



# art and architecture

60

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Front: Giulio Romano, Ostrich, pen and brown ink with brown wash over black chalk on paper, 1514–46. British Museum, London. Photo © Trustees of the British Museum. All rights reserved.

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.

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Page 11: Longitudinal section of Toledo cathedral, showing elevations on the south side. Photo: Archivo Municipal de Toledo.

Pages 12–13: Shrine Madonna, originally from the Roggenhausen town chapel, ca. 1390, opened. Now at the Germanisches Nationalmuseum, Nuremberg, Germany. Photo: Elina Gertsman.

Page 14: Abyssus, underside of the reading niche, Guarna pulpit, 1153–80, cathedral of Salerno. Photo: Nino Zchomelidse.

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

Page 26: Piranesi, *Antichità romane*, vol. 4, plate 37. Collection of Vincent J. Buonanno. Photo: Digital Production Services, Brown University Library.

Page 29: Julius Schnorr von Carolsfeld, *Shriveled Leaves*, 1817. Pen and ink over graphite on paper, 3 7/16 × 10 7/16 in. (9.1 × 25.6 cm). National Gallery of Art, Washington, D.C., Wolfgang Ratjen Collection, purchased as the gift of Ladislaus and Beatrix von Hoffmann, 2007.111.160.

Pages 32–33: Panorama of the The Stone Art Theory Institutes seminar participants. Photo: Elise Goldstein.

Back: Detail of the ostrich, mixed media, late sixteenth century, Chapel of Adam and Eve, Sacro Monte, Varallo. Photo: Una Roman D'Elia.

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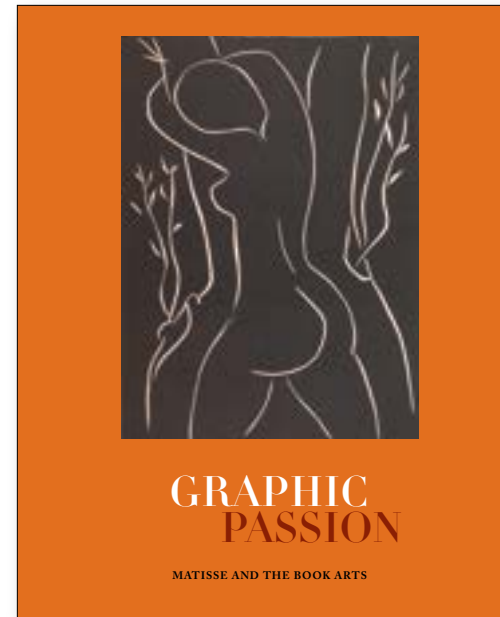
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tr: trade discount; sh: short discount

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## Graphic Passion

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264 pages | 165 color illustrations | 9 × 11 | 2015

ISBN 978-0-271-07111-4 | cloth: \$65.00 tr

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“I do not distinguish between the construction of a book and that of a painting.”

—Henri Matisse

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The Photo Essays of Weimar Germany

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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.”

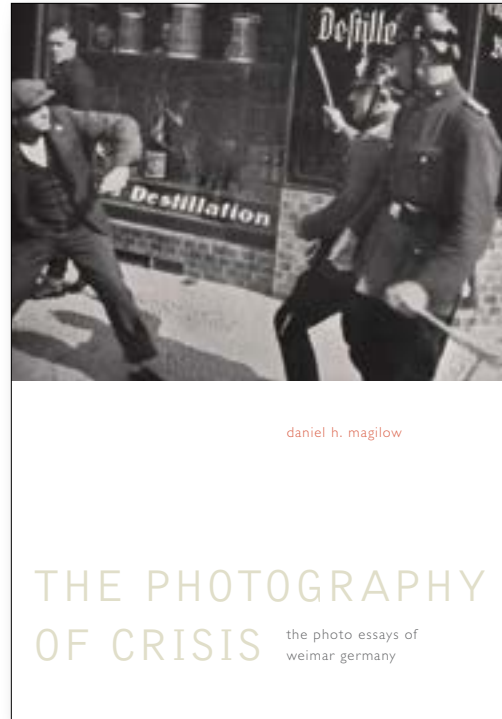
—Jonathan Long, *Source*

“*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.”

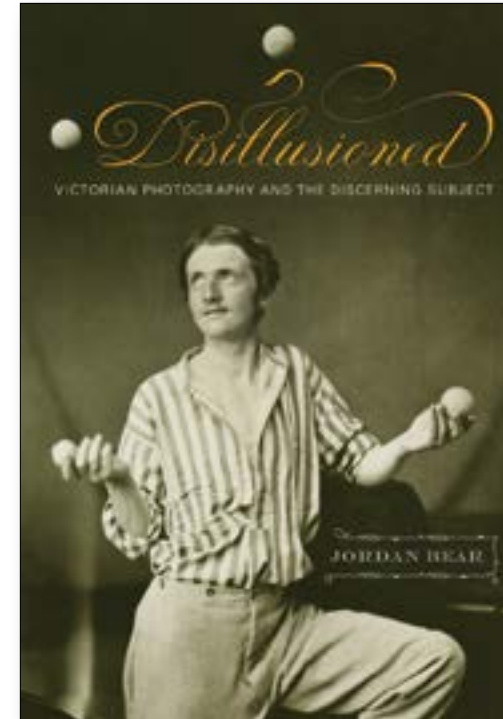
—Sabine Hake,

University of Texas at Austin

200 pages | 45 illustrations | 7 × 10 | 2012  
ISBN 978-0-271-06707-0 | paper: \$34.95 sh



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



## 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

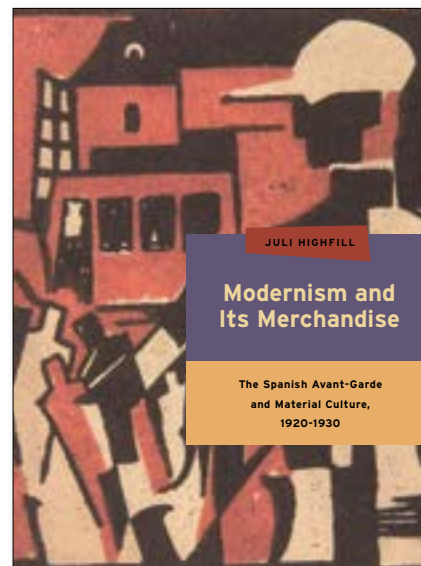
**Modernism and Its Merchandise**  
The Spanish Avant-Garde and Material Culture,  
1920–1930

Juli Highfill

“*Modernism and Its Merchandise* draws together, relates, and interprets an astonishing variety of literary, plastic, commercial, and discursive artifacts created between the end of World War I and the declaration of the Second Spanish Republic. Cultural studies scholarship is sometimes faulted for being an inch deep and a mile wide. Juli Highfill’s is as deep as it is wide. Philosophy, art, etymology (in French, Latin, and Spanish), literature, fashion, economics, history, technology, and commerce: at one point or another, Highfill delves into primary and secondary texts in all of these fields in order to present her interpretation of avant-garde culture in Spain. Her book is a tour de force, and I have no doubt it will become the standard work of reference, or jumping-off point for further research, for this period in Spanish culture.”

