for venerable old images, gilded altarpieces and monumental paintings for church interiors, elaborate ephemeral decorations and festival books by which to remember them, and the gut renovation or rebuilding of major churches that had stood for hundreds of years. Meant to revive the city spiritually, these works also

had a profound real-world impact. Participation in the production of sacred artworks elevated the social standing of the artists who made them and the devout benefactors who commissioned them, and encouraged laypeople to rally around pious causes. Using a diverse range of textual and visual sources, Wunder provides a compelling look at the complex visual world of seventeenth-century Seville and the artistic collaborations that involved all levels of society in the attempt at its revitalization.

Vibrantly detailed and thoroughly researched, *Baroque Seville* is a fascinating account of Seville's hard-won transformation into one of the foremost centers of Baroque art in Spain during a period of crisis.

232 pages | 34 color/59 b&w illus./5 maps | 8 x 10
ISBN 978-0-271-07664-5 | cloth: \$84.95



Imagining the Americas in Medici Florence

Lia Markey

*“Lia Markey’s *Imagining the Americas in Medici Florence* represents the best in Renaissance global studies. If the art of Florence enjoys canonical status, the Medici collection of artifacts and images of the New World has been more peripheral, the subject of pioneering but outdated studies by Detlef Heikamp and Hugh Honour. Revising the work of these predecessors, Markey shows how collectors and artists alike drew inspiration from a flood of new knowledge produced in the wake of discovery and colonization.”*

—CRISTELLE BASKINS, coauthor of *The Triumph of Marriage: Painted Cassoni of the Renaissance*

“The Medici participated in the New World discoveries secondhand, by avidly collecting artifacts and turning these materials into images. Rather than telling the story of the discoveries, Lia Markey’s lively book tells us a story about world-making—how new information traveled and was shaped by artists, patrons, and scholars into theaters of the imagination.”

—ALEXANDER NAGEL, author of *The Controversy of Renaissance Art*

The first full-length study of the impact of the discovery of the Americas on Italian Renaissance art and culture, *Imagining the Americas in Medici Florence* demonstrates that the Medici grand dukes of Florence were not only great patrons of artists but also early conservators of American culture.

In collecting New World objects such as featherwork, codices, turquoise, and live plants and animals, the Medici grand dukes undertook a “vicarious conquest” of the Americas. As a result of their efforts, Renaissance Florence boasted one of the largest collections of objects from the New World as well as representations of the Americas in a variety of media. Through a close examination of archival sources, including inventories and Medici letters, Lia Markey uncovers the provenance, history, and meaning of goods from and images of the Americas in Medici collections, and she shows how these novelties were incorporated into the culture of the Florentine court.

More than just a study of the discoveries themselves, this volume is a vivid exploration of the New World as it existed in the minds of the Medici and their contemporaries. Scholars of Italian and American art history will especially welcome and benefit from Markey’s insight.

264 pages | 68 color/58 b&w illus. | 9 × 10
ISBN 978-0-271-07115-2 | cloth: \$79.95



Buying Baroque

Italian Seventeenth-Century Paintings Come to America

Edited by Edgar Peters Bowron

“This substantive and important contribution on the collecting of Italian Baroque paintings in this country provides insights into the vagaries of American taste and the exciting dynamics of museum politics, collecting, scholarship, and showmanship.”

—**BABETTE BOHN**, author of *Ludovico Carracci and the Art of Drawing*

Although Americans have shown interest in Italian Baroque art since the eighteenth century—Thomas Jefferson bought copies of works by Salvator Rosa and Guido Reni for his art gallery at Monticello, and the seventeenth-century Bolognese school was admired by painters Benjamin West and John Singleton Copley—widespread appetites for it only took hold in the early to mid-twentieth century. *Buying Baroque* tells this history through the personalities involved and the culture of collecting in the United States.

The distinguished contributors to this volume examine the dealers, auction houses, and commercial galleries that provided access to Baroque paintings, as well as the collectors, curators, and museum directors who acquired and shaped American perceptions about these works, including Charles Eliot Norton, John W. Ringling, A. Everett Austin Jr., and Samuel H. Kress. These essays explore aesthetic trends and influences to show why Americans developed an increasingly sophisticated taste for Baroque art between the late eighteenth century and the 1920s, and they trace the remarkably fervent peak of interest in the form during the 1950s and 1960s.

A wide-ranging, in-depth look at the collecting of seventeenth- and eighteenth-century Italian paintings in America, this volume sheds new light on the cultural conditions that led collectors to value Baroque art and the significant effects of their efforts on America's greatest museums and galleries.

In addition to the editor, contributors include Andrea Bayer, Virginia Brilliant, Andria Derstine, Marco Grassi, Ian Kennedy, J. Patrice M. Marandel, Pablo Pérez d'Ors, Richard E. Spear, and Eric M. Zafran.

200 pages | 43 color/15 b&w illus. | 8 × 10 | April 2017

ISBN 978-0-271-07727-7 | cloth: \$69.95

The Frick Collection Studies in the History of Art
Collecting in America Series

Co-published with The Frick Collection



New in Paperback

Vision and Its Instruments

Art, Science, and Technology in Early Modern Europe

Edited by Alina Payne

“The book’s subject is also part of the experience of reading it: the generous provision of illustrations offers patterns of analogy and juxtaposition that present the reader with their own epistemic images. Payne’s introduction proposes that Renaissance art and science conceived of sight as performance and event. In the complex acts of seeing performed in these essays, and those they encourage in the reader, the book illustrates as well as argues its own propositions.”

—KATHRYN MURPHY, *Apollo Magazine*

Starting with Brunelleschi’s invention of perspective and Galileo’s invention of the telescope—two inaugural moments in the history of vision, from two apparently distinct provinces, art and science—this volume of essays by noted art, architecture, science, philosophy, and literary historians teases out the multiple strands of the discourse about sight in the early modern period. Looking at Leonardo and Gallaccini, at botanists,

mathematicians, and artists from Dante to Dürer to Shakespeare, and at photography and film as pointed modern commentaries on early modern seeing, *Vision and Its Instruments* revisits the complexity of the early modern economy of the image, of the eye, and of its instruments. The book explores the full range of early modern conceptions of vision, in which mal’occhio (the evil eye), witchcraft, spiritual visions, and phantasms, as well as the artist’s brush and the architect’s compass, were seen as providing knowledge equal to or better than newly developed scientific instruments and practices (and occasionally working in conjunction with them). The essays in this volume also bring a new dimension to the current discourse about image production and its cultural functions.

304 pages | 64 color/39 b&w illus. | 9 × 10
ISBN 978-0-271-06389-8 | cloth: \$89.95



Painting as Medicine in Early Modern Rome

Giulio Mancini and the Efficacy of Art

Frances Gage

“Many scholars have noted the originality and value of the papal physician Giulio Mancini’s writings as a source for artists and artistic thinking in seventeenth-century Rome, but Frances Gage is the first to devote attention to his therapeutic and historical theories regarding painting and its display as contributing to the maintenance of good health. She presents an absorbing view of the relations between art and medical thought of the period, and in so doing contributes significantly to the histories of both art and science.”

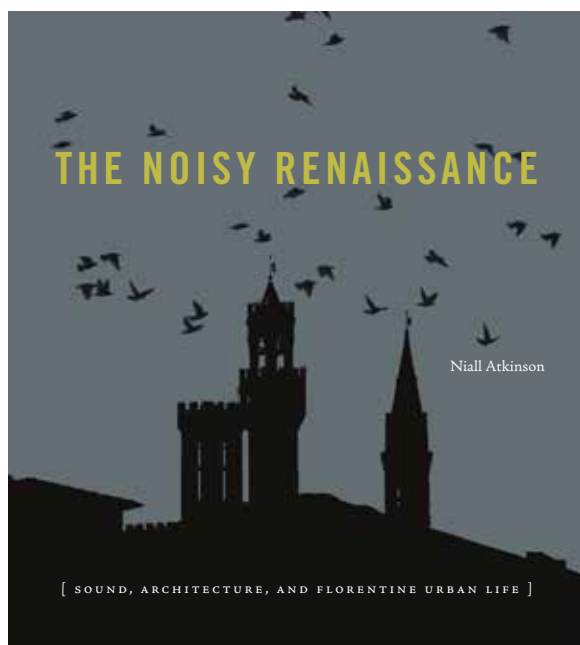
—CHARLES DEMPSEY, Johns Hopkins University

In *Painting as Medicine in Early Modern Rome*, Frances Gage undertakes an in-depth study of the writings of the physician and art critic Giulio Mancini. Using Mancini’s unpublished treatises as well as contemporary documents, Gage demonstrates that in the early modern world, belief in the transformational power of images was not limited to cult images, as has often been assumed, but applied to secular ones as well.

This important new interpretation of the value of images and the motivations underlying the rise of private art collections in the early modern period challenges purely economic or status-based explanations. Gage demonstrates that paintings were understood to have profound effects on the minds, imaginations, and bodies of viewers. Indeed, paintings were believed to affect the health and emotional balance of beholders—extending even to the look and disposition of their offspring—and to compel them to behave according to civic and moral values.

In using medical discourse as an analytical tool to help elucidate the meaning that collectors and viewers attributed to specific genres of painting, Gage shows that images truly informed actions, shaping everyday rituals from reproductive practices to exercise. In doing so, she concludes that sharp distinctions between an artwork’s aesthetic value and its utility did not apply in the early modern period.

248 pages | 48 color/18 b&w illus. | 8 × 10
ISBN 978-0-271-07103-9 | cloth: \$89.95



The Noisy Renaissance

Sound, Architecture, and Florentine Urban Life

Niall Atkinson

“Basing his work on contemporary diaries and legislative records, Atkinson changes the way that we think about architecture as space, movement, and social structure by listening astutely to the language of the bells of Florence, as well as the telling messages of their silences. His ‘acoustic topography’ of Renaissance Florence—with comparable examples from other city-states—gives new meaning to the organizational structures of Renaissance cities and the powerful social and political control that regulated sound exerted on human populations.”

