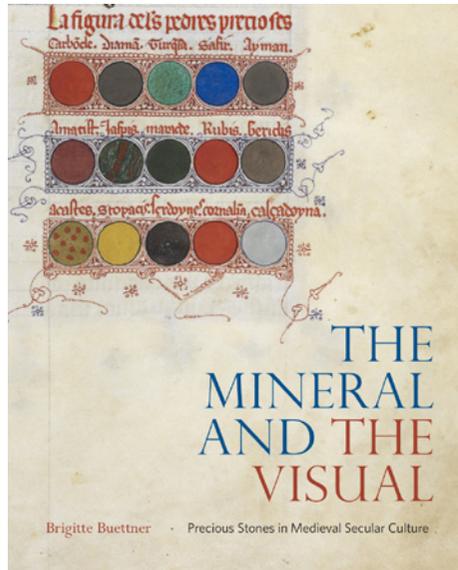


PENN STATE UNIVERSITY PRESS
ART AND ARCHITECTURE 2023

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Image credits: Cover illustration: Aelbert Jansz van der Schoor, *Still Life with Skulls*, ca. 1650, detail. Rijksmuseum, Amsterdam. Additional credits: page 3, detail of Holy Cross Chapel, Karlštejn Castle (photo: Profimedia.CZ a.s. / Alamy Stock Photo); page 6, detail of Peter of Spain's *Tractatus*, 1472–74, London, Wellcome Library, MS 55, fol. 202v (photo: Wellcome Collection); page 15, detail of Théodore Chassériau, *The Two Sisters, or Portrait of Mesdemoiselles C.*, 1843, Musée du Louvre, Paris (photo: Erich Lessing / Art Resource, NY); page 23, detail of Giacomo Caneva, *Costume Study of Six Models Posed as a Family*, ca. 1855, McGuigan Collection; pages 32–33, detail of Claude Monet, *Pink Water Lilies*, 1919, The Metropolitan Museum of Art, New York.



The Mineral and the Visual Precious Stones in Medieval Secular Culture

Brigitte Buettner

“Buettner weaves together scintillating description, meticulous scholarship, and current theory to create an unrivaled picture of her subject. She makes the case that gems are the apex of materials: substances that are active, global, exotic (and paradisaical), kingly, and in all ways powerful.”

—**CYNTHIA HAHN**, author of *Strange Beauty: Issues in the Making and Meaning of Reliquaries, 400-circa 1204*



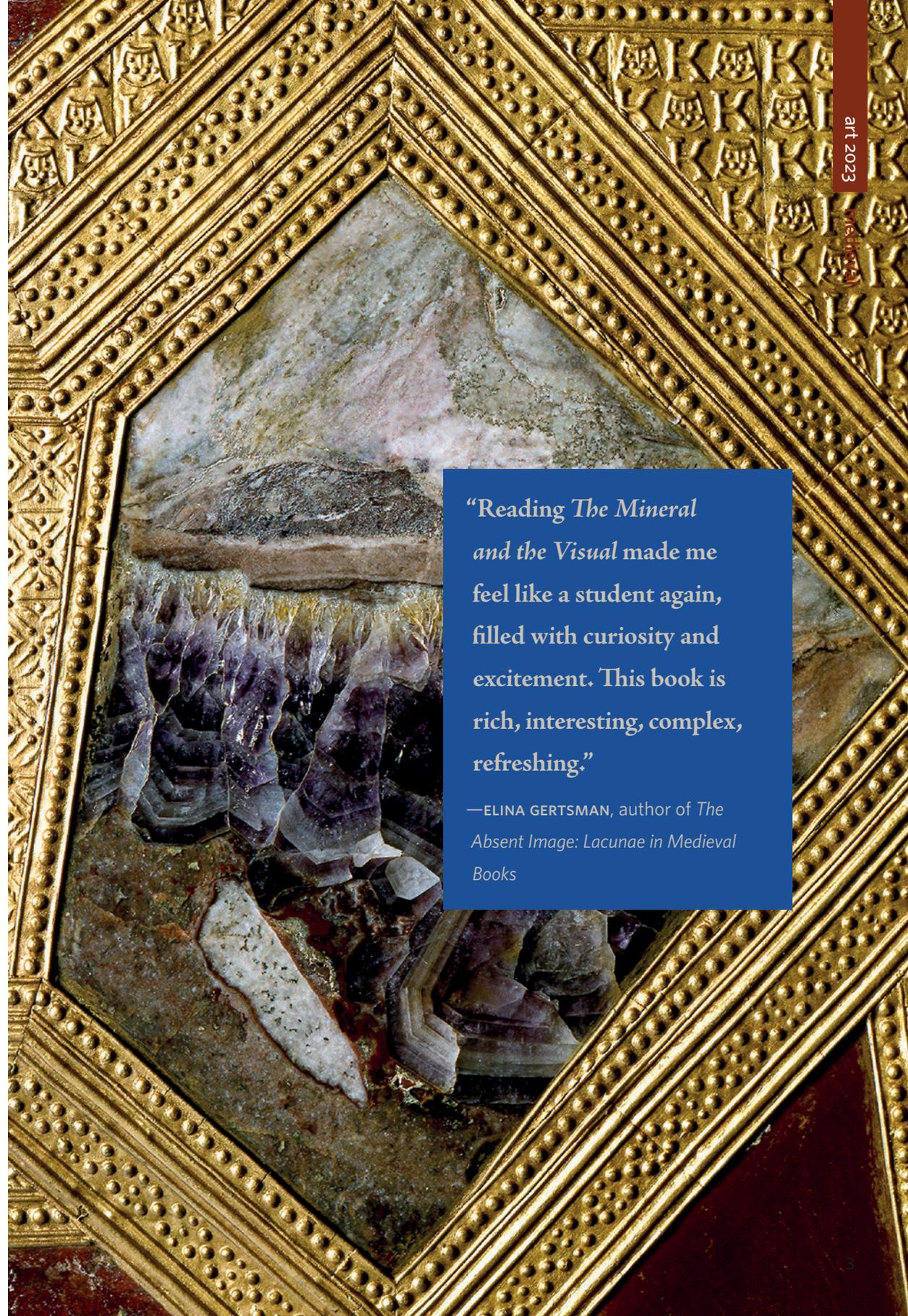
ALSO OF INTEREST
Medieval Art in Motion
The Inventory and Gift Giving of Queen Clémence de Hongrie
Mariah Proctor-Tiffany
2019 | ISBN 978-0-271-08112-0
HC: \$96.95/£83.95/€98.95 sh

Opulent jeweled objects ranked among the most highly valued works of art in the European Middle Ages. At the same time, precious stones prompted sophisticated reflections on the power of nature and the experience of mineralized beings. Beyond a visual regime that put a premium on brilliant materiality, how can we account for the ubiquity of gems in medieval thought?

In *The Mineral and the Visual*, art historian Brigitte Buettner examines the social roles, cultural meanings, and active agency of precious stones in secular medieval art. Exploring the layered roles played by gems in aesthetic, ideological, intellectual, and economic practices, Buettner focuses on three significant categories of art: the jeweled crown, the pictorialized lapidary, and the illustrated travel account. The global gem trade brought coveted jewels from the Indies to goldsmiths’ workshops in Paris, fashionable bodies in London, and the crowns of kings across Europe, and Buettner shows that Europe’s literal and metaphorical enrichment was predicated on the importation of gems and ideas from Byzantium, the Islamic world, Persia, and India.

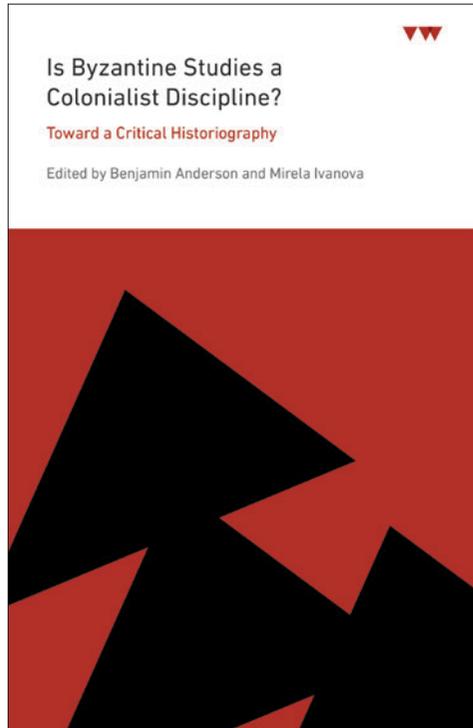
Original, transhistorical, and cross-disciplinary, *The Mineral and the Visual* engages important methodological questions about the work of culture in its material dimension. It will be especially useful to scholars and students interested in medieval art history, material culture, and medieval history.

272 pages | 35 color/55 b&w illus. | 8 x 10 | Sept. 2022
ISBN 978-0-271-09250-8
hardcover: \$99.95/£86.95/€101.95 sh



“Reading *The Mineral and the Visual* made me feel like a student again, filled with curiosity and excitement. This book is rich, interesting, complex, refreshing.”

—**ELINA GERTSMAN**, author of *The Absent Image: Lacunae in Medieval Books*



Is Byzantine Studies a Colonialist Discipline? Toward a Critical Historiography

Edited by Benjamin Anderson and Mirela Ivanova

“This dynamic, multivocal volume has the potential to reshape not only the field of Byzantine studies but also larger movements within the humanities, with outstanding contributions by Aschenbrenner and Ransohoff, Achi, and Williams. Anderson and Ivanova’s work—particularly its willingness to engage with critical race and decolonial studies—will appeal to Byzantinists as well as those engaged in global medieval studies and adjacent fields, especially Ethiopian and Islamic studies.”

—SUZANNE CONKLIN AKBARI, author of *Idols in the East: European Representations of Islam and the Orient, 1100-1450*

Is Byzantine Studies a colonialist discipline? Rather than provide a definitive answer to this question, this book defines the parameters of the debate and proposes ways of thinking about what it would mean to engage seriously with the field’s political and intellectual genealogies, hierarchies, and forms of exclusion.

In this volume, scholars of art, history, and literature address the entanglements, past and present, among the academic discipline of Byzantine Studies and the practice and legacies of European colonialism. Starting with the premise that Byzantium and the field of Byzantine studies are simultaneously colonial and colonized, the chapters address topics ranging from the material basis of philological scholarship and its uses in modern politics to the colonial plunder of art and its consequences for curatorial practice in the present. The book concludes with a bibliography that serves as a foundation for a coherent and systematic critical historiography. Bringing together insights from scholars working in different disciplines, regions, and institutions, *Is Byzantine Studies a Colonialist Discipline?* urges practitioners to reckon with the discipline’s colonialist, imperialist, and white supremacist history.

In addition to the editors, the contributors to this volume include Andrea Myers Achi, Nathanael Aschenbrenner, Bahattin Bayram, Averil Cameron, Stephanie R. Caruso, Şebnem Dönbekci, Hugh G. Jeffery, Anthony Kaldellis, Matthew Kinloch, Nicholas Matheou, Maria Mavroudi, Zeynep Olgun, Arietta Papaconstantinou, Jake Ransohoff, Alexandra Vukovich, Elizabeth Dospel Williams, and Arielle Winnik.