—Geraldine Cleary Nichols,  
University of Florida

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Literature, Fashion, Art

Jessica Burstein

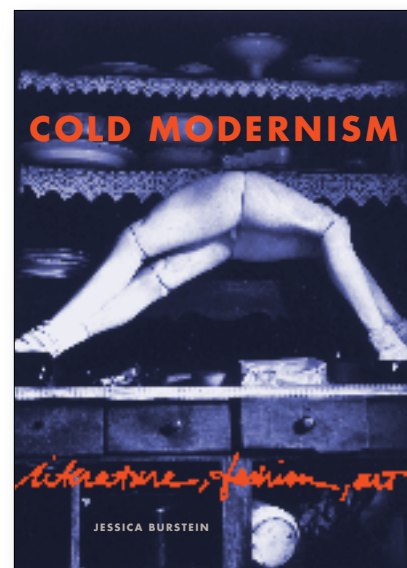
“Burstein’s book makes a major claim on our attention as a lunar Baedeker to the dark side of modernism. It is a tightly argued and original case for considering literature, fine art, and manufactured objects together, and it helps one to understand how ahumanism might reflect the relationship between consciousness and individuality on one hand and the very idea of humanism on the other. Burstein’s book should help bring her obdurately ahuman aesthetic and commercial subjects to further critical attention. It may seem paradoxical to say this, but never mind: however chilly, artificial, and (in the best sense) superficial its subject matter, *Cold Modernism* deserves a warm welcome.”

—Scott W. Klein, *Modernism/Modernity*

“*Cold Modernism* is a wonderful book—insightful, erudite, and witty beyond words. I think it will have an enormous impact on modernist studies.”

—Douglas Mao, Johns Hopkins University

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**The Curatorial Avant-Garde**  
Surrealism and Exhibition Practice in France,  
1925–1941

Adam Jolles

*New in Paperback*

“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.

288 pages | 25 color/68 b&w illustrations | 9 × 9.5 | 2013  
ISBN 978-0-271-05939-6 | paper: \$34.95 sh  
Refiguring Modernism Series

“CRITICISM IS NO LONGER UP TO THE TASK.”  
—ANDRÉ BRETON

## Joseph Cornell and Surrealism

Edited by Matthew Affron and Sylvie Ramond

Joseph Cornell (1903–1972), the American pioneer of collage, montage, and assemblage art, is sometimes regarded as a solitary star within the constellation of great surrealists. The essays in *Joseph Cornell and Surrealism* consider connections between Cornell and the surrealist group during the 1930s and 1940s, during Cornell's artistic development and the heyday of surrealism in the United States. He shared with the surrealists his basic conception of the visual image as the product of poetic juxtaposition. In his best-known works—the collages, small constructions of found objects, and classic shadow boxes—he took key surrealist methods in new directions. The essays also examine Cornell's achievement in other formats, including his groundbreaking collage film and the open-ended and nonlinear archives of printed materials that he called “explorations,” as well as the art, literature, music, and dance that nourished his unconventional artistic output.

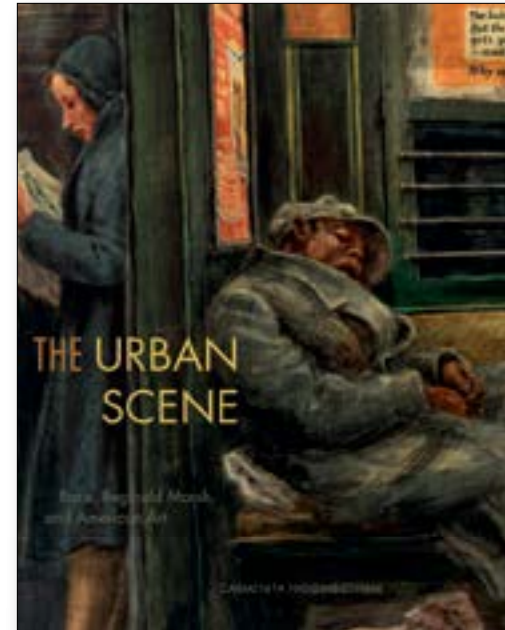
Aside from the editors, the contributors are Stephen Bann, Emmanuel Guigon, Lynda Roscoe Hartigan, Jodi Hauptman, Howard Hussey, Ségolène Le Men, Camille Lévêque-Claudet, François-René Martin, Patrick Mauriès, and Anne Morra.

180 pages | 66 color/27 b&w illustrations | 6.75 x 9 | 2015  
ISBN 978-0-9835059-7-6 | paper: \$34.95 sh  
Distributed for The Fralin Museum of Art,  
University of Virginia



### Joseph Cornell and Surrealism

Edited by Matthew Affron and Sylvie Ramond



## 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.”

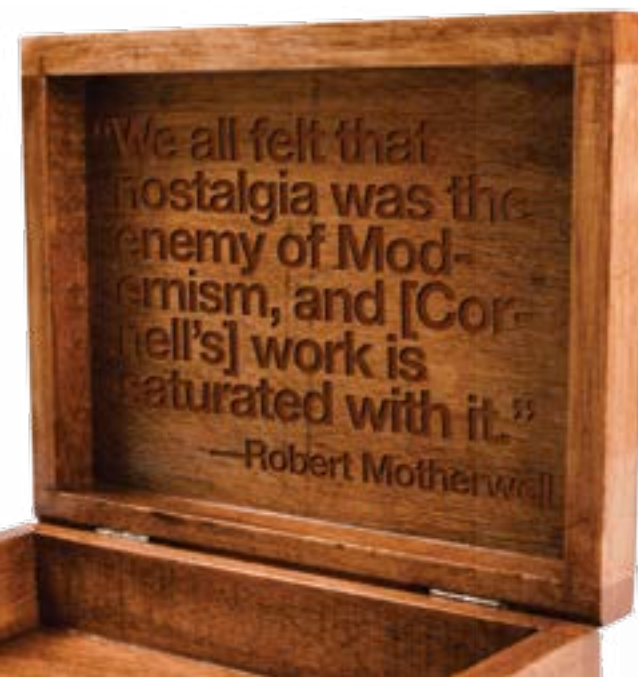
—Martin Berger,

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 x 10 | 2015  
ISBN 978-0-271-06393-5 | cloth: \$79.95 sh



## Remarks on Architecture

The Vitruvian Tradition in Enlightenment Poland

Ignacy Potocki

Edited and translated by Carolyn C. Guile

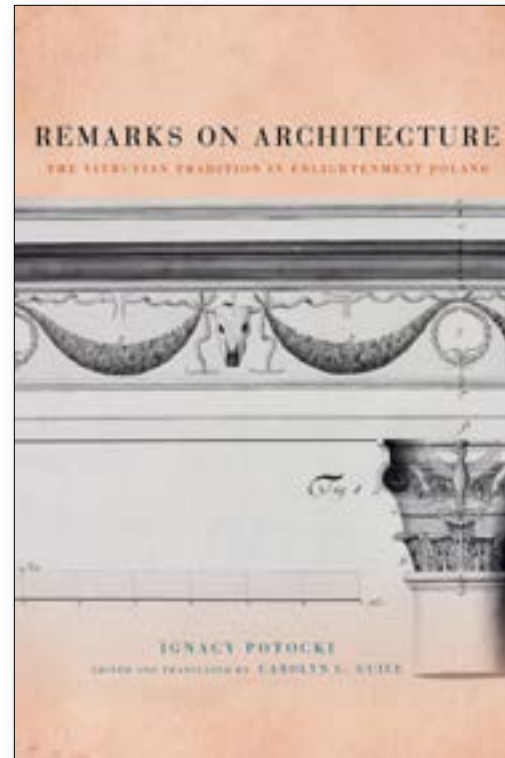
“This publication of Ignacy Potocki’s treatise on architecture makes an important contribution to our understanding of Enlightenment ideas about architecture, aesthetics, and classicism, while further elucidating the complex relation of Polish ideas to the European Enlightenment as a whole.