—JOHN PAOLETTI, author of *Michelangelo’s “David”*: Florentine History and Civic Identity

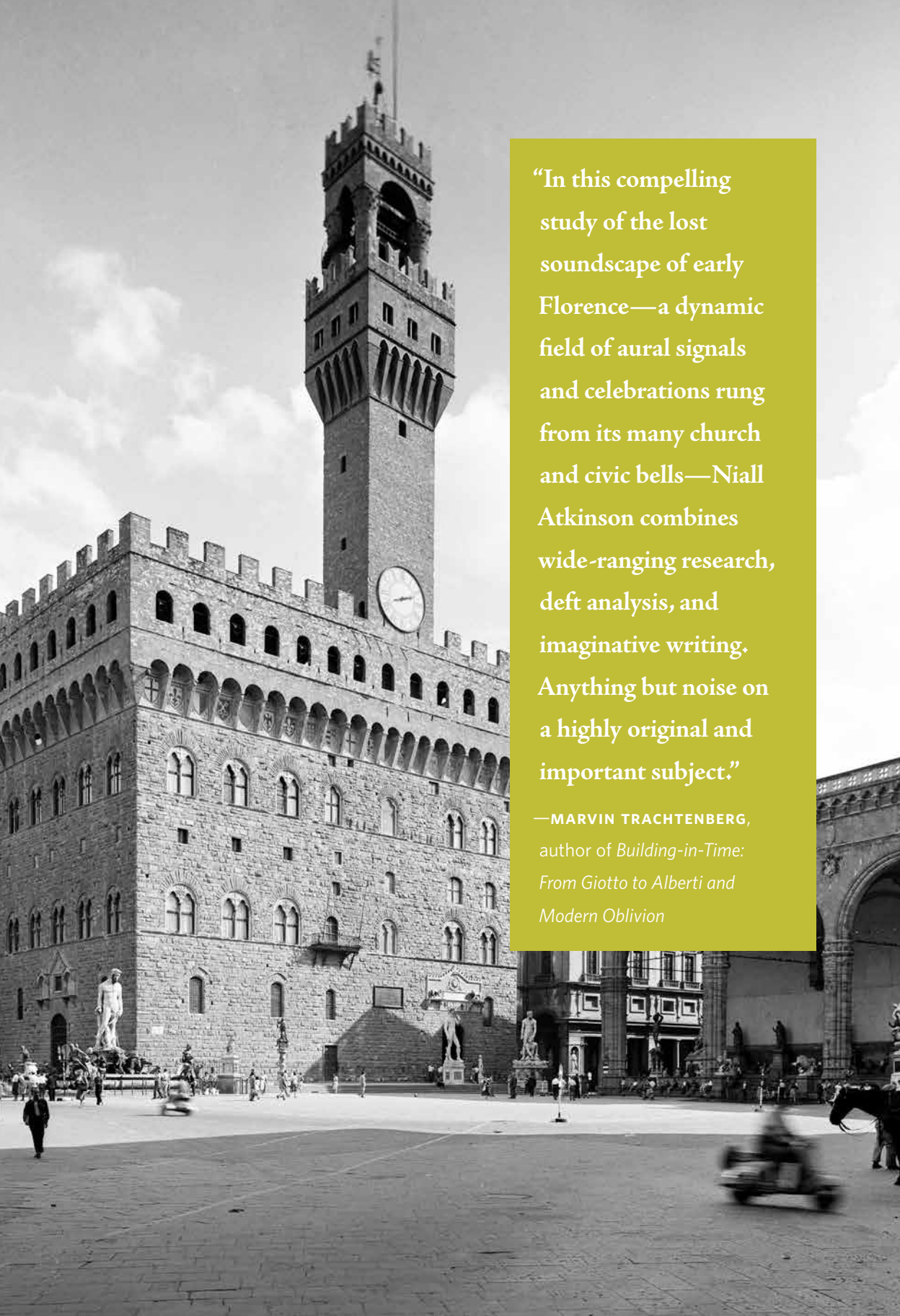
From the strictly regimented church bells to the freewheeling chatter of civic life, Renaissance Florence was a city built not just of stone but of sound as well. An evocative alternative to the dominant visual understanding of urban spaces, *The Noisy Renaissance* examines the premodern

city as an acoustic phenomenon in which citizens used sound to navigate space and society.

Analyzing a range of documentary and literary evidence, art and architectural historian Niall Atkinson creates an “acoustic topography” of Florence. The dissemination of official messages, the rhythm of prayer, and the murmur of rumor and gossip combined to form a soundscape that became a foundation in the creation and maintenance of the urban community just as much as the city’s physical buildings. Sound in this space triggered a wide variety of social behaviors and spatial relations: hierarchical, personal, communal, political, domestic, sexual, spiritual, and religious.

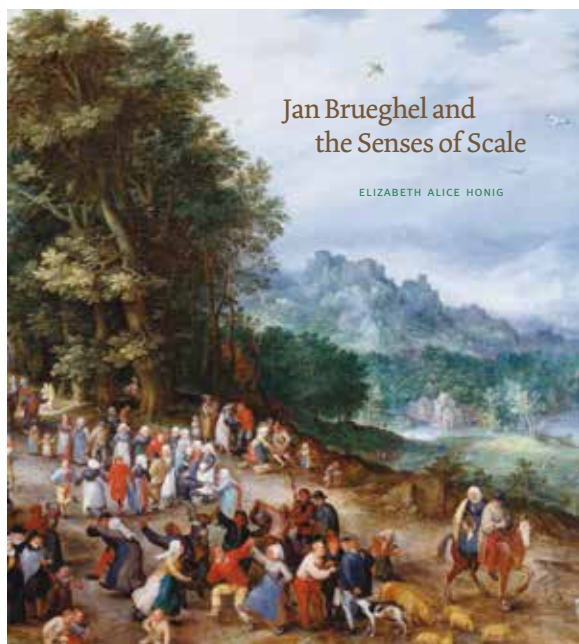
By exploring these rarely studied soundscapes, Atkinson shows Florence to be both an exceptional and an exemplary case study of urban conditions in the early modern period.

280 pages | 50 color/110 b&w illus. | 9 × 10
 ISBN 978-0-271-07119-0 | cloth: \$89.95 sh
 E-book editions have been made possible through support from the Art History Publication Initiative (AHPi), a collaborative grant from the Andrew W. Mellon Foundation.



“In this compelling study of the lost soundscape of early Florence—a dynamic field of aural signals and celebrations rung from its many church and civic bells—Niall Atkinson combines wide-ranging research, deft analysis, and imaginative writing. Anything but noise on a highly original and important subject.”

—MARVIN TRACHTENBERG,
author of *Building-in-Time:
From Giotto to Alberti and
Modern Oblivion*



Jan Brueghel and the Senses of Scale

Elizabeth Alice Honig

“A long-awaited and much-needed analysis of a critical yet neglected painter. What Elizabeth Honig offers in this study fills a crucial lacuna, as no one else has redressed the relative absence of Jan Brueghel in period accounts, even in the standard surveys of Flemish painting. This is thoughtful, critical, and revisionist art history that challenges assumptions about the importance of period style and pictorial categories.”

—LARRY SILVER, author of *Pieter Bruegel*

Unlike the work of his contemporaries Rubens and Caravaggio, who painted on a grand scale, seventeenth-century Flemish painter Jan Brueghel's tiny, detail-filled paintings took their place not in galleries but among touchable objects. This first book-length study of his work investigates how educated beholders valued the experience of refined, miniaturized artworks in Baroque Europe, and how, conversely, Brueghel's distinctive aesthetic set a standard—and a

technique—for the production of inexpensive popular images.

It has been easy for art historians to overlook the work of Jan Brueghel, Pieter's son. Yet the very qualities of smallness and intimacy that have marginalized him among historians made the younger Brueghel a central figure in the seventeenth-century art world. Elizabeth Honig's thoughtful exploration reveals how his works—which were portable, mobile, and intimate—questioned conceptions of distance, dimension, and style. Honig proposes an alternate form of visibility that allows us to reevaluate how pictures were experienced in seventeenth-century Europe, how they functioned, and how and what they communicated.

A monumental examination of an extraordinary artist, *Jan Brueghel and the Senses of Scale* reconsiders Brueghel's paintings and restores them to their rightful place in history.

288 pages | 75 color/83 b&w illus. | 9 × 10
ISBN 978-0-271-07108-4 | cloth: \$84.95



Pieter Bruegel's Historical Imagination

Stephanie Porras

Pieter Bruegel's Historical Imagination

Stephanie Porras

*“Stephanie Porras’s *Pieter Bruegel’s Historical Imagination* offers a fresh approach to Bruegel’s peasant imagery. Smartly escaping the parameters of tired debates as to whether they offer moralizing comments of peasant excess or a lyrical vision of peasant culture for a town-dwelling elite, she argues that they constitute a form of ‘history.’ In an age that saw the revival of ancient arts and letters together with a rising sense of religious and political identity, Bruegel and his contemporaries found, in the life of the peasant, a means of suggesting the unity of past and present.”*

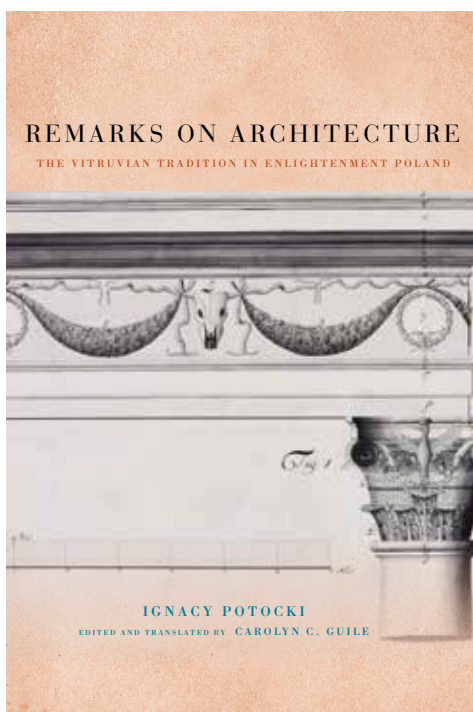
—KEITH MOXEY, Barnard College/Columbia University

The question of how to understand Bruegel’s art has cast the artist in various guises: as a moralizing satirist, comedic humanist, celebrator of vernacular traditions, and proto-ethnographer. Stephanie Porras reorients these apparently contradictory accounts, arguing that the debate about how to read Bruegel has obscured his pictures’ complex relation to time and history.

