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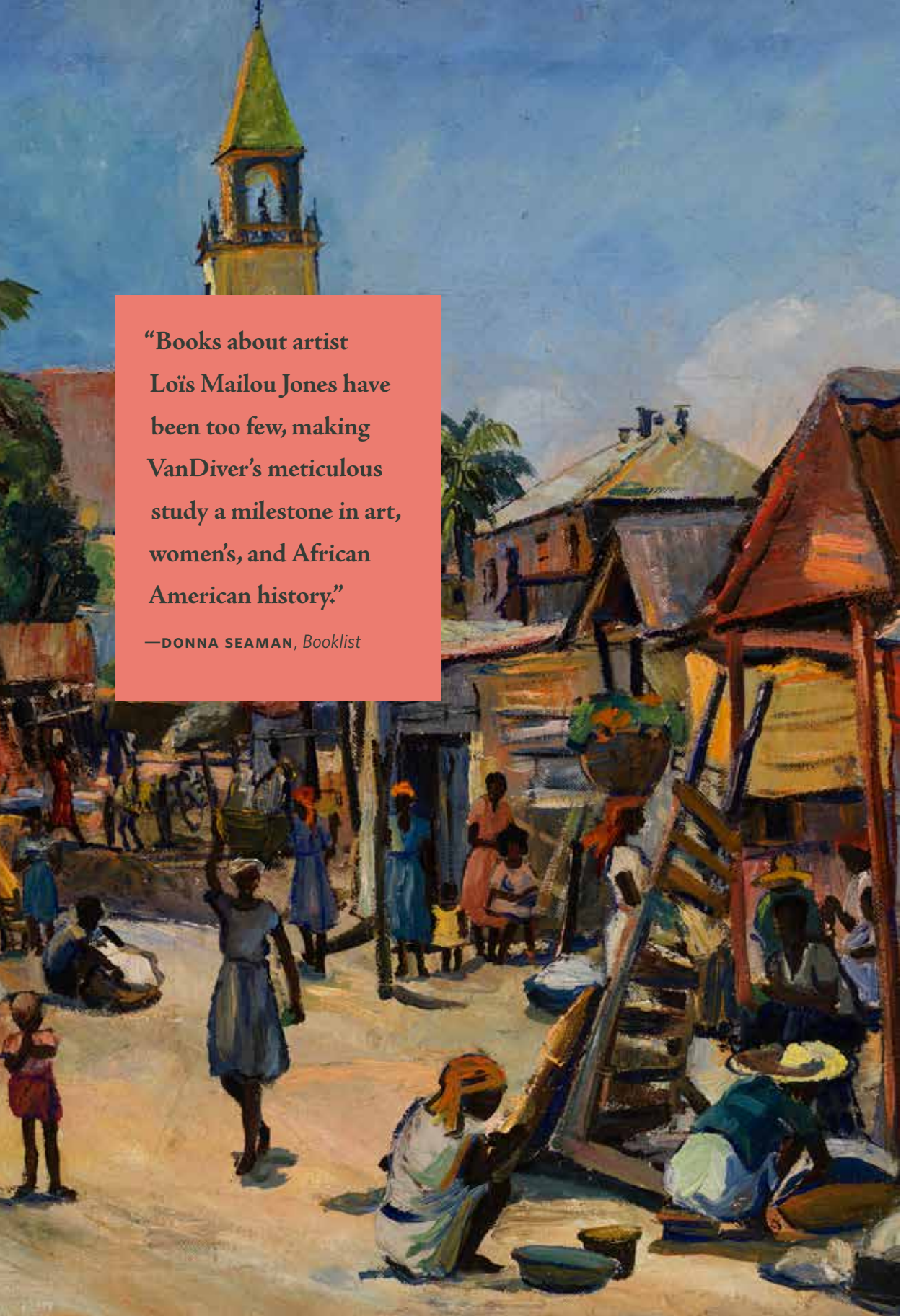
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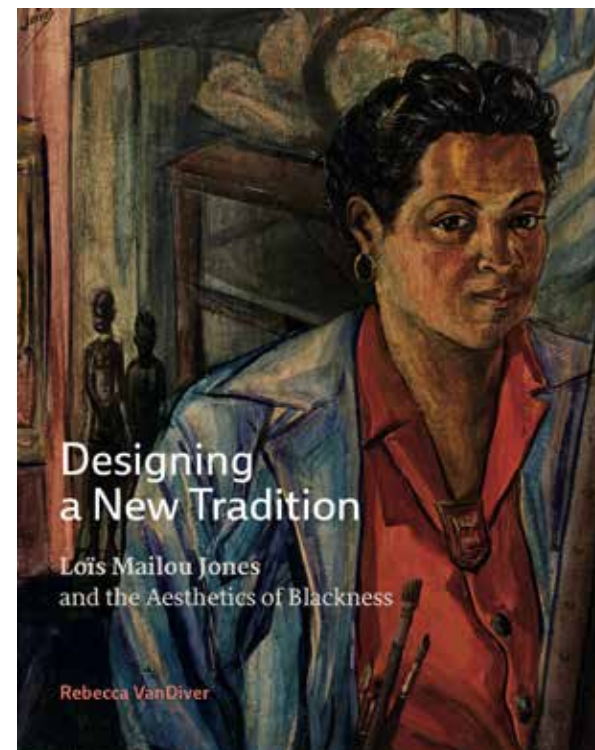
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Cover illustration: Elisabetta Sirani, *Timoclea*, 1659, detail, Museo Nazionale di Capodimonte, Naples (su concessione del Ministero per i Beni e le Attività Culturali-Museo e Real Bosco di Capodimonte). Additional credits: page 2, Loïs Mailou Jones, *Église Saint Joseph*, 1954, detail, Smithsonian American Art Museum, Washington, D.C., bequest of the artist (courtesy Loïs Mailou Jones Pierre-Noël Trust); 8, Claude Monet, *Impression: Sunrise*, 1873, detail, Musée Marmottan Monet, Paris; 24-25, Peter Apian, celestial planisphere volvelle, detail, from *Astronomicum Caesareum* (1540), Typ 520.40:150, Houghton Library, Harvard University, Cambridge, Massachusetts (Houghton Library).



“Books about artist  
Lois Mailou Jones have  
been too few, making  
VanDiver’s meticulous  
study a milestone in art,  
women’s, and African  
American history.”

—DONNA SEAMAN, *Booklist*



## Designing a New Tradition

Lois Mailou Jones and the Aesthetics of Blackness

Rebecca VanDiver

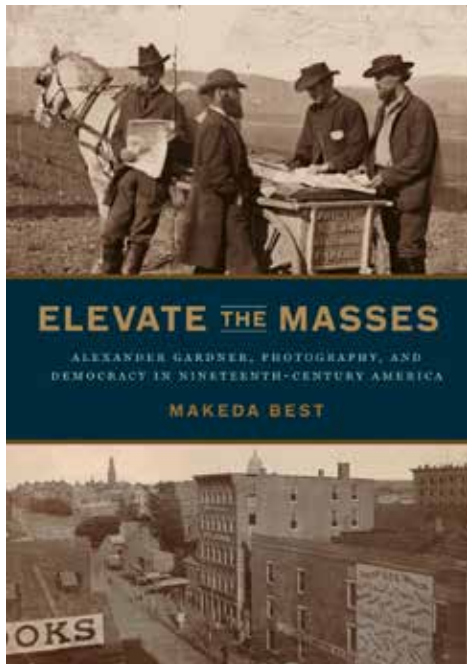
In *Designing a New Tradition*, Rebecca VanDiver presents a fresh perspective on the art and career of Lois Mailou Jones. Considering the importance of Africa for Jones’s work and examining the broader roles played by class, gender, and politics in constructions of African American art histories as a whole, VanDiver makes a convincing case for Jones’s lasting place in American art history.

VanDiver repositions Jones’s work within the canon of American art, situating the artist’s production within the larger cultural and aesthetic debates of the twentieth century, including modernism, abstraction, the Harlem Renaissance, feminism, *Négritude*, and Pan-Africanism. In doing so, VanDiver reveals one of Jones’s most significant contributions to American art: the development of a composite black aesthetic that negotiates African, American, and European artistic traditions to reflect the increasingly

fragmented nature of twentieth-century black identity and diasporic experiences. Tracing Jones’s aesthetic transformations along a biographical arc, VanDiver offers a new framework for thinking about the connection between America and Africa and the role of the African diaspora in the creation of African American artistic identity.

Accessibly written and filled with fascinating anecdotes about Jones’s life and career, her many acquaintances, and the challenges she faced as a black woman artist working in the twentieth century, this book makes a singular contribution to a new and expanded art-historical canon.

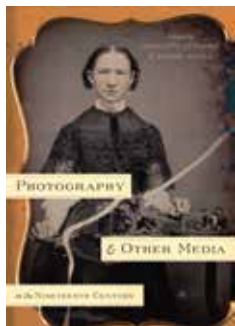
256 pages | 51 color/37 b&w illus. | 8 x 10 | October 2020  
ISBN 978-0-271-08604-0 | hardcover: \$59.95 sh



**Elevate the Masses**  
 Alexander Gardner, Photography, and  
 Democracy in Nineteenth-Century  
 America  
 Makeda Best

“Alexander Gardner’s pathbreaking photography developed from long-term commitments to democracy and social reform, mixed with shrewd enterprise. Makeda Best’s transatlantic biographical frame shapes stimulating readings of enduring images.”