208 pages | 18 b&w illus. | 5.5 x 8.5 | June 2023
ISBN 978-0-271-09526-4
paper: \$24.95/£21.95/€25.95 sh
ICMA Books | Viewpoints Series | Copublished with The International Center of Medieval Art

ICMA BOOKS | VIEWPOINTS



Destroyed—Disappeared— Lost—Never Were

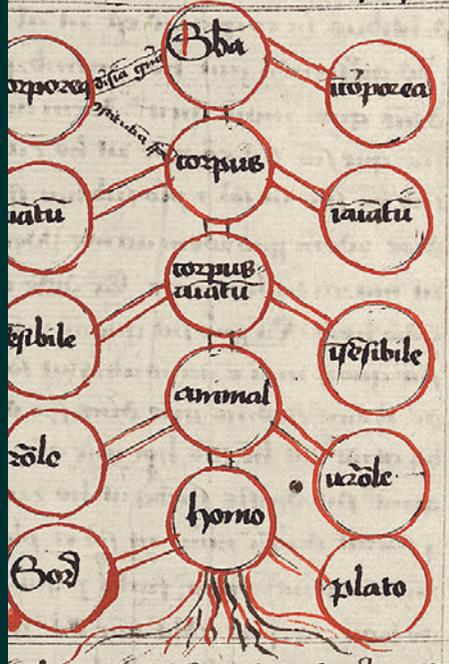
Edited by Beate Fricke and Aden Kumler

“Both as a whole and as individual essays, the contents of *Destroyed—Disappeared—Lost—Never Were* contribute significantly to various urgent scholarly conversations in art history today. Highly original and written by experts in their respective fields, each of the book’s chapters focuses on serious lacunae in the medieval discipline, unpacking them in creative ways in relation to both primary and secondary materials. Between them, these exciting essays offer novel readings of previously untreated objects, important revisions to existing historical and theoretical narratives, and original critiques of received historiographies.”

—Jack Hartnell, author of *Medieval Bodies: Life, Death and Art in the Middle Ages*

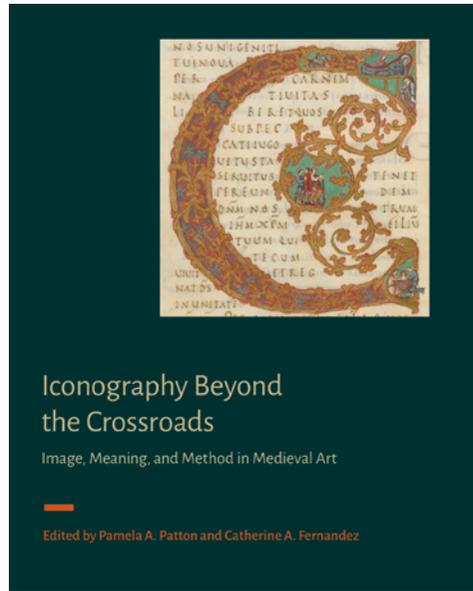
168 pages | 19 b&w illus. | 5.5 x 8.5 | 2022
ICMA Books | Viewpoints Series
ISBN 978-0-271-09328-4
paper: \$18.95/£16.95/€19.95 sh

no ut p[ro]p[ri]e patuit et no[n] p[ro]p[ri]e de h[uius] in quod q[ui] si querit quid e[st] so[ci]e[ti]s g[er]m[an]i[ca]
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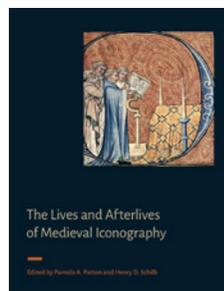


“Iconography Beyond the Crossroads is a very useful contribution to current scholarship and a distinguished follower in the line of excellent volumes produced by Index conferences of the past. This volume, with its coherent methodological emphasis, is an especially worthy successor to its important predecessor, Iconography at the Crossroads.”

—WILLIAM DIEBOLD, author of Word and Image: An Introduction to Early Medieval Art



Iconography Beyond the Crossroads
Image, Meaning, and Method in Medieval Art
Edited by Pamela A. Patton and Catherine A. Fernandez



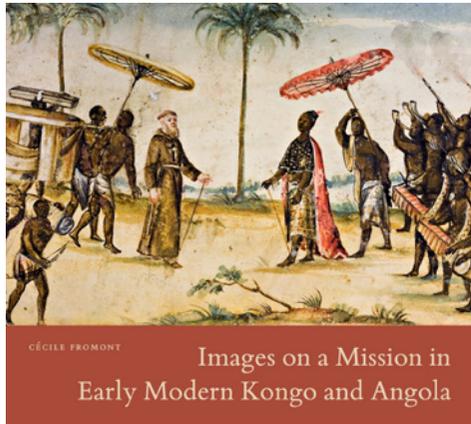
ALSO OF INTEREST
The Lives and Afterlives of Medieval Iconography
Edited by Pamela A. Patton and Henry D. Schill
2021 | Signa: Papers of the Index of Medieval Art at Princeton University Series
ISBN 978-0-271-08621-7
PB: \$84.95/£73.95/€86.95 sh

This volume assesses how current approaches to iconology and iconography break new ground in understanding the signification and reception of medieval images, both in their own time and in the modern world.

Framed by critical essays that apply explicitly historiographical and sociopolitical perspectives to key moments in the evolution of the field, the volume’s case studies focus on how iconographic meaning is shaped by factors such as medieval modes of dialectical thought, the problem of representing time, the movement of the viewer in space, the fragmentation and injury of both image and subject, and the complex strategy of comparing distant cultural paradigms. The contributions are linked by a commitment to understanding how medieval images made meaning; to highlighting the heuristic value of new perspectives and methods in exploring the work of the image in both the Middle Ages and our own time; and to recognizing how subtle entanglements between scholarship and society can provoke mutual and unexpected transformations in both. Collectively, the essays demonstrate the expansiveness, flexibility, and dynamism of iconographic studies as a scholarly field that is still heartily engaged in the challenge of its own remaking.

Along with the volume editors, the contributors include Madeline H. Caviness, Beatrice Kitzinger, Aden Kumler, Christopher R. Lakey, Glenn Peers, Jennifer Purtle, and Elizabeth Sears.

240 pages | 37 color/46 b&w illus. | 8 x 10 | May 2022
ISBN 978-0-271-09056-6
hardcover: \$104.95/£90.95/€106.95 sh
Signa: Papers of the Index of Medieval Art at Princeton University Series | Copublished with The Index of Medieval Art at Princeton University

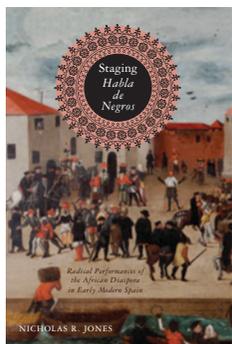


Images on a Mission in Early Modern Kongo and Angola

Cécile Fromont

“Fromont’s attention to the archive’s materiality and her vibrantly close reading of a large, unique body of sources are compelling. *Images on a Mission in Early Modern Kongo and Angola* reveals a much broader Capuchin visual genre than previously known, one that contains a distinctive approach to Africans (borne out of Capuchins’ experiences in central Africa) and to representing missionary experiences, and it significantly extends the visual archive for early modern European-African interactions.”

—SUREKHA DAVIES, author of *Renaissance Ethnography and the Invention of the Human: New Worlds, Maps and Monsters*



ALSO OF INTEREST
Staging *Habla de Negros*
Radical Performances of the African Diaspora in Early Modern Spain

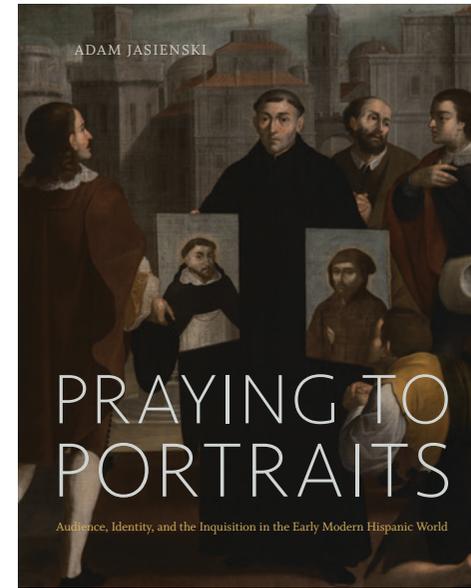
Nicholas R. Jones
2020 | ISBN 978-0-271-08347-6
Pb: \$39.95/£34.95/€40.95 sh
Iberian Encounter and Exchange,
475-1755 Series

Early modern central Africa comes to life in an extraordinary atlas of vivid watercolors and drawings that Italian Capuchin Franciscans, veterans of Kongo and Angola missions, composed between 1650 and 1750 for the training of future missionaries. These “practical guides” present the intricacies of the natural, social, and religious environment of seventeenth- and eighteenth-century west-central Africa and outline the primarily visual catechization methods the friars devised for the region. *Images on a Mission in Early Modern Kongo and Angola* brings this overlooked visual corpus to public and scholarly attention.

This beautifully illustrated book includes full-color reproductions of all the images in the atlas, in conjunction with rarely seen related material gathered from collections and archives around the world. Taking a bold new approach to the study of early modern global interactions, art historian Cécile Fromont demonstrates how visual creations such as the Capuchin vignettes, though European in form and craftsmanship, emerged not from a single perspective but rather from cross-cultural interaction. Fromont models a fresh way to think about images created across cultures, highlighting the formative role that cultural encounter itself played in their conception, execution, and modes of operation.

Centering Africa and Africans, and with ramifications on four continents, Fromont’s decolonial history profoundly transforms our understanding of the early modern world. It will be of substantial interest to specialists in early modern studies, art history, and religion.

336 pages | 126 color/52 b&w illus./1 map | 10 x 9
Aug. 2022 | ISBN 978-0-271-09218-8
hardcover: \$109.95/£94.95/€111.95 sh



Praying to Portraits Audience, Identity, and the Inquisition in the Early Modern Hispanic World

Adam Jasienski

“This brilliantly original book illuminates the relationship, long debated by scholars, between portraiture and religious images in early modern Spain and its empire. Throughout, Jasienski engages an impressively wide range of texts, whether writings on naturalism in portraiture, treatises on God-given royal power, or Inquisitorial condemnations of idolatrous devotion to portraits. *Praying to Portraits* is a book of great interpretive breadth and depth, and it makes a major contribution to our understanding of the visual culture of the Spanish world.”

—TANYA J. TIFFANY, author of *Diego Velázquez’s Early Paintings and the Culture of Seventeenth-Century Seville*

In *Praying to Portraits*, art historian Adam Jasienski examines the history, meaning, and cultural significance of a crucial image type in the early modern Hispanic world: the sacred portrait.

Across early modern Spain and Latin America, people prayed to portraits. They prayed to “true” effigies of saints, to simple portraits that were repainted as devotional objects, and even to images of living sitters depicted as holy figures. Jasienski places these difficult-to-classify image types within their historical context. He shows that rather than being harbingers of secular modernity and autonomous selfhood, portraits were privileged sites for mediating an individual’s relationship to the divine. Using Inquisition records, hagiographies, art-theoretical treatises, poems, and plays, Jasienski convincingly demonstrates that portraiture was at the very center of broader debates about the status of images in Spain and its colonies.

