

art and architecture



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Page 3: Irvin Young. Cabinet card, 1890s, 9.8 × 14.2 cm. Photograph by Warmkessel. Allentown, Pennsylvania.

Page 7: Detail from Reginald Marsh, *Beach Picnic*, 1939. Etching, 7 × 5 in. (17.78 × 12.7 cm). The William Benton Museum of Art, University of Connecticut, Storrs, 1978.5.19.217. © 2013 Estate of Reginald Marsh / Art Students League, New York / Artists Rights Society (ARS), New York.

Page 9: Harriet Hosmer, *Oenone*, 1854–55, marble. Mildred Lane Kemper Art Museum, Washington University in St. Louis, gift of Wayman Crow Sr., 1855.

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Page 20: Jean-Pierre Droz, assignat, twenty-five sols, 1792. Etching, engraving, and typography on paper. Private collection. Photo: Richard Taws.

Page 25: Fly. Engraving. In Robert Hooke, *Micrographia*, 182. © Trustees of the British Library.

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Back: Oscar Gustave Rejlander, *Study for The Two Ways of Life*, 1857. Albumen print. Gernsheim Collection, Harry Ransom Center, University of Texas at Austin.

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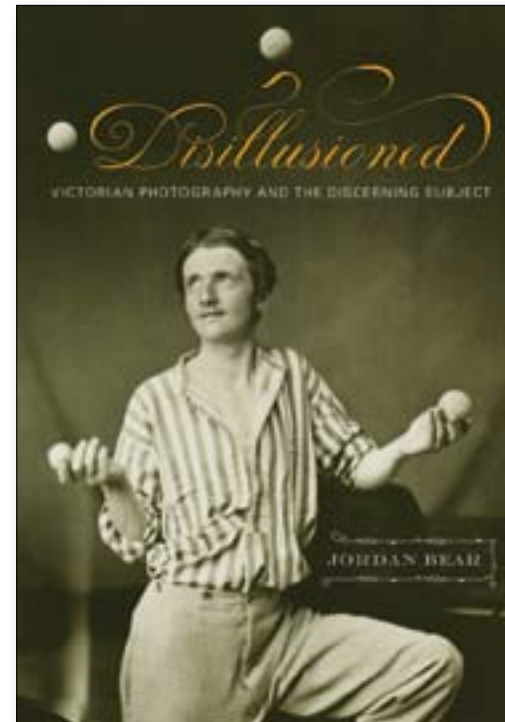
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Disillusioned

Victorian Photography and the Discerning Subject

Jordan Bear

“In an impressive and timely counterpoint to recent emphasis on the archival appropriations of photography, Jordan Bear turns conventional assumptions about belief in photographic realism on their head, showing that, throughout the nineteenth century, claims for photographic verisimilitude were greeted with doubt, distrust, disappointment, and even ridicule, opening the way to other photographic practices—and, indeed, as exemplified by *Disillusioned*, to another history of photographic production and consumption and to important new insights into the historical formation of the discerning liberal subject.”

—John Tagg, Binghamton University

Disillusioned is a new book in the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation. Thanks to the AHPI grant, this book will be available in popular e-book formats.

224 pages | 7 × 10 | 2015

ISBN 978-0-271-06501-4 | cloth: \$74.95 sh

“I tried to show what was good and hide what was bad.”
—Oscar Gustave Rejlander

The Photography of Crisis

The Photo Essays of Weimar Germany

Daniel H. Magilow

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“As an introduction to the field and a bold statement of the photo-essay’s central significance, Magilow’s book is a valuable piece of scholarship.”

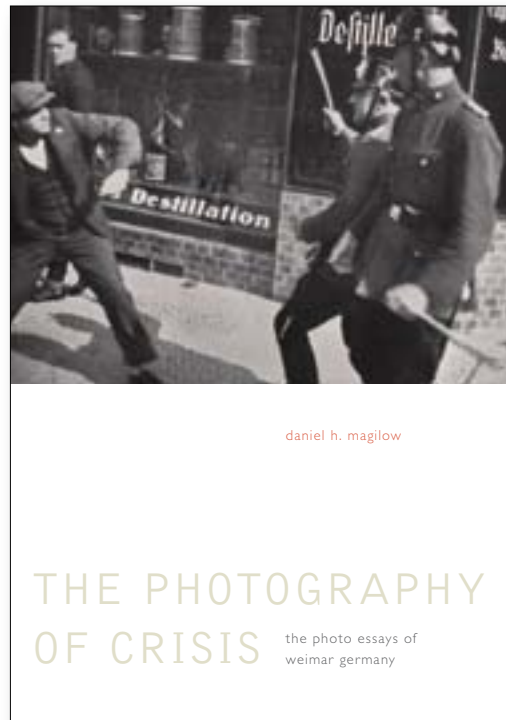
—Jonathan Long, *Source*

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

—Sabine Hake,

University of Texas at Austin

200 pages | 45 illustrations | 7 × 10 | 2012
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“AS IS THE GARDENER, SO
IS THE GARDEN.” —Thomas Fuller



Picturing Dogs, Seeing Ourselves

Vintage American Photographs

Ann-Janine Morey

“Ann-Janine Morey’s book is a treasure trove of photographs created by ordinary people. Together these document what Morey calls the ‘romance’ of dogs and humans—a story of love, domination, primitivism, and ‘Edenic longings’—embodied in the presence of the dog among humans.”

—Teresa Mangum, University of Iowa

Dogs are as ubiquitous in American culture as white picket fences and apple pie, embracing all the meanings of wholesome domestic life—family, fidelity, comfort, protection, nurturance, and love—as well as symbolizing some of the less palatable connotations of home and family, including domination, subservience, and violence. In *Picturing Dogs, Seeing Ourselves*, Ann-Janine Morey presents a collection of antique photographs of dogs and their owners in order to investigate the meanings associated with the canine body. Included are reproductions of 115 postcards, cabinet cards, and *cartes de visite* that feature dogs in family and childhood snapshots, images of hunting, posed studio portraits, and many other settings between 1860 and 1950. These photographs offer poignant testimony to the American romance with dogs and show how the dog has become part of cultural expressions of race, class, and gender.

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Making Medieval Modern, 1951–2001

Janet T. Marquardt

“Janet Marquardt reveals the ideological agendas behind the Zodiaque book series’ creation of a photographic record of Romanesque architecture and sculpture and its capacity to shape our ideas of the past. Rather than simply juxtapose past and present, she articulates the means by which the present must inevitably affect our conception of the past. Richly nuanced in its analysis of both the form and the content of these images, she gives articulate expression to their role in the creation of cultural memory.”

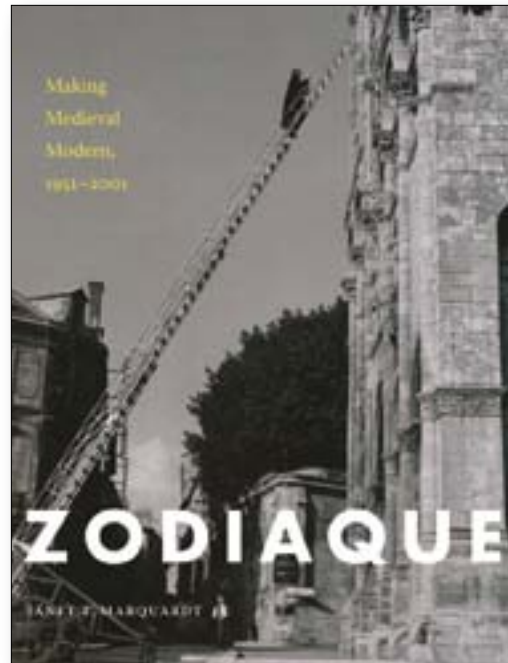
—Keith Moxey, Columbia University

“In this richly layered account, Janet Marquardt unpacks the remarkable publication venture of a remote Burgundian abbey. From 1951 until the venture’s demise half a century later, the beautifully illustrated

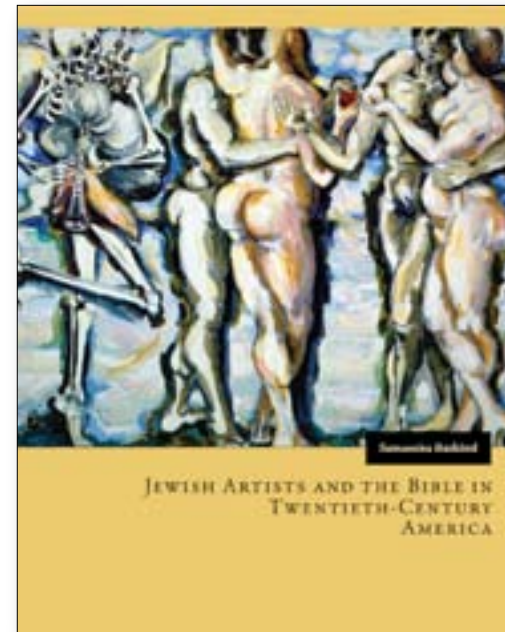
Zodiaque volumes programmed readers to view Romanesque art through a modernist, quasi-abstract, and spiritually rejuvenating lens. By masterfully contextualizing the choices made by the publishers, writers, and photographers, *Zodiaque* goes beyond reception history to reveal a great deal about the cultural assumptions and aspirations of postwar France.”

