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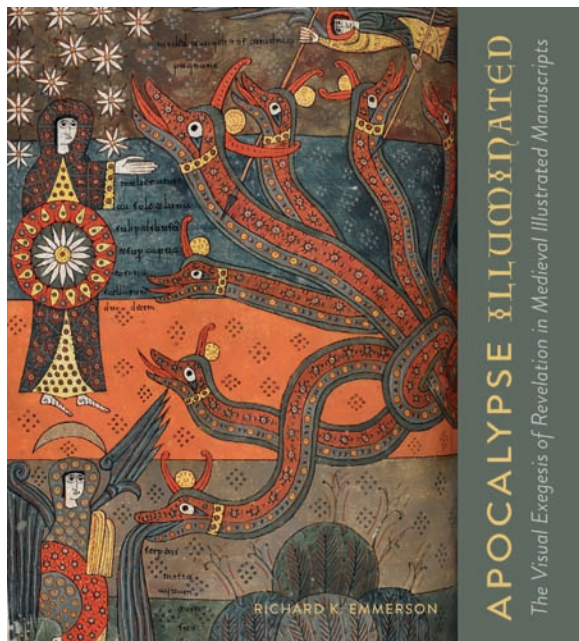
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“Just as Virgil led Dante through the underworld, so too Richard Emmerson guides his readers through the visionary landscape of medieval Apocalypse illustration from its early medieval origins right through to the Reformation. One could ask for no better guide. The culmination of a career dedicated to the expert examination of the Book of Revelation and its immeasurable impact on medieval culture, Emmerson’s book provides a confident overview peppered with penetrating insights.”

—JEFFREY F. HAMBURGER, author of *St. John the Divine: The Deified Evangelist in Medieval Art and Theology*





Apocalypse Illuminated

The Visual Exegesis of Revelation in Medieval Illustrated Manuscripts

Richard K. Emmerson

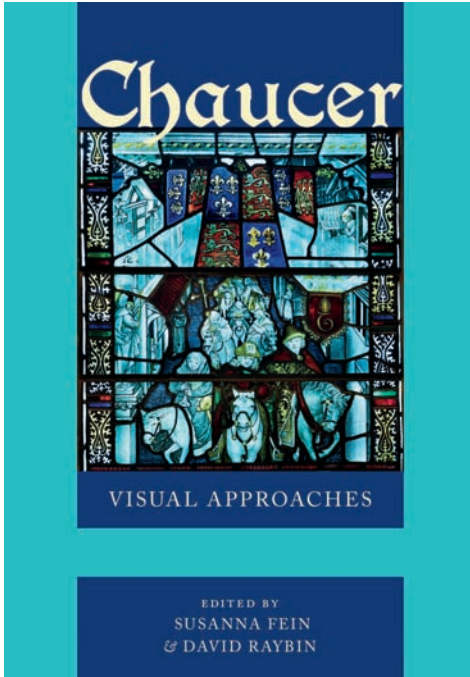
With its rich symbolism, complex narrative, and stunning imagery, the Apocalypse, or Revelation of John, is arguably the most memorable book in the Christian Bible. In *Apocalypse Illuminated*, Richard Emmerson explores how this striking visionary text is represented across seven centuries of medieval illustrations.

Focusing on twenty-five of the most renowned illustrated Apocalypse manuscripts, ranging from the earliest extant Carolingian ones produced in the ninth century to the deluxe Apocalypse made for the dukes of Savoy and completed in 1490, Emmerson examines not only how they illustrate the biblical text but also how they interpret it for specific and increasingly diverse audiences. He discusses what this imagery shows us about expectations for the Apocalypse as the year 1000 approached, its relationship to Spanish monasticism on the

Christian-Muslim frontier and to thirteenth-century Joachimist prophetic beliefs, and the polemical reinterpretations of Revelation that occurred at the end of the Middle Ages. The resulting study includes historical and stylistic comparisons, highlights innovative features, and traces iconographic continuities over time, including the recurring apocalyptic patterns, events, figures, and motifs that characterize Apocalypse illustrations throughout the Middle Ages.

Gorgeously illustrated and written in lively and accessible prose, this is a masterful analysis of over seven hundred years of Apocalypse manuscripts by one of the most preeminent scholars of medieval apocalypticism.

288 pages | 37 color/63 b&w illustrations | 9 x 10
ISBN 978-0-271-07865-6 | cloth: \$59.95



328 pages | 74 color/26 b&w illustrations | 7 x 10
 ISBN 978-0-271-07481-8 | paper: \$34.95

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

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

New in Paperback

Chaucer Visual Approaches

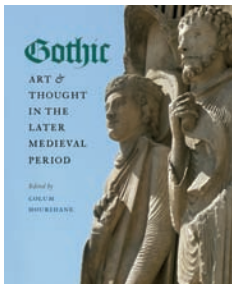
Edited by Susanna Fein and David Raybin

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

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

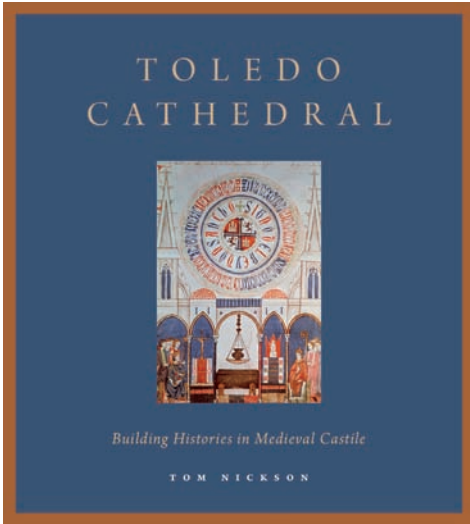
A learned assessment of imagery and Chaucer’s work that opens exciting new paths of scholarship, *Chaucer: Visual Approaches* will be welcomed by scholars of literature, art history, and medieval and early modern studies.

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



ALSO OF INTEREST **Gothic Art and Thought in the Later Medieval Period**

Edited by Colum Hourihane
 336 pages | 196 b&w illus.
 ISBN 978-0-9768202-9-1
 paper: \$35.00
 The Index of Christian Art:
 Occasional Papers Series



324 pages | 60 color/80 b&w illustrations | 9 x 10
 ISBN 978-0-271-06646-2 | paper: \$39.95

“This superb volume is unlikely to be read from cover to cover. It is a mosaic of different studies dealing with disparate themes related to the architectural origins of each part of the building. The intending reader needs to dip into it rather than attempt to absorb its contents at a sitting. Perhaps Nickson’s most valuable contribution is to give us not merely an analysis of stonework but a very lucid presentation of the evidence for multiple aspects of identity, and the claims of the cathedral to power and primacy.”

—HENRY KAMEN, *Times Literary Supplement*

New in Paperback

Toledo Cathedral

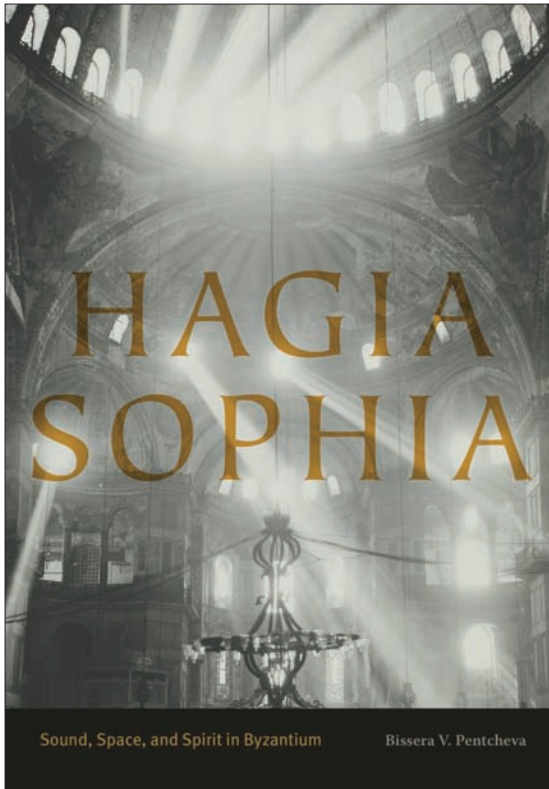
Building Histories in Medieval Castile

Tom Nickson

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

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

Focusing on the early thirteenth to the late fourteenth centuries, he examines over two hundred years of change and consolidation, tracing the growth of the cathedral in the city as well as the evolution of sacred places within the cathedral itself. He goes on to consider this substantial monument in terms of its location in Toledo, Spain’s most cosmopolitan city in the medieval period. Nickson also addresses the importance and symbolic significance of Toledo’s cathedral to the city and the art and architecture of the medieval Iberian Peninsula, showing how it fits in with broader narratives of change in the arts, culture, and ideology of the late medieval period in Spain and in Mediterranean Europe as a whole.