Rather than viewing Bruegel’s art as simply illustrating the social realities of his day, Porras asserts that Bruegel was an artist deeply concerned with the past. In playing with the boundaries of the familiar and the foreign, history and the present, Bruegel’s images engaged with the fraught question of Netherlandish history in the years just prior to the Dutch Revolt, when imperial, religious, and national identities were increasingly drawn into tension. His pictorial style and his manipulation of traditional iconographies reveal the complex relations, unique to this moment, among classical antiquity, local history, and art history.

An important reassessment of Renaissance attitudes toward history and of Renaissance humanism in the Low Countries, this volume traces the emergence of archaeological and anthropological practices in historical thinking, their intersections with artistic production, and the developing concept of local art history.

216 pages | 48 color/37 b&w illus. | 8 × 10
ISBN 978-0-271-07089-6 | cloth: \$79.95



New in Paperback

Remarks on Architecture

The Vitruvian Tradition in
Enlightenment Poland

Ignacy Potocki

Edited and translated by Carolyn C. Guile

“An exceptional case study of what rigorous and inventive scholarship can bring to our knowledge not only of the strategies at work in the Polish-Lithuanian commonwealth, but also of the Enlightenment European architectural theory more generally.”

—BASILE BAUDEZ, *Journal of Art Historiography*

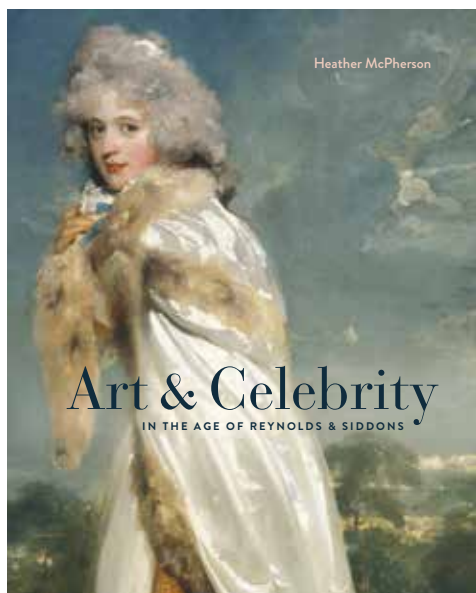
At the end of the eighteenth century, the authors of Poland's 3 May 1791 Constitution became the heirs to a defunct state whose territory had been partitioned by Russia, Prussia, and Austria. At this moment of intensive national postmortem, Ignacy Potocki, an eminent statesman and co-author of the Constitution, wrote the treatise *Remarks on Architecture*.

One of the best-preserved examples of early modern Polish architectural thought, Potocki's work announces itself as a project of national introspection, with architecture playing a direct role in the betterment of the nation. Addressed to the contemporary Polish nobility, the book argues that architecture is a vessel for cultural values and that it plays an important part in the formation and critique of broader national traditions. Throughout, Potocki conveys the lessons of a Vitruvian canon that shaped Continental classical architectural theory and practice throughout the early modern period.

Expertly translated by Carolyn Guile and featuring an introduction that explores Polish Enlightenment architectural writing as an example of cultural exchange, inheritance, and transformation, this edition of Potocki's treatise broadens our understanding of European architectural history during the early modern period.

176 pages | 11 b&w illus./2 maps | 6 × 9

ISBN 978-0-271-06629-5 | paper: \$34.95



Art and Celebrity in the Age of Reynolds and Siddons

Heather McPherson

“Heather McPherson undertakes a critical reevaluation of the connection between portraiture and theatrical personalities in eighteenth-century England, successfully revealing a complex multidirectional network of influence. She suggests a direct link between the eighteenth-century cult of celebrity and our own contemporary obsession with images of celebrities—in performative roles; on magazine covers; in reality television; amid scandals and triumphs. Suddenly, the eighteenth century doesn’t seem as distant or alien to this age of digital imagery and instant access, nor do we seem particularly advanced despite our technological advantages.”

—ANDREW GRACIANO, editor of *Exhibiting Outside the Academy, Salon, and Biennial, 1775–1999: Alternative Venues for Display*

In this volume, Heather McPherson examines the connections among portraiture, theater, the visual arts, and fame to shed light on the emergence of modern celebrity culture in eighteenth-century England.

Popular actors in Georgian London, such as David Garrick, Sarah Siddons, and John Philip Kemble, gave larger-than-life performances at Drury Lane and Covent Garden; their offstage personalities garnered as much attention through portraits painted by leading artists, sensational stories in the press, and often-vicious caricatures. Likewise, artists such as Joshua Reynolds and Thomas Lawrence figured prominently outside their studios—in polite society and the emerging public sphere. McPherson considers this increasing interest in theatrical and artistic celebrities and explores the ways in which aesthetics, cultural politics, and consumption combined during this period to form a media-driven celebrity culture that is surprisingly similar to celebrity obsessions in the world today.

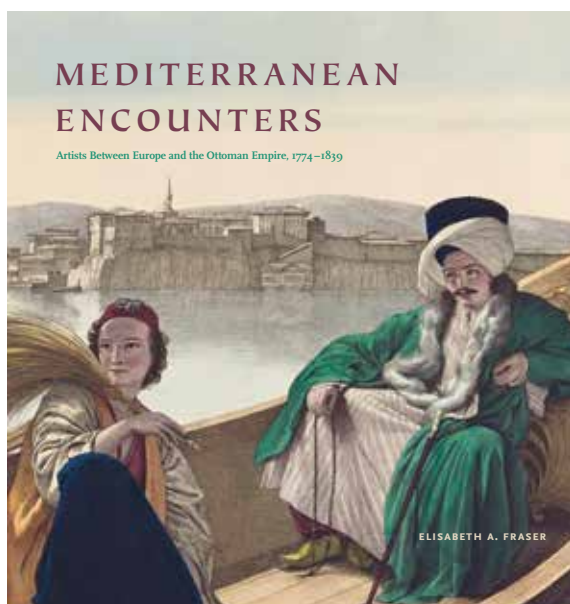
This richly researched study draws on a wide variety of period sources, from newspaper reviews and satirical pamphlets to caricatures and paintings by Reynolds and Lawrence as well as Thomas Gainsborough, George Romney, and Angelica Kauffman. These transport the reader to eighteenth-century London and the dynamic venues where art and celebrity converged with culture and commerce. Interweaving art history, history of performance, and cultural studies, *Art and Celebrity in the Age of Reynolds and Siddons* offers important insights into the intersecting worlds of artist and actor, studio and stage, high art and popular visual culture.

272 pages | 35 color/58 b&w illus. | 8 × 10
ISBN 978-0-271-07407-8 | cloth: \$89.95



“Moving beyond the conventional Orientalist narrative, *Mediterranean Encounters* convincingly connects European travel images and Ottoman visual culture, as well as art and diplomacy, in the early days of European expansion and Ottoman reassertion. In doing so, this work offers a fresh and welcome account of the successes, contingencies, and contradictions of cross-cultural contact.”

—MERCEDES VOLAIT, Institut national d’histoire de l’art



Mediterranean Encounters

Artists Between Europe and the Ottoman Empire, 1774-1839

Elisabeth A. Fraser

“Offers rare insights into an evolving French-Ottoman cultural milieu in the period of global transition from collaborative to invasive empires.”

—VIRGINIA AKSAN, author of *Ottoman Wars, 1700-1870*

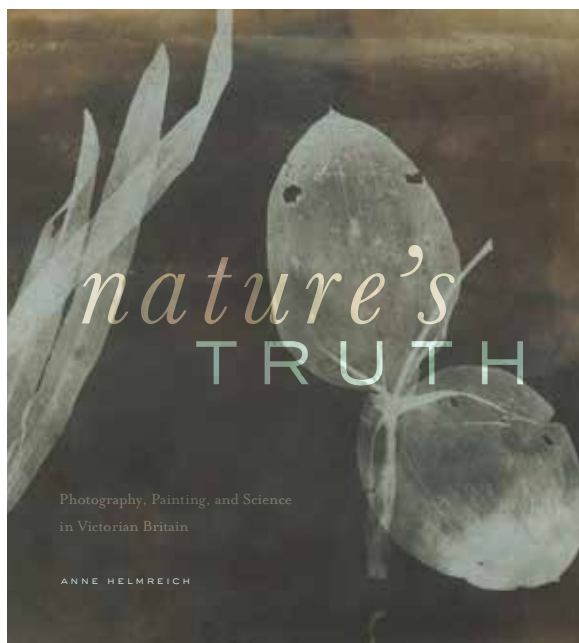
In this volume, Elisabeth Fraser shows that artists and the works they created in the Mediterranean during the late eighteenth and early nineteenth centuries were informed by mutual dependence and reciprocity between European nations and the Ottoman Empire. Her rich exploration of this vibrant cross-cultural exchange challenges the dominant interpretation of European relations with the East during the period, revealing a shared world of fluid and long-sustained interactions.

Voyagers to and from the Ottoman Empire documented their journeys in prints, paintings, and lavishly illustrated travelogues; many of these helped define Europe's self-identified role as heir to Ottoman civilizations and bolstered its presence in the Islamic Mediterranean and beyond. Fraser finds that these works illuminate not only how travelers' experiences abroad were

more nuanced than the expansionist ideology with which they became associated, but also how these narratives depicted the vitality of Ottoman culture and served as extensions of Ottoman diplomacy. Ottomans were aware of and responded to European representations, using them to defend Ottoman culture and sovereignty. In embracing the art of both cultures and setting these works in a broader context, Fraser challenges the dominant historiographical tradition that sees Ottoman artists adopting European modes of art in a one-sided process of “Europeanization.”

Theoretically informed and rigorously researched, this cross-cultural approach to European and Ottoman art sheds much-needed critical light on the widely disseminated travel images of the era—important cultural artifacts in their own right—and provides a fresh and inviting understanding of the relationships among cultures in the Mediterranean during an era of increasing European expansionism.

320 pages | 43 color/98 b&w illus. | 9 x 10
ISBN 978-0-271-07320-0 | cloth: \$89.95



Nature's Truth

Photography, Painting, and Science in Victorian Britain

Anne Helmreich

“Anne Helmreich’s brilliant new book makes us rethink Victorian art, the development of British artistic modernism, and the history of visual perception. Returning us to a time when art and science worked closely in dialogue, Helmreich eloquently traces the changing meanings of ‘truth to nature’—objective, factual recording of detail, or subjective, imaginative response.”