—THOMAS J. BROWN, author of *Civil War Monuments and the Militarization of America*



ALSO OF INTEREST  
**Photography and Other  
 Media in the Nineteenth  
 Century**

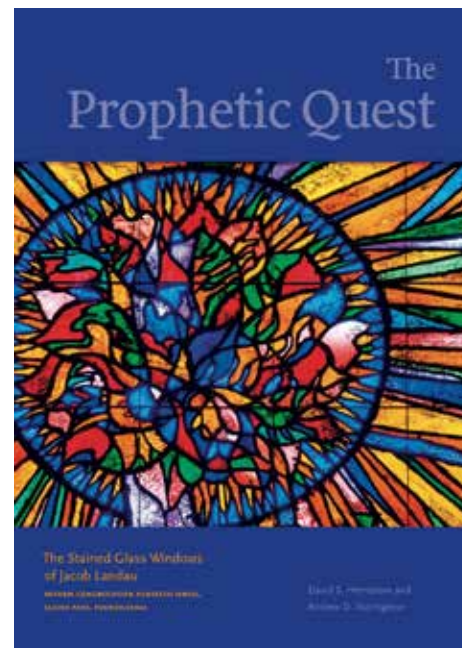
Edited by Nicoletta Leonardi  
 and Simone Natale  
 ISBN 978-0-271-07916-5  
 paper: \$34.95 sh

Alexander Gardner is best known for his innovative photographic history of the Civil War. What is less known is the extent to which he was involved in the international workers’ rights movement. Tying Gardner’s photographic storytelling to his transatlantic reform activities, this book expands our understanding of Gardner’s career and the work of his studio in Washington, DC, by situating his photographic production within the era’s discourse on social and political reform.

Drawing on previously unknown primary sources and original close readings, Makeda Best reveals how Gardner’s activism in Scotland and photography in the United States shared an ideological foundation. She reads his *Photographic Sketch Book of the War* as a politically motivated project, rooted in Gardner’s Chartist and Owenite beliefs, and illuminates how its treatment of slavery is primarily concerned with the harm that the institution posed to the United States’ reputation as a model democracy. Best shows how, in his portraiture, Gardner celebrated Northern labor communities and elevated white immigrant workers, despite the industrialization that degraded them. She concludes with a discussion of Gardner’s promotion of an American national infrastructure in which photographers and photography played an integral role.

Original and compelling, this reconsideration of Gardner’s work expands the contribution of Civil War photography beyond the immediate narrative of the war to comprehend its relation to the vigorous international debates about democracy, industrialization, and the rights of citizens. Scholars working at the intersection of photography, cultural history, and social reform in the nineteenth century on both sides of the Atlantic will find Best’s work invaluable to their own research.

200 pages | 84 b&w illus. | 7 x 10 | October 2020  
 ISBN 978-0-271-08609-5 | hardcover: \$64.95 sh



**The Prophetic Quest**  
 The Stained Glass Windows of Jacob  
 Landau, Reform Congregation Keneseth  
 Israel, Elkins Park, Pennsylvania  
 David S. Herrstrom and Andrew D.  
 Scrimgeour

“An important contribution to our knowledge and understanding of Jewish life in Pennsylvania and religious life more broadly. *The Prophetic Quest* brings attention to hitherto unknown items that themselves carry artistic, historic, and religious significance.”

—DIANNE ASHTON, author of *Hanukkah in America: A History*

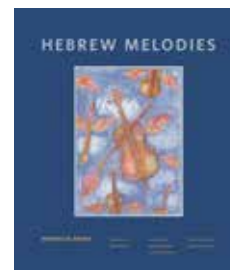
Some of the most breathtaking art in America lies behind doors that few ever open. One such masterpiece is *The Prophetic Quest*, a series of ten monumental stained glass windows in the Keneseth Israel synagogue, just north of Philadelphia. This informative and exquisitely illustrated volume pulls back the curtain on this little-known work of art.

Designed by the renowned American artist Jacob Landau, *The Prophetic Quest* encompasses ten masterful abstract pieces of stained glass that depict the lives and words of the biblical prophets, each towering nearly twenty-five feet high and spanning five feet across. Featuring essays recounting Landau’s vision, the history of his project, and detailed interpretive commentary on each window, this book presents an immersive experience of Landau’s religious masterwork. Personal reflections written by artists, art historians, poets, clergy, and congregants about their experience of *The Prophetic Quest* round out the volume with new ways to view and appreciate Landau’s creation.

Gorgeously illustrated, this book sheds light on American synagogue art and the history of stained glass in America, and it cements Landau’s reputation as one of the leading American protest artists.

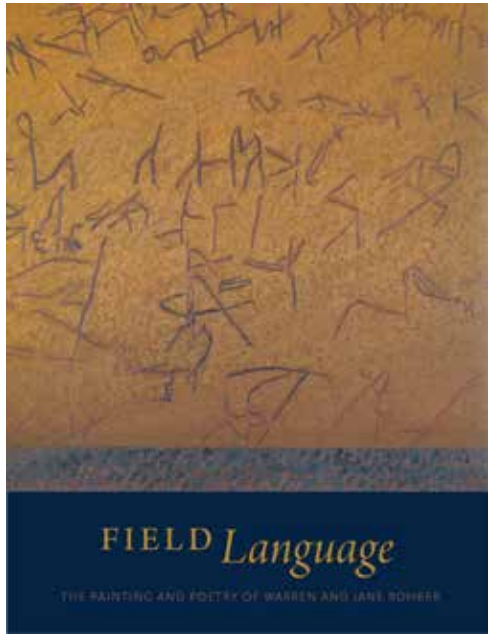
The volume features essays by the editors as well as Alicia Suskin Ostriker, Rita Rosen Poley, and Lance J. Sussman, along with additional reflections from fifteen other contributors and the photography of Tom Crane.

144 pages | 54 color/12 b&w illus. | 8.25 x 11.5 | April 2021  
 ISBN 978-0-271-08781-8 | hardcover: \$34.95 sh  
 Dimyonot: Jews and the Cultural Imagination Series



ALSO OF INTEREST  
**Hebrew Melodies**

Heinrich Heine, Translated by  
 Stephen Mitchell and  
 Jack Prelutsky, Illustrated by  
 Mark Podwal, Foreword by  
 Elisheva Carlebach  
 ISBN 978-0-271-08480-0  
 hardcover: \$20.00 tr  
 Dimyonot: Jews and the Cultural  
 Imagination Series



## Field Language

### The Painting and Poetry of Warren and Jane Rohrer

Edited by Julia Spicher Kasdorf, Christopher Reed, and Joyce Henri Robinson

*Field Language* presents the work of an extraordinary couple who together left the rural lifeways of their Mennonite upbringing to go “into the world” to create forms of modern art that reflected on the places and culture they came from. Published on the occasion of a retrospective exhibition devoted to the working relationship between abstract painter Warren Rohrer and his wife, poet Jane Turner Rohrer, this sumptuously illustrated book explores the Rohrers’ painting and poetry in relation to their biographies and to the nature of modernism and modernity.

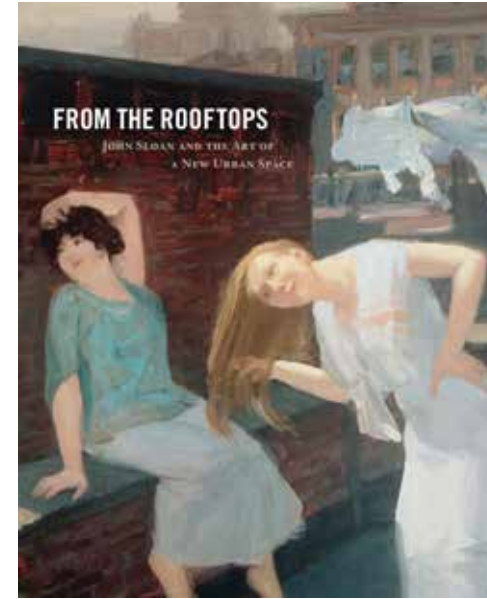
The artists, poets, and historians contributing to this volume present a variety of perspectives on the Rohrers, situating their work within the context of modernism, the changing agricultural landscapes of Lancaster County, Pennsylvania, and the aestheticization of local craft practices. Through the work of these two highly original and creative artists, *Field Language* invites readers to consider relationships between global art movements and local visual cultures, issues of land use, the sustainability of rural communities and cultures, and our own relationships with agricultural landscapes, seasonal change, labor, and human need and desire.

In addition to the editors, the contributors include Christopher Campbell, Steven Z. Levine, Nancy Locke, Sally McMurry, Janneken Smucker, William R. Valerio, Jonathan Frederick Walz, and Douglas Witmer.

248 pages | 128 color illus. | 8.25 x 10.75 | August 2020  
ISBN 978-0-911209-74-7 | paper: \$39.95 sh



ALSO OF INTEREST  
**Shale Play**  
Poems and Photographs from the Fracking Fields  
Julia Spicher Kasdorf and Steven Rubin  
ISBN 978-0-271-08093-2  
hardcover: \$24.95 tr  
Keystone Books



## From the Rooftops

### John Sloan and the Art of a New Urban Space

Adam Thomas

*“From the Rooftops is an intelligent, well-written and extensively researched catalogue, which happily closes with the author’s sound advice: ‘Sometimes in order to see differently we must ignore the sign that reads “No roof access.””*

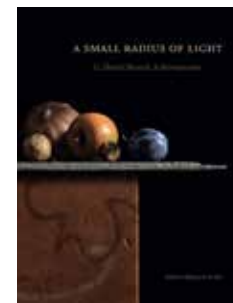
—JUDITH BRODIE, *Print Quarterly*

The celebrated Ashcan School artist John Sloan produced a distinctive body of work depicting life on the rooftops of early twentieth-century New York City. Designed to accompany the major loan exhibition of the same name organized by the Palmer Museum of Art, *From the Rooftops: John Sloan and the Art of a New Urban Space* examines the allure of rooftop locales for Sloan as well as for more than a dozen of his contemporaries.

