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Wang Youxue, Yao Wenhan, and others, scenic illusion in the Bower of Purest Jade, 1775. Scenic illusion affixed hanging, ink and colors on silk, 317 × 366.5 cm. Palace Museum, Beijing.


Anonymous court painters, detail of moon gate on north wall scenic illusion in the Retirement Studio, 1777. Scenic illusion affixed hanging, ink and colors on silk. Palace Museum, Beijing.
NEW IN THE ART HISTORY PUBLICATION INITIATIVE

Imperial Illusions
Crossing Pictorial Boundaries in the Qing Palaces

KRISTINA KLEUTGHEN

2015. 384 pp., 112 color illus., 7 x 10 in.
$70.00 cloth, 978-0-2959-9410-9

In the Forbidden City and other palaces around Beijing, Emperor Qianlong (r. 1736–1795) surrounded himself with monumental paintings of architecture, gardens, people, and faraway places. The best artists of the imperial painting academy, including a number of European missionary painters, used Western perspectival illusionism to transform walls and ceilings with visually striking images that were also deeply meaningful to Qianlong. These unprecedented works not only offer new insights into late imperial China’s most influential emperor, but also reflect one way in which Chinese art integrated and domesticated foreign ideas.

In Imperial Illusions, Kristina Kleutghen examines all known surviving examples of the Qing court phenomenon of “scenic illusion paintings” (tongjinghua), which today remain inaccessible inside the Forbidden City. Produced at the height of early modern cultural exchange between China and Europe, these works have received little scholarly attention. Richly illustrated, Imperial Illusions offers the first comprehensive investigation of the aesthetic, cultural, perceptual, and political importance of these illusionistic paintings essential to Qianlong’s world.

KRISTINA KLEUTGHEN is assistant professor of art history and archaeology at Washington University in St. Louis.

“An important and highly original contribution to the field of Chinese art history.”—Robert E. Harrist Jr., Columbia University

“Ambitious, intelligently conceived and realized, and exceptionally well written. Rather than being isolated curiosities, in this exposition the illusions are seen as part of a long-term and spatially extensive interest that engaged the talents and energies of many for more than a century. Kleutghen combines recent scholarship, archival research, and close analysis of surviving monuments to offer an expansive account.”—Richard Vinograd, Stanford University
The burial at Yinshan in Shaoxing City, Zhejiang, fifth century BCE, one of the earliest instances of a tomb conceived as an underground house.

Bronze lamp excavated from Tomb 2 at Wangshan, Jiangling County, Hubei. H. 19.2 cm. Warring States period. Hubei Provincial Museum.

Winged beast discovered in King Cuo’s tomb at Sanji in Pingshan County, Hebei. H. 24 cm, L. 40 cm; weight 11.45 kg. Middle Warring States period. Hebei Provincial Museum.

Square lacquered, wooden wine vessel excavated from Tomb 2 at Jiuliandun, Zaoyang City, Hubei (M2: E37). H. 79.2 cm. Warring States period. Hubei Provincial Institute of Cultural Relics and Archaeology.

Painted wooden figurine, with a long braided wig and red cinnabar lipstick, excavated from Tomb 2 at Jiuliandun, Zaoyang City, Hubei (M2: N384). H. 69.5 cm. Warring States period. Hubei Provincial Institute of Cultural Relics and Archaeology.
NEW IN THE ART HISTORY PUBLICATION INITIATIVE

Excavating the Afterlife
The Archaeology of Early Chinese Religion

GUOLOONG LAI

2015. 320 pp., 95 illus., 14 in color, 7 x 10 in.
$65.00 cloth, 978-0-2959-9449-9

In *Excavating the Afterlife*, Guolong Lai explores the dialectical relationship between sociopolitical change and mortuary religion from an archaeological perspective. By examining burial structure, grave goods, and religious documents unearthed from groups of well-preserved tombs in southern China, Lai shows that new attitudes toward the dead, resulting from the trauma of violent political struggle and warfare, permanently altered the early Chinese conceptions of this world and the afterlife. The book grounds the important changes in religious beliefs and ritual practices firmly in the sociopolitical transition from the Warring States (ca. 453–221 BCE) to the early empires (3rd century–1st century BCE).