Hagia Sophia

Sound, Space, and Spirit in Byzantium

Bissera V. Pentcheva

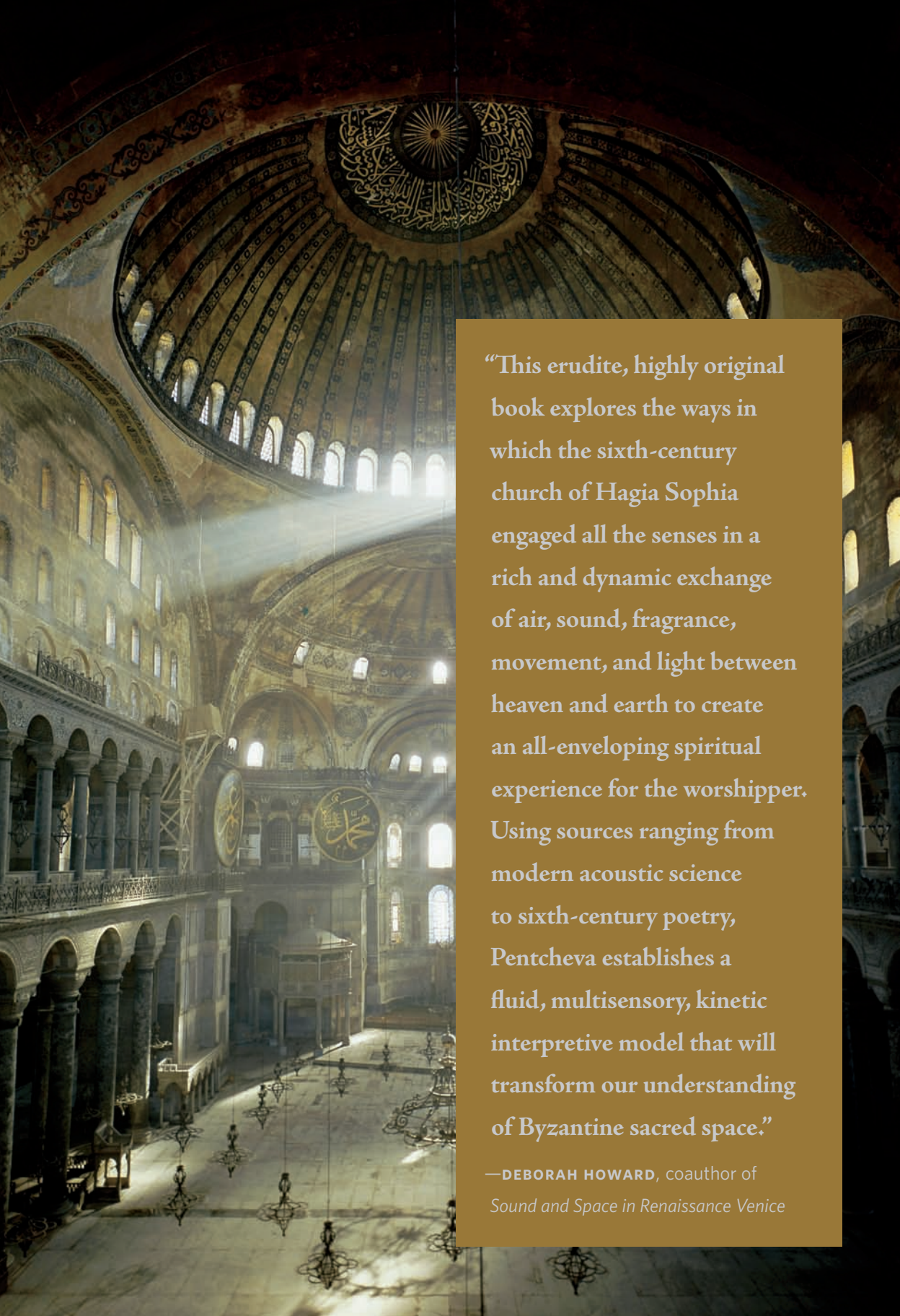
Experiencing the resonant acoustics of the church of Hagia Sophia allowed the Byzantine participants in its liturgical rituals to be filled with the Spirit of God, and even to become his image on earth. Bissera Pentcheva's vibrant analysis examines how these sung rites combined with the church's architectural space to make Hagia Sophia a performative place of worship representative of Byzantine religious culture in all its sensory richness.

Coupling digital acoustic models and video with a close examination of liturgical texts and melodic structures, Pentcheva applies art-historical, philosophical, archeoacoustical, and anthropological methodologies to provide insight into the complementary ways liturgy and location worked to animate worshippers in Byzantium. Rather than focus on the architectural form of the building, the technology of its

construction, or the political ideology of its decoration, Pentcheva delves into the performativity of Hagia Sophia and explains how the "icons of sound" created by the sung liturgy and architectural reverberation formed an aural experience that led to mystical transcendence for worshippers, opening access to the imagined celestial sound of the angelic choirs.

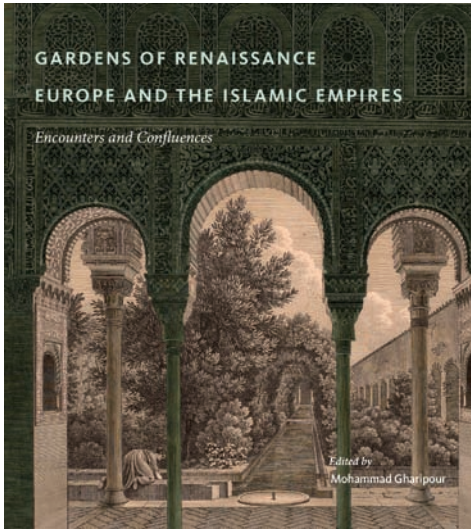
Immersive, deeply researched, and beautifully illustrated, this exploration of Hagia Sophia sheds new light on sacred space, iconicity, and religious devotion in Byzantium. Scholars of art and architectural history, religious studies, music and acoustics, and the medieval period will especially appreciate Pentcheva's field-advancing work.

304 pages | 50 color/42 b&w illustrations | 7 x 10
ISBN 978-0-271-07725-3 | cloth: \$64.95



“This erudite, highly original book explores the ways in which the sixth-century church of Hagia Sophia engaged all the senses in a rich and dynamic exchange of air, sound, fragrance, movement, and light between heaven and earth to create an all-enveloping spiritual experience for the worshipper. Using sources ranging from modern acoustic science to sixth-century poetry, Pentcheva establishes a fluid, multisensory, kinetic interpretive model that will transform our understanding of Byzantine sacred space.”

—DEBORAH HOWARD, coauthor of
Sound and Space in Renaissance Venice



Gardens of Renaissance Europe and the Islamic Empires

Encounters and Confluences

Edited by Mohammad Gharipour

“This volume offers a fine array of historical connections between European and Islamic gardens, critiquing those geographic constructs while exploring them in rich detail. It brings innovative lines of Islamic garden research into dialogue with larger and longer-term histories of European gardens. These essays address a major need in the field of garden and landscape history, with new findings and interpretations.”

—**JAMES L. WESCOAT JR.**, coeditor of *Mughal Gardens: Sources, Places, Representations, and Prospects*

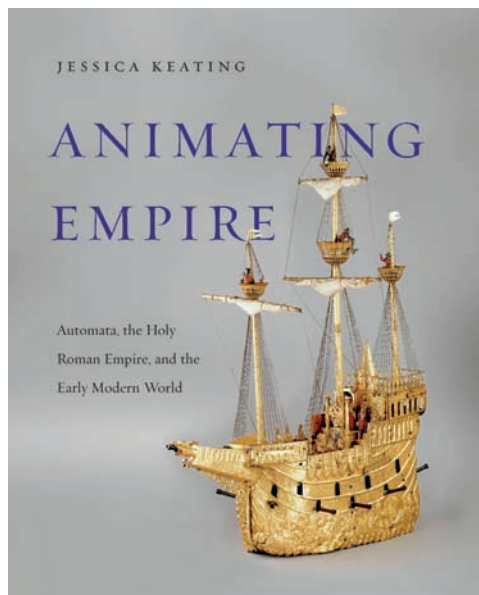
The cross-cultural exchange of ideas that flourished in the Mediterranean during the sixteenth and seventeenth centuries profoundly affected European and Islamic society. *Gardens of Renaissance Europe and the Islamic Empires* considers the role and place of gardens and landscapes in the broader context of the information sharing that took place among Europeans and Islamic empires in Turkey, Persia, and India.

In illustrating commonalities in the design, development, and people’s perceptions of gardens and nature in both regions, this volume substantiates important parallels in the revolutionary advancements in landscape architecture that took place during the era. The contributors explain how the exchange of gardeners as well as horticultural and irrigation techniques influenced design traditions in the two cultures; examine concurrent shifts in garden and urban landscape design, such as the move toward more public functionality; and explore the mutually influential effects of politics, economics, and culture on composed outdoor space. In doing so, they shed light on the complexity of cultures and politics during the Renaissance.