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

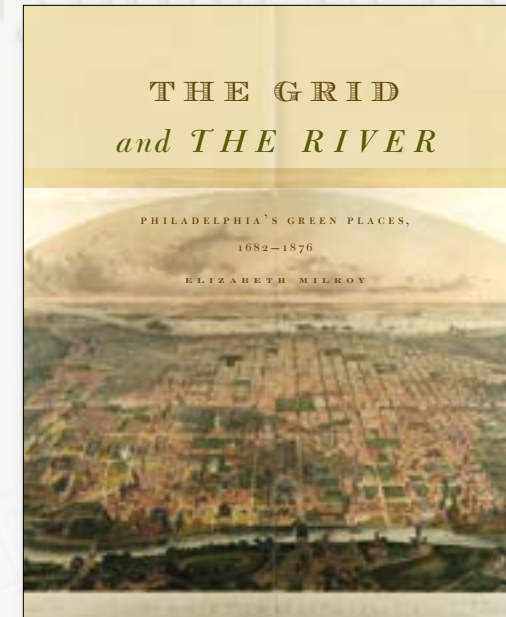
One of the best-preserved examples of early modern Polish architectural thought, published and translated here for the first time, *Remarks on Architecture* announces itself as a project of national introspection, with architecture playing a direct role in the betterment of the nation. In it, Potocki 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  
ISBN 978-0-271-06628-8 | cloth: \$74.95 sh



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

—Ignacy Potocki



## The Grid and the River

Philadelphia’s Green Places, 1682–1876

Elizabeth Milroy

“*The Grid and the River* is magisterial. It is both an immensely erudite history and a compelling narrative of the shaping of Philadelphia, whose famous grid plan and immense park system are among the world’s most distinctive man-made environments. Philosophy, sociology, technology, politics, and art are all shown to have been actors in the making of Philadelphia’s spaces from the city’s founding until the end of the nineteenth century. In telling their complex story, Elizabeth Milroy has written the best general history of the city in a generation.”

—David B. Brownlee,  
University of Pennsylvania

*The Grid and the River* is the product of Elizabeth Milroy’s quest to understand the history of public green spaces in Philadelphia. In this monumental work of urban history, Milroy traces efforts to keep William Penn’s city “green” from the time of its founding to the late nineteenth century. She chronicles how patterns of use and representations of green spaces informed notions of community and identity in the city. In particular, Milroy examines the history of how and why the district along the Schuylkill River came to be developed both in opposition to and in concert with William Penn’s original designations of parks in his city plan.

464 pages | 188 duotone illustrations | 9 × 11 | 2016  
ISBN 978-0-271-06676-9 | cloth: \$64.95 tr

“Let every house be placed . . .  
so that there may be ground  
on each side for gardens  
or orchards, or fields, that  
it may be a greene country  
towne, which will never be  
burnt & always wholesome.”

—William Penn

## Zodiaque

Making Medieval Modern, 1951–2001

Janet T. Marquardt

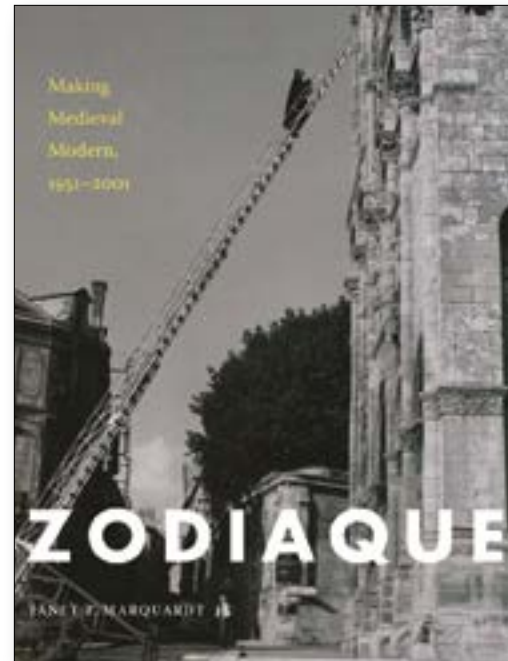
“Janet Marquardt reveals the ideological agendas behind the Zodiaque book series’ creation of a photographic record of Romanesque architecture and sculpture and its capacity to shape our ideas of the past. Rather than simply juxtapose past and present, she articulates the means by which the present must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

—Keith Moxey, Columbia University

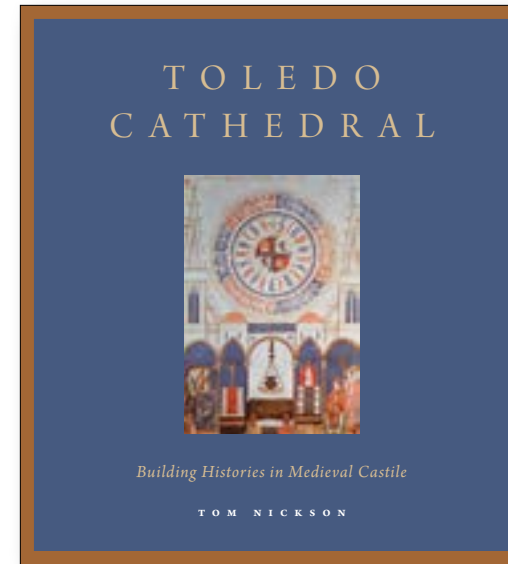
“In this richly layered account, Janet Marquardt unpacks the remarkable publication venture of a remote Burgundian abbey. From 1951 until the venture’s demise half a century later, the beautifully illustrated Zodiaque volumes programmed readers to view Romanesque art through a modernist, quasi-abstract, 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.”

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



## Toledo Cathedral

Building Histories in Medieval Castile

Tom Nickson

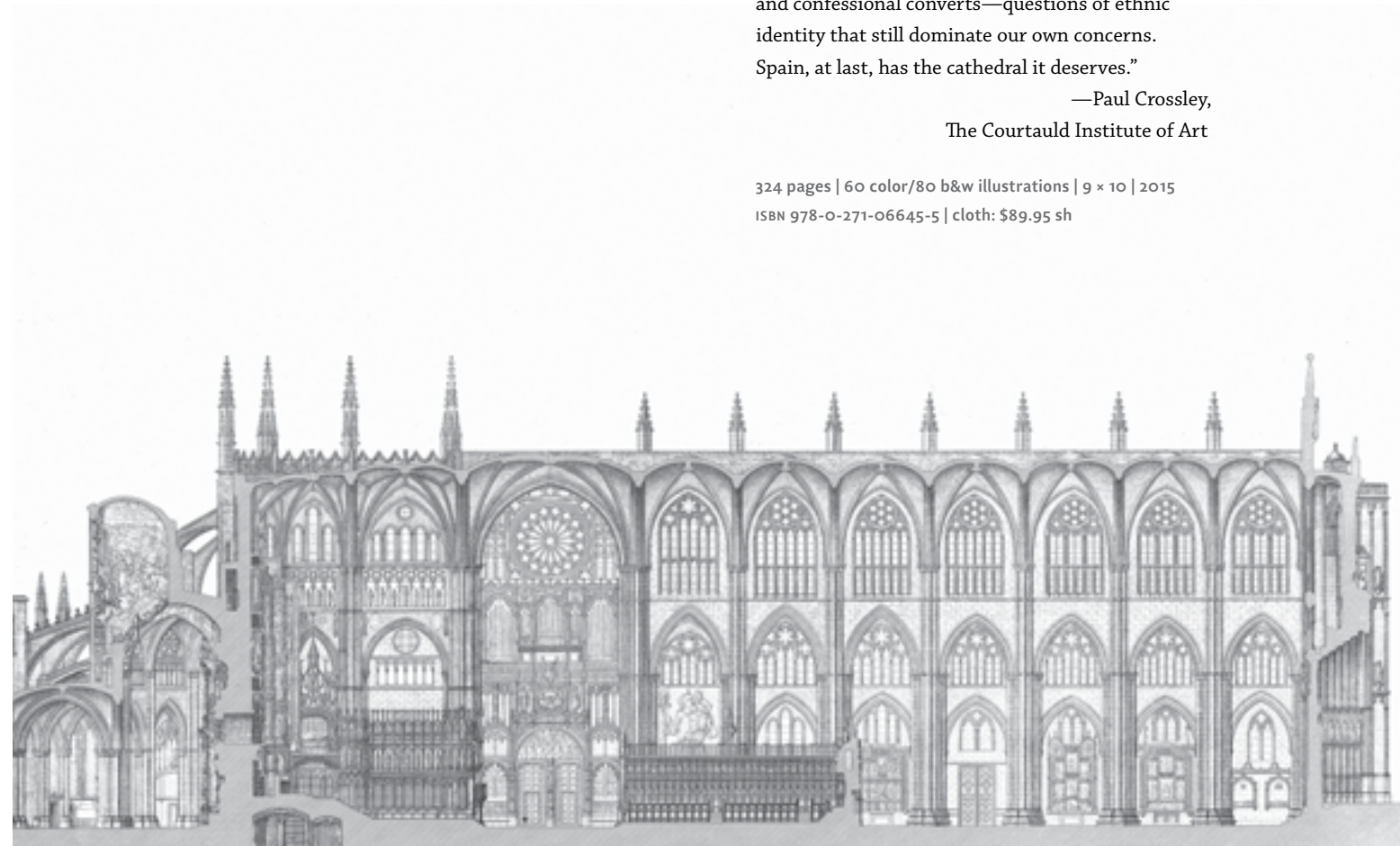
“A masterly exploration and minute analysis of a soaring masterpiece, Tom Nickson’s revelatory study directs new and penetrating light onto the social importance—and architectural significance—of his subject.”

