Forthcoming

The Essential Frank Lloyd Wright
Critical Writings on Architecture
Frank Lloyd Wright
Edited by Bruce Brooks Pfeiffer

He was the most iconoclastic of architects, and at the height of his career his output of writings about architecture was as prolific and visionary as his architecture itself. Frank Lloyd Wright pioneered a bold new kind of architecture, one in which the spirit of modern man truly “lived in his buildings.” The Essential Frank Lloyd Wright is a one-volume compendium of Wright’s most critically important—and personally revealing—writings on every conceivable aspect of his craft.

Wright was perhaps the most influential and inspired architect of the twentieth century, and this is the only book that gathers all of his most significant essays, lectures, and articles on architecture. Bruce Pfeiffer includes each piece in its entirety to present the architect’s writings as he originally intended them. Beginning early in Wright’s career with “The Art and Craft of the Machine” in 1901, the book follows major themes through The Disappearing City, The Natural House, and many other writings, and ends with A Testament in 1957, published two years before his death. This volume is beautifully illustrated with original drawings and photographs, and is complemented by Pfeiffer’s general introduction, which provides history and context. The Essential Frank Lloyd Wright is a must-have resource for architects and scholars and a delight for general readers.

Bruce Brooks Pfeiffer is director of the Frank Lloyd Wright Archives at the Frank Lloyd Wright Foundation.

March 2008. 464 pages. 103 halftones. 8 x 10.
Cl: 978-0-691-13318-8 $49.95 | £29.95
Talking Prices
Symbolic Meanings of Prices on the Market for Contemporary Art
Olav Velthuis

“The book is an excellent, readable and thorough analysis of how prices are set in the contemporary art market.”
—Art Newspaper

How do dealers price contemporary art in a world where objective criteria seem absent? Talking Prices is the first book to examine this question from a sociological perspective. On the basis of a wide range of qualitative and quantitative data, including interviews with dozens of art dealers in New York and Amsterdam, Olav Velthuis shows how contemporary art galleries juggle the contradictory logics of art and economics.

Velthuis shows that prices, far from being abstract numbers, convey rich meanings to trading partners that extend well beyond the works of art themselves. Whereas sociological thought has long viewed prices as reducing qualities to quantities, this pathbreaking and engagingly written book reveals the rich world behind these numerical values. Art dealers distinguish different types of prices and attach moral significance to them. Thus the price mechanism constitutes a symbolic system akin to language.

Olav Velthuis is a journalist for the Dutch daily newspaper De Volkskrant.

Princeton Studies in Cultural Sociology

2007. 288 pages. 20 halftones. 5 line illus. 16 tables. 6 x 9.
Pa: 978-0-691-13403-1 $18.95 | £11.50
Cl: 978-0-691-12166-6 $49.95 | £29.95

Pre-Modernism
Art-World Change and American Culture from the Civil War to the Armory Show
J. M. Mancini

“Pre-Modernism is a well-researched and elegantly written book that tells a story of how modernist visual culture developed in the United States. . . . [Mancini’s] study of art-world personages and institutions serves to fill a crucial gap in the art historical literature on the origins of twentieth-century modernism.”
—Dan Adler, Bookforum

2005. 256 pages. 75 halftones. 8 x 10.
Cl: 978-0-691-11830-7 $52.50 | £30.95

With a foreword by Earl A. Powell III and a preface by Adam Gopnik

Pictures of Nothing
Abstract Art since Pollock
Kirk Varnedoe

“This is an important time capsule of cultural history, grappling with 60-plus-years’ history of abstract art’s legacies. . . . [T]his book captures the cadence, energy, and verve characteristic of Varnedoe’s immensely effective lectures. . . . Erudite in all the best ways, this book is also deeply human, born of love for the experience of art. . . . Highly recommended.”
—Choice

National Gallery of Art, Washington, DC
The A. W. Mellon Lectures in the Fine Arts, 2003
Rodinian Series XXXV: 48

2007. 320 pages. 132 color plates. 129 halftones. 3 b&w illus. 9 x 9 1/4.
Cl: 978-0-691-12678-4 $45.00 | £26.95

Matisse and the Subject of Modernism
Alastair Wright

“This book offers fresh insights and interpretations and uncovers new critical materials while utilizing novel theoretical perspectives. It will be essential reading not only for all scholars of Matisse and of Fauvism and early twentieth-century art, but also readers with an interest in French cultural history and pre-World War I society. Art historians who seek models for utilizing contemporary criticism and theoretical perspectives in connection with studies of individual works will also find much of value here.”
—Tamar Garb, University College London

2006. 288 pages. 72 color plates. 55 halftones. 8 1/2 x 10 1/2.
Pa: 978-0-691-11947-2 $37.95 | £22.50
Cl: 978-0-691-11830-7 $67.50 | £40.00

MODERN
**With a foreword by Neil deGrasse Tyson**

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**Exploring the Invisible**

Art, Science, and the Spiritual

Lynn Gamwell

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—George Steiner, *Times Literary Supplement*

2005. 349 pages. 156 color plates. 208 halftones. 9 1⁄2 x 11.

Pa: 978-0-691-12112-3 $35.00 | £19.95

Surrealism

Desire Unbound

Edited by Jennifer Mundy

Consultant Editor, Dawn Ades

Special Adviser, Vincent Gille

“The lavishly illustrated catalogue … provides additional lenses through which to view the often hypnotic artworks and the affiliated groups of artists that produced them.”

—Robert Askins, *ArtNews*

Published in association with the Tate Modern, London

2005. 352 pages. 300 color illus. 9 3⁄8 x 10 11⁄16.

Pa: 978-0-691-12336-3 $45.00

Cl: 978-0-691-09064-1 $75.00

For sale only in the U.S., Canada, and the Philippines

**Why a Painting Is Like a Pizza**

A Guide to Understanding and Enjoying Modern Art

Nancy G. Heller

“The emphasis on difficult and controversial works, which are compared to more traditional works, to each other, and to common things, introduces various ways of interpreting and evaluating art in the context of specific examples…. [S]hort, pithy, and intelligent.”

—Choice

2002. 192 pages. 49 color plates. 40 halftones. 6 x 9.

Pa: 978-0-691-09052-8 $19.95 | £11.95

**Picasso**

The Cubist Portraits of Fernande Olivier

Jeffrey Weiss

With essays by Valerie J. Fletcher & Kathryn A. Tuma

“The book is so well and so fully illustrated that one could imagine the exhibition had come to one’s desk…. The three essays accompanying the reproductions add substantially to the knowledge and considerations most of us could bring to its sharply focused theme.”

—Norbert Lynton, *ArtBook*

Published in association with the National Gallery of Art, Washington

2003. 192 pages. 82 color plates. 66 duotones. 8 1⁄2 x 10 1⁄2.

Cl: 978-0-691-11741-6 $52.50 | £30.95

**Duchamp in Context**

Science and Technology in the Large Glass and Related Works

Linda Dalrymple Henderson

“In the proliferating critical literature on Duchamp, Linda Henderson’s work stands out as a truly original contribution. She has placed his thought in the scientific context of its time, and in doing so she has enlarged and illuminated our understanding of the most intelligent, elusive, and influential artist of the twentieth century.”

