



ART HISTORY
PUBLICATION INITIATIVE



2019



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Detail of the Wandering Raven house frontal pole by Charles Brown on the clan house at Totem Bight, 2009. Although the pole has since been restored with new paint, Brown’s original carving is still visible, with the U-forms and other design elements carved in delicate relief rather than simply painted on the surface. Photo by Emily Moore.

Postcard showing CCC carvers restoring the Ebbits pole in the basement of the ANB Hall, Saxman, Alaska, 1939. Carvers from left: Milton Jackson, Charles Brown, Joe Denny, James Starrish, Billy Andrews, David Kashakes, and Robert Harris. Photo by Otto C. Schallerer. Image courtesy of the Ketchikan Museums, Tongass Historical Society Collection, THS 90.1.8.161, page 5, postcard 2.

Henry Denny Sr. with his grandchildren and a Forest Service film crew at the base of the Giant Oyster totem, Saxman Totem Park, c. 1941. The newsreel was intended to teach Americans about the CCC restoration program; due to the outbreak of World War II, however, it was not released until 1949, when it was repurposed for a newsreel titled *Timber and Totem Poles*. Photo by Joe Yolo for the US Forest Service. Ketchikan Museums, 77.3.5.244.

NEW IN THE ART HISTORY PUBLICATION INITIATIVE

Proud Raven, Panting Wolf

Carving Alaska’s New Deal Totem Parks

EMILY L. MOORE

2018. 288 pp., 105 illus., 19 in color, 7 × 110 in.

\$39.95 cloth, 978-0-2957-4393-6

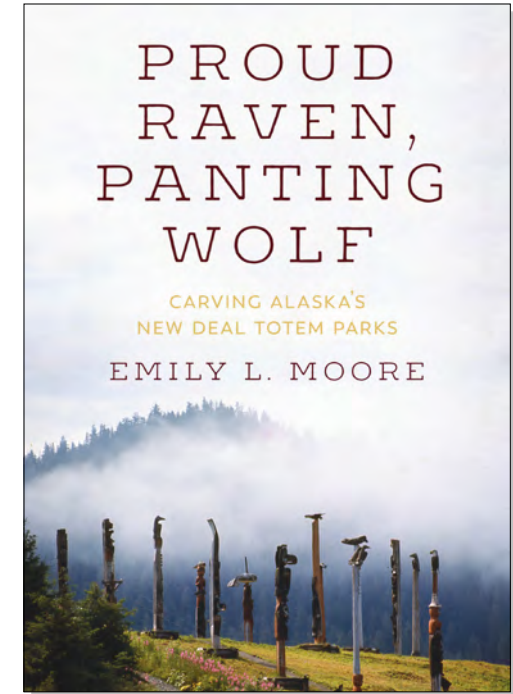
ebook

Among Southeast Alaska’s best-known tourist attractions are its totem parks, showcases for monumental wood sculptures by Tlingit and Haida artists. Although the art form is centuries old, the parks date back only to the waning years of the Great Depression, when the US government reversed its policy of suppressing Native practices and began to pay Tlingit and Haida communities to restore older totem poles and move them from ancestral villages into parks designed for tourists.

Dramatically altering the patronage and display of historic Tlingit and Haida crests, this New Deal restoration project had two key aims: to provide economic aid to Native people during the Depression and to recast their traditional art as part of America’s heritage. Less evident is why Haida and Tlingit people agreed to lend their crest monuments to tourist attractions at a time when they were battling the US Forest Service for control of their traditional lands and resources. Drawing on interviews and government records as well as the totem poles themselves, Emily Moore shows how Tlingit and Haida leaders were able to channel the New Deal promotion of Native art as national art into an assertion of their cultural and political rights. Just as they had for centuries, the poles affirmed the ancestral ties of Haida and Tlingit lineages to their lands.

EMILY L. MOORE is assistant professor in the Department of Art and Art History at Colorado State University. She grew up in Ketchikan, Alaska.

“This exhaustively researched, poignant, and highly readable Native American art history illuminates Tlingit and Haida art in Southeast Alaska during the Depression.... Overlooked artists—though still remembered by our Native communities—including 20th century masters George Benson, Lkeinaa, and John Wallace, as well as Tom Ukas, Gunaanastí, and Charles Brown, can now be recognized and celebrated by a broader public.” —Ishmael Hope, Inupiaq and Tlingit scholar





Postcommodity (artist collective) *Repellent Fence* (2015) Earth, cinder block, paracord, PVC spheres, helium; twenty-six units, each 144 inches in diameter; installation length two miles Installation view, United States–Mexico border, Douglas, Arizona–Agua Prieta, Sonora. Courtesy of Postcommodity.

Cannupa Hanska Luger (Mandan/Hidatsa/Arikara/Lakota, b. 1979) Mirror Shield Project: Water Serpent Action (2016) Collective performance, Oceti Sakowin Camp, North Dakota. Copyright Cannupa Hanska Luger. Courtesy of the artist. Drone image still by Rory Wakemup.

Kay WalkingStick (Cherokee, b. 1935) *Venere Alpina* (1997) Oil on canvas, rusted steel mesh over acrylic, saponified wax, and plastic stones on wood, 32 × 64 inches. Copyright Kay WalkingStick. Courtesy of the artist. Collection of the artist.

NEW IN THE ART HISTORY PUBLICATION INITIATIVE

Shifting Grounds

Landscape in Contemporary Native American Art

KATE MORRIS

2019. 208 pp., 46 color illus., 7 × 110 in.
\$50.00 cloth, 978-0-2957-4536-7
ebook

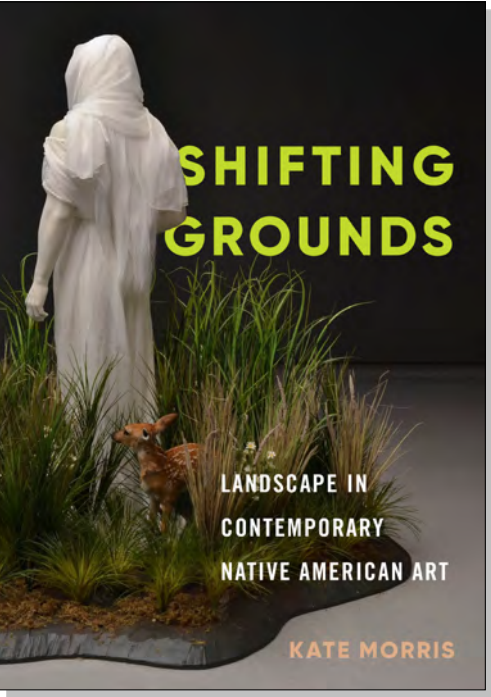
A distinctly Indigenous form of landscape representation is emerging in the creations of contemporary Indigenous artists from North America. For centuries, landscape painting in European art typically used representational strategies such as single-point perspective to lure viewers—and settlers—into the territories of the old and new worlds. In the twentieth century, abstract expressionism transformed painting to encompass something beyond the visual world, and later, minimalism and the Land Art movement broadened the genre of landscape art to include sculptural forms and site-specific installations.

In *Shifting Grounds*, art historian Kate Morris argues that Indigenous artists are expanding, reconceptualizing, and remaking the forms of the genre still further, expressing Indigenous attitudes toward land and belonging even as they draw upon mainstream art practices. The resulting works are rarely if ever primarily visual representations, but instead evoke all five senses: from the overt sensuality of Kay WalkingStick’s tactile paintings to the eerie soundscapes of Alan Michelson’s videos and Postcommodity’s installations to the immersive environments of Kent Monkman’s dioramas, this landscape art resonates with a fully embodied and embedded subjectivity.

In the works of these and many other Native artists, *Shifting Grounds* explores themes of presence and absence, connection and dislocation, survival and vulnerability, memory and commemoration, and power and resistance, illuminating the artists’ sustained engagement not only with land and landscape but also with the history of representation itself.

KATE MORRIS is associate professor in the Department of Art and Art History at Santa Clara University.

“Landscape in the work of Native artists is sophisticated, conceptually complex yet visually compelling and at times even seductive. Morris illuminates the many layers of meaning in their work through this insightful and intriguing exploration.” —Kathleen Ash-Milby, National Museum of the American Indian



Flowering Plums and Curio Cabinets

The Culture of Objects in Late Chosŏn Korean Art

SUNGLIM KIM

2018. 304 pp., 99 illus., 80 in color, 7 × 110 in.

\$65.00 cloth, 978-0-2957-4341-7

ebook

The social and economic rise of the *chungin* class (“middle people” who ranked between the *yangban* aristocracy and commoners) during the late Chosŏn period (1700–1910) ushered in a world of materialism and commodification of painting and other art objects. Generally overlooked in art history, the *chungin* contributed to a flourishing art market, especially for *ch’aekkori*, a new form of still life painting that experimented with Western perspective and illusionism, and a reimagined style of the traditional plum blossom painting genre.

Sunglim Kim examines *chungin* artists and patronage of the visual arts, and their commercial transactions, artistic exchange with China and Japan, and historical writings on art. She also explores the key role of men of *chungin* background in preserving Korean art heritage in the tumultuous twentieth century, including the work of the modern Korean collector and historian O Se-ch’ang, who memorialized many *chungin* painters and calligraphers.

Revealing a vivid picture of a complex art world, *Flowering Plums and Curio Cabinets* presents a major reconsideration of late Chosŏn society and its material culture. Lushly illustrated, it will appeal to scholars of Korea and East Asia, art history, visual culture, and social history.

SUNGLIM KIM is associate professor of art history at Dartmouth College.

“Kim’s bold and imaginative interpretations offer a strong corrective to the dominant art-historical narrative that has privileged the role of the *yangban* aristocracy over the *chungin*. An important and groundbreaking contribution to the growing body of scholarly literature on Korean art history.” —Charles Lachman, author of *A Way with Words: The Calligraphic Art of Jung Do-jun*

“This remarkable book illuminates the critical roles played by *chungin* as creators, consumers, and taste makers. *Flowering Plums and Curio Cabinets* is essential reading for anyone interested in the rich and multifaceted cultural life of Korea on the cusp of modernization.” —Marsha Haufler, professor emerita, University of Kansas



Chŏn Ki (Korean, 1825–1854), *Plum Blossom Studio* (1849). Ink and color on paper, 29.4 × 33.3 cm. National Museum of Korea.

Anonymous, one panel of *Ch’aekkŏri* (nineteenth century). Ink and color on paper, 45.3 × 32.5 cm. Private collection.

Anonymous, *Ch’aekkŏri* (nineteenth century). Ink and colors on paper, 198.9 × 39.3 cm (each panel). National Museum of Korea, Seoul.

Akaniṣṭha Cāmara Copper Mountain Lotus Light Palace monastery. Sikkim, India. Photograph by Susan L. Huntington, courtesy of the Huntington Archive of Buddhist and Asian Art.

Heaped treasure-maṇḍala offering. Kālacakra Tantric Institute, Ganden Khiid, Ulaanbaatar, Mongolia.

Array of offerings to Vaiśravaṇa. 18th–19th century. Collection of the Wellcome Library, no. 47097i. <https://wellcomecollection.org/works/dbhrw8v6>. Used under Creative Commons Attribution Only [CC-BY 4.0] license. <https://creativecommons.org/licenses/by/4.0/>

NEW IN THE ART HISTORY PUBLICATION INITIATIVE

Creating the Universe

Depictions of the Cosmos in Himalayan Buddhism

ERIC HUNTINGTON

2019. 304 pp., 154 illus., 118 in color, 7 × 110 in.
\$65.00 cloth, 978-0-2957-4406-3
ebook

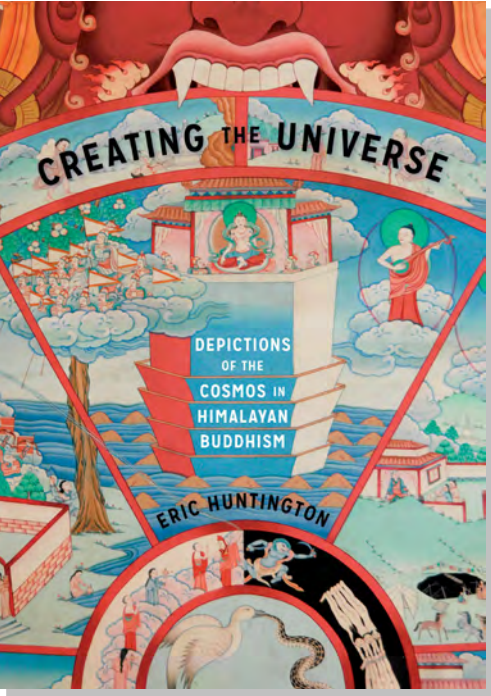
Buddhist representations of the cosmos across nearly two thousand years of history in Tibet, Nepal, and India show that cosmology is a rich language for the expression of diverse religious ideas, with cosmological thinking at the center of Buddhist thought, art, and practice.

In *Creating the Universe*, Eric Huntington presents examples of visual art and architecture, primary texts, ritual ideologies, and material practices—accompanied by extensive explanatory diagrams—to reveal the immense complexity of cosmological thinking in Himalayan Buddhism. Employing comparisons across function, medium, culture, and history, he exposes cosmology as a fundamental mode of engagement with numerous aspects of religion, from preliminary lessons to the highest rituals for enlightenment. This wide-ranging work will interest scholars and students of many fields, including Buddhist studies, religious studies, art history, and area studies.

ERIC HUNTINGTON is a postdoctoral scholar in religious studies at the Ho Center for Buddhist Studies, Stanford University.

“A profoundly innovative and engaging study of cosmological thinking in texts, rituals, imagery, and architecture across the Buddhist world of the Himalayas.” —Catherine Becker, author of *Shifting Stones, Shaping the Past: Sculpture from the Buddhist Stupas of Andhra Pradesh*

“Offers a new perspective on the depictions of cosmological imagery. A timely topic that makes major contributions to the field of art history.” —Christian Luczanits, David L. Snellgrove Senior Lecturer in Tibetan and Buddhist Art, School of Oriental and African Studies, University of London



Pilgrims proceeding toward sacred centers,
Uttarakhand.

Pilgrims gathering in the forecourt of the
Kedarnath temple, Kedarnath, Uttarakhand,
India. Photograph courtesy of James Lochtefeld.

A typical village amid forest and terrace fields,
Uttarakhand.

FORTHCOMING IN THE ART HISTORY PUBLICATION INITIATIVE

Mountain Temples and Temple Mountains

Architecture, Religion, and Nature in the Central Himalayas

NACHIKET CHANCHANI

2019. 280 pp., 111 illus., 80 in color, 7 × 110 in.

\$70.00 cloth, 978-0-2957-4451-3

ebook

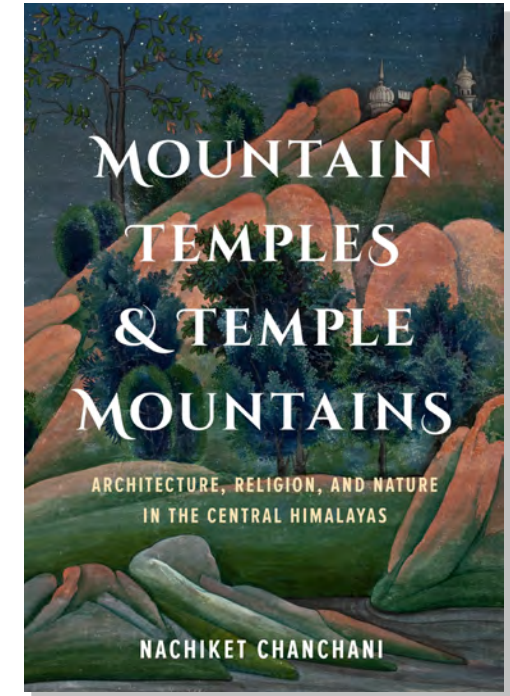
From approximately the third century BCE through the thirteenth century CE, the remote mountainous landscape around the glacial sources of the Ganga (Ganges) River in the Central Himalayas in northern India was transformed into a region encoded with deep meaning, one approached by millions of Hindus as a primary locus of pilgrimage.

