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Four rooms created using the distance-point method of perspective. From Nian Xiyao, *The Study of Vision*. The Bodleian Libraries, University of Oxford, Douce Chin. B. 2, p. 20r.

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.

Wang Youxue and other Wish-Fulfilling Studio painters, Studio of Exhaustion from Diligent Service (1775–79). Scenic illusions affixed hanging, ink and colors on silk, various dimensions. Palace Museum, Beijing. After Chang, Hongqi, and Ng, "Coda," 210, figure 11.

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.

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

\$70.00 ebook, 978-0-2958-0552-8

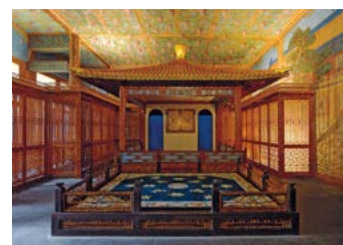
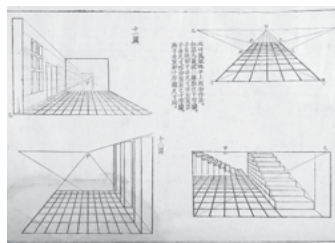
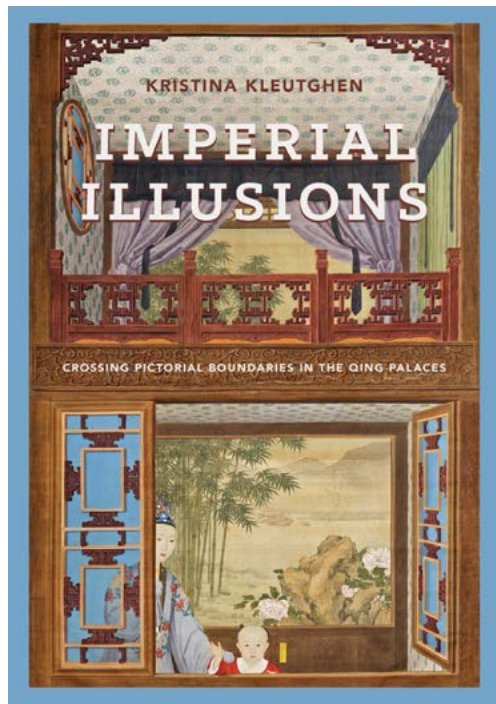
In the Forbidden City and other palaces around Beijing, Emperor Qianlong (r. 1736–1795) surrounded himself with monumental paintings of architecture, gardens, people, and faraway places. The best artists of the imperial painting academy, including a number of European missionary painters, used Western 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.

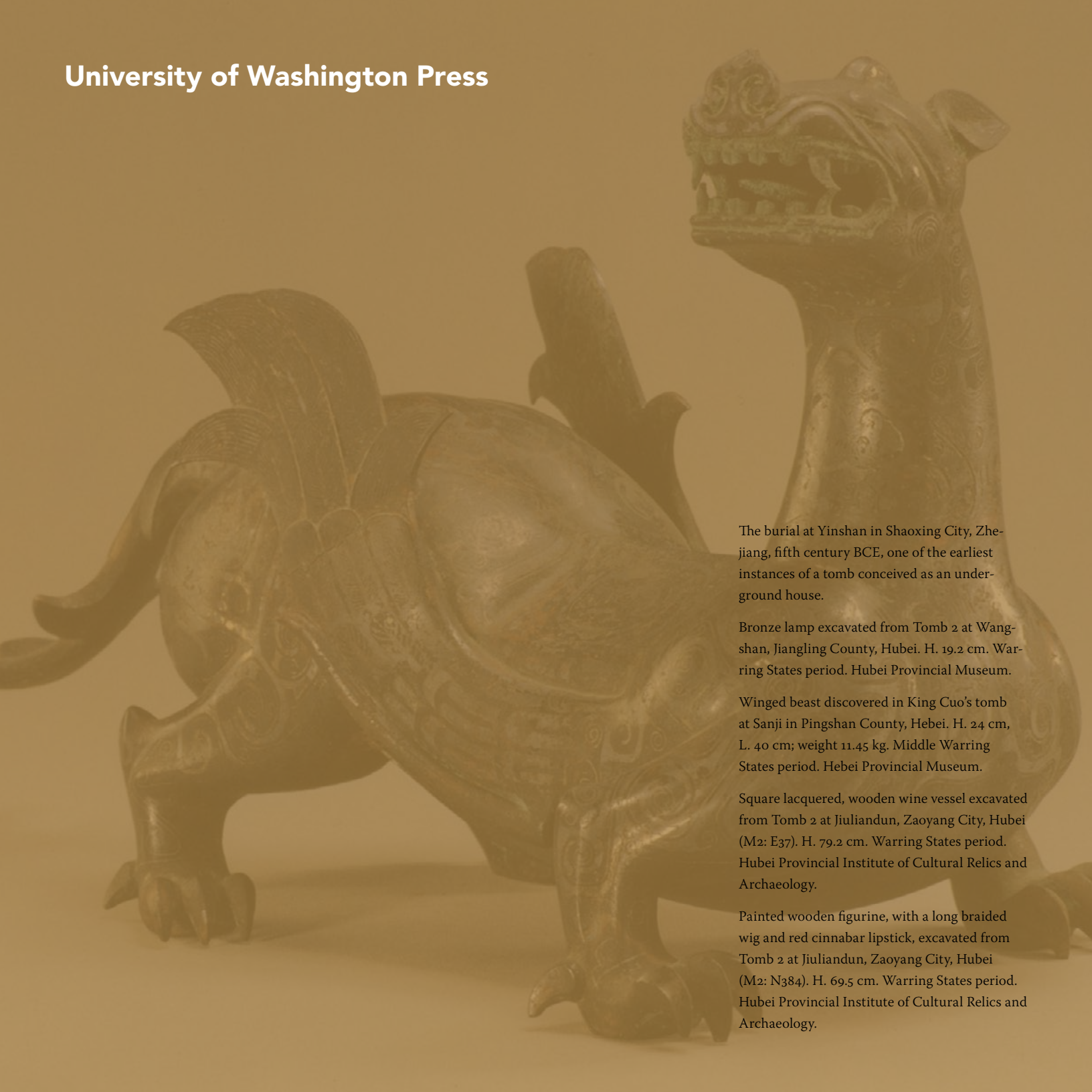
In *Imperial Illusions*, Kristina Kleutghen examines all known surviving examples of the Qing court phenomenon of “scenic illusion paintings” (*tongjinghua*), which today remain inaccessible inside the Forbidden City. Produced at the height of early modern cultural exchange between China and Europe, 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.

Excavating the Afterlife

The Archaeology of Early Chinese Religion

GUOLONG LAI

2015. 320 pp., 95 illus., 14 in color, 7 x 10 in.

\$65.00 cloth, 978-0-2959-9449-9

\$65.00 ebook, 978-0-2958-0570-2

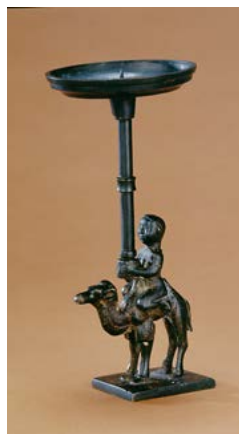
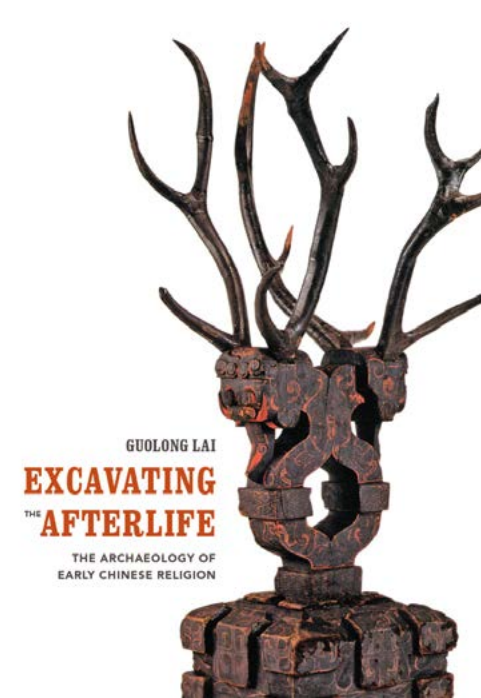
In *Excavating the Afterlife*, Guolong Lai explores the dialectical relationship between sociopolitical change and mortuary religion from an archaeological perspective. By examining burial structure, grave goods, and religious documents unearthed from groups of well-preserved tombs in southern China, 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.

GUOLONG 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 Lingjiusi), 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.

The “true-presence” (*zhenrong*) icon of Mañjuśrī riding a lion. Painted white marble. Mid-8th century. Shanxi Provincial Museum. Photograph by author.

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.

Building a Sacred Mountain

The Buddhist Architecture of China's Mount Wutai

WEI-CHENG LIN

2014. 352 pp., 102 illus., 12 in color, 10 maps, 7 x 10 in.

