

# Art & Architecture 2008



# Contents

1	Modern	20	Ancient & Islamic
3	American	21	Medieval
5	Photography	21	The A. W. Mellon Lectures in the Fine Arts
8	Museum Studies	22	Department of Art & Archaeology, Princeton University
9	Visual Culture	23	The Robert Lehman Collection at the Metropolitan Museum of Art
11	Architecture	24	Index/Order Form
14	French		
15	British		
17	Asian		
18	Renaissance & Baroque		

*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

## New Paperback

Winner of the 2006 Viviana Zelizer Distinguished Scholarship Award, Economic Sociology Section, American Sociological Association

## 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: 978-0-691-11813-0

\$52.50 | £30.95

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

**Adam Gopnik**

Winner of the 2006 Award for Best Professional/Scholarly Book in Arts and Art History, Association of American Publishers

## 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*  
*Bollingen Series XXXV: 48*

2007. 320 pages. 132 color plates. 129 halftones. 3 b&w illus. 9 x 9 1/2.  
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  
One of *Choice's* Outstanding Academic Titles for 2003

## Exploring the Invisible

Art, Science, and the Spiritual

Lynn Gamwell

"Sumptuously illustrated—the illustrations being an active part of the argument—[this book] is a major contribution."

—George Steiner, *Times Literary Supplement*

2005. 344 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. 68 duotones. 8 1/2 x 10 1/2.

Cl: 978-0-691-11741-6 \$52.50 | £30.95

Winner of the 1999 Robert W. Hamilton Author Award, University of Texas Cooperative Society

## 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: 978-0-691-12386-8 \$42.00 | £24.95

Cl: 978-0-691-05511-0 \$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: 978-0-691-10265-8 \$39.50 | £23.95

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

## Poetry of the Revolution

Marx, Manifestos, and the

Avant-Gardes

Martin Puchner

Translation/Transnation

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

Pa: 978-0-691-12260-1 \$23.95 | £13.95

Cl: 978-0-691-12259-5 \$65.00 | £38.95

## Chuck Close Prints

Process and Collaboration

**Terrie Sultan**

With an essay by Richard Schiff

"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 Schiff, an art professor at the University of Texas, Austin, whole chapters are devoted to each type of printmaking that Close has mastered."

—Ted Loos, *New York Times Book Review*

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

2003. 160 pages. 109 color plates. 37 halftones. Double gatefold. 9 1/4 x 12 1/2.  
Pa: 978-0-691-11577-1 \$35.00 | £19.95  
Cl: 978-0-691-11576-4 \$55.00 | £32.95

One of *Choice's* Outstanding Academic Titles for 2005  
Finalist, 2005 Nonfiction Kiriyaama 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 halftones. 6 x 9. \$18.95 | £11.50  
Pa: 978-0-691-12782-8

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

## 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*

2003. 208 pages. 136 color plates. 24 halftones. 9 1/2 x 10 1/2.  
Cl: 978-0-691-11554-2 \$57.50 | £34.95

*With a foreword by Lynn Gumpert*

Honorable Mention, 2006 Museum Publications Design Competition, Books Category, American Association of Museums

## The Downtown Book

The New York Art Scene 1974–1984

**Edited by Marvin J. Taylor**

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

"*The Downtown Book: The New York Art Scene 1974–1984* celebrates the era's creative commotion, much of it scattershot and under the mainstream radar."

—*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. 58 color plates. 98 halftones. 8 x 8. \$35.00 | £19.95  
Cl: 978-0-691-12286-1

# AMERICAN

## **Rackstraw Downes** **Sanford Schwartz, Robert Storr &** **Rackstraw Downes**

"This book will force us to change our thinking about the art of the last thirty years. It truly illuminates Rackstraw Downes and makes us understand just how important he is and has been—a truly outstanding artist of the top rank."  
—William Agee, Hunter College

2005. 200 pages. 100 color plates. 50 halftones. 11 x 10.  
Cl: 978-0-691-12047-8 \$52.50 | £30.95

Winner of the 2002 Umhoefer Prize for Achievement in Humanities, Arts and Humanities Foundation

## **John Singer Sargent** **Edited by Elaine Kilmurray &** **Richard Ormond**

"This lavish production boasts detailed commentary ... covering all phases of the artist's career, from his early landscapes to his famous portraits ... to his late images of the ravages wrought by advancing technology and WWI."  
—*Publishers Weekly*

Published in association with the Tate, London

1998. 288 pages. 160 color plates. 80 halftones. 9 1/4 x 11 1/4.  
Cl: 978-0-691-00434-1 \$70.00  
For sale only in the U. S., Canada, and the Philippines

## **Lions and Eagles and Bulls** Early American Tavern and Inn Signs from The Connecticut Historical Society

**Edited by Susan P. Schoelwer**

"Nothing is overlooked: there are diagrams of signboard construction, a history of Connecticut inns, the iconography of eagles and other symbols, cross-sections of paint samples, and meditations on social and cultural history. All of this precedes the catalog proper, with nearly 60 color plates of the signs and highly detailed descriptions of each. Even then, there is more."  
—*Choice*