From his early career as an illustrator in Philadelphia to the final years of his life, Sloan nurtured a fascination with what he called the “roof life of the metropolis.” Devoted to the importance of this setting in Sloan’s oeuvre, *From the Rooftops* features paintings, prints, and photographs by Sloan, alongside examples from other notable artists of the time, such as George Ault, William Glackens, Hughie Lee-Smith, Edward Hopper, and Reginald Marsh—artists who were likewise enthralled by “the city above the city.” In this book, art historian Adam Thomas explores the pivotal role that New York City’s rooftops played in Sloan’s thinking about urban space and places Sloan’s work within its broader artistic and cultural context. In his analysis, Thomas considers the liminal status of the rooftop and its complexities as both an extension of the domestic sphere and an escape from it during a period of profound social and architectural transformation in New York City.

Featuring insightful analysis and more than eighty full-color illustrations, this catalog will appeal to art historians and art enthusiasts alike.

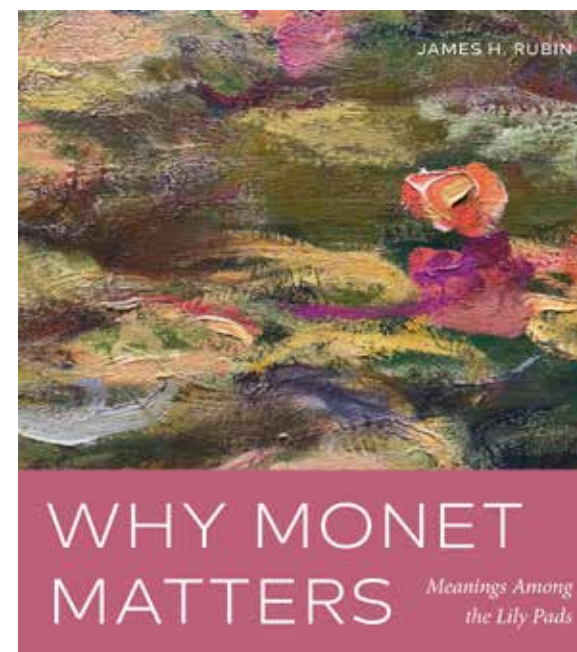
96 pages | 86 color illus. | 8.5 x 10.5 | January 2020  
ISBN 978-0-911209-73-0 | paper: \$24.95 sh



ALSO OF INTEREST  
**A Small Radius of Light**  
G. Daniel Massad, A Retrospective  
Joyce Henri Robinson and G. Daniel Massad  
ISBN 978-0-911209-72-3  
paper: \$34.95 sh

“This impressive book is a valuable contribution to the scholarship on Monet and later nineteenth- and early twentieth-century French art and culture more broadly. By the end of it, readers will have a far richer understanding of the manifold ways that Monet’s late work intersects with major artistic, political, and philosophical currents of the period.”

—MICHELLE FOA, author of *Georges Seurat: The Art of Vision*



## Why Monet Matters

### Meanings Among the Lily Pads

James H. Rubin

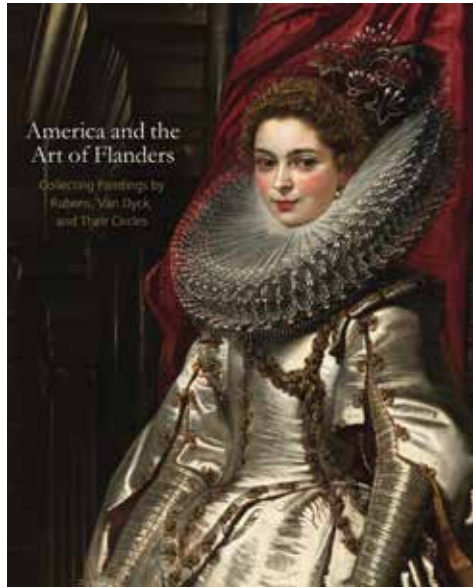
Claude Monet’s *Water Lilies* are widely recognized as a celebration of nature and a call to visual experience. The skilled brushwork, vivid color, and immersive quality of the paintings suspend thoughts of the outside world and its concerns. And yet, when one realizes that these works were made during a period of social and political turmoil—rapid changes of government, the Dreyfus Affair, and the destruction and devastation of World War I—questions arise about the personal, cultural, and historical contexts within which they were created. In this book, James H. Rubin explores these conditions and shows how Monet’s work—said to be a harbinger of abstraction—appeals not only to the eye but also to something deep in modern consciousness.

The myth of Impressionism is that it was reviled and misunderstood, but by the 1890s Monet was rich by anyone’s standards, and his

works were considered French cultural treasures. Monet was featured in a propaganda film in response to German militarism, and he was persuaded by Georges Clemenceau to donate a number of his *Water Lilies* paintings to the French nation following the Treaty of Versailles. Taking this into account, Rubin uncovers how the theme of floating lily pads could serve political ends, exposing relationships between Monet’s apparently subject-free art and its material circumstances in the modern world.

Engagingly written, masterfully argued, and featuring more than 150 illustrations, *Why Monet Matters* is a major study of an artist who had the will and the talent to remain relevant to his time without conceding to its fashions. Scholars, students, and those who appreciate Monet and Impressionism will value and learn from this book.

392 pages | 78 color/82 b&w illus. | 9 x 10 | March 2021  
ISBN 978-0-271-08620-0 | hardcover: \$99.95 sh



## America and the Art of Flanders

Collecting Paintings by Rubens, Van Dyck, and Their Circles  
Edited by Esmée Quodbach

*“America and the Art of Flanders is yet another excellent volume in an already impressive series on the history of collecting in the United States. It investigates the changing interest in Flemish art over time—and what happens when private love of art becomes institutional collecting. It also deals with many different American museum collections as part of a greater national collection. This is rarely done, and it is great food for thought.”*

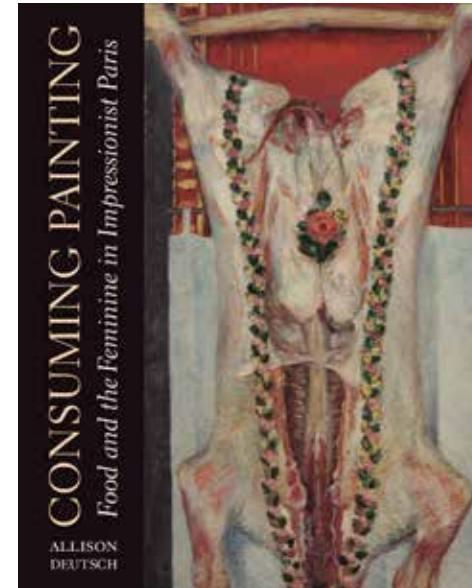
—PETER HECHT, Professor Emeritus of Art History, Utrecht University, the Netherlands

The United States possesses extraordinary holdings of seventeenth-century Flemish paintings. In this pioneering and richly illustrated volume, twelve scholars and museum curators reveal the origins of these collections by examining the American approach to and interest in the collecting of Flemish art over the course of the nineteenth and twentieth centuries.

Chronicling in lively detail the roles played by individuals in forming private and public collections, the essays in this volume illuminate how and why collectors and museums in the United States embraced the Flemish masters with such enthusiasm. They trace how the taste for specific genres and the appreciation of certain artists, in particular Peter Paul Rubens and Anthony van Dyck, changed over the years, and they explore the historical and cultural motivations behind these trends. In doing so, they consider the effect of the great bequests of Flemish paintings to American museums and examine the private collections of the main tastemakers for Flemish painting, including the Baltimore merchant Robert Gilmore; John Graver Johnson, the leading corporate lawyer of the Gilded Age; and the California oil magnate J. Paul Getty. Gorgeously illustrated with almost one hundred representative pieces, this important contribution to the scholarship on American collecting of Flemish art will interest art lovers and stimulate further research in the fields of art history and museum history.

In addition to the editor, the contributors include Ronni Baer, Adam Eaker, Lance Humphries, George S. Keyes, Margaret R. Laster, Alexandra Libby, Louisa Wood Ruby, Dennis P. Weller, Arthur K. Wheelock, Marjorie Wieseman, and Anne T. Woollett.

248 pages | 92 color/6 b&w illus. | 8 x 10 | October 2020  
ISBN 978-0-271-08608-8 | hardcover: \$69.95 sh  
The Frick Collection Studies in the History of Art  
Collecting in America Series | Co-published with The Frick Collection



## Consuming Painting Food and the Feminine in Impressionist Paris

Allison Deutsch

*“Consuming Painting offers an impressive new take on the history of late nineteenth-century French art, one that makes clear for the first time the sensorial range in the historical reception of modern painting. In her reevaluation and retranslation of art criticism, combined with her highly persuasive descriptions of a range of paintings, Deutsch shows the sustained discourse of desire and disgust built into the deeply gendered metaphors of painting as culinary consumption.”*

—MARNIN YOUNG, author of *Realism in the Age of Impressionism: Painting and the Politics of Time*

In *Consuming Painting*, Allison Deutsch challenges the pervasive view that Impressionism was above all about visual experience. Focusing on the language of food and consumption as they were used by such prominent critics as Baudelaire and Zola, she writes new histories for familiar works by Manet, Monet, Caillebotte, and Pissarro and creates fresh possibilities for experiencing and interpreting them.

Examining the culinary metaphors that the most influential critics used to express their attraction or disgust toward painting, Deutsch rethinks French modern-life painting in relation to the visceral reactions that these works evoked in their earliest publics. Writers posed viewing as analogous to ingestion and used comparisons to food to describe the appearance of paint and the painter's process. The food metaphors they chose were aligned with specific female types, such as red meat for sexualized female flesh, confections for fashionably made-up women, and hearty vegetables for agricultural laborers. These culinary figures of speech, Deutsch argues, provide important insights into both the fabrication of the feminine and the construction of masculinity in nineteenth-century France. *Consuming Painting* exposes the social politics at stake in the deeply gendered metaphors of sense and sensation.

Original and convincing, *Consuming Painting* upends traditional narratives of the sensory reception of modern painting. This trailblazing book is essential reading for specialists in nineteenth-century art and criticism, gender studies, and modernism.