A thoughtfully composed look at the effects of cross-cultural exchange on garden design during a pivotal time in world history, this thought-provoking book points to new areas of inquiry about the influences, confluences, and connections between European and Islamic garden traditions.

In addition to the editor, the contributors include Cristina Castel-Branco, Paula Henderson, Simone M. Kaiser, Ebba Koch, Christopher Pastore, Laurent Paya, D. Fairchild Ruggles, Jill Sinclair, and Anatole Tchikine.

272 pages | 55 color/67 b&w illustrations | 9 x 10
ISBN 978-0-271-07779-6 | cloth: \$94.95



Animating Empire

Automata, the Holy Roman Empire, and the Early Modern World

Jessica Keating

“Keating’s meticulous research newly restores a nearly vanished art form to its rightful place—as the bearer of cultural values and courtly prestige at the very heart of ceremonial court performances. In the process, she arouses our own fascination, echoing those responses to privileged displays by these moving metal devices as they performed before early modern monarchs.”

—LARRY SILVER, co-author of *Rembrandt’s Faith*

In the sixteenth and seventeenth centuries, German clockwork automata were collected, displayed, and given as gifts throughout the Holy Roman, Ottoman, and Mughal Empires. In this volume, Jessica Keating recounts the lost history of six such objects and reveals the religious, social, and political meaning they held.

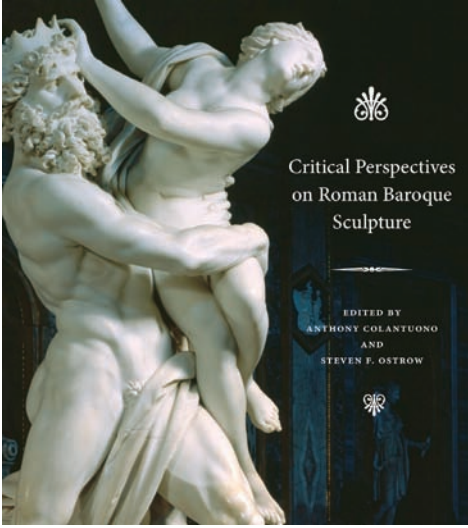
The intricate gilt, silver, enameled, and bejeweled clockwork automata, almost exclusively crafted in the city of Augsburg, represented a variety of subjects in motion, from religious figures to animals. Their movements were driven by gears, wheels, and springs painstakingly assembled by clockmakers. Typically wound up and activated by someone in a position of power, these objects and the theological and political arguments they made were highly valued by German-speaking nobility. They were often given as gifts and as tribute payment, and they played remarkable roles in the Holy Roman Empire, particularly with regard to courtly notions about important early modern issues of universal Christian monarchy, the Reformation, the Counter-Reformation, the encroachment of the Ottoman Empire, and global trade.

Demonstrating how automata produced in the Holy Roman Empire spoke to a convergence of historical, religious, and political circumstances, *Animating Empire* is a fascinating analysis of the animation of inanimate matter in the early modern period. It will appeal especially to art historians and historians of early modern Europe.

184 pages | 37 color/23 b&w illustrations | 8 x 10

ISBN 978-0-271-08002-4 | cloth: \$69.95

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



New in Paperback

Critical Perspectives on Roman Baroque Sculpture

Edited by Anthony Colantuono and Steven F. Ostrow

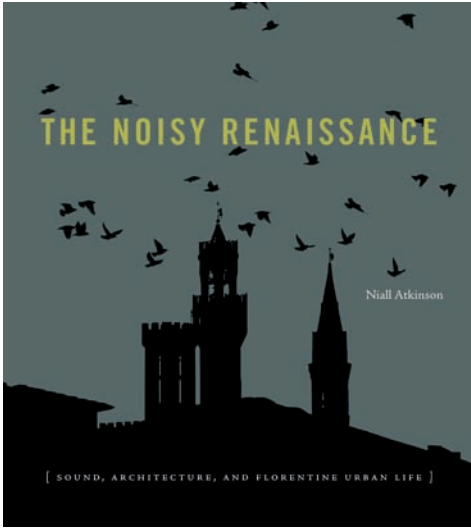
“The reader is sure to be disappointed that there is not another volume on hand to continue the story through the eighteenth century. Of course, the challenge of this sequel would be to find a similar group of authors who could approach their topics with the highest imagination and argue their points as persuasively—and there would also need to be editors like Colantuono and Ostrow, ones intent on uncovering the nitty-gritty of the era’s sculptural practice.”

—C. D. DICKERSON III, *caa.reviews*

During the early modern period, sculptors experimented with forms, typologies, and materials of their art in unprecedented ways. Sculpture was at the center of theoretical debates concerning the relative merits of the different arts, the differences between ancient and modern art, and the relationship between art and nature. Rome was a major center for these theoretical debates as well as a locus for patronage and collecting. Sculptors from all over Europe came to Rome to study the remains of the antique past and to practice their art. *Critical Perspectives on Roman Baroque Sculpture* stakes out a new frontier of research on seventeenth-century sculpture in Rome—a frontier that looks well beyond attributional and technical questions, instead focusing on questions of historical context and criticism, including the interaction of sculptural theory and practice; the creative roles of sculptors and their patrons; the relationship of sculpture to its antique models and to contemporary painting; and problems of contextual meaning and reception.

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

288 pages | 110 b&w illustrations | 9 x 10
ISBN 978-0-271-06173-3 | paper: \$37.95



New in Paperback

The Noisy Renaissance

Sound, Architecture, and Florentine Urban Life

Niall Atkinson

“This is a provocative book in the best sense of the word. It provokes readers to rethink Renaissance urban culture and the role architecture has to play in creating urban experiences. Most importantly, by combining insights and methods from architectural history, cultural history and sound studies *The Noisy Renaissance* eloquently cuts through traditional disciplinary boundaries and thus vigorously defies what Aby M. Warburg once scolded as the ‘restrictions of border police’ in the humanities.”

—JAN-FRIEDRICH MISSFELDER, *Renaissance Studies*

From the strictly regimented church bells to the freewheeling chatter of civic life, Renaissance Florence was a city built not just of stone but of sound as well. An evocative alternative to the dominant visual understanding of urban spaces, *The Noisy Renaissance* examines the premodern city as an acoustic phenomenon in which citizens used sound to navigate space and society.

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

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

280 pages | 50 color/110 b&w illustrations | 9 x 10
ISBN 978-0-271-07120-6 | paper: \$39.95

“This meticulous study of images of everyday social customs in nineteenth-century painting, literature, and photography in Mexico makes an outstanding contribution to the field of art history. Moriuchi’s analysis enriches our understanding of the relation between the aesthetic and the political during Mexico’s tumultuous and pivotal period of nation formation. Her conclusions have important implications as well for the art-historical study of the preceding colonial era and of twentieth-century Mexican modernism.”

—ADRIANA ZAVALA, author of
*Becoming Modern, Becoming Tradition:
Women, Gender, and Representation in
Mexican Art*





“Rooted in *casta* imagery of eighteenth-century New Spain as well as the works of nineteenth-century foreign traveler-artists in Mexico, Moriuchi’s study demonstrates that such visualizations of racial and social diversity informed the twentieth-century concept of *mexicanidad* in the art produced by Mexican modernists. For students and scholars, this book significantly advances the scholarship on the visual cultures of Mexico.”

—MAGALI CARRERA, author of *Imagining Identity in New Spain: Race, Lineage, and the Colonial Body in Portraiture and Casta Paintings*

Mexican Costumbrismo

Race, Society, and Identity in Nineteenth-Century Art

Mey-Yen Moriuchi

The years following Mexican independence in 1821 were critical to the development of social, racial, and national identities. The visual arts played a decisive role in this process of self-definition. *Mexican Costumbrismo* reorients current understanding of this key period in the history of Mexican art by focusing on a distinctive genre of painting that emerged between 1821 and 1890: costumbrismo.

In contrast to the neoclassical work favored by the Mexican academy, costumbrista artists portrayed the quotidian lives of the lower to middle classes, their clothes, food, dwellings, and occupations. Based on observations of similitude and difference, costumbrista imagery constructed stereotypes of behavioral and biological traits associated with distinct racial and social classes. In doing so, Mey-Yen Moriuchi argues, these works engaged with notions of

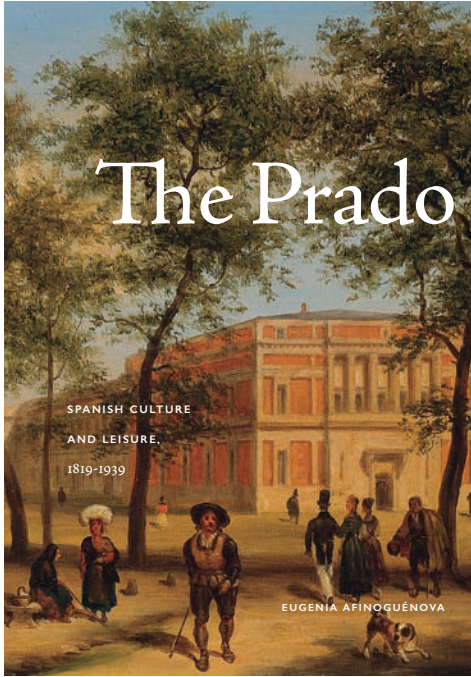
universality and difference, contributed to the documentation and reification of social and racial types, and transformed the way Mexicans saw themselves, as well as how other nations saw them, during a time of rapid change for all aspects of national identity.