\$60.00 cloth, 978-0-295-99352-2

\$60.00 ebook, 978-0-295-80535-1

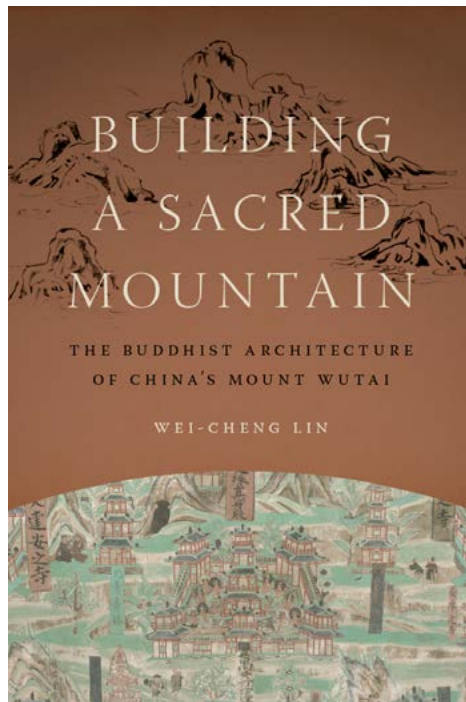
By the tenth century CE, Mount Wutai had become a major pilgrimage site within the emerging culture of a distinctively Chinese Buddhism. Famous as the abode of the bodhisattva Mañjuśrī (known for his habit of riding around the mountain on a lion), the site in northeastern China's Shanxi Province was 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.

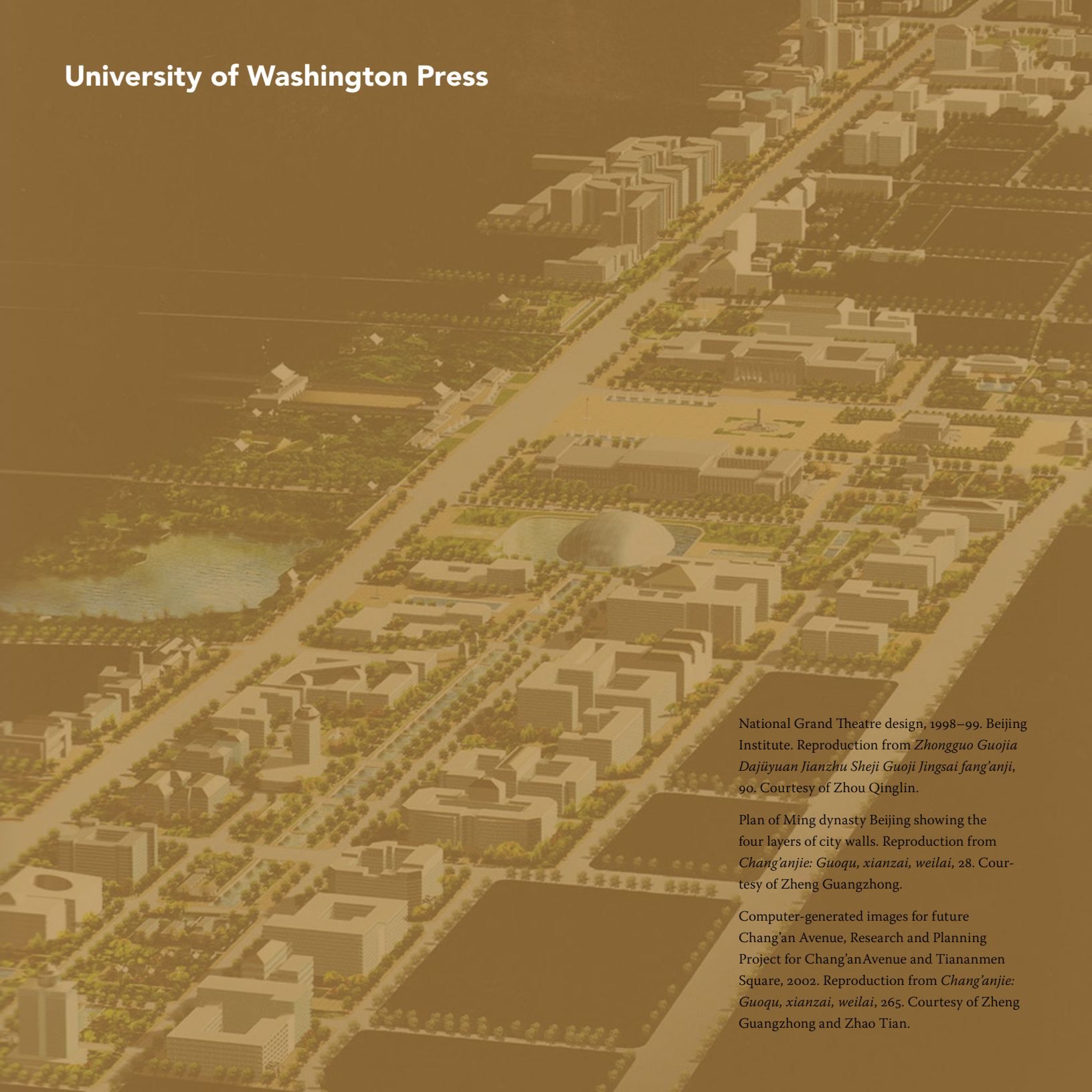
WEI-CHENG LIN is assistant professor of Chinese art history at the University of North Carolina at Chapel Hill.

"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*



University of Washington Press



National Grand Theatre design, 1998–99. Beijing Institute. Reproduction from *Zhongguo Guojia Dajūyuan Jianzhu Sheji Guoji Jingsai fang'anji*, 90. Courtesy of Zhou Qinglin.

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

Computer-generated images for future Chang'an Avenue, Research and Planning Project for Chang'an Avenue and Tiananmen Square, 2002. Reproduction from *Chang'anjie: Guoqu, xianzai, weilai*, 265. Courtesy of Zheng Guangzhong and Zhao Tian.

Chang'an Avenue and the Modernization of Chinese Architecture

SHUISHAN YU

2013. 344 pp., 118 color illus., 7 x 10 in.

\$60.00 cloth, 978-0-295-99213-6

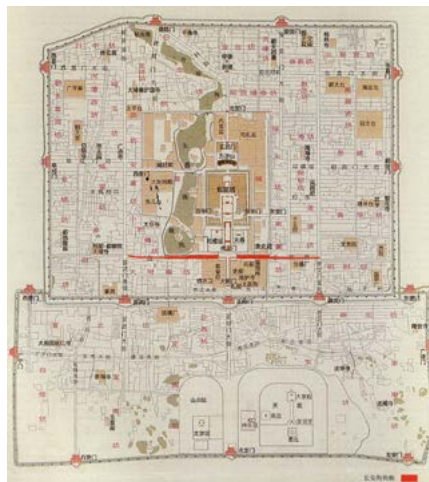
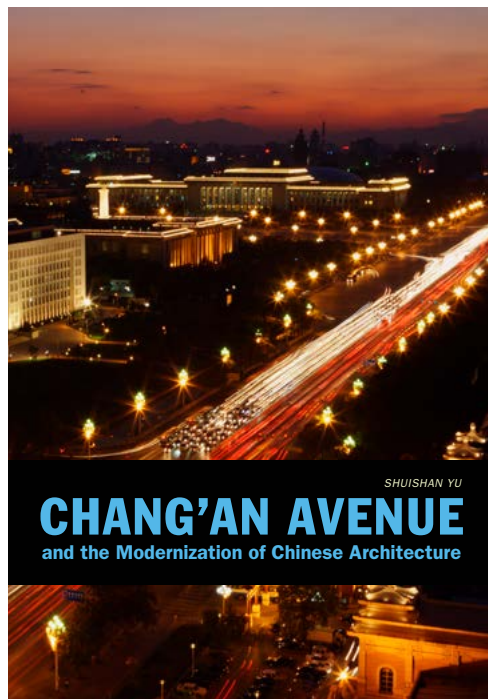
\$60.00 ebook, 978-0-295-80448-4

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*



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James Luna, "Chapel for Pablo Tac," 2005. Mixed-media installation included in Emendatio at the Fondazione Querini Stampalia, Fifty-First Venice Biennale. National Museum of the American Indian, Smithsonian Institution, KFO5ItalyG134. Photo by Katherine Fogden.

Robert Houle, *Paris/Ojibwa*, 2010. Multimedia installation. Installation view, Art Gallery of Peterborough, 2011. Collection of the artist. Photo by Michael Cullen, Trent Photographics.

Kay WalkingStick, *With Love to Marsden*, 1995. Acrylic, wax, sparkles, and oil on canvas. 32 × 64 in. Collection of the artist.

Art for an Undivided Earth

The American Indian Movement Generation

JESSICA L. HORTON

2017. 320 pp., 121 illus., 59 in color, 6 x 9 in.

\$25.95 paper, 978-0-8223-6981-3

\$94.95 cloth, 978-0-8223-6954-7

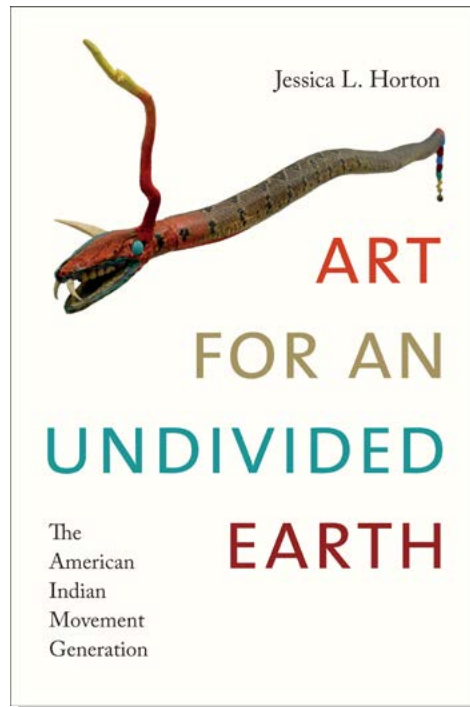
ebook

In *Art for an Undivided Earth* Jessica L. Horton reveals how the spatial philosophies underlying the American Indian Movement (AIM) were refigured by a generation of artists searching for new places to stand. Upending the assumption that Jimmie Durham, James Luna, Kay WalkingStick, Robert Houle, and others were primarily concerned with identity politics, she joins them in remapping the coordinates of a widely shared yet deeply contested modernity that is defined in great part by the colonization of the Americas. She follows their installations, performances, and paintings across the ocean and back in time, as they retrace the paths of Native diplomats, scholars, performers, and objects in Europe after 1492. Along the way, Horton intervenes in a range of theories about global modernisms, Native American sovereignty, racial difference, archival logic, artistic itinerancy, and new materialisms. Writing in creative dialogue with contemporary artists, she builds a picture of a spatially, temporally, and materially interconnected world—an undivided earth.