—Brigitte Buettner, Smith College

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“Any refusal to indulge in illusionist realism appeals to the modern eye.”
—André Malraux,
The Voices of Silence



Jewish Artists and the Bible in Twentieth-Century America

Samantha Baskind

“Baskind’s careful and detailed analysis and art historical background . . . make this a treasure for art historians and students; biblical, Jewish studies, and feminist scholars; and others.”

—Marcia G. Welsh, *Library Journal*

“A fascinating and beautifully written examination of the role of biblical art in twentieth-century America.”

—Gary Shteyngart

“Samantha Baskind admirably undermines the strong tendency among art critics and art historians to ignore the relevance of religion for modern fine art. Her investigation of several important Jewish artists demonstrates irrevocably that biblical religion remains vitally pertinent to the critical understanding of a great deal of art in the modern era. In this beautifully illustrated book, Baskind writes authoritatively about artists whose achievements she carefully scrutinizes for their complex treatment of biblical themes.”

—David Morgan, Duke University

260 pages | 45 color/78 b&w illustrations | 8 × 10 | 2014
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“I think that an artist should paint his life, and I try to.”

—Jack Levine

Grand Themes

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

Jochen Wierich

New in Paperback

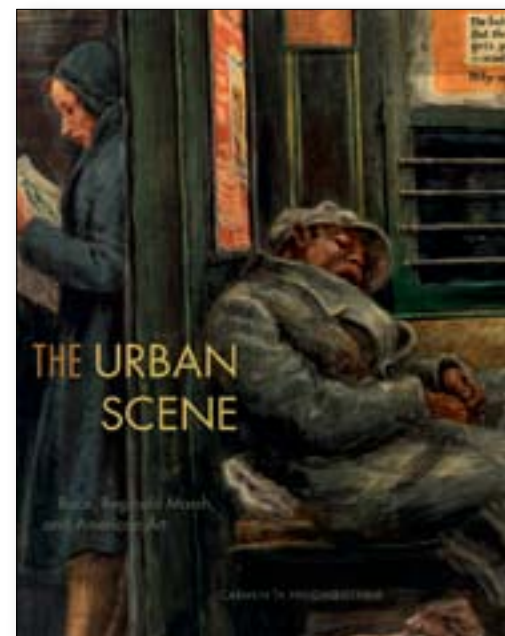
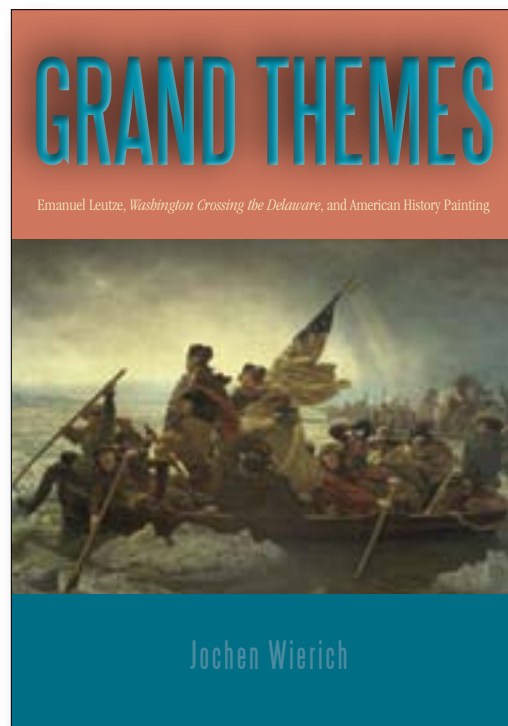
“This fascinating and richly detailed historical study explains how the legendary painting *Washington Crossing the Delaware*, a sensation at its first public showing in 1851, provided antebellum Americans with a message of hope and unity at the very moment their nation was crumbling—and how, once civil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

—David M. Lubin, Wake Forest University

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

—Leo Mazow, University of Arkansas

240 pages | 50 illustrations | 6 × 9 | 2011
ISBN 978-0-271-05033-1 | paper: \$34.95 sh



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

“Readers of this finely nuanced interpretation of Reginald Marsh’s African American imagery will gain a clear sense of the artist’s positive—and negative—contributions to American Scene painting’s portrayal of race during the Depression. With close attention to stylistic, critical, and social contexts, Carmenita Higginbotham cogently reveals Marsh’s pictorial balancing act. His integrated portrayals of New York’s subways, beaches, Harlem nightclubs, and Bowery dives intimated a more democratic opening of the urban scene. But they simultaneously offered visual containment to keep blacks in place. Such pictorial strategies, Higginbotham argues, provided a comfortable and negotiable imagery for Marsh’s white upper-middle-class audience.”

—Ellen Wiley Todd, George Mason University

224 pages | 36 color/44 b&w illustrations | 8 × 10 | 2015
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Critical Shift

Rereading Jarves, Cook, Stillman, and the
Narratives of Nineteenth-Century American Art

Karen L. Georgi

New in Paperback

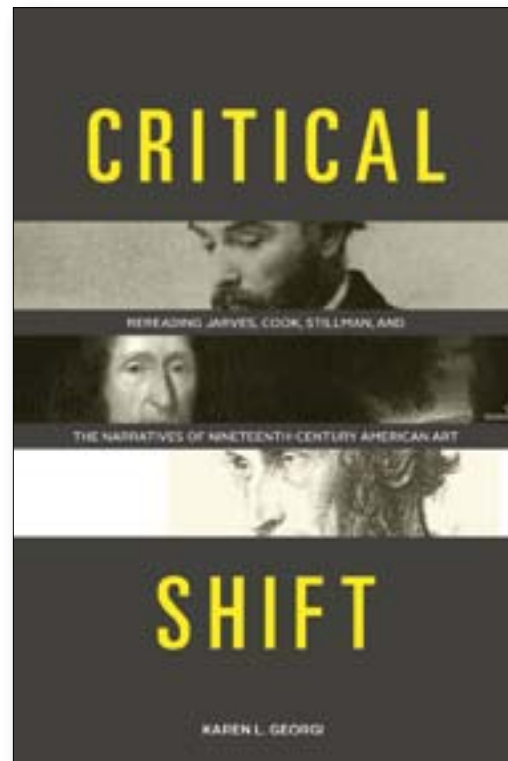
“This study by Georgi, which draws together the ideas of three nineteenth-century art critics and commentators, offers a fascinating perspective that unexpectedly relates earlier concerns with those of a postmodern generation.”

—S. Webster, *Choice*

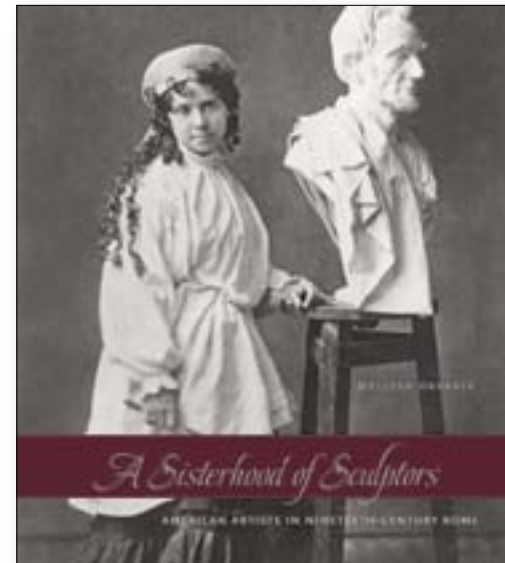
“Karen Georgi’s *Critical Shift* argues that the Civil War was less a disruptive dividing line between radically different artistic eras than a blip on an aesthetic continuum from the antebellum decades to the Gilded Age. To make the case, Georgi closely examines the influential writings of prominent art critics James Jackson Jarves, Clarence Cook, and William James Stillman and finds that the war had little or no impact on their ideas about what art should be and what role it should play in society. With its bold new challenge to the model of periodization that has shaped the history, and historiography, of nineteenth-century American art in the modern era, *Critical Shift* is a provocative contribution to the history of American art theory and criticism in the nineteenth century.”