Carefully researched and featuring more than thirty full-color exemplary reproductions of period work, Moriuchi’s study is a provocative art-historical examination of costumbrismo’s lasting impact on Mexican identity and history.

180 pages | 31 color/29 b&w illustrations | 8 x 10

ISBN 978-0-271-07907-3 | cloth: \$99.95

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



312 pages | 50 b&w illustrations/6 maps | 7 x 10
 ISBN 978-0-271-07857-1 | cloth: \$99.95

“This book is much more than a history of the Prado Museum. Afinoguénova’s brilliant perception is that the history of the museum can be understood only by situating it in the context of the evolving recreational activities and, increasingly, street politics that took place in the Prado Promenade outside its walls. A fascinating contribution to the history of leisure that shows its imbrication with politics, class, and gender.”

—**JO LABANYI**, author of *Gender and Modernization in the Spanish Realist Novel*

The Prado

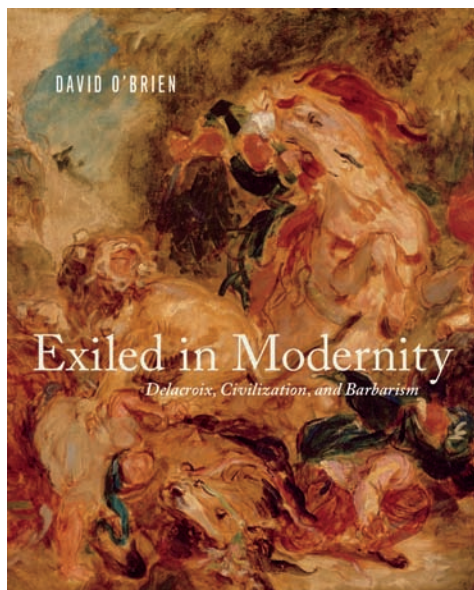
Spanish Culture and Leisure, 1819–1939

Eugenia Afinoguénova

The Prado takes an unconventional look at Spain’s most iconic art museum. Focusing on the Prado as a space of urban leisure, Eugenia Afinoguénova highlights the political history of the museum’s relation to the monarchy, the church, and the liberal nation-state, as well as its role as an extension of Madrid’s social center, the Prado Promenade.

Rather than assume that visitors agreed about how to interpret the museum, Afinoguénova approaches the history of the Prado as a debate about culture and leisure. Just like those crossing the museum’s threshold, who did not always trace a firm line between what they could see or do inside the building and outside on the Paseo del Prado, the participants in this debate—journalists, politicians, museum directors, art critics—considered museum-going to be part of a broader discussion concerning citizenship and voting rights, the rise of Madrid to the status of a modern capital, and the growing gap between town and country.

Based on extensive archival research on the museum’s displays and policies as well as the attitudes of visitors and city-dwellers, *The Prado* unfolds the museum’s many political and propagandistic roles and examines its complicated history as a monument to the tension between culture and leisure. Art historians and scholars of museum studies and visual and leisure culture will find this foundational study of the Prado invaluable.



240 pages | 53 color/45 b&w illustrations | 8 x 10
 ISBN 978-0-271-07859-5 | cloth: \$89.95

“Combining careful readings of Delacroix’s paintings and prose, David O’Brien offers fascinating insights into the artist’s perception of the modern world and its disenchantment. The figure that emerges is complex, conflicted, and driven by a deep ambivalence toward civilization. O’Brien successfully renews our vision of Delacroix by elaborating a subtle dialogue between formal analysis and intellectual biography.”

—NEIL MCWILLIAM, author of *Dreams of Happiness: Social Art and the French Left, 1830–1850*

Exiled in Modernity

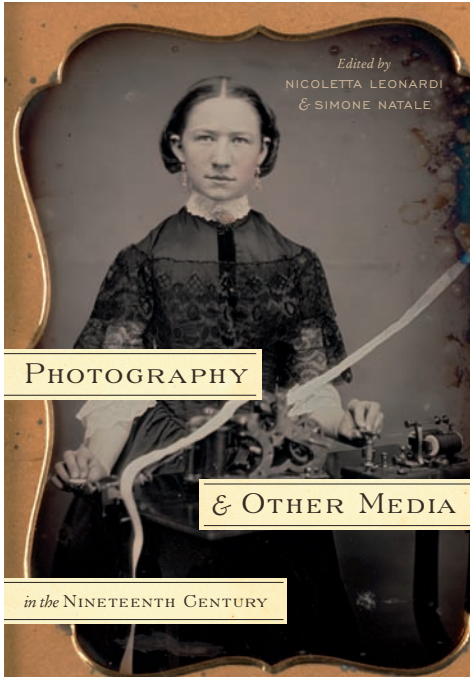
Delacroix, Civilization, and Barbarism

David O’Brien

Notions of civilization and barbarism were intrinsic to Eugène Delacroix’s artistic practice: he wrote regularly about these concepts in his journal, and the tensions between the two were the subject of numerous paintings, including his most ambitious mural project, the ceiling of the Library of the Chamber of Deputies in the Palais Bourbon. *Exiled in Modernity* delves deeply into these themes, revealing why Delacroix’s disillusionment with modernity increasingly led him to seek spiritual release or epiphany in the sensual qualities of painting.

While civilization implied a degree of control and the constraint of natural impulses for Delacroix, barbarism evoked something uncontrolled and impulsive. Seeing himself as part of a grand tradition extending back to ancient Greece, Delacroix was profoundly aware of the wealth and power that set nineteenth-century Europe apart from the rest of the world. Yet he was fascinated by civilization’s chaotic underbelly. In analyzing Delacroix’s art and prose, David O’Brien illuminates the artist’s effort to reconcile the erudite, tradition-bound aspects of painting with a desire to reach viewers in a more direct, unrestrained manner. Focusing chiefly on Delacroix’s musings about civilization in his famous journal, his major mural projects on the theme of civilization, and the place of civilization in his paintings of North Africa and of animals, O’Brien links Delacroix’s increasingly pessimistic view of modernity to his desire to use his art to provide access to a more fulfilling experience.

With more than one hundred illustrations, this original, astute analysis of Delacroix and his work explains why he became an inspiration for modernist painters over the half century following his death. Art historians and scholars of modernism especially will find great value in O’Brien’s work.



Photography and Other Media in the Nineteenth Century

Edited by Nicoletta Leonardi and Simone Natale

“This groundbreaking volume embodies a major shift in the historiography of photography. These first-rate contributions bring to bear the intellectual resources of the numerous disciplines that must inform the holistic study of photography in the future. Taken together, a new approach emerges, one in which photography’s status as a medium is not taken for granted and in which its boundaries are defined dynamically by its interactions with other forms of representation and communication in the nineteenth century.”

—**JORDAN BEAR**, author of *Disillusioned: Victorian Photography and the Discerning Subject*

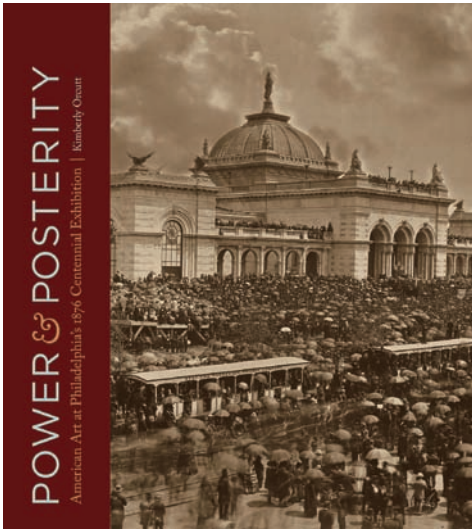
In this volume, leading scholars of photography and media examine photography’s vital role in the evolution of media and communication in the nineteenth century.

In the first half of the nineteenth century, the introduction of telegraphy, the development of a cheaper and more reliable postal service, the rise of the mass-circulation press, and the emergence of the railway dramatically changed the way people communicated and experienced time and space. Concurrently, photography developed as a medium that changed how images were produced and circulated. Yet, for the most part, photography of the era is studied outside the field of media history. The contributors to this volume challenge those established disciplinary boundaries as they programmatically explore the intersections of photography and “new media” during a period of fast-paced change. Their essays look at the emergence and early history of photography in the context of broader changes in the history of communications; the role of the nascent photographic press in photography’s infancy; and the development of photographic techniques as part of a broader media culture that included the mass-consumed novel, sound recording, and cinema.