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—Paul Crossley,  
The Courtauld Institute of Art

324 pages | 60 color/80 b&w illustrations | 9 × 10 | 2015  
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**Icons and Power**  
The Mother of God in Byzantium

Bissera V. Pentcheva

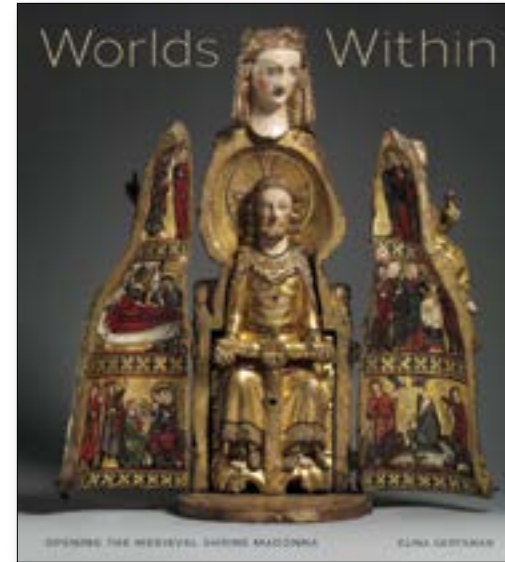
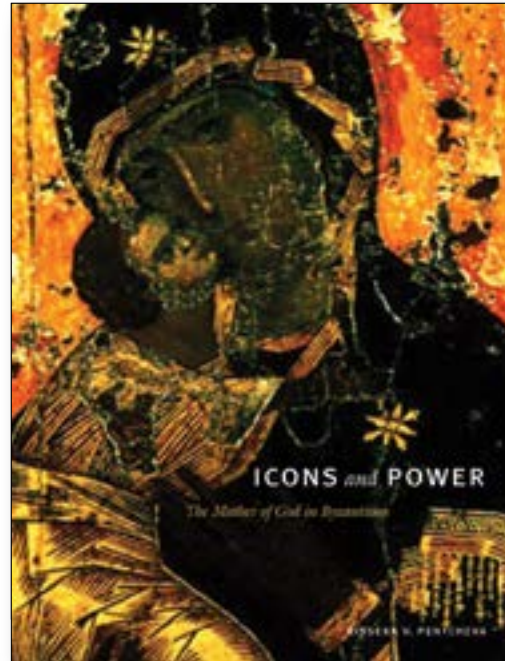
*New in Paperback*

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Medieval Academy of America

“This insightful study of the role of Marian icons in Byzantine society, with a particular focus on their imperial resonances and underpinnings, has as its foundation a profound knowledge of both written and visual texts. . . . [The] presentation is handsome and the text error free, enhanced by copious illustrations, many full page and some twenty in color. Pennsylvania State University Press is to be congratulated on the production of another outstanding art-historical book, one that most medievalists will need to read.” —John Osborne, *Speculum: A Journal of Medieval Studies*

“[This] book is both complex in terms of scholarly research and important for non-experts, in order to understand that the material artifacts of Christianity are polysemous. This study, beyond the mere pleasure of its many illustrations, was also enlightening in what it told me about the ever-unfolding story of devotion to the Mother of God.” —Lawrence S. Cunningham, *Cistercian Studies Quarterly*

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ISBN 978-0-271-06400-0 | paper: \$44.95 sh



**Worlds Within**  
Opening the Medieval Shrine Madonna

Elina Gertsman

Finalist, 2016 Charles Rufus Morey Book Award,  
College Art Association

“Spanning vast temporal and topographical geographies, Elina Gertsman’s fascinating new account of the Shrine Madonnas demonstrates how their performative and anatomical disclosures respond to medieval theology, image theory, the science of medicine, and ritual. As it draws on phenomenology, performance studies, and new advances in affective neuroscience, this provocative book challenges us to rethink the way medieval art is displayed in museums today.”

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“This thoughtful, sophisticated, and at times daring book offers important new insights into the simultaneous popularity and controversiality of the *Vierge ouvrante* in late medieval Europe. Springing dynamically between medieval theological, devotional, and scientific discourse and modern scholarship on ritual, reception, performance, and play, Elina Gertsman’s wide-ranging argument illuminates, with elegance and verve, the animated and animating role that these distinctive sculptures played in late medieval religious practice.”

—Pamela Patton, Southern Methodist University

312 pages + gatefold | 48 color/106 b&w illus. | 9 x 10 | 2015  
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## Art, Ritual, and Civic Identity in Medieval Southern Italy

Nino Zchomelidse

Winner, 2015 Howard R. Marraro Prize,  
American Catholic Historical Association

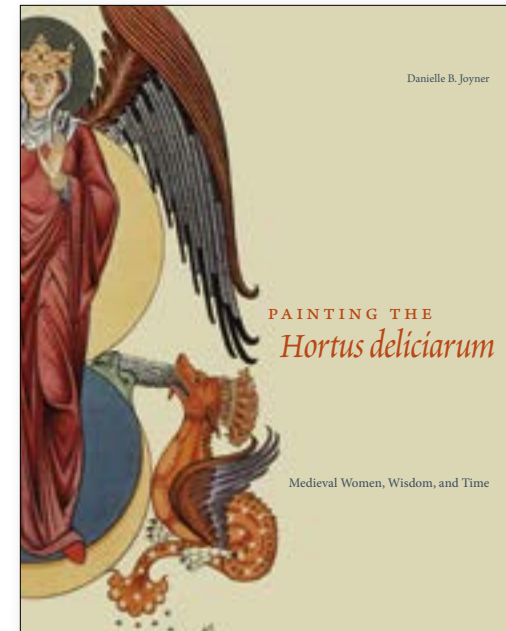
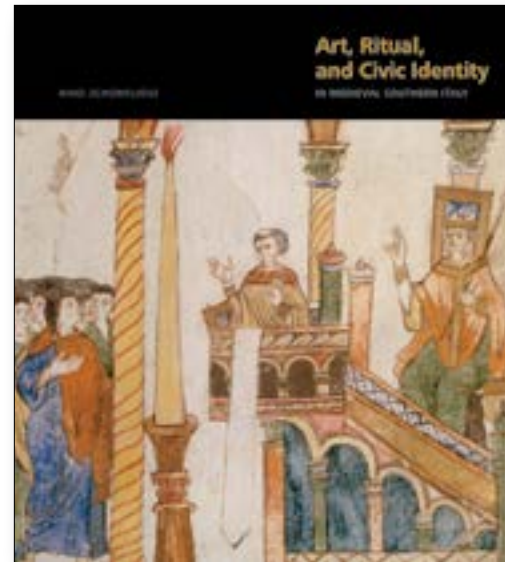
“This remarkable book transforms our understanding of the meaning and function of the liturgical art of Italy: the pulpits and ambos, monumental sculpted candlesticks, pavements, and chancel screens that are among the greatest masterpieces of medieval sculpture. Nino Zchomelidse is the first scholar 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.”