—Sarah Lea Burns, Indiana University

152 pages | 8 illustrations | 6 × 9 | 2013
ISBN 978-0-271-06067-5 | paper: \$34.95 sh



“Art, and the matter with
which it deals, [are]
things of serious moment
to every human soul.”
—William J. Stillman



A Sisterhood of Sculptors

American Artists in Nineteenth-Century Rome

Melissa Dabakis

New in Paperback

“Long awaited, *A Sisterhood of Sculptors* is a rich and satisfying account of that brave band of nineteenth-century Americans who defied Victorian conventions of womanhood to live in Italy as professional marble sculptors. Melissa Dabakis embeds these audacious women in the struggles for suffrage and the politics of race, as well as the pre-1876 taste and demand for large-scale neoclassical sculptures, rendering them inseparable from the larger forces of history that shaped and confined them.”

—Wanda Corn, Stanford University

“[*A Sisterhood of Sculptors*] presents a fascinating account of the inherent complexities and contradictions of expatriate life in mid-nineteenth-century Italy, as well as a rigorous, fresh reading of how feminine propriety had to be negotiated with independence in a world where social conventions were constantly shifting on the eve of the Civil War and the unification of Italy. This groundbreaking book is an absolute must-read for anyone interested in the history of these women, the sheer audacity of their professional calling, and the creative authority of women.”

—Patricia Cronin, Brooklyn College/CUNY

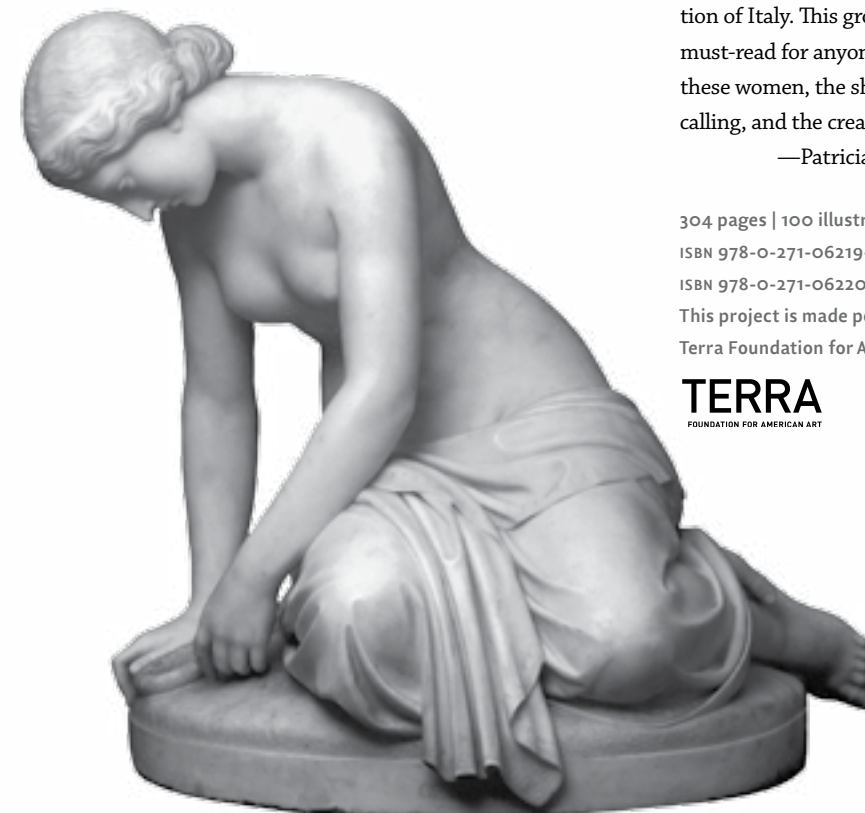
304 pages | 100 illustrations/3 maps | 9 × 10 | 2014

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Gorgeous Beasts

Animal Bodies in Historical Perspective

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

New in Paperback

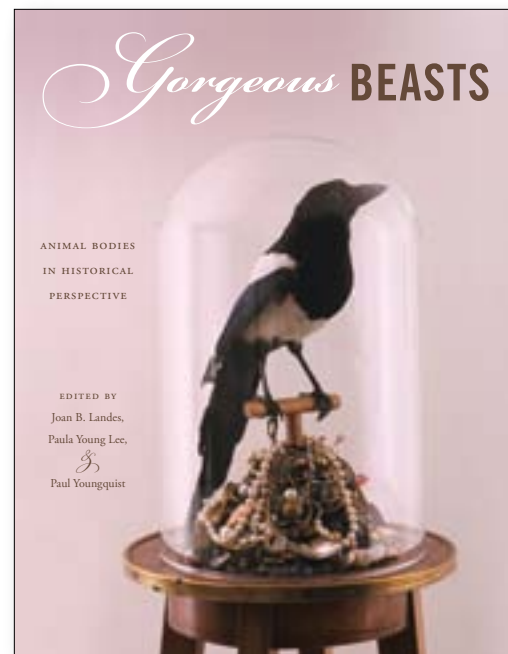
“Edited by Joan B. Landes, Paula Young Lee, and Paul Youngquist, *Gorgeous Beasts* brings together nine essays by some of the most sophisticated voices within animal studies to explore the histories and desires shaping human encounters with other animals, both alive and dead. . . . *Gorgeous Beasts* asks all the right questions. Its animal bodies are provocative, unpredictable, and potent. Meticulously researched and eloquently argued with clear, accessible language, the essays incite a knowing that grows beyond the page and into our daily lives with other animals.”

—Rachel Poliquin, *Humanimalia*

“*Gorgeous Beasts* is a gorgeous book. As the essays revel in the physicality of animal bodies in order to reveal why and how animals matter in history and art, so the volume celebrates the physical book. Extensively illustrated, expertly designed, and printed on sumptuous paper, it embodies the best of the exhibition catalogue and the scholarly text. Like a finely curated art exhibit, it speaks to the myriad and contradictory ways that animals matter through individual works that are a pleasure to behold, read, and contemplate.”

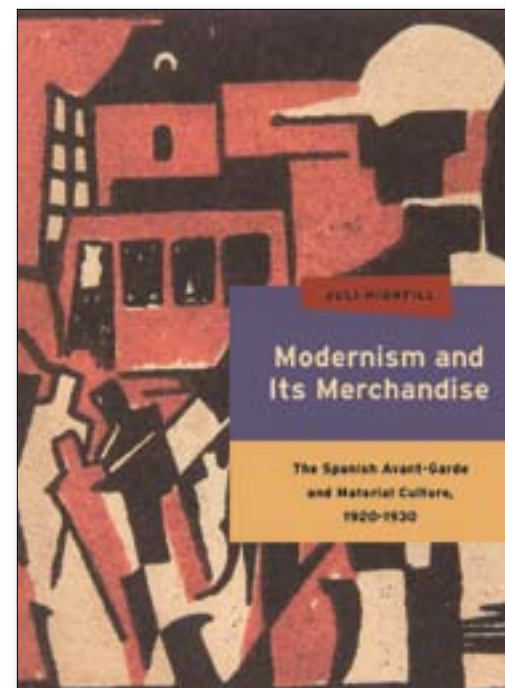
—Amy Nelson, *American Historical Review*

258 pages | 12 color/38 b&w illustrations | 7 × 9 | 2012
ISBN 978-0-271-05402-5 | paper: \$29.95 sh
Animalibus: Of Animals and Cultures



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

—WALTER BENJAMIN



Modernism and Its Merchandise

The Spanish Avant-Garde and Material Culture,
1920–1930

Juli Highfill

“This book breaks new ground by considering the Spanish avant-garde from the standpoint of material culture. By focusing on the fascination with the commodity, it shows the Spanish avant-garde to have been much more concerned with the everyday than has been previously recognized. A major contribution to scholarship.”

—Jo Labanyi, New York University

“Juli Highfill offers a coruscating revision of the debates on dehumanization (and rehumanization) in Spanish art and letters of the early twentieth century. Her discussion of early champions of the modern such as José Ortega y Gasset, Ramón Gómez de la Serna, and Guillermo de Torre as well as others associated with surrealism—including Luis Buñuel and Salvador Dalí—brings new kinds of subjectivity and lyricism to light. Spain’s modernity is placed on an international stage, where the art of the moment answers the challenge of technology and market forces—and devours itself in the process.”

—Roberta Quance, Queen’s University Belfast

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ISBN 978-0-271-06345-4 | cloth: \$79.95 sh
Refiguring Modernism Series



“Could the emblem of progress be, just possibly, a cadaver?”—Brad Epps

The Curatorial Avant-Garde

Surrealism and Exhibition Practice in France,
1925–1941

Adam Jolles

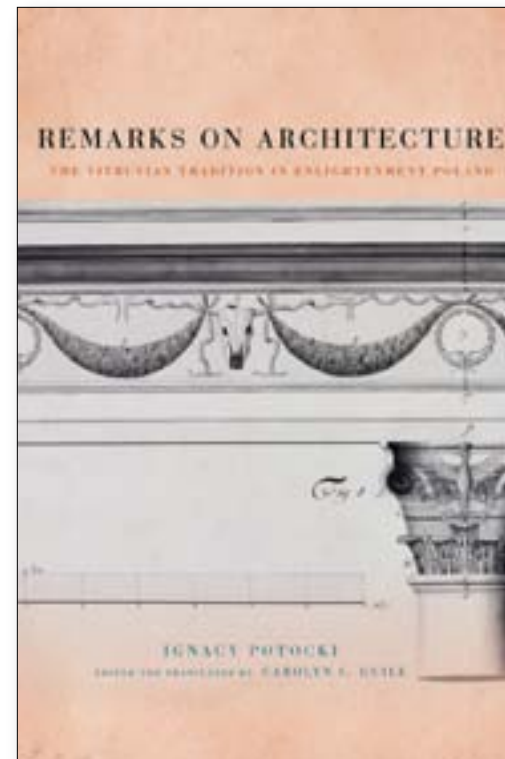
“Jolles discusses the Surrealists’ own exhibitions, with which writers and artists possessing no formal curatorial training attempted to wrest control back from the high art establishment, with wild results.