A methodologically sophisticated synthesis of archaeological, art historical, and textual sources, *Excavating the Afterlife* will be of interest to art historians, archaeologists, and textual scholars of China, as well as to students of comparative religions.

GUOLOONG LAI is associate professor of Chinese art and archaeology at the University of Florida.

“Lai rightly prioritizes the archaeological remains over the textual tradition to uncover how people in the territory of Chu actually treated the dead and how they viewed the spirits, uncovering new insights into early Chinese religion. This is an invaluable contribution to the field.”—Anthony Barbieri-Low, author of *Artisans in Early Imperial China*

“Lai’s explanation of the shift in attitude toward the dead—from a neutral notion of the ancestral spirits to fear of the spirits as unmoored and malevolent entities who need to be guided—is very provocative.”—Amy McNair, author of *Upright Brush: Yan Zhenqing’s Calligraphy and Song Literati Politics*
Site of the former Monastery of Great Faith in Vulture Peak (Dafu Lingjusi), named after the hill Vulture Peak, on which the monastery was built. The monastery was renamed Great Huayan Monastery (Da Huayansi) in the early 700s CE. During the Ming dynasty, its components were separated into several individual monasteries, which continue into modern times. Photograph courtesy of Guo Zhicheng.


Detail of Foguang Monastery in the mural depicting the panorama of Mount Wutai on the west wall of Mogao Cave 61, Dunhuang, Gansu. Mid-10th century CE. From Dunhuang Wenwu Yanjiusuo, *Dunhuang Mogaoku*, vol. 5, pl. 52. Photograph by permission of Wenwu Press.
By the tenth century CE, Mount Wutai had become a major pilgrimage site within the emerging culture of a distinctively Chinese Buddhism. Famous as the abode of the bodhisattva Mañjuśrī (known for his habit of riding around the mountain on a lion), the site in northeastern China’s Shanxi Province was transformed from a wild area, long believed by Daoists to be sacred, into an elaborate complex of Buddhist monasteries.

In *Building a Sacred Mountain*, Wei-Cheng Lin traces the confluence of factors that produced this transformation and argues that monastic architecture, more than texts, icons, relics, or pilgrimages, was the key to Mount Wutai’s emergence as a sacred site. Departing from traditional architectural scholarship, Lin’s interdisciplinary approach goes beyond the analysis of forms and structures to show how the built environment can work in tandem with practices and discourses to provide a space for encountering the divine.

**WEI-CHENG LIN** is assistant professor of Chinese art history at the University of North Carolina at Chapel Hill.

“A fascinating exploration of the development of Mount Wutai into the residence of the bodhisattva Mañjuśrī. Lin’s critical study sheds new light on the relationship between sacred mountain and sacral architecture, providing important insights into Wutai’s significance for both pilgrims and politicians alike. Required reading for any interested in the experience of sacred landscapes in early medieval China.”—Tracy Miller, Vanderbilt University

“Lin’s book brings the skills of a gifted art historian and sinologist to the interpretation of one of the most important Buddhist sites in East Asia. Lin shows how, over many centuries, the interaction of landscape, architecture, and ritual created an environment intended to make possible human encounters with the sacred presences thought to permeate the slopes of Mount Wutai. The book also ranges widely beyond Mount Wutai to explore painting and sculpture inspired by the mountain. Lin’s prose is clear and direct, and the superb illustrations, maps, and diagrams make the book visually engaging.”—Robert E. Harrist, Jr., author of *Landscape of Words*

Plan of Ming dynasty Beijing showing the four layers of city walls. Reproduction from Chang'anjie: Guoqu, xianzai, weilai, 28. Courtesy of Zheng Guangzhong.