Highly original and persuasive, *Praying to Portraits* profoundly revises our understanding of early modern portraiture. It will intrigue art historians across geographical boundaries, and it will also find an audience among scholars of architecture, history, and religion in the early modern Hispanic world.

232 pages | 50 color/15 b&w illus. | 8 x 10 | May 2023
ISBN 978-0-271-09344-4
hardcover: \$119.95/£103.95/€122.95 sh



The First Viral Images

Maerten de Vos, Antwerp Print, and the Early Modern Globe

Stephanie Porras

“Briskly argued, this engaging volume tells a story of dispersive transmission and ‘distributed agency,’ focusing on the forms and functions of the multiple versions of *St. Michael the Archangel* produced in Antwerp, Spain, Peru, New Spain, and the Philippines between the 1580s and ca. 1700. Porras’s account is theoretically engaged—as witness her rejection of paradigms of ‘translation,’ ‘hybridization,’ or ‘circulation’—and her argument, precisely because she anchors it in a specific image and its afterlife, is entirely convincing.”

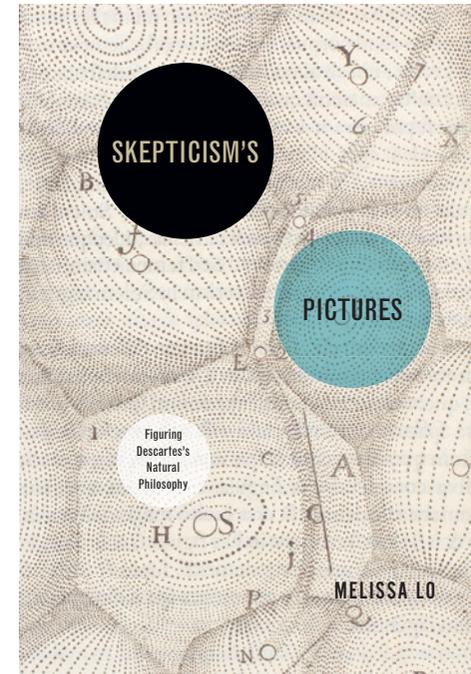
—WALTER MELION, author of *The Meditative Art: Studies in the Northern Devotional Print, 1550–1625*

As a social phenomenon and a commonplace of internet culture, virality provides a critical vocabulary for addressing questions raised by the global mobility and reproduction of early modern artworks. This book uses the concept of virality to study artworks’ role in the uneven processes of early modern globalization.

Drawing from archival research in Asia, Europe, and the Americas, Stephanie Porras traces the trajectories of two interrelated objects made in Antwerp in the late sixteenth century: Gerónimo Nadal’s *Evangelicae historiae imagines*, an illustrated devotional text published and promoted by the Society of Jesus, and a singular composition by Maerten de Vos, *St. Michael the Archangel*. Both were reproduced and adapted across the early modern world in the seventeenth century. Porras examines how and why these objects traveled and were adopted as models by Spanish and Latin American painters, Chinese printmakers, Mughal miniaturists, and Filipino ivory carvers. Reassessing the creative labor underpinning the production of a diverse array of copies, citations, and reproductions, Porras uses virality to elucidate the interstices of the agency of individual artists or patrons, powerful gatekeepers and social networks, and economic, political, and religious infrastructures. In doing so, she tests and contests several analytical models that have dominated art-historical scholarship of the global early modern period, putting pressure on notions of copying, agency, context, and viewership.

Vital and engaging, *The First Viral Images* sheds new light on how artworks, as agents of globalization, navigated and contributed to the emerging and intertwined global infrastructures of Catholicism, commerce, and colonialism.

200 pages | 27 color/61 b&w illus. | 8 x 10 | Feb. 2023
ISBN 978-0-271-09283-6
hardcover: \$109.95/£94.95/€111.95 sh



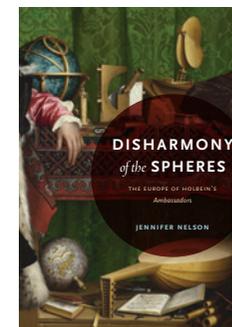
Skepticism’s Pictures

Figuring Descartes’s Natural Philosophy

Melissa Lo

“Lo gives us a fresh and lively framework for understanding anew both Descartes’s work in his time and the emergence of a Cartesianism fit for other purposes. *Skepticism’s Pictures* is an important intervention in several current historical and philosophical debates.”

—HAROLD J. COOK, author of *The Young Descartes: Nobility, Rumor, and War*



ALSO OF INTEREST
Disharmony of the Spheres

The Europe of Holbein’s Ambassadors

Jennifer Nelson

2021, *Historians of British Art Book Prize Museum*

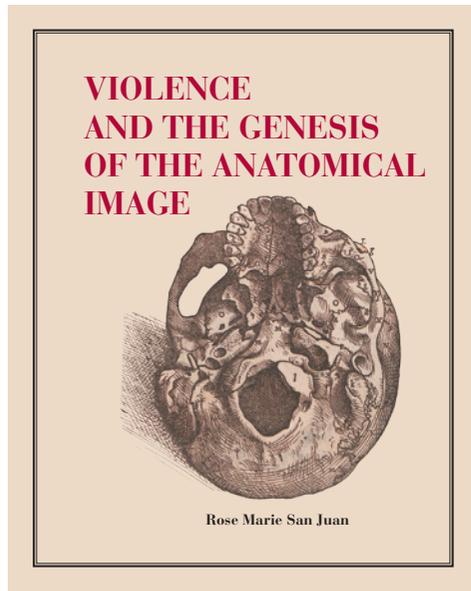
2020 | ISBN 978-0-271-08341-4
PB: \$37.95/£32.95/€38.95 sh

In seventeenth-century northern Europe, as the Aristotelian foundations of *scientia* were rocked by observation, experiment, confessional strife, and political pressure, natural philosophers came to rely on the printed image to fortify their epistemologies—and none more so than René Descartes. In *Skepticism’s Pictures*, historian of science Melissa Lo chronicles the visual idioms that made, sustained, revised, and resisted Descartes’s new philosophy.

Drawing on moon maps, political cartoons, student notebooks, treatises on practical mathematics, and other sources, Lo argues that Descartes transformed natural philosophy with the introduction of a new graphic language that inspired a wide range of pictorial responses shaped by religious affiliation, political commitment, and cultural convention. She begins by historicizing the graphic vocabularies of Descartes’s *Essais* and *Principia philosophiae* and goes on to analyze the religious and civic volatility of Descartes’s thought, which compelled defenders (such as Jacques Rohault and Wolfert Senguerd) to reconfigure his pictures according to their local visual cultures—and stimulated enemies (such as Gabriel Daniel) to unravel Descartes’s visual logic with devastating irony. In the epilogue, Lo explains why nineteenth-century French philosophers divorced Descartes’s thought from his pictures, creating a modern image of reason and a version of philosophy absent visuality.

Lively and accessible, *Skepticism’s Pictures* will appeal to historians of early modern European science, philosophy, art, and culture and to art historians interested in histories that give images their argumentative power.

240 pages | 70 b&w illus. | 7 x 10 | May 2023
ISBN 978-0-271-09482-3
hardcover: \$104.95/£90.95/€106.95 sh



Violence and the Genesis of the Anatomical Image

Rose Marie San Juan

“It is a rare thing to discover a book that is both engaging and profound. *Violence and the Genesis of the Anatomical Image* will change the way scholars approach early modern anatomical images, for, although the issue of violence has never been out of sight, no scholar has attempted anything like this sustained meditation on the problem. This book should be consulted by anyone interested in the early modern body, not to mention anatomy, medicine, art, and religion.”

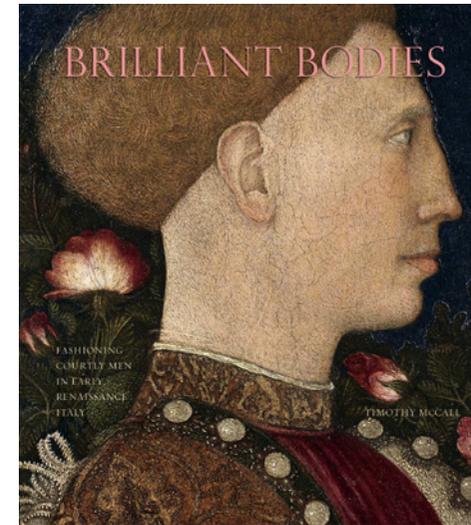
—CHRISTIAN K. KLEINBUB, author of *Michelangelo’s Inner Anatomies*

Nothing excited early modern anatomists more than touching a beating heart. In his 1543 treatise, Andreas Vesalius boasts that he was able to feel life itself through the membranes of a heart belonging to a man who had just been executed, a comment that appears near the woodcut of a person being dissected while still hanging from the gallows. In this highly original book, Rose Marie San Juan confronts the question of violence in the making of the early modern anatomical image.

Engaging the ways in which power operated in early modern anatomical images in Europe and, to a lesser extent, its colonies, San Juan examines literal violence upon bodies in a range of civic, religious, pedagogical, and “exploratory” contexts. She then works through the question of how bodies were thought to be constituted—systemic or piecemeal, singular or collective—and how gender determined this question of constitution. In confronting the issue of violence in the making of the anatomical image, San Juan explores not only how violence transformed the body into a powerful and troubling double but also how this kind of body permeated attempts to produce knowledge about the world at large.

Provocative and challenging, this book will be of significant interest to scholars across fields in early modern studies, including art history and visual culture, science, and medicine.

238 pages | 26 color/54 b&w illus. | 8 x 10 | Jan. 2023
ISBN 978-0-271-09335-2
hardcover: \$119.95/£103.95/€122.95 sh



Brilliant Bodies Fashioning Courtly Men in Early Renaissance Italy

Timothy McCall

“Specialists have long awaited the publication of [McCall’s] book, which will turn into an instant classic in the field.”

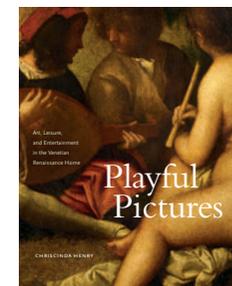
—ULINKA RUBLACK, *Journal of Design History*

Italian court culture of the fifteenth century was a golden age, gleaming with dazzling princes, splendid surfaces, and luminous images that separated the lords from the (literally) lackluster masses. In *Brilliant Bodies*, Timothy McCall describes and interprets the Renaissance glitterati—gorgeously dressed and adorned men—to reveal how charismatic bodies, in the palazzo and the piazza, seduced audiences and materialized power.

Fifteenth-century Italian courts put men on display. Here, men were peacocks, attracting attention with scintillating brocades, shining armor, sparkling jewels, and glistening swords, spurs, and sequins. McCall’s investigation of these spectacular masculinities challenges widely held assumptions about appropriate male display and adornment. Interpreting surviving objects, visual representations in a wide range of media, and a diverse array of primary textual sources, McCall argues that Renaissance masculine dress was a political phenomenon that fashioned power and patriarchal authority. *Brilliant Bodies* describes and recontextualizes the technical construction and cultural meanings of attire, casts a critical eye toward the complex and entangled relations between bodies and clothing, and explores the negotiations among makers, wearers, and materials.