Exhibitions centered on Surrealism are currently having a moment, making it the perfect time to look at the way these artists displayed their own art.”

—Zoë Lescaze, *ARTNews*

All too often, the historical avant-garde is taken to be incommensurate with and antithetical to the world inhabited by the museum. In *The Curatorial Avant-Garde*, by contrast, Adam Jolles demonstrates the surrealists’ radical transformation of the ways in which spectators encountered works of art between the wars. Through interdisciplinary analyses of particular exhibitions and works of art in relation to the manner in which they were displayed, Jolles addresses this public face of surrealism. He directs attention to the venues, the contemporary debates those venues engendered, and the critical discourses in which they participated. In so doing, he shines new light on the movement’s artistic and intellectual development, revealing both the political stakes attached to surrealism within the historical context of interwar Europe and the movement’s instrumental role in the trajectory of modernism.

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Remarks on Architecture

The Vitruvian Tradition in Enlightenment Poland

Ignacy Potocki

Edited and translated by Carolyn C. Guile

“This publication of Ignacy Potocki’s treatise on architecture makes an important contribution to our understanding of Enlightenment ideas about architecture, aesthetics, and classicism, while further elucidating the complex relation of Polish ideas to the European Enlightenment as a whole. Carolyn Guile has provided an excellent translation and a fascinating introduction to Potocki, his treatise, and its significance for the history of art, architecture, and aesthetics.”

—Larry Wolff,
New York University

One of the best-preserved examples of early modern Polish architectural thought, published and translated here for the first time, the *Remarks on Architecture* announces itself as a project of national introspection, with architecture playing a direct role in the betterment of the nation. In it, Potocki addresses his remarks to the contemporary Polish nobility and conveys the lessons of a Vitruvian canon that shaped Continental classical architectural theory and practice throughout the early modern period. He 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.

168 pages | 11 illustrations/2 maps | 6 × 9 | 2015
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“CRITICISM IS NO LONGER UP TO THE TASK.”
—ANDRÉ BRETON

“BEWARE.
THE SAME FATE TO WHICH OTHER
FIELDS ARE SUBJECT BEFALLS
ARCHITECTURE. ALL THE TOMES . . .
SERVE THE MASTER MORE THAN
THE STUDENT.”

—Ignacy Potocki

Architecture and Statecraft

Charles of Bourbon's Naples, 1734–1759

Robin L. Thomas

“Very much in the tradition of John H. Elliott and Jonathan Brown’s celebrated work *A Palace for a King*,

Thomas combines art history with solid archival research to demonstrate how architecture served as a prominent tool of statecraft in the early modern period. As Thomas argues, eighteenth-century Naples became ‘the capital where Caroline architecture most effectively built the city as well as the state.’”

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Bulletin for Spanish and Portuguese Historical Studies

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“This brilliant book offers a unique insight into one of the most cherished models of modern monumentality: the Gothenburg Courthouse extension. . . . Setting his subject in an international perspective, Nicholas Adams carefully addresses questions on modern law and modern architecture, reaching far beyond the actual case. Through his inclusively contextual approach, we learn that the introduction of modernism in public architecture was a difficult task, operating on different levels of a democratic society through the interplay of architect, commissioner, and—not least—public opinion.”

—Anders Bergström,

Royal Institute of Technology, Stockholm

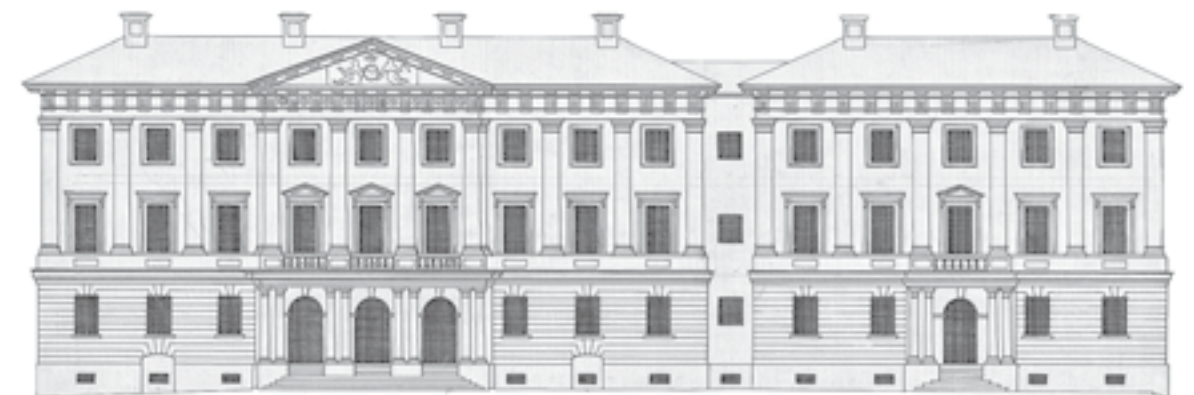
288 pages | 152 illustrations | 9 × 10 | 2014

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“O LUXURY!
*Thou curst by Heaven’s decree,
How ill exchanged are things like these for thee!*”

—OLIVER GOLDSMITH



Holland's Golden Age in America

Collecting the Art of Rembrandt, Vermeer, and Hals

Edited by Esmée Quodbach

"This book provides answers for anyone who has ever wondered why there are so many great Dutch paintings in U.S. collections. Essays by leading curators and scholars draw on the history of art, as well as an understanding of cultural, economic, and political conditions, to illuminate the American taste for seventeenth-century Dutch painting."

—Emilie Gordenker,

Director, Mauritshuis, The Hague

"Drawing on the experience and insights of many of her colleagues in museums and the academy, Esmée Quodbach brings us an impressively broad overview of the early collectors of Dutch art in America. This essential volume provides illuminating context for major figures such as J. P. Morgan and welcomes unsung heroes such as Robert Gilmore Jr. onto this stage, but also lifts the curtain on early colonial as well as contemporary collections. These varied accounts are spiked with color, drama, and highlights, including the story of the wealthy collector who has to ask, 'Who is Vermeer?'"

—David de Witt,

Bader Curator of European Art, Queen's University

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The Frick Collection Studies in the History of Art Collecting in America Series | Co-published with The Frick Collection



A Market for Merchant Princes

Collecting Italian Renaissance Paintings in America

Edited by Inge Reist

"Thousands of Italian Renaissance paintings began to find their way to America in the nineteenth century, and the majority of these pictures—by artists great or obscure—can now be enjoyed in public art collections. In this single volume, we are given an overview of this remarkable story of the importation of art—indeed, of culture. Notable experts such as David Brown and Inge Reist recuperate this episode of art history, introduce us to the collectors, their motives, and their methods, and depict the early moments of American museums. The complicated competing interests of connoisseurship and business, optimistic attributions, deceit, and mistakes born of a newly developing expertise are all in these pages. Once these collectors—Henry Clay Frick, Samuel H. Kress, Isabella Stewart Gardner—were known for their great fortunes, but it was the important art that they acquired and their cultural philanthropy that ultimately ensured their fame and brought to American shores more Italian pictures than can be found anywhere else except Italy."

—Gail Feigenbaum, Getty Research Institute

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The Vienna School of Art History

Empire and the Politics of Scholarship, 1847–1918

Matthew Rampley

New in Paperback

“Matthew Rampley’s status as one of the foremost scholars of the historiography of art is on full display in this meticulously researched and detailed account of the rise of the first Vienna School of art history. . . . Rampley’s book is a necessary corrective and addition to the existing scholarship on the Vienna School.”

—Max Koss, *CritCom*:

A Forum for Research and Commentary on Europe

“Most art historians know a little about the Vienna School of art history, and many of them have read a couple of essays from that formative period, especially those by Riegl or Dvořák. Yet none, I wager, has ever attempted to envision an entire social and intellectual biography of this complicated and contradictory culture that spawned the serious beginnings of the history of art. A learned historiographer to the core, Matthew Rampley has accomplished just that feat.