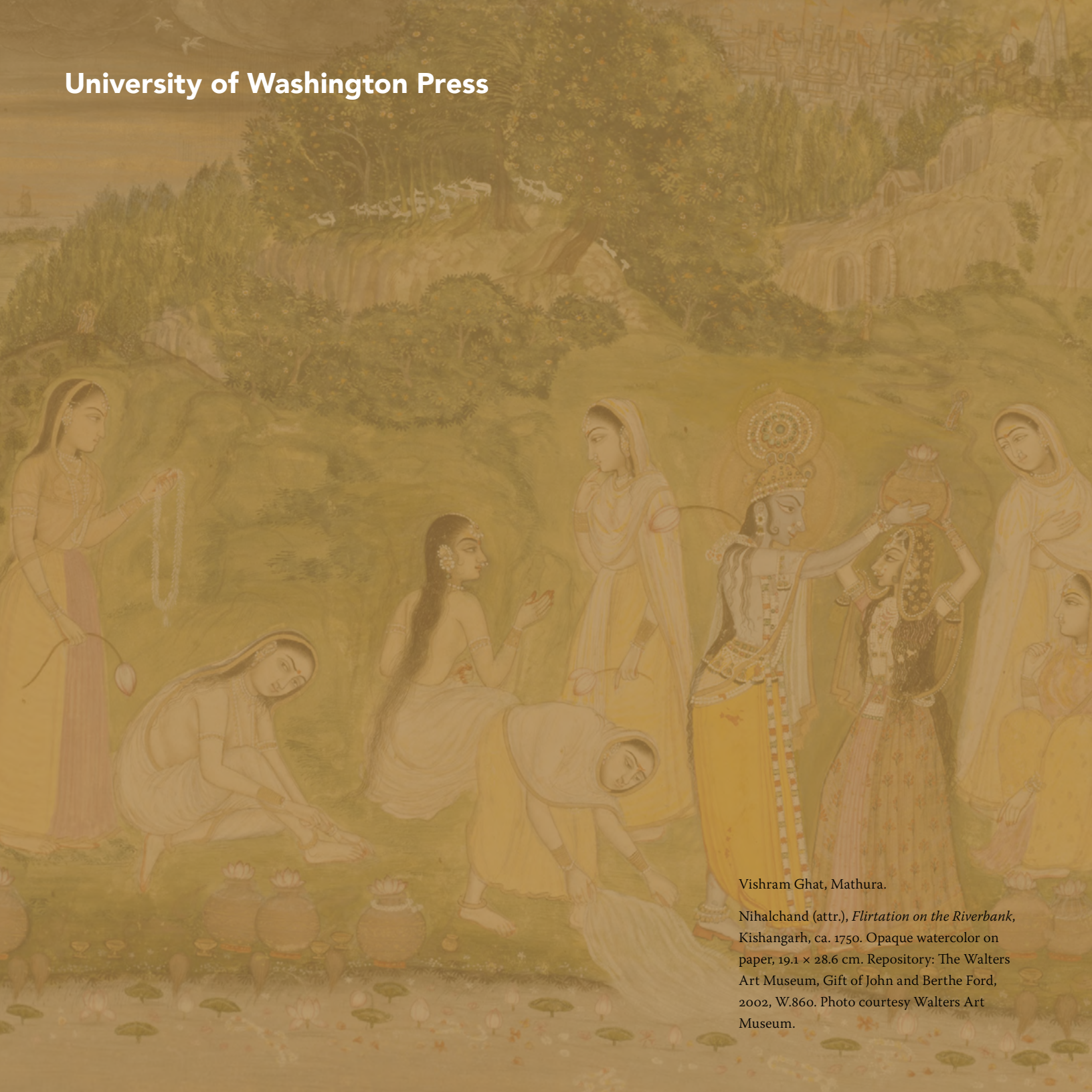
Nachiket Chanchani's innovative study explores scores of stone edifices and steles that were erected in this landscape. Through their forms, locations, interactions with the natural environment, and sociopolitical context, these lithic ensembles evoked legendary worlds, embedded historical memories in the topography, changed the mountain range's appearance, and shifted its semiotic effect. *Mountain Temples and Temple Mountains* alters our understanding of the transmission of architectural knowledge and provides new evidence of how an enduring idea of India emerged in the subcontinent.

NACHIKET CHANCHANI is associate professor in the Department of the History of Art and the Department of Asian Languages and Cultures at the University of Michigan, Ann Arbor.

"A very contemporary view of sacredness as something constructed, changing, and developing over time. *Mountain Temples and Temple Mountains* gives a compelling picture of the infusion of Sanskritic culture into the Central Himalayas and the growing mythological importance of the Himalayas in far-flung parts of India." —Adam Hardy, author of *Theory and Practice of Temple Architecture in Medieval India*

"An ambitious and engaging book that encourages readers to consider how this geographically challenging and stunningly beautiful region gradually emerged as a sacred landscape with some of South Asia's most important Hindu pilgrimage sites located in its farthest reaches." —Crispin Branfoot, Reader in the History of South Asian art and archaeology, SOAS University of London





Vishram Ghat, Mathura.

Nihalchand (attr.), *Flirtation on the Riverbank*, Kishangarh, ca. 1750. Opaque watercolor on paper, 19.1 × 28.6 cm. Repository: The Walters Art Museum, Gift of John and Berthe Ford, 2002, W.860. Photo courtesy Walters Art Museum.

FORTHCOMING IN THE ART HISTORY PUBLICATION INITIATIVE

Climate Change and the Art of Devotion

Geoaesthetics in the Land of Krishna, 1550-1850

SUGATA RAY

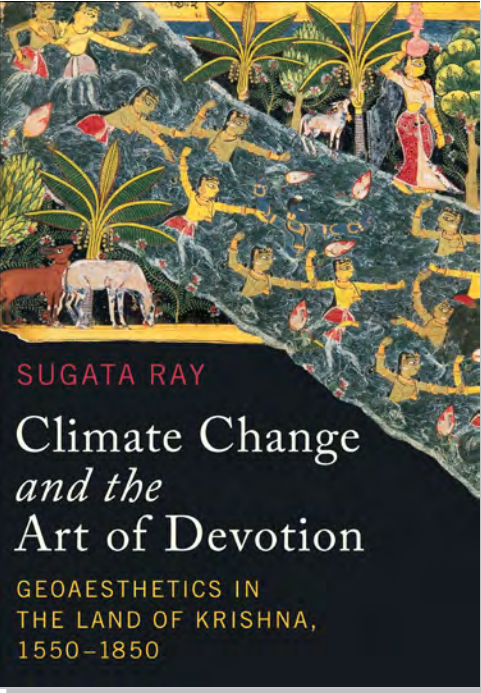
2019. 272 pp., 114 color illus., 7 × 110 in.
\$70.00 cloth, 978-0-2957-4537-4
ebook

In the enchanted world of Braj, the primary pilgrimage center in north India for worshippers of Krishna, each stone, river, and tree is considered sacred. In *Climate Change and the Art of Devotion*, Sugata Ray shows how this place-centered theology emerged in the wake of the Little Ice Age (ca. 1550-1850), an epoch marked by climatic catastrophes across the globe. Using the frame of geoaesthetics, he compares early modern conceptions of the environment and current assumptions about nature and culture.

A groundbreaking contribution to the emerging field of eco-art history, the book examines architecture, paintings, photography, and prints created in Braj alongside theological treatises and devotional poetry to foreground seep-ages between the natural ecosystem and cultural production. The paintings of deified rivers, temples that emulate fragrant groves, and talismanic bleeding rocks that Ray discusses will captivate readers interested in environmental humanities and South Asian art history.

SUGATA RAY is associate professor of South and Southeast Asian art at the University of California, Berkeley.

“A bold and ambitious project that takes on a sweeping range of issues across both the humanities and social sciences. Ray brings core Indian material into dialogue with current conversations about the relationship between the human and nonhuman, between materiality and immateriality, and climate change and visual culture. The book serves as a challenge to future scholars to expand the range of their own conversations.” —Tamara Sears, author of *Worldly Gurus and Spiritual Kings: Architecture and Asceticism in Medieval India*





Child's Coat with Ducks in Pearl Medallions, eighth century. Probably Uzbekistan. Samite (weft-faced compound twill): silk. Lining: Twill damask (*ling*): silk; L. 48, W. 82.5 cm. The Cleveland Museum of Art, purchase from the J. H. Wade Fund 1996.2.1.

Unidentified court artists, Qing dynasty, eighteenth century. *Twelve Beauties at Leisure Painted for Prince Yinzhen* (the future Emperor Yongzheng), one of a set of twelve. The paintings of twelve beauties, each dressed in Han Chinese women's attire, decorated a screen in the prince's study at the Summer Palace (Yuanmingyuan). Each woman wears a high-collar, short robe, and long skirt underneath an overgarment (*pifeng*). With the exception of the skirt, the silk garments are differentiated by color, pattern, and decorative trim. Hanging scroll, ink and color on silk; H. 184 cm, W. 98 cm. Photo provided by the Palace Museum, Beijing.

Treasure-flower medallion (baoxiang huawen) with quatrefoils, eighth or ninth century. Weft-faced compound twill; H. 61 cm, W. 71.1 cm. Purchase, Joseph Pulitzer Bequest, 1996. The Metropolitan Museum of Art, New York.

FORTHCOMING IN THE ART HISTORY PUBLICATION INITIATIVE

Empire of Style

Silk and Fashion in Tang China

BUYUN CHEN

2019. 288 pp., 119 illus., 96 in color, 7 × 110 in.

\$70.00 cloth, 978-0-2957-4530-5

ebook

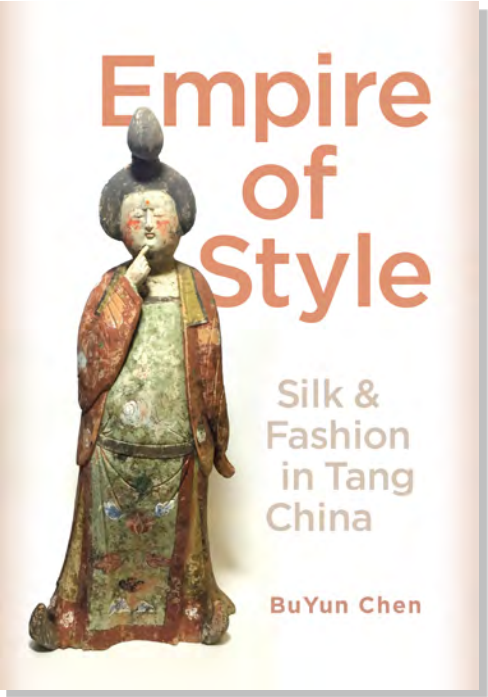
Tang dynasty (618-907) China hummed with cosmopolitan trends. Its capital at Chang'an was the most populous city in the world and was connected via the Silk Road with the critical markets and thriving cultures of Central Asia and the Middle East. In *Empire of Style*, BuYun Chen reveals a vibrant fashion system that emerged through the efforts of Tang artisans, wearers, and critics of clothing. Across the empire, elite men and women subverted regulations on dress to acquire majestic silks and au courant designs, as shifts in economic and social structures gave rise to what we now recognize as precursors of a modern fashion system: a new consciousness of time, a game of imitation and emulation, and a shift in modes of production.

This first book on fashion in premodern China is informed by archaeological sources—paintings, figurines, and silk artifacts—and textual records such as dynastic annals, poetry, tax documents, economic treatises, and sumptuary laws. Tang fashion is shown to have flourished in response to a confluence of social, economic, and political changes that brought innovative weavers and chic court elites to the forefront of history.

BUYUN CHEN is assistant professor of history at Swarthmore College.

“An outstanding and groundbreaking book. BuYun Chen argues that during the Tang dynasty, as today, fashion both tracks and influences changes in society. *Empire of Style* makes many contributions to the study of Chinese material culture and social history.” —Suzanne Cahill, author of *Warriors, Tombs, and Temples: China's Enduring Legacy*

“Surviving Tang textiles, figurines, and paintings provide Chen with wonderful source material for this fluently written study of Tang fashion.” —Patricia Buckley Ebrey, author of *Accumulating Culture: The Collections of Emperor Huizong*





Feng Zikai, *The Sky Is Wide Enough to Allow a Bird to Fly as It Wishes* (ca. 1938–46). Feng admired the innocent way children respond to their surroundings. Here a young girl heroically sets free a caged bird. Ink and color on paper. From *Treasury of Feng Zikai's Favorite Works* (1988), 21. Photographed with permission of the artist's family.

Li Kuchan, *White Eagle* (1973). After 1970, Li secretly produced small-scale paintings of eagles like this one. According to art historian Sun Meilan, they are "sadly thinking giants" prevented from flying. Ink on paper, 13.4 × 18.1 in. Courtesy of the artist's family.

Huang Yongyu, *Red Lotus Honoring Zhou Enlai* (painted on the day of Zhou's passing, January 8, 1976). Huang painted the lotus stem with a perfectly straight line to show respect for Zhou, who had tried to shield artists. Like many intellectuals at the time, Huang believed that Zhou was taking China in a more positive direction than Mao had. Ink and color on paper, dimensions unknown. From Huang Yongyu (1988), n.p. Reproduced with permission of the artist, 2003.

The Art of Resistance

Painting by Candlelight in Mao's China

SHELLEY DRAKE HAWKS

2017. 304 pp., 96 color illus., 7 × 10 in.
\$65.00 cloth, 978-0-295-74195-6
\$65.00 ebook, 978-0-295-74196-3

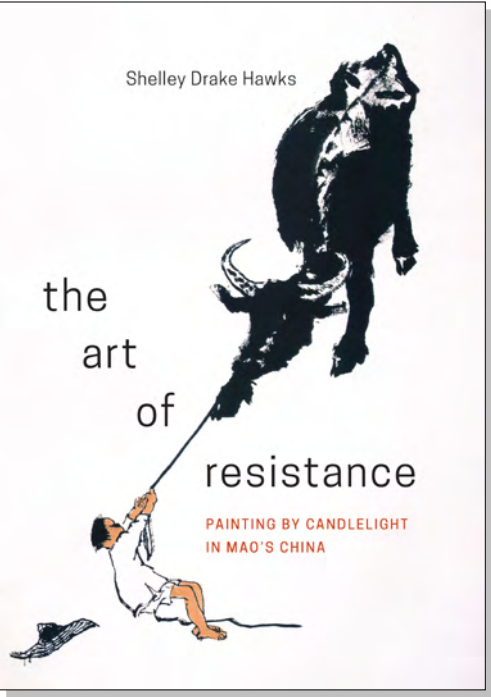
The Art of Resistance surveys the lives of seven painters—Ding Cong (1916–2009), Feng Zikai (1898–1975), Li Keran (1907–89), Li Kuchan (1898–1983), Huang Yongyu (b. 1924), Pan Tianshou (1897–1971), and Shi Lu (1919–82)—during China's Cultural Revolution (1966–1976), a time when they were considered counterrevolutionary and were forbidden to paint. Drawing on interviews with the artists and their families and on materials collected during her visits to China, Shelley Drake Hawks examines their painting styles, political outlooks, and life experiences.

These fiercely independent artists took advantage of moments of low surveillance to secretly "paint by candlelight." In doing so, they created symbolically charged art that is open to multiple interpretations. The wit, courage, and compassion of these painters will inspire respect for the deep emotional and spiritual resonance of Chinese art.

SHELLEY DRAKE HAWKS teaches art history and world history at Middlesex Community College in Massachusetts.

"These interviews are a unique and precious resource. They offer a special insight into the lives of the artists." —Paul Clark, author of *Youth Culture in China: From Red Guards to Netizens*

"Written with grace and keen insight, this work illuminates unexpected aspects of China's culture, while adding a new dimension to global discourse about the role of art in times of historical trauma. Hawks offers startlingly new visual evidence for spiritual resistance in Mao's China, which will enable readers to think afresh about the Nazi Holocaust and Stalin's reign of terror as well. This book accomplishes a rare feat: it addresses both art and history compellingly in a way that enriches both disciplines." —Vera Schwarcz, author of *Colors of Veracity: A Quest for Truth in China and Beyond*



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 × 10 in.