Featuring essays by noteworthy historians in photography and media history, this discipline-shifting examination of the communication revolution of the nineteenth century is an essential addition to the field of media studies.

In addition to the editors, contributors to this volume are Geoffrey Batchen, Geoffrey Belknap, Lynn Berger, Jan von Brevér, Anthony Enns, André Gaudreault, Lisa Gitelman, David Henkin, Erkki Huhtamo, Philippe Marion, Peppino Ortoleva, Steffen Siegel, Richard Taws, and Kim Timby.

256 pages | 41 b&w illustrations | 7 x 10
ISBN 978-0-271-07915-8 | cloth: \$94.95



Power and Posterity

American Art at Philadelphia's 1876 Centennial Exhibition

Kimberly Orcutt

“Kimberly Orcutt has written an exhaustive history of Philadelphia’s 1876 Centennial Exhibition and its ‘Centennial moment.’ Making use of a treasure trove of understudied primary sources, she presents an illuminating picture of the event while offering an in-depth analysis of the complicated cultural politics undergirding American art at the time. Informed by a museum studies perspective, this book will also offer a new methodological approach for our thinking about the fair.”

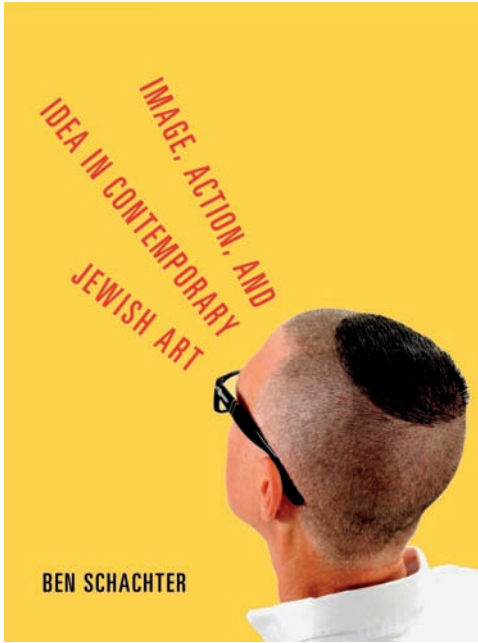
—MELISSA DABAKIS, author of *A Sisterhood of Sculptors: American Artists in Nineteenth-Century Rome*

A milestone in American cultural history, the 1876 Centennial Exhibition in Philadelphia was one of the most broadly shared, heavily attended, and thoroughly documented public experiences of the nineteenth century. *Power and Posterity* illuminates how the art featured in the celebration informed and reflected national debates over the country’s identity and its role in the world.

The Centennial’s fine arts display, which included both a government-sanctioned selection of American works and significant contributions from sixteen other countries, spurred a transformation in the American art world. Drawing from official records, published criticism, guidebooks, poems, and satire, Kimberly Orcutt provides a nuanced, in-depth study of the exhibition. She considers the circumstances of the artworks’ creation, the ideological positions expressed through their installation, and the responses of critics, collectors, and the general public as they evolved from antebellum nationalism to a postwar cosmopolitanism in which artists and collectors took the international stage. Orcutt reveals how the fair democratized the fine arts, gave art criticism newfound reach and authority, and led art museums to proliferate across the country.

Deeply researched, thoughtfully written, and featuring a mix of more than eighty full-color and black-and-white illustrations, this thorough and insightful book will appeal to those interested in American culture and history, the art world, and world’s fairs and exhibitions in Philadelphia and beyond.

296 pages | 43 color/41 b&w illustrations | 9 x 10
ISBN 978-0-271-07836-6 | cloth: \$89.95



Image, Action, and Idea in Contemporary Jewish Art

Ben Schachter

“A highly original exploration of contemporary Jewish art practice and criticism at the convergence of theology and aesthetic theory. A welcome antidote to the preoccupation with the Second Commandment and Jewish aniconism.”

—BARBARA KIRSHENBLATT-GIMBLETT, author of *Destination Culture: Tourism, Museums, and Heritage*

Contemporary Jewish art is a growing field that includes traditional as well as new creative practices, yet criticism of it is almost exclusively reliant on the Second Commandment’s prohibition of graven images. Arguing that this disregards the corpus of Jewish thought and a century of criticism and interpretation, Ben Schachter advocates instead a new approach focused on action and process.

Departing from the traditional interpretation of the Second Commandment, Schachter addresses abstraction, conceptual

art, performance art, and other styles that do not rely on imagery for meaning. He examines Jewish art through the concept of *melachot*—work-like “creative activities” as defined by the medieval Jewish philosopher Maimonides. Showing the similarity between art and *melachot* in the active processes of contemporary Jewish artists such as Ruth Weisberg, Allan Wexler, Archie Rand, and Nechama Golan, he explores the relationship between these artists’ methods and Judaism’s demanding attention to procedure.

A compellingly written challenge to traditionalism, *Image, Action, and Idea in Contemporary Jewish Art* makes a well-argued case for artistic production, interpretation, and criticism that revels in the dual foundation of Judaism and art history.

176 pages | 24 color/1 b&w illustrations | 6 x 8

ISBN 978-0-271-07912-7 | paper: \$34.95

Dimyonot: Jews and the Cultural Imagination Series

The Warsaw Ghetto in American Art and Culture

Samantha Baskind



The Warsaw Ghetto in American Art and Culture

Samantha Baskind

“The Warsaw Ghetto uprising has long captured the imagination of novelists, poets, and artists. Samantha Baskind’s wide-ranging and highly original study of the uprising’s impact on American art and culture is a major contribution to our understanding of Holocaust memory.”

—SAMUEL KASSOW, author of *Who Will Write Our History?*

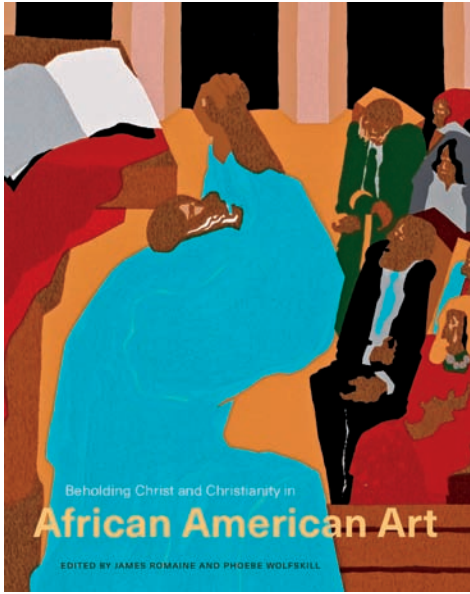
On Passover eve, April 19, 1943, Jews in the Warsaw Ghetto staged the now legendary revolt against their Nazi oppressors. Since that day, the deprivation and despair of life in the ghetto and the dramatic uprising of its inhabitants have captured the American cultural imagination. *The Warsaw Ghetto in American Art and Culture* looks at how this place and its story have been remembered in fine art, film, television, radio, theater, fiction, poetry, and comics.

Samantha Baskind explores seventy years’ worth of artistic representations of the ghetto and revolt to understand why they became and

remain touchstones in the American mind. Her study includes iconic works such as Leon Uris’s best-selling novel *Mila 18*, Roman Polanski’s Academy Award-winning film *The Pianist*, and Rod Serling’s teleplay “In the Presence of Mine Enemies,” as well as accounts in *American Jewish Yearbook* and the *New York Times*, the art of Samuel Bak and Arthur Szyk, and the poetry of Yala Korwin and Charles Reznikoff. In probing these works, Baskind pursues key questions of Jewish identity: What links artistic representations of the ghetto to the Jewish diaspora? How is art politicized or depoliticized? Why have Americans made such a strong cultural claim on the uprising?

Vibrantly illustrated and vividly told, *The Warsaw Ghetto in American Art and Culture* shows the importance of the ghetto as a site of memory and creative struggle and reveals how this seminal event and locale served as a staging ground for the forging of Jewish American identity.

288 pages | 30 color/57 b&w illustrations | 7.5 x 9.5
ISBN 978-0-271-07870-0 | cloth: \$44.95



Beholding Christ and Christianity in African American Art

Edited by James Romaine and Phoebe Wolfskill

“This volume constructs a social history of African American culture’s use of Christian texts, images, and symbols and offers readers concrete examples of just how rich and varied the uses of Christian discourse have been. *Beholding Christ and Christianity in African American Art* is a unique, remarkable, and fascinating text that makes an enormous contribution to the scholarly conversation on religious discourse.”