JESSICA L. HORTON is assistant professor of art history at the University of Delaware.

"Art for an Undivided Earth is a landmark in thinking about Native American art and offers a great deal to everyone working on the contribution of Indigenous artists to the modernities that coexisted within twentieth-century modern art. An outstanding work."—Terry Smith, author of *One and Five Ideas: On Conceptual Art and Conceptualism*

"Art for an Undivided Earth reframes Native American art history in the twentieth and twenty-first centuries, revising our understanding of modernism and contemporary art. Highlighting Native North American artists as key figures for imagining the global contemporary, Jessica Horton demonstrates that the much-celebrated 'global turn' has in fact characterized Native North American experience and cultural production since 1492. Based on exhaustive and imaginative research, this book should transform the field and help change the way that Native American artists are understood and taught."—Bill Anthes, author of *Edgar Heap of Birds*



Duke University Press

Piero Manzoni, *Achrome with Breadrolls*, 1961, Estate of Piero Manzoni. © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

Lucio Fontana, *Concetto Spaziale*, 1960, Estate of Lucio Fontana. © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

Alberto Burri, *Big Red P n 18*, 1964. Estate of Alberto Burri. © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

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Marshall Plan Modernism

Italian Postwar Abstraction and the Beginnings of Autonomia

JALEH MANSOOR

2016. 288 pp., 26 illustrations, 8 in color, 6 x 9 in.

\$25.95 paper, 978-0-8223-6260-9

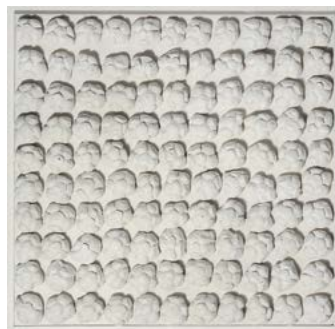
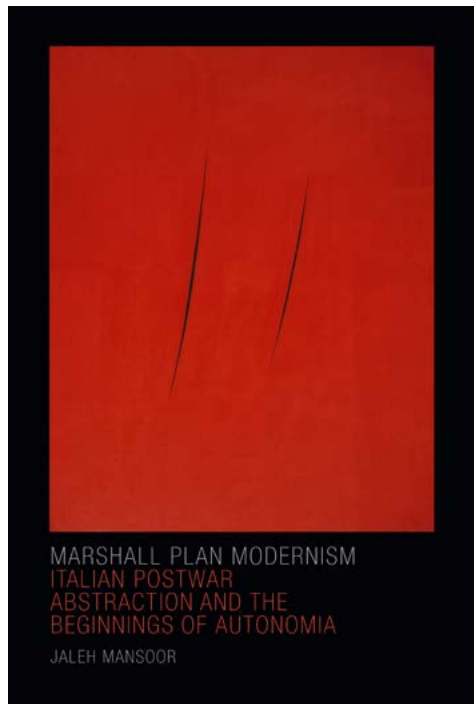
\$94.95 cloth, 978-0-8223-6245-6

ebook

Focusing on artwork by Lucio Fontana, Alberto Burri, and Piero Manzoni, Jaleh Mansoor demonstrates and reveals how abstract painting, especially the monochrome, broke with fascist-associated futurism and functioned as an index of social transition in postwar Italy. Mansoor refuses to read the singularly striking formal and procedural violence of Fontana's slit canvasses, Burri's burnt and exploded plastics, and Manzoni's "achromes" as metaphors of traumatic memories of World War II. Rather, she locates the motivation for this violence in the history of the medium of painting and in the economic history of postwar Italy. Reconfiguring the relationship between politics and aesthetics, Mansoor illuminates how the monochrome's reemergence reflected Fontana, Burri, and Manzoni's aesthetic and political critique of the Marshall Plan's economic warfare and growing American hegemony. It also anticipated the struggles in Italy's factories, classrooms, and streets that gave rise to Autonomia in the 1960s. *Marshall Plan Modernism* refigures our understanding of modernist painting as a project about labor and the geopolitics of postwar reconstruction during the Italian Miracle.

JALEH MANSOOR is assistant professor of art history at the University of British Columbia.

"Possessing the great gift of being able to bring art to life through language, Jaleh Mansoor offers new and illuminating readings of artworks that are among the most compelling objects from the last seventy-five years. She infuses the complex frameworks of recent Marxist thought with her own voice, thinking through the possibilities open to painting while deepening our understanding of postwar Italian culture and its contradictions. This book makes a powerful contribution to the discourses of art history and cultural criticism."—Rachel Haidu, author of *The Absence of Work: Marcel Broodthaers, 1964–1976*





Tom Lloyd (left) working with apprentices in his studio in Jamaica, Queens, 1968. Courtesy of the Studio Museum in Harlem.

Amsterdam News, December 7, 1968. Artist: Melvin Tapley

Protest at the Metropolitan Museum of Art.
Photo: Thomas Patsenka. Courtesy of Robert Malone.

Mounting Frustration

The Art Museum in the Age of Black Power

SUSAN E. CAHAN

2016. 360 pp., 113 illus., 20 in color, 6 x 9 in.

\$34.95 cloth, 978-0-8223-5897-8

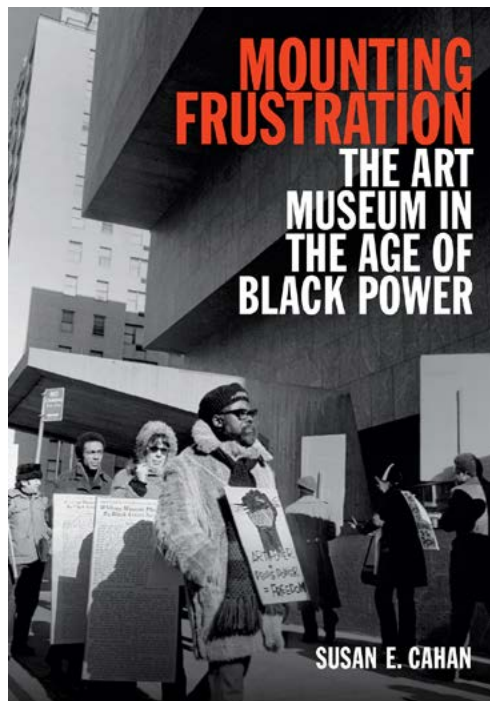
\$34.95 ebook, 978-0-8223-7489-3

In *Mounting Frustration*, Susan E. Cahan investigates the strategies African American artists and museum professionals employed as they wrangled over access to and the direction of New York City's elite museums. Cahan focuses on wildly contested exhibitions that attempted to integrate African American culture and art into museums, each of which ignited debate, dissension, and protest. The Metropolitan Museum's 1969 exhibition *Harlem on My Mind* was supposed to represent the neighborhood, but it failed to include the work of the black artists living and working there. While the Whitney's 1971 exhibition *Contemporary Black Artists in America* featured black artists, it was heavily criticized for being haphazard and not representative. The Museum of Modern Art's institutional ambivalence toward contemporary artists of color reached its zenith in its 1984 exhibition "*Primitivism*" in *Twentieth Century Art*. Representing modern art as a white European and American creation that was influenced by the "primitive" art of people of color, the show only served to further devalue and cordon off African American art.

In addressing the racial politics of New York's art world, Cahan shows how aesthetic ideas reflected the underlying structural racism and inequalities that African American artists faced. These inequalities are still felt in America's museums, as many fundamental racial hierarchies remain intact: art by people of color is still often shown in marginal spaces; one-person exhibitions provide curators a way to avoid engaging with the problems of complicated, interlocking histories; and whiteness is still often viewed as the norm. The ongoing process of integrating museums, Cahan demonstrates, is far broader than overcoming past exclusions.

SUSAN E. CAHAN is associate dean and dean of the arts in Yale College.

"Mounting Frustration is a most welcome means of cracking the silence and complacency around the retrenchment since activists opened the discourse on who owns culture."—Thulani Davis, author of My Confederate Kinfolk: A Twenty-First Century Freedwoman Discovers Her Roots





Duke University Press

Paris Match, 28 October 1961.

Raymond Hains posing with political graffiti reading "INSOUMISSION." Paris, February 1961. Photo Shunk-Kender © Roy Lichtenstein Foundation

Jean-François Deroubaix, photograph documenting the "Fifth Night of unrest in Clichy-sous-Bois (Seine-Saint-Denis)," October 31, 2005. Photo Jean-François Deroubaix/Collection: Gamma-Rapho. Getty Images.