\$70.00 cloth, 978-0-2959-9410-9

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

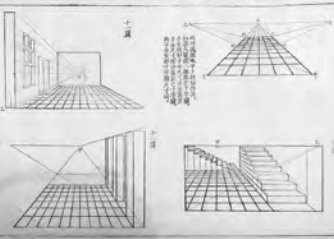
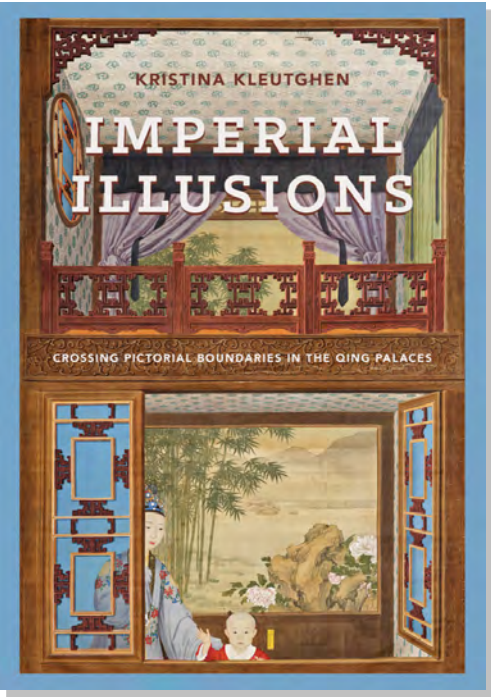
In the Forbidden City and other palaces around Beijing, Emperor Qianlong (r. 1736–1795) surrounded himself with monumental paintings of architecture, gardens, people, and faraway places. The best artists of the imperial painting academy, including a number of European missionary painters, used Western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

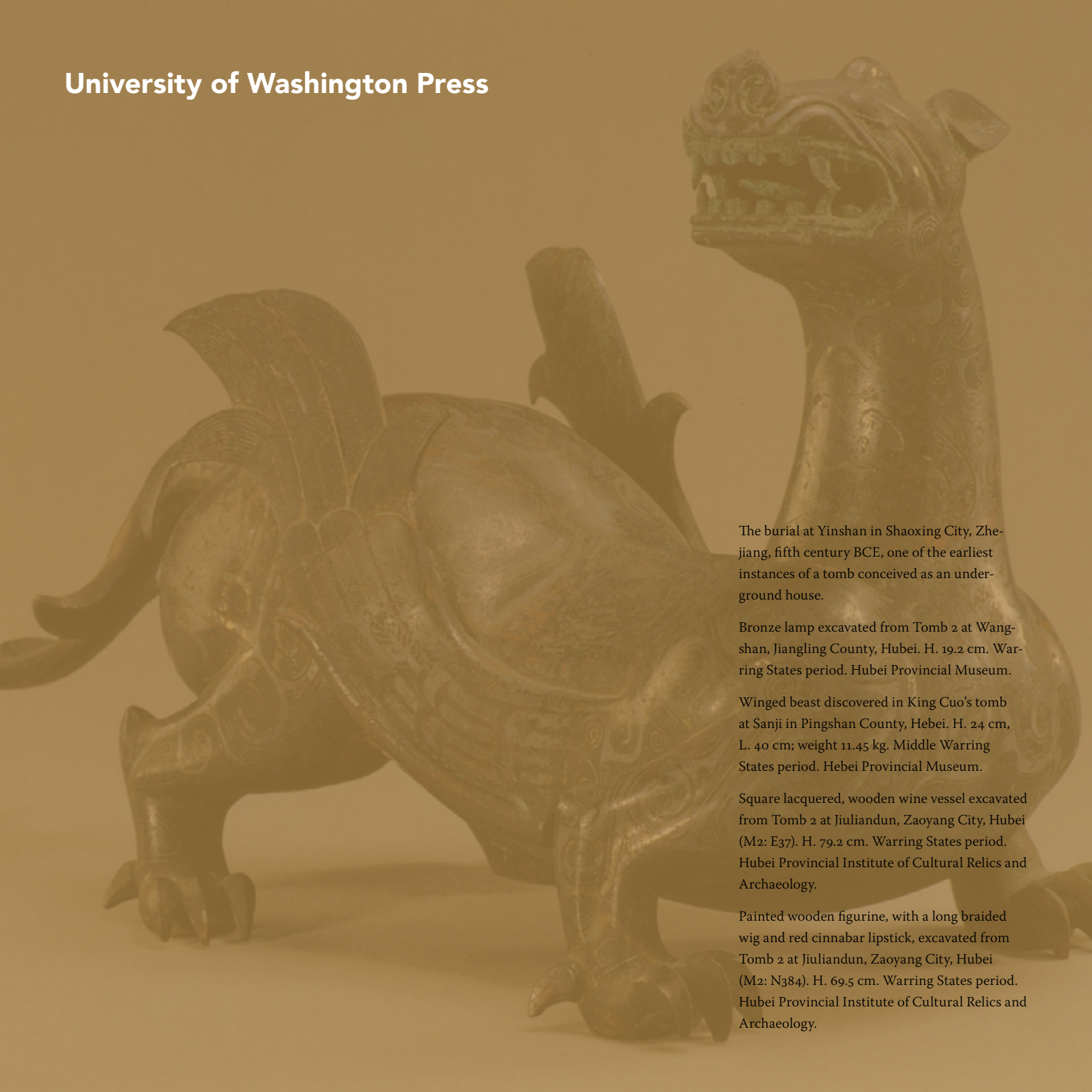
In *Imperial Illusions*, Kristina Kleutghen examines all known surviving examples of the Qing court phenomenon of “scenic illusion paintings” (tongjinghua), which today remain inaccessible inside the Forbidden City. Produced at the height of early modern cultural exchange between China and Europe, these 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 × 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 × 10 in.

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

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

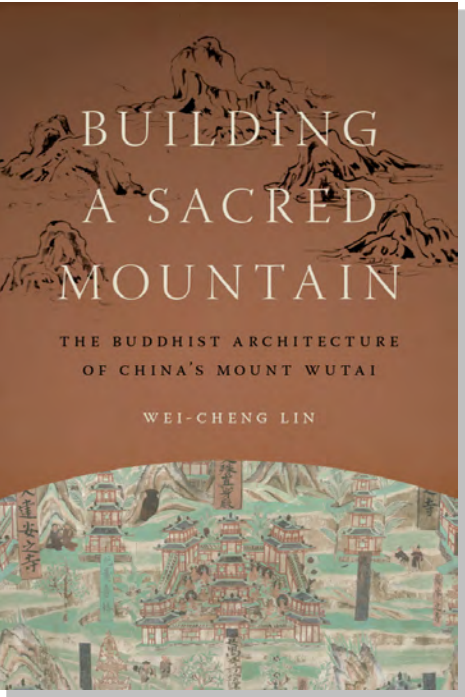
By the tenth century CE, Mount Wutai had become a major pilgrimage site within the emerging culture of a distinctively Chinese Buddhism. Famous as the abode of the bodhisattva Mañjuśrī (known for his habit of riding around the mountain on a lion), the site in northeastern China’s Shanxi Province was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



National Grand Theatre design, 1998–99. Beijing Institute. Reproduction from *Zhongguo Guojia Dajüyuan 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

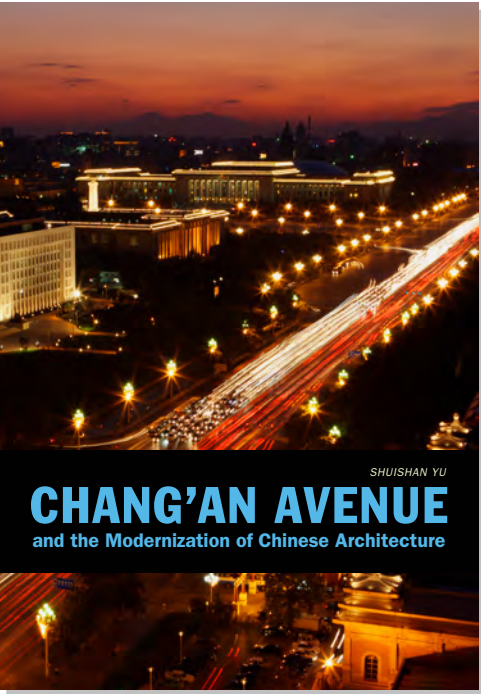
2013. 344 pp., 118 color illus., 7 × 10 in.
\$60.00 cloth, 978-0-295-99213-6
\$60.00 ebook, 978-0-295-80448-4

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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Remedios Varo and Esteban Francés, *Exquisite Corpse*, 1935.

Frédéric Mégret, Suzanne Muzard, and Georges Sadoul, *Exquisite Corpse*, 1929.

NEW IN THE ART HISTORY PUBLICATION INITIATIVE

Surrealism at Play

SUSAN LAXTON

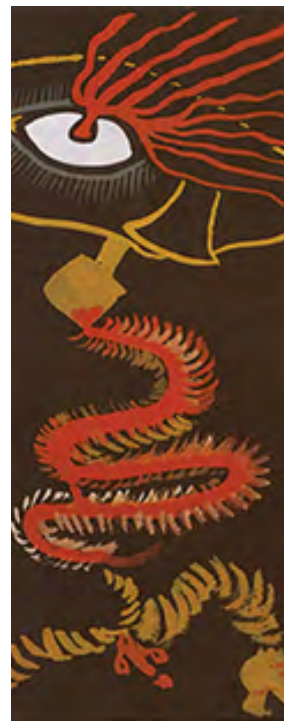
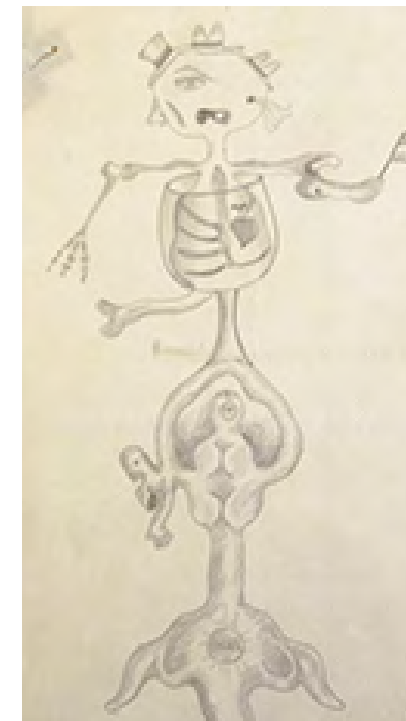
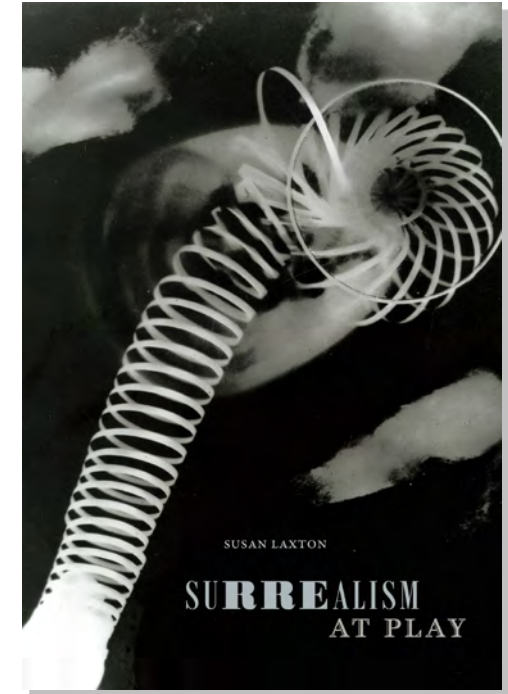
2019. 384 pp., 170 illus., including 16-page color insert, 7 × 10 in.
\$104.95 cloth, 978-1-4780-0196-6
\$27.95 paper, 978-1-4780-0307-6
ebook

In *Surrealism at Play* Susan Laxton writes a new history of surrealism in which she traces the centrality of play to the movement and its ongoing legacy. For surrealist artists, play took a consistent role in their aesthetic as they worked in, with, and against a post-World War I world increasingly dominated by technology and functionalism. Whether through exquisite-corpse drawings, Man Ray's rayographs, or Joan Miró's visual puns, surrealists became adept at developing techniques and processes designed to guarantee aleatory outcomes. In embracing chance as the means to produce unforeseeable ends, they shifted emphasis from final product to process, challenging the disciplinary structures of industrial modernism. As Laxton demonstrates, play became a primary method through which surrealism refashioned artistic practice, everyday experience, and the nature of subjectivity.

SUSAN LAXTON is associate professor of art history at the University of California, Riverside.

"This long-awaited and important book situates surrealism in relation to Walter Benjamin's idea that, with the withering of aura, there is an expansion of room for play. Susan Laxton shows how surrealist activities unleashed the revolutionary power of playfulness on modernity's overvaluation of rationality and utility. In doing so, they uncovered technology's ludic potential."
—Margaret Iversen, author of *Photography, Trace, and Trauma*

"André Breton began the *Manifesto of Surrealism* by remembering childhood and play: 'The woods are white or black, one will never sleep!' Susan Laxton's *Surrealism at Play* recaptures the sense that surrealism should be approached as an activity, and one as open and as transgressive as this. Bucking the tendency to imprison Surrealism as purely an aesthetic affair, Laxton has produced the most compelling general account of the movement in a generation. Essential reading for all lovers of the avant-garde."
—George Baker, author of *The Artwork Caught by the Tail: Francis Picabia and Dada in Paris*





NEW IN THE ART HISTORY PUBLICATION INITIATIVE

Bloodflowers

Rotimi Fani-Kayode, Photography, and the 1980s

W. IAN BOURLAND

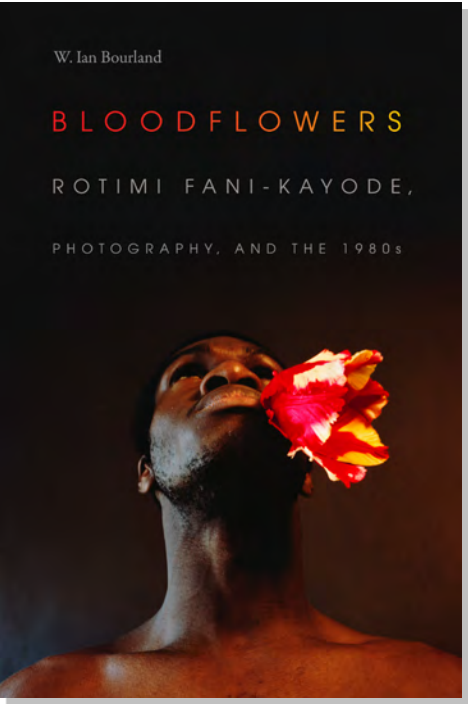
2019. 336 pp., 92 illus., 6 × 9 in.
\$99.95 cloth, 978-1-4780-0068-6
\$26.95 paper, 978-1-4780-0089-1
ebook

In *Bloodflowers* W. Ian Bourland examines the photography of Rotimi Fani-Kayode (1955–1989), whose art is a touchstone for cultural debates surrounding questions of gender and queerness, race and diaspora, aesthetics and politics, and the enduring legacy of slavery and colonialism. Born in Nigeria, Fani-Kayode moved between artistic and cultural worlds in Washington, DC, New York, and London, where he produced the bulk of his provocative and often surrealist and homoerotic photographs of black men. Bourland situates Fani-Kayode’s work in a time of global transition and traces how it exemplified and responded to profound social, cultural, and political change. In addition to his formal analyses of Fani-Kayode’s portraiture, Bourland outlines the important influence that surrealism, neo-Romanticism, Yoruban religion, the AIDS crisis, experimental film, loft culture, and house and punk music had on Fani-Kayode’s work. In so doing, Bourland offers new perspectives on a pivotal artist whose brief career continues to resonate with deep aesthetic and social meaning.

W. IAN BOURLAND is assistant professor of global contemporary art history at Georgetown University and editor of *FAILE: Works on Wood*.

“Exhaustively researched and beautifully written, W. Ian Bourland’s *Bloodflowers* is a breathtaking account of Rotimi Fani-Kayode’s career that combines histories of Western, African, and Afro-diasporic art with a deep consideration of the worlds through which the artist moved.” —Steven Nelson, University of California, Los Angeles

“A timely contribution to a growing body of scholarship celebrating the late Rotimi Fani-Kayode, *Bloodflowers* is a deeply insightful and long-overdue study dedicated to a pioneering—and often overlooked—figure in 1980s diasporic image-making. In this fitting tribute, W. Ian Bourland takes us on a mesmerizing journey, offering new positions and context regarding Fani-Kayode’s transgressive photographic oeuvre.” —Renée Mussai, Senior Curator and Head of Curatorial, Archive & Research at Autograph ABP, London



Ghassan Halwani, *We've Got Visitors Coming Over* *img_0022*, 2013. (© Ghassan Halwani, courtesy of the artist).

Akram Zaatari, *Minialbum*, 2007. Set of 19 C-prints, p. 6–7. 34 × 28 cm. Courtesy of the artist and Sfeir-Semler Gallery Beirut/Lebanon.

NEW IN THE ART HISTORY PUBLICATION INITIATIVE

Posthumous Images

Contemporary Art and Memory Politics in Post–Civil War Lebanon

CHAD ELIAS

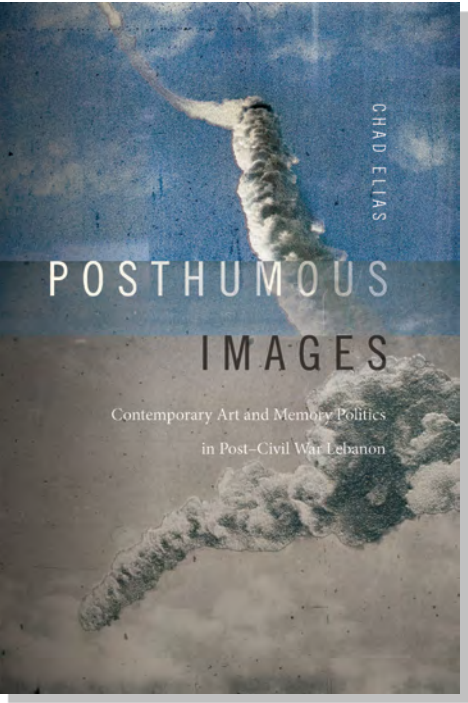
2018. 288 pp., 71 color illus.
\$99.95 cloth, 978-0-8223-4710-1
\$25.95 paper, 978-0-8223-4766-8

For almost two decades of its history (1975–1990), Lebanon was besieged by sectarian fighting, foreign invasions, and complicated proxy wars. In *Posthumous Images*, Chad Elias analyzes a generation of contemporary artists who have sought, in different ways, to interrogate the contested memory of those years of civil strife and political upheaval. In their films, photography, architectural projects, and multi-media performances, these artists appropriate existing images to challenge divisive and violent political discourses. They also create new images that make visible individuals and communities that have been effectively silenced, rendered invisible, or denied political representation. As Elias demonstrates, these practices serve to productively unsettle the distinctions between past and present, the dead and the living, official history and popular memory. In Lebanon, the field of contemporary art is shown to be critical to remembering the past and reimagining the future in a nation haunted by a violent and unresolved war.