2000. 192 pages. 75 color plates. 100 halftones. 9 1/2 x 12.  
Cl: 978-0-691-07060-5 \$60.00 | £35.00

## **Entertaining America** Jews, Movies, and Broadcasting **J. Hoberman & Jeffrey Shandler** With contributions by Maurice Berger, Michael Bronski, Mel Gordon, Amelia S. Holberg, David Marc, Deborah Dash Moore, Samuel J. Rosenthal, Ben Singer, Mark Slobin, Judith Thissen & Donald Weber

"A thought-provoking read."  
—Grace Glueck, *New York Times*

"Acculturation, driven irresistibly by the mass media, was inevitable in 20th century America. *Entertaining America* ... is very good, and subtle, on this subject."  
—Richard Schickel, *Los Angeles Times*

Published in association with The Jewish Museum, New York.

2003. 336 pages. 126 halftones. 190 duotones. 9 x 12.  
Pa: 978-0-691-11302-9 \$35.00 | £19.95

## *With a foreword by Roger Cardinal* **Cellblock Visions** Prison Art in America **Phyllis Kornfeld**

"Powerful and beautiful stuff that, once again, makes us question our sometimes stupid definitions of art... Here is art that evidences deep and personal healing and lasting change."  
—David Byrne

1997. 112 pages. 42 color illus. 47 halftones. 3 line illus. 8 x 11.  
Cl: 978-0-691-02976-4 \$45.00 | £26.95

Winner of the 2005 Independent Publisher Book Awards (IPPY Awards), Fine Art Category, Independent Publisher

## **Georgia O'Keeffe and** **New Mexico** A Sense of Place **Barbara Buhler Lynes, Lesley** **Poling-Kempes & Frederick Turner**

Copublished with the Georgia O'Keeffe Museum, Santa Fe

2004. 144 pages. 66 color l plates. 10 halftones. 10 1/2 x 9.  
Cl: 978-0-691-11659-4 \$45.00 | £26.95

## **Noble Dreams,** **Wicked Pleasures** Orientalism in America, 1870-1930 **Edited by Holly Edwards**

Published in association with The Sterling and Francine Clark Art Institute, Williamstown

2000. 242 pages. 123 color plates. 62 halftones. 9 x 12.  
Pa: 978-0-691-05004-1 \$47.50 | £27.95

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 offhand 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 Eastman introduced the Kodak camera and roll film, the snapshot has not only changed everyday American 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, objectivity, 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

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 dumbfounded 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.

June 2008. 288 pages. 6 x 9.

Pa: 978-0-691-12440-7 \$19.95 | £11.95

Cl: 978-0-691-12439-1 \$60.00 | £35.00

Forthcoming

## A Shoemaker's Story

Being Chiefly about French Canadian Immigrants, Enterprising Photographers, Rascal Yankees, and Chinese Cobblers 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 tableaux.... 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. 25 halftones. 9 1/4 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

2004. 332 pages. 141 duotones. 53 color plates. 171 halftones. 10 1/8 x 11 1/8.

Pa: 978-0-691-11965-6 \$35.00 | £19.95  
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 1/4 x 11.

Cl: 978-0-691-11515-3 \$72.00 | £42.50

Second place, 1999 Special Trade / Photography, New York Book Show  
One of *Choice's* Outstanding Academic Titles for 2000

## 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 56 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 3/4 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 1/4.

Cl: 978-0-691-11879-6 \$75.00 | £44.95

# MUSEUM STUDIES

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

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.

2007. 208 pages. 38 halftones. 6 x 9.  
Pa: 978-0-691-13373-7 \$18.95 | £11.50  
Cl: 978-0-691-11940-3 \$49.95 | £29.95

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

## The Warhol Economy

How Fashion, Art, and Music Drive New York City

Elizabeth Currid

"Any discussion about New York City's economic well-being tends to start and end with one phrase: Wall Street. As the Street goes, we assume, so goes the city, which is why politicians will do almost anything to keep the brokerages and investment banks happy.... [In] *The Warhol Economy* the social scientist 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, *New Yorker*

Which is 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 creative industries like fashion, art, and music drive the economy of New York as much as—if not more than—finance, real estate, and law. And these creative industries are fueled by the social life that whirls around the clubs, galleries, music venues, and fashion shows where creative people meet, network, exchange ideas, pass judgments, and set the trends that shape popular culture.

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.