In this interdisciplinary narrative, the never-ending “completion” of China’s most important street offers a broad view of the relationship between art and ideology in modern China. Chang’an Avenue, named after China’s ancient capital (whose name means “Eternal Peace”), is supremely symbolic. Running east-west through the centuries-old heart of Beijing, it intersects the powerful north-south axis that links the traditional centers of political and spiritual legitimacy (the imperial Forbidden City and the Temple of Heaven). Among its best-known features are Tiananmen Square and the Great Hall of the People, as well as numerous other monuments and prominent political, cultural, and financial institutions.

Political winds shift, architectural styles change, and technological innovations influence waves of demolition and reconstruction in this analysis of Chang’an Avenue’s metamorphosis. During collective design processes, architects, urban planners, and politicians argue about form, function, and theory, and about Chinese vs. Western and traditional vs. modern styles. Every decision is fraught with political significance, from the 1950s debate over whether Tiananmen Square should be open or partially closed; to the 1970s discussion of the proper location, scale, and design of the Mao Memorial/Mausoleum; to the more recent controversy over whether the egg-shaped National Theater, designed by the French architect Paul Andreu, is an affront to Chinese national pride.

SHUISHAN YU is associate professor of art history at Oakland University in Rochester, Michigan.

“There is no comparable book in a Western language, and Chang’an Avenue goes farther in its vision than any comparable book in Chinese. Focusing on China’s most important locus, Tian’anmen and the Forbidden City behind it, and modern China’s most important street, Chang’an Avenue, it explains how architecture was integral to China’s attempt to define a socialist, sometimes totalitarian, and ultimately people’s republican state from the rapidly changing world of the 1950s through the Beijing Olympics.”—Nancy Steinhardt, author of Chinese Imperial City Planning
Duke University Press

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NEW IN THE ART HISTORY PUBLICATION INITIATIVE

**From a Nation Torn**

*Decolonizing Art and Representation in France, 1945–1962*

**HANNAH FELDMAN**

2014. 328 pages, 84 illus., 21 in color, 6 x 9 in.

$27.95 paper, 978-0-8223-5371-3

$99.95 cloth, 978-0-8223-5356-0

ebook, 978-0-8223-9595-9

*From a Nation Torn* provides a powerful critique of art history’s understanding of French modernism and the historical circumstances that shaped its production and reception. Within art history, the aesthetic practices and theories that emerged in France from the late 1940s into the 1960s are demarcated as “postwar.” Yet it was during these very decades that France fought a protracted series of wars to maintain its far-flung colonial empire. Given that French modernism was created during, rather than after, war, Hannah Feldman argues that its interpretation must incorporate the tumultuous “decades of decolonization,” and their profound influence on visual and public culture. Focusing on the Algerian War of Independence (1954–1962) and the historical continuities it presented with the experience of the Second World War, Feldman highlights decolonization’s formative effects on art and related theories of representation, both political and aesthetic. Ultimately, *From a Nation Torn* constitutes a profound exploration of how certain populations and events are rendered invisible and their omission naturalized within histories of modernity.

**HANNAH FELDMAN** is associate professor of art history at Northwestern University.

“Hannah Feldman’s book is a masterpiece of historical inquiry that fundamentally restructures our view of French society after 1945, banning the term ‘post-war’ as a descriptor of that period. France was nothing but at war until 1962, first in Indochina, then in Algeria, and Feldman offers a radically new analysis of the impact those colonial wars had on its culture. A tour de force.”—Yve-Alain Bois

“This intriguing book is the product of deep and detailed archival research into the artistic, cultural, social, and political situation of the Algerian War, revealing with engaging precision the extreme complexity of its representation in public broadcast media, its profound impact on French intellectual life, the cultural activism it precipitated, and above all its deep resonance within the most significant visual arts ideas and practices of the period.”—Terry Smith, coeditor of *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*
The Pennsylvania State University Press

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Portraiture and Politics in Revolutionary France

AMY FREUND

2014. 312 pp., 101 illus., 43 in color, 9 x 10 in.
$84.95 cloth, 978-0-271-06194-8