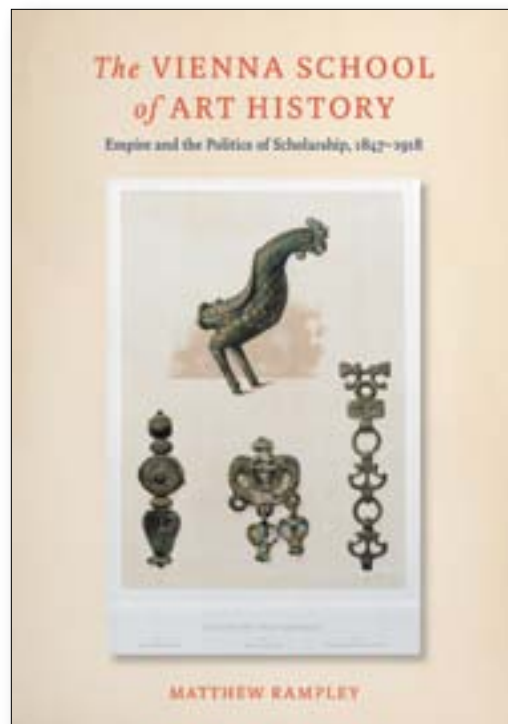
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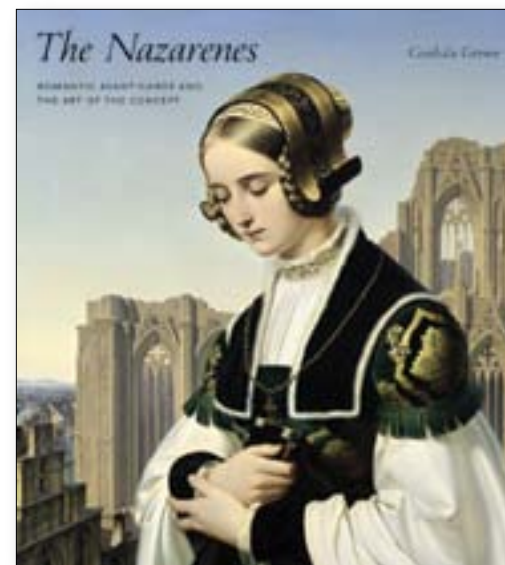
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**“It WILL HARDLY
HAVE ESCAPED
THE NOTICE OF
THE ATTENTIVE
OBSERVER THAT
SCHOLARSHIP
is . . . UNDERGOING
A CRISIS.”**

—Max Dvořák



The Nazarenes

Romantic Avant-Garde and the Art of the Concept

Cordula Grewe

“This beautifully produced and written book provides an overarching history of a misunderstood and easily pigeonholed group of artists. But Cordula Grewe goes on to mount an impressive project of historical understanding that makes the Nazarene artist group accessible by returning them to the history of art, from which they have been largely absent. Grewe challenges the reigning conception of modernity to make room for something modernist critics have been happy to use as a foil.”

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The Politics of the Provisional

Art and Ephemera in Revolutionary France

Richard Taws

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of material culture I have read.”

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The Politics of the Provisional is the first book in the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation. Thanks to the AHPI grant, this book is available in popular e-book formats.

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Portraiture and Politics in Revolutionary France

Amy Freund

“Amy Freund’s incisive analysis of revolutionary portraiture and its engagement with political ideology and consumer culture provides a much-needed account of the thriving portrait market during the French Revolution—and of portraiture’s role in the redefinition of personal identity, social categories, and aesthetic hierarchies that emerged in the beginning of the modern era. Her book is an indispensable addition to the body of recent scholarship that looks beyond the privileged genre of history painting to offer a wholesale reassessment of the significance of portraiture during the eighteenth century and the revolutionary period. Persuasive, thoughtful, and lucidly written, *Portraiture and Politics in Revolutionary France* will appeal to anyone interested in portraiture and the political functions of art.”

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“THE ARTIST LIVES NEITHER ON GLORY NOR ON THE LOVE OF HIS ART, HE MUST FIND IN HIS WORK WHAT THE SIMPLE ARTISAN SEEKS AND FINDS IN HIS OWN.”

—*Journal de Paris*, November 11, 1796

The Visual Culture of Catholic Enlightenment

Christopher M. S. Johns

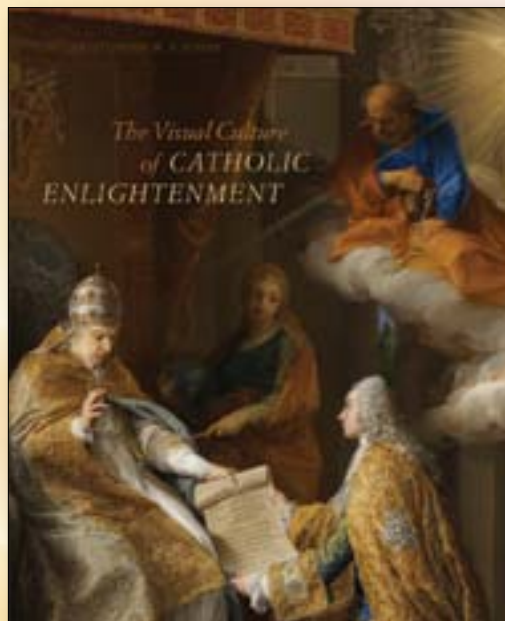
“This magisterial study reveals the artistic vibrancy and intellectual ferment at the heart of the Catholic enlightenment. It upends old notions of the Church as a passive spectator of cultural change and reveals the myriad and dynamic ways in which the Roman hierarchy engaged the new ideas, new sensibilities, and new institutions that transformed Europe during the eighteenth century.”

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Museum of Fine Arts, Houston

440 pages | 56 color/104 b&w illustrations | 9 × 11 | 2014
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“There is no people more barbaric and ignorant than our own.”

—CARLO ANTONIO BROGGIA

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The Melancholic Persona in Art, ca. 1500–1700

Laurinda S. Dixon

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—Jeffrey Chipps Smith,
University of Texas at Austin



“Your hose should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied, and everything about you demonstrating a careless desolation.”

“The first comprehensive study of melancholia in early modern Europe, *The Dark Side of Genius* is original and fascinating. Musicologists, gender scholars, religious studies specialists, art historians, and historians of science will benefit greatly from this intriguing and invaluable book. Laurinda Dixon sheds new light on religious melancholia, love melancholia, scholarly melancholy, and artists who are melancholics, and she ends with a discussion of the syndrome’s cure. Her book explores many long-neglected texts and images, and it is written clearly, concisely, and in a lively manner. The book, in short, is a pleasure to read.”

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—William Shakespeare, *As You Like It*

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The Burlington Magazine

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—Richard Spear,

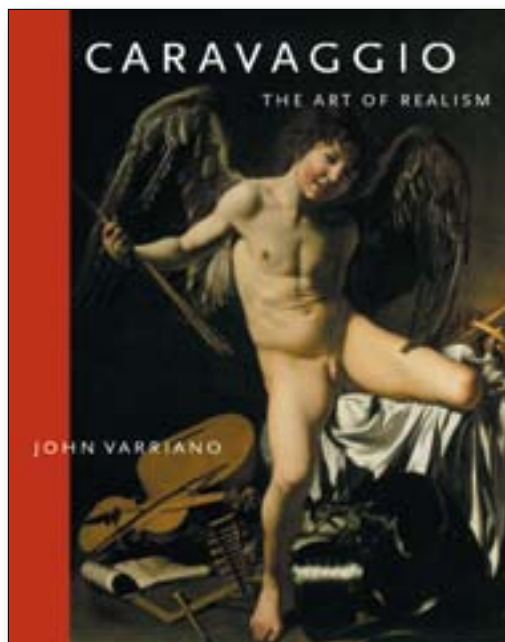
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ISBN 978-0-271-02718-0 | paper: \$44.95 sh



**“Nature was afraid
your hand would surpass
it in every image”**

—Marino



Vision and Its Instruments
Art, Science, and Technology in Early Modern Europe

Edited by Alina Payne

"This remarkable collection of essays, gathered together with an illuminating introduction by Alina Payne, ranges from Dante to Alfred Hitchcock, from Leonardo da Vinci to Marcel Duchamp. Yet, though the particular focus continually shifts, the central questions remain the same: What is the relationship between seeing and knowing? Between image and reality? Between art and science? *Vision and Its Instruments* is an important book for anyone interested in these questions and in the particular changes that Renaissance art brought to the representation of the visible and invisible world."