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

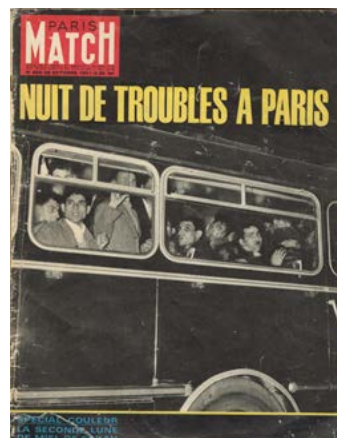
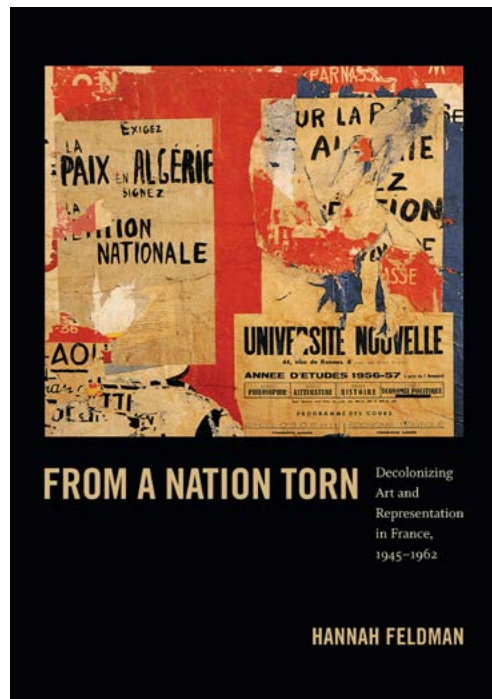
\$27.95 ebook, 978-0-8223-9595-9

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*



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Edgar Degas, *The Milliners*, ca. 1882–before 1905. Oil on canvas. Getty Art Institute, Los Angeles, Calif. Courtesy of the Getty Art Institute, Los Angeles, Calif.

Edgar Degas, *Madame Camus*, 1869–70. Oil on canvas. National Gallery of Art, Washington, D.C. Courtesy of the National Gallery of Art, Washington, D.C.

Edgar Degas, *Woman Ironing*, begun ca. 1876, completed ca. 1887. Oil on canvas. Collection of Mr. and Mrs. Paul Mellon, National Gallery of Art, Washington, D.C. Courtesy of the National Gallery of Art, Washington, D.C.

Agnolo Bronzino, *Eleonora di Toledo*, ca. 1560. Oil on panel. Samuel H. Kress Collection, National Gallery, Washington, D.C. Courtesy of the National Gallery of Art, Washington, D.C.

Color in the Age of Impressionism

Commerce, Technology, and Art

LAURA ANNE KALBA

2017. 288 pp., 117 illus., 106 in color, 9 x 9.5 in.

\$84.95 cloth, 978-0-271-07700-0

ebook

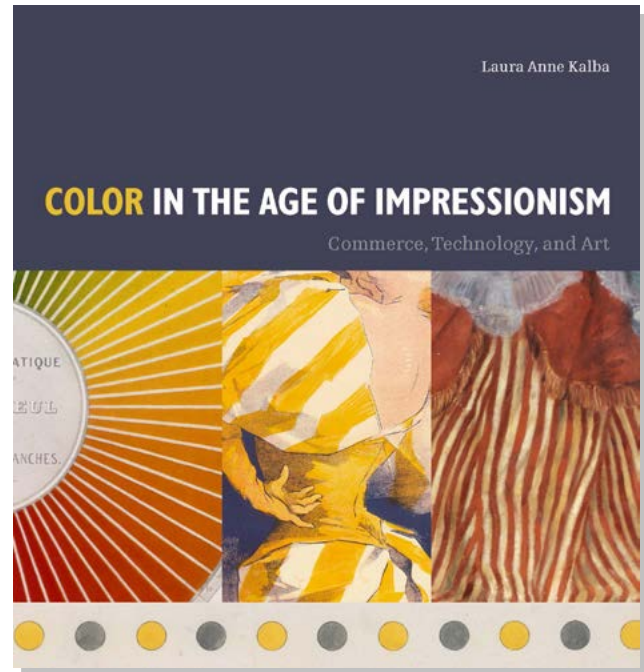
Color in the Age of Impressionism analyzes the impact of color-making technologies on the visual culture of nineteenth-century France, from the early commercialization of synthetic dyes to the Lumière brothers' perfection of the autochrome color photography process. Focusing on Impressionist art, Laura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

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

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

LAURA ANNE KALBA is associate professor of art history at Smith College.

"Laura Kalba brilliantly redefines the relationship between Impressionism and color. Beginning with the proliferation of new chemical dyes, she extends her study to effects of their bright and increasingly variable colors on fashion, horticulture, advertising, interior decoration, and even fireworks. She argues forcefully and convincingly that thanks to industrial and technological developments, the modernity to which the Impressionists were committed became both a democratic and polychromic spectacle—a modern vision that the French often called *bariolage*." —James H. Rubin, author of *Impressionism and the Modern Landscape: Productivity, Technology, and Urbanization from Manet to Van Gogh*



The Pennsylvania State University Press



View of the bell towers of the Badia (left) and the Bargello (right) from Piazza San Firenze.

La Piagnona, the bell whose sound was so closely associated with the voice of Savonarola, now in the former chapter house of San Marco after its restoration.

View of the bell tower of the Palazzo Vecchio from the Oltrarno.

View of the four principal towers, the central acoustic transmitters of the Florentine soundscape, from the Fortezza del Belvedere. (left to right) Cathedral, Priors (above the Palazzo Vecchio), Badia, Podestà (above the Bargello).

The Noisy Renaissance

Sound, Architecture, and Florentine Urban Life

NIALL ATKINSON

2016. 288 pp., 150 illus., 49 in color, 9 x 10 in.

\$62.97 cloth, 978-0-271-07119-0

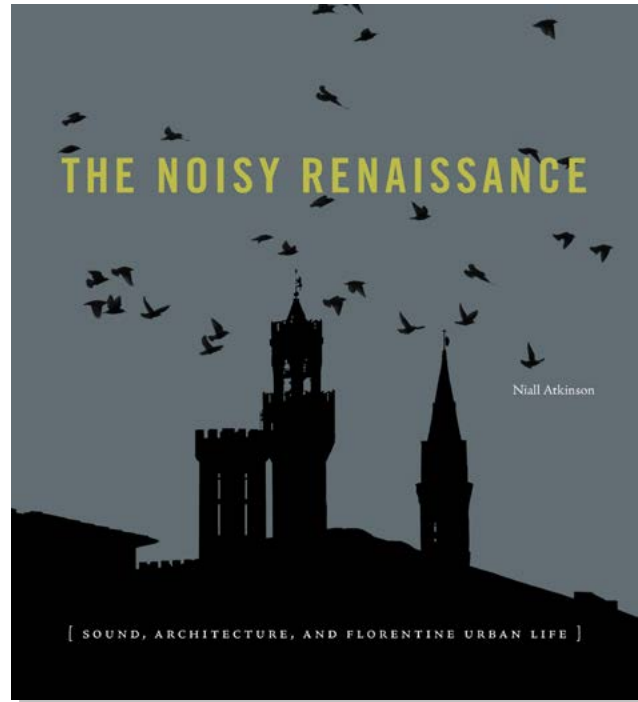
ebook

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

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

NIALL ATKINSON is assistant professor of art history at the University of Chicago.

“Atkinson’s bold reimagining brings us directly into the lives of Renaissance Florentines through their shouts and whispers, their ringing bells and riotous rebellions, their stories, prayers, and songs. This innovative use of sound to understand how Florentines constructed and occupied space gives acute insight into the messy and conflicted dynamics of a city usually approached through texts and images. This is a new and deeper Florence, infinitely richer for mapping the sensory lives and horizons of its people. Soundscapes were not just a consequence of daily life—they built and organized it, and at times even overturned it.” —Nicholas Terpstra, author of *Religious Refugees in the Early Modern World*



The Pennsylvania State University Press

An aerial, sepia-toned engraving of Toledo, Spain. The image shows the Toledo Cathedral (Catedral de Toledo) on the left, a massive Gothic structure with a tall, slender bell tower. To its right is the Alcázar, a large palace complex with a prominent dome. The city is built on a hill, with numerous smaller buildings and houses visible in the foreground and surrounding areas. The background shows a wide river, likely the Tago, and distant hills.

View of Toledo from the south by Joris Hoefnagel, 1566. 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, *Civitates orbis terrarium* (Antwerp: Philippe Galle, 1598), vol. 5, fol. 15.

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

Isidre Puig Boada, plan for the Sagrada Família, Barcelona, c. 1882.

Toledo Cathedral

Building Histories in Medieval Castile

TOM NICKSON

2015. 324 pp., 140 illus., 60 in color, 9 x 10 in.