—Calvin Tomkins, author of *Duchamp: A Biography*

2005. 500 pages. 5 color plates. 190 halftones. 8 1⁄2 x 11.

Pa: 978-0-691-10265-8 $23.95 | £13.95

Cl: 978-0-691-05551-0 $158.00 | £95.00

**Art for All?**

The Collision of Modern Art and the Public in Late-Nineteenth-Century Germany

Beth Irwin Lewis

“Basing her study on a wide reading of what critics wrote on German art journals and magazines, Lewis fills an important void in our knowledge of the German art scene of the 1880s and 1890s, which set the stage for later shocks and public alienation.”

—Choice

2003. 448 pages. 8 color plates. 226 halftones. 8 x 10.

Pa: 978-0-691-02868-8 $39.50 | £24.95

**Poetry of the Revolution**

Marx, Manifestos, and the Avant-Garde

Martin Puchner

Winner of the 2006 James Russell Lowell Prize, Modern Language Association

Translation/Translation

2005. 336 pages. 7 halftones. 2 line illus. 3 tables. 6 x 9.

Pa: 978-0-691-12259-5 $65.00 | £38.95

Cl: 978-0-691-09051-1 $158.00 | £95.00
One of Choice's Outstanding Academic Titles for 2005

Finalist, 2005 Nonfiction Kiriyama Prize, Pacific Rim Voices

**The Life of Isamu Noguchi**

**Journey without Borders**

*Masayo Duus*

Translated by Peter Duus

"Duus's vivid biography of Japanese American artist Isamu Noguchi is as sleek and sophisticated as her subject's marble sculptures.... Duus animates this packed biography with her detailed research and poignant anecdotes."

—*Publishers Weekly*

2006. 440 pages. 36 half tones. 6 x 9.
Pa: 978-0-691-12782-8
Cl: 978-0-691-11576-4

$18.95 | £11.50

**Frederic Remington**

**The Color of Night**

*Nancy Anderson*

With contributions by William C. Sharpe & Alexander Nemerov

"This handsome volume... is a carefully researched introduction to the development of night paintings and their role as a bridge to modern art. The perceptive essays in this beautifully illustrated work demonstrate how energetically imaginative, experimental, and modern Remington became when he sought to portray the color of night."

—Choice

Published in association with the National Gallery of Art, Washington

Cl: 978-0-691-11554-2
Pa: 978-0-691-11534-2

$57.50 | £34.95

Winner of the 2004 Best Art Book, Western Heritage Awards, National Cowboy and Western Heritage Museum

**Chuck Close Prints**

**Process and Collaboration**

*Terrie Sultan*

With an essay by Richard Shiff

"Chuck Close, the great postmodern pointillist printmaker, is a methodical perfectionist. Fittingly, Terrie Sultan goes much deeper than the usual artist appreciation in *Chuck Close Prints*. After Sultan's introduction and an essay by Richard Shiff, an art professor at the University of Texas, Austin, whole chapters are devoted to each type of printmaking that Close has mastered."


Published in association with Blaffer Gallery, the Art Museum of the University of Houston

Pa: 978-0-691-11577-1
Cl: 978-0-691-11576-4

$35.00 | £19.95

**The Downtown Book**


*Edited by Marvin J. Taylor*

Essays by Bernard Gendron, RoseLee Goldberg, Carlo McCormick, Robert Siegle, Marvin J. Taylor, Brian Wallis & Matthew Yokobosky


—*New York Times Style Magazine*

Published in association with the Grey Art Gallery and the Fales Library of English and American Literature, New York University

2005. 208 pages. 8 color plates. 58 half tones. 8 1/8 x 8.
Pa: 978-0-691-12286-1
Cl: 978-0-691-12285-4

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Winner of the 2008 Alfred H. Barr, Jr., Award, College Art Association

New

The Art of the American Snapshot, 1888–1978
Sarah Greenough & Diane Waggoner
With Sarah Kennel & Matthew S. Witkovsky

“Professionals who leaf through The Art of the American Snapshot 1888-1978 may despair as they
realize that off hand efforts with a camera frequently produce more visual excitement than their
studied exercises…. Sarah Greenough … and her colleagues help to give meaning to the ordinary
by probing, in their essays, how deeply the artless has shaped what we now consider art.”
—Richard B. Woodward, Wall Street Journal

“While other books and exhibitions on snapshots have focused more on the pictures themselves …
Greenough, Diane Waggoner, Sarah Kennel, and Matthew S. Witkovsky, all with the National Gallery
of Art, here cover the cultural history as well as the technology that has influenced how people take
pictures.”
—Ronald S. Russ, Library Journal

The impact of the humble American snapshot has been anything but humble. Any American who
takes a snapshot contributes to a compelling and influential genre. Since 1888, when George East-
man introduced the Kodak camera and roll film, the snapshot has not only changed everyday Ameri-
can life and memory; it has also changed the history of fine art photography. The distinctive subject
matter and visual vocabulary of the American snapshot—its poses, facial expressions, viewpoints,
framing, and themes—influenced modernist photographers as they explored spontaneity, objectiv-
ity, and new topics and perspectives. A richly illustrated chronicle of the first century of snapshot
photography in America, The Art of the American Snapshot is the first book to examine the evolution
of this most common form of American photography. The book shows that among the countless
snapshots taken by American amateurs, some works, through intention or accident, continue to
resonate long after their intimate context and original meaning have been lost.

The catalogue of a fall 2007 exhibition at the National Gallery of Art in Washington, DC, The Art of
the American Snapshot reproduces some 250 snapshots drawn from Robert E. Jackson’s outstanding
collection and from a recent gift Jackson made to the museum. Organized decade by decade, the
book traces the evolution of American snapshot imagery and describes how technical, social, and
cultural factors affected the look of snapshots at different periods.

Sarah Greenough is curator and head of the department of photographs at the National Gallery of
Art. Diane Waggoner is assistant curator of photographs at the National Gallery of Art.

Published in association with the National Gallery of Art, Washington

2007. 288 pages. 278 color and duotone illus. 8 1/2 x 11 1/2.
Cl 978-0-691-13368-3 $55.00 | £32.95

PHOTOGRAPHY
PHOTOGRAPHY

Forthcoming—New Edition

Picture Perfect
Life in the Age of the Photo Op
Kiku Adatto

“Picture Perfect is perfect. The thoroughness and patience and precision of the research dumbfound me. Kiku Adatto has again provided us with a valuable tool for the continuing assessment of our media.”
—Walter Cronkite

We say that the camera doesn’t lie, but we also know that photographs can distort and deceive. In Picture Perfect, Kiku Adatto brilliantly examines the use and abuse of images today—and the increasingly blurred boundaries between news and entertainment, the real and the fake, the person and the pose. Ranging from network news to YouTube, presidential campaigns to popular culture, media events to movies, and iconic photos to family snapshots, Adatto shows that we live, more than ever, in a world of pictures—an age where political journalism is often nothing more than a kind of theater criticism of the photo op. From the potent pictures of the Iraq War to the battle for control of the picture in political campaigns, Picture Perfect is an incisive and up-to-date look at the unparalleled impact of images on our lives.

Kiku Adatto is scholar in residence at Harvard University’s Humanities Center.