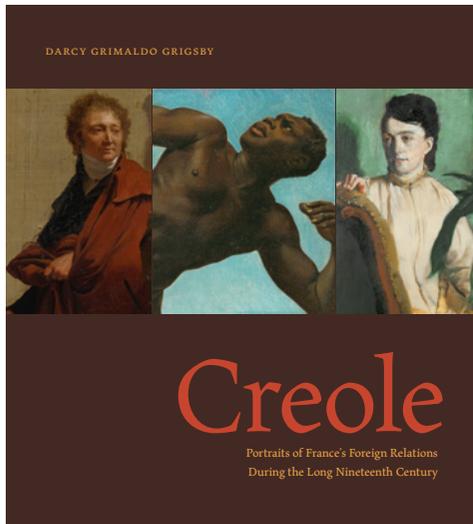
This groundbreaking study of masculinity makes an important intervention in the history of male ornamentation and fashion by examining a period when the public display of splendid men not only supported but also constituted authority. It will appeal to specialists in art history and fashion history as well as scholars working at the intersections of gender and politics in quattrocento Italy.

240 pages | 36 color/50 b&w illus. | 9 x 10 | Feb. 2022
ISBN 978-0-271-09060-3
hardcover: \$109.95/£94.95/€111.95 sh



ALSO OF INTEREST
Playful Pictures
Art, Leisure, and Entertainment
in the Venetian Renaissance
Home

Chriscinda Henry
2021 | ISBN 978-0-271-08911-9
HC: \$104.95/£90.95/€106.95 sh

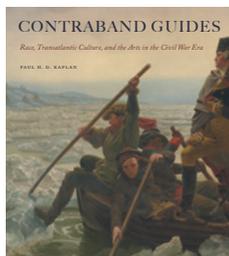


Creole
 Portraits of France's Foreign Relations
 During the Long Nineteenth Century
 Darcy Grimaldo Grigsby

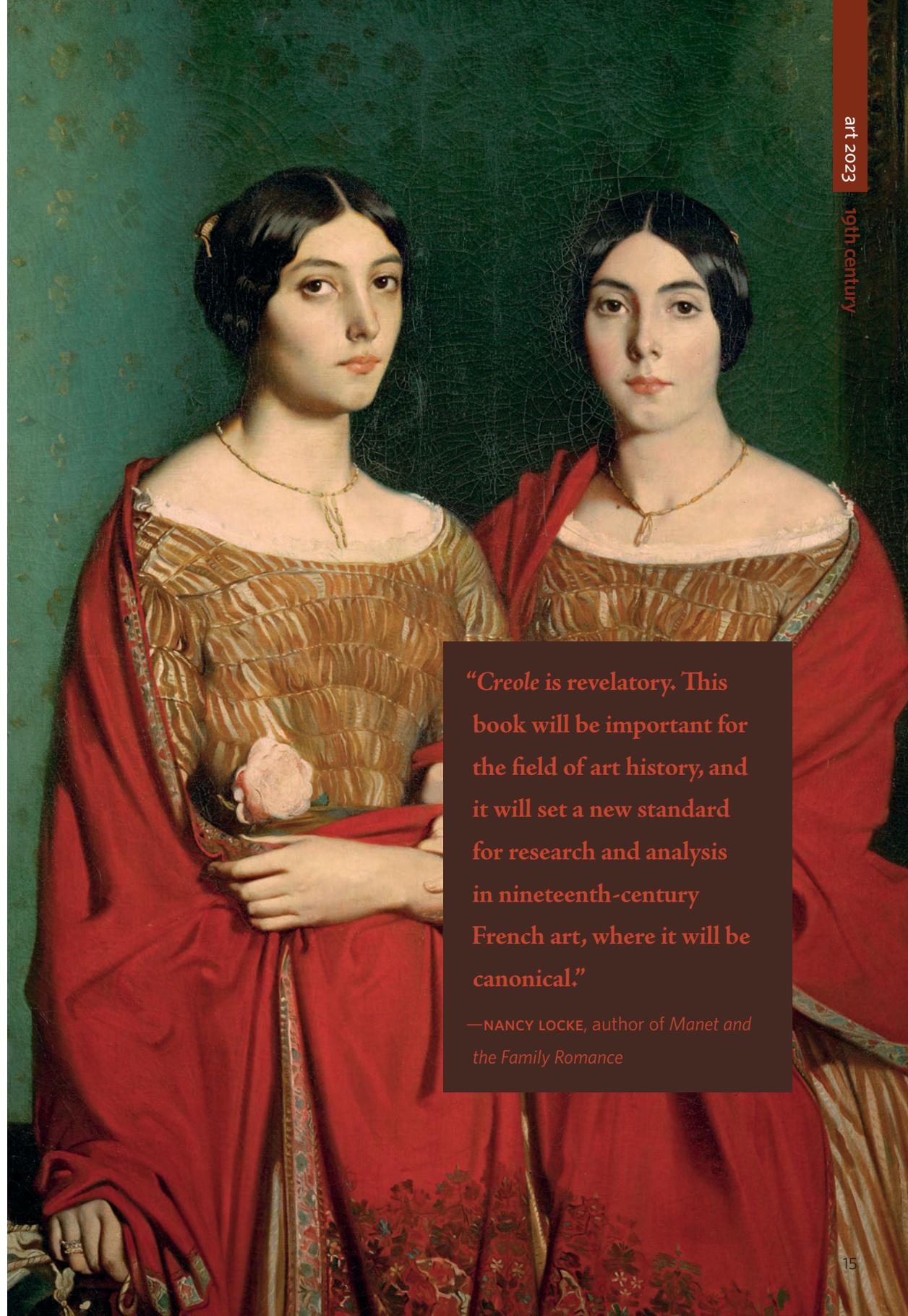
This book addresses the unique and profound indeterminacy of “Creole,” a label applied to white, black, and mixed-race persons born in French colonies during the nineteenth century. “Creole” implies that the geography of one’s birth determines identity in ways that supersede race, language, nation, and social status. Paradoxically, the very capaciousness of the term engendered a perpetual search for visual signs of racial difference as well as a pretense of blindness about the intermingling of races in Creole society. Darcy Grimaldo Grigsby reconstructs the search for visual signs of racial difference among people whose genealogies were often repressed. She explores French representations of Creole subjects and representations by Creole artists in France, the Caribbean, and the Americas. To do justice to the complexity of Creole identity, Grigsby interrogates the myriad ways in which people defined themselves in relation to others. With close attention to the differences between Afro-Creole and Euro-Creole cultures and persons, Grigsby examines figures such as Théodore Chassériau, Guillaume Guillon-Lethière, Alexandre Dumas père, Édouard Manet, Edgar Degas, the models Joseph and Laure, Josephine Bonaparte, Jeanne Duval, and Adah Isaacs Menken.

Based on extensive archival research, *Creole* is an original and important examination of colonial identity. This essential study will be welcomed by specialists in nineteenth-century art history, French cultural history, the history of race, and transatlantic history more generally.

368 pages | 120 color/84 b&w illus. | 9 x 10 | Dec. 2022
 ISBN 978-0-271-09154-9
 hardcover: \$99.95/£86.95/€101.95 sh



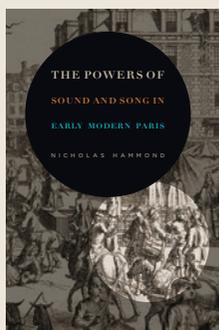
ALSO OF INTEREST
Contraband Guides
 Race, Transatlantic Culture,
 and the Arts in the Civil War
 Era
 Paul H. D. Kaplan
 2020 | ISBN 978-0-271-08385-8
 HC: \$101.95/£87.95/€103.95 sh



“Creole is revelatory. This book will be important for the field of art history, and it will set a new standard for research and analysis in nineteenth-century French art, where it will be canonical.”
 —NANCY LOCKE, author of *Manet and the Family Romance*



Perspectives on Sensory History

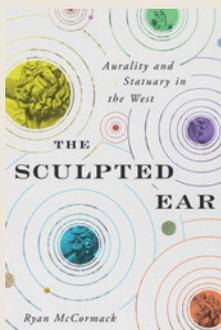


The Powers of Sound and Song in Early Modern Paris
Nicholas Hammond

"The profound originality of this book by Nicholas Hammond is to be applauded."

—Delphine Denis, Université Paris-Sorbonne

216 pages | 10 b&w illus. | 6 x 9
2021 | ISBN 978-0-271-08472-5
PB: \$32.95/£28.95/€33.95 sh

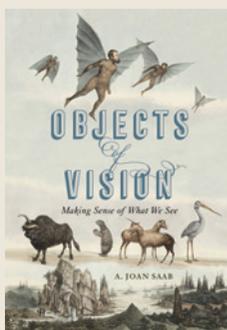


The Sculpted Ear
Aurality and Statuary in the West
Ryan McCormack

"Within the field of historical sound studies, Ryan McCormack claims a forceful voice. He finds his own well-reasoned way between studies of sound as a physical phenomenon and studies of 'aural culture.'"

—Bruce R. Smith, author of *The Acoustic World of Early Modern England: Attending to the O-Factor*

224 pages | 6 x 9 | 2021
ISBN 978-0-271-08693-4
PB: \$32.95/£28.95/€33.95 sh

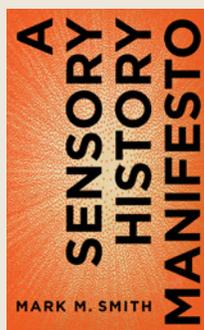


Objects of Vision
Making Sense of What We See
A. Joan Saab

"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."

—Lisa Cartwright, coauthor of *Practices of Looking: An Introduction to Visual Culture*

166 pages | 31 color/13 b&w illus.
7 x 10 | 2021
ISBN 978-0-271-08811-2
PB: \$29.95/£25.95/€30.95 sh

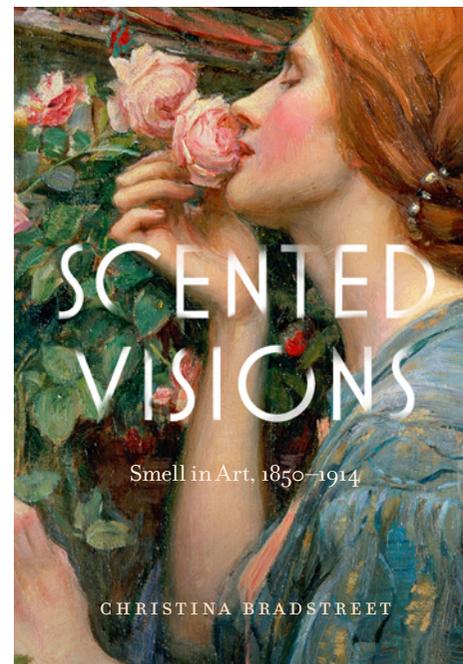


A Sensory History Manifesto
Mark M. Smith

"Mark M. Smith's masterful command of sensory history is everywhere on display in this timely, insightful manifesto. Conveying complex ideas with enviable simplicity, *A Sensory History Manifesto* is both an essential guide to the field and a compelling argument for its transformation."