\$89.95 cloth, 978-0-271-06645-5

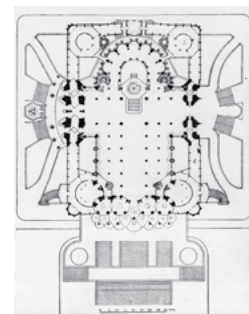
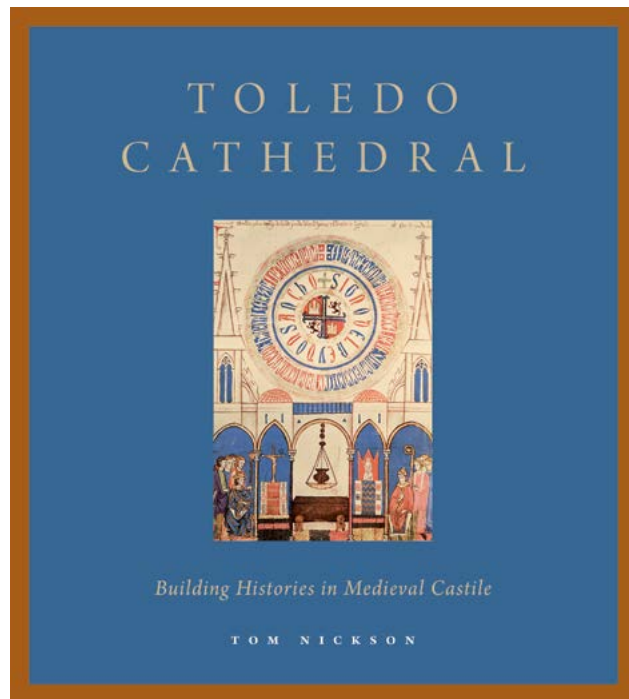
ebook

Medieval Toledo is famous as a center of Arabic learning and as a home to sizable Jewish, Muslim, and Christian communities. Yet its cathedral—one of the largest, richest, and best preserved in all of Europe—is little known outside Spain. In *Toledo Cathedral*, Tom Nickson provides the first in-depth analysis of the cathedral's art and architecture. Focusing on the early thirteenth to the late fourteenth century, he examines over two hundred years of change and consolidation, tracing the growth of the cathedral in the city as well as the evolution of sacred places within the cathedral itself. Nickson goes on to consider this substantial monument in terms of its location in Toledo, Spain's most cosmopolitan city in the medieval period. He also addresses the importance and symbolic significance of Toledo's cathedral to the city and the art and architecture of the medieval Iberian Peninsula, showing how it fits in with broader narratives of change in the arts, culture, and ideology of the late medieval period in Spain and in Mediterranean Europe as a whole.

TOM NICKSON is a lecturer in medieval art and architecture 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 Linehan, St. John's College, University of Cambridge

"Blending traditional architectural analysis with incisive social history, this impressive, generously illustrated book will reshape our understanding not just of Toledo's history and meaning but also of the story and significance of Gothic architecture in Spain." —Pamela Patton, Princeton University



The Pennsylvania State University Press



Bizard, *The National Guard protecting a load of sugar during the riots in Paris in January 1791*, 1791. Oil on canvas. Musée de la Révolution, Château de Vizille. Photograph by Rama, Wikimedia Commons, Cc-by-sa-2.0-fr.

Jacques-Louis David, *Portrait of Jacobus Blauw*, 1795. Oil on canvas. National Gallery, London. Source: Wikimedia Commons.

François Gérard, *Portrait of Thérèse Tallien* (1773-1835), after 1804. Oil on canvas. Carnavalet Museum, Paris. Source: Wikimedia Commons.

Louis-Léopold Boilly, *Meeting of Artists in Isabey's Studio*, 1798. Oil on canvas. Louvre Museum, Paris. Source: Wikimedia Commons.

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

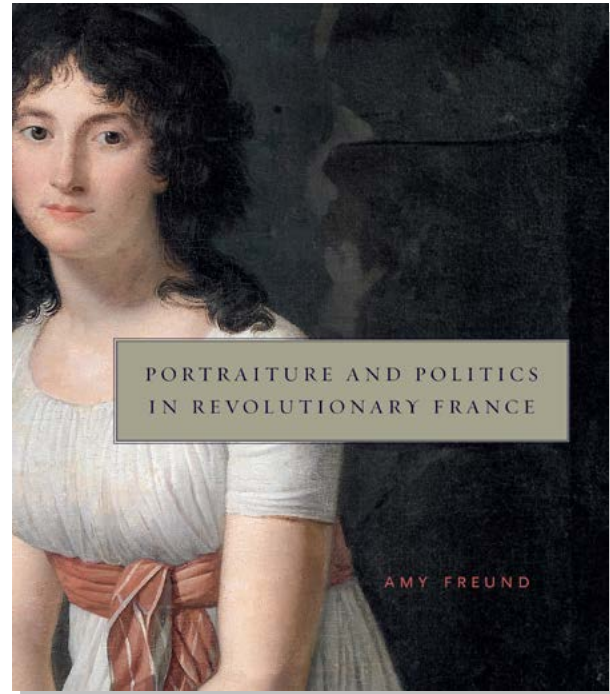
ebook

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



The Pennsylvania State University Press



Page from the index books of the Nadar Atelier,
Héléne Petit dans "L'Assommoir," c. 1879.

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

John Jabez Edwin Mayall, Prince Albert of
Saxe-Coburg-Gotha and Queen Victoria, 1860.
Albumen carte-de- visite.

Disillusioned

Victorian Photography and the Discerning Subject

JORDAN BEAR

2015. 216 pp., 65 duotone illus., 7 x 10 in.

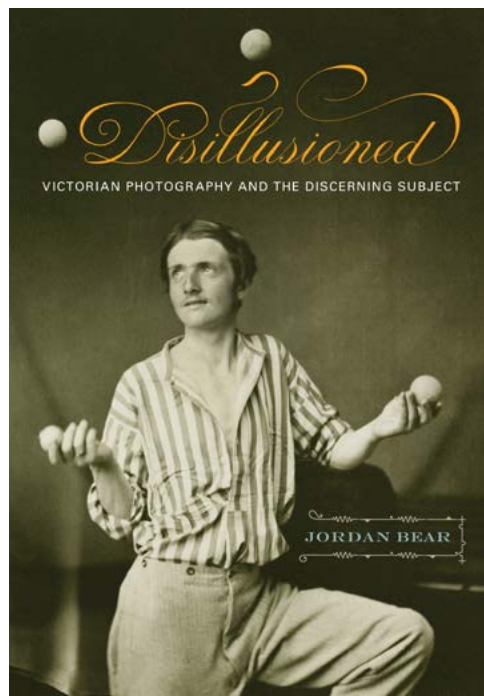
\$74.95 cloth, 978-0-271-06501-4

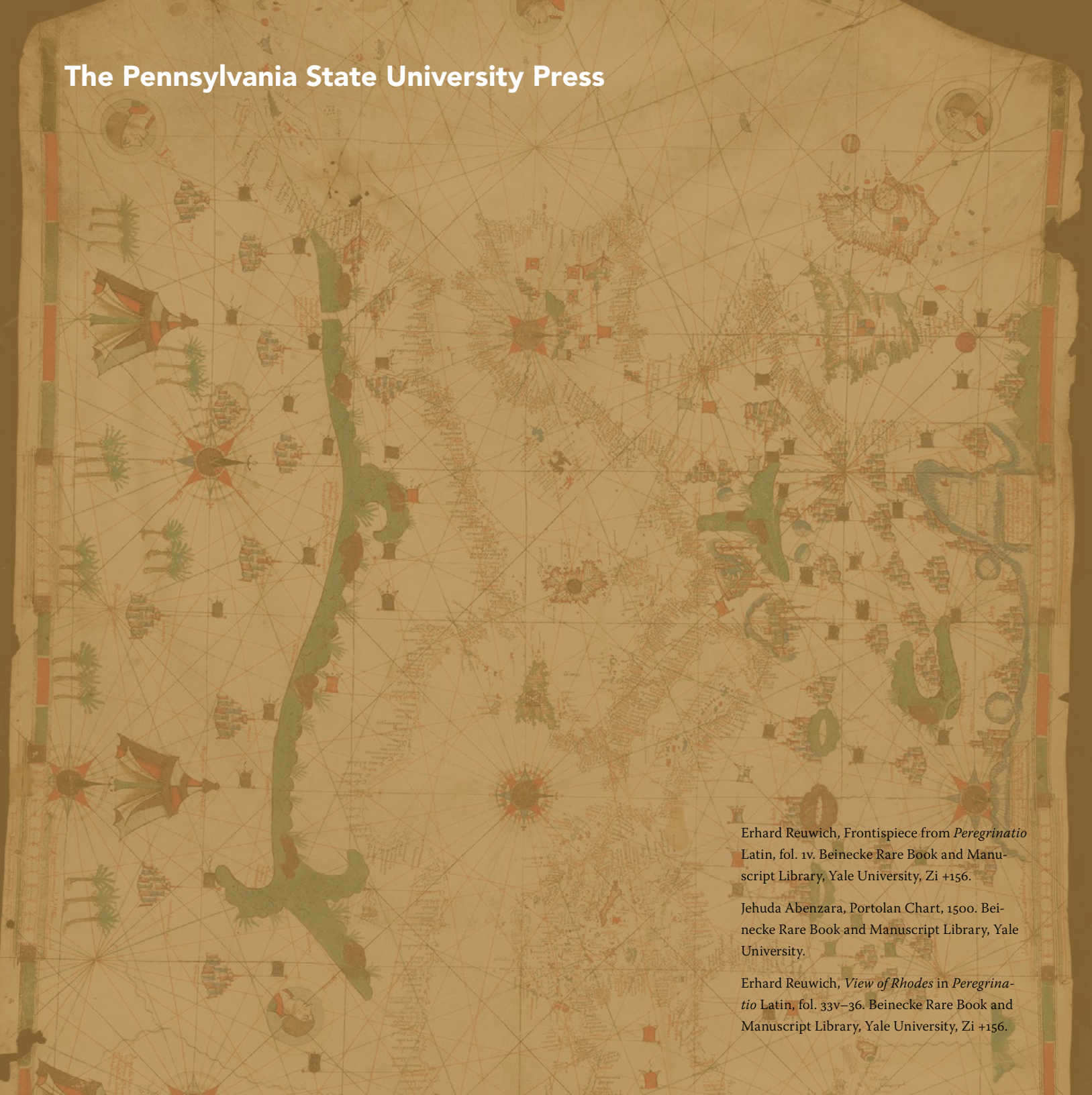
ebook

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





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.

Erhard Reuwich, *View of Rhodes* in *Peregrinatio* Latin, fol. 33v-36. Beinecke Rare Book and Manuscript Library, Yale University, Zi +156.