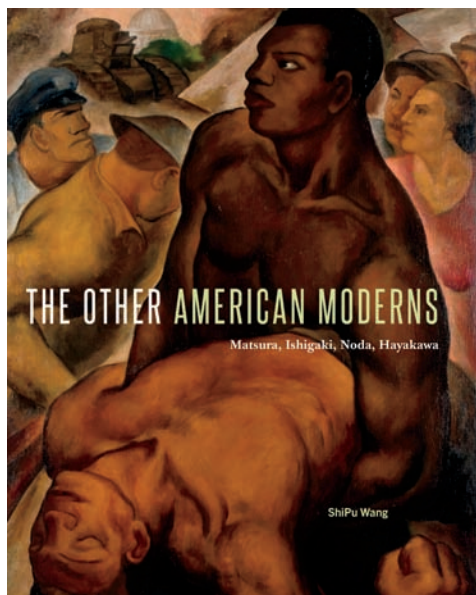
—**MARCUS C. BRUCE**, author of *Henry Ossawa Tanner: A Spiritual Biography*

Many of the most celebrated African American artists have created works that visually manifest Christian motifs and themes, yet this component of the history of African American art is often subsumed by attention to racial identity. This volume constructs a vivid new history of African American art by exploring biblical and Christian subjects and themes in the work of such noted artists as Romare Bearden, Edmonia Lewis, Archibald Motley, Henry O. Tanner, and James VanDerZee.

Focusing on the work of artists who came to maturity between the Civil War and the Civil Rights Era, the contributors show how engaging with religious themes has served to express an array of racial, political, and socioeconomic concerns for African American artists. Through a close analysis of aesthetic techniques and choices, each author considers race but does not assume it as a predominant factor. Instead, the contributors assess artworks’ formal, iconographic, and thematic participation in the history of Christianity and the visual arts. In doing so, this collection refuses to lay a single claim on black religiosity, culture, or art, but rather explores its diversity and celebrates the complexity of African American visual expression.

In addition to the editors, the contributors are Kirsten Pai Buick, Julie Levin Caro, Jacqueline Francis, Caroline Goeser, Amy K. Hamlin, Kymberly N. Pinder, Richard J. Powell, Edward M. Puchner, Kristin Schwain, James Smalls, Carla Williams, and Elaine Y. Yau.

204 pages | 33 color/22 b&w illustrations | 8 x 10
ISBN 978-0-271-07774-1 | cloth: \$79.95



The Other American Moderns

Matsura, Ishigaki, Noda, Hayakawa

ShiPu Wang

“ShiPu Wang provides an exemplary, and much needed, account of the important contributions of Asian American artists to the art history of American modernism, challenging how and why that history was originally written and broadening its cultural and sociopolitical scope. Delving into the complex, collaborative, and often ambivalent relationships of cross-racial affinity, diasporic conditions, and national identity, *The Other American Moderns* is a refreshingly nuanced, well-written, and wonderfully illustrated study, one that promises to spark future research and scholarship on ‘historically overlooked minority artists’ in America.”

—ERIKA DOSS, author of *Benton, Pollock, and the Politics of Modernism: From Regionalism to Abstract Expressionism*

In *The Other American Moderns*, ShiPu Wang analyzes the works of four early twentieth-century American artists who engaged with the concept of “Americanness”: Frank Matsura, Eitarō Ishigaki, Hideo Noda, and Miki Hayakawa. In so doing, he recasts notions of minority artists’ contributions to modernism and American culture.

Wang presents comparative studies of these four artists’ figurative works that feature Native Americans, African Americans, and other racial and ethnic minorities, including *Matsura and Susan Timento Pose at Studio* (ca. 1912), *The Bonus March* (1932), *Scottsboro Boys* (1933), and *Portrait of a Negro* (ca. 1926). Rather than creating art that reflected “Asian aesthetics,” Matsura, Ishigaki, Noda, and Hayakawa deployed “imagery of the Other by the Other” as their means of exploring, understanding, and contesting conditions of diaspora and notions of what it meant to be American in an age of anti-immigrant sentiment and legislation.

Based on a decade-long excavation of previously unexamined collections in the United States and Japan, *The Other American Moderns* is more than a rediscovery of “forgotten” minority artists: it reconceives American modernism by illuminating these artists’ active role in the shaping of a multicultural and cosmopolitan culture. This nuanced analysis of their deliberate engagement with the ideological complexities of American identity contributes a new vision to our understanding of non-European identity in modernism and American art.

196 pages | 39 color/36 b&w illustrations | 8 x 10 | 2017
ISBN 978-0-271-07773-4 | cloth: \$69.95

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

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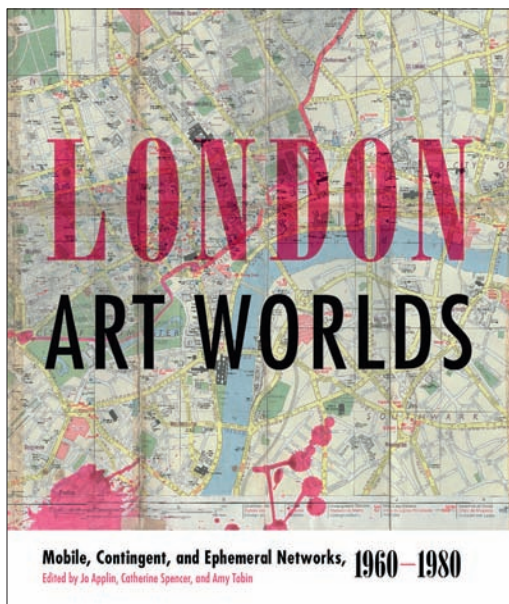
“The fascinating episodes recounted in *London Art Worlds* expand, deepen, and complicate what we mean by the art history of the 1960s and 1970s—whether in the capital, across Britain, or on an international stage.”

—**THOMAS E. CROW**, author of *The Long March of Pop: Art, Music, and Design, 1930 to 1995*

* It should be understood that the appearance of an individual's name in the above list commits that person to nothing. The persons named in no sense a group; they wear no badge and possess no card of membership; they are INDIVIDUALS who have, at one time or another, expressed serious interest in the possibilities implied in the sigma experiment. All, in our mind, are actually making an active contribution to its evolution: even if this is not self-evident, they all do so at least in the sense that it is having that kind of tentative post-personality that is the sine qua non of the whole experiment. They find themselves well-disposed towards it and they have been kind to say so.

If you would care to have your name added to future lists, please contact us and tell us.

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London Art Worlds

Mobile, Contingent, and Ephemeral Networks, 1960–1980

Edited by Jo Applin, Catherine Spencer, and Amy Tobin

The essays in this collection explore the extraordinarily rich networks of international artists and art practices that emerged in and around London during the 1960s and '70s, a period that saw an explosion of new media and fresh attitudes and approaches to making and thinking about art.

The contributors to *London Art Worlds* examine the many activities and movements that existed alongside more established institutions in this period, from the rise of cybernetics and the founding of alternative publications to the public protests and new pedagogical models in London's art schools. The essays explore how international artists and the rise of alternative venues, publications, and exhibitions, along with a growing mobilization of artists around political and cultural issues ranging from feminism to democracy, pushed the boundaries of the London art scene beyond the West End's familiar

galleries and posed a radical challenge to established modes of making and understanding art.

Engaging, wide-ranging, and original, *London Art Worlds* provides a necessary perspective on the visual culture of the London art scene in the 1960s and '70s. Art historians and scholars of the era will find these essays especially valuable and thought provoking.

In addition to the editors, contributors to this volume are Elena Crippa, Antony Hudek, Dominic Johnson, Carmen Juliá, Courtney J. Martin, Lucy Reynolds, Joy Sleeman, Isobel Whitelegg, and Andrew Wilson.

248 pages | 18 color/32 b&w illustrations | 8 x 9.5

ISBN 978-0-271-07853-3 | cloth: \$99.95

Refiguring Modernism Series

SURVEYING THE AVANT-GARDE

QUESTIONS ON MODERNISM, ART,

AND THE AMERICAS IN

TRANSATLANTIC MAGAZINES

LORI COLE

Surveying the Avant-Garde Questions on Modernism, Art, and the Americas in Transatlantic Magazines

Lori Cole

“Turning the manifesto—the touchstone genre for avant-gardists in the twentieth century—on its head, Lori Cole’s provocative, innovative, and deeply researched book reveals the questionnaire to have been a constitutive genre of declaration-by-interrogation across the arts of the Americas. With this counterintuitive and superbly convincing study, Cole opens new pathways for scholars in multiple languages to pursue the politics and populaces that made modern aesthetics.”

—GAYLE ROGERS, author of *Incomparable Empires: Modernism and the Translation of American and Spanish Literature*

Surveying the Avant-Garde examines the art and literature of the Americas in the early twentieth century through the lens of the questionnaire, a genre as central as the manifesto to the history of the avant-garde.