—Peter Denney, coeditor of *The British World, 1700–1850*

128 pages | 5 x 8 | 2021
ISBN 978-0-271-09018-4
PB: \$21.95/£18.95/€22.95 sh



Scented Visions
Smell in Art, 1850–1914

Christina Bradstreet

"The first study of its kind, Christina Bradstreet's *Scented Visions* documents in stunning detail the important role of scent in nineteenth-century art. Tracing a myriad of scent motifs that emerge across a wide array of art styles and movements, Bradstreet's book makes a powerful contribution to our understanding of the cultural contexts of smell and history, particularly in this visual discipline in which we assume it must be marginalized. Upending assumptions about what constitutes the visual, Bradstreet offers a powerful model for what it means to 'see' smell in our archives of the past."

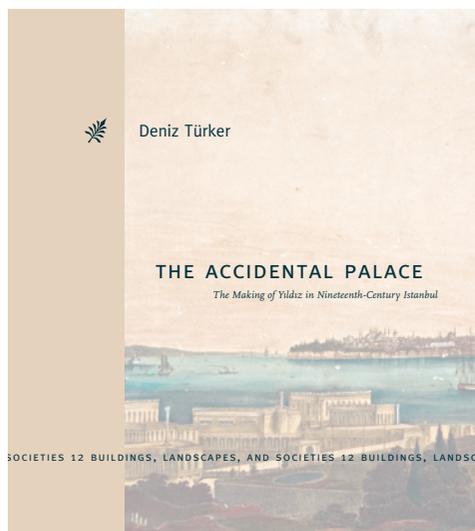
—**HOLLY DUGAN**, author of *The Ephemeral History of Perfume: Scent and Sense in Early Modern England*

Smell loomed large in cultural discourse in the late nineteenth century, thanks to the mid-century fear of miasma, the drive for sanitation reform, and the rise in artificial perfumery. Meanwhile, the science of olfaction remained largely mysterious, prompting an impulse to "see smell" and inspiring some artists to picture scent in order to better know and control it. This book recovers the substantive role of the olfactory in Pre-Raphaelite art and Aestheticism.

Christina Bradstreet examines the iconography and symbolism of scent in nineteenth-century art and visual culture. Fragrant imagery in the work of John Everett Millais, Dante Gabriel Rossetti, Simeon Solomon, George Frederic Watts, Edward Burne-Jones, and others set the trend for the preoccupation with scent that informed swaths of British, European, and American art and design. Bradstreet's rich analyses of paintings, perfume posters, and other works of visual culture demonstrate how artworks mirrored the "period nose" and intersected with the most clamorous debates of the day, including evolution, civilization, race, urban morality, mental health, faith, and the "woman question."

Beautifully illustrated and grounded in current practices in sensory history, *Scented Visions* presents both fresh readings of major works of art and a deeper understanding of the cultural history of nineteenth-century scent.

290 pages | 42 color/32 b&w illus. | 7 x 10 | Sept. 2022
ISBN 978-0-271-09251-5
hardcover: \$119.95/£103.95/€122.95 sh
Perspectives on Sensory History Series



The Accidental Palace

The Making of Yıldız in Nineteenth-Century Istanbul

Deniz Türker

“Through the prism of architecture and landscape, *The Accidental Palace* offers a rich ethnography of power and culture in the age of Ottoman reform, as well as a unique window on the expansion of globalized consumerism.”

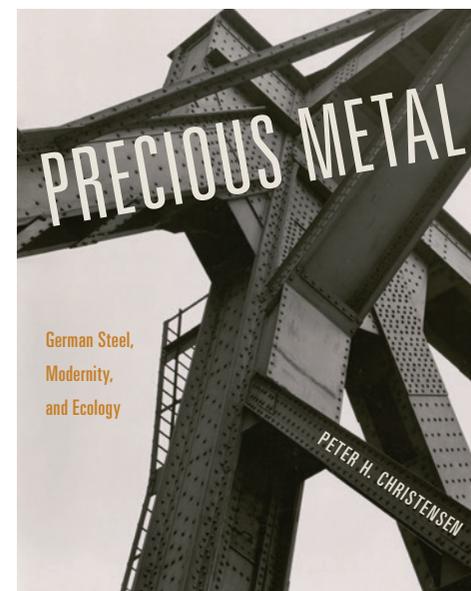
—MERCEDES VOLAIT, author of *Antique Dealing and Creative Reuse in Cairo and Damascus, 1850–1890: Intercultural Engagements with Architecture and Craft in the Age of Travel and Reform*

This book tells the story of Yıldız Palace in Istanbul, the last and largest imperial residential complex of the Ottoman Empire. Today, the palace is physically fragmented and has been all but erased from Istanbul’s urban memory. At its peak, however, Yıldız was a global city in miniature and the center of the empire’s vast bureaucratic apparatus.

Following a chronological arc from 1795 to 1909, *The Accidental Palace* shows how the site developed from a rural estate of the queen mothers into the heart of Ottoman government. Nominally, the palace may have belonged to the rarefied realm of the Ottoman elite, but as Deniz Türker reveals, the development of the site was profoundly connected to Istanbul’s urban history and to changing conceptions of empire, absolutism, diplomacy, reform, and the public. Türker explores these connections, framing Yıldız Palace and its grounds not only as a hermetic expression of imperial identity but also as a product of an increasingly globalized consumer culture, defined by access to a vast number of goods and services across geographical boundaries.

Drawn from archival research conducted in Yıldız’s imperial library, *The Accidental Palace* provides important insights into a decisive moment in the palace’s architectural and landscape history and demonstrates how Yıldız was inextricably tied to ideas of sovereignty, visibility, taste, and self-fashioning. It will appeal to specialists in the art, architecture, politics, and culture of nineteenth-century Turkey and the Ottoman Empire.

272 pages | 25 color/73 b&w illus./4 maps | 9 x 10
 May 2023 | ISBN 978-0-271-09391-8
 hardcover: \$114.95/£99.95/€116.95 sh
 Buildings, Landscapes, and Societies Series



Precious Metal

German Steel, Modernity, and Ecology

Peter H. Christensen

“*Precious Metal* tells a very engaging tale with broad implications across a number of disciplines, including environmental history, architectural history, German history and culture, and geography. It is likely to serve as a key text across many disciplines and at all levels of a university curriculum.”

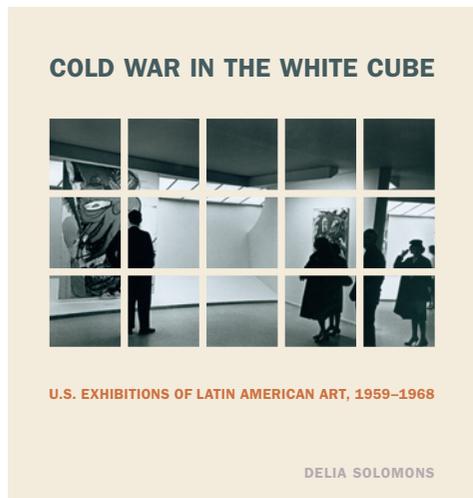
—KATHLEEN JAMES-CHAKRABORTY, author of *Modernism as Memory: Building Identity in the Federal Republic of Germany*

With its incorporation into architecture on a grand scale during the long nineteenth century, steel forever changed the way we perceive and inhabit buildings. In this book, Peter H. Christensen shows that even as architects and engineers were harnessing steel’s incredible properties, steel itself was busy transforming the natural world.

Precious Metal explores this quintessentially modernist material—not for the heroic structural innovations it facilitated but for a deeper understanding of the role it played in the steady change of the earth. Focusing on the formative years of the architectural steel economy and on the corporate history of German steel titans Krupp and Thyssen, Christensen investigates the ecological interrelationship of artificial and natural habitats, mediated by steel. He traces steel through six distinct phases: birth, formation, display, dispersal, construction, and return. By following the life of steel from the collection of raw minerals to the distribution and disposal of finished products, Christensen challenges the traditional narrative that steel was simply the primary material responsible for architectural modernism.

Based on the premise that building materials are as much a part of the natural world as they are of a building, this groundbreaking book rewrites an important chapter of architectural history. It will be welcomed by specialists in architectural history, nineteenth-century studies, environmental history, German studies, modernist studies, and the Anthropocene.

248 pages | 89 b&w illus. | 8 x 10 | July 2022
 ISBN 978-0-271-09231-7
 hardcover: \$99.95/£86.95/€101.95 sh



Cold War in the White Cube U.S. Exhibitions of Latin American Art, 1959-1968

Delia Solomons

“Exciting and exemplary scholarship. . . . Highly sophisticated in its methodology, clear in its language and exposition, fair in its conclusions, and committed overall to uncovering new knowledge, *Cold War in the White Cube* is a model of progressive scholarship.”

—LEONARD FOLGARAIT, author of *Painting 1909: Pablo Picasso, Gertrude Stein, Henri Bergson, Comics, Albert Einstein, and Anarchy*

In 1959, the very year the Cuban Revolution amplified Cold War tensions in the Americas, museumgoers in the United States witnessed a sudden surge in major exhibitions of Latin American art. Surveying the 1960s boom of such exhibits, this book documents how art produced in regions considered susceptible to communist influence was staged on U.S. soil for U.S. audiences.

Held in high-profile venues such as the Guggenheim Museum, the Walker Art Center, MoMA, and the Art Institute of Chicago, the exhibitions of the 1960s Latin American art boom did not define a single stylistic trend or the art of a single nation but rather attempted to frame Latin America as a unified whole for U.S. audiences. Delia Solomons calls attention to disruptive artworks that rebelled against the curatorial frames purporting to hold them and reveals these exhibitions to be complex contact zones in which competing voices collided. Ultimately, through multiple means—including choosing to exclude artworks with readily decipherable political messages and evading references to contemporary inter-American frictions—the U.S. curators who organized these shows crafted projections of Pan-American partnership and harmony, with the United States as leader, interpreter, and good neighbor, during an era of brutal U.S. interference across the Americas.

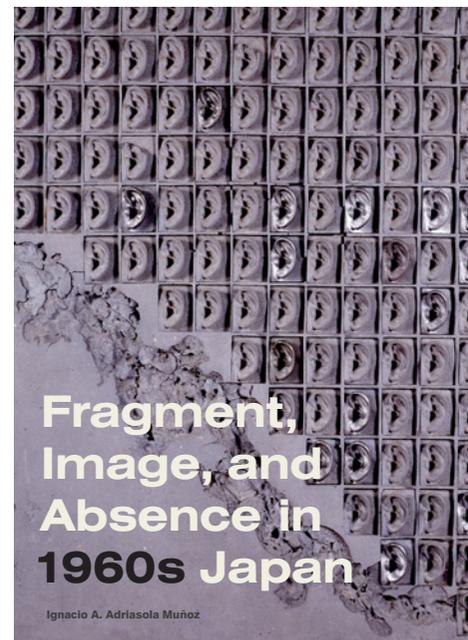
Theoretically sophisticated and highly original, this survey of Cold War-era Latin American art exhibits sheds light on the midcentury history of major U.S. art museums and makes an important contribution to the fields of museum studies, art history, and Latin American modernist art.