2007. 280 pages. 25 halftones. 22 line illus. 5 tables. 7 x 9.  
Cl: 978-0-691-12837-5 \$27.95 | £16.95

New

## Electric Salome

Loie Fuller's Performance of Modernism

Rhonda K. Garelick

"When [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, engrossing 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

# VISUAL CULTURE

## 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, *Slate.com*

"Mr. 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.  
Pa: 978-0-691-13380-5 \$17.95 | £10.95  
Cl: 978-0-691-12109-3 \$39.95 | £23.95

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

## Blue

The History of a Color

Michel Pastoureau

"Pastoureau's text moves us through one fascinating area of activity after another.... [The] fascinating, aptly chosen color plates, not confined to the title color, will please even those eyes denied the good luck of being blue."

—William Gass, *Los Angeles Times Book Review*

2001. 216 pages. 99 color plates. 8 7/8 x 9 1/4.  
Cl: 978-0-691-09050-4

\$39.95 | £23.95

*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.

March 2008. 208 pages. 7 halftones. 8 1/4 x 10 1/2.  
CI: 978-0-691-12937-2 \$29.95 | £17.95

# 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 locals 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

Forthcoming

## The Essential Frank Lloyd Wright

Critical Writings on Architecture

**Frank Lloyd Wright**

Edited by Bruce Brooks Pfeiffer

See page 1 for description.

Winner of the 1996 Award for Best Professional/Scholarly Book in Architecture and Urban Planning, Association of American Publishers  
One of *Choice's* Outstanding Academic Titles for 1996

## The Architecture of Frank Lloyd Wright

**Neil Levine**

"Scrupulously researched, elegantly written (with a refreshing lack of jargon), beautifully illustrated and designed . . . the book is a feast for eye and mind, challenging assumptions and deepening understanding on almost every page. . . . Wright's ability to translate the poetic essence of a place into form was unrivaled, and no one has explored it with more insight than Levine."

—*Architects' Journal*

1998. 544 pages. 24 color plates. 392 halftones. 9 x 11.  
Pa: 978-0-691-02745-6 \$49.95 | £29.95

## 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.

Vincent Scully, Recipient 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

Selected 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

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)

Winner of the 2006 Fuat Koprulu Book Prize, Turkish Studies Association  
Honorable Mention, 2005 Albert Hourani Book Award, Middle East Studies Association

## The Age of Sinan

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: 978-0-691-12326-4 \$99.50  
For sale only in the U.S. and Canada

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.

2001. 248 pages. 109 halftones. 8 x 10.  
Pa: 978-0-691-04895-6 \$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.

# FRENCH

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*.

2007. 248 pages. 49 color plates. 88 halftones. 8 x 11.  
Cl: 978-0-691-12679-1 \$45.00 | £26.95

Finalist, 2006 Alfred H. Barr Jr. Award, College Art Association

## Toulouse-Lautrec and Montmartre

Richard Thomson, Phillip Dennis Cate & Mary Weaver Chapin

With assistance from

Florence E. Coman

"What makes *Toulouse-Lautrec and Montmartre* ultimately so compelling is its contemporary resonance. More than a century separates us from Toulouse-Lautrec's era, yet we are struck by a moral proximity that holds a mirror to our own time. After all, we live in the modern phase of the very celebrity culture that was born on the slopes of Montmartre."

—Thomas Singer, *Washington Times*

Published in association with the National Gallery of Art, Washington

2006. 308 pages. 370 color plates. 17 halftones. 9½ x 11½.  
Pa: 978-0-691-12904-4 \$39.50 | £23.95

## Twelve Views of Manet's Bar

Edited by Bradford R. Collins

"[*Twelve Views of Manet's Bar* is a fascinating glimpse into the almost infinite richness of one centrally situated work of visual art, and the evolving methodologies developed by art and cultural historians to account for its complexities of meaning."

—*Art History*

Princeton Series in Nineteenth-Century Art, Culture, and Society

1996. 384 pages. 1 color plate. 41 halftones. 6 x 9.  
Pa: 978-0-691-03691-5 \$29.95 | £17.95

Revised edition with a new preface by the author

## The Painting of Modern Life

Paris in the Art of Manet and His Followers

T. J. Clark

"What really lifts the book into a category of its own is the manner in which the assimilation of contextual detail and the observation of pictorial detail are worked together into an argument."

—Charles Harrison, *Art Monthly*

1999. 396 pages. 32 color plates. 118 halftones. 6 5/8 x 9 1/4.  
Pa: 978-0-691-00903-2 \$29.95  
Not for sale in the Commonwealth

Winner of the 1998 Charles Rufus Morey Award, College Art Association

Winner of the 1997 Mitchell Prize, *Burlington Magazine*

## Nicolas Poussin

Friendship and the Love of Painting

Elizabeth Cropper & Charles Dempsey

"Brilliant.... [M]ov[es] the debate to broader themes of style and subject, and bring[s] them together into expressive interaction with each other."