—KATE FLINT, author of *The Victorians and the Visual Imagination*

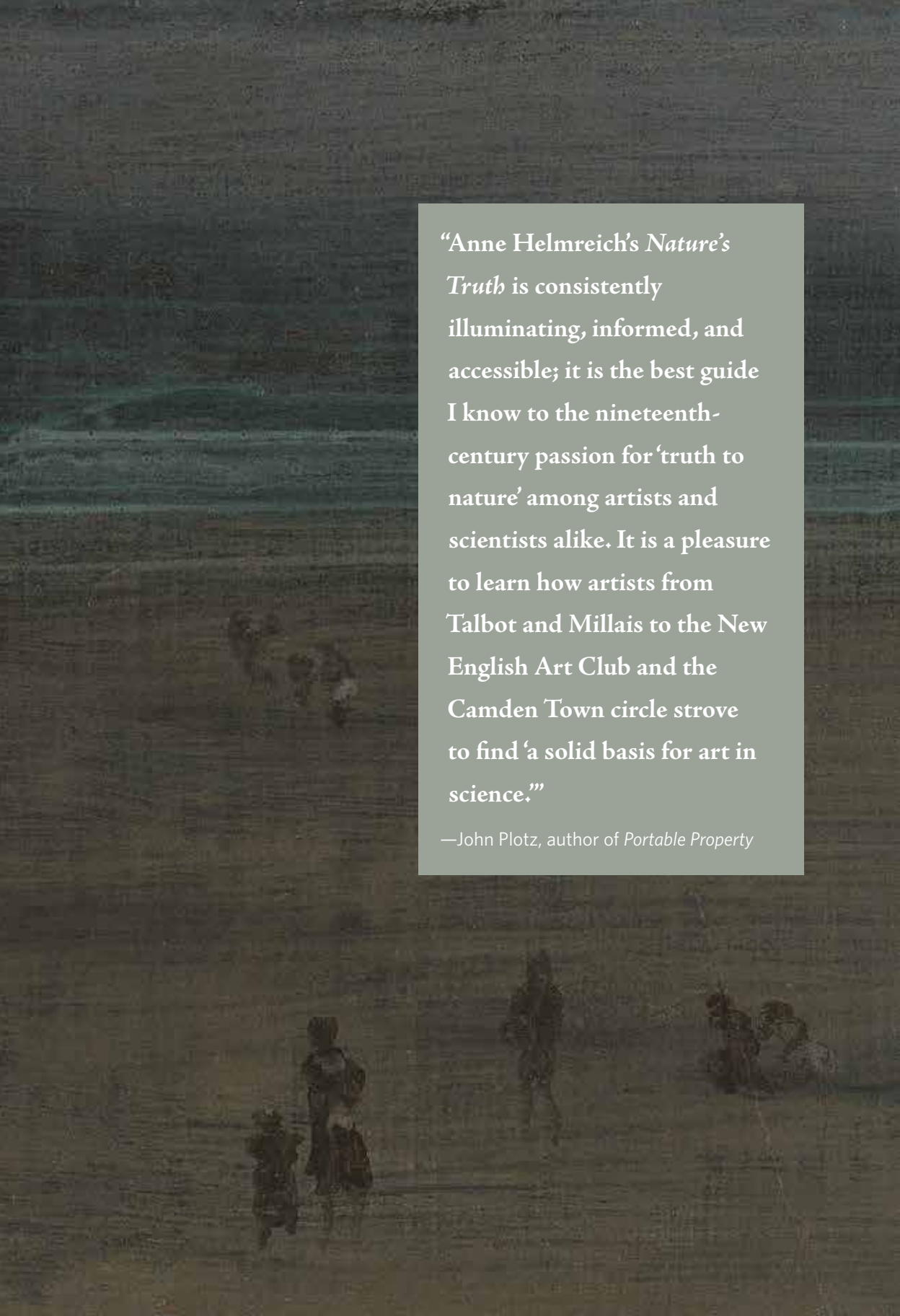
“Truth to Nature,” a rallying cry for those artists and critics aiming to reform art-making practices in Great Britain over the course of the nineteenth century, bound together artists as diverse as Pre-Raphaelite John Everett Millais, photographer P. H. Emerson, and bohemian modernist Augustus John. In order to understand “truth,” these artists turned to the rising disciplines of science, which offered new insights into physical phenomena, vision, and perception.

Drawing on sources ranging from artists’ letters to scientific treatises, *Nature’s Truth*

illuminates the dynamic relationship between art and science throughout the nineteenth century. Anne Helmreich reveals how these practices became closely aligned as artists sought to maintain art’s relevance in a world increasingly defined by scientific innovation, technological advances, and a rapidly industrializing society. Eventually, despite consensus between artists and critics about the need for “truth to nature,” the British arts community sharply contested what constituted truth and how truth to nature as an ideal could be visually represented. By the early twentieth century, the rallying cry could no longer hold the reform movement together. Helmreich’s fascinating study shows, however, that this relatively short-lived movement had a profound effect on modern British art.

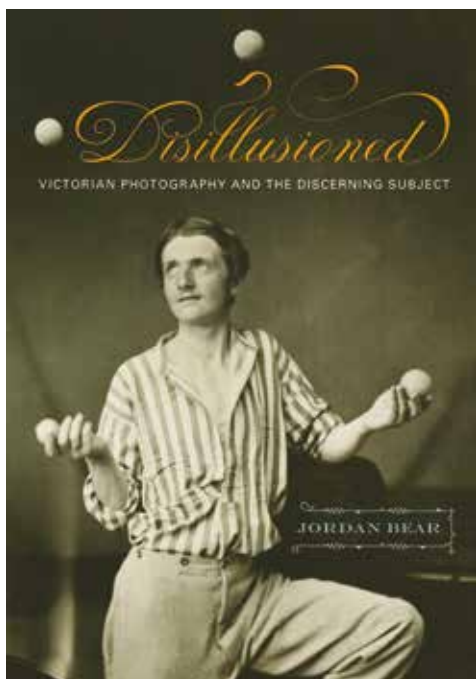
An insightful examination of changing conceptions of truth and the role of art in modern society, *Nature’s Truth* reframes and recontextualizes our notions of British art.

264 pages | 47 color/26 b&w illus. | 9 × 10
ISBN 978-0-271-07114-5 | cloth: \$89.95

The background is a dark, atmospheric landscape painting. In the foreground, a group of people, including a woman and a child, are walking across a field. The scene is dimly lit, with a focus on the figures and the texture of the landscape. The overall mood is somber and contemplative.

“Anne Helmreich’s *Nature’s Truth* is consistently illuminating, informed, and accessible; it is the best guide I know to the nineteenth-century passion for ‘truth to nature’ among artists and scientists alike. It is a pleasure to learn how artists from Talbot and Millais to the New English Art Club and the Camden Town circle strove to find ‘a solid basis for art in science.’”

—John Plotz, author of *Portable Property*



216 pages | 65 duotone illus. | 7 × 10

ISBN 978-0-271-06502-1 | paper: \$34.95

E-book editions have been made possible through support from the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation.

*“Disillusioned will take up a useful place alongside studies like Michael Leja’s *Looking Askance: Skepticism and American Art from Eakins to Duchamp*—scholarship that shifts the art historical priority from production to the active, creative, and socially generative processes of what used to be called mere ‘reception.’”*

—SARAH M. MILLER, *Critical Inquiry*

New in Paperback

Disillusioned

Victorian Photography and the Discerning Subject

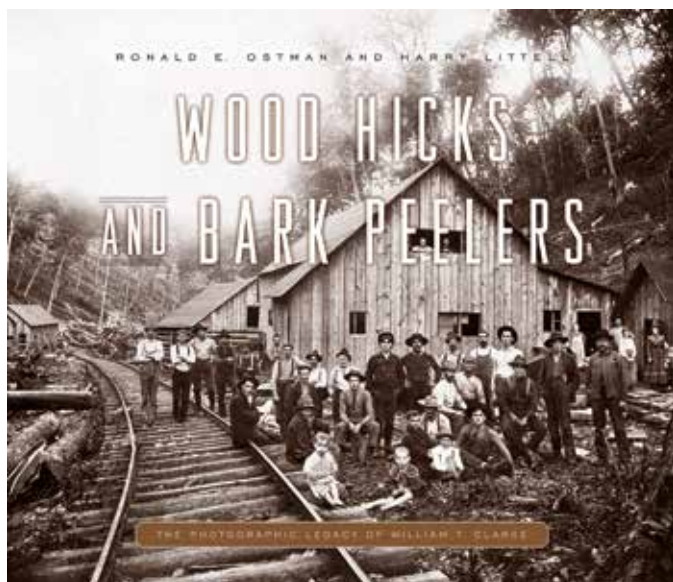
Jordan Bear

“Jordan Bear presents nineteenth-century British photography as an epistemological problem, bearing on questions of reality and how it should be represented. These are social and political questions as much as cultural ones, and the great strength of Bear’s book is his insistence on the inseparability of these terms. Anyone interested in the history of photography will want to read his account and measure it against the way these same terms are being negotiated in our own time.”

—Geoffrey Batchen, Victoria University of Wellington

In photography’s early days, magic shows, scientific demonstrations, and philosophical games repeatedly put the visual credulity of the modern public to the test in ways that shaped, and were shaped by, the reality claims of photography. These venues invited viewers to judge the reliability of their own visual experiences. Photography resided at the center of a constellation of places and practices in which the task of visual discernment—of telling the real from the constructed—became an increasingly crucial element of one’s location in cultural, political, and social relations.

In *Disillusioned: Victorian Photography and the Discerning Subject*, Jordan Bear tells the story of how photographic trickery in the 1850s and 1860s participated in the fashioning of the modern subject. By locating specific mechanisms of photographic deception employed by the leading mid-century photographers within this capacious culture of discernment, *Disillusioned* integrates some of the most striking—and puzzling—images of the Victorian period into a new and expansive interpretive framework.



Wood Hicks and Bark Peelers

A Visual History of Pennsylvania's Railroad Lumbering Communities;
The Photographic Legacy of William T. Clarke

Ronald E. Ostman and Harry Littell

Introduction by Linda A. Ries

"Valuable historical documents, the images fascinate, also, through their depiction of the environment devastated by logging activity and of the strange locomotives and heavy machinery, iron dinosaurs in the forest landscape."