—Caroline Bruzelius, Duke University

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

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“I COLLECTED FROM THE VARIOUS FLOWERS OF SACRED  
SCRIPTURE AND PHILOSOPHIC WRITINGS THIS BOOK,  
WHICH IS CALLED THE

*Hortus deliciarum,*

AND I BROUGHT IT TOGETHER TO THE PRAISE AND HONOR  
OF CHRIST AND THE CHURCH AND FOR THE SAKE OF YOUR  
LOVE AS IF INTO A SINGLE SWEET HONEYCOMB.”

—HERRAD OF LANDSBERG

## Holland's Golden Age in America

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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?'"

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Bader Curator of European Art, Queen's University

264 pages | 89 color/20 b&w illustrations | 8 × 10 | 2014

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## A Market for Merchant Princes

Collecting Italian Renaissance Paintings in America

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## Idea of the Temple of Painting

Giovan Paolo Lomazzo

Edited and translated by Jean Julia Chai

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

—P. Emison, *Choice*

*Idea of the Temple of Painting* (1590) shows why art is all about expressing an individual style or *maniera*. As the ultimate expression of the artist, style (neither spontaneous nor unconscious) seeks to adapt the elements of painting into a coherent, harmonious whole. This is the first of Lomazzo’s treatises to be translated into English.

276 pages | 39 illustrations | 7 × 10 | 2014  
ISBN 978-0-271-05954-9 | paper: \$34.95 sh



## Lorenzo de' Medici at Home

The Inventory of the Palazzo Medici in 1492

Edited and translated by Richard Stapleford

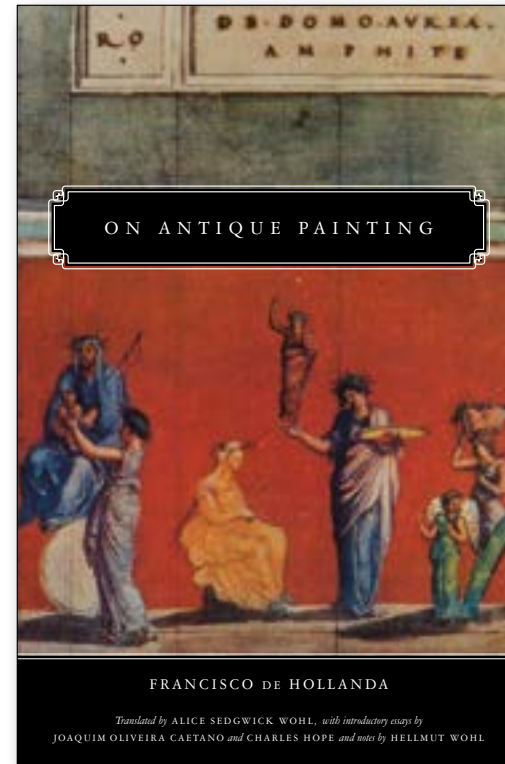
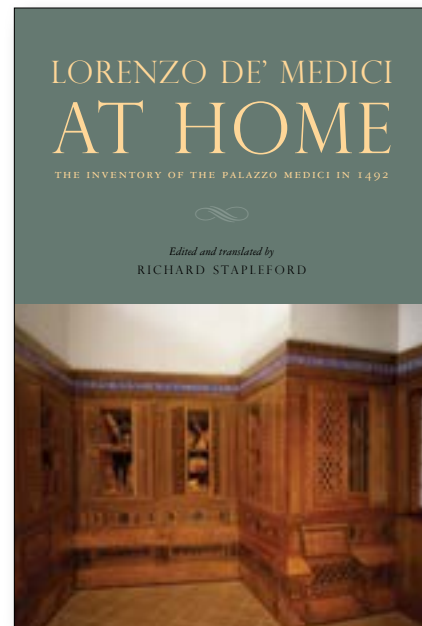
“This translation will be welcomed by teachers and scholars in every corner of the English-speaking world, and will provide a useful and, in many ways, inexhaustible resource for many years to come.”

—Brian A. Curran,

The Pennsylvania State University

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

232 pages | 34 illustrations | 6 × 9 | 2013  
ISBN 978-0-271-05642-5 | paper: \$24.95 sh



## On Antique Painting

Francisco de Hollanda

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

*New in Paperback*

“[Alice Sedgwick Wohl] is an experienced, sensitive and reliable translator. . . . She is alive both to literal sense and to the difficulties posed by usage and stylistic conventions as employed in a language written four and a half centuries ago. With Hollanda she has taken on an especially difficult task, and has succeeded with colours flying. We now have for the first time in English the whole of Hollanda’s treatise. . . . We are all indebted to Sedgwick Wohl and her collaborators for an invaluable contribution to Renaissance studies.”

—Charles Dempsey,  
*The Burlington Magazine*

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—Barbara von Barghahn,  
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ISBN 978-0-271-05966-2 | paper: \$39.95 sh

## Painting as Medicine in Early Modern Rome

Giulio Mancini and the Efficacy of Art

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“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

“Mancini’s treatises are regarded as precious, if baffling, testimony about the early modern display of art. Frances Gage’s original approach illuminates how Mancini’s mentality and training as a physician colored his writing. Mancini focused on the effects of beholding paintings, especially in domestic settings. Aesthetic criteria are considered alongside values aligned with humanist medicine, as Mancini attends to how the various genres and qualities of painting should be deployed to affect a viewer—to influence his health, shape the beauty of eventual progeny, exercise or tire the eye, or inspire virtue by presenting models of civil order.”

—Gail Feigenbaum,  
Getty Research Institute

232 pages | 30 color/30 b&w illustrations | 8 × 10 | 2016  
ISBN 978-0-271-07103-9 | cloth: \$89.95 sh



“The Lacedaemonians . . . were also most desirous to beget handsome children, representing unto their great bellied wives, the images of Apollo and Bacchus, the fairest among the gods.”

—Franciscus Junius,  
*The Painting of the Ancients*



## Raphael's Ostrich

Una Roman D'Elia

“This is a delightful, massively erudite, well-written, and well-composed treatise on an unexpected subject. It will be of interest to art historians, classicists, medievalists, literary scholars, social historians, iconographers, scholars of the classical revival, historians of science, experts in Renaissance emblems, and (above all) scholars of sixteenth-century art, especially scholars of the grotesque. It is the history of a particular bird, along with its various meanings and implications, and deals with the tension between naturalism and allegory, carrying us from ancient Egypt and Israel through Greece and Rome to the Middle Ages, the High Renaissance, and beyond.”