Picturing Experience in the Early Printed Book

Breydenbach's Peregrinatio from Venice to Jerusalem

ELIZABETH ROSS

2014. 256 pp., 111 illus., 27 in color, 9 x 10 in.

\$79.95 cloth, 978-0-271-06122-1

ebook

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 its twenty-six woodcut illustrations. 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. 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.

In *Picturing Experience in the Early Printed Book*, Elizabeth Ross explores how the *Peregrinatio* emerged out of the interaction of eyewitness experience and medieval scholarship, real travel and spiritual pilgrimage, curiosity and fixed belief, texts and images. She also considers the political dimensions of a book that 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 dovetailed neatly with the printing industry in Mainz, which served as a tool for the bishops' consolidation of authority and the pope's plans to combat the Ottoman Empire.

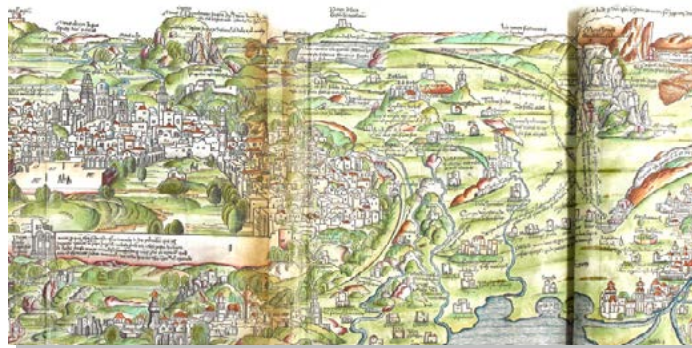
ELIZABETH ROSS is associate professor of art history at the University of Florida.

"Thanks to Elizabeth Ross's beautifully written text, I feel like an armchair traveler peering over the artist's shoulder as he documents the exotic people, cities, and creatures his party encountered. Part detective, part ethnographer, and always a sensitive art historian, Ross deftly explores the book's creation, reception, and claims of authority and truthfulness. This is the best study in any language of the *Peregrinatio in terram sanctam*."—Jeffrey Chipps Smith, University of Texas at Austin

PICTURING EXPERIENCE IN THE EARLY PRINTED BOOK

BREYDENBACH'S *Peregrinatio* FROM VENICE TO JERUSALEM

ELIZABETH ROSS





Annunciation, ca. 1570-76. Museo Thyssen-Bornemisza, Madrid. Image via Wikimedia.

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

Christ Healing the Blind, ca. 1570. Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden. 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

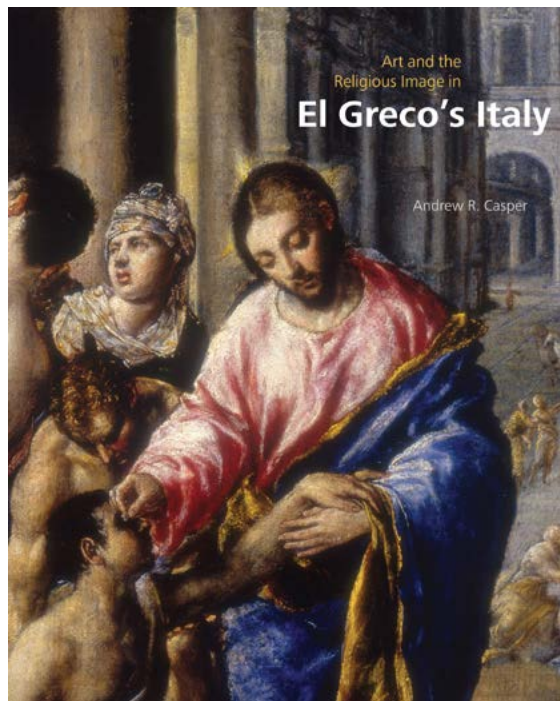
ebook

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



The Pennsylvania State University Press



Anne-Louis Girodet de Roussy-Trioson, *Portrait of Citizen Belley, Ex-representative of the Colonies*, 1797. Oil on canvas. Château de Versailles et de Trianon, Versailles.

François Bonnevillie, *Tableau d'assignats avec portraits de victimes et de profiteurs*, 1796. Colored etching. Bibliothèque Nationale de France, Paris. Photo: Bibliothèque Nationale de France

Jean-Baptiste Lesueur, *Modèle de la Bastille*, ca. 1790. Gouache on card. Musée Carnavalet, Paris, D9062. Photo: Musée Carnavalet/Roger-Viollet

Constitution of 1791, damaged by P.-F. Palloy in May 1793, 1792. Copper and parchment. Archives Nationales de France, Paris, AE/1/9/4. Photo: Atelier Photographique des Archives Nationales

The Politics of the Provisional

Art and Ephemera in Revolutionary France

RICHARD TAWS

2013. 232 pp., 90 illus., 24 in color, 9 x 10 in.

\$74.95 cloth, 978-0-271-05418-6

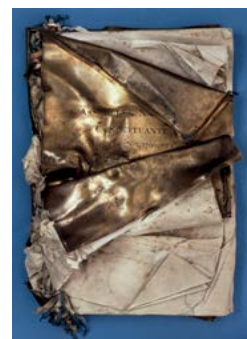
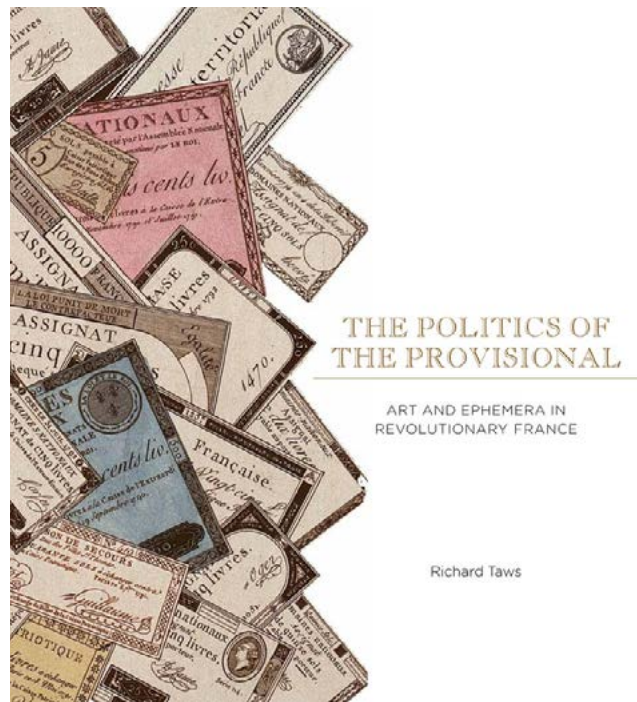
ebook

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

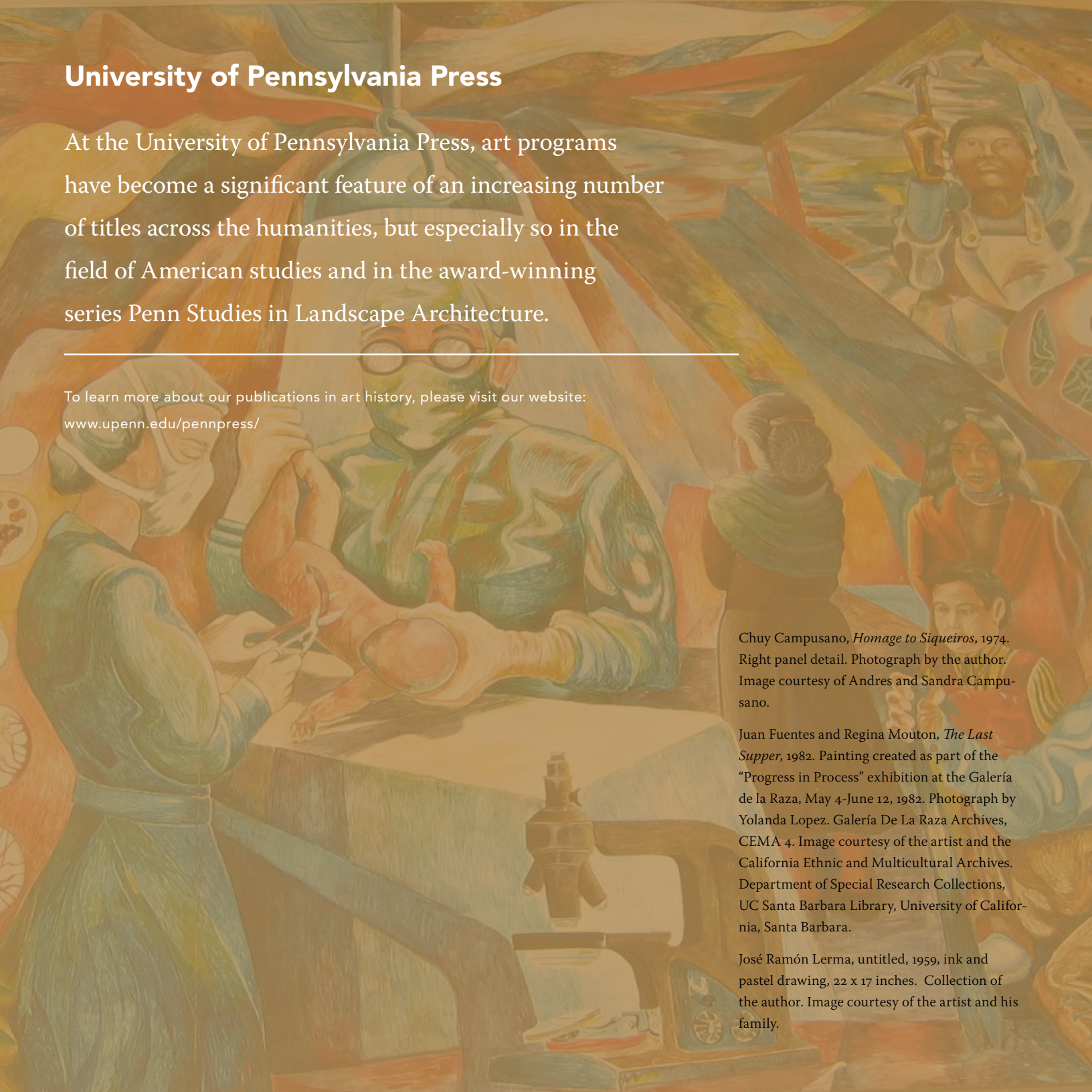
"What Richard Taws offers is a series of concepts with which to frame French Revolutionary visual culture: to the notion of the provisional, he adds currency, identity, circulation, temporal rupture, media transgression, and mimetic dissimulation. Art historians have much to learn from the approach Taws 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



University of Pennsylvania Press

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To learn more about our publications in art history, please visit our website:
www.upenn.edu/pennpress/



Chuy Campusano, *Homage to Siqueiros*, 1974. Right panel detail. Photograph by the author. Image courtesy of Andres and Sandra Campusano.