—MICHAEL DASHKIN, *Library Journal*

In *Wood Hicks and Bark Peelers*, Ronald E. Ostman and Harry Littell draw on the stunning documentary photography of William T. Clarke to tell the story of Pennsylvania's lumber heyday, a time when loggers serving the needs of a rapidly growing and globalizing country forever altered the dense forests of the state's northern tier.

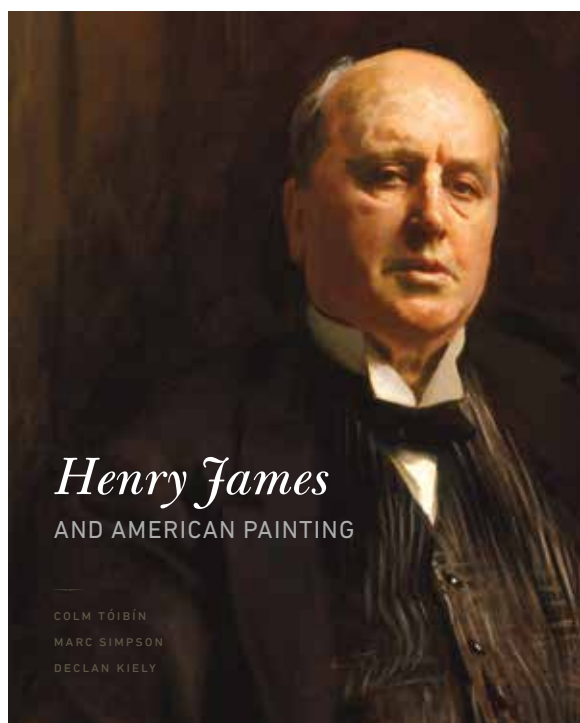
Discovered in a shed in upstate New York and a barn in Pennsylvania after decades of obscurity, Clarke's photographs offer an unprecedented view of the logging, lumbering, and wood industries during the late nineteenth and early twentieth centuries. They show the great forests in the process of coming down and the trains

that hauled away the felled trees and trimmed logs. And they show the workers—cruisers, jobbers, skidders, teamsters, carpenters, swampers, wood hicks, and bark peelers—their camps and workplaces, their families, their communities. The work was demanding and dangerous; the work sites and housing were unsanitary and unsavory. The changes the newly industrialized logging business wrought were immensely important to the nation's growth at the same time that they were fantastically—and tragically—transformative of the landscape.

An extraordinary look at a little-known photographer's work and the people and industry he documented, this book reveals, in sharp detail, the history of the third phase of lumber in America.

252 pages | 121 duotone illus. | 10.5 × 9
ISBN 978-0-271-07207-4 | cloth: \$39.95
A Keystone Book®

Published in collaboration with the Lumber Heritage Region of Pennsylvania and the Pennsylvania Historical and Museum Commission



Henry James and American Painting

Colm Tóibín, Marc Simpson, and Declan Kiely

From the eponymous young sculptor in *Roderick Hudson* to vital scenes in the crowded galleries of *The Wings of the Dove*, Henry James's iconic novels reflect the significance of the visual culture of his society. In this edifying volume, novelist and critic Colm Tóibín joins art historian Marc Simpson and Declan Kiely of the Morgan Library & Museum to reveal how essential the language and imagery of the arts—and friendships with artists—were to James's writing.

The authors consider the paintings, photographs, drawings, and sculpture produced by artists in James's circle, assess how his pictorial aesthetic developed, and discuss why he destroyed so many personal documents and what became of those that survived. In examining works by figures such as John La Farge, Hendrik Andersen, and John Singer Sargent alongside selections from James's novels, personal letters, and travel writings, Tóibín, Simpson, and Kiely explore the artistic and social milieu in which James lived and out of which he

created his fiction. They also show him to be a writer with a painterly eye for colors and textures, shapes, and tastes, and for the blending of physical and psychological impressions. In many cases, the characters populating James's fiction are ciphers for his artist friends, whose demeanors and experiences inspired James to immortalize them on the page. He also wrote critically about art, most notably the work of his friend John Singer Sargent.

A refreshing new perspective on the work of a master novelist who was greatly nourished by his friendships with artists, *Henry James and American Painting* reveals a James whose literary imagination seemed most at ease with the image, the nuance of light and shade, and the artistry of creating fully realized portraits of his characters.

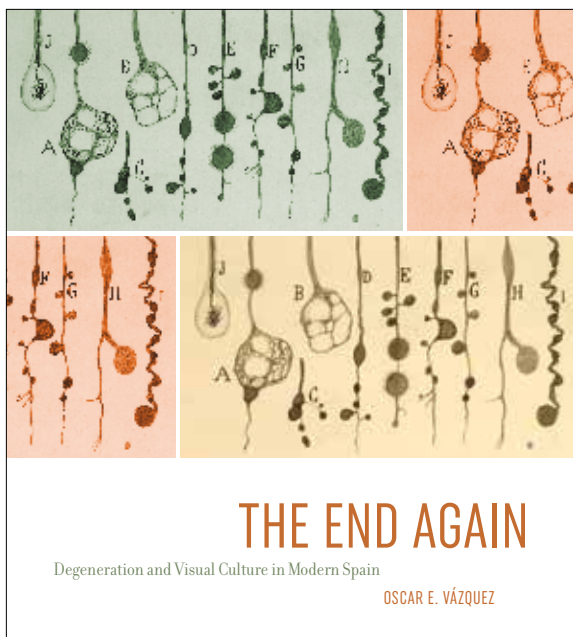
204 pages | 50 color illus. | 8 × 10 | June 2017

ISBN 978-0-271-07852-6 | cloth: \$40.00

Penn State Series in the History of the Book

Co-published with The Morgan Library & Museum





The End Again

Degeneration and Visual Culture in Modern Spain

Oscar E. Vázquez

"The End Again presents a rich body of new material on Spanish art and visual culture. By placing this work in conversation with the fields of medicine, psychiatry, anthropology, sociology, and criminology, Oscar Vázquez broadens our understanding of how the concept of degeneration functioned in Spain and, by extension, Europe more broadly at the turn of the twentieth century. I love this book!"

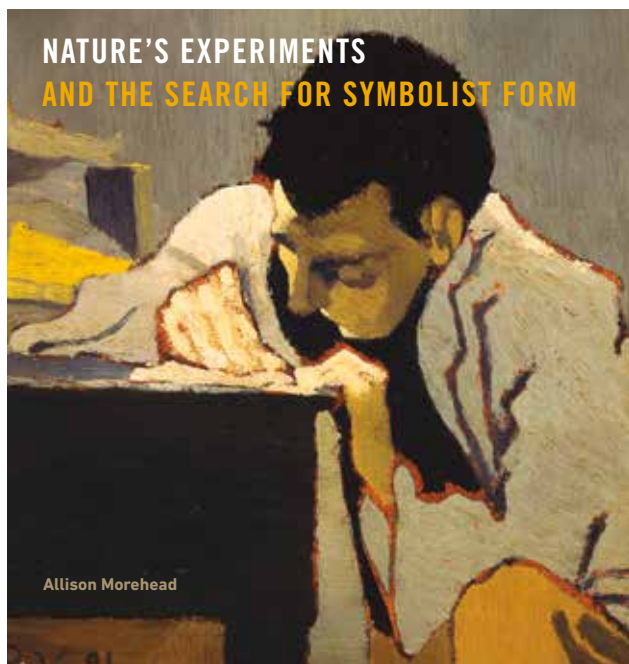
—**M. ELIZABETH BOONE**, author of *Vistas de España: American Views of Art and Life in Spain, 1860–1914*

As *fin de siglo* Spain struggled with perceived decadence and decline, visual arts reflected the debate and influenced the outcome. This volume argues that the way artists understood and depicted the concepts of degeneration and regeneration is essential to understanding the broader societal conversation and is inseparable from definitions of Spanish modernism.

Oscar E. Vázquez examines how painting, sculpture, drawing, and popular illustrated materials approached "endings" and "beginnings" during the Bourbon monarchy restoration. Throughout this period, people inside and outside the art world came to associate degeneration with certain types of artistic productions, spaces, and human bodies, imbuing them with backwardness, violence, criminality, and disease. Pictorial representations contributed to this understanding that specific things, actions, attitudes, and ways of being were degenerative and backward or regenerative and modern. Vázquez explores the significance of these disparate perceptions and how their visual representations reflected Spanish national identity and modernism.

An in-depth study of the ideas of degeneration and regeneration in modernist Spain, *The End Again* is an insightful look at how art can affect the social and cultural debates at the heart of a nation.

272 pages | 29 color/46 b&w illus. | 9 x 10 | May 2017
ISBN 978-0-271-07121-3 | cloth: \$84.95



Nature's Experiments and the Search for Symbolist Form

Allison Morehead

"Nature's Experiments is a revelation, allowing us to see afresh a set of familiar paintings by Denis, Vuillard, and Munch, among others, through period eyes schooled in the scientific language of experiment."

—ANDRÉ DOMBROWSKI,
author of *Cézanne, Murder, and Modern Life*

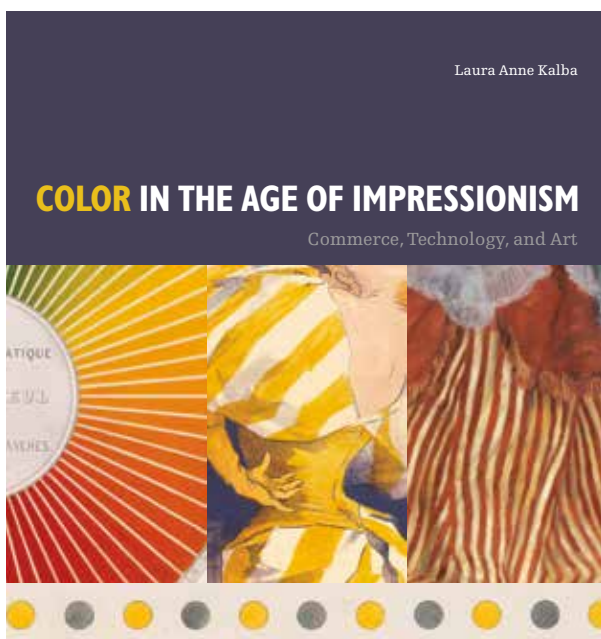
This provocative study argues that some of the most inventive artwork of the 1890s was strongly influenced by the methods of experimental science and ultimately foreshadowed twentieth-century modernist practices.