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—Charles Hope,  
The Warburg Institute, University of London

296 pages | 70 color/130 b&w illustrations | 9 × 10 | 2015  
ISBN 978-0-271-06640-0 | cloth: \$74.95 sh

“There are in Rome some people who care nothing for pictures and statues, or even handsome boys or women exposed for sale, but haunt the monster-market, and make eager inquiries about people who have no calves, or three eyes, or arms like weasels, or heads like

*Ostriches.*”

—Plutarch

## From Giotto to Botticelli

The Artistic Patronage of the Humiliati in Florence

Julia I. Miller and Laurie Taylor-Mitchell

“*From Giotto to Botticelli* presents a comprehensive study of the Church of the Ognissanti in Florence as a way to better understand the ideology and interests of the Humiliati, a religious order whose art patronage has been unjustly neglected. This fascinating study sheds new light on how the Humiliati shaped art to suit their changing goals as they moved from poverty and humility to secular pleasures and wealth. Sumptuously illustrated, thoroughly researched, and well written, this book convinces the reader of the critical importance of an order whose patronage was momentous for the history of art.”

—Diane Wolfthal, Rice University

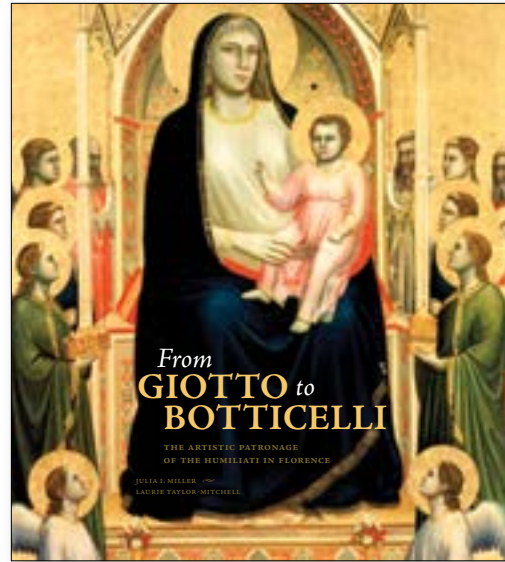
“*From Giotto to Botticelli* is a major contribution to the history of Florentine churches. Julia Miller and Laurie Taylor-Mitchell’s fascinating book elucidates how the paintings created for the Humiliati monks at the Church of the Ognissanti represented their religious ideals of charity and humility, even though their monastic order did not always adhere to its stated convictions, was often plagued by controversy, and rarely submitted to reforms.”

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“By situating Bruegel’s work within his culture’s search for a Flemish ‘vernacular antiquity,’ Stephanie Porras gives us a new sense of how history could be visually conceptualized, manipulated, and deployed in the mid-sixteenth century and invites us to see familiar aspects of Bruegel’s work as operating in an important context that has never been fully explored before. An engaging and important book.”

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216 pages | 34 color/48 b&w illustrations | 8 × 10 | 2016

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“THE VERY GREAT ACHIEVEMENT OF A PAINTER IS NOT A COLOSSUS BUT THE *HISTORIA*; THE PRAISE OF GENIUS IS, IN FACT, GREATER IN A *HISTORIA* THAN IN A COLOSSUS.”

—Leon Battista Alberti, *On Painting*

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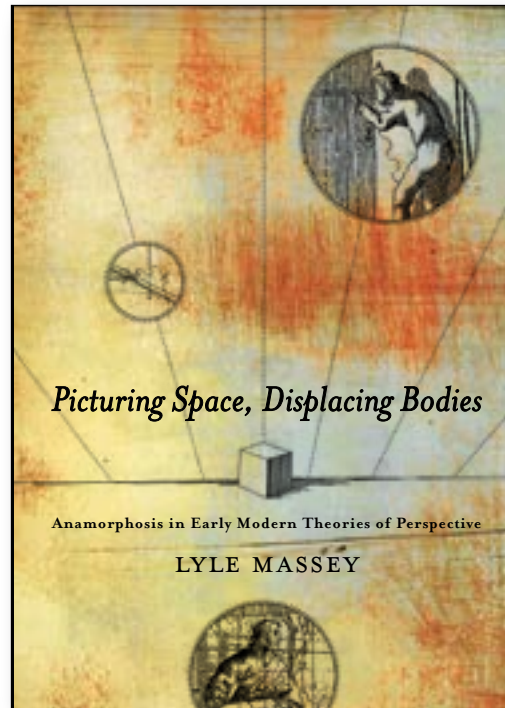
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*Renaissance Quarterly*

“This is a strong, well-articulated argument for the place of embodiment and bodily experience in Renaissance perspective. Lyle Massey is a very unusual scholar, well informed about phenomenological, Lacanian, and structuralist readings of perspective, but just as conversant with the history of geometry and its connections to Enlightenment philosophy.

This book is a tonic, just what the field needs to restore some balance and help heal the rift between post-structuralist, psychoanalytic readings and technical, geometric interpretations.”

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ISBN 978-0-271-07212-8 | paper: \$34.95 sh



**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.”

—Stephen Greenblatt,  
winner of the 2012 Pulitzer Prize  
and 2011 National Book Award for  
*The Swerve: How the World Became Modern*

“Alina Payne and the polymath contributors to *Vision and Its Instruments* open new perspectives on the art and the science of vision. Artists, botanists, zoologists, and astronomers mix freely in this fascinating history. We learn about prosthetic technologies of sight, about physiognomies shared by plants and people, and about brushes and fingers with brains and libido. Did you know how fingertips can see the shape of color? Or how quincuncial and other naturally recurring patterns underpin a natural language of ornament and construction? I didn't before reading *Vision and Its Instruments*.”

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304 pages | 64 color/39 b&w illustrations | 9 × 10 | 2015  
ISBN 978-0-271-06389-8 | cloth: \$89.95 sh

## Piranesi's Lost Words

Heather Hyde Minor

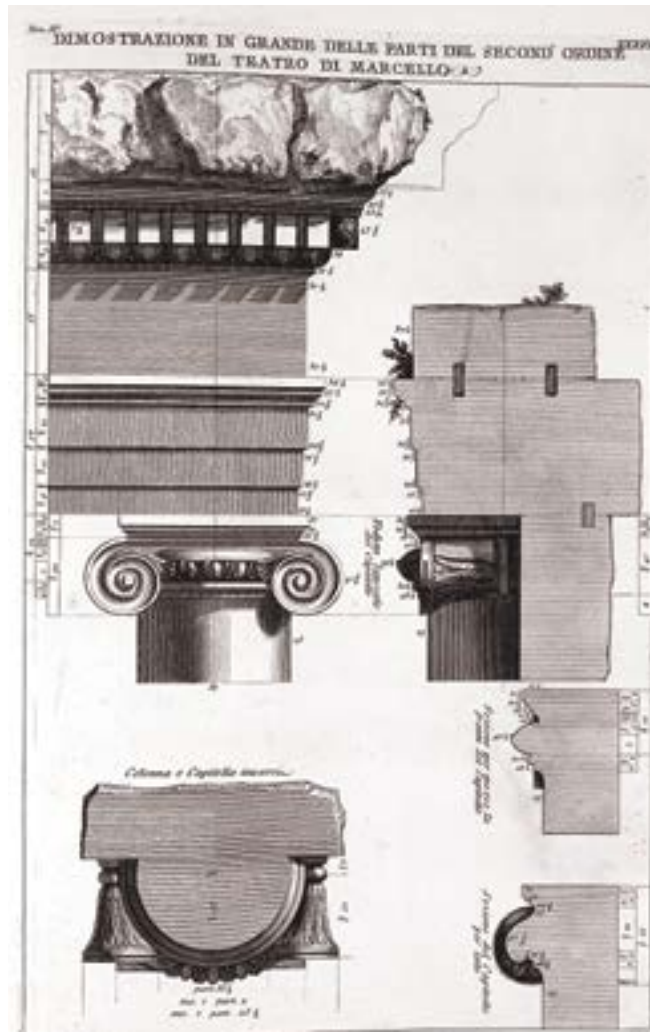
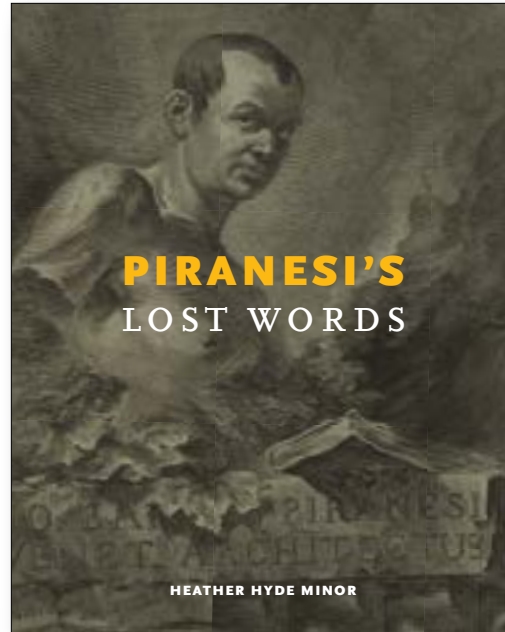
"Heather Hyde Minor has written an entirely new kind of book about Piranesi. Here we can assess Piranesi not primarily as an architect or as an engraver but as a maker of books. Minor gives emphasis to Piranesi's words and how they amplify the long-recognized originality of his images. She also gives us an immediate feeling for Piranesi the obstinate, sometimes disputatious scholar-artist who did not shrink from debate with the socially mighty among his foreign patrons."