—Hugh Brigstocke, *Art Newspaper*

2000. 412 pages. 12 color plates. 165 halftones. 7 x 10.  
Pa: 978-0-691-05067-6 \$39.95 | £23.95

## Manet and the Family Romance

Nancy Locke

2003. 232 pages. 98 halftones. 7 1/2 x 10.  
Pa: 978-0-691-11484-2 \$32.95 | £19.95

## 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.

*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

## 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.

*Published in association with the Tate, London*

2000. 304 pages. 220 color plates. 20 halftones. 9 1/4 x 11 3/4.  
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."

—James Fenton, *New York Review of Books*

"Kidson has succeeded in achieving the aims he explicitly states in his introduction. He wants both to restore the stature of the misunderstood and ignored Romney to his rightful position as a leading British artist of the 18th century and to outline the scope of his achievements....

His comments on each work in the catalog are extensive and illuminating. The reproductions are good and the bibliography extensive."

—*Choice*

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 National Portrait Gallery, London*

2002. 256 pages. 162 color plates. 65 halftones. 8 3/4 x 11.  
Cl: 978-0-691-09559-2 \$75.00  
For sale only in the U. S. and Canada

# BRITISH

One of *Choice's* Outstanding Academic Titles for 2004  
Short-Listed, 2006 Historians of British Art Book  
Prize, Multi-Authored/Edited Volume, College Art  
Association

## 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.

Published in association with the Tate, London

2004. 192 pages. 118 color plates. 28 halftones. 8 7/8 x 10 3/4.

Cl: 978-0-691-11910-6 \$55.00

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

## The Illuminated Books of William Blake

David Bindman, General Editor

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: 978-0-691-02907-8 \$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. Dörrebecker

1998. 368 pages. 58 color plates. 20 b&w illus. 9 x 12.

Pa: 978-0-691-00145-6 \$45.00 | £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: 978-0-691-00146-3 \$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

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*

Co-published with the Seattle Art Museum

2001. 360 pages. 248 color plates. 23 halftones. 237 line illus. 9 3/4 x 12.  
Cl: 978-0-691-08851-8 \$75.00 | £44.95

## 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

*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 3/4 x 8 1/2.  
Pa: 978-0-691-01819-5 \$45.00 | £26.95

Winner of the 2002 Joseph Levenson Book Prize, Pre-1900 Category, Association for Asian Studies

## Ten Thousand Things

Module and Mass Production in Chinese Art

Lothar Ledderose

"[A] stimulating and provocative overview of the theme of creativity in Chinese art.... This may be a book with a large and ambitious thesis, but it is also one very firmly grounded in specifics.... [I]llustrated with a richness and aptness which is rarely seen today.... The clarity of exposition and the liveliness of the language makes each of the eight linked essays a pleasure to read on its own.... The work deserves a wide readership, drawn from anyone who thinks that creativity matters."

—Craig Clunas, *Burlington Magazine*

*The A. W. Mellon Lectures in the Fine Arts, 1998*  
*Bollingen Series XXXV:46*

2001. 272 pages. 16 color plates. 275 halftones. 50 line illus. 8 1/2 x 11.  
Pa: 978-0-691-00957-5 \$37.95 | £22.50

## Persistence/Transformation

Text as Image in the Art of Xu Bing

Edited by Jerome Silbergeld & Dora C. Y. Ching

See page 22 for description.

# RENAISSANCE & BAROQUE

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.  
Cl: 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 Chipps 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.  
Cl: 978-0-691-13019-4 \$49.95 | £29.95

# RENAISSANCE & BAROQUE

## Leonardo da Vinci

Experience, Experiment, and Design

**Martin Kemp**

"*Leonardo* is a glimpse into the mind of an almost mythical genius. Kemp offers us a way of considering how artists and scientists have intuited visual truths in the past, reminds us that the past and the present are connected, and warns us against the potential tyranny of the newest digitized images that, though often beautiful and beguiling, are still man-made and not infallible."

—Bettyann Holtzmann Kevles, *Scientific American*

2006. 224 pages. 190 color plates. 9 1/8 x 13 1/4.

Cl: 978-0-691-12905-1 \$60.00

For sale only in U.S. and Canada

## The Flemish Primitives

The Masterpieces

**Dirk de Vos**

"This is a truly gorgeous book with more than 200 sumptuous reproductions, a showcase for these master painters of the Northern Renaissance whose system of painting in transparent layers yielded colors of saturation and depth never before seen. The color is rich and exact and the detailed plates show every nuance of the gold and damask cloth depicted in these luminous painted surfaces."

—Sue Hubbard, *Independent*

Published in association with Amsterdam University Press

2003. 216 pages. 220 color plates. 38 halftones. 9 5/8 x 12 3/4.

Cl: 978-0-691-11661-7 \$60.00 | £35.00

Not for sale in Europe (except the UK and Ireland)

Winner of the 2003 *Art Newspaper*/AXA Exhibition Catalogue of the Year Award

## Albrecht Dürer and His Legacy

The Graphic Work of a Renaissance Artist

**Giulia Bartrum**

With contributions by Günter Grass, Joseph L. Koerner & Ute Kuhlemann

"In the early 1500s, Dürer was 'Europe's most famous living artist'... [T]he reverence for the German in the sixteenth century and beyond gives the show its basic theme: his enduring influence... The enthusiastic reception the artist inspired, and the way that different generations have made him their own, is also the central concern of the beautifully illustrated catalogue."