244 pages | 32 color/45 b&w illus. | 9 x 9.5 | Feb. 2023
ISBN 978-0-271-09329-1
hardcover: \$114.95/£99.95/€116.95 sh
Refiguring Modernism Series



ALSO OF INTEREST
Soviet Salvage
Imperial Debris, Revolutionary Reuse, and Russian Constructivism

Catherine Walworth
2018 | ISBN 978-0-271-07770-3
PB: \$51.95/£44.95/€52.95 sh



Fragment, Image, and Absence in 1960s Japan

Ignacio A. Adriasola Muñoz

“Effectively applying psychoanalysis and other theoretical approaches, Adriasola Muñoz explores the melancholy and estrangement experienced by a diverse selection of artists and critics active in Japan in the 1960s. This book dovetails nicely with a rich and growing English-language literature on the art of Japan in the late 1950s and 1960s by authors such as Marotti, Tiempo, Tomii, Kunimoto, and Prichard.”

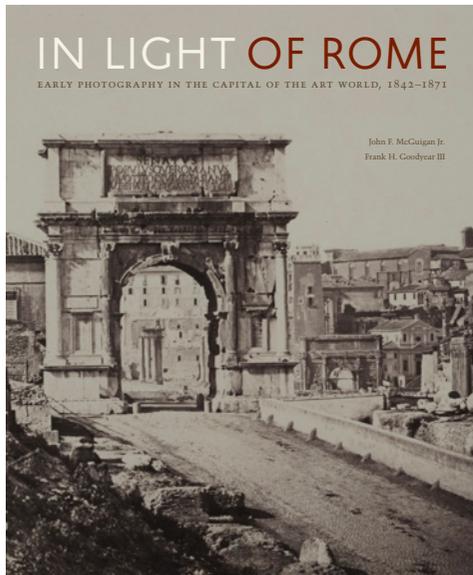
—JONATHAN REYNOLDS, author of *Allegories of Time and Space: Japanese Identity in Photography and Architecture*

This groundbreaking book examines how the notion of “the object” was transformed in Japanese experimental art during a time of rapid social, economic, and environmental change.

Reviving the legacies of the historical avant-garde, Japanese artists and intellectuals of the 1960s formulated an aesthetics of disaffection through which they sought to address the stalemate of political and aesthetic representation. Ignacio A. Adriasola Muñoz draws from psychoanalytic theories of melancholia to examine the implications of such an approach, tracing a genealogy of disaffection within modernist discourse. By examining the discursive practices of artists working across a wide range of media, and through a close analysis of artwork, philosophical debates, artist theories, and critical accounts, Adriasola Muñoz shows how negativity became an efficacious means of addressing politics as a source for the creative act of undoing.

In examining ideas of the object advanced by artists and intellectuals both in writing and as part of their artwork, this book brings discussions in critical art history to bear on the study of art in Japan. It will be of interest to art historians specializing in modernism, the international avant-garde, Japanese art, and the history of photography.

262 pages | 16 color/48 b&w illus. | 7 x 9.5 | Jan. 2023
ISBN 978-0-271-09290-4
hardcover: \$104.95/£90.95/€106.95 sh
Refiguring Modernism Series



In Light of Rome
Early Photography in the Capital of the Art World, 1842-1871

John F. McGuigan Jr. and Frank H. Goodyear III

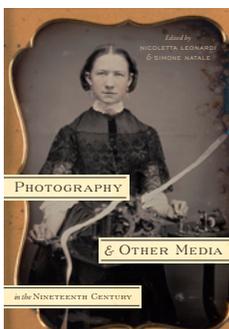
Foreword by Maria Francesca Bonetti

This comprehensive study of Rome's contribution to the early history of photography traces the medium's rise from a fledgling science to a dynamic form of artistic expression that forever changed the way we perceive the Eternal City.

The authors examine the diverse transnational group of photographers who thrived in the cosmopolitan art center of Rome—and the pivotal role they played in the refinement and technical development of the nascent medium in the nineteenth century. The book ranges from the earliest pioneers—the French daguerreotypist Joseph-Philibert Girault de Prangey and the Welsh calotypist Calvert Richard Jones—to the work of the Roman School of Photography and its successors, among them James Anderson and Robert Macpherson of Britain; Frédéric Flachéron, Firmin Eugène Le Dien, and Gustave Le Gray of France; and Giacomo Caneva, Adriano de Bonis, and Pietro Dovizielli of Italy.

Lavishly illustrated with 112 plates, many never before published, by nearly fifty practitioners, this volume expands our understanding of the place of Rome in early photography. An exhibition with the same title, which opened at the Bowdoin College Museum of Art in December 2022, accompanies this study.

272 pages | 135 color illus./1 map | 9 x 11 | Feb. 2023
ISBN 978-0-271-09488-5
hardcover: \$69.95/£60.95/€71.95 sh
Copublished with Bowdoin College Museum of Art



ALSO OF INTEREST
Photography and Other Media in the Nineteenth Century

Edited by Nicoletta Leonardi and Simone Natale
2019 | ISBN 978-0-271-07916-5
PB: \$40.95/£35.95/€41.95 sh



art 2023
photography



Storied Strings
The Guitar in American Art
Leo G. Mazow

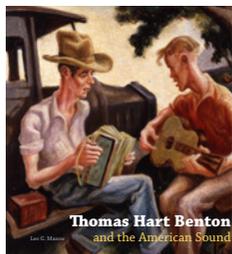
With contributions by Philip J. Deloria and Jayson Dobney

Explore the guitar as visual subject, enduring symbol, and storyteller's companion. Strummed everywhere from parlors and front porches to protest rallies and rock arenas, the guitar also appears far and wide in American art. Its depictions enable artists and their human subjects to address topics that otherwise go untold or undertold. Experience paintings, sculpture, works on paper, and music in a multimedia presentation that unpacks the guitar's cultural significance, illuminating matters of class, gender, race, ethnicity, and identity.

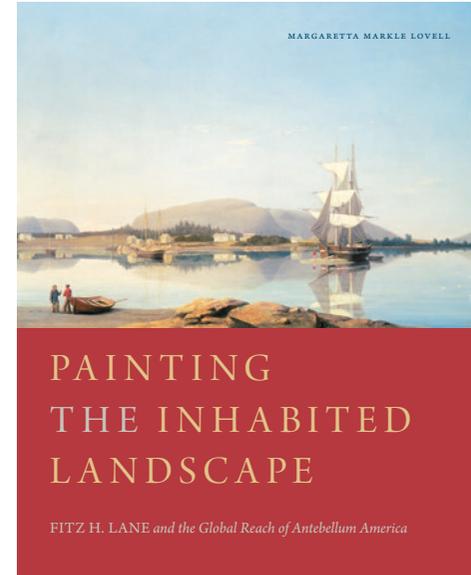
Storied Strings: The Guitar in American Art is the catalogue of its namesake exhibition, the first to explore the instrument's symbolism in American art from the early nineteenth century to the present day. Chapters cover how the guitar has been depicted in American art through the lenses of race, gender, cultural storytelling, aesthetics, politics, guitars, and cold hard cash.

Featuring 273 full-color illustrations selected from the exhibition, *Storied Strings* tells the absorbing story of how guitars figure prominently into the visual stories Americans tell themselves about themselves—their histories, identities, and aspirations.

264 pages | 273 color illus. | 9 x 12 | Nov. 2022
ISBN 978-1-934351-22-2
hardcover: \$40.00/£34.95/€40.95 sh
Distributed by Penn State University Press for Virginia Museum of Fine Arts



ALSO OF INTEREST
Thomas Hart Benton and the American Sound
Leo G. Mazow
Winner, 2013 Charles C. Eldredge Prize for Distinguished Scholarship in American Art awarded by The Smithsonian American Art Museum
2012 | ISBN 978-0-271-05083-6
HC: \$109.95/£94.95/€111.95 sh



Painting the Inhabited Landscape
Fitz H. Lane and the Global Reach of Antebellum America
Margretta Markle Lovell

“Painting the Inhabited Landscape is by far the most insightful study of Lane and his art to date. Margretta Markle Lovell’s close examination of Lane’s life and art and the historical contexts within which he worked represents not only a quantum leap for our understanding of Lane and his world but also a new standard of scholarship for the field of American art.”

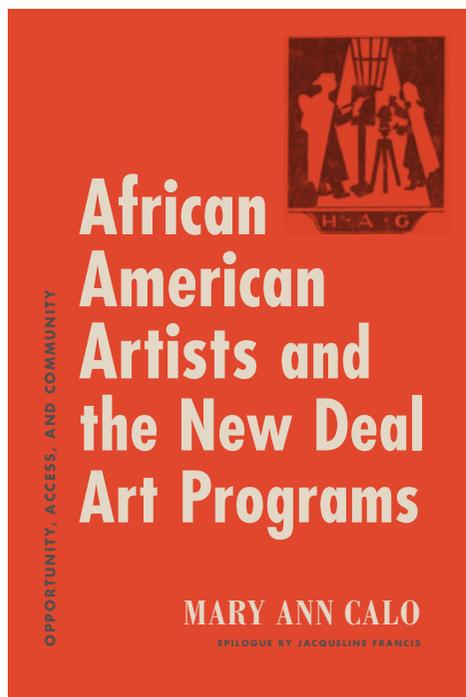
—ALAN WALLACH, author of *Exhibiting Contradiction: Essays on the Art Museum in the United States*

The impulse in much nineteenth-century American painting and culture was to describe nature as a wilderness on which the young nation might freely inscribe its future: the United States as a virgin land—that is, unplowed, unfenced, and unpainted. Insofar as it exhibited evidence of a past, its traces pointed to a geologic or cosmic past, not a human one. The work of the New England artist Fitz H. Lane, however, was decidedly different.

In this important study, Margretta Markle Lovell singles out the more modestly scaled, explicitly inhabited landscapes of Fitz H. Lane and investigates the patrons who supported his career, with an eye to understanding how New Englanders thought about their land, their economy, their history, and their links with widely disparate global communities. Lane’s works depict nature as productive and allied in partnership with humans to create a sustainable, balanced political economy. What emerges from this close look at Lane’s New England is a picture not of a “virgin wilderness” but of a land deeply resonant with its former uses—and a human history that incorporates, rather than excludes, Native Americans as shapers of land and as agents in that history.

Calling attention to unexplored dimensions of nineteenth-century painting, *Painting the Inhabited Landscape* is a major intervention in the scholarship on American art of the period, examining how that body of work commented on American culture and informs our understanding of canon formation.

352 pages | 84 color/80 b&w illus. | 9 x 11 | Apr. 2023
ISBN 978-0-271-09278-2
hardcover: \$94.95/£81.95/€96.95 sh



African American Artists and the New Deal Art Programs

Opportunity, Access, and Community

Mary Ann Calo

“African American Artists and the New Deal Art Programs contributes importantly to the literature on New Deal art and race, exploring the opportunities and limits the art projects created for Black visual artists. Drawing on under-researched records, especially the Black extension galleries in the South, Calo shows how the art projects provided new resources for Black artists while maintaining racial discrimination and segregation.”

—SHARON MUSHER, author of *Democratic Art: The New Deal's Influence on American Culture*

This book examines the involvement of African American artists in the New Deal art programs of the 1930s. Emphasizing broader issues informed by the uniqueness of Black experience rather than individual artists' works, Mary Ann Calo makes the case that the revolutionary vision of these federal art projects is best understood in the context of access to opportunity, mediated by the reality of racial segregation.