Pa: 978-0-691-12440-7 $19.95 | £11.95
Cl: 978-0-691-12449-1 $60.00 | £35.00

Forthcoming

A Shoemaker’s Story
Being Chiefly about French Canadian Immigrants, Enterprising Photographers, Rascal Yankees, and Chinese Cobbler in a Nineteenth-Century Factory Town
Anthony W. Lee

“Wonderfully innovative and original. Anthony Lee offers a fascinating story that weaves together the history of manufacturing, labor, immigration, and photography. The photograph here becomes a new kind of historical evidence to be mined and untangled, a constellation of competing forces and desires. Beautifully written in remarkably lucid, playful prose. A real pleasure to read.”
—Shawn Michelle Smith, School of the Art Institute of Chicago

Generously illustrated with many extraordinary photographs, A Shoemaker’s Story brings 1870s America to vivid life. Anthony Lee’s spellbinding narrative interweaves the perspectives of people from very different walks of life—the wealthy factory owner who dared to bring the strike-breakers to New England, the Chinese workers, the local shoemakers’ union that did not want them there, the photographers themselves, and the ordinary men and women who viewed and interpreted their images. Combining painstaking research with world-class storytelling, Lee illuminates an important episode in the social history of the United States, and reveals the extent to which photographs can be sites of intense historical struggle.

Anthony W. Lee is associate professor of art history at Mount Holyoke College.

July 2008. 328 pages. 1 color illus. 136 halftones. 7 x 9.
Cl: 978-0-691-13325-6 $45.00 | £26.95

New

Harlem Crossroads
Black Writers and the Photograph in the Twentieth Century
Sara Blair

“(A) remarkable accomplishment.... Worthwhile for these illustrations alone, the snapshots from the now distant past preserved forgotten Harlem tableaus…. And when you factor in the ingenious fashion in which Sara Blair matches these pictures with the works of African-American literary giants, Harlem Crossroads adds up to a masterpiece making a noteworthy cultural contribution.”
—Kam Williams, African American Literature Book Club

The Harlem riot of 1935 not only signaled the end of the Harlem Renaissance; it made black America’s cultural capital an icon for the challenges of American modernity. Luring photographers interested in socially conscious, journalistic, and aesthetic representation, post-Renaissance Harlem helped give rise to America’s full-blown image culture and its definitive genre, documentary. The images made there in turn became critical to the work of black writers seeking to reinvent literary forms. Harlem Crossroads is the first book to examine their deep, sustained engagements with photographic practices.

Sara Blair is associate professor of English at the University of Michigan.

2007. 384 pages. 73 halftones. 6 x 9.
Cl: 978-0-691-13087-3 $35.00 | £19.95
André Kertész
Sarah Greenough, Robert Gurbo & Sarah Kennel

“A highly informative, thoughtful, and readable catalogue with excellent reproductions.”
—Rex Weil, ARTNews

Published in association with the National Gallery of Art, Washington
2004. 282 pages. 4 color plates. 125 tritones. 9 1/2 x 11 1/2.
Cl: 978-0-691-12114-7 $60.00 | £35.00

Walker Evans
Maria Morris Hambourg, Jeff L. Rosenheim, Douglas Eklund & Mia Fineman

“A masterly catalog…. [The curators] have contributed the book’s six learned and lucid essays…. The rich reproductions show the range of Evans’s work, while the essays provide context for his achievements.”
—Rosemary Ranck, New York Times Book Review

Published in association with The Metropolitan Museum of Art, New York
Pa: 978-0-691-11965-6 $55.00 | £31.95
Cl: 978-0-691-05078-2 $75.00 | £44.95

Jacques Henri Lartigue
The Invention of an Artist
Kevin Moore

“A sophisticated, clearly written and argumentative book…. As Moore convincingly argues, Szarkowski’s promotion of Lartigue coincided with the curator’s early attempts to validate photography as an art whose formal qualities were derived not from painting or other ‘synthetic’ mediums but from its own ‘analytic’ traditions of vernacular and commercial practice.”
—Andy Grundberg, Art in America

2004. 272 pages. 70 duotones. 40 halftones. 9 x 9.
Cl: 978-0-691-12002-7 $49.50 | £29.95

Winner of the 2004 British Art Book Prize, Historians of British Art

Francis Frith in Egypt and Palestine
A Victorian Photographer Abroad
Douglas R. Nickel

“Stating that Frith’s photographs … would be better regarded if photographic history were taught as a history of ideas rather than a history of art practices or scientific discoveries, Nickel presents nearly 200 pages of carefully considered and well-written discussion about the cultural and intellectual backgrounds of Frith’s time and their resonances within Frith’s own life and in his 1850s photographs. … The reproductions are excellent and close to the originals.”
—Choice

2004. 256 pages. 75 duotones. 10 halftones. 9 1/2 x 11.
Cl: 978-0-691-11515-3 $52.00 | £42.50

Edward Steichen
The Early Years
Joel Smith

“Alfred Stieglitz controlled the world of art photography at the beginning of the century and, not surprisingly, Steichen became its first full-blown star. But, as S6 plates in this exquisitely produced book make clear, there is a redeeming aspect to Steichen’s ambition: his pictures are incredibly good…. Joel Smith, in an essay as remarkable for its readability as for its erudition, manages to breathe life into the pictures.”
—Andy Grundberg, New York Times Book Review

Published in association with The Metropolitan Museum of Art
1999. 168 pages. 58 color plates. 31 duotones. 9 1/4 x 12.
Cl: 978-0-691-04873-4 $65.00 | £38.95

Victor Regnault and the Advance of Photography
The Art of Avoiding Errors
Laurie Dahlberg

“In Laurie Dahlberg’s Victor Regnault and the Advance of Photography, you will find much to satisfy both curiosity about photography’s early technology and pleasure in his subjects…. A fascinating book, it combines stunning images with a thoughtful biography.”
—Maggie McDonald, New Scientist

2005. 208 pages. 80 duotones. 20 halftones. 11 x 9 1/2.
Cl: 978-0-691-11879-6 $75.00 | £44.95

PHOTOGRAPHY
Forthcoming

Who Owns Antiquity?
Museums and the Battle over Our Ancient Heritage
James Cuno

“James Cuno has written thoughtfully and responsibly on cultural property matters, and in this book he goes beyond the usual legal and ethical ground to address deeper philosophical issues. This is a must-read for all concerned with the fate of our ancient heritage, whether source countries, archaeologists, collectors, or museum curators. The topic is of the greatest importance to all of us.”
—Philippe de Montebello, director of the Metropolitan Museum of Art

Whether antiquities should be returned to the countries where they were found is one of the most urgent and controversial issues in the art world today, and it has pitted museums, private collectors, and dealers against source countries, archaeologists, and academics. Maintaining that the acquisition of undocumented antiquities by museums encourages the looting of archaeological sites, countries such as Italy, Greece, Egypt, Turkey, and China have claimed ancient artifacts as state property, called for their return from museums around the world, and passed laws against their future export. But in Who Owns Antiquity?, one of the world’s leading museum directors vigorously challenges this nationalistic position, arguing that it is damaging and often disingenuous. “Antiquities,” James Cuno argues, “are the cultural property of all humankind;” “evidence of the world’s ancient past and not that of a particular modern nation. They comprise antiquity, and antiquity knows no borders.”