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and 2011 National Book Award for

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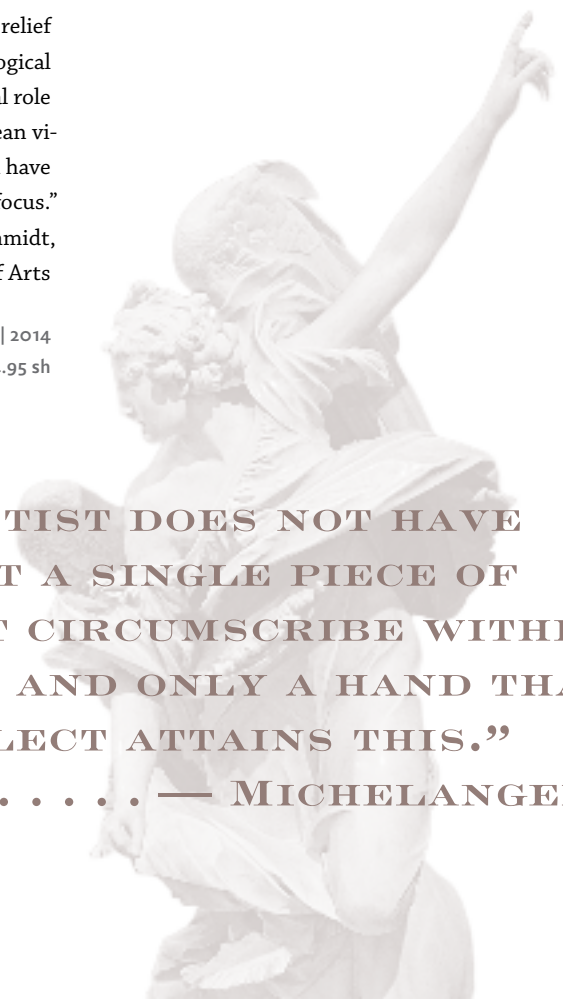
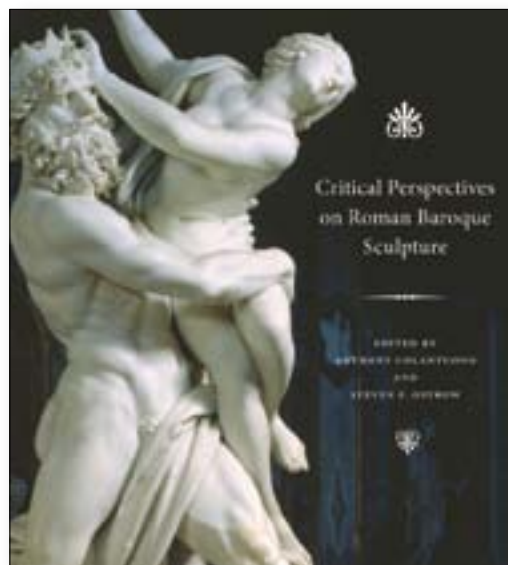
—Tod Marder, Rutgers University

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It debunks academic fairy tales such as Mochi’s enervated late style or Bernini’s disinterest in relief sculpture. Through a multitude of methodological approaches, this volume elucidates the central role of early modern Roman sculpture for European visual culture and thought at large—and it will have repercussions far beyond its own focus.”

—Eike D. Schmidt, Minneapolis Institute of Arts

288 pages | 110 illustrations | 9 × 10 | 2014
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“THE GREATEST ARTIST DOES NOT HAVE ANY CONCEPT THAT A SINGLE PIECE OF MARBLE DOES NOT CIRCUMSCRIBE WITHIN ITS SUPERFLUITY, AND ONLY A HAND THAT OBEYS THE INTELLECT ATTAINS THIS.”

..... — MICHELANGELO

Art and the Religious Image in El Greco's Italy

Andrew R. Casper

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

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Art and the Religious Image in El Greco’s Italy is part of the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation. Thanks to the AHPI grant, this book is available in popular e-book formats.

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Giovan Paolo Lomazzo

Edited and translated by Jean Julia Chai

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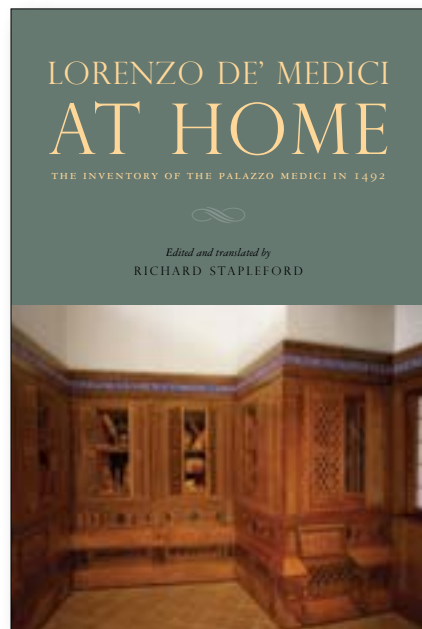
“*Lorenzo de' Medici at Home* succeeds as a primary source for social, cultural, and Medici research and classroom use while also serving as a pleasurable view into the daily lives of the Florentine elite.”

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In Michelangelo's Mirror

Perino del Vaga, Daniele da Volterra,
Pellegrino Tibaldi

Morten Steen Hansen

“In this tightly woven, thoughtful, highly instructive, copiously illustrated, and beautifully produced book, which all members of the Renaissance Society of America will want to read or, at least, peruse, Morten Steen Hansen shares his undisguised passion for Tibaldi in a winning manner.”

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“[*In Michelangelo's Mirror*] is a fundamental addition to the study of a complex period deserving of more attention, especially for its thorough account of Tibaldi, whose subtle and extraordinary frescos representing the myth of Ulysses in the Palazzo Poggi in Bologna may come as a revelation to some readers compared to the more accessible frescos of Perino and Daniele da Volterra in Rome. The sophistication of the book’s interpretative framework also makes it of interest to students of other periods.”

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*“Thank therefore heaven and
try to imitate Michelangelo in everything you do.”*

—*Giorgio Vasari*

On Antique Painting

Francisco de Hollanda

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—Charles Dempsey,

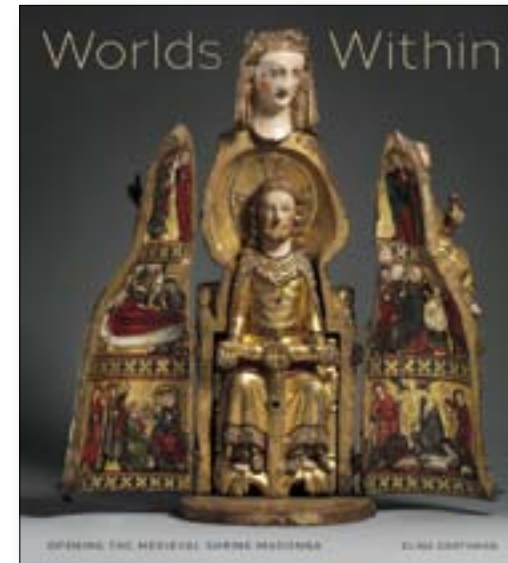
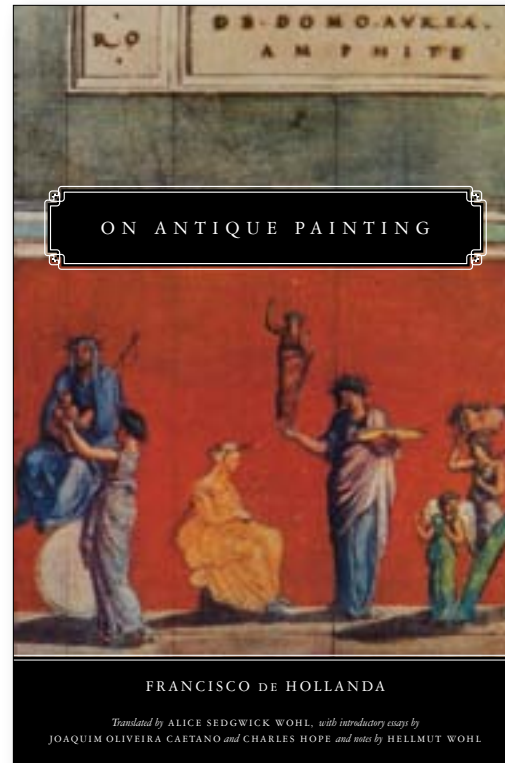
The Burlington Magazine