Questions such as “How do you imagine Latin America?” and “What should American art be?” issued by avant-garde magazines such as Spain’s *La Gaceta Literaria* and Cuba’s *Revista de Avance* demonstrate how these publications, their contributors, and their readers all grappled with the concept of “America,” particularly in relationship to Europe. Engaging with this underexamined trove of primary source material, Lori Cole shows how “modernism” and the “avant-garde” were debated at the very moment of their development and consolidation. Unlike a manifesto whose signatories aligned with a single polemical text, the questionnaire produced a patchwork of responses, providing a composite portrait of a community. Cole’s analysis of select surveys demonstrates how the genre helped shape artists’ and writers’ understanding of themselves and their place in the world and yields remarkable insights into the history of the era as told by its protagonists—figures ranging from Gertrude Stein to Diego Rivera and Jorge Luis Borges, who were developing an increasingly expansive notion of American identity in their work and in print.

An original and compellingly crafted study, this book further reorients our understanding of modernism as transatlantic by demonstrating how the artists and writers of the period engaged in aesthetic debates that shaped and propelled print communities in Europe, the United States, and Latin America. Scholars, students, and enthusiasts of modernism and the avant-garde will welcome Cole’s field-advancing work.

256 pages | 20 b&w illustrations | 7 x 9.5
ISBN 978-0-271-08091-8 | cloth: \$94.95
Refiguring Modernism Series



Soviet Salvage

Imperial Debris, Revolutionary Reuse,
and Russian Constructivism

Catherine Walworth

“Catherine Walworth describes the ‘sweet nothings’ of the Constructivists by emphasizing their reliance on the ‘salvage’ of throwaway objects, built-in obsolescence, chance, and art trouvé. In this way she brings to bear an alternative and refreshing light upon the later phase of the Russian avant-garde, offering us a truly synthetic and interdisciplinary assessment.”

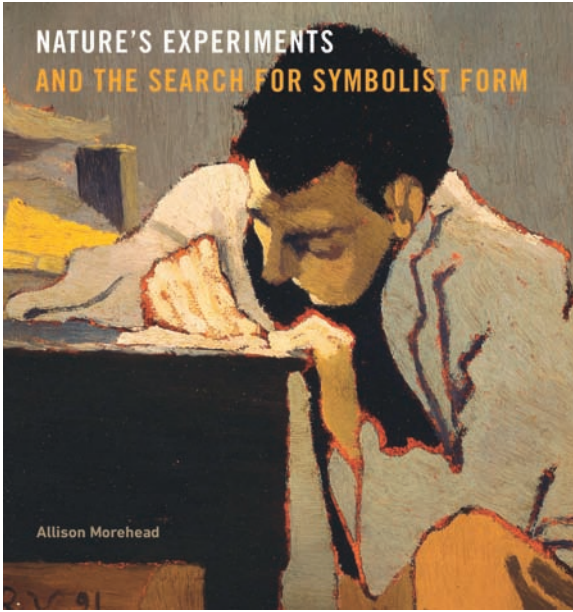
—JOHN E. BOWLT, author of *Russian Art of the Avant-Garde: Theory and Criticism, 1902–1934*

In *Soviet Salvage*, Catherine Walworth explores how artists on the margins of the Constructivist movement of the 1920s rejected “elitist” media and imagined a new world, knitting together avant-garde art, imperial castoffs, and everyday life.

Applying anthropological models borrowed from Claude Lévi-Strauss, Walworth shows that his mythmaker typologies—the “engineer” and “bricoleur”—illustrate, respectively, the canonical Constructivists and artists on the movement’s margins who deployed a wide range of clever make-do tactics. Walworth explores the relationships of Nadezhda Lamanova, Esfir Shub, and others with Constructivists such as Aleksei Gan, Varvara Stepanova, and Aleksandr Rodchenko. Together, the work of these artists reflected the chaotic and often contradictory zeitgeist of the decade from 1918 to 1929, and redefined the concept of mass production. Reappropriated fragments of a former enemy era provided a wide range of play and possibility for these artists, and the resulting propaganda porcelain, film, fashion, and architecture tell a broader story of the unique political and economic pressures felt by their makers.

An engaging multidisciplinary study of objects and their makers during the Soviet Union’s early years, this volume highlights a group of artists who hover like free radicals at the border of existing art-historical discussions of Constructivism and deepens our knowledge of Soviet art and material culture.

248 pages | 34 color/66 b&w illustrations | 9 x 9.5
ISBN 978-0-271-07769-7 | cloth: \$94.95
Refiguring Modernism Series



Nature's Experiments and the Search for Symbolist Form

Allison Morehead

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

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

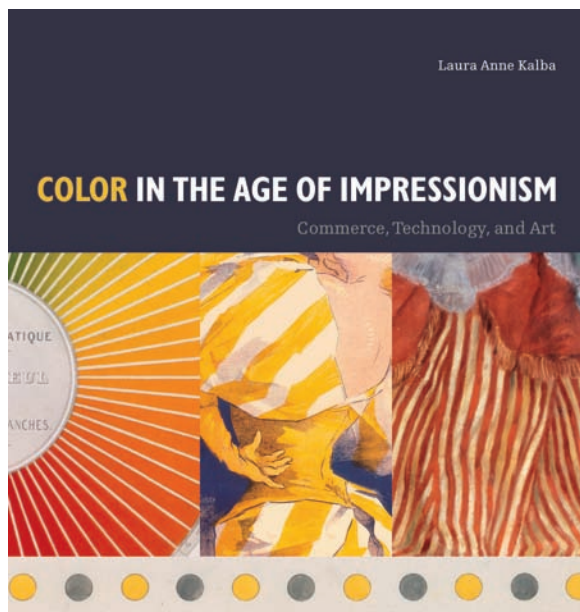
This provocative study argues that some of the most inventive artwork of the 1890s was strongly influenced by the methods of experimental science and ultimately foreshadowed twentieth-century modernist practices.

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

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

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

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



Color in the Age of Impressionism

Commerce, Technology, and Art

Laura Anne Kalba

“In this beautifully conceived and written book, Kalba shows her depth of vision and understanding of the relationship between Impressionism and the technological advances that allowed Impressionism to have such a unique impact on society in the late 1800s and beyond. The examples are well chosen, and the book is a joy to experience. Summing up: Essential.”

—J. ALLISON, *Choice*

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

The proliferation of vibrant new colors in France during this time challenged popular understandings of realism, abstraction, and fantasy in

the realms of fine art and popular culture. More than simply adding a touch of spectacle to everyday life, Kalba shows, these bright, varied colors came to define the development of a consumer culture increasingly based on the sensual appeal of color. Impressionism—emerging at a time when inexpensively produced color functioned as one of the principal means by and through which people understood modes of visual perception and signification—both mirrored and mediated this change, shaping the ways in which people made sense of modern life and art.

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

292 pages | 106 color/11 b&w illus. | 9 × 9.5

ISBN 978-0-271-07700-0 | cloth: \$84.95

Refiguring Modernism Series

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



Landscape into Eco Art

Articulations of Nature Since the '60s

Mark A. Cheetham

Dedicated to an articulation of the earth from broadly ecological perspectives, eco art is a vibrant subset of contemporary art that addresses the widespread public concern with rapid climate change and related environmental issues. In *Landscape into Eco Art*, Mark Cheetham systematically examines connections and divergences between contemporary eco art, land art of the 1960s and 1970s, and the historical genre of landscape painting.

Through eight thematic case studies that illuminate what eco art means in practice, reception, and history, Cheetham places the form in a longer and broader art-historical context. He considers a wide range of media—from painting, sculpture, and photography to artists' films, video, sound work, animation, and installation—and analyzes the work of internationally prominent artists such as Olafur Eliasson, Nancy

Holt, Mark Dion, and Robert Smithson. In doing so, Cheetham reveals eco art to be a dynamic extension of a long tradition of landscape depiction in the West that boldly enters into today's debates on climate science, government policy, and our collective and individual responsibility to the planet.

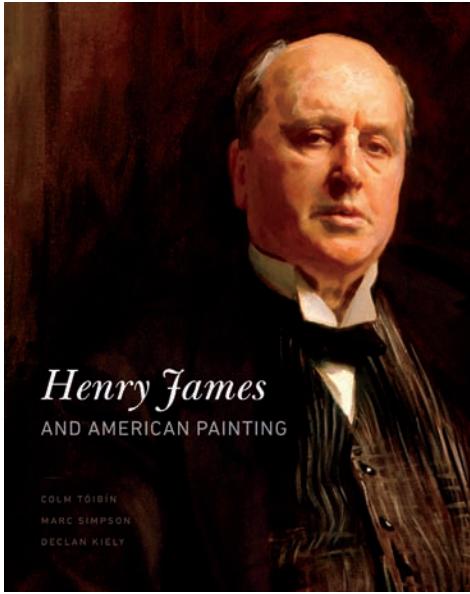
An ambitious intervention into eco-criticism and the environmental humanities, this volume provides original ways to understand the issues and practices of eco art in the Anthropocene. Art historians, humanities scholars, and lay readers interested in contemporary art and the environment will find Cheetham's work valuable and invigorating.