Cuno argues that nationalistic retention and reclamation policies impede common access to this common heritage and encourage a dubious and dangerous politicization of antiquities—and of culture itself. Antiquities need to be protected from looting but also from nationalistic identity politics. To do this, Cuno calls for measures to broaden rather than restrict international access to antiquities. He advocates restoration of the system under which source countries would share newly discovered artifacts in exchange for archaeological help, and he argues that museums should again be allowed reasonable ways to acquire undocumented antiquities.

The first extended defense of the side of museums in the struggle over antiquities, Who Owns Antiquity? is sure to be as important as it is controversial.

James Cuno is president and director of the Art Institute of Chicago and former director of the Courtauld Institute of Art and the Harvard University Art Museums.

June 2008. 256 pages. 6 halftones. 6 x 9.
Cl: 978-0-691-13712-4 $24.95 | £14.95

Also edited by James Cuno

Whose Muse
Art Museums and the Public Trust
With essays by James Cuno, Philippe de Montebello, Glenn D. Lowry, Neil MacGregor, John Walsh & James N. Wood

Published in association with Harvard University Art Museums

2006. 208 pages. 31 halftones. 6 x 9.
Pa: 978-0-691-12781-1 $17.95 | £10.95

New Paperback

Collecting the New
Museums and Contemporary Art
Edited by Bruce Altshuler

“In this volume of thoughtful essays, curators, conservators, scholars, and others in the museum world address how institutions should collect, exhibit, and care for the new art…. [T]he essays by seasoned professionals bring a new dimension to the museum-going experience.”
—Ann Landi, ArtNews

“I know of no other English-language publication that has previously addressed this issue with comparable depth or breadth.”
—Stephen E. Weil

Collecting the New is the first book about the challenges that museums face in acquiring and preserving contemporary art. Because such art has not yet withstood the test of time, it defies the traditional understanding of the art museum as an institution that collects and displays works of long-established aesthetic and historical value. By acquiring this type of art, museums gamble on the future.

Bruce Altshuler is director of the Program in Museum Studies at New York University and former director of the Isamu Noguchi Garden Museum in New York.

Pa: 978-0-691-13373-7 $18.95 | £11.50
Cl: 978-0-691-11940-3 $49.95 | £29.95
bands? If you said “office,” think again. In the corporate office—or the grungy rock club that launches the best new talent—from fashion, art, and music to night clubs. In other words, it’s SoHo and Chelsea, not Wall Street, that the politicians should really be thinking about. Of course, everyone knows that art and culture help make New York a great place to live. But Currid goes much further, showing that the social, cultural, and economic mix that Currid calls the Warhol economy is far more important to New York City’s economy, the gleaming corporate office—or the grungy rock club that launches the best new bands? If you said “office,” think again. In The Warhol Economy, Elizabeth Currid argues that this fixation is misdirected, and that it has led us to neglect the city’s most vital and distinctive economic sector: the culture industry, which, in Currid’s definition, includes everything from fashion, art, and music to night clubs. In other words, it’s SoHo and Chelsea, not Wall Street, that the politicians should really be thinking about. Of course, everyone knows that art and culture help make New York a great place to live. But Currid goes much further, showing that the culture industry creates tremendous economic value in its own right.” —James Surowiecki, The New Yorker

The implications of Currid’s argument are far-reaching, and not just for New York. Urban policymakers, she suggests, have not only seriously underestimated the importance of the cultural economy, but they have failed to recognize that it depends on a vibrant creative social scene. They haven’t understood, in other words, the social, cultural, and economic mix that Currid calls the Warhol economy.

With vivid first-person reporting about New York’s creative scene, Currid takes the reader into the city spaces where the social and economic lives of creativity merge. The book has fascinating original interviews with many of New York’s important creative figures, including fashion designers Zac Posen and Diane von Furstenberg, artists Ryan McGinness and Futura, and members of the band Clap Your Hands Say Yeah.

The economics of art and culture in New York and other cities has been greatly misunderstood and underrated. The Warhol Economy explains how the cultural economy works—and why it is vital to all great cities.

Elizabeth Currid is assistant professor at the University of Southern California’s School of Policy, Planning, and Development.

The Warhol Economy
How Fashion, Art, and Music Drive New York City
Elizabeth Currid

Electric Salome
Loie Fuller’s Performance of Modernism
Rhonda K. Garelick

“With [Loie] Fuller presented her signature ‘Serpentine’ and ‘Salome’ dances, swathed in hundreds of yards of silk which she manipulated into enormous, ethereal shapes... she was compared to such delicate creatures as butterflies, birds, flowers, and phantoms... Rhonda K. Garelick’s lucid, engaging study... unwraps the contradictions that have kept Fuller as veiled from modern audiences as she was from those at the Folies-Bergere who made her a minor celebrity in fin-de-siecle Paris... Garelick distinguishes herself from previous interpretations... by refusing to see her modernism as a series of ruptures with the past... This book makes a convincing case that Fuller’s was a transitional art, one that drew on the dominant trends of her time without becoming aligned with any in particular.” —Andrea Walker, Times Literary Supplement

Loie Fuller was the most famous American in Europe throughout the late nineteenth and early twentieth centuries. Rising from a small-time vaudeville career in the States, she attained international celebrity as a dancer, inventor, impresario, and one of the first women filmmakers in the world. Fuller befriended royalty and inspired artists such as Mallarmé, Toulouse-Lautrec, Rodin, Sarah Bernhardt, and Isadora Duncan. Today, though, she is remembered mainly as an untutored “pioneer” of modern dance and stage technology, the “electricity fairy” who created a sensation onstage whirling under colored spotlights. But in Rhonda Garelick’s Electric Salome, Fuller finally receives her due as a major artist whose work helped lay a foundation for all modernist performance to come. The book demonstrates that Fuller was not a mere entertainer or precursor, but an artist of great psychological, emotional, and sexual expressiveness whose work illuminates the centrality of dance to modernism.

Electric Salome places Fuller in the context of classical and modern ballet, Art Nouveau, Orientalism, surrealism, the birth of cinema, American modern dance, and European drama. It offers detailed close readings of texts and performances, situated within broader historical, cultural, and theoretical frameworks. Accessibly written, the book also recounts the human story of how an obscure, uneducated woman from the dustbowl of the American Midwest moved to Paris, became a star, and lived openly for decades as a lesbian.

Rhonda K. Garelick is professor of French at Connecticut College.

2007. 288 pages. 44 halftones. 3 line illus. 6 x 9.
Cl: 978-0-691-01708-2 $35.00 | £19.95
2007. 280 pages. 25 halftones. 22 line illus. 5 tables. 7 x 9.
Cl: 978-0-691-12837-5 $27.95 | £16.95
**Forthcoming**

**Fateful Beauty**
Aesthetic Environments, Juvenile Development, and Literature, 1860–1960  
**Douglas Mao**

“Douglas Mao's *Fateful Beauty* is a compelling work of intellectual, social, and literary history that reclaims aestheticism as a revolutionary social as well as artistic creed. This magisterial and groundbreaking work should emerge as a standard one on the period. Mao is a writer who commands attention and respect through his scrupulous research, careful arguments, and eloquence as cultural and literary critic.”