Portraiture and Politics in Revolutionary France challenges widely held assumptions about both the genre of portraiture and the political and cultural role of images in France at the beginning of the nineteenth century. After 1789, portraiture came to dominate French visual culture because it addressed the central challenge of the Revolution: how to turn subjects into citizens. Revolutionary portraits allowed sitters and artists to appropriate the means of representation, both aesthetic and political, and articulate new forms of selfhood and citizenship, often in astonishingly creative ways. The triumph of revolutionary portraiture also marks a turning point in the history of art, when seriousness of purpose and aesthetic ambition passed from the formulation of historical narratives to the depiction of contemporary individuals. This shift had major consequences for the course of modern art production and its engagement with the political and the contingent.

AMY FREUND is assistant professor of art at Texas Christian University.

“Amy Freund’s incisive analysis of revolutionary portraiture and its engagement with political ideology and consumer culture provides a much-needed account of the thriving portrait market during the French Revolution—and of portraiture’s role in the redefinition of personal identity, social categories, and aesthetic hierarchies that emerged in the beginning of the modern era. Persuasive, thoughtful, and lucidly written, the book will appeal to anyone interested in portraiture and the political functions of art.”—Melissa Hyde, University of Florida

“This beautiful and beautifully written book bristles with insights into the commerce, aesthetics, and especially politics of portrait painting during the French Revolution. But these terms hardly begin to capture the magnitude of Amy Freund’s accomplishment, which is to make us look in new and surprising ways at the meaning of what seems so simple—the picture of a person. Portraits do not just decorate walls; they capture the essence of revolutionary change.”—Lynn Hunt, UCLA
Page from the index books of the Nadar Atelier, Hélène Petit dans “L'Assommoir,” c. 1879.

Oscar Gustave Rejlander, Kate Dore, c. 1862. Library of Congress.

How do photographs compel belief and endow knowledge? To understand the impact of photography in a given era, we must study the adjacent forms of visual persuasion with which photographs compete and collaborate. In photography’s early days, magic shows, scientific demonstrations, and philosophical games repeatedly put the visual credulity of the modern public to the test in ways that shaped, and were shaped by, the reality claims of photography. These venues invited viewers to judge the reliability of their own visual experiences. Photography resided at the center of a constellation of places and practices in which the task of visual discernment—of telling the real from the constructed—became an increasingly crucial element of one’s location in cultural, political, and social relations. In *Disillusioned: Victorian Photography and the Discerning Subject*, Jordan Bear tells the story of how photographic trickery in the 1850s and 1860s participated in the fashioning of the modern subject. By locating specific mechanisms of photographic deception employed by the leading midcentury photographers within this capacious culture of discernment, Disillusioned integrates some of the most striking—and puzzling—images of the Victorian period into a new and expansive interpretive framework.

**JORDAN BEAR** is assistant professor of art history at the University of Toronto.

“In an impressive and timely counterpoint to recent emphasis on the archival appropriations of photography, Jordan Bear turns conventional assumptions about belief in photographic realism on their head, showing that, throughout the nineteenth century, claims for photographic verisimilitude were greeted with doubt, distrust, disappointment, and even ridicule, opening the way to other photographic practices—and, indeed, as exemplified by *Disillusioned*, to another history of photographic production and consumption and to important new insights into the historical formation of the discerning liberal subject.” —John Tagg, Binghamton University
The cathedral is pictured bottom left and the Alcázar is bottom right; both are visible in the view of Toledo above. Engraving by Franz Hogenberg after a 1566 drawing by Georges Hoefnagel, published in Georg Braun, *Civitatis orbis terrarium* (Antwerp: Philippe Galle, 1598), vol. 5, fol. 15.

Toledo cathedral, view of the presbytery and transepts from the northeast. In the foreground are the chapels of Saint Ildefonso (left) and Saint James (right). Above is the large window lighting Narciso Tomé’s *Trasparente*. Eighteenth-century restorations to the transepts are visible in gray stone.