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Elina Gertsman

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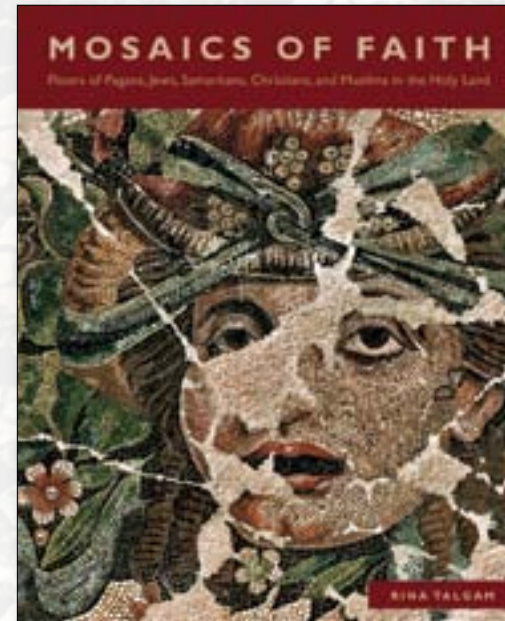
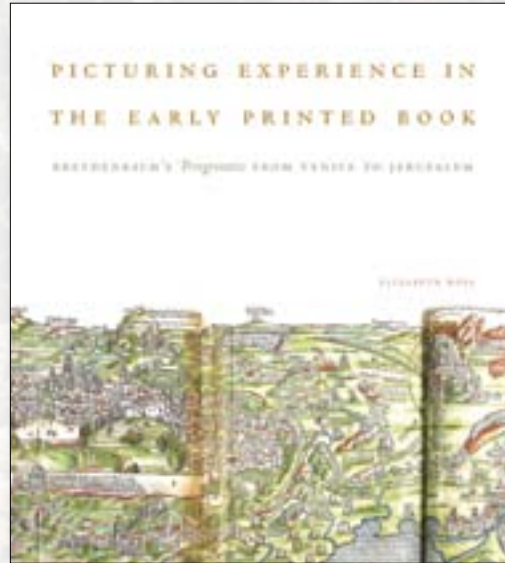
Elizabeth Ross

"Bernhard von Breydenbach's account of his pilgrimage from Venice to the Holy Land and Egypt revolutionized book publishing when it appeared in 1486. Erhard Reuwich's accompanying woodcuts include highly detailed, multiblock foldout plates. Thanks to Elizabeth Ross's beautifully written text, I feel like an armchair traveler peering over the artist's shoulder as he documents the exotic people, cities, and creatures his party encountered. Part detective, part ethnographer, and always a sensitive art historian, Ross deftly explores the book's creation, reception, and claims of authority and truthfulness. This is the best study in any language of the *Peregrinatio in terram sanctam*."

—Jeffrey Chipps Smith,
University of Texas at Austin

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Mosaics of Faith

Floors of Pagans, Jews, Samaritans, Christians, and Muslims in the Holy Land

Rina Talgam

"The mosaic floors excavated in Palestine in the last century or so—pagan polytheist, Jewish, Christian, Samaritan, Muslim—represent a vibrant group of historical documents for understanding the multicultural development of religious identities. Rina Talgam's new book—comprehensive, detailed in discussion, wide ranging, superbly illustrated—offers a transformative account of this material, by far the best to date."

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—Glen Bowersock,
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600 pages | 360 color/144 b&w illustrations | 9 × 11 | 2014
ISBN 978-0-271-06084-2 | cloth: \$129.95 sh
Co-published with the Yad Ben-Zvi Institute

“And men go about to wonder at the heights of the mountains, and the mighty waves of the sea, and the wide sweep of rivers, and the circuit of the ocean, and the revolution of the stars, but themselves they consider not.”

—Augustine

The Bernward Gospels

Art, Memory, and the Episcopate in
Medieval Germany

Jennifer P. Kingsley

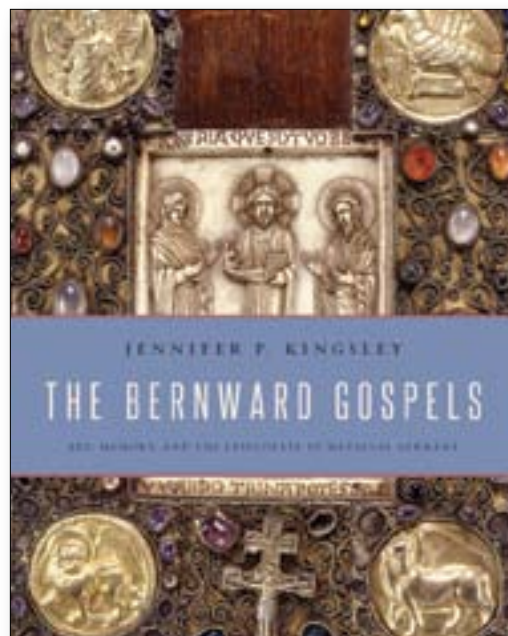
"*The Bernward Gospels* is a learned and well-written volume that contains innovative insights into the miniatures of one of the most important and famous medieval manuscripts. It is to the author's credit that she makes fresh observations and draws important conclusions about a medieval work that has been studied continuously for well over one hundred years. Jennifer Kingsley demonstrates once again the sophisticated nature of the manuscript's pictorial program and implicates the pictures in broader conversations about the proper function of medieval imagery, memory, and spiritual seeing."

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Hunter College and The Graduate Center, CUNY

228 pages | 18 color/34 b&w illustrations | 8 × 10 | 2014
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"I, Bernward, had this codex written
and, ordering that my wealth be added above, as you see
I had surrendered [it] to Saint Michael, beloved of the Lord
Let there be a curse of God on anyone who takes it from him."

Art, Ritual, and Civic Identity

in Medieval Southern Italy

Nino Zchomelidse

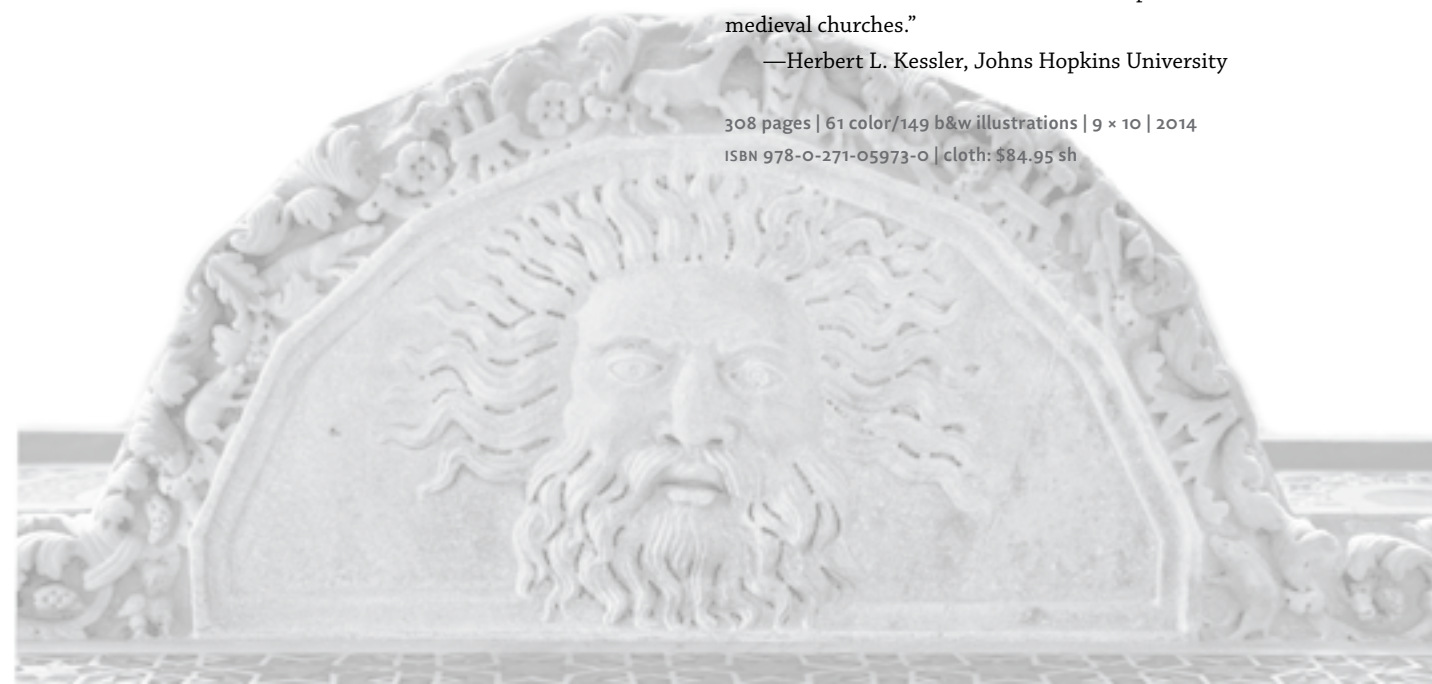
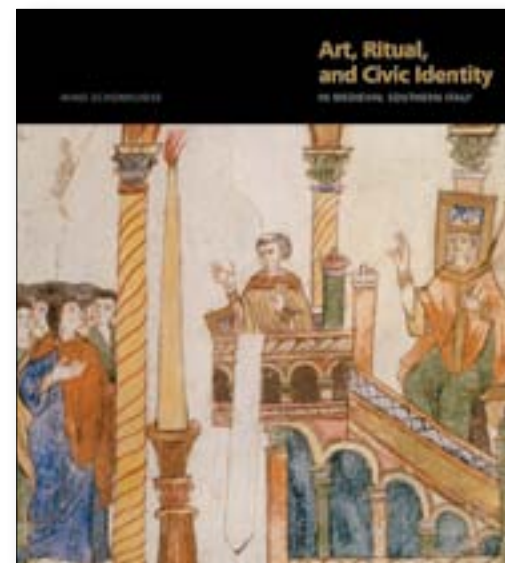
"This remarkable book transforms our understanding of the meaning and function of the liturgical art of Italy: the pulpits and ambos, monumental sculpted candlesticks, pavements, and chancel screens that are among the greatest masterpieces of medieval sculpture. Nino Zchomelidse is the first scholar to fully utilize the visual and textual evidence of the Exultet rolls to explicate medieval ritual within church interiors prior to the Council of Trent. Her deeply learned and insightful interpretation is a milestone for scholarship on the dynamic roles of art, ritual, theatrical presentation, and patronage in central and southern Italy."