216 pages | 25 color/33 b&w illus. | 8 x 10 | March 2021  
ISBN 978-0-271-08723-8 | hardcover: \$99.95 sh



## Air-Conditioning in Modern American Architecture, 1890-1970

Joseph M. Siry

“Joseph Siry’s excellent new book makes a convincing case for the inclusion of technology and the conditions of architectural production in our approach to architectural history. It provides a major new contribution to our understanding of the field.”

—DIETRICH C. NEUMANN, editor of *“The Structure of Light”*: *Richard Kelly and the Illumination of Modern Architecture*

*Air-Conditioning in Modern American Architecture, 1890-1970*, documents how architects made environmental technologies into resources that helped shape their spatial and formal aesthetic. In doing so, it sheds important new light on the ways in which mechanical engineering has been assimilated into the culture of architecture as one facet of its broader modernist project.

Tracing the development and architectural integration of air-conditioning from its origins in the late nineteenth century to the advent of the environmental movement in the early 1970s, Joseph M. Siry shows how the incorporation of mechanical systems into modernism’s discourse of functionality profoundly shaped the work of some of the movement’s leading architects, such as Dankmar Adler, Louis Sullivan, Frank Lloyd Wright, Ludwig Mies van der Rohe, Gordon Bunshaft, and Louis Kahn. For them, the modernist ideal of functionality was incompletely realized if it did not wholly assimilate heating, cooling, ventilating, and artificial lighting. Bridging the history of technology and the history of architecture, Siry discusses air-conditioning’s technical and social history and provides case studies of buildings by the master architects who brought this technology into the conceptual and formal project of modernism.

A monumental work by a renowned expert in American modernist architecture, this book asks us to see canonical modernist buildings through a mechanical engineering-oriented lens. It will be especially valuable to scholars and students of architecture, modernism, the history of technology, and American history.

304 pages | 150 b&w illus. | 9 x 10 | February 2021  
ISBN 978-0-271-08694-1 | hardcover: \$139.95 sh  
Buildings, Landscapes, and Societies Series



## Freedom and the Cage Modern Architecture and Psychiatry in Central Europe, 1890-1914

Leslie Topp

256 pages | 3 color/114 b&w illus./1 map  
9 x 10 | 2017 | ISBN 978-0-271-07710-9  
hardcover: \$99.95 sh



## Gunnar Asplund's Gothenburg The Transformation of Public Architecture in Interwar Europe

Nicholas Adams

288 pages | 152 b&w illus. | 9 x 10 | 2014  
ISBN 978-0-271-05984-6

hardcover: \$64.95 sh



## Making Modern Paris Victor Baltard's Central Markets and the Urban Practice of Architecture

Christopher Curtis Mead

Winner, 2015 Alice Davis Hitchcock Book  
Award, Society of Architectural Historians

324 pages | 157 b&w illus. | 9 x 10 | 2012  
ISBN 978-0-271-05087-4  
hardcover: \$93.95 sh

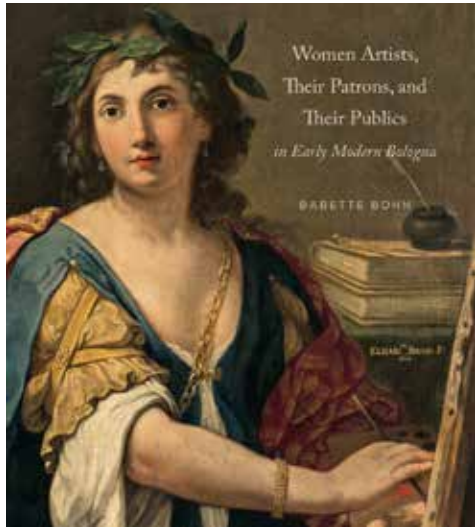


## Architecture and Statecraft Charles of Bourbon's Naples, 1734-1759

Robin L. Thomas

248 pages | 120 b&w illus. | 9 x 10 | 2013  
ISBN 978-0-271-05639-5  
hardcover: \$93.95 sh





## Women Artists, Their Patrons, and Their Publics in Early Modern Bologna

Babette Bohn

**“This book is a monumental contribution to a rapidly growing body of studies on pioneering women artists. It will galvanize this field with fresh topics of discussion and a rich harvest of new archival findings.”**

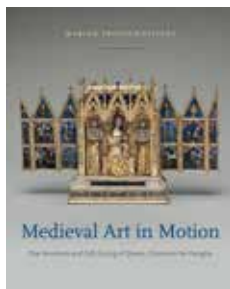
—SHEILA BARKER, Founding Director, Jane Fortune Research Program on Women Artists

This groundbreaking book seeks to explain why women artists were far more numerous, diverse, and successful in early modern Bologna than elsewhere in Italy. They worked as painters, sculptors, printmakers, and embroiderers; many obtained public commissions and expanded beyond the portrait subjects to which women were traditionally confined. Babette Bohn asks why that was the case in this particular place and at this particular time.

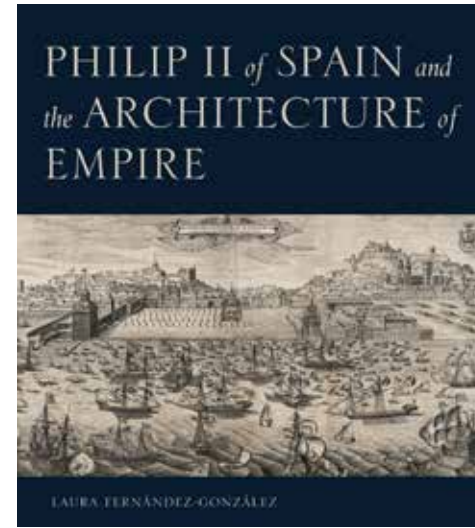
Drawing on extensive archival research, Bohn investigates an astonishing sixty-eight women artists, including Elisabetta Sirani and Lavinia Fontana. The book identifies and explores the factors that facilitated their success, including local biographers who celebrated women artists in new ways, an unusually diverse system of artistic patronage that included citizens from all classes, the impact of Bologna’s venerable university, an abundance of women writers, and the frequency of self-portraits and signed paintings by many women artists. In tracing the evolution of Bologna’s female artists from nun-painters to working professionals, Bohn proposes new attributions and interpretations of their works, some of which are reproduced here for the first time.

Featuring original methodological models, innovative and historically grounded insights, and new documentation, this book will be a crucial resource for art historians, historians, and women’s studies scholars and students.

332 pages | 81 color/60 b&w illus. | 9 x 10 | March 2021  
ISBN 978-0-271-08696-5 | hardcover: \$74.95 sh



ALSO OF INTEREST  
**Medieval Art in Motion**  
The Inventory and Gift Giving of Queen Clémence de Hongrie  
Mariah Proctor-Tiffany  
ISBN 978-0-271-08112-0  
hardcover: \$89.95 sh



## Philip II of Spain and the Architecture of Empire

Laura Fernández-González

**“Laura Fernández-González’s attention to understudied buildings is admirable, as is her characterization of the Spanish Empire as one ‘under construction.’ *Philip II of Spain and the Architecture of Empire* makes an important contribution to the study of domestic architecture and will certainly put the Royal Archive at Simancas on the map of important undertakings by Philip II.”**

—JESÚS ESCOBAR, author of *The Plaza Mayor and the Shaping of Baroque Madrid*

Philip II of Spain was a major patron of the arts, best known for his magnificent palace and royal mausoleum at the Monastery of San Lorenzo of El Escorial. However, neither the king’s monastery nor his collections fully convey the rich artistic landscape of early modern Iberia. In this book, Laura Fernández-González examines Philip’s architectural and artistic projects, placing them within the wider context of Europe and the transoceanic Iberian dominions.

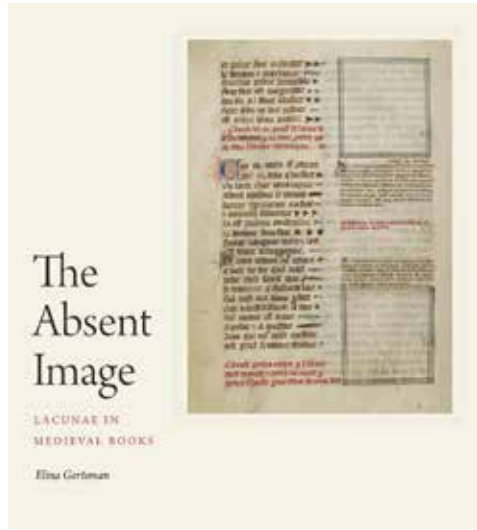
*Philip II of Spain and the Architecture of Empire* investigates ideas of empire and globalization in the art and architecture of the Iberian world during the sixteenth century, a time when the Spanish Empire was the largest in the world. Fernández-González illuminates Philip’s use of building regulations to construct an imperial city in Madrid and highlights the importance of his transformation of the Simancas fortress into an archive. She analyzes the refashioning of his imperial image upon his ascension to the Portuguese throne and uses the Hall of Battles in El Escorial as a lens through which to understand visual culture, history writing, and Philip’s kingly image as it was reflected in the funeral commemorations mourning his death across the Iberian world. Positioning Philip’s art and architectural programs within the wider cultural context of politics, legislation, religion, and theoretical trends, Fernández-González shows how design and images traveled across the Iberian world and provides a nuanced assessment of Philip’s role in influencing them.

Original and important, this panoramic work will have a lasting impact on Philip II’s artistic legacy. Art historians and scholars of Iberia and sixteenth-century history will especially value Fernández-González’s research.

240 pages | 45 color/42 b&w illus. | 9 x 10 | May 2021  
ISBN 978-0-271-08724-5 | hardcover: \$94.95 sh



ALSO OF INTEREST  
**Baroque Seville**  
Sacred Art in a Century of Crisis  
Amanda Wunder  
ISBN 978-0-271-07664-5  
hardcover: \$84.95 sh



**The Absent Image**  
Lacunae in Medieval Books  
Elina Gertsman

“This is an intellectually ambitious, rigorously argued, and erudite book that explores visual strategies and their theoretical underpinnings of ‘empty spaces’ in medieval manuscripts. A must-read for scholars of medieval and northern Renaissance art and intellectual history.”