CHAD ELIAS is assistant professor of art history at Dartmouth College.

“Chad Elias’s thoughtful analysis of artistic activity under ‘state-sanctioned amnesia’ in the Lebanese context is eye-opening and a source of inspiration for anyone interested in the long-lasting effects of imperial violence.... Amnesia is conceived as orchestrated by the state, and integral to an entire economy of violence, desires, and mistranslations. Elias ingeniously shows art to be both a product of and a medium for this economy, but also a form of resistance to it.”—Ariella Azoulay, author of *Civil Imagination: A Political Ontology of Photography*

“Offering a compelling overview of contemporary Lebanese art, *Posthumous Images* is a welcome addition to cutting-edge scholarship on the Middle East, critically addressing the relationship between media and performance, and the formation of experimental memory cultures following periods of state violence and military conflicts.” —T. J. Demos, author of *Decolonizing Nature: Contemporary Art and the Politics of Ecology*





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

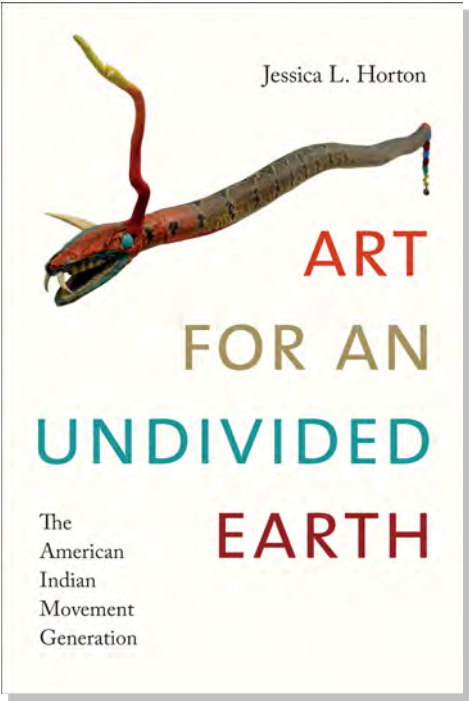
2017. 320 pp., 121 illus., 59 in color, 6 × 9 in.
\$25.95 paper, 978-0-8223-6981-3
\$94.95 cloth, 978-0-8223-6954-7
ebook

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*



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 × 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*



Mounting Frustration

The Art Museum in the Age of Black Power

SUSAN E. CAHAN

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

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

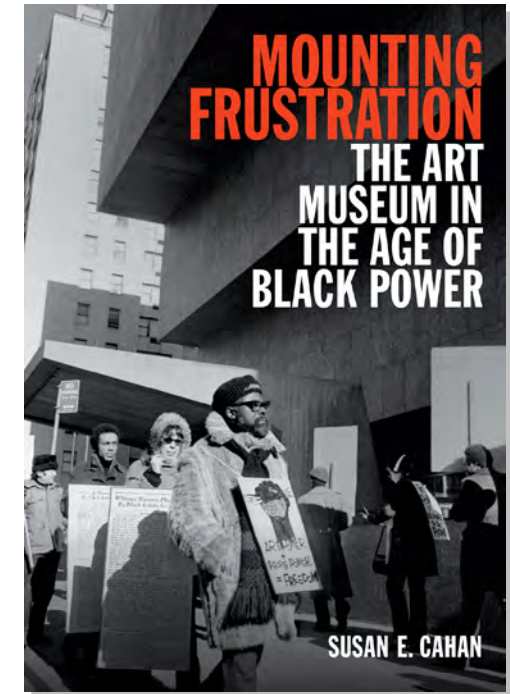
\$34.95 ebook, 978-0-8223-7489-3

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*



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.

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

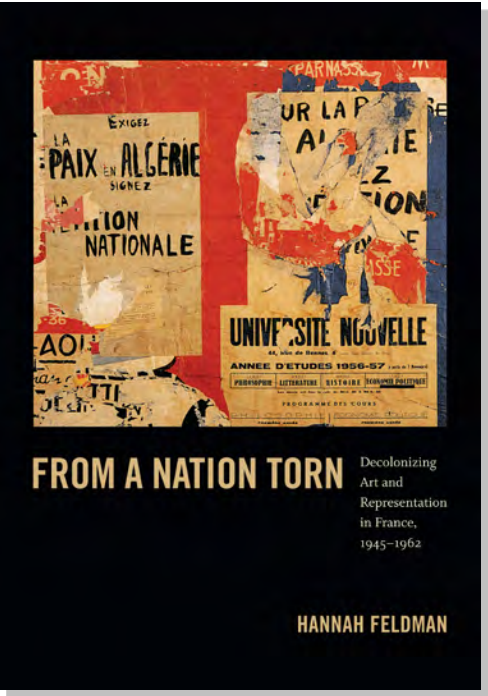
2014. 328 pages, 84 illus., 21 in color, 6 × 9 in.
\$27.95 paper, 978-0-8223-5371-3
\$99.95 cloth, 978-0-8223-5356-0
\$27.95 ebook, 978-0-8223-9595-9

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*



The Pennsylvania State University Press

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www.psupress.org/books/subjects/ArtHistoryArchitectureTitleSort1.html

Detail of Mikhail Vrubel, *Seated Demon*, 1890.
State Tretyakov Gallery, Moscow. Photo: author.

Photograph of Andrei Rublev's *Old Testament Trinity* without its revetment, before removal of layers of later overpainting. From V.P. Gurianov, *Dve mestnye ikony Sv. Troitsy v Troitskom sobore Sviato-Troitsko-Sergievoi lavry i ikh restavratsiia* (Moscow: Pechatnia A.I. Snegirevoi, 1906).

NEW IN THE ART HISTORY PUBLICATION INITIATIVE

The Icon and the Square

Russian Modernism and the Russo-Byzantine Revival

MARIA TAROUTINA

2018. 288 pp., 116 illus., 51 in color, 9 × 10 in.

\$89.95 cloth, 978-0-271-08104-5

ebook

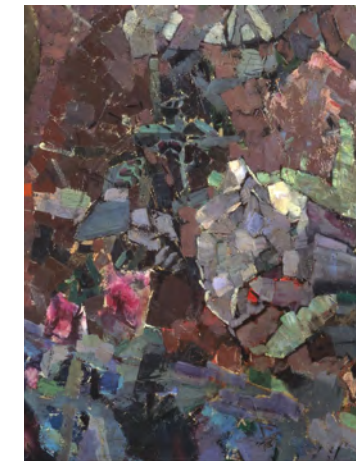
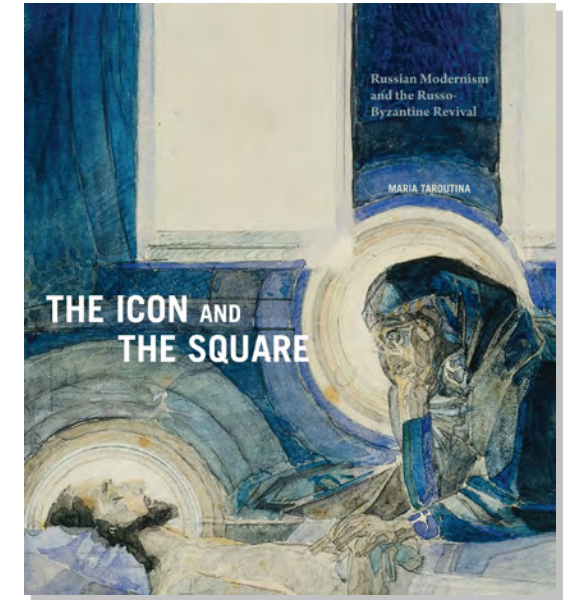
In *The Icon and the Square*, Maria Taroutina examines how the traditional interests of institutions such as the crown, the church, and the Imperial Academy of Arts temporarily aligned with the radical, leftist, and revolutionary avant-garde at the turn of the twentieth century through a shared interest in the Byzantine past, offering a counternarrative to prevailing notions of Russian modernism.

Focusing on the works of four artists—Mikhail Vrubel, Vasily Kandinsky, Kazimir Malevich, and Vladimir Tatlin—Taroutina shows how engagement with medieval pictorial traditions drove each artist to transform his own practice, pushing beyond the established boundaries of his respective artistic and intellectual milieu. She also contextualizes and complements her study of the work of these artists with an examination of the activities of a number of important cultural associations and institutions over the course of several decades.

The *Icon and the Square* retrieves a neglected but vital history that was deliberately suppressed by the atheist Soviet regime and subsequently ignored in favor of the secular formalism of mainstream modernist criticism. Taroutina's timely study, which coincides with the centennial reassessments of Russian and Soviet modernism, is sure to invigorate conversation among scholars of art history, modernism, and Russian culture.

MARIA TAROUTINA is assistant professor of art history at Yale-NUS College in Singapore.

“In the 1909 essay ‘New Paths in Art,’ artist and writer Léon Bakst observed that Russian art could move forward only by turning back to the aesthetics of antiquity, national folklore, and even prehistory. In her audacious analysis, Maria Taroutina places luminaries of both Symbolism and the avant-garde, such as Goncharova, Malevich, Tatlin, and Vrubel, in a wide temporal framework and persuasively establishes a harmonious correlation between their radical stance and bygone cultures.” —John E. Bowlt, editor of *Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934*





Ivory casket with scenes from romances, Paris, 1310–30. The Cloisters Collection, New York, 1988, Gift of J. Pierpont Morgan, 1917.

Petrus Christus, *A Goldsmith in His Shop*, 1449. Oil on wood. Metropolitan Museum of Art, New York, Robert Lehman Collection, 1975.

Ivory mirror case depicting hunters in a forest, France, 1350–75. Metropolitan Museum of Art, New York, Gift of George Blumenthal, 1941.

NEW IN THE ART HISTORY PUBLICATION INITIATIVE

Medieval Art in Motion

The Inventory and Gift Giving of Queen Clémence de Hongrie

MARIAH PROCTOR-TIFFANY

2019. 232 pp., 63 illus., 28 in color, 8 × 10 in.

\$89.95 cloth, 978-0-271-08112-0

ebook

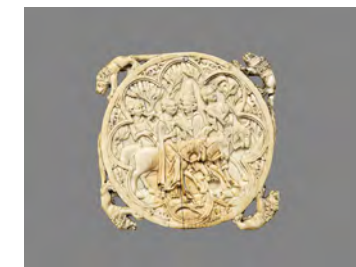
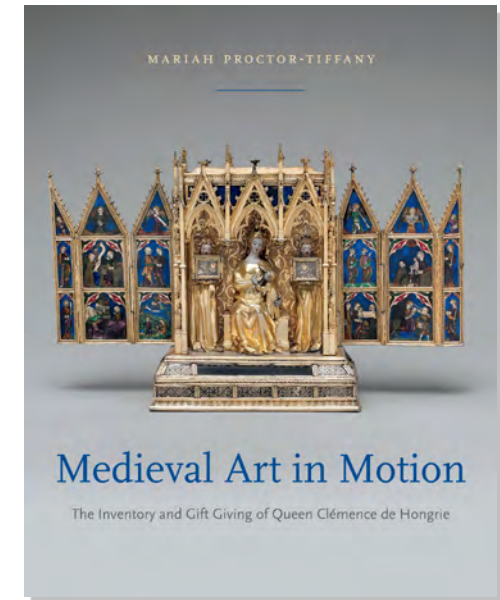
In this visually rich volume, Mariah Proctor-Tiffany reconstructs the art collection and material culture of the fourteenth-century French queen Clémence de Hongrie, illuminating the way the royal widow gave objects as part of a deliberate strategy to create a lasting legacy for herself and her family in medieval Paris.

After the sudden death of her husband, King Louis X, and the loss of her promised income, young Clémence fought for her high social status by harnessing the visual power of possessions, displaying them, and offering her luxurious objects as gifts. Clémence adeptly performed the role of queen, making a powerful argument for her place at court and her income as she adorned her body, the altars of her chapels, and her dining tables with sculptures, paintings, extravagant textiles, manuscripts, and jewelry—the exclusive accoutrements of royalty. Proctor-Tiffany analyzes the queen's collection, maps the geographic trajectories of her gifts of art, and interprets Clémence's generosity using anthropological theories of exchange and gift giving.

Engaging with the art inventory of a medieval French woman, this lavishly illustrated microhistory sheds light on the material and social culture of the late Middle Ages. Scholars and students of medieval art, women's studies, digital mapping, and the anthropology of ritual and gift giving especially will welcome Proctor-Tiffany's meticulous research.

MARIAH PROCTOR-TIFFANY is associate professor of art history at California State University, Long Beach.

“Proctor-Tiffany's pathbreaking study of the art of Clémence de Hongrie, queen of France, argues convincingly that queens were crucial bearers of culture in medieval Europe. Proctor-Tiffany's expertise as an art historian is evident on every page. Especially innovative is her use of urban cartography and geospatial mapping to track the sources of raw materials and their movement to the artists who created objects for personal delight, bodily adornment, spiritual devotion, or public display.” —Theresa Earenfight, author of *Queenship in Medieval Europe*



Andrés de Islas, *No. 11. De chino e india, nace cambujo*, 1774. Museo de América, Madrid.

Felipe Santiago Gutiérrez, *Indias de Oaxaca*, ca. 1877. Colección de Arte del Banco de la República, Bogotá, Colombia.

Frontispiece of *Los mexicanos pintados por sí mismos: Tipos y costumbres nacionales, por varios autores* (Mexico City: M. Murguía, 1854–55). Nettie Lee Benson Latin American Collection, University of Texas Libraries.

NEW IN THE ART HISTORY PUBLICATION INITIATIVE

Mexican Costumbrismo

Race, Society, and Identity in Nineteenth-Century Art

MEY-YEN MORIUCHI

2018. 180 pp., 60 illus., 31 in color, 8 × 10 in.

\$99.95 cloth, 978-0-271-07907-3

ebook

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

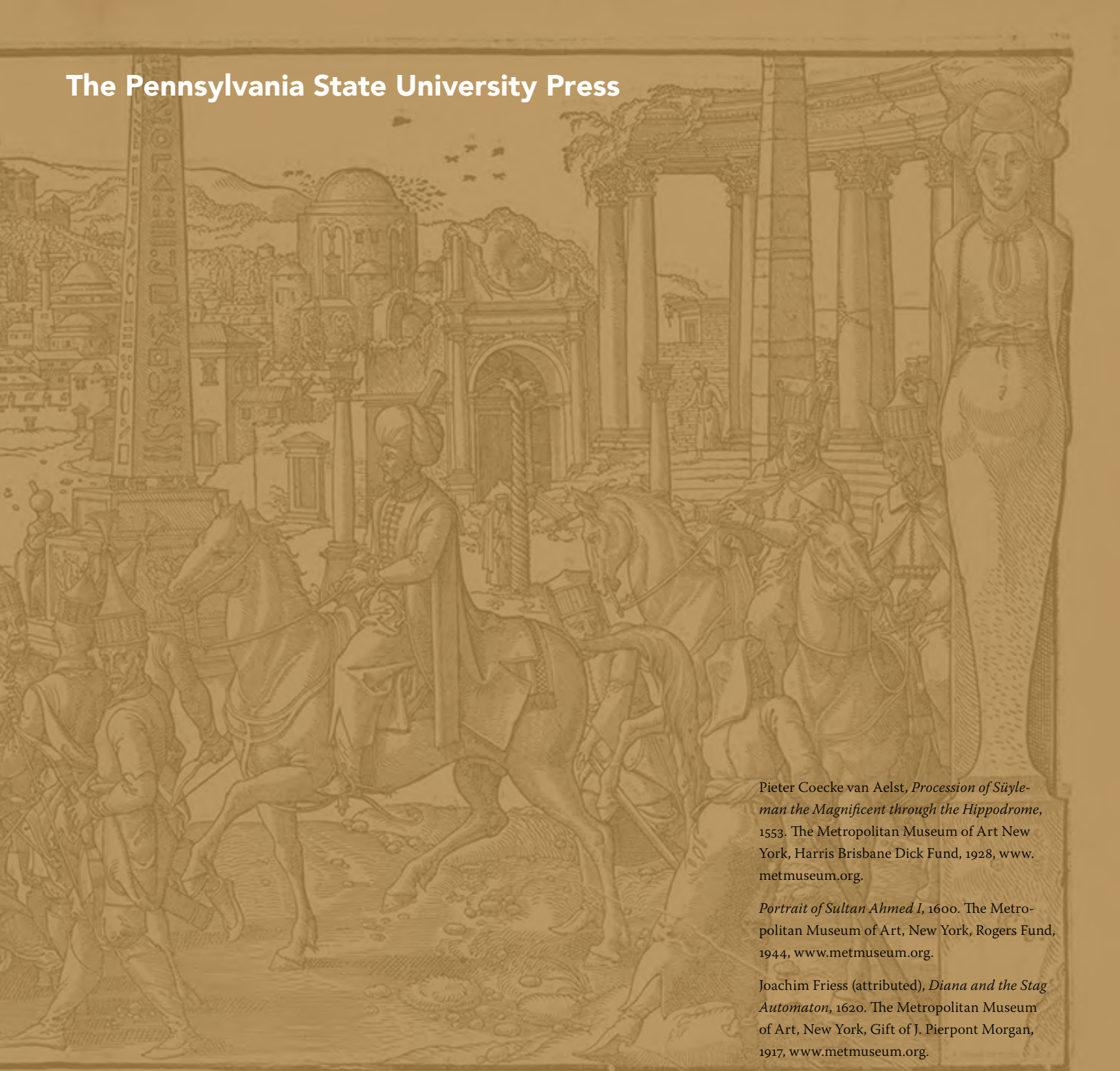
In contrast to the neoclassical work favored by the Mexican academy, *costumbrista* artists portrayed the quotidian lives of the lower to middle classes, their clothes, food, dwellings, and occupations. Based on observations of similitude and difference, *costumbrista* imagery constructed stereotypes of behavioral and biological traits associated with distinct racial and social classes. In doing so, Mey-Yen Moriuchi argues, these works engaged with notions of universality and difference, contributed to the documentation and reification of social and racial types, and transformed the way Mexicans saw themselves, as well as how other nations saw them, during a time of rapid change for all aspects of national identity.