Looking at avant-garde figures such as Maurice Denis, Édouard Vuillard, August Strindberg, and Edvard Munch, Allison Morehead considers the conjunction of art making and experimentalism to illuminate how artists echoed the spirit of an increasingly explorative scientific culture in their work and processes. She shows how the concept of "nature's experiments"—the belief that the

study of pathologies led to an understanding of scientific truths, above all about the human mind and body—extended from the scientific realm into the world of art, underpinned artists' solutions to the problem of symbolist form, and provided a ready-made methodology for fin-de-siècle truth seekers. By using experimental methods to transform symbolist theories into visual form, these artists broke from naturalist modes and interrogated concepts such as deformation, automatism, the arabesque, and madness to create modern works that were radically and usefully strange.

Focusing on the scientific, psychological, and experimental tactics of symbolism, *Nature's Experiments* demystifies the avant-garde value of experimentation and reveals new and important insights into a foundational period for the development of European modernism.

256 pages | 51 color/60 b&w illus. | 9 × 9.5 | March 2017
ISBN 978-0-271-07674-4 | cloth: \$89.95
Refiguring Modernism Series



Color in the Age of Impressionism

Commerce, Technology, and Art

Laura Anne Kalba

“Laura Kalba brilliantly redefines the relationship between Impressionism and color.”

—JAMES H. RUBIN, author of *Impressionism and the Modern Landscape*

This study analyzes the impact of color-making technologies on the visual culture of nineteenth century France, from the early commercialization of synthetic dyes to the Lumière brothers’ perfection of the autochrome color photography process. Focusing on Impressionist art, Laura Anne Kalba examines the importance of dyes produced in the second half of the nineteenth century to the vision of artists such as Edgar Degas, Pierre-Auguste Renoir, and Claude Monet.

The proliferation of vibrant new colors in France during this time challenged popular understandings of realism, abstraction, and fantasy in the realms of fine art and popular culture. More than simply adding a touch of spectacle to everyday life, Kalba shows, these bright, varied colors came to define the development of a consumer culture increasingly based on the sensual appeal

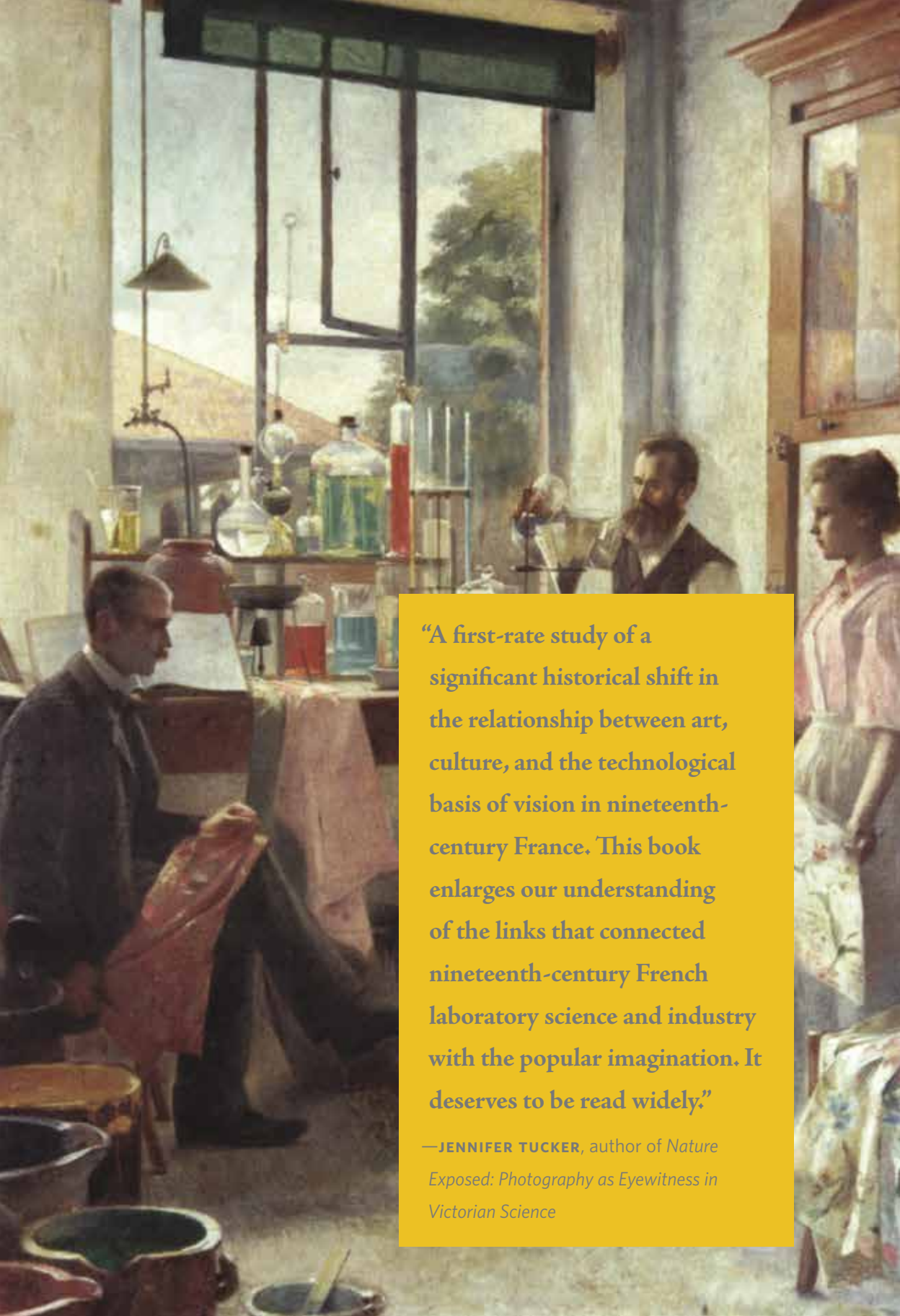
of color. Impressionism—emerging at a time when inexpensively produced color functioned as one of the principal means by and through which people understood modes of visual perception and signification—both mirrored and mediated this change, shaping the ways in which people made sense of modern life and art.

Demonstrating the central importance of color history and technologies to the study of visuality, *Color in the Age of Impressionism* adds a dynamic new layer to our understanding of visual and material culture.

292 pages | 106 color/11 b&w illus. | 9 × 9.5 | May 2017
ISBN 978-0-271-07700-0 | cloth: \$84.95

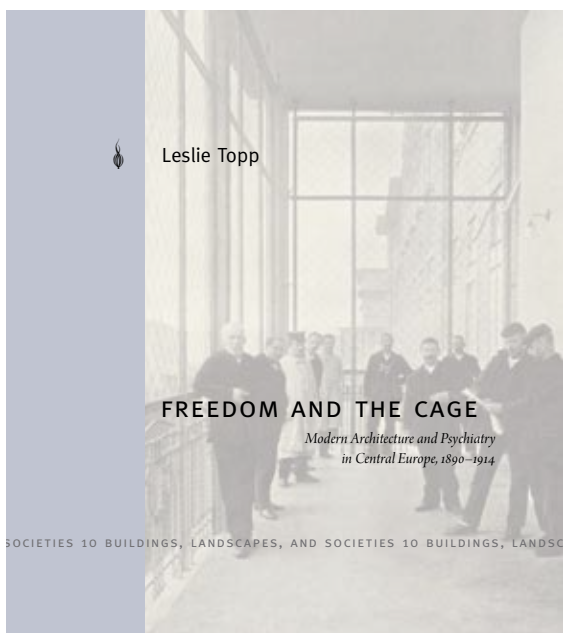
Refiguring Modernism Series

E-book editions have been made possible through support from the Art History Publication Initiative (AHPi), a collaborative grant from the Andrew W. Mellon Foundation.



"A first-rate study of a significant historical shift in the relationship between art, culture, and the technological basis of vision in nineteenth-century France. This book enlarges our understanding of the links that connected nineteenth-century French laboratory science and industry with the popular imagination. It deserves to be read widely."

—JENNIFER TUCKER, author of *Nature Exposed: Photography as Eyewitness in Victorian Science*



Freedom and the Cage

Modern Architecture and Psychiatry in Central Europe, 1890–1914

Leslie Topp

“Leslie Topp’s investigation of the villa-type asylum and its relationship to regional identity in the final years of the Habsburg empire deserves to be read by all those interested in turn-of-the-century modern architecture.”

—KATHLEEN JAMES-CHAKRABORTY,
author of *Architecture Since 1400*

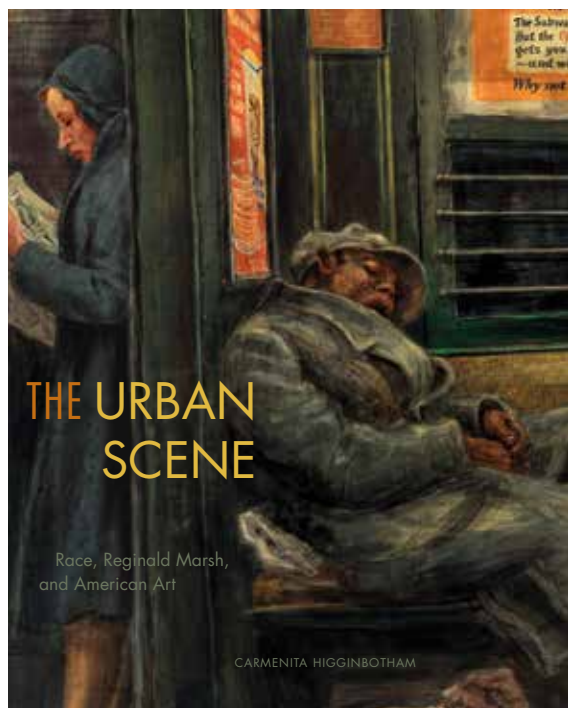
Spurred by ideals of individual liberty that took hold in the Western world in the late nineteenth century, psychiatrists and public officials sought to reinvent asylums as large-scale, totally designed institutions that offered a level of freedom and normality impossible in the outside world. This volume explores the “caged freedom” that this new psychiatric ethos represented by analyzing seven such buildings established in the Austro-Hungarian monarchy between the late 1890s and World War I.