—*Times Literary Supplement*

Copublished with The British Museum Press

2003. 320 pages. 85 color plates. 267 halftones. 8 1/2 x 10 3/4.

Cl: 978-0-691-11493-4 \$65.00

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

## Creating the Cult of St. Joseph

Art and Gender in the Spanish Empire

**Charlene Villaseñor Black**

"In detail and with an abundance of sources, both graphic and literary, this book follows the major stages of growth in Josephine piety..."

This book shows the need to study religious art not only on its own aesthetic terms but also as a key participant in and articulator of great (often too great) social, cultural, and religious themes in a given time and place."

—Reverend Alvaro Silva, *Religion and the Arts*

2006. 272 pages. 84 halftones. 8 color illus. 8 x 10.

Cl: 978-0-691-09631-5 \$65.00 | £38.95

Winner of the 2003 Vasari Award, Dallas Museum of Art Mayer Library

Winner of the 2003 Bainton Prize, Sixteenth Century Studies Conference

Winner of the 2004 Robert W. Hamilton Book Award, University of Texas Cooperative Society

## Sensuous Worship

Jesuits and the Art of the Early Catholic Reformation in Germany

**Jeffrey Chipps Smith**

2002. 272 pages. 188 halftones. 8 1/4 x 11.

Cl: 978-0-691-09072-6 \$57.50 | £34.95

With a new introduction by Jeffrey Chipps Smith

## The Life and Art of Albrecht Dürer

**Erwin Panofsky**

Praise for Princeton's previous editions:

"When Dürer died, his great friend Pirckheimer put these words on his tomb, 'Whatever was mortal of Albrecht Dürer is covered by this tomb.' I hope I may be forgiven for thus adapting his words: 'Whatever was immortal of Albrecht Dürer is covered by this book.'"

—Wolfgang Stechow, *Art Bulletin*

2005. 520 pages. 326 halftones. 8 line illus. 7 1/4 x 10 1/4.

Pa: 978-0-691-12276-2 \$29.95 | £17.95

## The Sculpture of Nanni di Banco

**Mary Bergstein**

2000. 240 pages. 144 halftones. 20 duotones. 8 x 11.

Cl: 978-0-691-00982-7 \$100.00 | £59.95

One of *Choice's* Outstanding Academic Titles for 2004

## Baroques

**Giovanni Careri**

With photographs by Ferrante Ferranti

2003. 224 pages. 250 color plates. 11 x 13.

Cl: 978-0-691-11690-7 \$75.00 | £44.95

With a new foreword by Marvin Trachtenberg

## Rome

Profile of a City, 312-1308

**Richard Krautheimer**

2000. 389 pages. 260 halftones. 8 3/4 x 11.

Pa: 978-0-691-04961-8 \$39.95 | £23.95

# ANCIENT & ISLAMIC

New

## Roman Eyes

Visuality and Subjectivity in Art and Text

Jaś Elsner

"Jaś Elsner is the predominant contemporary scholar of the relationship between classical art and ancient subjectivity. His is a sensibility particularly attuned to the way in which viewing, desire, social constructions, and generic discourses interplay and interact. It is simply impossible not to take his arguments into consideration if one works on Roman material culture and the place of art in literature."

—Shadi Bartsch, University of Chicago

In *Roman Eyes*, Jaś Elsner seeks to understand the multiple ways that art in ancient Rome formulated the very conditions for its own viewing, and as a result was complicit in the construction of subjectivity in the Roman Empire.

Elsner draws upon a wide variety of visual material, from sculpture and wall paintings to coins and terracotta statuettes. He examines the different contexts in which images were used, from the religious to the voyeuristic, from the domestic to the subversive. He reads images alongside and against the rich literary tradition of the Greco-Roman world, including travel writing, prose fiction, satire, poetry, mythology, and pilgrimage accounts. The astonishing picture that emerges reveals the mindsets Romans had when they viewed art—their preoccupations and theories, their cultural biases and loosely held beliefs.

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.

2007. 376 pages. 16 color plates. 88 halftones. 7 x 10.  
Cl: 978-0-691-09677-3 \$49.50 | £29.95

Honorable Mention, 2006 Award for Best Professional/Scholarly Book in Arts and Art History, Association of American Publishers

## Other Icons

Art and Power in Byzantine Secular Culture

Eunice Dauterman Maguire & Henry Maguire

"From texts to textiles, no one in the field has a greater depth of familiarity with such a range of cultural artifacts. By putting the 'margins' of traditional art—architectural ornament, ceramics, 'minor' arts, and the like—at the center of their study, the authors reveal the imaginative and often subversive power of Byzantine artistic imagination."