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

MEY-YEN MORIUCHI is assistant professor of art history at LaSalle University.

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





Pieter Coecke van Aelst, *Procession of Süyleman the Magnificent through the Hippodrome*, 1553. The Metropolitan Museum of Art New York, Harris Brisbane Dick Fund, 1928, www.metmuseum.org.

Portrait of Sultan Ahmed I, 1600. The Metropolitan Museum of Art, New York, Rogers Fund, 1944, www.metmuseum.org.

Joachim Friess (attributed), *Diana and the Stag Automaton*, 1620. The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1917, www.metmuseum.org.

NEW IN THE ART HISTORY PUBLICATION INITIATIVE

Animating Empire

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

JESSICA KEATING

2018. 184 pp., 60 illus., 37 in color, 8 × 10 in.

\$69.95 cloth, 978-0-271-08002-4

ebook

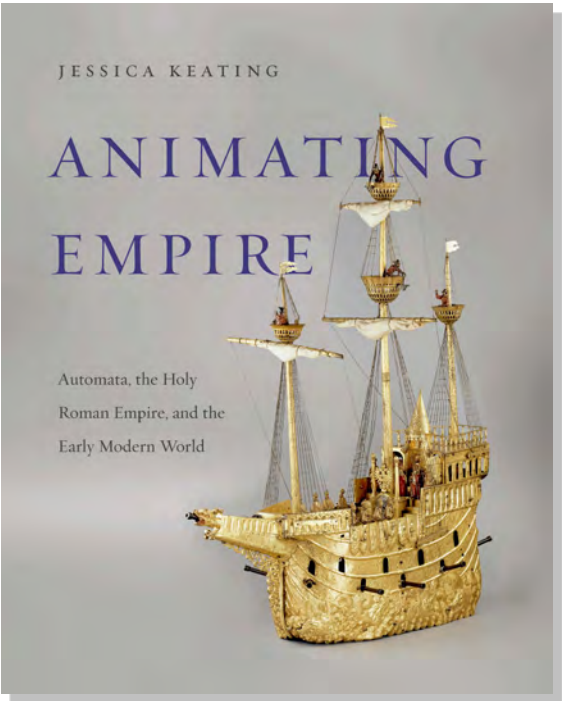
In the sixteenth and seventeenth centuries, German clockwork automata were collected, displayed, and given as gifts throughout the Holy Roman, Ottoman, and Mughal Empires. In *Animating Empire*, Jessica Keating recounts the lost history of six such objects and reveals the religious, social, and political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

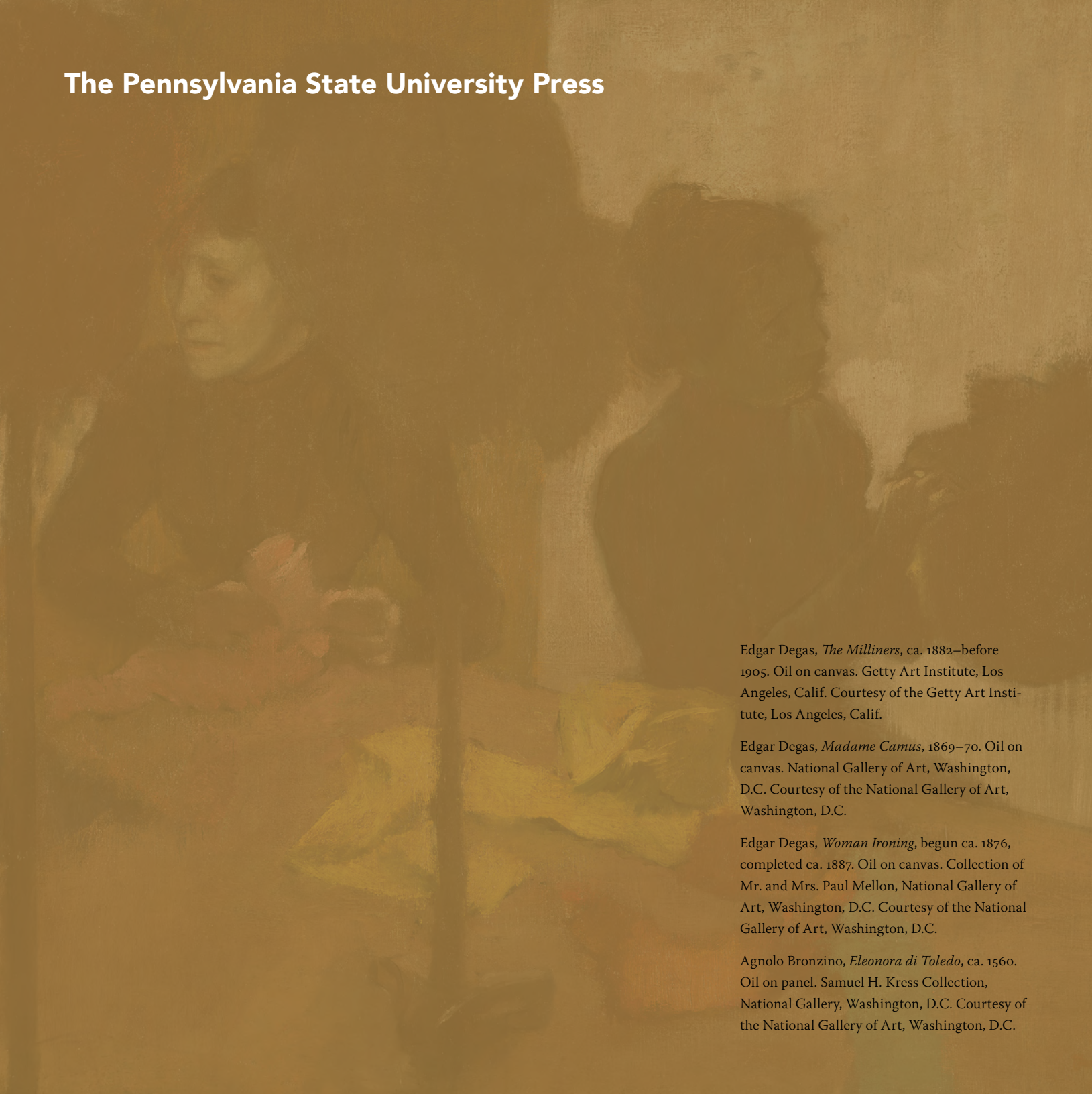
The intricate gilt, silver, enameled, and bejeweled clockwork automata, almost exclusively crafted in the city of Augsburg, represented a variety of subjects in motion, from religious figures to animals. Their movements were driven by gears, wheels, and springs painstakingly assembled by clockmakers.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

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

JESSICA KEATING is assistant professor of art history at Carleton College.

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





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 × 9.5 in.
\$84.95 cloth, 978-0-271-07700-0
ebook

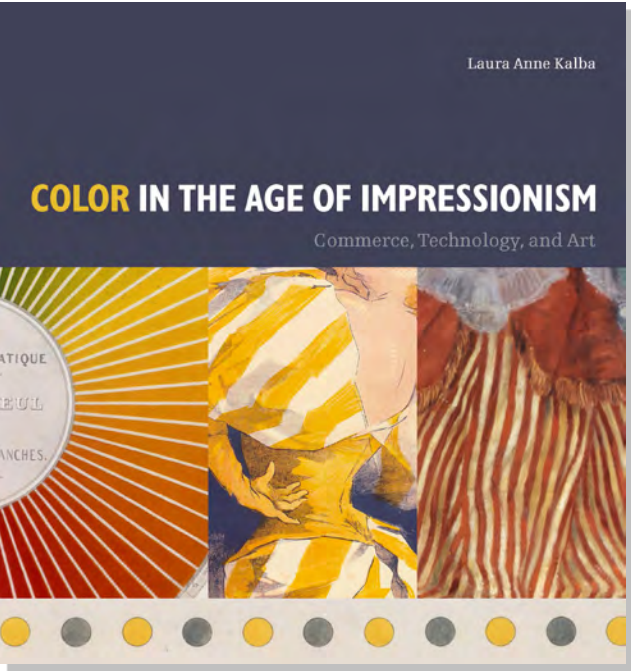
Color in the Age of Impressionism analyzes the impact of color-making technologies on the visual culture of nineteenth-century France, from the early commercialization of synthetic dyes to the Lumière brothers’ perfection of the autochrome color photography process. Focusing on Impressionist art, Laura 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 visibility, *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*





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 sound-scape, 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

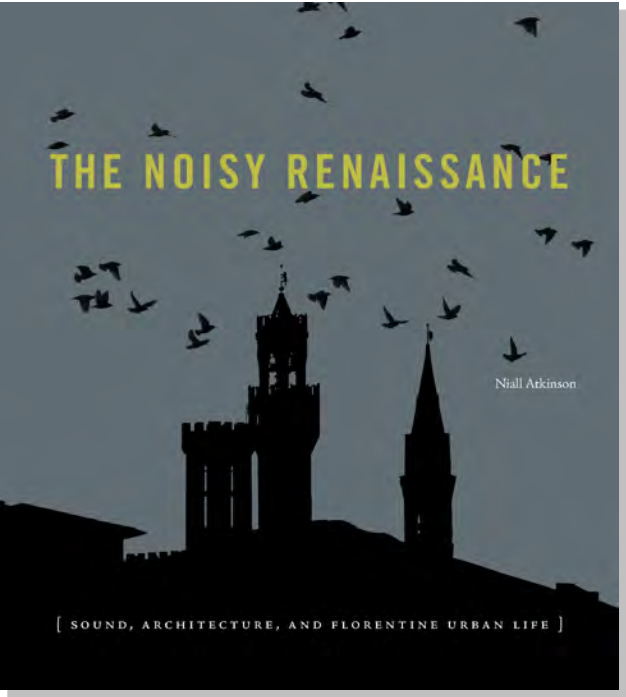
2016. 288 pp., 150 illus., 49 in color, 9 × 10 in.
\$62.97 cloth, 978-0-271-07119-0
ebook

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*



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 Familia, Barcelona, c. 1882.

Toledo Cathedral

Building Histories in Medieval Castile

TOM NICKSON

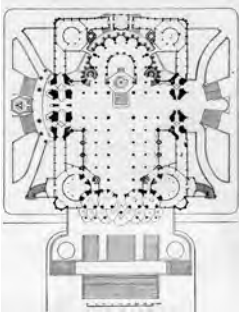
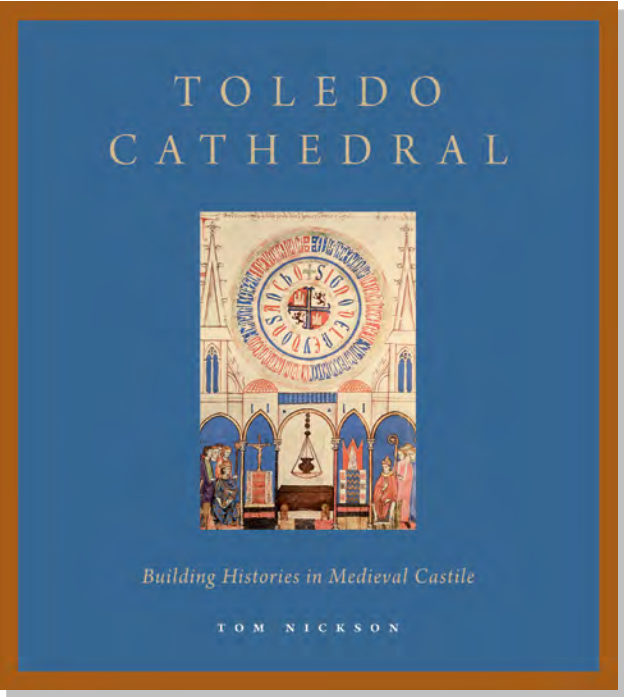
2015. 324 pp., 140 illus., 60 in color, 9 × 10 in.
\$89.95 cloth, 978-0-271-06645-5
ebook

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





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. Car-navalet 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

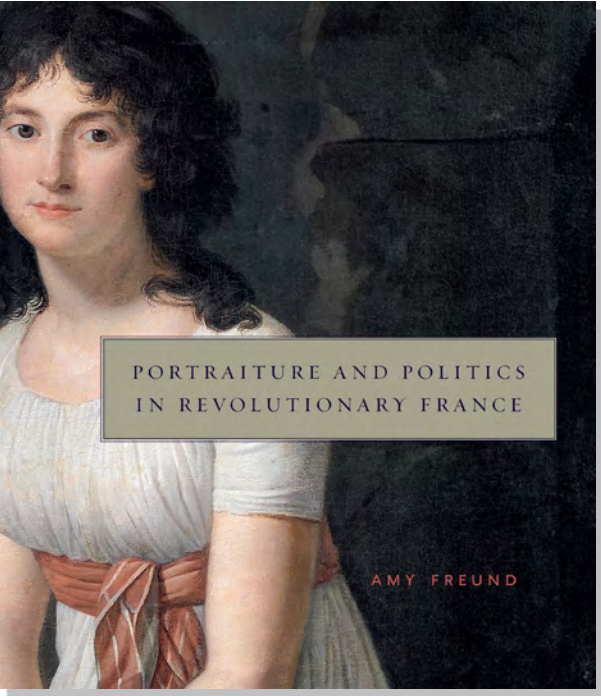
2014. 312 pp., 101 illus., 43 in color, 9 × 10 in.
\$84.95 cloth, 978-0-271-06194-8
ebook

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



Page from the index books of the Nadar Atelier, H  l  ne 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

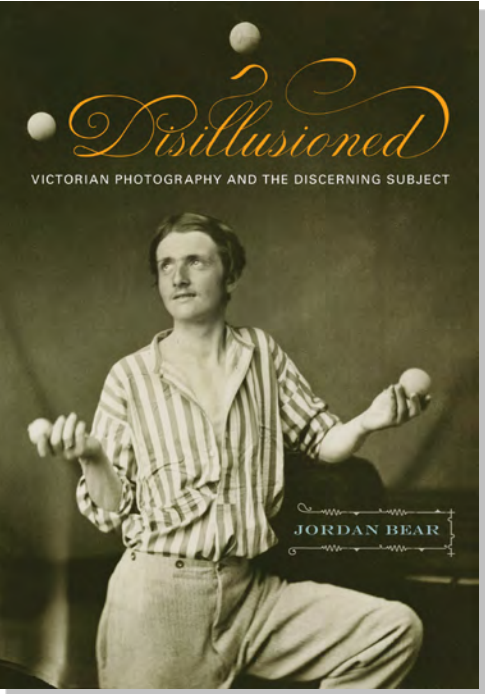
JORDAN BEAR

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



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 × 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

Erhard Reuwich, Frontispiece from *Peregrinatio* Latin, fol. 1v. Beinecke Rare Book and Manuscript Library, Yale University, Zi +156.

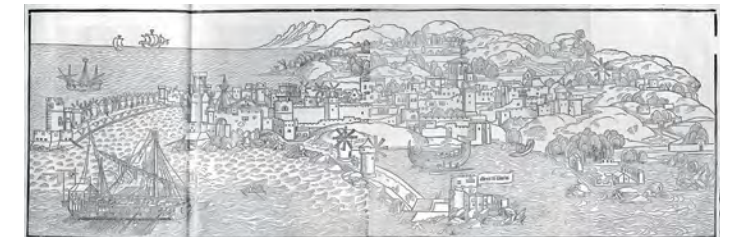
Jehuda Abenzara, Portolan Chart, 1500. Beinecke Rare Book and Manuscript Library, Yale University.

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





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 × 10 in.