In the last two decades of the Habsburg Empire, architects of asylums began to abandon traditional corridor-based plans in favor of looser formations of connected villas, echoing

through design the urban- and freedom-oriented impulse of the progressive architecture of the time. Leslie Topp considers the paradox that the illusion of freedom created, as the institutions still exercised careful social and spatial control over their patients. In addition to discussing the physical and social aspects of these institutions, Topp shows how the commissioned buildings were symptomatic of larger cultural changes, and of the modern asylum’s straining against its ideological anchorage in a premodern past of “unenlightened” restraint on human liberty.

Working at the intersection of the history of architecture and the history of psychiatry, *Freedom and the Cage* broadens our understanding of the complexity and fluidity of modern architecture’s engagement with the state, with social and medical projects, and with mental health, psychiatry, and psychology.

256 pages | 3 color/114 b&w illus./1 map | 9 × 10 | April 2017
ISBN 978-0-271-07710-9 | cloth: \$99.95
Buildings, Landscapes, and Societies Series



The Urban Scene

Race, Reginald Marsh, and American Art

Carmenita Higginbotham

"The Urban Scene skillfully re-creates for readers the social and racial contexts in which Reginald Marsh's paintings first circulated. The book deftly explores early twentieth-century artistic practice, urban development, consumerism, and racial identity to help readers better understand how white and black audiences made sense of the artist's canvases of blacks."

—Martin Berger, University of California, Santa Cruz

In *The Urban Scene*, Carmenita Higginbotham offers a significant and innovative reassessment of the ways in which race is deployed and read in interwar American art. By focusing on the works of urban realist Reginald Marsh and his contemporaries, Higginbotham explores how black figures acted as substantive cultural and visual markers in American art and embodied

complex concerns about the presence of African Americans in urban centers. The book breaks from previous scholarship that insists interwar American art employed racial types primarily to emphasize the inferiority of blacks. Instead, it reframes the interchange between Marsh's pictorial language and prevailing representations of race in American art and visual culture to explore negotiations over urban space and constructions of national identity in American Scene painting. *The Urban Scene* is significant for its consideration of the intricate ways in which dominant culture adopts and disseminates black representation and how aesthetic and representational strategies operate within broader social and political tactics to regulate urban blacks.

224 pages | 36 color/44 b&w illus. | 8 × 10
ISBN 978-0-271-06393-5 | cloth: \$79.95

recently released



Framing Majismo

Art and Royal Identity in Eighteenth-Century Spain

Tara Zanardi

“Through probing examination and theorizing of the clothing, class, body, and gender depicted in paintings, prints, and sculptures by Spanish and non-Spanish artists, the author challenges the unsteady binaries in major representation—native and foreign, royalty and commoner, masculine and feminine, traditional and modern.”

—A. Luxenberg, *Choice*

264 pages | 44 color/35 b&w illus. | 8 x 10
ISBN 978-0-271-06724-7 | cloth: \$94.95



Worlds Within

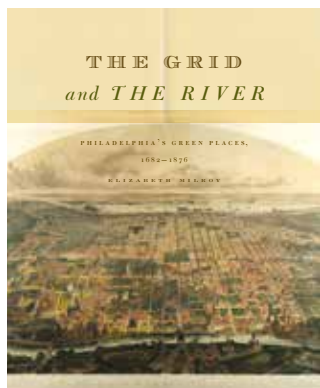
Opening the Medieval Shrine Madonna

Elina Gertsman

“[Gertsman’s] meticulously analyzed case studies are based on a wide-ranging and up-to-date knowledge of scholarship that helps her to elaborate complex and sophisticated interpretations. . . . Gertsman’s ambitious book is a strong contribution to medieval art history and to art history in general.”

—Robert Marcoux, *Renaissance Quarterly*

288 pages | 48 color/106 b&w illus. | 9 x 10
ISBN 978-0-271-06401-7 | cloth: \$79.95



The Grid and the River

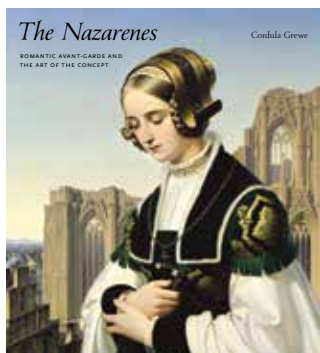
Philadelphia's Green Places, 1682-1876

Elizabeth Milroy

"A much-needed synthetic narrative of the early development of Philadelphia's environment, built and natural, that will appeal to landscape professionals, urbanists, and park enthusiasts alike."

—Whitney Martinko, *Landscape Architecture Magazine*

464 pages | 188 duotone illus. | 9 x 11
ISBN 978-0-271-06676-9 | cloth: \$64.95



The Nazarenes

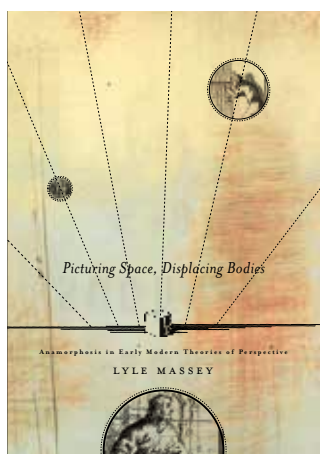
Romantic Avant-Garde and the Art of the Concept

Cordula Grewe

"This book puts forward a nuanced reading of the Nazarenes in their artistic, political, and cultural contexts. In doing so, Grewe offers an important rethinking of modernist art practices and their critical reception from the nineteenth century to today."

—Mitchell Frank, Carleton University

400 pages | 74 color/14 b&w illus. | 9 x 10
ISBN 978-0-271-06414-7 | cloth: \$89.95



New in Paperback

Picturing Space, Displacing Bodies

Anamorphosis in Early Modern Theories of Perspective

Lyle Massey

"Lyle Massey has done what very few art historians have attempted, which is to develop an expertise that encompasses the history of science, philosophy, and art, in keeping with the organization of knowledge during the early modern and Enlightenment era, while also demonstrating considerable expertise in contemporary philosophy and cultural theory."

—Claire Farago, *Renaissance Quarterly*

192 pages | 43 b&w illus. | 7 x 10
ISBN 978-0-271-07212-8 | paper: \$34.95

essential backlist



Confronting Images

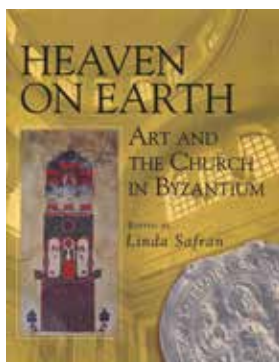
Questioning the Ends of a Certain History of Art

Georges Didi-Huberman

"I cannot think of any more important book in the recent history of art."

—James Elkins, School of the Art Institute of Chicago

336 pages | 18 illus. | 5.5 × 8.5
ISBN 978-0-271-02472-1 | paper: \$39.95



Heaven on Earth

Art and the Church in Byzantium

Edited by Linda Safran

"Each scholar writes with a clarity sufficient for someone new to the subject while raising issues at a level of sophistication and with a range of bibliography (and a useful glossary) that provoke further study for the more engaged reader."

—Elizabeth C. Parker, *Church History*
304 pages | 21 color/237 b&w illus. | 8.5 × 11
ISBN 978-0-271-01670-2 | paper: \$56.95



Work Ethic

Helen Molesworth

"Can art ever advance work's stoppage, or do its attempts result only in further refinements of products and markets? Leaving this question to the viewer's labor, *Work Ethic* succeeded in comprehending a significant field of recent artistic practice, casting an extremely diverse grouping of work within a unified but effectively complicated logic."

—T. J. Demos, *Artforum*

248 pages | 114 color illus. | 6.8 × 9.5
ISBN 978-0-271-02334-2 | cloth: \$38.95
Co-published with The Baltimore Museum of Art



The Life of Gian Lorenzo Bernini
A Translation and Critical
Edition, with Introduction
and Commentary, by Franco
Mormando
Domenico Bernini

"This book immediately becomes an
indispensable resource for Bernini
studies."

—A. V. Coonin, *Choice*

500 pages | 6 x 9
ISBN 978-0-271-03749-3 | paper: \$30.95



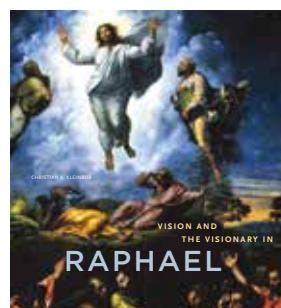
Art and Globalization

Edited by James Elkins, Zhivka
Valiavicharska, and Alice Kim

"Every one of the participants in the
seminar, and all the respondents, are
committed to decentering art history's
exclusionary Euro-American narra-
tive. . . . This book needs to be read."

—Frederick M. Ashe, *CAA Reviews*

304 pages | 1 b&w illustration | 7 x 10
ISBN 978-0-271-03717-2 | paper: \$39.95
The Stone Art Theory Institutes Series



**Vision and the Visionary in
Raphael**

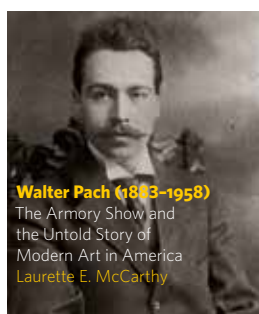
Christian K. Kleinbub

Winner, 2013 *Gustave O. Arlt Award, The
Council of Graduate Schools (CGS)*

"Christian Kleinbub's *Vision and the
Visionary in Raphael* constitutes a
major contribution to the literature on
Raphael and, more broadly, on Italian
Renaissance painting."

—Sheryl E. Reiss, *Visual Resources: An
International Journal of Documentation*

224 pages | 50 color/46 b&w illus. | 9 x 10
ISBN 978-0-271-03704-2 | cloth: \$98.95



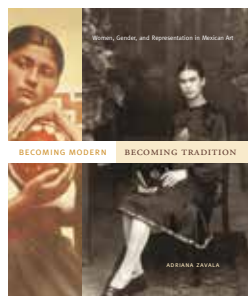
Walter Pach (1883-1958)

The Armory Show and
the Untold Story of
Modern Art in America
Laurette E. McCarthy

"A good read, using material from
archival sources, with many illus-
trations, this book should be of
interest to those who wonder how
the European artists got their start in
America."