Segovia cathedral, from the southeast, begun 1525. Photo: Susana Valle.

Isidre Puig Boada, plan for the Sagrada Familia, Barcelona, c. 1882.
Toledo Cathedral

_Building Histories in Medieval Castile_

**TOM NICKSON**

December 2015. 320 pp., 99 duotone and 42 color illus., 9 x 10 in.
Cloth, 978-0-271-06645-5

Toledo was among medieval Europe’s most cosmopolitan cities, boasting one of its richest and largest Gothic cathedrals. In this comprehensive study, Tom Nickson offers a radically new history of that cathedral, situating it both locally and in relation to ideas developed in Paris, Córdoba, and Rome. Nickson balances architectural history with close scrutiny of the cathedral’s liturgy and cults, the sculpture on its portals and choir enclosure, its royal tombs, and its diverse treasury and textiles.

**TOM NICKSON** is a lecturer at the Courtauld Institute of Art, London.

“A masterly exploration and minute analysis of a soaring masterpiece, Tom Nickson’s revelatory study directs new and penetrating light onto the social importance—and architectural significance—of his subject.”—Peter Lineham, Massey University
Erhard Reuwich, Frontispiece from *Peregrinatio* Latin, fol. 1v. Beinecke Rare Book and Manuscript Library, Yale University, Zi +156.

Jehuda Abenzara, Portolan Chart, 1500. Beinecke Rare Book and Manuscript Library, Yale University.

Bernhard von Breydenbach’s *Peregrinatio in terram sanctam* (Journey to the Holy Land), first published in 1486, is one of the seminal books of early printing and is especially renowned for the originality of its twenty-six woodcut illustrations. In *Picturing Experience in the Early Printed Book*, Elizabeth Ross considers the *Peregrinatio* from a variety of perspectives to explain its value for the cultural history of the period. Breydenbach, a high-ranking cleric in Mainz, recruited the painter Erhard Reuwich of Utrecht for a religious and artistic adventure in a political hot spot—a pilgrimage to research the peoples, places, plants, and animals of the Levant. The book they published after their return ambitiously engaged with the potential of the new print medium to give an account of their experience.

The *Peregrinatio* also aspired to rouse readers to a new crusade against Islam by depicting a contest in the Mediterranean between the Christian bastion of the city of Venice and the region’s Muslim empires. This crusading rhetoric fit neatly with the state of the printing industry in Mainz, which largely subsisted as a tool for bishops’ consolidation of authority, including selling the pope’s plans to combat the Ottoman Empire.

Taking an artist on such an enterprise was unprecedented. Reuwich set a new benchmark for technical achievement with his woodcuts, notably a panorama of Venice that folds out to 1.62 meters in length and a foldout map that stretches from Damascus to Sudan around the first topographically accurate view of Jerusalem. The conception and execution of the *Peregrinatio* show how and why early printed books constructed new means of visual representation from existing ones—and how the form of a printed book emerged out of the interaction of eyewitness experience and medieval scholarship, real travel and spiritual pilgrimage, curiosity and fixed belief, texts and images.

**ELIZABETH ROSS** is associate professor of art history at the University of Florida.

The Assumption of the Virgin, 1577-79, high altar at Santo Domingo el Antiguo, Toledo. Image via Wikimedia.

Art and the Religious Image in El Greco’s Italy

ANDREW R. CASPER

2014. 236 pp., 84 illus., 50 in color, 8 x 10 in.
$79.95 cloth, 978-0-271-06054-5
$14.95 Kindle Edition 978-0-271-06303-4
$14.95 Google Edition 978-0-271-06304-1
Available for libraries through Project Muse, JSTOR, EBSCO, and ebrary

Art and the Religious Image in El Greco’s Italy is the first book-length examination of the early career of one of the early modern period’s most notoriously misunderstood figures. Born around 1541, Domenikos Theotokopoulos began his career as an icon painter on the island of Crete. He is best known, under the name “El Greco,” for the works he created while in Spain, paintings that have provoked both rapt admiration and scornful disapproval since his death in 1614. But the nearly ten years he spent in Venice and Rome, from 1567 to 1576, have remained underexplored until now. Andrew Casper’s examination of this period allows us to gain a proper understanding of El Greco’s entire career and reveals much about the tumultuous environment for religious painting after the Council of Trent.