—Maria DiBattista, Princeton University

In *Fateful Beauty*, Douglas Mao recovers the lost intellectual, social, and literary history of the belief that the beauty—or ugliness—of the environment in which one is raised influences or even determines one's fate.

Douglas Mao is professor of English at Johns Hopkins University.

May 2008. 328 pages. 6 halftones. 6 x 9.  
Cl: 978-0-691-13348-5 $35.00 | £19.95

**Other Titles**

**Only a Promise of Happiness**  
**The Place of Beauty in a World of Art**  
**Alexander Nehamas**

“Nehamas ... thinks that beauty has been too narrowly defined and that both the pro-beauty camp and the anti-beauty camp have painted us into a tight corner. *Only a Promise of Happiness* is his attempt to free us from the enclosure.... [A] sane and provocative book.”

—Christopher Benfey, *State.com*

“In *Only a Promise of Happiness*, Douglas Nehamas sets about reclaiming something of beauty’s lost meaning by showing how it is connected to our happiness.... That ... a work could infuriate one age and become an icon to the next fascinates Mr. Nehamas, who is drawn to works where our aesthetic and moral obligations come into conflict.... Mr. Nehamas displays an admirable clarity of thought and language.... [W]e can enjoy this book as we might the conversation of a spirited and quirky friend whose most irritating pronouncements are the ones we find ourselves mulling over, with some surprise, a week or two later.”

—Michael J. Lewis, *Wall Street Journal*

2007. 208 pages. 8 color plates. 79 halftones. 8 x 10.  
Cl: 978-0-691-09521-9 $29.95 | £17.95

**New Paperback**

**Old Masters and Young Geniuses**  
The Two Life Cycles of Artistic Creativity  
**David W. Galenson**

“(A) really wonderful book.... There's something important to be learned about the way our minds work by entertaining the notion that there are two very different styles of creativity, the Picasso and the Cézanne.”

—Malcolm Gladwell, author of *Blink*

“If you look through the prices from the current auction season, or walk through any major museum, you can't help but notice that Mr. Galenson is onto something.... Even art it turns out has a good bit of science.”

—David Leonhardt, *New York Times*

David W. Galenson is professor in the Department of Economics and the College at the University of Chicago, and research associate of the National Bureau of Economic Research.

2007. 256 pages. 2 line illus. 31 tables. 6 x 9.  
Cl: 978-0-691-13380-5 $17.95 | £10.95

Cl: 978-0-691-12109-3 $39.95 | £23.95

**Blue**

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Pb: 978-0-691-09050-4 $17.95 | £10.95

Cl: 978-0-691-12109-3 $39.95 | £23.95

**VISUAL CULTURE**
Forthcoming
With a new introduction by Neil Levine

Modern Architecture
Being the Kahn Lectures for 1930
Frank Lloyd Wright

Praise for the original edition:
"Exuberant, confessedly romantic, insistently individualistic, at times even florid and rhetorical,
[Modern Architecture] is still (and I say it, who fought my rising enthusiasm at every turn of a page)
the very best book on modern architecture that exists."
—Catherine Bauer, New Republic

Modern Architecture is a landmark text—the first book in which America’s greatest architect put
forth the principles of a fundamentally new, organic architecture that would reject the trappings of
historical styles while avoiding the geometric abstraction of the machine aesthetic advocated by
contemporary European modernists. One of the most important documents in the development
of modern architecture and the career of Frank Lloyd Wright, Modern Architecture is a provocative
and profound polemic against America’s architectural eclecticism, commercial skyscrapers, and
misguided urban planning. The book is also a work of savvy self-promotion, in which Wright not only
advanced his own concept of an organic architecture but also framed it as having anticipated by
decades—and bettered—what he saw as the reductive modernism of his European counterparts.
Based on the 1931 original, for which Wright supplied the cover illustration, this beautiful edition
includes a new introduction that puts Modern Architecture in its broader architectural, historical, and
intellectual context for the first time.

The subjects of these lively lectures—from “Machinery, Materials and Men” to “The Tyranny of the
Skyscraper” and “The City”—move from a general statement of the conditions of modern culture to
particular applications in the fields of architecture and urbanism at ever broadening scales. Wright’s
vision in Modern Architecture is ultimately to equate the truly modern with romanticism, imagination,
beauty, and nature—all of which he connects with an underlying sense of American democratic
freedom and individualism.

Neil Levine is the Emmet Blakeney Gleason Professor of History of Art and Architecture at Harvard
University.
ARCHITECTURE

New

From a Cause to a Style
Modernist Architecture's Encounter with the American City
Nathan Glazer

“The greatest pleasure of From a Cause to a Style lies simply in listening to Glazer think as he walks us about his native New York, with occasional diversions to other locales like Boston or the Washington Mall. His intelligence fairly radiates from the page, and his prose is a pleasure to read—clear, supple and frequently droll.”
—Kevin Baker, New York Times Book Review

Modernism in architecture and urban design has failed the American city. This is the decisive conclusion that renowned public intellectual Nathan Glazer has drawn from two decades of writing and thinking about what this architectural movement will bequeath to future generations. In From a Cause to a Style, he proclaims his disappointment with modernism and its impact on the American city.

Writing in the tradition of legendary American architectural critics Lewis Mumford and Jane Jacobs, Glazer contends that modernism, this new urban form that signaled not just a radical revolution in style but a social ambition to enhance the conditions under which ordinary people lived, has fallen short on all counts. The articles and essays collected here—some never published before, all updated—reflect his ideas on subjects ranging from the livable city and public housing to building design, public memorials, and the uses of public space. Glazer, an undisputed giant among public intellectuals, is perhaps best known for his writings on ethnicity and social policy, where the unflinching honesty and independence of thought that he brought to bear on tough social questions has earned him respect from both the Left and the Right. Here, he challenges us to face some difficult truths about the public places that, for better or worse, define who we are as a society.

From a Cause to a Style is an exhilarating and thought-provoking book that raises important questions about modernist architecture and the larger social aims it was supposed to have addressed—and those it has abandoned.

Nathan Glazer is professor emeritus of sociology and education at Harvard University.

2007. 312 pages. 5 1⁄2 x 8 1⁄2.
Cl: 978-0-691-12957-0 $24.95 | £14.95

The Taylorized Beauty of the Mechanical
Scientific Management and the Rise of Modernist Architecture
Mauro F. Guillén

“The Taylorized Beauty of the Mechanical is an ambitious work. Mauro Guillén draws from an abundance of sources, both contemporary and recent, to support his hypothesis that there was a connection between the rise of scientific management and the development of modernist architecture. Guillén has written an excellent comparative study that will appeal both to business historians and to architectural and design historians.”
—Per H. Hansen, Business History Review

Princeton Studies in Cultural Sociology

2006. 232 pages. 49 halftones. 2 line illus. 17 tables. 6 x 9.
Cl: 978-0-691-11520-7 $29.95 | £17.95

New

Magnificent Buildings, Splendid Gardens
David R. Coffin
Edited by Vanessa Bezemer Sellers
See page 22 for description.