—Susan Nurse, *Gallery Buzz, Memorial
Art Gallery*

250 pages | 10 color/36 b&w illus. | 8.5 x 10.5
ISBN 978-0-271-03741-7 | paper: \$30.95



**Becoming Modern,
Becoming Tradition**

Women, Gender, and
Representation in Mexican Art
Adriana Zavala

Winner, 2011 *Association for Latin
American Art book award*

"This important research will add sig-
nificantly to the understanding of this
period of Mexican history."

—Magali M. Carrera, University of
Massachusetts

408 pages | 24 color/70 b&w illus. | 8 x 10
ISBN 978-0-271-03524-6 | paper: \$51.95



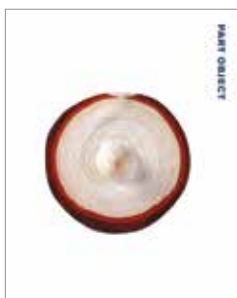
From Diversion to Subversion
Games, Play, and Twentieth-
Century Art

Edited by David J. Getsy

"Getsy's anthology is a strong piece of
work, with older theories of play mar-
shaled not to justify the fun house that
the art world has become in our day,
but to remind us of how deeply mod-
ernists have engaged with a range of
ludic possibilities."

—Jed Perl, *The New Republic*

232 pages | 33 color/35 b&w illus. | 9 x 9.5
ISBN 978-0-271-03703-5 | paper: \$82.95
Refiguring Modernism Series



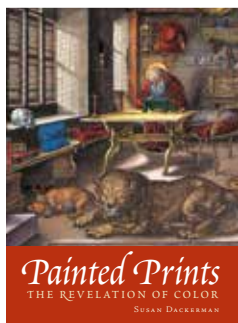
Part Object Part Sculpture

Edited by Helen Molesworth

"A real contribution to scholarship on the art of the late 1960s and '70s."

—Lynn Zelevansky, *ARTnews*

224 pages | 130 color/20 b&w illus. | 8 x 10
ISBN 978-0-271-02855-2 | paper: \$44.95
Co-published with the Wexner Center for the Arts



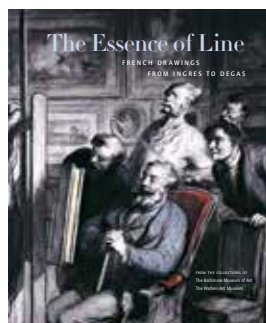
Painted Prints

The Revelation of Color in Northern Renaissance and Baroque Engravings, Etchings, and Woodcuts
Susan Dackerman

"*Painted Prints* shows us the many ways in which applied color has been set in a rich, frequently subtle, and complex dynamic with the monochrome of the print."

—Jed Perl, *The New Republic*

312 pages | 119 color/10 b&w illus. | 9 x 12
ISBN 978-0-271-02235-2 | paper: \$41.95
Co-published with The Baltimore Museum of Art



The Essence of Line

French Drawings from Ingres to Degas

Edited by Jay Fisher, William Johnston, Cheryl Snay, and Kim Schenk

"Very full and solid, this work will be a valuable contribution to nineteenth-century studies and an essential reference for art libraries."

—Colta Ives, Curator, The Metropolitan Museum of Art

408 pages | 195 color illus. | 9 x 12
ISBN 978-0-271-02692-3 | paper: \$51.95
Co-published with The Baltimore Museum of Art



The Breathless Zoo

Taxidermy and the Cultures of Longing

Rachel Poliquin

"A wealth of well-chosen illustrations, anecdotes, and deft readings of individual pieces of taxidermy make *The Breathless Zoo* a rich study that will appeal to a variety of readers."

—Anjali Raza Kolb, *Los Angeles Review of Books*

272 pages | 31 color/5 b&w illus. | 8 x 9
ISBN 978-0-271-05373-8 | paper: \$29.95
Animalibus: Of Animals and Cultures



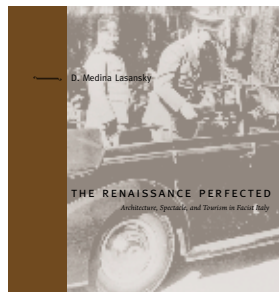
The Aesthetics of Comics

David Carrier

"The ingenuity with which the classical comic strip artists found ways of telling whole stories in four or five panels has been insufficiently appreciated by philosophers or historians of art. Carrier has written a marvelous book on these narrative strategies, from which we cannot but learn something about how the mind processes pictorial information and how the Old Masters coped with the urgent stories simple people had to understand."

—Arthur Danto, Columbia University

152 pages | 20 b&w illus. | 6 x 9
ISBN 978-0-271-02188-1 | paper: \$30.95



The Renaissance Perfected
Architecture, Spectacle, and Tourism in Fascist Italy

D. Medina Lasansky

Winner, 2005 *ISI Henry Paolucci/Walter Bagehot Book Award*

Second Prize 2006 *Longman History Today Book of the Year*

"[Lasansky] helps shift attention from modern architecture to a broader perspective encompassing buildings and culture in general."

—Diane Ghirardo, *JSAH*

412 pages | 9 x 10
69 color/1 duotone/236 b&w illus.
ISBN 978-0-271-02507-0 | paper: \$61.95
Buildings, Landscapes, and Societies Series

index

| | | | | | |
|---|-------|---|--------|---|----|
| <i>The Aesthetics of Comics</i> | 44 | <i>The Grid and the River</i> | 41 | <i>Painting the Hortus deliciarum</i> | 11 |
| <i>All About Process</i> | 2 | Guile, Carolyn C. | 24 | <i>Part Object Part Sculpture</i> | 44 |
| <i>Art and Celebrity in the Age of Reynolds and Siddons</i> | 25 | Haltman, Kenneth | 7 | Payne, Alina | 18 |
| <i>Art and Globalization</i> | 43 | <i>Heaven on Earth</i> | 42 | <i>Picturing Space, Displacing Bodies</i> | 41 |
| Atkinson, Niall | 20 | Helmreich, Anne | 28 | <i>Pieter Bruegel's Historical Imagination</i> | 23 |
| <i>Baroque Seville</i> | 15 | <i>Henry James and American Painting</i> | 32 | Poliquin, Rachel | 44 |
| Bear, Jordan | 30 | Higginbotham, Carmenita | 39 | Porras, Stephanie | 23 |
| <i>Becoming Modern, Becoming Tradition</i> | 43 | Honig, Elizabeth Alice | 22 | Potocki, Ignacy | 24 |
| Bernini, Domenico | 43 | <i>Imagining the Americas in Medici Florence</i> | 16 | Ramírez-Weaver, Eric M. | 9 |
| Bowron, Edgar Peters | 17 | <i>Jan Brueghel and the Senses of Scale</i> | 22 | Rampley, Matthew | 3 |
| <i>The Breathless Zoo</i> | 44 | Johnston, William | 44 | Raybin, David | 10 |
| Brimo, René | 7 | Joyner, Danielle B. | 11 | <i>Remarks on Architecture</i> | 24 |
| <i>Buying Baroque</i> | 17 | Kalba, Laura Anne | 36 | <i>The Renaissance Perfected</i> | 44 |
| Carrier, David | 44 | Kiely, Declan | 32 | Ries, Linda A. | 31 |
| <i>Chaucer</i> | 10 | Kim, Alice | 43 | Safran, Linda | 42 |
| <i>Color in the Age of Impressionism</i> | 36 | Kleinbub, Christian K. | 43 | <i>A Saving Science</i> | 9 |
| <i>Confronting Images</i> | 42 | Lasansky, D. Medina | 44 | Schenk, Kim | 44 |
| Dackerman, Susan | 44 | <i>The Life of Gian Lorenzo Bernini</i> | 43 | <i>The Seductions of Darwin</i> | 3 |
| Didi-Huberman, Georges | 4, 42 | Littell, Harry | 31 | Simpson, Marc | 32 |
| <i>Disillusioned</i> | 30 | Manghani, Sunil | 6 | Snay, Cheryl | 44 |
| Elkins, James | 6, 43 | Markey, Lia | 16 | <i>The Surviving Image</i> | 4 |
| <i>The End Again</i> | 34 | Massey, Lyle | 41 | <i>Theophilus and the Theory and Practice of Medieval Art</i> | 8 |
| <i>The Essence of Line</i> | 44 | McCarthy, Laurette E. | 43 | Tóibín, Colm | 32 |
| <i>The Evolution of Taste in American Collecting</i> | 7 | McPherson, Heather | 25 | <i>Toledo Cathedral</i> | 12 |
| <i>Farewell to Visual Studies</i> | 6 | <i>Mediterranean Encounters</i> | 27 | Topp, Leslie | 38 |
| Fein, Susanna | 10 | Mendelsohn, Harvey | 4 | <i>The Urban Scene</i> | 39 |
| Fisher, Jay | 44 | Milroy, Elizabeth | 41 | Valiavicharska, Zhivka | 43 |
| <i>Framing Majismo</i> | 40 | Molesworth, Helen | 42, 44 | Vázquez, Oscar E. | 34 |
| Frank, Gustav | 6 | Morehead, Allison | 35 | <i>Vision and Its Instruments</i> | 18 |
| Fraser, Elisabeth A. | 27 | <i>Nature's Experiments and the Search for Symbolist Form</i> | 35 | <i>Vision and the Visionary in Raphael</i> | 43 |
| <i>Freedom and the Cage</i> | 38 | <i>Nature's Truth</i> | 28 | Walter Pach (1883–1958) | 43 |
| <i>From Diversion to Subversion</i> | 43 | <i>The Nazarenes</i> | 41 | <i>Wood Hicks and Bark Peelers</i> | 31 |
| Gage, Frances | 19 | Nickson, Tom | 12 | <i>Work Ethic</i> | 42 |
| Gearhart, Heidi C. | 8 | <i>The Noisy Renaissance</i> | 20 | <i>Worlds Within</i> | 40 |
| Gertsman, Elina | 40 | Ostman, Ronald E. | 31 | Wunder, Amanda | 15 |
| Getsy, David J. | 43 | <i>Painted Prints</i> | 44 | Zanardi, Tara | 40 |
| Grant, Kim | 2 | <i>Painting as Medicine in Early Modern Rome</i> | 19 | Zavala, Adriana | 43 |
| Grewe, Cordula | 41 | | | | |

Penn State University Press
820 N. University Drive
USB 1, Suite C
University Park, PA 16802-1003

Non-Profit Org.
U.S. Postage Paid
State College, PA
Permit No. 1