—NINO ZCHOMELIDSE, author of *Art, Ritual, and Civic Identity in Medieval Southern Italy*

Guided by Aristotelian theories, medieval philosophers believed that nature abhors a vacuum. Medieval art, according to modern scholars, abhors the same. The notion of *horror vacui*—the fear of empty space—is thus often construed as a definitive feature of Gothic material culture. In *The Absent Image*, Elina Gertsman argues that Gothic art, in its attempts to grapple with the unrepresentability of the invisible, actively engages emptiness, voids, gaps, holes, and erasures.

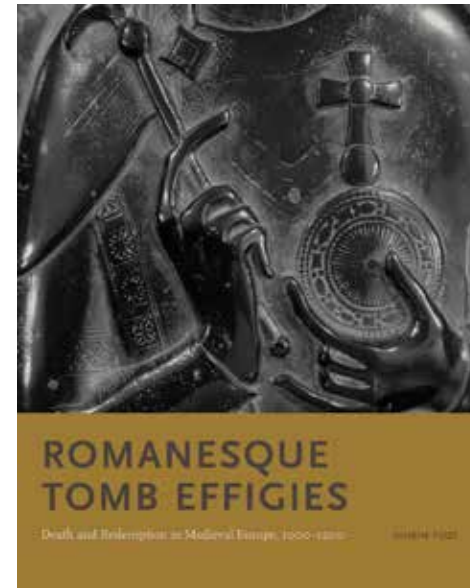
Exploring complex conversations among medieval philosophy, physics, mathematics, piety, and image-making, Gertsman explains how nothingness was understood in the medieval world and discusses the different forms that it takes: void, zero, and described by negation. With a special focus on murals and manuscripts, Gertsman studies these visually varied empty spaces. She considers the concept of nothingness in concert with the imaginary, investigates erasure and how it transforms an image, and looks at manuscripts that harbor holes and how they enact meaning for the viewer. Gertsman reveals profoundly inventive approaches to emptiness in late medieval visual culture, from ingenious images of the world’s creation *ex nihilo* to figurations of absence as a replacement for the invisible forces of conception and death.

Innovative and challenging, this book will find its primary audience with students and scholars of art, religion, physics, philosophy, and mathematics. It will be particularly welcomed by those interested in phenomenological and cross-disciplinary approaches to the visual culture of the later Middle Ages.

264 pages | 58 color/62 b&w illus. | 9 x 10 | June 2021  
ISBN 978-0-271-08784-9 | hardcover: \$124.95 sh



ALSO OF INTEREST  
**Apocalypse Illuminated**  
The Visual Exegesis of Revelation in Medieval Illustrated Manuscripts  
Richard K. Emmerson  
ISBN 978-0-271-07865-6  
hardcover: \$59.95 sh



**Romanesque Tomb Effigies**  
Death and Redemption in Medieval Europe, 1000-1200

Shirin Fozi

“This deeply researched and insightful book fills a significant lacuna in the study of medieval sculpture, portraiture, and commemoration. It makes a vital contribution to the field’s ‘material turn,’ bringing together monuments in stone, metal, and stucco to reveal both their distinctive properties and their interconnections. At the same time, Fozi never lets us forget the real human beings these tombs honored or the communities that took pride in and comfort from these depictions.”

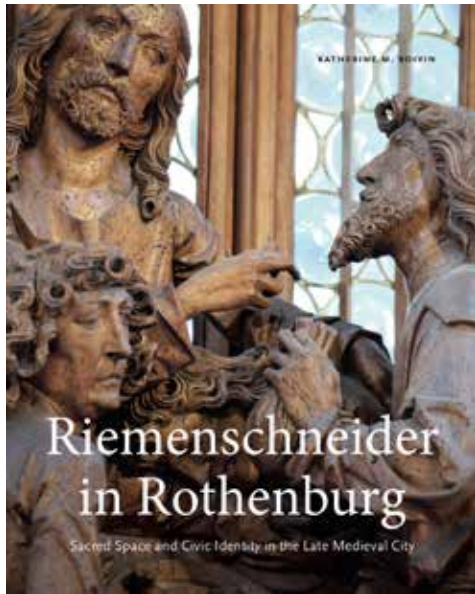
—JACQUELINE E. JUNG, author of *Eloquent Bodies: Movement, Expression, and the Human Figure in Gothic Sculpture*

Framed by evocative inscriptions, tumultuous historical events, and the ambiguities of Christian death, Romanesque tomb effigies were the first large-scale figural monuments for the departed in European art. In this book, Shirin Fozi explores these provocative markers of life and death, establishing early tomb figures as a coherent genre that hinged upon histories of failure and frustrated ambition.

In sharp contrast to later recumbent funerary figures, none of the known European tomb effigies made before circa 1180 were commissioned by the people they represented, and all of the identifiable examples of these tombs were dedicated to individuals whose legacies were fraught rather than triumphant. Fozi draws on this evidence to argue that Romanesque effigies were created to address social rather than individual anxieties: they compensated for defeat by converting local losses into an expectation of eternal victory, comforting the embarrassed heirs of those whose histories were marked by misfortune and offering compensation for the disappointments of the world.

Featuring numerous examples and engaging the visual, historical, and theological contexts that inform them, this groundbreaking work adds a fresh dimension to the study of monumental sculpture and the idea of the individual in the northern European Middle Ages. It will appeal to scholars of art history and medieval studies.

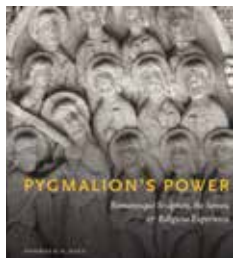
264 pages | 16 color/80 b&w illus. | 8 x 10 | April 2021  
ISBN 978-0-271-08719-1 | hardcover: \$89.95 sh



**Riemenschneider in Rothenburg**  
Sacred Space and Civic Identity in the Late Medieval City  
Katherine M. Boivin

“*Riemenschneider in Rothenburg* should be of great interest to art historians and others. It sheds light on a major figure of the Northern ‘Renaissance’ and also on issues of civic contextualization that are of current interest. The scholarship is thorough and careful. It is, in short, an excellent book.”

—RICHARD KIECKHEFER, author of *Theology in Stone: Church Architecture from Byzantium to Berkeley*



ALSO OF INTEREST  
**Pygmalion's Power**  
Romanesque Sculpture, the Senses, and Religious Experience

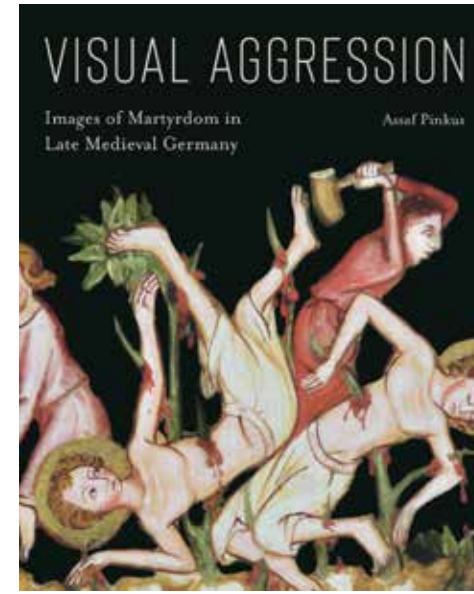
Thomas E. A. Dale  
ISBN 978-0-271-08345-2  
hardcover: \$99.95 sh

The concept of the medieval city is fixed in the modern imagination, conjuring visions of fortified walls, towering churches, and winding streets. In *Riemenschneider in Rothenburg*, Katherine M. Boivin investigates how medieval urban planning and artistic programming worked together to form dynamic environments, demonstrating the agency of objects, styles, and spaces in mapping the late medieval city.

Using altarpieces by the famed medieval artist Tilman Riemenschneider as touchstones for her argument, Boivin explores how artwork in Germany's preeminent medieval city, Rothenburg ob der Tauber, deliberately propagated civic ideals. She argues that the numerous artistic pieces commissioned by the city's elected council over the course of two centuries built upon one another, creating a cohesive structural network that attracted religious pilgrims and furthered the theological ideals of the parish church. By contextualizing some of Rothenburg's most significant architectural and artistic works, such as St. James's Church and Riemenschneider's Altarpiece of the Holy Blood, Boivin shows how the city government employed these works to establish a local aesthetic that awed visitors, raising Rothenburg's profile and putting it on the pilgrimage map of Europe.

Carefully documented and convincingly argued, this book sheds important new light on the history of one of Germany's major tourist destinations. It will be of considerable interest to medieval art historians and scholars working in the fields of cultural and urban history.

248 pages | 77 color/20 b&w illus. | 8 x 10 | May 2021  
ISBN 978-0-271-08778-8 | hardcover: \$99.95 sh



**Visual Aggression**  
Images of Martyrdom in Late Medieval Germany  
Assaf Pinkus

“A suggestive and richly illustrated study of violence imagery in late medieval German-speaking lands. Pinkus meticulously collates and catalogues the monumental ‘galleries of violence’ that are his focus, contextualising sculptural cycles of martyrdom in the Upper and Middle Rhine regions with reference to local histories and circumstances. Attentive to issues of language, he also shows how the concept of violence came to be located within an ethical system. The result is a significant contribution to our understanding of medieval martyrdom imagery and the responses it elicits.”