—*Choice*

2006. 232 pages. 150 halftones. 8 color illus. 8 1/2 x 9.  
Cl: 978-0-691-12564-0 \$49.50 | £29.95

## Mostly Miniatures

An Introduction to Persian Painting  
Oleg Grabar

"A better guide can scarcely be imagined ... This is scholarship that opens patient, dedicated readers to high pleasure."

—Alan G. Artner, *Chicago Tribune*

2002. 176 pages. 79 color plates. 10 halftones. 8 1/2 x 11.  
Pa: 978-0-691-04999-1 \$29.95 | £17.95  
Cl: 978-0-691-04941-0 \$75.00 | £44.95

## Portrait of a Priestess

Women and Ritual in Ancient Greece  
Joan Breton Connelly

"Eye opening ... well-documented, meticulously assembled ... Connelly's style is clear, often elegant and occasionally stirring."

—Steve Coates, *New York Times Book Review*

2007. 456 pages. 27 color plates. 109 halftones. 8 x 10.  
Cl: 978-0-691-12746-0 \$39.50 | £23.95

## Kommos V

The Monumental Minoan Buildings at Kommos

Edited by Joseph W. & Maria C. Shaw

2006. 1,222 pages. 267 halftones. 11 color illus. 8 1/2 x 11.  
Cl: 978-0-691-12123-9 \$205.00 | £120.00

## Figure and Likeness

On the Limits of Representation in Byzantine Iconoclasm

Charles Barber

2002. 208 pages. 38 halftones. 7 1/2 x 10.  
Cl: 978-0-691-09177-8 \$52.50 | £30.95

## The Icons of Their Bodies

Saints and Their Images in Byzantium  
Henry Maguire

2000. 240 pages. 163 halftones. 4 line illus. 7 x 10.  
Pa: 978-0-691-05007-2 \$45.00 | £26.95

## Images in Mind

Statues in Archaic and Classical Greek Literature and Thought

Deborah Tarn Steiner

2003. 384 pages. 29 halftones. 6 x 9.  
Pa: 978-0-691-09488-5 \$29.95 | £17.95

# MEDIEVAL

## The Golden Legend

Readings on the Saints, Volume I and II

**Jacobus de Voragine**

Translated by William Granger Ryan

"Art historians depend on it... Medievalists should know it inside-out... [F]or the rest of us it remains a treasure-house of European culture, crammed full of the things which everyone, once upon a time, used to know."

—Noel Malcolm, *Sunday Telegraph*

1995.

Volume I: 410 pages. 6 x 9.

Pa: 978-0-691-00153-1 \$24.95 | £14.95

Volume II: 410 pages. 6 x 9.

Pa: 978-0-691-00154-8 \$24.95 | £14.95

## Saracens, Demons, and Jews

Making Monsters in Medieval Art

**Debra Higgs Strickland**

"*Saracens, Demons and Jews* is a rare book: impeccably researched, crisply penned, provocative in its findings and handsomely produced. It will provide any readers interested in the long history of how humans have denied humanity to their fellow beings much to ponder."

—Jeffrey Cohen, *Patterns of Prejudice*

2003. 304 pages. 16 color plates. 139 halftones. 8 x 10.

Cl: 978-0-691-05719-4 \$72.00 | £42.50

*Revised and expanded edition*

## The Clash of Gods

A Reinterpretation of Early Christian Art

**Thomas F. Mathews**

"This is a sumptuously illustrated book, in which the pictures are well married to the text. It makes an illuminating way into patristic theology and the religions of the first six centuries."

—Leslie Holden, *Theology*

1999. 256 pages. 16 color plates. 129 halftones. 7 x 10.

Pa: 978-0-691-00939-1 \$29.95 | £17.95

## Picturing the Celestial City

The Medieval Stained Glass of Beauvais Cathedral

**Michael W. Cothren**

2005. 296 pages. 64 color illus. 180 halftones. 8 1/2 x 11.

Cl: 978-0-691-12080-5 \$90.00 | £53.00

## The A. W. Mellon Lectures in the Fine Arts

*Millennium Edition, with a new preface by the author*

### Art and Illusion

A Study in the Psychology of Pictorial Representation

**E. H. Gombrich**

"I have learned a great deal from this volume, but what I shall remember about it is the author's warmth and wit, the fabulous range of his references and the richness of personality that lies behind the whole performance."

—*New York Times*

*The A. W. Mellon Lectures in the Fine Arts, 1956*

*Bollingen Series XXXV:5*

2001. 512 pages. 18 color plates. 301 halftones. 6 x 9.

Pa: 978-0-691-07000-1

\$37.95 | £22.50

*Not for sale in the Commonwealth (except Canada)*

### The Nude

A Study in Ideal Form

**Kenneth Clark**

"The simple and often quite beautiful statement of a man of letters ... [in] a book which is as much a pleasure to read as it is informative and provocative."