Casper’s analysis portrays El Greco as an active participant in some of the most formative artistic discussions of his time. It shows how the paintings of his early career explore the form, function, and conception of the religious image in the second half of the sixteenth century, and how he cultivated artistic fame by incorporating aspects of the styles of Michelangelo, Titian, and other contemporary masters. Beyond this, El Greco’s paintings bear the marks of an artist attentive to theoretical speculation on the artistic process, the current understandings of the science of optics and perspective, and the role of Roman antiquity for Christian ideology. All of these characteristics demonstrate El Greco’s unique understanding of the merger of artistic craft with devotional intent through what Casper terms the “artful icon.”

ANDREW R. CASPER is assistant professor of art history at Miami University.

“In a probing and illuminating fashion, Casper reveals the ways in which El Greco’s encounter with both Counter-Reformation theological ideas and Venetian and Roman art and art theory enabled him to transform himself from a provincial painter of icons in the Byzantine manner to a truly modern painter of devotional images.”—Steven F. Ostrow, University of Minnesota


In revolutionary France, materiality was not easily achieved. The turmoil of war, shortages, and frequent changes in political authority meant that few large-scale artworks or permanent monuments to the Revolution’s memory were completed. On the contrary, as this book argues, visual practice in revolutionary France was characterized by the production and circulation of a range of transitional, provisional, ephemeral, and half-made images and objects, from printed paper money, passports, and almanacs to temporary festival installations and relics of the demolished Bastille. Addressing this mass of images conventionally ignored in art-historical accounts of the period, The Politics of the Provisional contends that widely distributed, ephemeral, or “in-between” images and objects were at the heart of contemporary debates on the nature of political authenticity and historical memory. Provisionality had a politics, and it signified less the failure of the Revolution’s attempts to historicize itself than a tactical awareness of the need to continue the Revolution’s work.

RICHARD TAWS is lecturer in the history of art, University College London.

“This brilliant and profoundly original book makes us see the French Revolution with new eyes. Richard Taws is emerging as one of the major new voices in writing about the French Revolution and visual politics in general.” —Lynn Hunt, University of California, Los Angeles

“What Richard Taws offers is a series of concepts with which to frame French Revolutionary visual culture: to the notion of the provisional, he adds currency, identity, circulation, temporal rupture, media transgression, and mimetic dissimulation. Art historians have much to learn from the approach Taws takes. He renders an entire realm of images and objects foundational to our understanding of the production, status, and meaning of representation in the 1790s—and, in so doing, he develops models for thinking about the relation of the visual to political upheaval more generally. This is one of the most sophisticated accounts of material culture I have read.”—Erika Naginski, Harvard University
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Alexander the Great being embalmed after his death. His body is opened by physicians and surgeons in his bedroom. One holds a jar of balm. The body is then displayed in gold, with his helmet, standard, and tunic hung above, like relics. *Historia Alexandri magni*, by Quintus Curtius, translated by Vasque de Lucène, France, 15th century. Paris, BnF, MS Fr. 711, fol. 41v.