Juan Fuentes and Regina Mouton, *The Last Supper*, 1982. Painting created as part of the "Progress in Process" exhibition at the Galería de la Raza, May 4-June 12, 1982. Photograph by Yolanda Lopez. Galería De La Raza Archives, CEMA 4. Image courtesy of the artist and the California Ethnic and Multicultural Archives. Department of Special Research Collections, UC Santa Barbara Library, University of California, Santa Barbara.

José Ramón Lerma, untitled, 1959, ink and pastel drawing, 22 x 17 inches. Collection of the author. Image courtesy of the artist and his family.

The Heart of the Mission

Latino Art and Politics in San Francisco

CARY CORDOVA

2017. 384 pp., 79 illus., 14 in color, 6 x 9 in.

\$39.95 cloth, 978-0-8122-4930-9

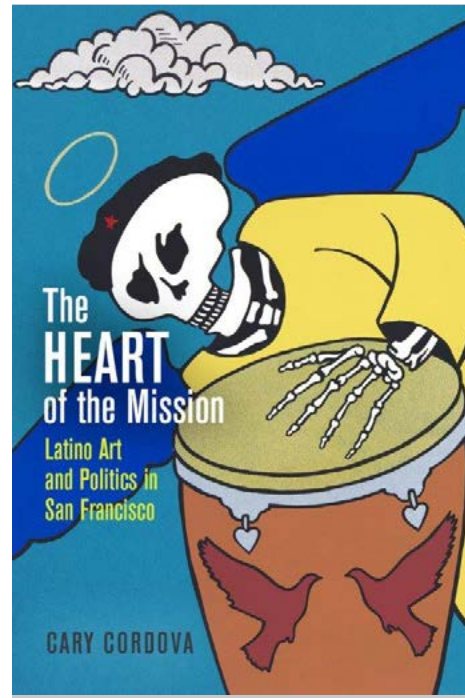
\$39.95 ebook, 978-0-8122-9414-9

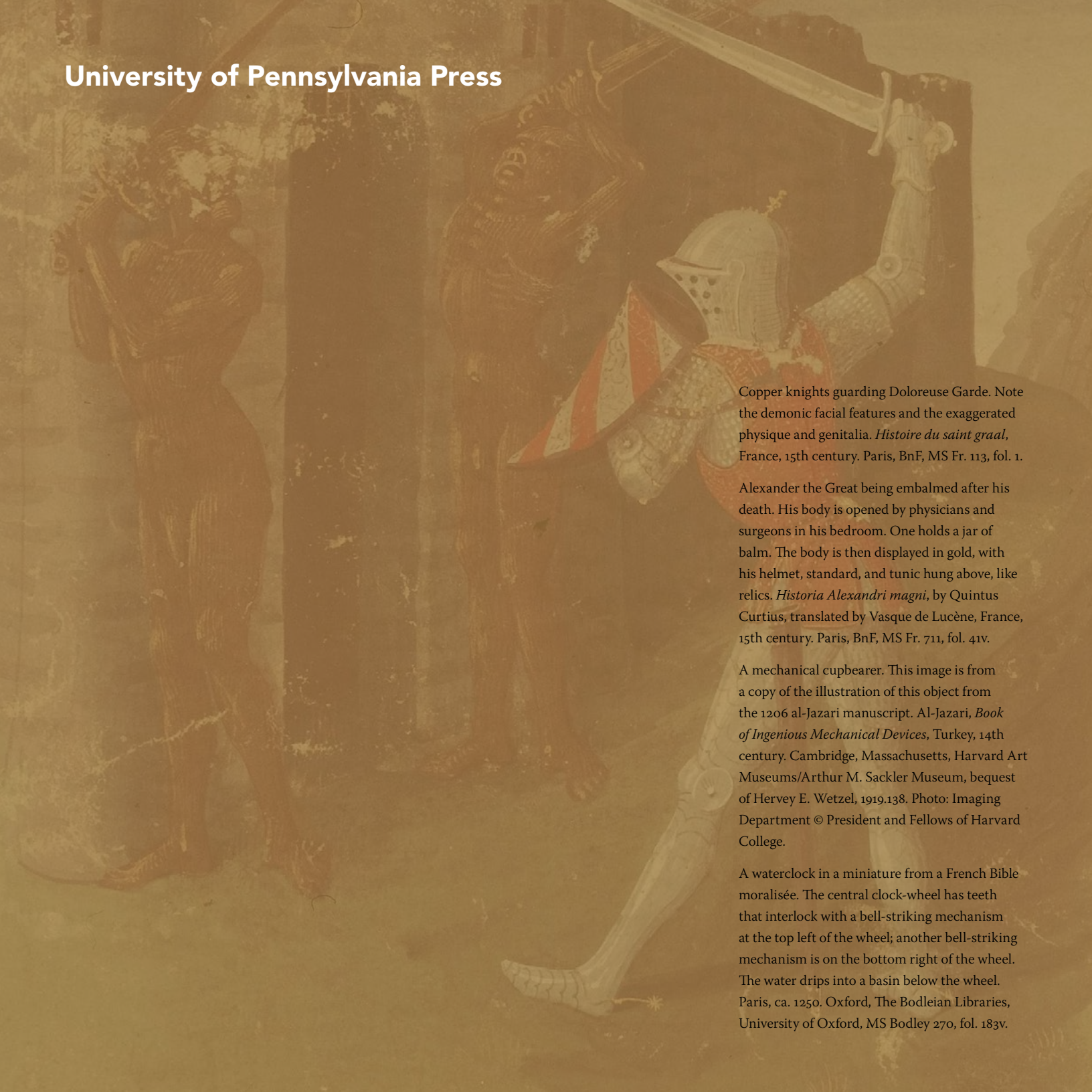
In *The Heart of the Mission*, Cary Cordova combines urban, political, and art history to examine how the Mission District, a longtime bohemian enclave in San Francisco, has served as an important place for an influential and largely ignored Latino arts movement from the 1960s to the present. Well before the anointment of the “Mission School” by art-world arbiters at the dawn of the twenty-first century, Latino artists, writers, poets, playwrights, performers, and filmmakers made the Mission their home and their muse.

The Mission, home to Chileans, Cubans, Guatemalans, Mexican Americans, Nicaraguans, Puerto Ricans, and Salvadorans, never represented a single Latino identity. In tracing the experiences of a diverse group of Latino artists from the 1940s to the turn of the century, Cordova connects wide-ranging aesthetics to a variety of social movements and activist interventions. The book begins with the history of the Latin Quarter in the 1940s and the subsequent cultivation of the Beat counterculture in the 1950s, demonstrating how these decades laid the groundwork for the artistic and political renaissance that followed. Using oral histories, visual culture, and archival research, she analyzes the Latin jazz scene of the 1940s, Latino involvement in the avant-garde of the 1950s, the Chicano movement and Third World movements of the 1960s, the community mural movement of the 1970s, the transnational liberation movements in Nicaragua and El Salvador, and the AIDS activism of the 1980s. Through these different historical frames, Cordova links the creation of Latino art with a flowering of Latino politics.

CARY CORDOVA is assistant professor of American studies at the University of Texas at Austin.

“This is a wonderful book that is felicitously written, passionately argued, and full of information that is otherwise difficult to find. Cary Cordova’s study fills a major gap in the current literature on Latino arts movements in the United States, as well as in the cultural history of San Francisco and California.”—Richard Cándida Smith, University of California, Berkeley





Copper knights guarding Doloreuse Garde. Note the demonic facial features and the exaggerated physique and genitalia. *Histoire du saint graal*, France, 15th century. Paris, BnF, MS Fr. 113, fol. 1.

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 mechanical cupbearer. This image is from a copy of the illustration of this object from the 1206 al-Jazari manuscript. Al-Jazari, *Book of Ingenious Mechanical Devices*, Turkey, 14th century. Cambridge, Massachusetts, Harvard Art Museums/Arthur M. Sackler Museum, bequest of Hervey E. Wetzel, 1919.138. Photo: Imaging Department © President and Fellows of Harvard College.