—*New York Times*

*The A. W. Mellon Lectures in the Fine Arts, 1953*

*Bollingen Series XXXV:2*

1972. 480 pages. 298 illus. 7 x 10.

Pa: 978-0-691-01788-4 \$35.00 | £19.95

*Not for sale in the Commonwealth (except Canada)*

### From Drawing to Painting

Poussin, Watteau, Fragonard, David, and Ingres

**Pierre Rosenberg**

"[A] wonderful, charming and witty book... A book for everyone, and a model of the unity, and expansiveness, of the art historical enterprise."

—*Choice*

*The A. W. Mellon Lectures in the Fine Arts, 1996*

*Bollingen Series XXXV:47*

2000. 280 pages. 260 halftones. 8 1/2 x 11.

Cl: 978-0-691-00918-6 \$75.00 | £44.95

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

Winner of the 2006 Award for Best Professional/Scholarly Book in Arts and Art History, Association of American Publishers

### Pictures of Nothing

Abstract Art since Pollock

**Kirk Varnedoe**

See page 1 for description.

**For more books in the series, go to:**

[press.princeton.edu/catalogs/series/bsawm.html](http://press.princeton.edu/catalogs/series/bsawm.html)

# DEPT OF ART & ARCHAEOLOGY PRINCETON UNIVERSITY

New

## Magnificent Buildings, Splendid Gardens

David R. Coffin

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.

2008. 320 pages. 182 halftones. 9 x 11.  
Pa: 978-0-691-13677-6 \$39.50 | £23.95  
Cl: 978-0-691-13664-6 \$80.00 | £46.95

## The Mind's Eye

Art and Theological Argument in the Middle Ages

Edited by Jeffrey F. Hamburger & Anne-Marie Bouché

"*The Mind's Eye* represents the most significant collection of essays on medieval art that has been assembled in recent memory, and its implications for the understanding of medieval art and society will be felt for a long time to come."  
—Adam Cohen, University of Toronto

2005. 464 pages. 198 halftones. 8 1/2 x 11.  
Pa: 978-0-691-12476-6 \$49.95 | £29.95  
Cl: 978-0-691-12475-9 \$95.00 | £56.00

## Persistence/Transformation

Text as Image in the Art of Xu Bing

Edited by Jerome Silbergeld & Dora C. Y. Ching

"The complex impact of [Xu Bing's] work, as well as its considerable intricacy, comes through clearly in *Persistence/Transformation: Text as Image in the Art of Xu Bing*.... This is a fascinating—and exquisitely produced—volume."  
—Eric Ormsby, *New York Sun*

2006. 104 pages. 60 halftones. 6 x 10.  
Pa: 978-0-691-12532-9 \$26.95 | £15.95  
Cl: 978-0-691-12568-8 \$52.50 | £30.95

## Index of Christian Art Resources

Edited by Colum Hourihane

### King David in the Index of Christian Art

2002. 464 pages. 111 halftones. 6 1/2 x 10.  
Pa: 978-0-691-09547-9 \$47.50 | £27.95  
Cl: 978-0-691-09546-2 \$95.00 | £56.00

### Virtue and Vice

The Personifications in the Index of  
Christian Art

2000. 464 pages. 64 halftones. 6 1/2 x 10.  
Pa: 978-0-691-05037-9 \$52.50 | £30.95  
Cl: 978-0-691-05036-2 \$105.00 | £62.00

## Index of Christian Art Books

Edited by Colum Hourihane

### Image and Belief

Studies in Celebration of the  
Eightieth Anniversary of the Index  
of Christian Art

*Index of Christian Art Occasional Papers 3*

1999. 342 pages. 4 color plates. 175 halftones. 8 1/2 x 11.  
Pa: 978-0-691-01003-8 \$42.00 | £24.95  
Cl: 978-0-691-01002-1 \$95.00 | £56.00

### From Ireland Coming

Irish Art from the Early Christian  
to the Late Gothic Period and Its  
European Context

*Index of Christian Art Occasional Papers 4*

2001. 392 pages. 182 halftones. 31 line illus. 8 1/2 x 11.  
Cl: 978-0-691-08824-2 \$100.00 | £59.95

### Insights and Interpretations

Studies in Celebration of the  
Eighty-fifth Anniversary of the  
Index of Christian Art

2002. 256 pages. 8 1/2 x 11.  
Pa: 978-0-691-09991-0 \$41.00 | £23.95  
Cl: 978-0-691-09990-3 \$75.00 | £44.95

# 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*

2007. 480 pages. 125 color plates. 350 duotones. 435 line illus. 8 1/2 x 11.  
Cl: 978-0-691-13483-3 \$125.00 | £73.50

## Egbert Haverkamp-Begemann, Coordinator

At the time of Robert Lehman's death in 1969, the works of art assembled by him and his parents constituted the finest private collection in the United States. The collection was bequeathed to the Robert Lehman Foundation, which transferred it to The Metropolitan Museum of Art in 1975. The paramount strength of the Robert Lehman Collection is in the field of early Italian painting, though it is hardly less renowned for its holdings in other European paintings and for its drawings and decorative arts.