\$79.95 cloth, 978-0-271-06054-5

ebook

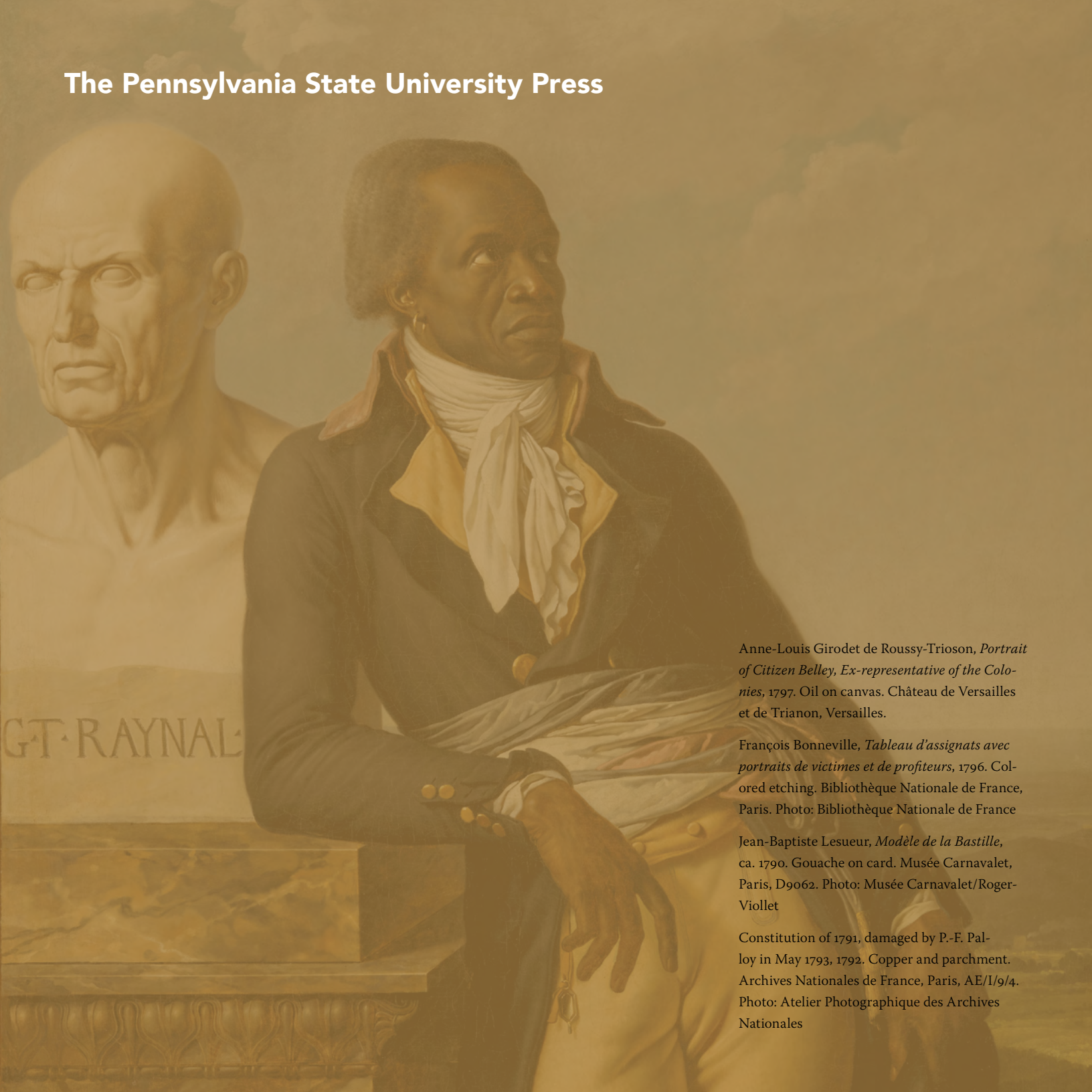
Art and the Religious Image in El Greco’s Italy is the first book-length examination of the early career of one of the early modern period’s most notoriously misunderstood figures. Born around 1541, Domenikos Theotokopoulos began his career as an icon painter on the island of Crete. He is best known, 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





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 Bonneville, *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 × 10 in.

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

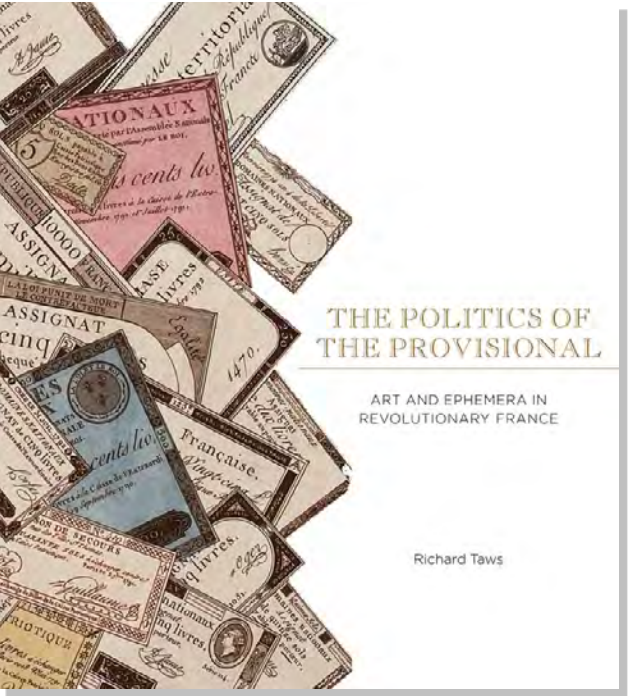
ebook

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



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www.upenn.edu/pennpress/

Francis W. Edmonds, *The Speculator*, 1852, oil on canvas, 25½ × 30½ in. Smithsonian American Art Museum, Washington, DC, Gift of Ruth C. and Kevin McCann in affectionate memory of Dwight David Eisenhower, 34th President of the United States.

Alphonse Bigot, “McAllister & Brother, Opticians Have Removed from the Old Stand, No. 48 Chestnut Street, to Their New Store, 1855” (Philadelphia: Printed By Wm. S. Young’s Steam Power Job Printing Office, 1855), broadside. Library Company of Philadelphia.

NEW IN THE ART HISTORY PUBLICATION INITIATIVE

The Commerce of Vision

Optical Culture and Perception in Antebellum America

PETER JOHN BROWNLEE

2018. 264 pp., 101 illus., 8 in color, 7 × 10 in.

\$45.00 cloth, 978-0-8122-5042-8

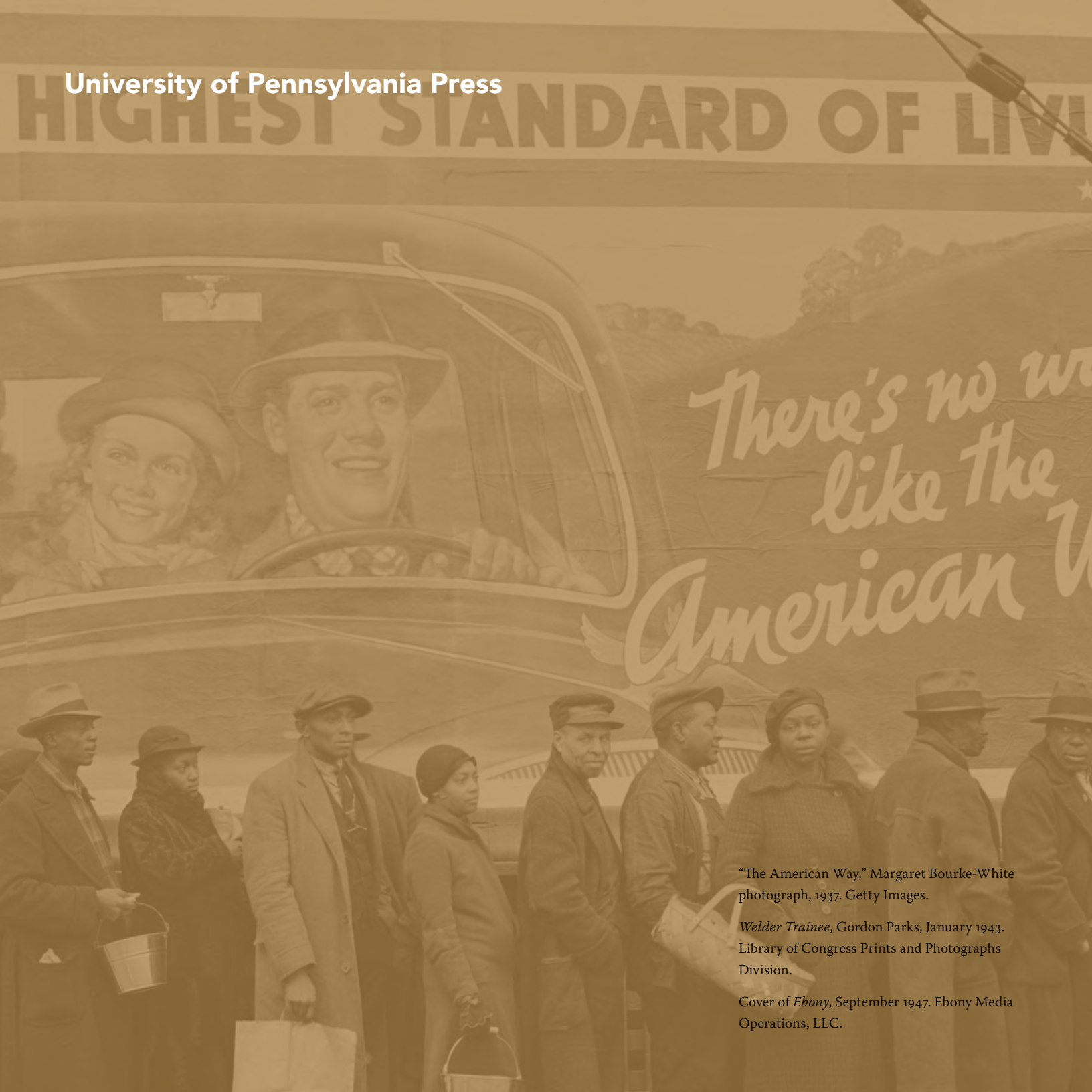
ebook

When Ralph Waldo Emerson wrote in 1837 that “Our Age is Ocular,” he offered a succinct assessment of antebellum America’s cultural, commercial, and physiological preoccupation with sight. In the early nineteenth century, the American city’s visual culture was manifest in pamphlets, newspapers, painting exhibitions, and spectacular entertainments; businesses promoted their wares to consumers on the move with broadsides, posters, and sign-boards; and advances in ophthalmological sciences linked the mechanics of vision to the physiological functions of the human body. Within this crowded visual field, sight circulated as a metaphor, as a physiological process, and as a commercial commodity. Out of the intersection of these various discourses and practices emerged an entirely new understanding of vision.

When Ralph Waldo Emerson wrote in 1837 that “Our Age is Ocular,” he offered a succinct assessment of antebellum America’s cultural, commercial, and physiological preoccupation with sight. In the early nineteenth century, the American city’s visual culture was manifest in pamphlets, newspapers, painting exhibitions, and spectacular entertainments; businesses promoted their wares to consumers on the move with broadsides, posters, and sign-boards; and advances in ophthalmological sciences linked the mechanics of vision to the physiological functions of the human body. Within this crowded visual field, sight circulated as a metaphor, as a physiological process, and as a commercial commodity. Out of the intersection of these various discourses and practices emerged an entirely new understanding of vision.

PETER JOHN BROWNLEE is curator at the Terra Foundation for American Art.





“The American Way,” Margaret Bourke-White photograph, 1937. Getty Images.

Welder Trainee, Gordon Parks, January 1943. Library of Congress Prints and Photographs Division.

Cover of *Ebony*, September 1947. Ebony Media Operations, LLC.

FORTHCOMING IN THE ART HISTORY PUBLICATION INITIATIVE

Represented

The Black Imagemakers Who Reimagined African American Citizenship

BRENNA WYNN GREER

2019. 336 pp., 61 illus., 6 × 9 in.

\$34.95 cloth, 978-0-8122-5143-2

ebook

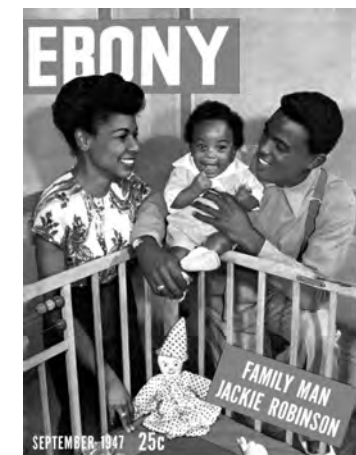
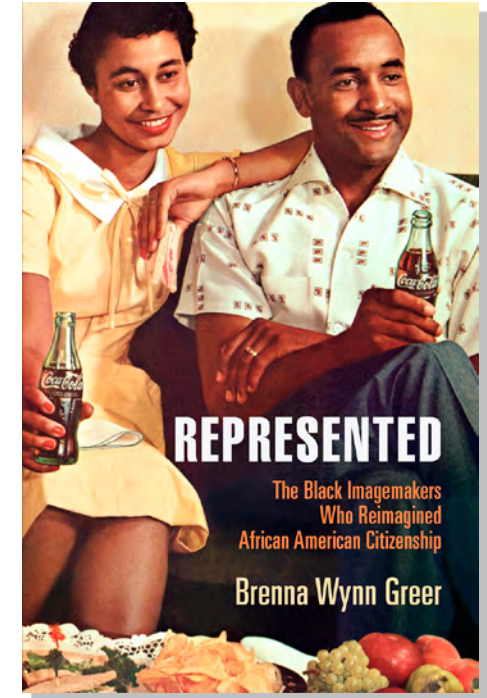
In 1948, Moss Kendrix, a former New Deal public relations officer, founded a highly successful, Washington, D.C.-based public relations firm, the flagship client of which was the Coca-Cola Company. As the first black pitchman for Coca-Cola, Kendrix found his way into the rarefied world of white corporate America. His personal phone book also included the names of countless black celebrities, such as bandleader Duke Ellington, singer-actress Pearl Bailey, and boxer Joe Louis, with whom he had built relationships in the course of developing marketing campaigns for his numerous federal and corporate clients. Kendrix, along with *Ebony* publisher John H. Johnson and *Life* photographer Gordon Parks, recognized that, in the image-saturated world of postwar America, media in all its forms held greater significance for defining American citizenship than ever before. For these imagemakers, the visual representation of African Americans as good citizens was good business.

In *Represented*, Brenna Wynn Greer explores how black entrepreneurs produced magazines, photographs, and advertising that forged a close association between blackness and Americanness. In particular, they popularized conceptions of African Americans as enthusiastic consumers, a status essential to postwar citizenship claims. But their media creations were complicated: subject to marketplace dictates, they often relied on gender, class, and family stereotypes. Demand for such representations came not only from corporate and government clients to fuel mass consumerism and attract support for national efforts, such as the fight against fascism, but also from African Americans who sought depictions of blackness to counter racist ideas that undermined their rights and their national belonging as citizens.

BRENNA WYNN GREER is the Knafel Assistant Professor of Social Sciences and assistant professor of history at Wellesley College.

“Beautifully written and meticulously researched, *Represented* is a groundbreaking, exemplary book that makes a field-defining intervention into the relationship between visual culture, capitalism, and citizenship.”

—Elspeth Brown, University of Toronto



City of Saints

Rebuilding Rome in the Early Middle Ages

MAYA MASKARINEC

2018. 336 pp., 33 illus., 7 × 10 in.

\$55.00 cloth, 978-0-812-25008-4

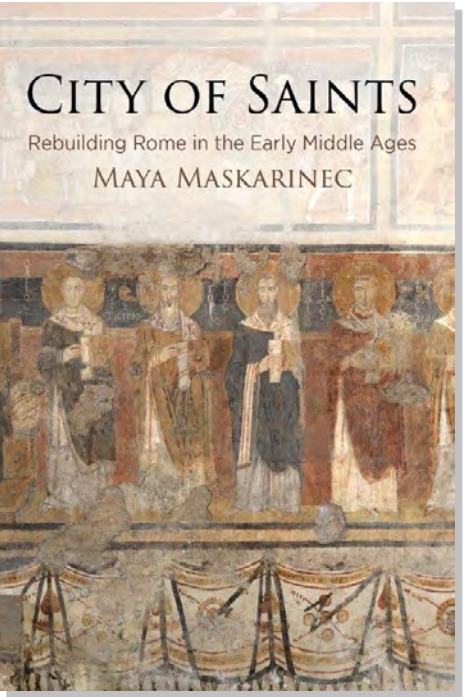
\$55.00 ebook, 978-0-812-29495-8

It was far from inevitable that Rome would emerge as the spiritual center of Western Christianity in the early Middle Ages. After the move of the Empire’s capital to Constantinople in the fourth century and the Gothic Wars in the sixth century, Rome was gradually depleted physically, economically, and politically. How then, asks Maya Maskarinec, did this exhausted city, with limited Christian presence, transform over the course of the sixth through ninth centuries into a seemingly inexhaustible reservoir of sanctity?

Conventional narratives explain the rise of Christian Rome as resulting from an increasingly powerful papacy. In *City of Saints*, Maskarinec looks outward, to examine how Rome interacted with the wider Mediterranean world in the Byzantine period. During the early Middle Ages, the city imported dozens of saints and their legends, naturalized them, and physically layered their cults onto the city’s imperial and sacred topography. Maskarinec documents Rome’s spectacular physical transformation, drawing on church architecture, frescoes, mosaics, inscriptions, Greek and Latin hagiographical texts, and less-studied documents that attest to the commemoration of these foreign saints. These sources reveal a vibrant plurality of voices—Byzantine administrators, refugees, aristocrats, monks, pilgrims, and others—who shaped a distinctly Roman version of Christianity. *City of Saints* extends its analysis to the end of the ninth century, when the city’s ties to the Byzantine world weakened. Rome’s political and economic orbits moved toward the Carolingian world, where the saints’ cults circulated, valorizing Rome’s burgeoning claims as a microcosm of the “universal” Christian church.