12
**Back in print**

**A History of Building Types**

* Nikolaus Pevsner

“The book is a monument of lively scholarship, and also a most revealing anthology. . . . Gloriously informative. It brims with curious details.” —Raymond Mortimer, *Sunday Times (London)*

Available again in paperback, this first survey of building types ever written remains an essential guide to vital and often overlooked features of the architectural and social inheritance of the West.

The A. W. Mellon Lectures in the Fine Arts, 1970

Bollingen Series XXXV:19

1979. 352 pages. 748 halftones. 9 x 12.
Pa: 978-0-691-01829-4  $39.95 | £23.95
Not for sale in the Commonwealth (except Canada)

**Architectural Culture in the Ottoman Empire**

* Gülru Necipoğlu*

Architectural drawings and photographs of Sinan’s works by Arben N. Arapi & Reha Günay

“This book will stand the test of time, and much of it will not be superseded for several generations.”

—Yasser Tabbaa, *Art Bulletin*

2005. 592 pages. 250 color plates. 300 halftones. 9 ¼ x 11.
Cl: 978-0-691-12226-4  $99.50
For sale only in the U.S. and Canada

**Winner of the 2006 Fuat Koprulu Book Prize, Turkish Studies Association**

**Honorable Mention, 2005 Albert Hourani Book Award, Middle East Studies Association**

Winner of the 2000 Prix D’Académie, Académie Française

**Louis Le Vau**

Mazarin’s Collège, Colbert’s Revenge

**Hilary Ballon**

“It is a great strength of Hilary Ballon’s book that, as sensitive as she is to minutiae of architectural style, she is constantly ready to relate Le Vau’s buildings to their murky political and commercial context.”

—Keith Miller, *Times Literary Supplement*

From Vaux-le-Vicomte to Versailles, the buildings of Louis Le Vau shaped the image of French court society. None, however, has had as dramatic an effect as Mazarin’s Collège (1661-70), the Parisian landmark that now houses the Institut de France. In this first English-language book on Louis XIV’s celebrated architect, Hilary Ballon deftly portrays the brilliance and controversy of Le Vau’s late career through an exploration of this masterpiece, a hybrid of baroque and classical styles. She tracks the design and construction of the Collège on the basis of splendid drawings, fully illustrated here, integrating into this account previously unknown dimensions of Le Vau’s creative personality, his financial entanglements, and his feuds with government leaders.

Pa: 978-0-691-04895-6  $32.95 | £19.95

**Winner of the 2004 National Medal of Arts, National Endowment for the Arts**

One of Choice’s Outstanding Academic Titles for 2003

**Modern Architecture and Other Essays**

* Vincent Scully*

Selecte and with introductions by Neil Levine

“Scully ... may find a place among the gallery of distinguished American critics ... for his historically grounded but engaged architectural criticism. That possibility is enhanced by the well-chosen essays in this volume. Not only did Neil Levine make an excellent selection, he also provided a brief but illuminating biographical essay tracing Scully’s career.”

—Thomas Bender, *The Nation*

Vincent Scully has shaped not only how we view the evolution of architecture in the twentieth century but also the course of that evolution itself. Combining the modes of historian and critic in unique and compelling ways—with an audience that reaches from students and scholars to professional architects and ardent amateurs—Scully has profoundly influenced the way architecture is thought about and made.

This extensively illustrated and elegantly designed volume distills Scully’s incalculable contribution. Neil Levine, a former student of Scully’s, selects twenty essays that reveal the breadth and depth of Scully’s work from the 1950s through the 1990s.

2005. 400 pages. 313 halftones. 8 x 10.
Pa: 978-0-691-07442-9  $32.95 | £19.95

**New**

**From a Cause to a Style**

Modernist Architecture’s Encounter with the American City

* Nathan Glazer*

See page 1 for description.
New

The Most Arrogant Man in France
Gustave Courbet and the Nineteenth-Century Media Culture
Petra ten-Doesschate Chu

“In this insightful book, Chu (who edited and translated Gustave Courbet’s letters) examines how the painter (1819-1877) used the press to market his work… Chu’s brilliant study of Courbet’s paintings and marketing strategies sheds much light on his work and the artistic milieu of the 19th century.”
—Publishers Weekly

The modern artist strives to be independent of the public’s taste—and yet depends on the public for a living. Petra Chu argues that the French Realist Gustave Courbet (1819–1877) understood this dilemma perhaps better than any painter before him. In The Most Arrogant Man in France, the first comprehensive reinterpretation of Courbet in a generation, Chu tells the fascinating story of how, in the initial age of mass media and popular high art, this important artist managed to achieve an unprecedented measure of artistic and financial independence by promoting his work and himself through the popular press.

The Courbet who emerges in Chu’s account is a sophisticated artist and entrepreneur who understood that the modern artist must sell—and not only make—his art. Responding to this reality, Courbet found new ways to “package,” exhibit, and publicize his work and himself. Chu shows that Courbet was one of the first artists to recognize and take advantage of the publicity potential of newspapers, using them to create acceptance of his work and to spread an image of himself as a radical outsider.

Petra ten-Doesschate Chu is the founder and managing editor of the journal Nineteenth-Century Art Worldwide.
The Art of Bloomsbury
Roger Fry, Vanessa Bell, and Duncan Grant
Richard Shone
With essays by James Beechey & Richard Morphet

“A magnificent new book. . . . [A] powerful combination of words and images.”
—John Murray, Bloomsbury Review

“[An] excellent catalogue. . . . Richard Shone and his contributing writers explain the ways in which the art that came out of the Bloomsbury circle. . . . introduced a dazzling new formal vocabulary to British art.”
—Regina Marler, Los Angeles Times Book Review

“Lucid essays illuminate the essence of Bloomsbury’s three best painters. . . . The book’s vibrant reproductions reveal the trio’s shared devotion to rich color, strong pattern, and the sensuous joys of the physical world.”
—Elle

The word Bloomsbury most often summons the novels of Virginia Woolf and E. M. Forster or images of artists and intellectuals debating the hot parlor topics of 1910s and 1920s London: literary aesthetics, agnosticism, defining truth and goodness, and the ideas of Bertrand Russell, A. N. Whitehead, and G. E. Moore. But the Bloomsbury Group also played a prominent role in the development of modernist painting in Britain. The work of artists Vanessa Bell, Duncan Grant, Roger Fry, and their colleagues was often audacious and experimental, and proved to be one of the key influences on twentieth-century British art and design.

The Art of the Pre-Raphaelites
Elizabeth Prettejohn

“The first combined study of these artists to appear in 15 years. There have been [other] books . . . but not the combined, thoroughgoing overview of their lives, thoughts, and, most of all, techniques that Prettejohn accomplishes here. . . . Highly recommended.”
—Library Journal

“[Prettejohn] suggests a new story about the development of modern art, from Pre-Raphaelitism to symbolism to surrealism to pop art to postmodernism. If that doesn’t pique art book reader’s interest, perhaps . . . the luscious reproductions of virtually all the famous and many lesser known but entrancing Pre-Raphaelite masterpieces will.”
—Booklist

Though always controversial in art circles, the Pre-Raphaelites have also always been extremely popular with museum goers. This accessible new study provides the most comprehensive view of the movement to date. It shows us why, a century and a half later, Pre-Raphaelite art retains its power to fascinate, haunt, and often shock its viewers.