A waterclock in a miniature from a French Bible moralisée. The central clock-wheel has teeth that interlock with a bell-striking mechanism at the top left of the wheel; another bell-striking mechanism is on the bottom right of the wheel. The water drips into a basin below the wheel. Paris, ca. 1250. Oxford, The Bodleian Libraries, University of Oxford, MS Bodley 270, fol. 183v.
Medieval Robots
Mechanism, Magic, Nature, and Art
E. R. TRUITT

2015. 312 pp., 36 color illus., 6 x 9 in.
$55.00 cloth, 978-0-8122-4697-1
$55.00 ebook, 978-0-8122-9140-7

A thousand years before Isaac Asimov set down his Three Laws of Robotics, real and imagined automata appeared throughout European courts, liturgies, and literary texts. Medieval robots took such forms as talking statues, mechanical animals, or silent metal guardians; some served to entertain or instruct while others performed disciplinary or surveillance functions. Variously ascribed to artisanal genius, inexplicable cosmic forces, or demonic powers, these marvelous fabrications raised fundamental questions about knowledge, nature, and divine purpose in the Middle Ages.

Medieval Robots recovers the forgotten history of fantastical, aspirational, and terrifying machines that especially captivated Europe in imagination and reality between the ninth and fourteenth centuries. E. R. Truitt traces the different forms of self-moving or self-sustaining manufactured objects from their earliest appearances in the Latin West through centuries of mechanical and literary invention. Chronicled in romances and song as well as histories and encyclopedias, medieval automata were powerful cultural objects that probed the limits of natural philosophy, illuminated and challenged definitions of life and death, and epitomized the transformative and threatening potential of foreign knowledge and culture. This original and wide-ranging study reveals the convergence of science, technology, and imagination in medieval culture, and demonstrates the striking similarities between medieval and modern robotic and cybernetic visions.

E. R. TRUITT is assistant professor of history at Bryn Mawr College.

“The first comprehensive work of scholarship on European automata of the Middle Ages, Medieval Robots systematically and chronologically works through themes such as the transition from the magical to the mechanical and the liminal status of robots between art and nature, familiar and foreign. Well-researched and well-written, the book does an excellent job of showing the wider cultural significance of automata within medieval history and the history of science.”—Pamela O. Long, author of Openness, Secrecy, Authorship: Technical Arts and the Culture of Knowledge from Antiquity to the Renaissance

Baltazar Jaime Martínez Compañón y Bujanda, by José Miguel Figueroa, ca. 1839. Copyright Museo Nacional de Colombia.

In December 1788, in the northern Peruvian city of Trujillo, fifty-one-year-old Spanish Bishop Baltasar Jaime Martínez Compañón stood surrounded by twenty-four large wooden crates, each numbered and marked with its final destination of Madrid. The crates contained carefully preserved zoological, botanical, and mineral specimens collected from Trujillo’s steamy rainforests, agricultural valleys, rocky sierra, and coastal desert. To accompany this collection, the Bishop had also commissioned from Indian artisans nine volumes of hand-painted images portraying the people, plants, and animals of Trujillo. He imagined that the collection and the watercolors not only would contribute to his quest to study the native cultures of Northern Peru but also would supply valuable information for his plans to transform Trujillo into an orderly, profitable slice of the Spanish Empire.

Based on intensive archival research in Peru, Spain, and Colombia and the unique visual data of more than a thousand extraordinary watercolors, The Bishop’s Utopia recreates the intellectual, cultural, and political universe of the Spanish Atlantic world in the late eighteenth century. Emily Berquist Soule recounts the reform agenda of Martínez Compañón—including the construction of new towns, improvement of the mining industry, and promotion of indigenous education—and positions it within broader imperial debates; unlike many of his Enlightenment contemporaries, who elevated fellow Europeans above native peoples, Martínez Compañón saw Peruvian Indians as intelligent, productive subjects of the Spanish Crown. The Bishop’s Utopia seamlessly weaves cultural history, natural history, colonial politics, and art into a cinematic retelling of the Bishop’s life and work.