MAYA MASKARINEC teaches history at the University of Southern California.

“*City of Saints* is an exceptional piece of scholarship, readable, even inviting. It might be the most important analysis of popular Christianity for the city of Rome in the early Middle Ages.” —George Demacopoulos, Fordham University



SS. Cosma e Damiano, apse mosaic (significantly restored). Scala / Ministero per i Beni e le Attività culturali / Art Resource, NY.

Temple of Romulus: vestibule of SS. Cosma e Damiano. Photograph by author.

Porta Appia, inscription. Photograph by author.

Muncie, Indiana. *Life* published a photo essay by Margaret Bourke-White in 1937 to coincide with the publication of *Middletown in Transition*. Bourke-White captured the economic disparities in the city; her depictions of opulence, greenery, and open space in northwestern Muncie (left) were starkly contrasted with the crowding and deterioration of working-class southern Muncie (right). Margaret Bourke-White/Getty Images.

Stata Center, MIT. Designed by Frank Gehry, the center replaced the utilitarian and much-loved Building 20 in 2004. The center houses the MIT Computer Science and Artificial Intelligence Laboratory, or CSAIL, bringing high-tech research and innovation to the edge of Kendall Square and giving it a distinctive, idiosyncratic architectural aesthetic. Photograph by the author.

Building the Ivory Tower

Universities and Metropolitan Development in the Twentieth Century

LADALE C. WINLING

2017. 264 pp., 46 illus., 6 × 9 in.
\$39.95 cloth, 978-0-812-24968-2
\$39.95 ebook, 978-0-812-29454-5

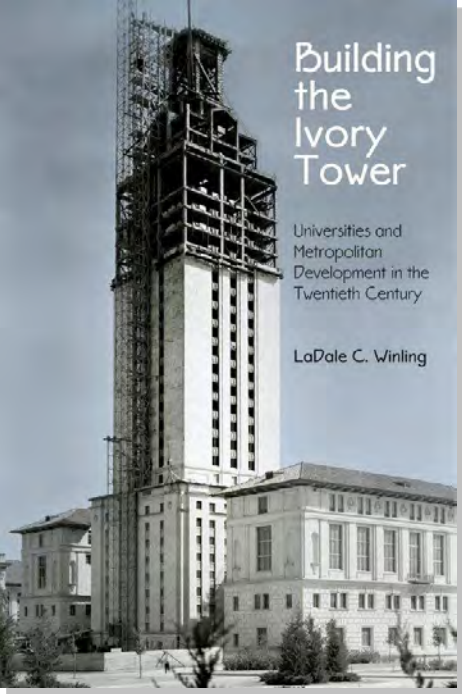
Today, universities serve as the economic engines and cultural centers of many U.S. cities, but how did this come to be? In *Building the Ivory Tower*, LaDale Winling traces the history of universities’ relationship to the American city, illuminating how they embraced their role as urban developers throughout the twentieth century and what this legacy means for contemporary higher education and urban policy.

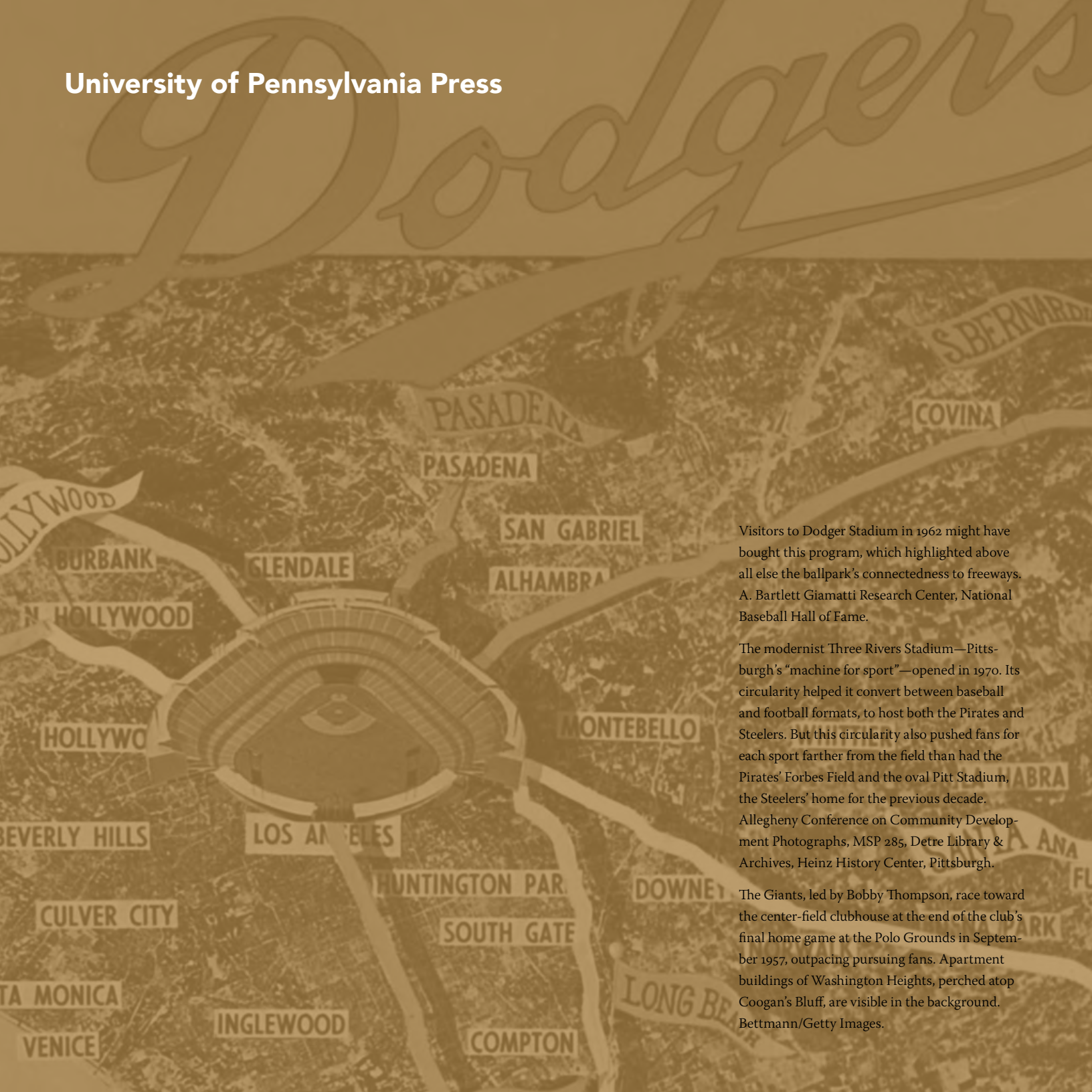
In the twentieth century, the federal government funded growth and redevelopment at American universities, enabling the universities to implement new visions for campus space and urban life. However, this growth often put these institutions in tension with surrounding communities, intensifying social and economic inequality, and advancing knowledge at the expense of neighbors.

Winling uses a series of case studies from the Progressive Era to the present day and covers institutions across the country, from state schools to the Ivy League. He explores how university builders and administrators worked in concert with a variety of interests—including the business community, philanthropists, and all levels of government—to achieve their development goals. Even as concerned citizens and grassroots organizers attempted to influence this process, university builders tapped into the full range of policy and economic tools to push forward their vision. Block by block, road by road, building by building, they constructed carefully managed urban institutions whose economic and political power endures to this day.

LADALE C. WINLING teaches history at Virginia Polytechnic Institute and State University.

“An ivory tower no more! In this lively, perceptive, and timely book, LaDale Winling puts higher education back where it belongs—at the center of American urban and metropolitan history. An essential read for all interested in the past—and future—of cities and the colleges and universities that shape them.”
—Margaret O’Mara, University of Washington





Visitors to Dodger Stadium in 1962 might have bought this program, which highlighted above all else the ballpark’s connectedness to freeways. A. Bartlett Giamatti Research Center, National Baseball Hall of Fame.

The modernist Three Rivers Stadium—Pittsburgh’s “machine for sport”—opened in 1970. Its circularity helped it convert between baseball and football formats, to host both the Pirates and Steelers. But this circularity also pushed fans for each sport farther from the field than had the Pirates’ Forbes Field and the oval Pitt Stadium, the Steelers’ home for the previous decade. Allegheny Conference on Community Development Photographs, MSP 285, Detre Library & Archives, Heinz History Center, Pittsburgh.

The Giants, led by Bobby Thompson, race toward the center-field clubhouse at the end of the club’s final home game at the Polo Grounds in September 1957, outpacing pursuing fans. Apartment buildings of Washington Heights, perched atop Coogan’s Bluff, are visible in the background. Bettmann/Getty Images.

Modern Coliseum

Stadiums and American Culture

BENJAMIN D. LISLE

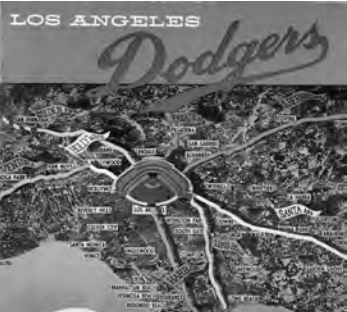
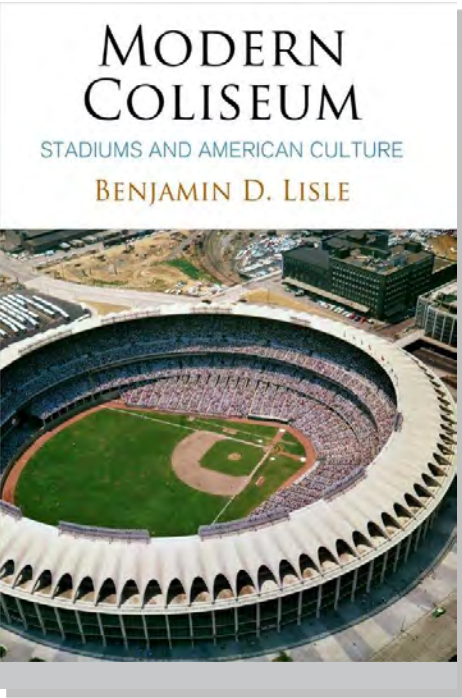
2017. 328 pp., 76 illus., 7 × 10 in.
\$34.95 cloth, 978-0-812-24922-4
\$34.95 ebook, 978-0-812-29407-1

From the legendary Ebbets Field in the heart of Brooklyn to the amenity-packed Houston Astrodome to the “retro” Oriole Park at Camden Yards, stadiums have taken many shapes and served different purposes throughout the history of American sports culture. In the early twentieth century, a new generation of stadiums arrived, located in the city center, easily accessible to the public, and offering affordable tickets that drew mixed crowds of men and women from different backgrounds. But in the successive decades, planners and architects turned sharply away from this approach.

In *Modern Coliseum*, Benjamin D. Lisle tracks changes in stadium design and culture since World War II. These engineered marvels channeled postwar national ambitions while replacing aging ballparks typically embedded in dense urban settings. They were stadiums designed for the “affluent society”—brightly colored, technologically expressive, and geared to the car-driving, consumerist suburbanite. The modern stadium thus redefined one of the city’s more rambunctious and diverse public spaces.

Modern Coliseum offers a cultural history of this iconic but overlooked architectural form. Lisle grounds his analysis in extensive research among the archives of teams, owners, architects, and cities, examining how design, construction, and operational choices were made. Through this approach, we see modernism on the ground, as it was imagined, designed, built, and experienced as both an architectural and a social phenomenon. With Lisle’s compelling analysis supplemented by over seventy-five images documenting the transformation of the American stadium over time, *Modern Coliseum* will be of interest to a variety of readers, from urban and architectural historians to sports fans.

BENJAMIN D. LISLE teaches American studies at Colby College.





The sanctuary at ‘Amrit. Photo: Jerzy Strzelecki, available under the terms of the GNU Free Documentation License.

Mosaic from Pella house I.5 signed by Gnosis, probably last quarter of the 4th c. Pella, Archaeological Museum. Pebbles, lead. 3.24 × 3.17 m. Photo: Frank and Helen Schreider/ National Geographic/Getty Images.

The Art of Contact
Comparative Approaches to Greek and Phoenician Art
S. REBECCA MARTIN

2017. 320 pp., 59 illus., 7 × 10 in.
\$59.95 cloth, 978-0-812-24908-8
\$59.95 ebook, 978-0-812-29394-4

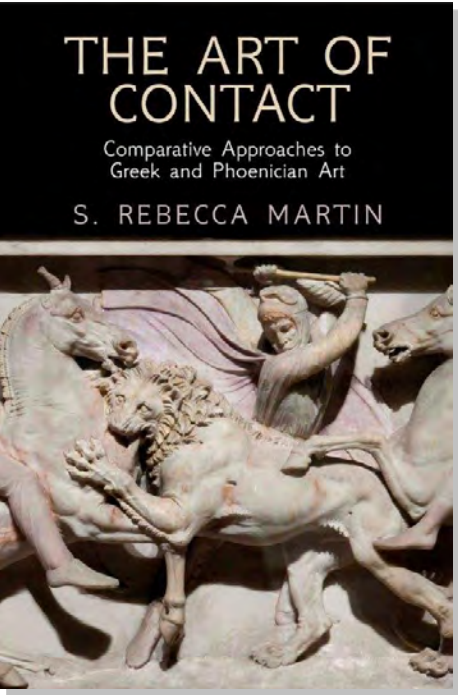
The proem to Herodotus’s history of the Greek-Persian wars relates the long-standing conflict between Europe and Asia from the points of view of the Greeks’ chief antagonists, the Persians and Phoenicians. However humorous or fantastical these accounts may be, their stories, as voiced by a Greek, reveal a great deal about the perceived differences between Greeks and others. The conflict is framed in political, not absolute, terms correlative to historical events, not in terms of innate qualities of the participants. It is this perspective that informs the argument of *The Art of Contact: Comparative Approaches to Greek and Phoenician Art*.

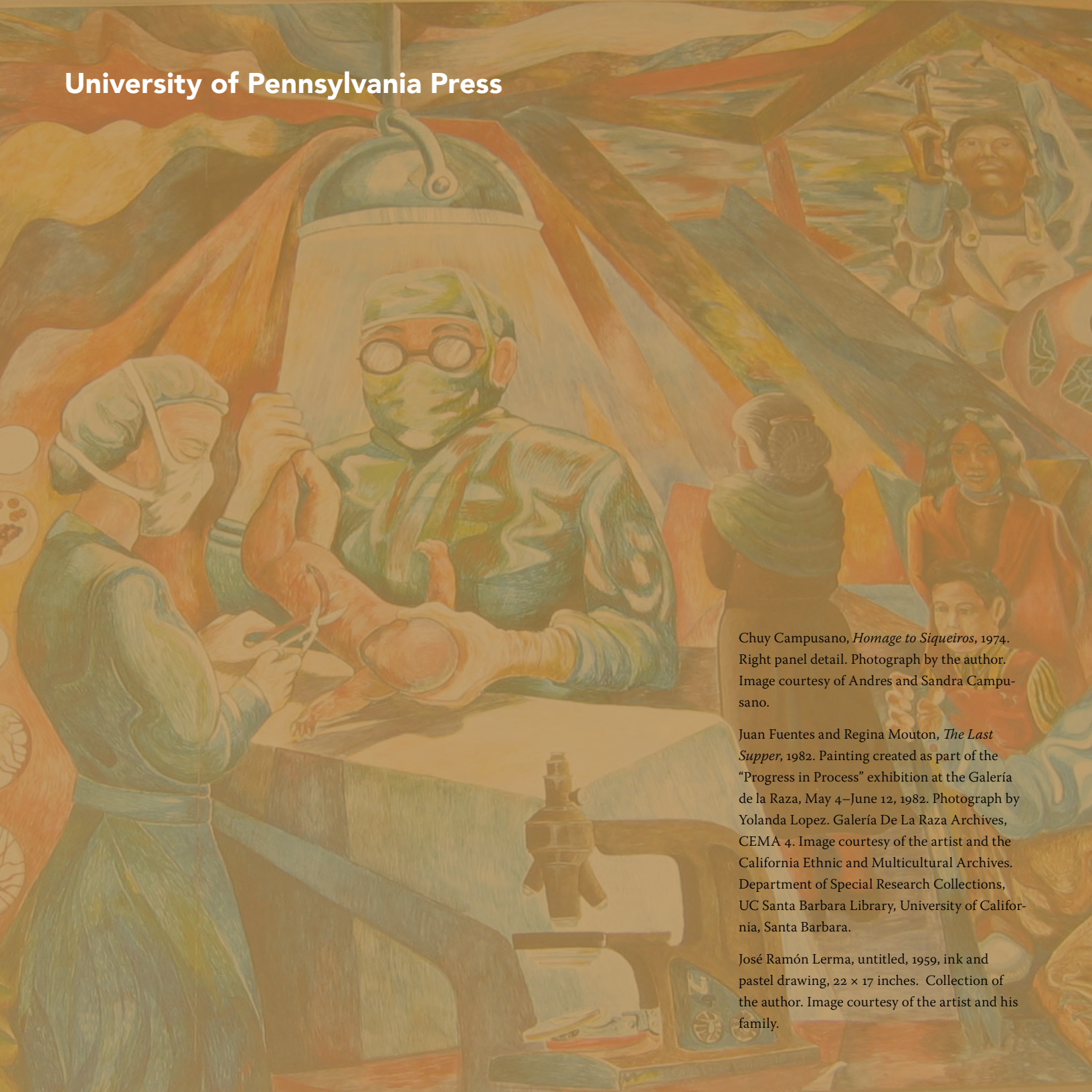
Becky Martin reconsiders works of art produced by, or thought to be produced by, Greeks and Phoenicians during the first millennium B.C., when they were in prolonged contact with one another. Although primordial narratives that emphasize an essential quality of Greek and Phoenician identities have been critiqued for decades, Martin contends that the study of ancient history has not yet effectively challenged the idea of the inevitability of the political and cultural triumph of Greece. She aims to show how the methods used to study ancient history shape perceptions of it and argues that art is especially positioned to revise conventional accountings of the history of Greek-Phoenician interaction.