—Alden R. Gordon,  
Trinity College

"With scholarly poise and forensic flair, Heather Hyde Minor restores the corpuscles to Piranesi's corpo—the body of work extending from *Roman Antiquities* to *Different Ways of Ornamenting Chimneys*. *Piranesi's Lost Words* makes a compelling case for understanding this eccentric genius as an artist akin to William Blake, one for whom writing and image-making were closely intertwined."

—Bruce Redford,  
author of *Dilettanti: The Antic and the Antique in Eighteenth-Century England*

264 pages | 130 duotone illustrations | 8 × 10 | 2015  
ISBN 978-0-271-06549-6 | cloth: \$79.95 sh



## Framing Majismo

Art and Royal Identity in Eighteenth-Century Spain

Tara Zanardi

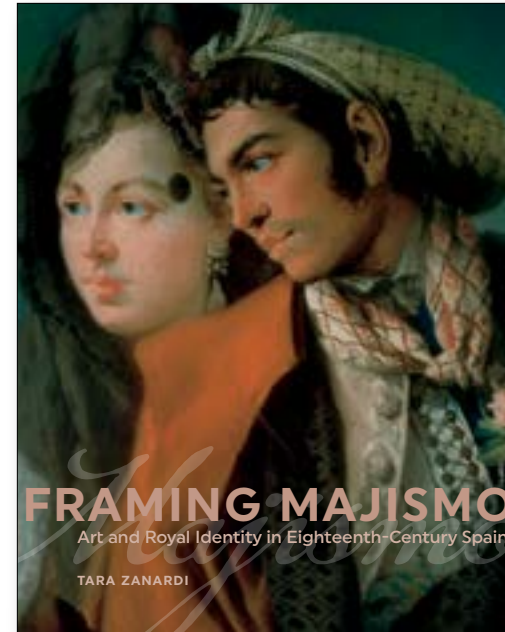
"Through a thorough and cogent analysis of multiple images of *majas* and *majos* by canonical artists from Goya to Picasso, in fashion catalogs, *costumbrista* illustrations, and tapestry cartoons, Tara Zanardi traces the cultural phenomenon of majismo among eighteenth-century Spanish elites, which came to be associated with 'true' Spanish identity into the twentieth century. Despite attempts to connect to Spanish tradition, majismo ultimately projected ambiguous national, gender, and class identities that can still be seen in Spain today."

—Elizabeth Franklin Lewis,  
University of Mary Washington

"[Tara Zanardi's *Framing Majismo*] is a work of admirable erudition and complexity, bringing together a broad range of sources—primary and secondary, historical and theoretical. A model of interdisciplinary research, Zanardi's book has implications for eighteenth-century studies more generally—for people interested in monarchy, questions of identity, gender studies—and will generate a great deal of additional discussion and research, always the sign of a truly important publication. It stands as a defining study for art history of the period."

—Melissa Hyde, University of Florida

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"A *slap*  
from a *maja*  
is better than all the sweet flattery  
of the ladies; the first is a proof of  
love and the second, sham."

—Ramón de la Cruz, *El careo de los majos*

## The Vienna School of Art History

Empire and the Politics of Scholarship, 1847–1918

Matthew Rampley

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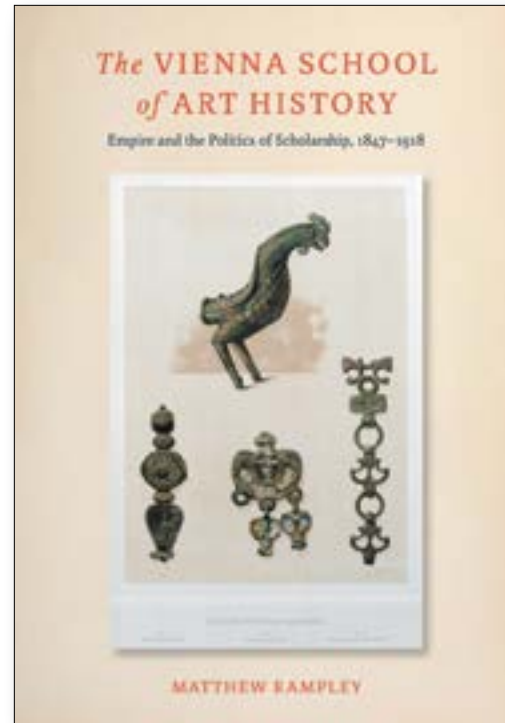
“Most art historians know a little about the Vienna School of art history, and many of them have read a couple of essays from that formative period, especially those by Riegl or Dvořák. Yet none, I wager, has ever attempted to envision an entire social and intellectual biography of this complicated and 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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—Michael Ann Holly,

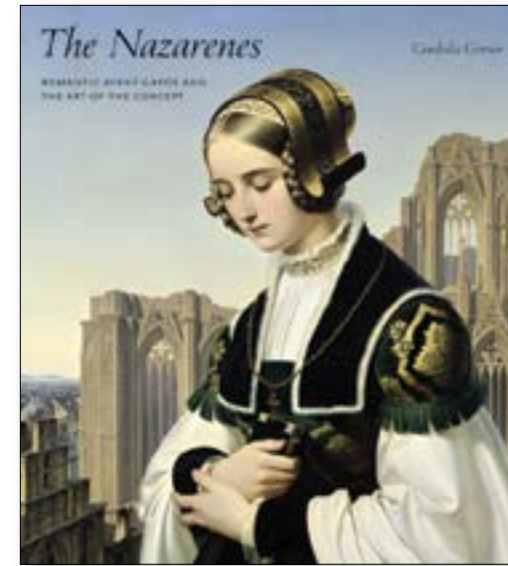
Sterling and Francine Clark Art Institute

296 pages | 18 illustrations | 7 × 10 | 2013  
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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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“Revisions of modernism seem perpetually in the works these days. But there is perhaps none more persuasive and stimulating than Cordula Grewe’s *The Nazarenes*. An exciting new history of this nineteenth-century Germanic movement—and a rare one in English—the book’s narrative offers a fresh critical take on the Nazarenes’ retrospective vanguard art. Along the way, Grewe convincingly places the Nazarenes at the beginning of a genealogy of conceptualism in art, arguing for the lasting effects of their self-reflective picture theory.”