264 pages | 27 color/36 b&w illustrations | 7 x 10
ISBN 978-0-271-08003-1 | cloth: \$124.95



“Landscape into Eco Art offers a much-needed art history of the Anthropocene. Landscape art is not merely a precursor to contemporary practices, however. Cheetham’s ‘preposterous’ interpretive framing of eco art mobilizes fresh understandings of the landscape tradition in relation to Western industrialization. The case studies challenge the temptation to confine ecology to a political discourse. Instead, aesthetic history is borne out in a rethinking of how ethical dilemmas spark a new artistic modus operandi. A rich and compelling read.”

—AMANDA BOETZKES, author
of *The Ethics of Earth Art*



Henry James and American Painting

Colm Tóibín, Marc Simpson,
and Declan Kiely

“[Adds] significantly to our knowledge and understanding.”

—PATRICK MCCAUGHEY, *Times Literary Supplement*

“Handsome, well-illustrated . . . this impressive book illuminates James’s artistic sensibility and personal connection to turn-of-the-century art and artists.”

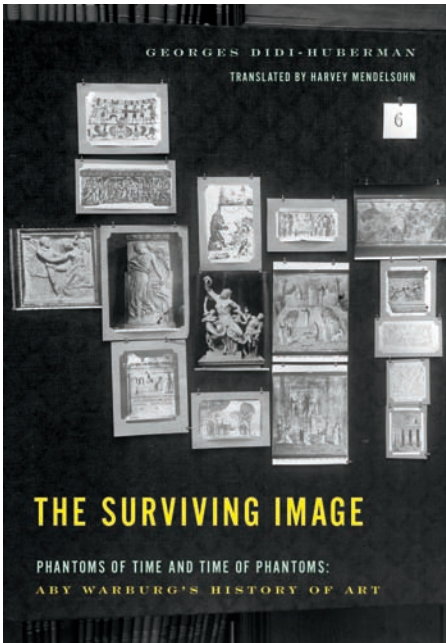
—L. SIMON, *Choice*

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

The authors consider the paintings, photographs, drawings, and sculpture produced by artists in James’s circle, assess how his pictorial aesthetic developed, and discuss why he destroyed so many personal documents and what became of those that survived. In examining works by figures such as John La Farge, Hendrik Andersen, and John Singer Sargent alongside selections from James’s novels, personal letters, and travel writings, Tóibín, Simpson, and Kiely explore the novelist’s artistic and social milieu. They show him to be a writer with a painterly eye for colors and textures, shapes and tastes, and for the blending of physical and psychological impressions. In many cases, the characters populating James’s fiction are ciphers for his artist friends, whose demeanors and experiences inspired James to immortalize them on the page. He also wrote critically about art, most notably about the work of his friend Sargent.

A refreshing new perspective on a master novelist who was greatly nourished by his friendships with artists, *Henry James and American Painting* reveals a James whose literary imagination, in Tóibín’s words, “seemed most at ease with the image” and the work of creating fully realized portraits of his characters.

192 pages | 70 color illustrations | 8 x 10
 ISBN 978-0-271-07852-6 | cloth: \$40.00
 Penn State Series in the History of the Book
 Co-published with The Morgan Library & Museum



New in Paperback

The Surviving Image

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

Georges Didi-Huberman

Translated by Harvey Mendelsohn

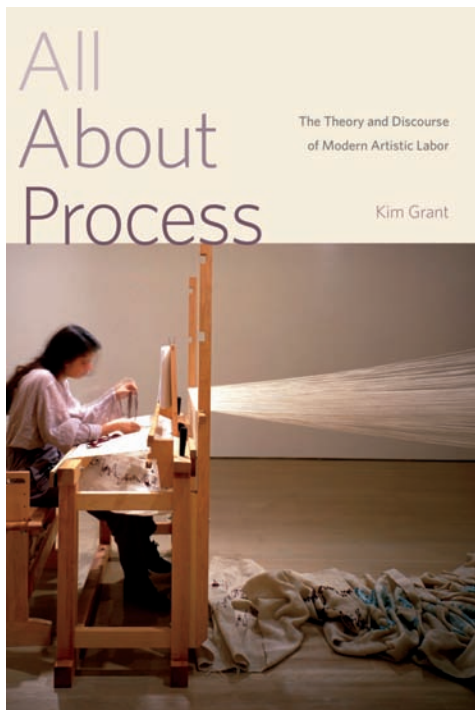
“A painstakingly detailed examination of Warburg’s writing, showing its connection with works of Friedrich Nietzsche, Jakob Burckhardt, and other notable pioneers of a psychologically oriented analysis of culture. Didi-Huberman offers insightful readings and criticism of such scholars as Ernst Cassirer, Erwin Panofsky, and Ernst Gombrich, accused of trafficking in ‘canons, ideal entities and transcendental notions,’ not to mention a more general denunciation of unnamed practitioners of a ‘positivist’ art history.”

—W. CAHN, *Choice*

The Surviving Image, originally published in French in 2002, is the result of Georges Didi-Huberman’s extensive research into the life and work of foundational art historian Aby Warburg. Warburg envisioned an art history that engaged with anthropology, psychoanalysis, and philosophy in order to understand the “life” of images. Drawing on a wide range of Warburg’s unpublished letters and diaries, Didi-Huberman demonstrates unequivocally the complexity and importance of Warburg’s ideas and the ways in which his legacy was both distorted and diffused as art history became a “humanistic” discipline. *The Surviving Image* takes Warburg as its main subject but also addresses broader questions regarding art historians’ conceptions of time, memory, and symbols and the relationship between art and the rational and irrational forces of the psyche.

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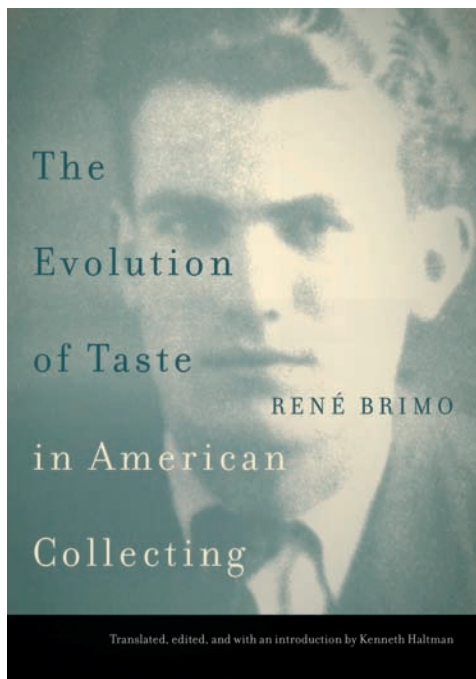
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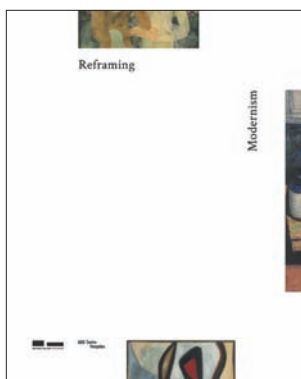
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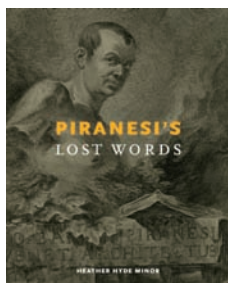
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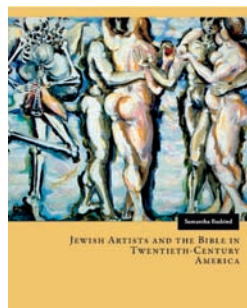
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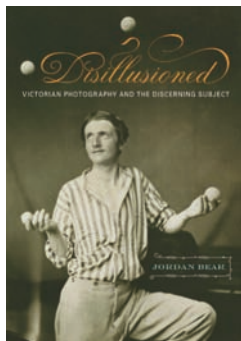
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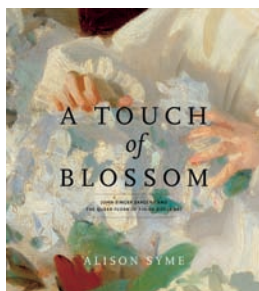
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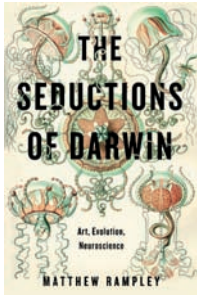
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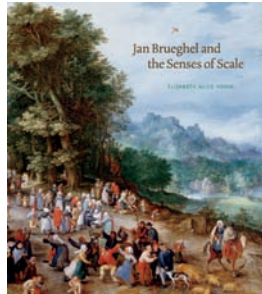
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