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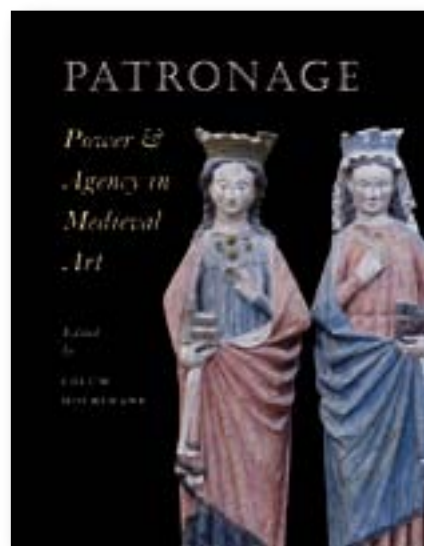


Patronage, Power, and Agency in Medieval Art

Edited by Colum Hourihane

Although the concept of patronage has long been central to medieval studies, it is still not well understood. In order to identify the person or institution responsible for the work, scholars have attempted to impose principles across a broad range of works to which they may or may not apply. In many cases this has prevented a full understanding of the work. As the essays in this volume demonstrate, the key to understanding patronage is to realize that a variety of contexts and situations may exist that prevent one definition from being imposed. The essays in this volume, from those that look at patronage from a theoretical perspective to individual case studies, highlight our need to look at the subject anew.

368 pages | 192 color/10 b&w illustrations | 8.5 × 11 | 2013
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Manuscripta Illuminata Approaches to Understanding Medieval and Renaissance Manuscripts

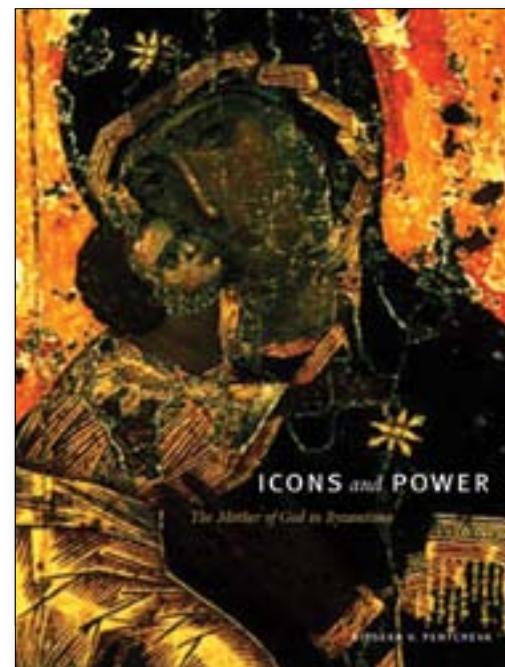
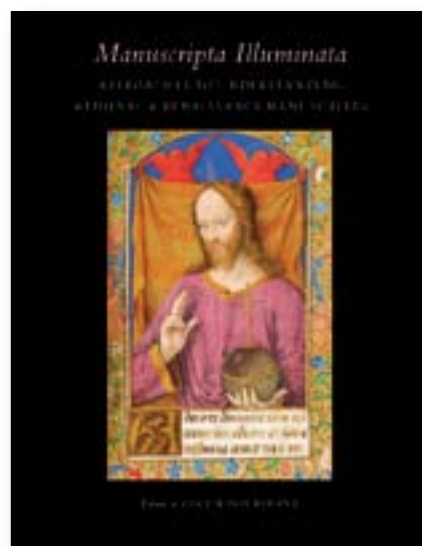
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—Kathryn A. Smith, *The Art Newspaper*

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Icons and Power The Mother of God in Byzantium

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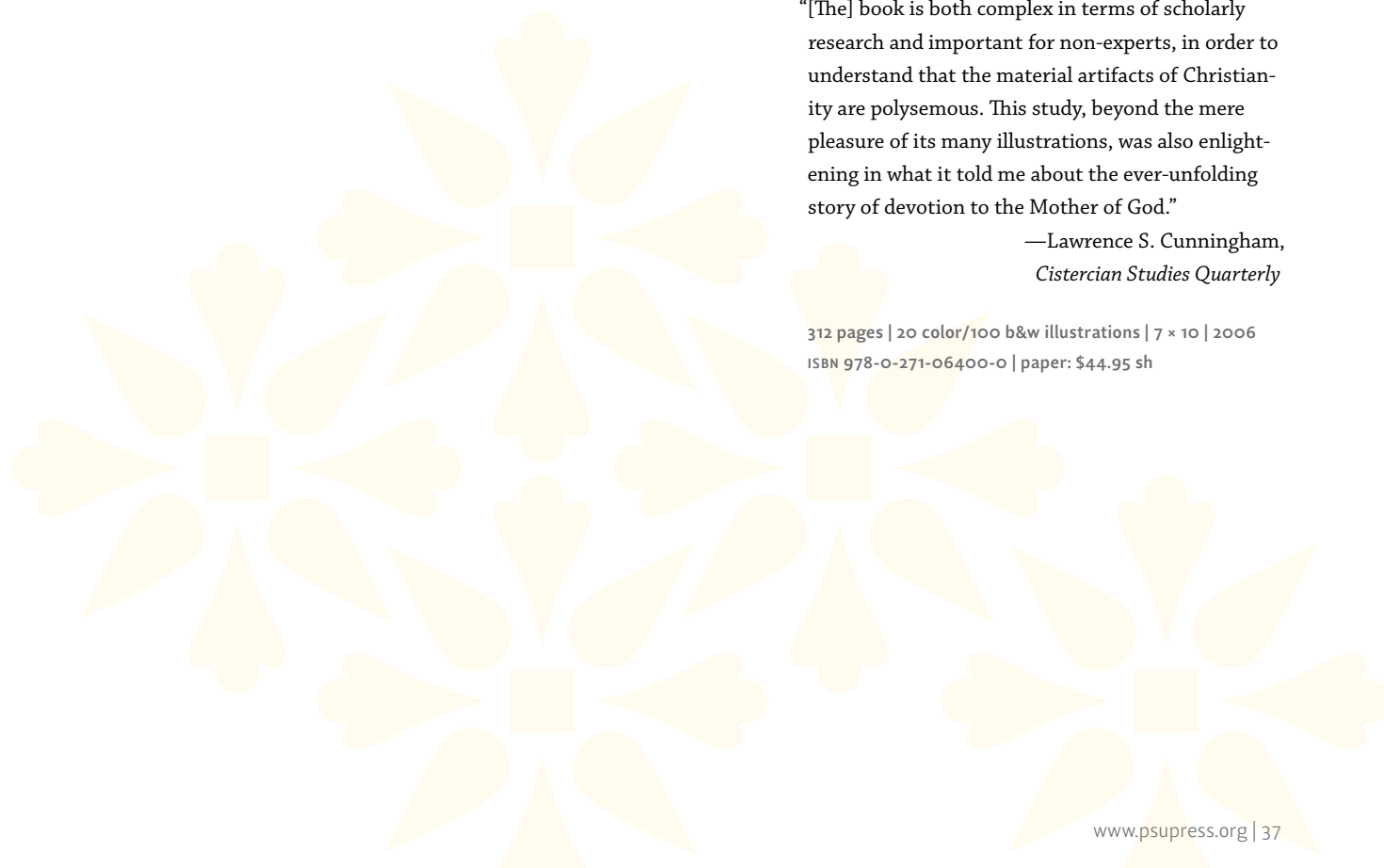
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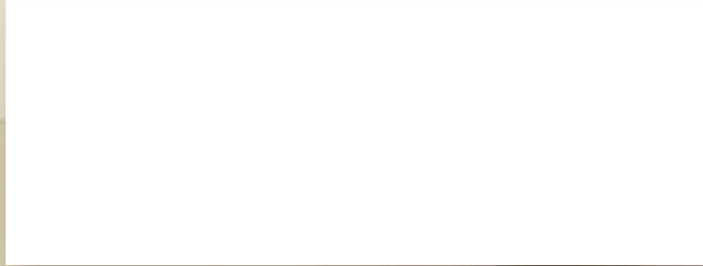
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