Reproducing over two hundred works, this is the most generously illustrated volume on Romney to date. In a major departure from earlier treatments, the book devotes equal attention to his drawings and his paintings, persuasively demonstrating how interdependent the two media were in his art. Alex Kidson has written an invitingly personal, intriguingly speculative text, in which Romney emerges as one of the most brilliant and inventive artists of his time. From now on, any serious consideration of his work must begin with this book.

George Romney, 1734–1802
Alex Kidson

“George Romney once belonged, as Alex Kidson reminds us . . . to the foremost ranks of blue-chip artists. . . . Romney was a complex man. . . . Alex Kidson set out to show Romney whole, and [his efforts] seem to me exemplary in this attempt.”
—James Fenton, New York Review of Books

Reproducing over two hundred works, this is the most generously illustrated volume on Romney to date. In a major departure from earlier treatments, the book devotes equal attention to his drawings and his paintings, persuasively demonstrating how interdependent the two media were in his art. Alex Kidson has written an invitingly personal, intriguingly speculative text, in which Romney emerges as one of the most brilliant and inventive artists of his time. From now on, any serious consideration of his work must begin with this book.

Published in association with the Tate, London

2001. 288 pages. 200 color plates. 70 halftones. 9 1⁄4 x 11 3⁄4.
Pa: 978-0-691-09514-1 $39.95 | £23.95

2002. 304 pages. 220 color plates. 20 halftones. 9 1⁄4 x 11 1⁄4.
Cl: 978-0-691-07057-5 $57.50

For sale only in the U. S., Canada, and the Philippines

Winner of the 2002 Historians of British Art Book Award for Best Single Authored Work, College Art Association

George Romney, 1734–1802
Alex Kidson

“George Romney once belonged, as Alex Kidson reminds us . . . to the foremost ranks of blue-chip artists. . . . Romney was a complex man. . . . Alex Kidson set out to show Romney whole, and [his efforts] seem to me exemplary in this attempt.”
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Published in association with the Tate, London

2002. 256 pages. 162 color plates. 65 halftones. 8 1⁄4 x 11.
Cl: 978-0-691-09559-2 $75.00

For sale only in the U. S. and Canada
William Blake
The Painter at Work
Edited by Joyce H. Townsend

"First-rate color and black-and-white illustrations including scientific details add to this valuable, first rate study and important contribution."
—Choice

William Blake: The Painter at Work offers an innovative and revealing approach to one of the most individual of all British artists. Although the highly idiosyncratic nature of Blake’s techniques has long been recognized, this is the first book to explore the practical methods behind his unique style—providing a fuller understanding of exactly how this secretive artist worked as a painter.

Richly illustrated with Blake’s temperas, watercolors, and color prints and drawings, the book includes essays by leading international authorities who illuminate Blake’s techniques and materials using up-to-the-minute research methods. Their analysis of numerous individual works reveals, for example, that Blake used essentially the same range of colors in them all, even if some of the more than 100 temperas he painted from 1799 to 1826 have since darkened or faded.

William Blake: The Painter at Work not only casts new light on the incomparable oeuvre that made Blake one of the most perennially popular of visual artists but also points to ways of preserving this work for future generations. There are still unanswered questions, but now there are answers too.

In 1949 the William Blake Trust was founded to bring Blake’s rare Illuminated Books to a wider general audience through the publication of superbly produced facsimiles. Recent advances in printing and reproduction technology now enable the Trust to fulfill their mandate. The originals have been newly and meticulously photographed and the best modern technology has been applied to ensure that the plates are reproduced as faithfully as possible.

Volume 1: Jerusalem
The Emanation of the Giant Albion
Edited by Morton D. Paley
1997. 302 pages. 107 color plates. 8 x 12.
Pa: 978-0-691-02067-8 $49.95 | £29.95

Volume 2: Songs of Innocence and of Experience
Edited with introduction and commentaries by Andrew Lincoln
1994. 212 pages. 54 color plates. 8 x 11.
Pa: 978-0-691-03790-5 $39.95 | £23.95

Volume 3: The Early Illuminated Books
Edited with introduction and commentaries by Morris Eaves, Robert N. Essick & Joseph Viscomi
1998. 286 pages. 99 color plates. 14 halftones. 9 x 12.
Pa: 978-0-691-00147-0 $50.00 | £29.95

Volume 4: The Continental Prophecies
Edited, with introductions and notes, by D. W. Dörriebecker
1998. 368 pages. 58 color plates. 20 b&w illus. 9 x 12.
Pa: 978-0-691-00146-3 $49.00 | £26.95

Volume 5: Milton, A Poem
Edited by Robert N. Essick & Joseph Viscomi
1998. 286 pages. 56 color plates. 15 b&w illus. 9 x 12.
Pa: 978-0-691-00148-7 $50.00 | £29.95

Volume 6: The Urizen Books
Edited by David Worrall
1998. 232 pages. 48 color plates. 11 b&w illus. 9 x 12.
Pa: 978-0-691-00149-4 $50.00 | £29.95
Winner of the 2006 Book of the Year Award, Religion, ForeWord Magazine
One of Choice’s Outstanding Academic Titles for 2007

Buddhist Goddesses of India
Miranda Shaw

“This first comprehensive survey of Buddhist female deities fills a gap in academic treatment of the goddess role in the evolution of Buddhism. . . . Each chapter is a complete work on a single goddess and may be read independently. Highly recommended.”
—Library Journal

2006. 608 pages. 16 color plates. 111 halftones. 8 line illus. 6 x 9.
Cl: 978-0-691-12758-3 $35.00 | £19.95

Painters as Envoys
Korean Inspiration in Eighteenth-Century Japanese Nanga
Burglind Jungmann

“Painters as Envoys is the first book-length study on eighteenth-century Korean painting in Western scholarship. The author opens paths toward a new understanding of the relations and among painting schools of Korea, Japan, and China. For the first time, Jungmann thoroughly examines the paintings produced by painting officials of Korean embassies and convincingly argues their important impact on Nanga. . . . This book . . . is a significant contribution to the field.”
—Insoo Cho, CAA Reviews

2004. 272 pages. 121 halftones. 8 x 10.
Cl: 978-0-691-11463-7 $67.50 | £40.00

Honorable Mention, 2001 George Wittenborn Memorial Book Award, Art Libraries Society of North America
One of Choice’s Outstanding Academic Titles for 2001

Ancient Sichuan
Treasures from a Lost Civilization
Edited by Robert Bagley

“This well-made . . . book . . . documents the principal excavations and offers full-color photographs of some of the most spectacular finds. . . . Students and collectors of Asian art will enjoy browsing through this richly illustrated catalog.”
—Gregory McNamee, Bloomsbury Review

Copublished with the Seattle Art Museum

2001. 360 pages. 248 color plates. 237 line illus. 9 1/8 x 12.
Cl: 978-0-691-08851-8 $175.00 | £44.95

Shanghai Edition
The Mustard Seed Garden Manual of Painting
A Facsimile of the 1887-1888
Translated from the Chinese and edited by Mai-mai Sze

“The Mustard Seed Garden will always be one of the greatest manuals of the most marvellous painting the world has ever known, and one cannot be too grateful for having it, with its commentary, available in English.”
—Journal of the Royal Central Asian Society