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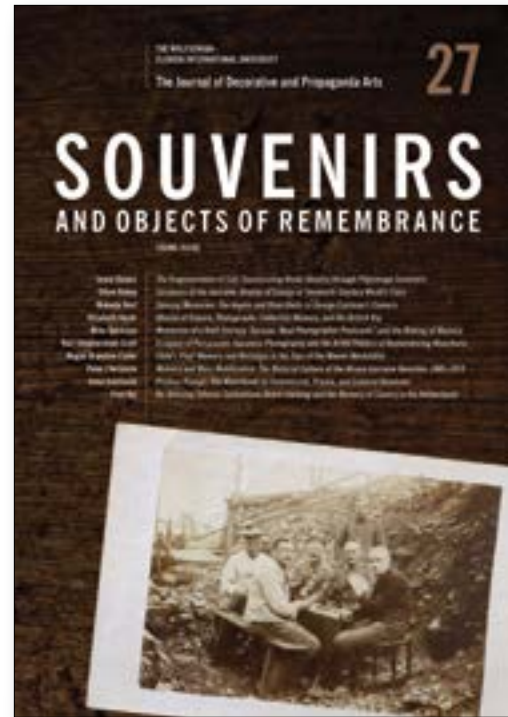


**The Journal of Decorative and Propaganda Arts**  
 Issue 27: Souvenirs and Objects of Remembrance  
 Edited by Jonathan Mogul

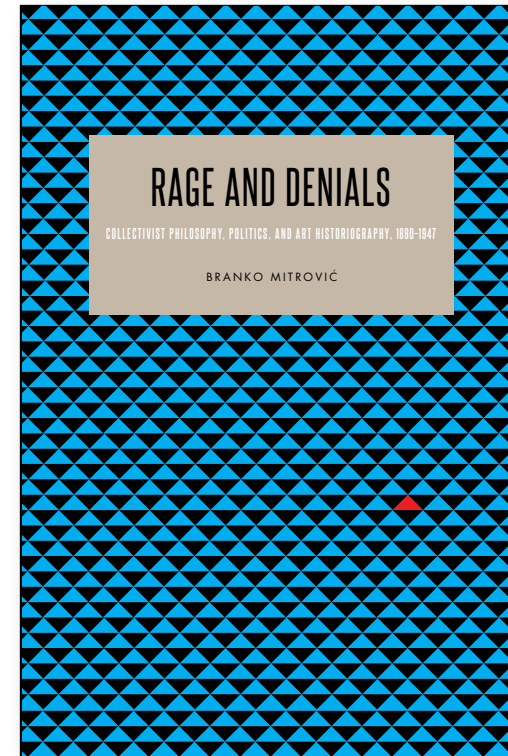
Objects have always been and continue to be carriers of personal and communal memories. Although the significance of objects for personal and collective memory is not in any way a phenomenon of recent times, objects of remembrance have proliferated since the eighteenth century, speaking to a widely felt desire for tangible markers of both fleeting personal experiences and significant public events. Over the same period, new production processes and technologies and the expansion of national and international markets have made such objects more widely and cheaply available than ever before.

The ten essays in issue 27 of *The Journal of Decorative and Propaganda Arts* offer an interdisciplinary approach to objects of remembrance during the modern era. The essays address the particular notions and experiences of time that called forth a demand for souvenirs, postcards, photograph albums, clothing, and a wide variety of other objects that could serve as devices of memory. They investigate the roles such items played in individual lives and larger communities, and the strategies that artists, designers, and manufacturers used to produce objects that could serve these functions.

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—Richard Woodfield,  
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“A nation is a metaphysical  
 and not a social being.”

Thomas Mann

## What Do Artists Know?

Edited by James Elkins

“This book asks one of the most important questions in contemporary art, and James Elkins’s way of asking it is idiosyncratic, original, and inclusive. Anyone who is interested in the intelligence of art, or in the idea of art as a process of enquiry, will find this book informative and engrossing. *What Do Artists Know?* is a must for graduate art students, emerging artists, and those faculty who currently think they know all they need to know.”

—Timothy Emlyn Jones,

Dean of the Burren College of Art, Ireland

*What Do Artists Know?* is about the education of artists. The MFA degree is notoriously poorly conceptualized, and now it is giving way to the PhD in art practice. Meanwhile, conversations on freshman courses in studio art continue to be bogged down by conflicting agendas. This book is about the theories that underwrite art education at all levels, the pertinent history of art education, and the most promising current conceptualizations.

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## Beyond the Aesthetic and the Anti-Aesthetic

Edited by James Elkins and Harper Montgomery

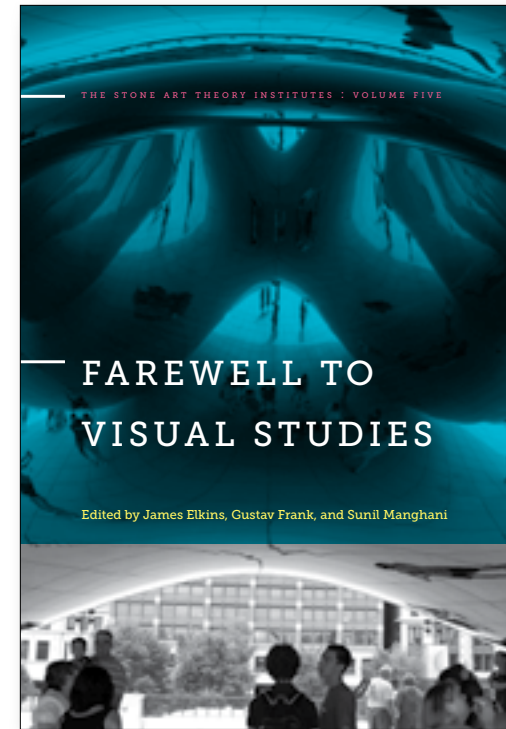
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Each of the five volumes in the Stone Art Theory Institutes series brings together a range of scholars who are not always directly familiar with one another’s work. The outcome of each of these convergences is an extensive and “unpredictable conversation” on knotty and provocative issues about art. This fourth volume in the series focuses on questions revolving around the concepts of the aesthetic, the anti-aesthetic, and the political. The book is about the fact that now, almost thirty years after Hal Foster defined the anti-aesthetic, there is still no viable alternative to the dichotomy between aesthetics and anti- or nonaesthetic art. The impasse is made more difficult by the proliferation of identity politics, and it is made less negotiable by the hegemony of anti-aesthetics in academic discourse on art. The central question of this book is whether artists and academicians are free of this choice in practice, in pedagogy, and in theory.

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The Stone Art Theory Institutes Series



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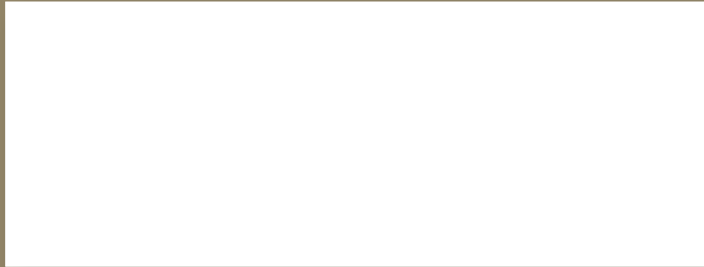




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