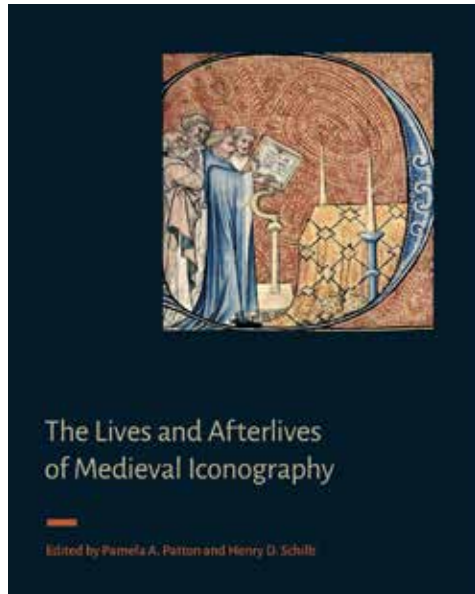
—ROBERT MILLS, author of *Suspended Animation: Pain, Pleasure and Punishment in Medieval Culture*

Why does a society seek out images of violence? What can the consumption of violent imagery teach us about the history of violence and the ways in which it has been represented and understood? Assaf Pinkus considers these questions within the context of what he calls galleries of violence, the torment imagery that flourished in German-speaking regions during the fourteenth and fifteenth centuries. Exploring these images and the visceral bodily responses that they produced in their viewers, Pinkus argues that the new visual discourse on violence was a watershed in premodern conceptualizations of selfhood.

Images of martyrdom in late medieval Germany reveal a strikingly brutal parade of passion: severed heads, split skulls, mutilated organs, extracted fingernails and teeth, and myriad other torments. Stripped from their devotional context and presented simply as brutal acts, these portrayals assailed viewers' bodies and minds so violently that they amounted to what Pinkus describes as “visual aggressions.” Addressing contemporary discourses on violence and cruelty, the aesthetics of violence, and the eroticism of the tortured body, Pinkus ties these galleries of violence to larger cultural concerns about the ethics of violence and bodily integrity in the conceptualization of early modern personhood.

Innovative and convincing, this study heralds a fundamental shift in the scholarly conversation about premodern violence, moving from a focus on the *imitatio Christi* and the liturgy of punishment to the notion of violence as a moral problem in an ethical system. Scholars of medieval and early modern art, history, and literature will welcome and engage with Pinkus's research for years to come.

216 pages | 50 color/87 b&w illus. | 8 x 10 | February 2021  
ISBN 978-0-271-08379-7 | hardcover: \$109.95 sh



## The Lives and Afterlives of Medieval Iconography

Edited by Pamela A. Patton and Henry D. Schilb



Papers of the Index of Medieval Art at Princeton University

signa

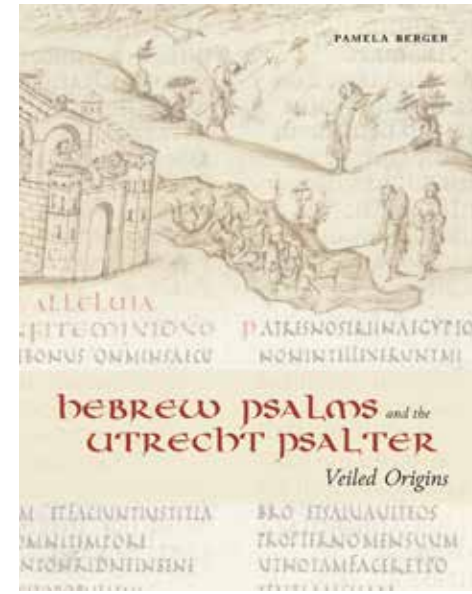
What does the study of iconography entail for scholars active today? How does it intersect with the broad array of methodological and theoretical approaches now at the disposal of art historians? Should we still dare to use the term “iconography” to describe such work?

The seven essays collected here argue that we should. Their authors set out to evaluate the continuing relevance of iconographic studies to current art-historical scholarship by exploring the fluidity of iconography itself over broad spans of time, place, and culture. These wide-ranging case studies take a diverse set of approaches as they track the transformation of medieval images and their meanings along their respective paths, exploring how medieval iconographies remained stable or changed; how images were reconceived in response to new contexts, ideas, or viewerships; and how modern thinking about medieval images—including the application or rejection of traditional methodologies—has shaped our understanding of what they signify. These essays demonstrate that iconographic work still holds a critical place within the rapidly evolving discipline of art history as well as within the many other disciplines that increasingly prioritize the study of images.

This inaugural volume in the series Signa: Papers of the Index of Medieval Art at Princeton University demonstrates the importance of keeping matters of image and meaning—regardless of whether we use the word “iconography”—at the center of modern inquiry into medieval visual culture.

In addition to the editors, the contributors to this volume are Kirk Ambrose, Charles Barber, Catherine Fernandez, Elina Gertsman, Jacqueline E. Jung, Dale Kinney, and D. Fairchild Ruggles.

216 pages | 32 color/49 b&w illus. | 8 x 10 | February 2021  
 ISBN 978-0-271-08621-7 | hardcover: \$84.95 sh  
 Signa: Papers of the Index of Medieval Art at Princeton University Series



## Hebrew Psalms and the Utrecht Psalter Veiled Origins

Pamela Berger

In a major departure from previous scholarship, this volume argues that the illustrations in the famous and widely influential Utrecht Psalter manuscript were inspired by a late antique Hebrew version of Psalms, rather than a Latin, Christian version of the text.

Produced during the early ninth century in a workshop near Reims, France, the Utrecht Psalter is illustrated with pen-and-ink drawings in a lively style reminiscent of Hellenistic art. The motifs are largely literal renditions of words and phrases found in the book of Psalms. However, more than three dozen motifs cannot be explained by either the Latin text that accompanies the imagery or the commentaries of the church fathers. Through a close reading of the Hebrew Psalms, Pamela Berger demonstrates that these motifs can be explained only by the Hebrew text, the Jewish commentary, or Jewish art. Drawing comparisons between the “Hellenistic” style of the Psalter images and the style of late antique Galilean mosaics and using evidence from recent archaeological discoveries, Berger argues that the model for those Psalter illustrations dependent on the Hebrew text was produced in the Galilee.

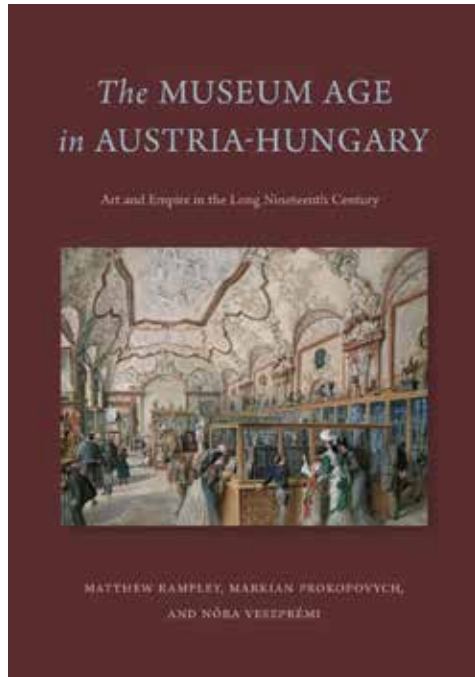
Pioneering and highly persuasive, this book resolves outstanding issues surrounding the origins of one of the most extensively studied illuminated manuscripts. It will be mandatory reading for many historians of medieval art and literature and for those interested in the Hebrew text of the book of Psalms.

240 pages | 38 color/52 b&w illus. | 8 x 10 | January 2020  
 ISBN 978-0-271-08477-0 | hardcover: \$135.00 sh



ALSO OF INTEREST  
**Art of Estrangement**  
 Redefining Jews in Reconquest Spain

Pamela A. Patton  
 ISBN 978-0-271-05383-7  
 hardcover: \$82.95 sh  
 Winner, 2014 Eleanor Tufts Book Award from American Society for Hispanic Art Historical Studies



## The Museum Age in Austria-Hungary

Art and Empire in the Long Nineteenth Century

Matthew Rampley, Markian Prokopovych, and Nóra Veszprémi

**“This is a highly original study. There is no other comparative treatment of the development of art museums in the major cities of the Habsburg monarchy, and only such a study can address effectively the analytic questions about the development and functions of the art museums in a changing public sphere that are raised here.”**

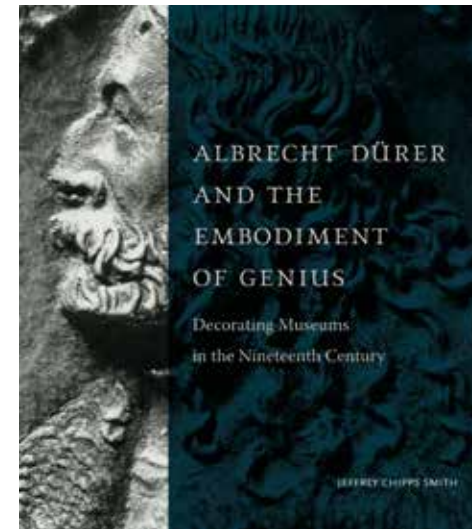
—GARY B. COHEN, author of *Education and Middle-Class Society in Imperial Austria, 1848–1918*

This important critical study of the history of public art museums in Austria-Hungary explores their place in the wider history of European museums and collecting, their role as public institutions, and their involvement in the complex cultural politics of the Habsburg Empire.

Focusing on institutions in Vienna, Cracow, Prague, Zagreb, and Budapest, *The Museum Age in Austria-Hungary* traces the evolution of museum culture over the long nineteenth century, from the 1784 installation of imperial art collections in the Belvedere Palace (as a gallery open to the public) to the dissolution of Austria-Hungary after the First World War. Drawing on source materials from across the empire, the authors reveal how the rise of museums and display was connected to growing tensions between the efforts of Viennese authorities to promote a cosmopolitan and multinational social, political, and cultural identity, on the one hand, and, on the other, the rights of national groups and cultures to self-expression. They demonstrate the ways in which museum collecting policies, practices of display, and architecture engaged with these political agendas and how museums reflected and enabled shifting forms of civic identity, emerging forms of professional practice, the production of knowledge, and the changing composition of the public sphere.