EMILY BERQUIST SOULE is assistant professor of history at California State University, Long Beach

“Astonishingly original and highly readable. With this ground-breaking study of the monumental work of Bishop Martínez Compañón, Emily Berquist Soule opens up a whole new world of research on the eighteenth century in Peruvian history. This is cultural, intellectual, and art historical writing at the very highest level.”—Gary Urton, Harvard University

“A deeply researched, beautifully written account of a fascinating man.”—Charles Walker, University of California, Davis


Augustus Washington, John Brown, c. 1846–47. National Portrait Gallery, Smithsonian Institution. Purchased with major acquisition funds and with funds donated by Betty Adler Schermer in honor of her great-grandfather, August M. Bondi.
Before most Americans ever saw an actual daguerreotype, they encountered this visual form through written descriptions, published and rapidly reprinted in newspapers throughout the land. In *The Camera and the Press*, Marcy J. Dinius examines how the first written and published responses to the daguerreotype set the terms for how we now understand the representational accuracy and objectivity associated with the photograph, as well as the democratization of portraiture that photography enabled.

Dinius’s archival research ranges from essays in popular nineteenth-century periodicals to daguerreotypes of Americans, Liberians, slaves, and even fictional characters. Examples of these portraits are among the dozens of illustrations featured in the book. *The Camera and the Press* presents new dimensions of Nathaniel Hawthorne’s *The House of the Seven Gables*, Herman Melville’s *Pierre*, Harriet Beecher Stowe’s *Uncle Tom’s Cabin*, and Frederick Douglass’s *The Heroic Slave*. Dinius shows how these authors strategically incorporated aspects of daguerreian representation to advance their aesthetic, political, and social agendas. By recognizing print and visual culture as one, Dinius redefines such terms as art, objectivity, sympathy, representation, race, and nationalism and their interrelations in nineteenth-century America.

**MARCY J. DINIUS** teaches English at DePaul University.

“An important and original study of interconnections between the daguerreotype and literary writing during the antebellum period. Dinius does a superb job of recovering the history of American responses to the daguerreotype, showing in particular the complex role of writing itself in that reception.”—Robert S. Levine, University of Maryland

“The greatest accomplishment of *The Camera and the Press* is the way Dinius has put texts and images into conversation with one another. She argues that ‘daguerreian discourse’ was instrumental in refiguring American society and culture and offers some wonderful new encounters with the problems of photographic representation.”—Lisa Gitelman, New York University
About AHPI

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- A shared website hosting additional electronic enhancements to the book, including audio, video, illustrative material, animation, and podcasts
- A strong marketing program, including both print and digital advertising

To submit a proposal, please contact:

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UNIVERSITY OF PENNSYLVANIA PRESS
FAQs

**IS THE GRANT OPEN ONLY TO FIRST-TIME AUTHORS?**
Yes.

**WHY IS THIS GRANT SIGNIFICANT?**
Scholarly publications in art history are dependent on high-quality images, but securing image permissions can be a daunting, expensive, and time-consuming undertaking. In addition, art history publications lag far behind in terms of electronic editions. This grant provides assistance in securing permissions that include digital use so books can be available on a variety of electronic devices, including Kindle, Nook, iPad, Sony E-Reader, and through electronic library services, including NetLibrary, Ebrary, and more.

**HOW MANY BOOKS WILL THE GRANT FUND?**
AHPI will assist in the publication of forty books over five years. Each press will produce ten books total.

**HOW WILL THE PRESSES WORK COLLABORATIVELY?**
The presses will share an image and permissions manager to assist in obtaining illustration permissions, and a strong marketing program that will include shared advertising space in major publications, including the *New York Review of Books*, *Artforum*, *Art Documentation*, and *Art Journal*. Funds will be available to advertise individual books in electronic publications, and books will also be promoted through social media networks like Twitter and Facebook.

**WHAT WILL THE ENHANCED WEBSITE SUPPORT?**
The enhanced website will host a variety of visual and audio materials related to print and electronic editions of the book. This includes animation, film, author interviews and lectures, audio, podcasts, and illustrative material that could not be included in the original publication. All pages on the shared site will link back to the individual publisher’s website for purchasing.

**ARE MULTIAUTHOR VOLUMES ACCEPTED?**
No.

**WILL ALL AHPI BOOKS LOOK THE SAME OR SHARE DESIGN ELEMENTS?**
No. Participating presses are responsible for the design and production of AHPI books.