Focusing primarily on the Federal Art Project (FAP) of the Works Progress Administration (WPA), Calo documents African American artists' participation in community art centers in Harlem and Chicago as well as lesser-known initiatives in the South. She examines the internal workings of the Harlem Artists' Guild, the Guild's activities during the 1930s, and its alliances with other groups, such as the Artists' Union and the National Negro Congress. Calo also explores African American artists' representation in the exhibitions sponsored by WPA administrators and the critical reception of their work. In doing so, she elucidates the evolving meanings of the terms *race*, *culture*, and *community* in the interwar era. The book concludes with an essay by Jacqueline Francis on Black art in the early 1940s, after the end of the FAP program.

Presenting essential new archival information and important insights into the experiences of Black New Deal artists, this study expands the factual record and positions the cumulative evidence within the landscape of critical race studies. It will be welcomed by art historians and American studies scholars specializing in early twentieth-century race relations.

208 pages | 15 b&w illus. | 6 x 9 | May 2023
ISBN 978-0-271-09493-9
hardcover: \$74.95/£64.95/€76.95 sh



Prints of a New Kind

Political Caricature in the United States, 1789–1828

Allison M. Stagg

*“Thoroughly engaging with a well-crafted narrative, *Prints of a New Kind* is a long-awaited study filling a significant void in the history of American print culture. Allison Stagg sets the stage for a modern and popularized notion of political satire. This elegantly written book, lavishly illustrated, places the American tradition of caricature as separate from its European origins, with its own merits and history worthy of detailed examination.”*

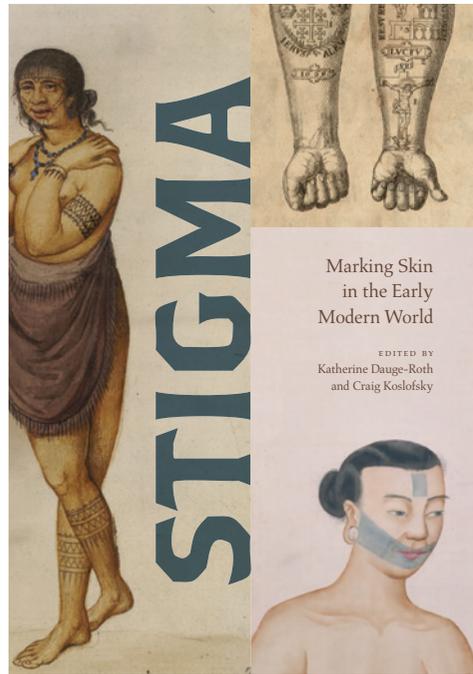
—NANCY SIEGEL, author of *Along the Juniata: Thomas Cole and the Dissemination of American Landscape Imagery*

Prints of a New Kind details the political strategies and scandals that inspired the first generation of American caricaturists to share news and opinions with their audiences in shockingly radical ways. Complementing studies on British and European printmaking, this book is a survey and catalogue of all known American political caricatures created in the country's transformative early years, as the nation sought to define itself in relation to European models of governance and artistry.

Allison Stagg examines printed caricatures that mocked events reported in newspapers and politicians in the United States' fledgling government, reactions captured in the personal papers of the politicians being satirized, and the lives of the artists who satirized them. Stagg's work fills a large gap in early American scholarship, one that has escaped thorough art-historical attention because of the rarity of extant images and the lack of understanding of how these images fit into their political context.

Featuring 125 images, many published here for the first time since their original appearance, and a comprehensive appendix that includes a checklist of caricature prints with dates, titles, artists, references, and other essential information, *Prints of a New Kind* will be welcomed by scholars and students of early American history and art history as well as visual, material, and print culture.

266 pages | 71 color/54 b&w illus. | 7 x 10 | Apr. 2023
ISBN 978-0-271-09332-1
hardcover: \$109.95/£94.95/€111.95 sh



Stigma Marking Skin in the Early Modern World

Edited by Katherine Dauge-Roth
and Craig Koslofsky

“The authors in this volume focus critically on postmodern analyses of race, class, and gender for early modern studies and the history of the body. As a result, *Stigma* highlights a fresh history of skin that does not center solely on racial identity of the time but instead illuminates the changing, rather than fixed, understandings of skin during the early modern era.”

—ANDREW KETTLER, author of *The Smell of Slavery: Olfactory Racism and the Atlantic World*

The early modern period opened a new era in the history of dermal marking. Intensifying global travel and trade, especially the slave trade, bought diverse skin-marking practices into contact as never before. *Stigma* examines the distinctive skin cultures and marking methods of Asia, Europe, Africa, and the Americas as they began to circulate and reshape one another in the early modern world.

By highlighting the interwoven histories of tattooing, branding, stigmata, baptismal and beauty marks, and wounds and scars, this volume shows that early modern markers of skin and readers of marked skin did not think about different kinds of cutaneous signs as separate from one another. On the contrary, Europeans described Indigenous tattooing in North America, Thailand, and the Philippines by referring their readers to the tattoos Christian pilgrims received in Jerusalem or Bethlehem. When explaining the devil’s mark on witches, theologians claimed it was an inversion of holy marks, such as those of baptism or divine stigmata. *Stigma* investigates how early modern people used permanent marks on skin to affirm traditional roles and beliefs, and how they hybridized and transformed skin marking to meet new economic and political demands.

In addition to the editors, the contributors to this volume are Xiao Chen, Ana Fonseca Conboy, Peter S. Erickson, Claire Goldstein, Matthew S. Hopper, Katrina H. B. Keefer, Mordechai Lewy, Nicole Nyffenegger, Mairin Odle, and Allison Stedman.

294 pages | 11 color/40 b&w illus. | 7 x 10 | Mar. 2023
ISBN 978-0-271-09442-7
hardcover: \$119.95/£103.95/€122.95 sh
Perspectives on Sensory History Series



Jews of Iran A Photographic Chronicle

Hassan Sarbakhshian, Lior B. Sternfeld,
and Parvaneh Vahidmanesh

“The eclectic photographs in this attractive coffee-table volume run the gamut from two Jewish carpet merchants working in their shop in Tehran’s Grand Bazaar to a group of Jewish boys playing football at a Hebrew school. Still other photos illuminate the diversity of Jewish life in contemporary Iran.”

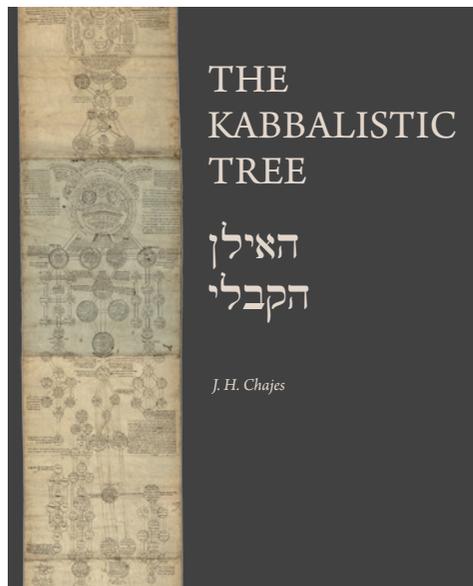
—SHELDON KIRSHNER, *Times of Israel*

This book reveals one of the most beautiful and complicated untold stories of our time.

Westerners often imagine Jews in Iran as a captive and oppressed community, alienated within their home nation yet restricted from leaving it. The reality is much more complex. *Jews of Iran* is a photographic journey through twenty-first-century Iran, providing a unique view of the country’s Jewish community in situations typically unknown to the Western world. Photojournalist Hassan Sarbakhshian spent two years living among Iran’s Jewish communities, joining them for holidays, family gatherings, and travels, and—with the help of fellow journalist Parvaneh Vahidmanesh—documenting how they lived. Moving beyond the well-known state and regional confrontations, the photos that Sarbakhshian took tell a broader story about a community of people who live in the figurative and literal middle. They are Iranian nationals by birth and by choice, and they are Jews by religious affiliation. Full loyalty to their country is expected, even as their ancestral homeland is at odds with their political homeland. This photographic chronicle illuminates the gray zone that they inhabit.

Featuring over one hundred full-color photos, contextualized with extensive annotations, and accompanied by a substantive introduction written by historian Lior B. Sternfeld, *Jews of Iran* calls into question Western views of this religious community.

128 pages | 101 color illus./1 map | 8.66 x 8.66 | Sept. 2022
ISBN 978-0-271-09264-5
hardcover: \$29.95/£25.95/€30.95 tr
Dimyonot: Jews and the Cultural Imagination Series



The Kabbalistic Tree / האילן הקבלי

J. H. Chajes

“A monumental achievement that will be valuable to scholars and general readers interested in Judaism, religion, and art history.”

—starred review, *Library Journal*

“A tour de force! A brilliant analysis of an astonishing object. Dense with texts and drawings, these Kabbalistic scrolls finally receive the scholarly attention they so deserve. In his analysis of these cosmological visualizations, Chajes treats image and text as an inseparable totality. The result is a model for the analysis of ‘iconotexts.’ A richly illustrated work of great erudition and intellectual imagination and a fascinating read.”

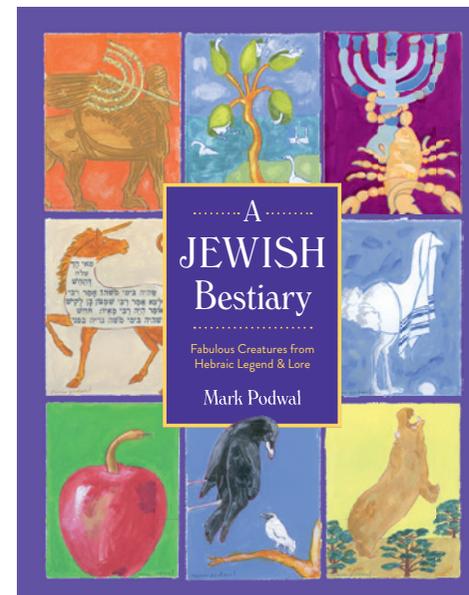
—BARBARA KIRSHENBLATT-GIMBLETT, Chief Curator of the Core Exhibition at POLIN Museum of the History of Polish Jews

Ilanot—parchment sheets presenting the kabbalistic “tree of life”—have been at the center of Jewish mystical practice for the past seven hundred years. Written by leading *ilanot* expert J. H. Chajes, *The Kabbalistic Tree* is a comprehensive and gorgeously illustrated history of these arboreal “maps of God.”

This book documents when, where, and why Jews began to visualize and to draw the mystical shape of the Divine as a Porphyrian tree. At once maps, mandalas, and memory palaces, *ilanot* provided kabbalists with diagrammatic representations of their structured image of God. Scrolling an *ilan* parchment in contemplative study, the kabbalist participated mimetically in *tikkun*, the development and perfection of Divinity. Chajes reveals the complex lore behind these objects. His survey begins with the classical *ilanot* of pre-expulsion Spain, Byzantine Crete, Kurdistan, Yemen, and Renaissance Italy. A close examination of the *ilanot* inspired by the Kabbalah taught by R. Isaac Luria in sixteenth-century Safed follows, and Chajes concludes with explorations of modern *ilan* amulets and printed *ilanot*. With attention to the contexts of their creation and how they were used, *The Kabbalistic Tree* investigates *ilanot* from collections around the world, including forty from the incomparable Gross Family Collection.

With 250 never-before-seen images reproduced in stunning quality, this chronological and typological survey is a singular combination of exquisite art and foundational scholarship. Specialists in early modern history, religion, art history, and esotericism, as well as those fascinated by Kabbalah and its iconography, will enthusiastically embrace Chajes’s iconic work.