Bollingen Series XLIX:49

1978. 648 pages. 8 1/2 x 5 1/8.
Cl: 978-0-691-01819-5 $45.00 | £26.95

Persistence/Transformation
Text as Image in the Art of Xu Bing
Edited by Jerome Silbergeld & Dora C. Y. Ching

See page 22 for description.
New

Art of the Everyday
Dutch Painting and the Realist Novel
Ruth Bernard Yeazell

"Art of the Everyday is a work of extraordinary scholarship that significantly expands our understanding both of realism and of Dutch painting. All the big subjects related to realism are here, all handled with utmost care. One of the most satisfying things about this learned, insightful book is that it gives the impression of absolute saturation in the art and in the fictions, and thus it earns its authority in both fields."
—George Levine, author of The Realistic Imagination

Realist novels are celebrated for their detailed attention to ordinary life. But two hundred years before the rise of literary realism, Dutch painters had already made an art of the everyday—pictures that served as a compelling model for the novelists who followed. By the mid-1800s, seventeenth-century Dutch painting figured virtually everywhere in the British and French fiction we esteem today as the vanguard of realism. Why were such writers drawn to this art of two centuries before? What does this tell us about the nature of realism?

In this beautifully illustrated and elegantly written book, Ruth Yeazell explores the nineteenth century's fascination with Dutch painting, as well as its doubts about an art that had long challenged traditional values.

After showing how persistent tensions between high theory and low genre shaped criticism of novels and pictures alike, Art of the Everyday turns to four major novelists—Honoré de Balzac, George Eliot, Thomas Hardy, and Marcel Proust—who strongly identified their work with Dutch painting. For all these writers, Dutch art provided a model for training themselves to look closely at the particulars of middle-class life.

Yet even as nineteenth-century novelists strove to create illusions of the real by modeling their narratives on Dutch pictures, Yeazell argues, they chafed at the model. A concluding chapter on Proust explains why the nineteenth century associated such realism with the past and shows how the rediscovery of Vermeer helped resolve the longstanding conflict between humble details and the aspirations of high art.

Ruth Bernard Yeazell is the Chace Family Professor of English and director of the Lewis Walpole Library at Yale University.

2007. 296 pages. 17 color plates. 55 halftones. 6 x 9.
CI: 978-0-691-12726-2 $35.00 | £19.95

Forthcoming

Marketing Maximilian
The Visual Ideology of a Holy Roman Emperor
Larry Silver

"Larry Silver, one of the foremost scholars of our generation, offers fascinating insights into Holy Roman Emperor Maximilian I, one of early modern Europe's most complex and intriguing individuals. Almost all rulers dream of glory, yet few have matched either Maximilian's delusions of greatness or, as Silver shows, his successful manipulation of media. This brilliantly researched book is much needed. There is no comparable text in any language."
—Jeffrey Chipp Smith, University of Texas, Austin

Long before the photo op, political rulers were manipulating visual imagery to cultivate their authority and spread their ideology. Born just decades after the invention of printing, the Holy Roman Emperor Maximilian I (1459–1519) was, Larry Silver argues, the first ruler to exploit the propaganda power of printed images and text. Marketing Maximilian explores how Maximilian used illustrations, as well as other visual arts, to shape his image, achieve what Max Weber calls “the routinization of charisma,” strengthen the power of the Hapsburg dynasty, and help establish the Austro-Hungarian Empire. A fascinating study of the self-fashioning of an early modern ruler who was as much image-maker as emperor, Marketing Maximilian shows why Maximilian remains one of the most remarkable, innovative, and self-aggrandizing royal art patrons in European history.

Silver describes how Maximilian—lacking a real capital or court center, the ability to tax, and an easily manageable territory—undertook a vast and expensive visual-media campaign to forward his extravagant claims to imperial rank, noble blood, perfect virtues, and military success. To press these claims, Maximilian patronized and often personally supervised and collaborated with the best printers, craftsmen, and artists of his time, among them no less than Albrecht Dürer, to plan and produce illustrated books, medals, heralds, armor, and an ambitious tomb monument.

Larry Silver is the James and Nan Farquhar Professor of Art History at the University of Pennsylvania.

June 2008. 320 pages. 100 halftones. 8 x 10.
CI: 978-0-691-13019-4 $49.95 | £29.95
Leonardo da Vinci
Experience, Experiment, and Design
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Jaś Elsner is the Humfry Payne Senior Research Fellow in Classical Archaeology at Corpus Christi College, University of Oxford, and visiting professor of art history at the University of Chicago.

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Edited by Vanessa Bezemer Sellers

Magnificent Buildings, Splendid Gardens returns to print some of the most important works of David Coffin, a leading authority on Renaissance architecture who, as one of the first scholars to apply the tools of art history to the study of gardens, became a founder of the discipline of garden and landscape studies.

These essays span the wide range of Coffin’s work, from Italian Renaissance architecture, garden design, sculpture, and drawings to English gardens and landscape designers of the seventeenth to early nineteenth centuries. Coffin’s approaches are as varied as his subject matter. Some of these essays present the results of his archival research, including his discovery of crucial documents on the Emilian architect Giovan Battista Aleotti and the only documentary evidence identifying Vignola as the architect of the Villa Lante at Bagnaia. Other essays take a much broader cultural view, investigating, for example, the phenomenon of public access to private Renaissance gardens, elucidating the evolving meaning of images of the goddess Venus in English gardens, and identifying the significance of the decorative programs of monuments as diverse as the Villa Belvedere in Rome and the eighteenth-century gardens at Rousham in Oxfordshire.

The book also includes a commentary on each essay, written by one of Coffin’s former students; a full analytical index; and a complete bibliography of Coffin’s work.

David R. Coffin (1918–2003) was the Howard Crosby Butler Memorial Professor of the History of Architecture at Princeton University.
The Robert Lehman Collection
At the Metropolitan Museum of Art

New
Volume XIII
Frames
Timothy Newbery

The Robert Lehman Collection at The Metropolitan Museum of Art houses one of the finest collections of frames in the world. Robert Lehman's interest in picture frames set him apart from other collectors of his era. The collection he bequeathed to the Museum includes nearly four hundred frames, most of them Italian and French and dating from the fourteenth to the eighteenth century. Although he bought most of these frames to display his paintings and drawings, a number of them could only have been acquired as works of art in their own right.

Like nearly all other European frames, the ones Robert Lehman collected have now been taken entirely out of context, the exception being the engaged moldings on early Italian panels. Most of the Italian frames, both the engaged moldings and the small cassette and astragal frames they inspired, probably hung in palazzi; the finest of the French frames were originally displayed among the gilt furniture and heavy fabrics that decorated luxurious northern European rooms. Using the documentary evidence that survives and his wide knowledge of comparable examples, Timothy Newbery has attempted to place each of these frames on the picture and in the interior for which it was intended, and for each he has provided a profile drawing that is a key to its design, origin, date, and application.

The volume includes a glossary, a bibliography, and an index.

Timothy Newbery, a frame historian and frame-maker who lives in London, is one of the world’s few experts on the subject of frames.

Published in association with The Metropolitan Museum of Art

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