Original in its approach and sweeping in scope, this fascinating study of the museum age of Austria-Hungary will be welcomed by students and scholars interested in the cultural and art history of Central Europe.

304 pages | 47 b&w illus. | 7 x 10 | February 2021  
ISBN 978-0-271-08710-8 | hardcover: \$99.95 sh



## Albrecht Dürer and the Embodiment of Genius

Decorating Museums in the Nineteenth Century

Jeffrey Chipps Smith

**“While Renaissance studies have taken the international importance of Albrecht Dürer as a given for a long time, his role for the nineteenth-century imagination has remained mostly a German affair. Smith’s wide-ranging study will change this. Written in vivid, easily accessible prose, the book presents the reader with a rich picture of Dürer’s omnipresence in the museum age across the globe.”**

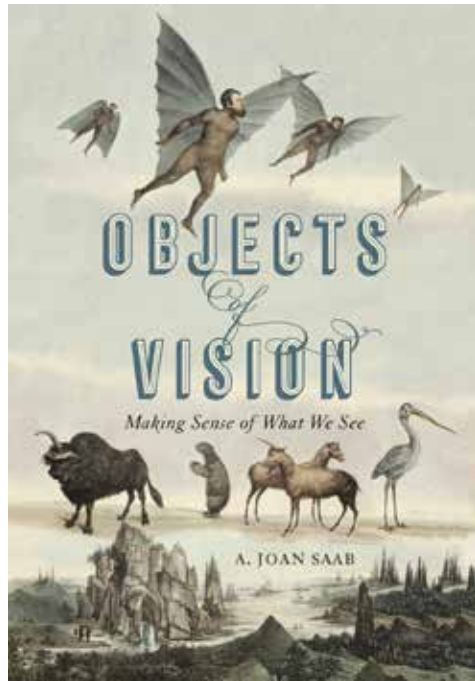
—CORDULA GREWE, author of *The Nazarenes: Romantic Avant-garde and the Art of the Concept*

During the nineteenth century, Albrecht Dürer’s art, piety, and personal character were held up as models to inspire contemporary artists and—it was hoped—to return Germany to international artistic eminence. In this book, Jeffrey Chipps Smith explores Dürer’s complex posthumous reception during the great century of museum building in Europe, with a particular focus on the artist’s role as a creative and moral exemplar for German artists and museum visitors.

In an era when museums were emerging as symbols of civic, regional, and national identity, dozens of new national, princely, and civic museums began to feature portraits of Dürer in their elaborate decorative programs embellishing the facades, grand staircases, galleries, and ceremonial spaces. Most of these arose in Germany and Austria, though examples can be seen as far away as St. Petersburg, Stockholm, London, and New York City. Probing the cultural, political, and educational aspirations and rivalries of these museums and their patrons, Smith traces how Dürer was painted, sculpted, and prominently placed to accommodate the era’s diverse needs and aspirations. He investigates what these portraits can tell us about the rise of a distinct canon of famous Renaissance and Baroque artists—addressing the question of why Dürer was so often paired with Raphael, who was considered to embody the greatness of Italian art—and why, with the rise of German nationalism, Hans Holbein the Younger often replaced Raphael as Dürer’s partner.

Accessibly written and comprehensive in scope, this book sheds new light on museum building in the nineteenth century and the rise of art history as a discipline. It will appeal to specialists in nineteenth-century and early modern art, the history of museums and collecting, and art historiography.

256 pages | 79 color/64 b&w illus. | 9 x 10 | October 2020  
ISBN 978-0-271-08594-4 | hardcover: \$99.95 sh



## Objects of Vision

Making Sense of What We See

A. Joan Saab

“Well researched, beautifully written, and fascinatingly presented, *Objects of Vision* offers the visual studies field a historical reading of case studies with and around objects and artifacts from the Renaissance to the present. Joan Saab expands the scope of visual studies to include material and technological forms ranging from spirit photography to holograms, and she gives timely insight into photographic truth and the everyday proliferation of images.”

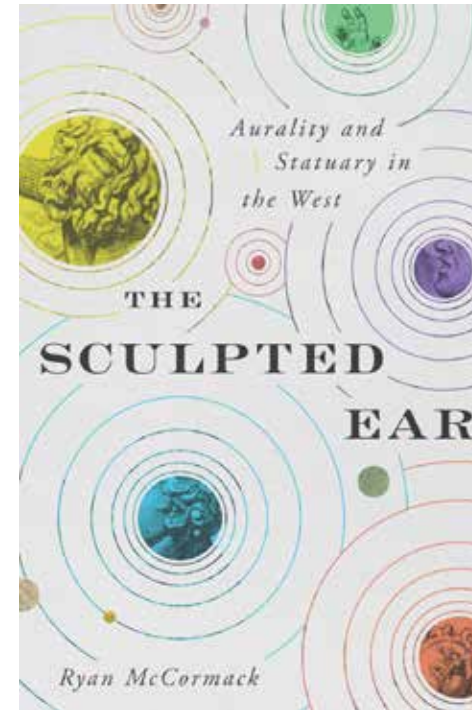
—LISA CARTWRIGHT, coauthor of *Practices of Looking: An Introduction to Visual Culture*

Advances in technology allow us to see the invisible: fetal heartbeats, seismic activity, cell mutations, virtual space. Yet in an age when experience is so intensely mediated by visual records, the centuries-old realization that knowledge gained through sight is inherently fallible takes on troubling new dimensions. This book considers the ways in which seeing, over time, has become the foundation for knowing (or at least for what we think we know).

A. Joan Saab examines the scientific and socially constructed aspects of seeing in order to delineate a genealogy of visuality from the Renaissance to the present, demonstrating that what we see and how we see it are often historically situated and culturally constructed. Through a series of linked case studies that highlight moments of seeming disconnect between seeing and believing—hoaxes, miracles, spirit paintings, manipulated photographs, and holograms, to name just a few—she interrogates the relationship between “visions” and visuality. This focus on the strange and the wonderful in understanding changing notions of visions and visual culture is a compelling entry point into the increasingly urgent topic of technologically enhanced representations of reality.

Accessibly written and thoroughly enlightening, *Objects of Vision* is a concise history of the connections between seeing and knowing that will appeal to students and teachers of visual studies and sensory, social, and cultural history.

166 pages | 31 color/13 b&w illus. | 7 x 10 | November 2020  
ISBN 978-0-271-08810-5 | hardcover: \$69.95 sh  
Perspectives on Sensory History Series



## The Sculpted Ear

Aurality and Statuary in the West

Ryan McCormack

“*The Sculpted Ear* evidences a long and rich history of sounding and hearing associated with the apparently silent art of sculpture. The book tackles important questions in sound studies, musicology, philosophy, and art history from a fresh perspective. The case studies to be found in each chapter provide new, fascinating information to the scholar of sound as well as intriguing new perspectives on the history of hearing.”

—JAMES G. MANSELL, author of *The Age of Noise in Britain: Hearing Modernity*

Sound and statuary have had a complicated relationship in Western aesthetic thought since antiquity. Taking as its focus the sounding statue—a type of anthropocentric statue that invites the viewer to imagine sounds the statue might make—*The Sculpted Ear* rethinks this relationship in light of discourses on aurality emerging within the field of sound studies. Ryan McCormack argues that the sounding statue is best thought of not as an aesthetic object but as an event heard by people and subsequently conceptualized into being through acts of writing and performance.

Constructing a history in which hearing plays an integral role in ideas about anthropocentric statuary, McCormack begins with the ancient sculpture of Laocoön, before moving to a discussion of the early modern automaton known as Tipu’s Tiger and the statue of the *Commendatore* in Mozart’s *Don Giovanni*. Finally, he examines statues of people from the present and the past, including the singer Josephine Baker, the violinist Aleksandar Nikolov, and the actor Bob Newhart—with each case touching on some of the issues that have historically plagued the aesthetic viability of the sounding statue. McCormack convincingly demonstrates how sounding statues served as important precursors and continuing contributors to modern ideas about the ontology of sound, technologies of sound reproduction, and performance practices blurring traditional divides between music, sculpture, and the other arts.

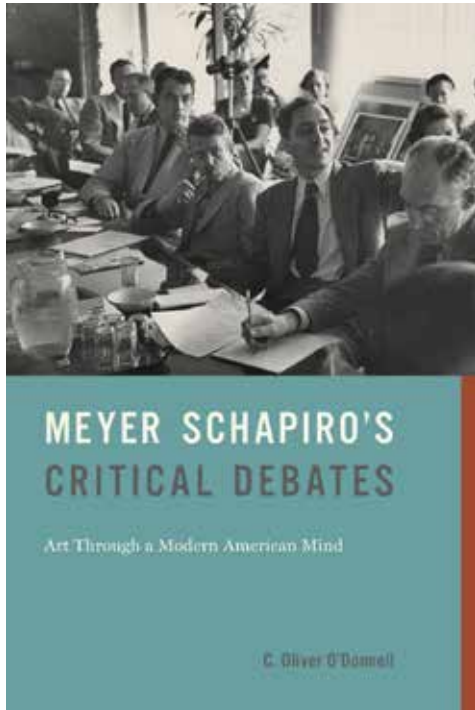
A compelling narrative that illuminates the stories of individual sculptural objects and the audiences that hear them, this book will appeal to anyone interested in the connections between aurality and statues in the Western world, in particular scholars and students of sound studies and sensory history.