456 pages | 258 color/6 b&w illus. | 8 x 10 | Nov. 2022
ISBN 978-0-271-09345-1
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Dimyonot: Jews and the Cultural Imagination Series



A Jewish Bestiary Fabulous Creatures from Hebraic Legend and Lore

Mark Podwal

“A children’s book for grown-ups, *A Jewish Bestiary* is modest in appearance, broad in learning and deep in subtle humor.”

—*New York Times*

“*A Jewish Bestiary*, updated from the 1984 version, is a book truly for all ages.”

—ELLEN SHARE, Association of Jewish Libraries Reviews

“*A Jewish Bestiary* is a treasure trove of Jewish beliefs about the actual and mystical roles animals play in our lives.”

—FRED REISS, San Diego Jewish World

“Ask the beast and it will teach thee, and the birds of heaven and they will tell thee.” —Job 12:7

In the Middle Ages, the bestiary achieved a popularity second only to that of the Bible. In addition to being a kind of encyclopedia of the animal kingdom, the bestiary also served as a book of moral and religious instruction, teaching human virtues through a portrayal of an animal’s true or imagined behavior. In *A Jewish Bestiary*, Mark Podwal revisits animals, both real and mythical, that have captured the Jewish imagination through the centuries.

Originally published in 1984 and called “broad in learning and deep in subtle humor” by the *New York Times*, this updated edition of *A Jewish Bestiary* features new full-color renderings of thirty-five creatures from Hebraic legend and lore. The illustrations are accompanied by entertaining and instructive tales drawn from biblical, talmudic, midrashic, and kabbalistic sources. Throughout, Podwal combines traditional Jewish themes with his own distinctive style. The resulting juxtaposition of art with history results in a delightful and enlightening bestiary for the twenty-first century.

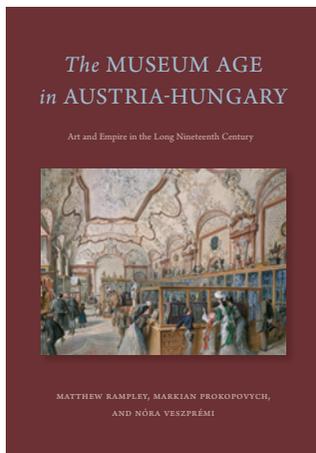
From the ant to the ziz, herein are the creatures that exert a special force on the Jewish fancy.

88 pages | 35 color illus. | 7.125 x 9 | Nov. 2021
ISBN 978-0-271-09173-0
hardcover: \$14.95/£12.95/€15.95 tr

An abstract painting featuring thick, expressive brushstrokes. The color palette is diverse, including shades of green, yellow, purple, red, and brown. The texture is highly tactile, with visible ridges and valleys from the paint application. The composition is non-representational, focusing on color and form.

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The Museum Age in Austria-Hungary

Art and Empire in the Long Nineteenth Century

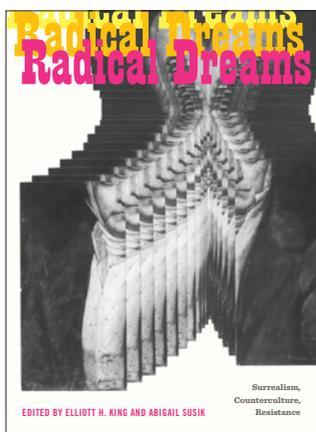
Matthew Rampley, Markian Prokopovych, and Nóra Veszprémi

“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.

300 pages | 47 b&w illus. | 7 x 10
Feb. 2023
ISBN 978-0-271-08711-5
paper: \$39.95 sh



Radical Dreams

Surrealism, Counterculture, Resistance

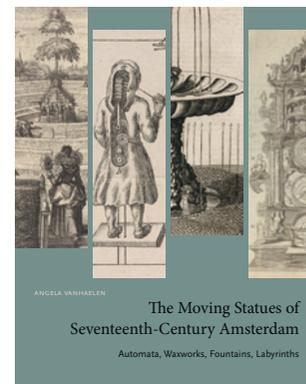
Edited by Elliott H. King and Abigail Susik

“Radical Dreams reignites Surrealism’s revolutionary appeal from the 1960s and 1970s and rewrites an often forgotten chapter of the movement.”

—**STEPHANIE D’ALESSANDRO**, Leonard A. Lauder Curator of Modern Art, The Metropolitan Museum of Art

Featuring perspectives from scholars across the humanities and, distinctively, from contemporary surrealist practitioners, this volume examines surrealism’s role in postwar oppositional cultures. It demonstrates how surrealism’s committed engagement extends beyond the parameters of an artistic style or historical period, with chapters devoted to Afrosurrealism, Ted Joans, punk, the Situationist International, the student protests of May ‘68, and other topics.

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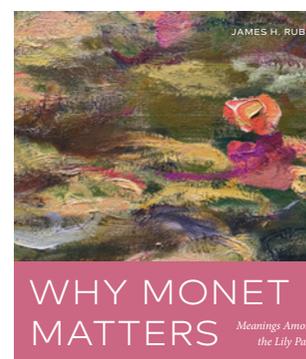
Angela Vanhaelen

“The Moving Statues of Seventeenth-Century Amsterdam is highly original and will be fascinating to almost everyone with an interest in early modern visual culture. The book guides the reader on a dazzling tour with surprises at every corner. This fascinating study reveals the early modern park of public entertainment as a site of learning and lively debate.”

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Why Monet Matters

Meanings Among the Lily Pads

James H. Rubin

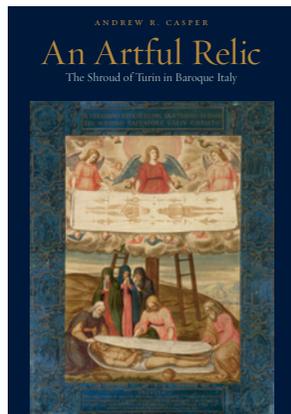
“This impressive book is a valuable contribution to the scholarship on Monet and later nineteenth- and early twentieth-century French art and culture more broadly. By the end of it, readers will have a far richer understanding of the manifold ways that Monet’s late work intersects with major artistic,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

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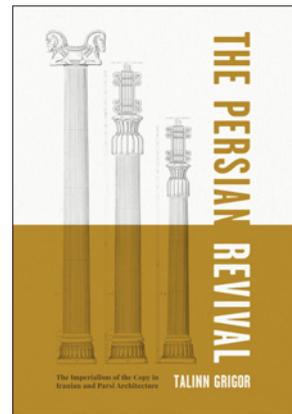
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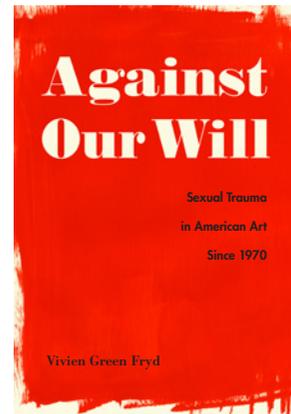
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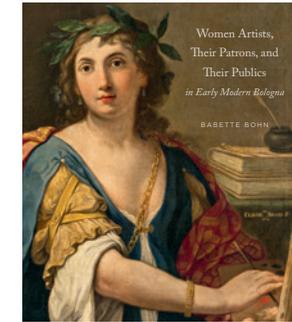
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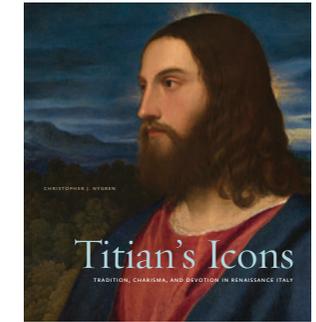
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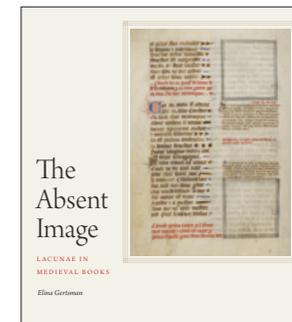
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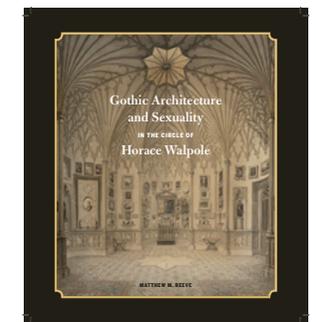
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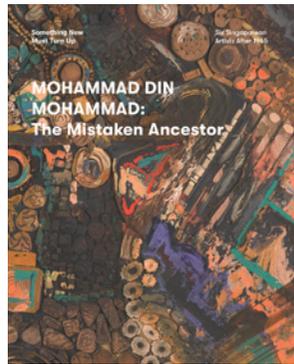


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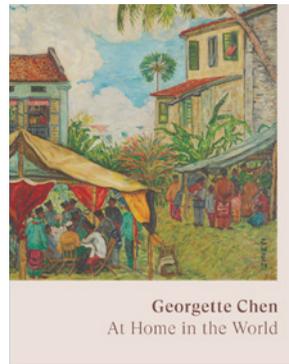
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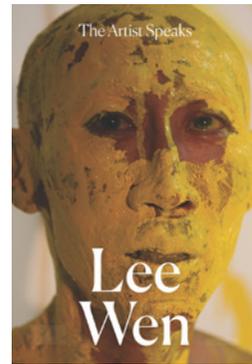
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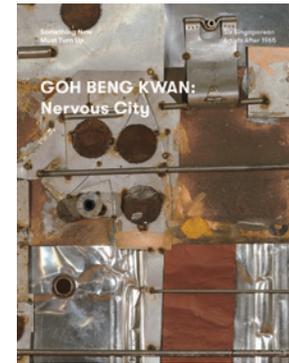
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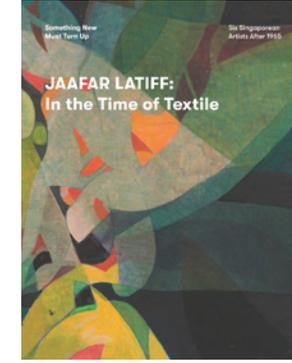
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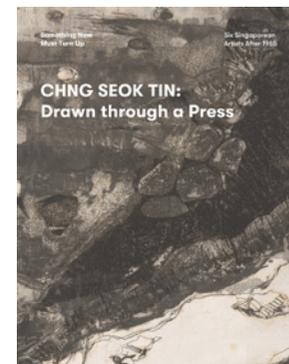
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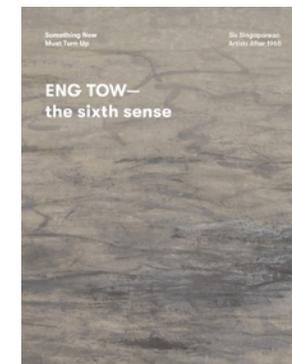
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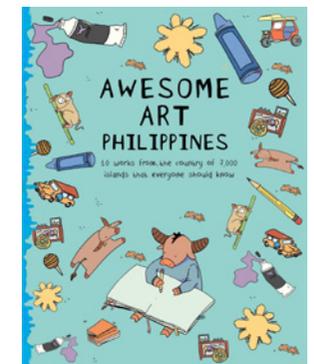
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