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

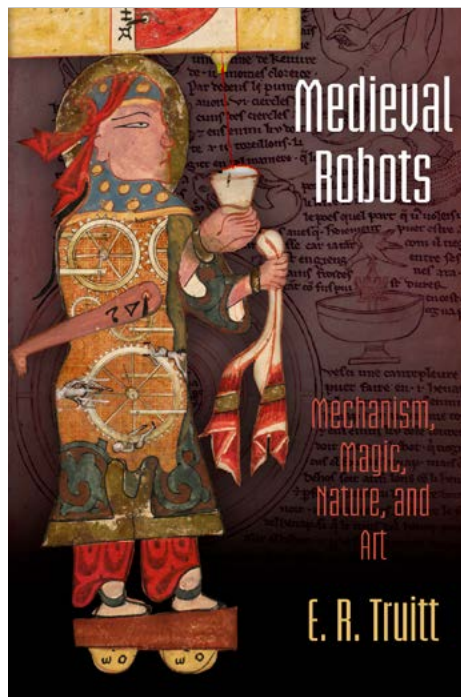
\$55.00 ebook, 978-0-8122-9140-7

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. Various 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*





Chimú dance. Trujillo del Perú. Courtesy of the Royal Palace Library, Madrid / Patrimonio Nacional de España.

Baltazar Jaime Martínez Compañón y Bujanda, by José Miguel Figueroa, ca. 1830. Copyright Museo Nacional de Colombia.

Indian boys playing jai alai. Trujillo del Perú. Courtesy of the Royal Palace Library, Madrid / Patrimonio Nacional de España.

The Bishop's Utopia

Envisioning Improvement in Colonial Peru

EMILY BERQUIST SOULE

2014. 336 pp., 25 illus., 24 in color, 6 x 9 in.

\$45.00 cloth, 978-0-8122-4591-2

\$45.00 ebook, 978-0-8122-0943-3

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.

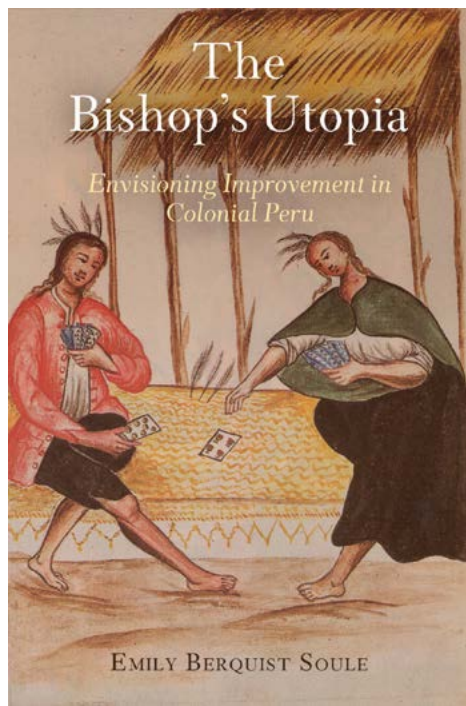
Based on intensive archival research in Peru, Spain, and Colombia and the unique visual data of more than a thousand extraordinary watercolors, *The Bishop's Utopia* recreates the intellectual, cultural, and political universe of the Spanish Atlantic world in the late eighteenth century. Emily Berquist 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

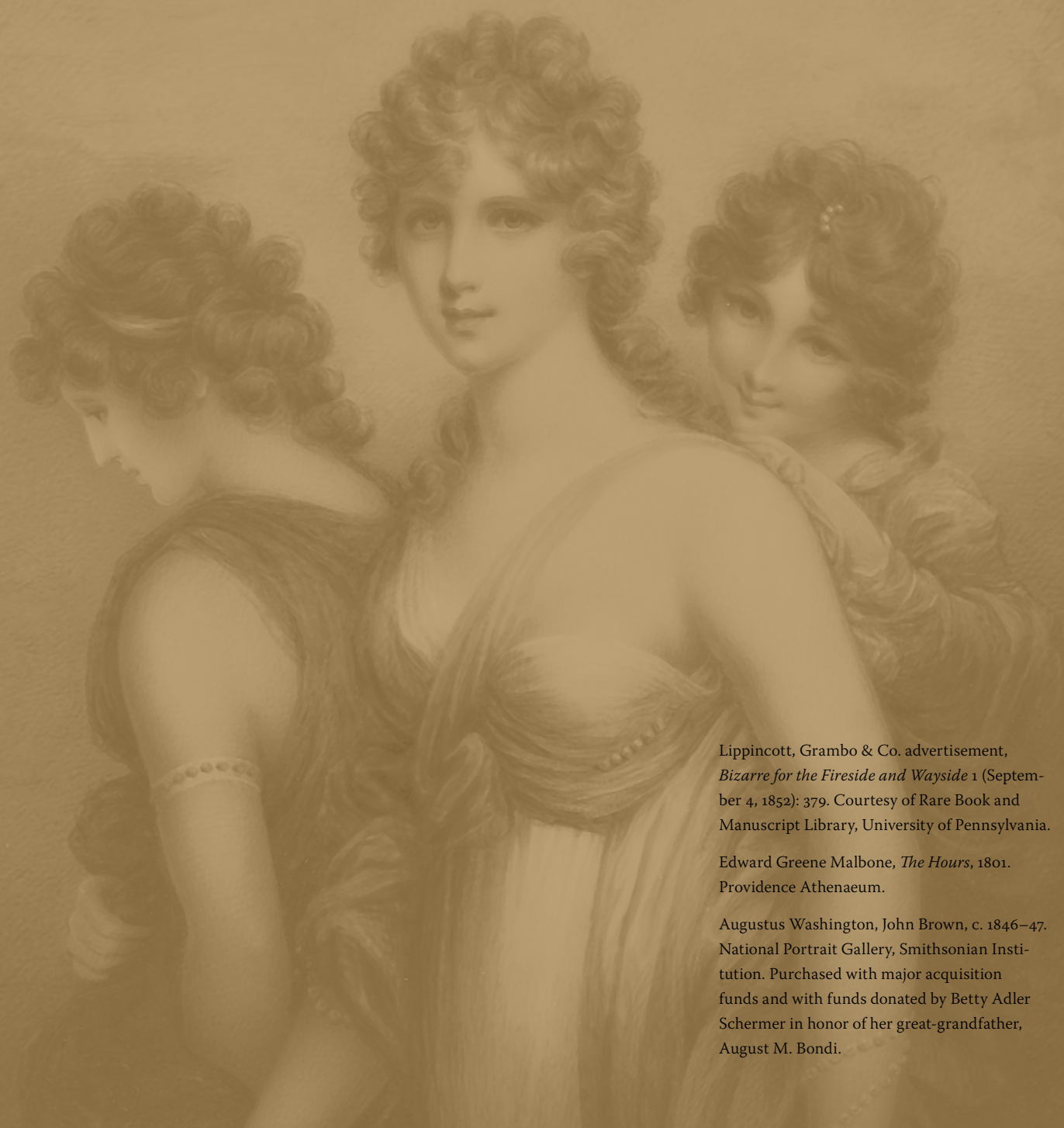
"Astonishingly original and highly readable. With this ground-breaking study of the monumental work of Bishop Martínez Compañón, Emily Berquist Soule opens up a whole new world of research on the eighteenth century in Peruvian history. This is cultural, intellectual, and art historical writing at the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

"A deeply researched, beautifully written account of a fascinating man."

—Charles Walker, University of California, Davis



University of Pennsylvania Press



Lippincott, Grambo & Co. advertisement,
Bizarre for the Fireside and Wayside 1 (Septem-
ber 4, 1852): 379. Courtesy of Rare Book and
Manuscript Library, University of Pennsylvania.

Edward Greene Malbone, *The Hours*, 1801.
Providence Athenaeum.

Augustus Washington, John Brown, c. 1846–47.
National Portrait Gallery, Smithsonian Insti-
tution. Purchased with major acquisition
funds and with funds donated by Betty Adler
Schermmer in honor of her great-grandfather,
August M. Bondi.

The Camera and the Press

*American Visual and Print Culture
in the Age of the Daguerreotype*

MARCY J. DINIUS

2012. 320 pp., 44 illus., 6 x 9 in.

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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.

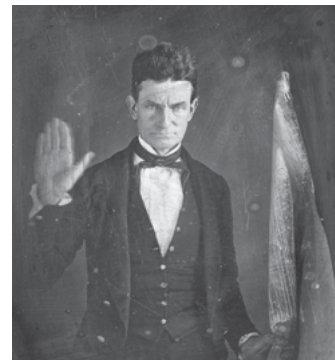
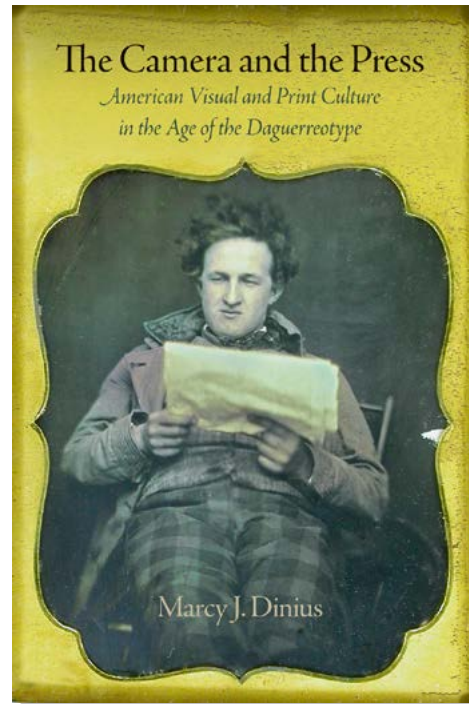
Dinius's archival research ranges from essays in popular nineteenth-century periodicals to daguerreotypes of Americans, Liberians, slaves, and even fictional characters. Examples of these portraits are among the dozens of illustrations featured in the book. *The Camera and the Press* presents new dimensions 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



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