224 pages | 6 x 9 | April 2020  
ISBN 978-0-271-08692-7 | hardcover: \$89.95 sh  
ISBN 978-0-271-08693-4 | paper: \$32.95 sh | June 2021  
Perspectives on Sensory History Series



art 2021

new in  
paperback



272 pages | 36 b&w illus. | 6 x 9 | November 2020  
 ISBN 978-0-271-08465-7 | paper: \$29.95 sh

**“An important resource on one of art history’s most brilliant practitioners.”**

—D. PINCUS, *Choice*

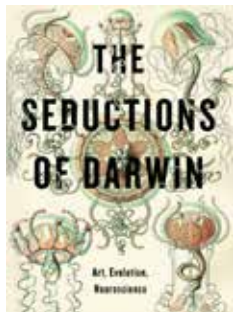
## Meyer Schapiro’s Critical Debates

Art Through a Modern American Mind  
 C. Oliver O’Donnell

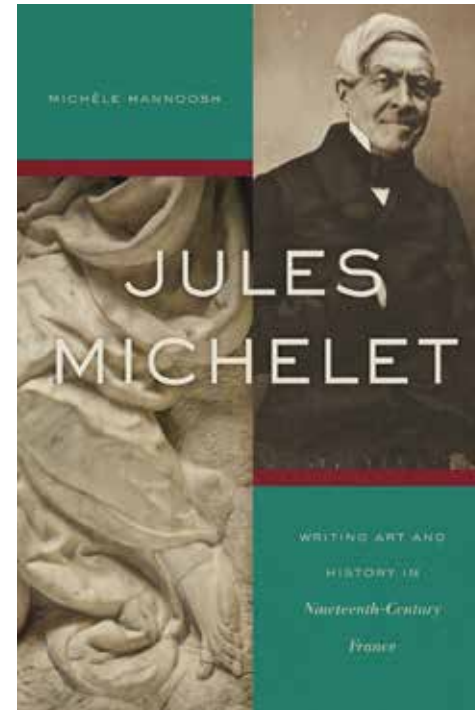
*Winner of the Zentralinstitut für Kunstgeschichte’s 2019 Willibald Sauerländer Award for distinguished research in the history and practice of art-historical writing*

Described in the *New York Times* as the greatest art historian America ever produced, Meyer Schapiro was both a close friend to many of the famous artists of his generation and a scholar who engaged in public debate with some of the major intellectuals of his time. This volume synthesizes his prolific career for the first time, demonstrating how Schapiro worked from the nexus of artistic and intellectual practice to confront some of the twentieth century’s most abiding questions.

Schapiro was renowned for pioneering interdisciplinary approaches to interpreting visual art. His lengthy formal analyses in the 1920s, Marxist interpretations in the 1930s, psychoanalytic critiques in the 1950s and 1960s, and semiotic explorations in the 1970s all helped open new avenues for inquiry. Based on archival research, C. Oliver O’Donnell’s study is structured chronologically around eight defining debates in which Schapiro participated, including his dispute with Isaiah Berlin over the life and writing of Bernard Berenson, Schapiro’s critique of Martin Heidegger’s ekphrastic commentary on Van Gogh, and his confrontation with Claude Lévi-Strauss over the applicability of mathematics to the interpretation of visual art. O’Donnell’s thoughtful analysis of these intellectual exchanges not only traces Schapiro’s philosophical evolution but also relates them to the development of art history as a discipline, to central tensions of artistic modernism, and to modern intellectual history as a whole.



ALSO OF INTEREST  
**The Seductions of Darwin**  
 Art, Evolution, Neuroscience  
 Matthew Rampley  
 ISBN 978-0-271-07742-0  
 cloth: \$34.95 sh



248 pages | 31 b&w illus. | 6 x 9 | November 2020  
 ISBN 978-0-271-08357-5 | paper: \$39.95 sh

**“In this book Hannoosh reveals a brilliant mind using art to invent a way of writing history, inspiring the discipline of art history itself, inspiring us to continue to build the ‘cathedral of knowledge’ as both meticulous scholarship and profound love of art.”**

—BETH S. WRIGHT, *Nineteenth-Century Art Worldwide*

## Jules Michelet

Writing Art and History in Nineteenth-Century France  
 Michèle Hannoosh

Jules Michelet, one of France’s most influential historians and a founder of modern historical practice, was a passionate viewer and relentless interpreter of the visual arts. In this book, Michèle Hannoosh examines the crucial role that art writing played in Michelet’s work and shows how it decisively influenced his theory of history and his view of the practice of the historian.

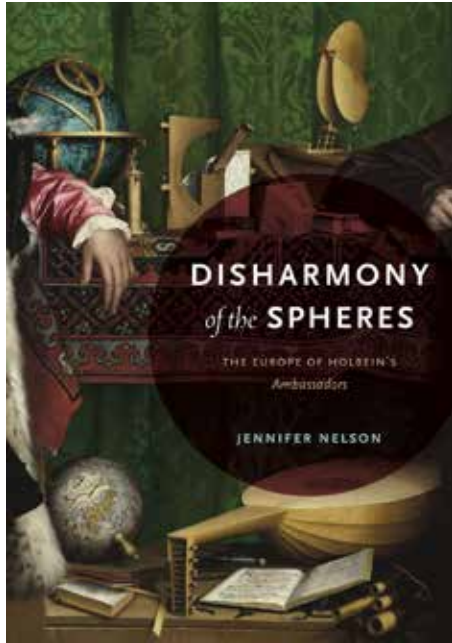
The visual arts were at the very center of Michelet’s conception of historiography. He filled his private notes, public lectures, and printed books with discussions of artworks, which, for him, embodied the character of particular historical moments. Michelet believed that painting, sculpture, architecture, and engraving bore witness to histories that frequently went untold; that they expressed key ideas standing behind events; and that they articulated concepts that would come to fruition only later.

This groundbreaking reevaluation of Michelet’s approach to history elucidates how writing about art provided a model for the historian’s relation to, and interpretation of, the past, and thus for a new type of historiography—one that acknowledges and enacts the historian’s own implication in the history he or she tells.



ALSO OF INTEREST  
**Art and Form**  
 From Roger Fry to Global Modernism  
 Sam Rose  
 ISBN 978-0-271-08239-4  
 paper: \$34.95 sh | Refiguring Modernism Series

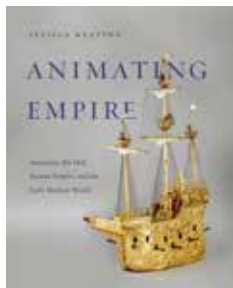




216 pages | 19 color/24 b&w illus.  
7 x 10 | December 2020  
ISBN 978-0-271-08341-4 | paper: \$34.95 sh

“Nelson brings a refreshing interdisciplinary to Holbein’s *Ambassadors* that allows us to see it through a theological preoccupation with difference and discrepancy. The happy result is a defamiliarizing of one of the most familiar paintings of Renaissance Europe.”

—MICHAEL GAUDIO, *caa.reviews*



ALSO OF INTEREST  
**Animating Empire**  
Automata, the Holy Roman Empire, and the Early Modern World  
Jessica Keating  
ISBN 978-0-271-08002-4  
hardcover: \$69.95 sh

## Disharmony of the Spheres

### The Europe of Holbein’s *Ambassadors*

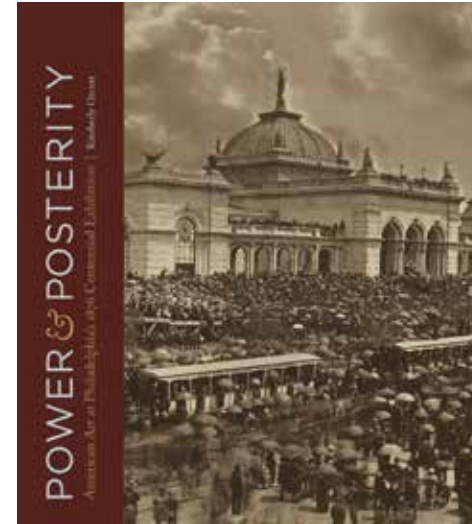
Jennifer Nelson

2021 *Historians of British Art Book Prize for a single-authored book with a subject up to 1600*

Anxious about the threat of Ottoman invasion and a religious schism that threatened Christianity from within, sixteenth-century northern Europeans increasingly saw their world as disharmonious and full of mutual contradictions. Examining the work of four unusual but influential northern Europeans as they faced Europe’s changing identity, Jennifer Nelson reveals the ways in which these early modern thinkers and artists grappled with the problem of cultural, religious, and cosmological difference in relation to notions of universals and the divine.

Focusing on northern Europe during the first half of the sixteenth century, this book proposes a complementary account of a Renaissance and Reformation for which epistemology is not so much destabilized as pluralized. Addressing a wide range of media—including paintings, etchings and woodcuts, university curriculum regulations, clocks, sundials, anthologies of proverbs, and astrolabes—Nelson argues that inconsistency, discrepancy, and contingency were viewed as fundamental features of worldly existence. Taking as its starting point Hans Holbein’s famously complex double portrait *The Ambassadors*, and then examining Philipp Melanchthon’s measurement-minded theology of science, Georg Hartmann’s modular sundials, and Desiderius Erasmus’s eclectic *Adages*, *Disharmony of the Spheres* is a sophisticated and challenging reconsideration of sixteenth-century northern European culture and its discomforts.

Carefully researched and engagingly written, *Disharmony of the Spheres* will be of vital interest to historians of early modern European art, religion, science, and culture.



296 pages | 43 color/41 b&w illus. | 9 x 10 | December 2020  
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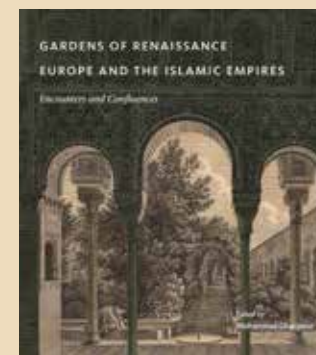
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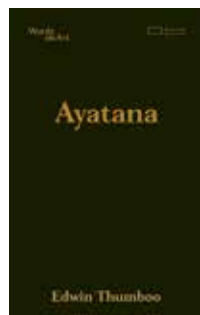
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