Examining Athenian and Tyrian coins, kouros statues and mosaics, as well as the familiar Alexander Sarcophagus and the sculpture known as the “Slipper Slapper,” Martin questions what constituted “Greek” and “Phoenician” art and, by extension, Greek and Phoenician identity. Explicating the relationship between theory, method, and interpretation, *The Art of Contact* destabilizes categories such as orientalism and Hellenism and offers fresh perspectives on Greek and Phoenician art history.

S. REBECCA MARTIN teaches Greek art and architecture at Boston University.

“An entirely original book. Becky Martin opens the imagination to a new array of methodological possibilities and a series of important and provocative interpretations of particular works of art and genres of historical objects.” —Josephine Crawley Quinn, University of Oxford





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 × 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 × 9 in.

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

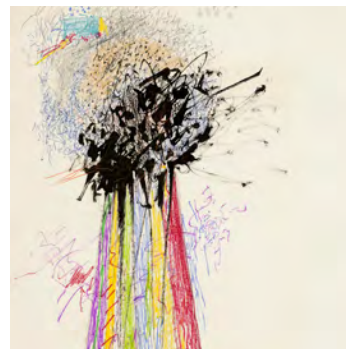
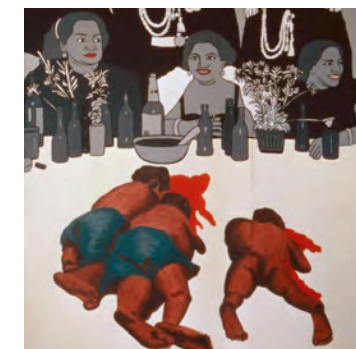
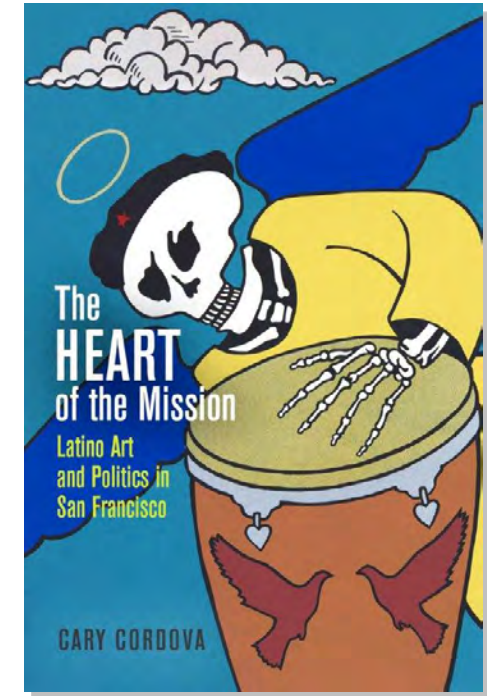
\$39.95 ebook, 978-0-8122-9414-9

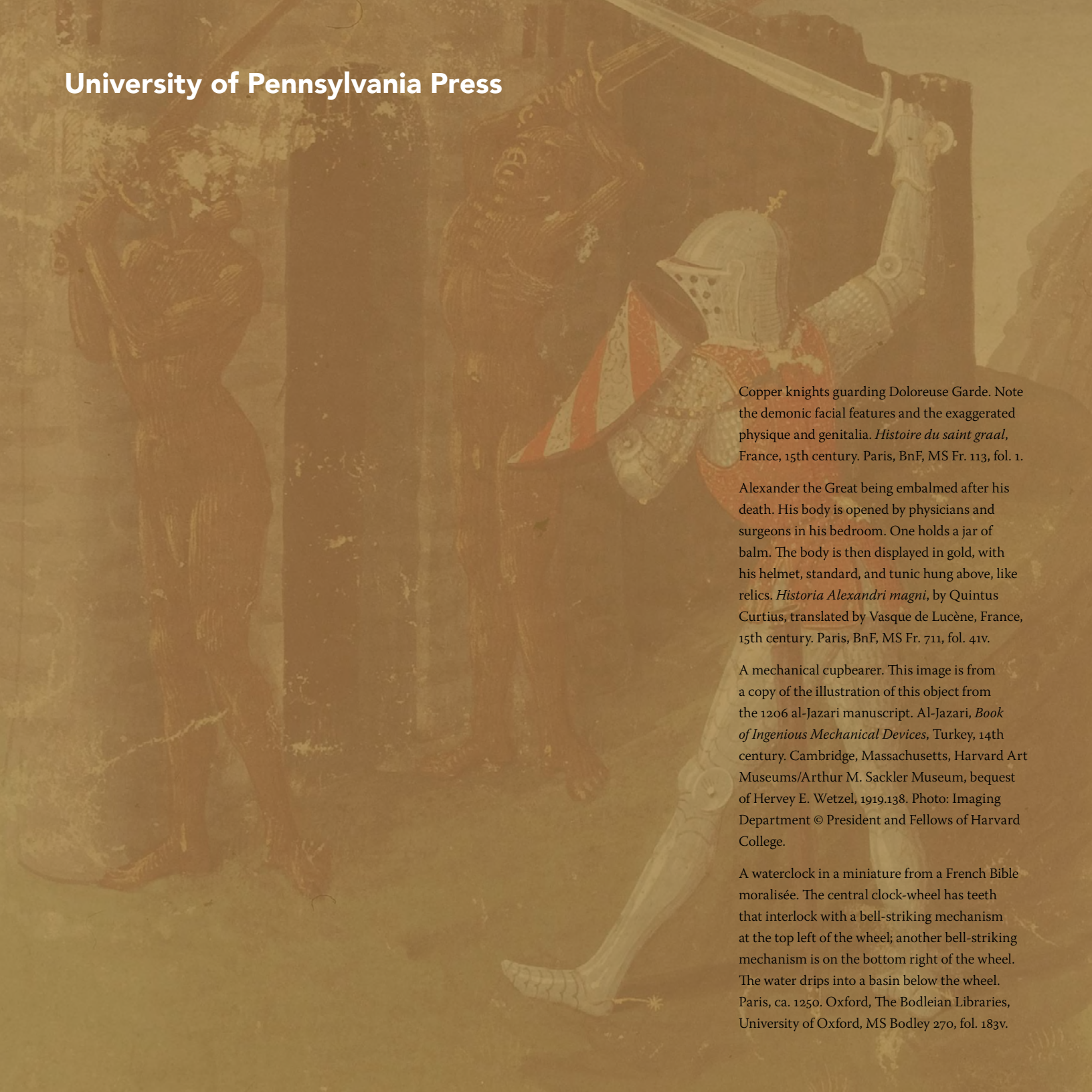
In *The Heart of the Mission*, Cary Cordova combines urban, political, and art history to examine how the Mission District, a longtime bohemian enclave in San Francisco, has served as an important place for an influential and largely ignored Latino arts movement from the 1960s to the present. Well before 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. Wetzell, 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

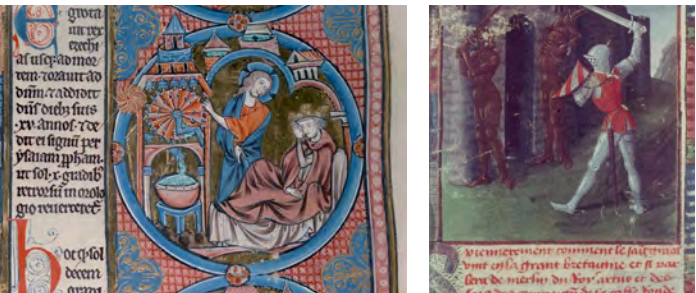
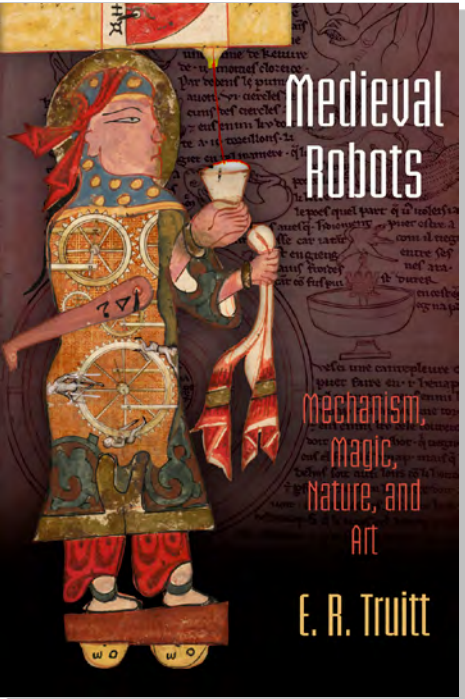
2015. 312 pp., 36 color illus., 6 × 9 in.
\$55.00 cloth, 978-0-8122-4697-1
\$55.00 ebook, 978-0-8122-9140-7

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 × 9 in.

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

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

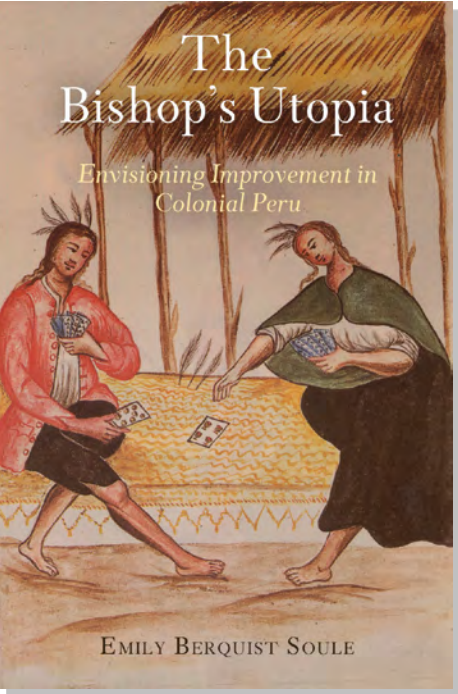
In December 1788, in the northern Peruvian city of Trujillo, fifty-one-year-old Spanish Bishop Baltasar Jaime Martínez Compañón stood surrounded by twenty-four large wooden crates, each numbered and marked with its final destination of Madrid. The crates contained carefully preserved zoological, botanical, 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.

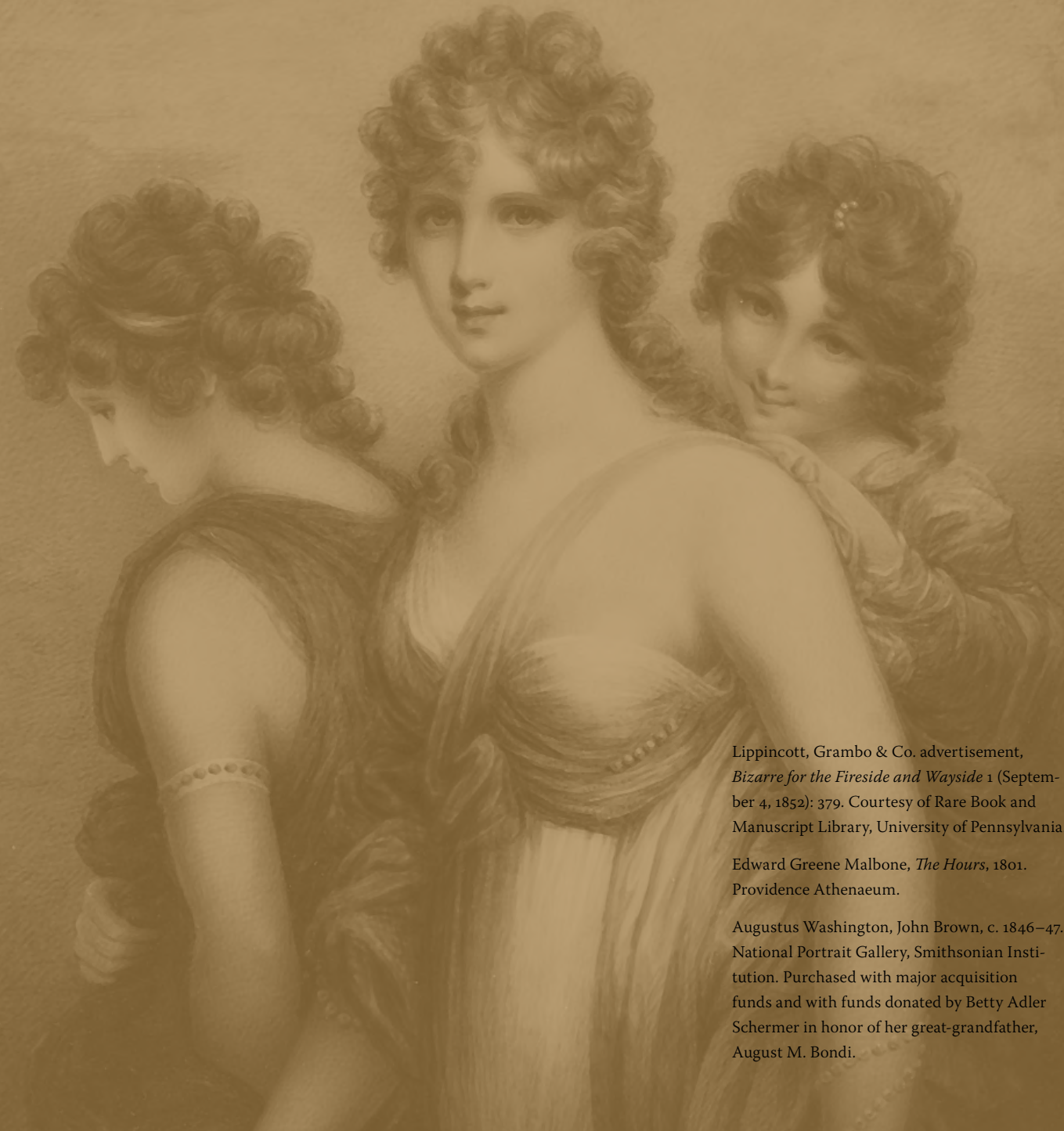
Based on intensive archival research in Peru, Spain, and Colombia and the unique visual data of more than a thousand extraordinary watercolors, *The Bishop's Utopia* recreates the intellectual, cultural, and political universe of the Spanish Atlantic world in the late eighteenth century. Emily Berquist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





Lippincott, Grambo & Co. advertisement, *Bizarre for the Fireside and Wayside* 1 (September 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 Institution. Purchased with major acquisition funds and with funds donated by Betty Adler Schermer 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 × 9 in.
\$49.95 cloth, 978-0-8122-4404-5
\$49.95 ebook, 978-0-8122-0634-0

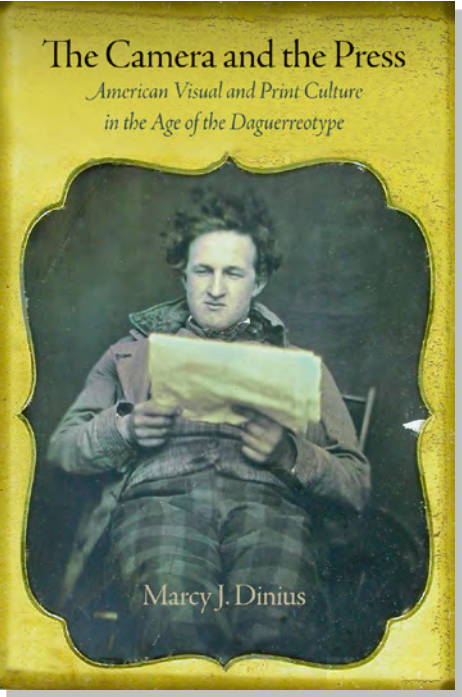
Before most Americans ever saw an actual daguerreotype, they encountered this visual form through written descriptions, published and rapidly reprinted in newspapers throughout the land. In *The Camera and the Press*, Marcy J. Dinius examines how the first written and published responses to the daguerreotype 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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Funded by the Andrew W. Mellon Foundation

Front cover: Detail of the Wandering Raven house frontal pole by Charles Brown
on the clan house at Totem Bight, 2009. Photo by Emily Moore.