The Metropolitan Museum and Princeton University Press, with the generous support of the Robert Lehman Foundation, are in the process of publishing the first complete scholarly catalogue of this great collection. The catalogue will be written by the foremost authorities in each field and will present many previously unpublished findings. Each work of art in the collection—more than 2,000 items in all—will be identified and illustrated, often in color. Authors will place each work in historical perspective and document its condition, provenance, and exhibition and publication history. Biographical notes, bibliographical references, and comparative illustrations will supplement the catalogue entries.

## Volume II

Fifteenth- to Eighteenth-Century European Paintings: France, Central Europe, The Netherlands, Spain, and Great Britain

**Charles Sterling, Maryan W. Ainsworth, Charles Talbot, Martha Wolff, Egbert Haverkamp-Begemann, Jonathan Brown & John Hayes**

1999. 256 pages. 60 color plates. 97 duotones. 8 1/2 x 11.  
Cl: 978-0-691-00698-7 \$125.00 | £73.50

## Volume IV

Illuminations

**Sandra Hindman, Mirella Levi D'Ancona, Pia Palladino & Maria Francesca Saffiotti**

1998. 256 pages. 33 color plates. 217 duotones. 8 1/2 x 11.  
Cl: 978-0-691-05971-6 \$132.00 | £80.00

## Volume VII

Fifteenth- to Eighteenth-Century European Drawings: Central Europe, The Netherlands, France, England  
**Egbert Haverkamp-Begemann, Mary Tavener Holmes, Fritz Koreny, Donald Posner & Duncan Robinson**

1999. 448 pages. 76 color plates. 312 duotones. 8 1/2 x 11.  
Cl: 978-0-691-04872-7 \$140.00 | £82.50

## Volume IX

Nineteenth- and Twentieth-Century European Drawings

**Richard R. Brettell, Françoise Forster-Hahn, Duncan Robinson & Janis A. Tomlinson**

2003. 480 pages. 122 color plates. 324 halftones. 8 1/2 x 11.  
Cl: 978-0-691-11415-6 \$120.00 | £71.00

## Volume XI

Glass

**Dwight P. Lanmon & David B. Whitehouse**

1994. 358 pages. 485 illus., including 97 color plates and 388 duotones. 8 1/2 x 11.  
Cl: 978-0-691-03405-8 \$190.00 | £112.00

## Volume XIV

European Textiles

**Christa C. Mayer Thurman**

2001. 320 pages. 149 color plates. 222 duotones. 8 1/2 x 11.  
Cl: 978-0-691-09032-0 \$140.00 | £82.50

# INDEX

				UK							UK						
Qty.	ISBN	Author: Title	Page	Price	Price	Qty.	ISBN	Author: Title	Page	Price	Price	Qty.	ISBN	Author: Title	Page	Price	Price
	Pa: 12440-7	Adatto: Picture Perfect	6	\$19.95	£11.95		Cl: 11463-7	Jungmann: Painters as Envoys	17	\$67.50	£40.00						
	Cl: 12439-1			60.00	35.00		Cl: 12905-1	Kemp: Leonardo da Vinci	19	60.00							
	Pa: 13373-7	Altshuler: Collecting the New	8	18.95	11.50		Cl: 09559-2	Kidson: George Romney, 1734–1802	15	75.00							
	Cl: 11940-3			49.95	29.95		Cl: 00434-1	Kilmurray: John Singer Sargent	4	70.00							
	Cl: 11554-2	Anderson: Frederic Remington	3	57.50	34.95		Cl: 02976-4	Kornfeld: Cellblock Visions	4	45.00	26.95						
	Cl: 08851-8	Bagley: Ancient Sichuan	17	75.00	44.95		Pa: 04961-8	Krauthaimer: Rome	19	39.95	23.95						
	Pa: 04895-6	Ballon: Louis Le Vau	13	32.95	19.95		Cl: 03405-8	Lanmon: Rober Lehman, v. 11	23	190.00	112.00						
	Cl: 09177-8	Barber: Figure and Likeness	20	52.50	30.95		Pa: 00957-5	Ledderose: Ten Thousand Things	17	37.95	22.50						
	Cl: 11493-4	Bartrum: Albrecht Dürer and His Legacy	19	65.00			Cl: 13325-6	Lee: Shoemaker's Story	6	45.00	26.95						
	Cl: 00982-7	Bergstein: Sculpture of Nanni di Banco	19	100.00	59.95		Pa: 02745-6	Levine: Architecture of Frank Lloyd Wright	12	49.95	29.95						
	Cl: 09631-5	Black: Creating the Cult of St. Joseph	19	65.00	38.95		Pa: 10265-8	Lewis: Art for All?	2	39.50	23.95						
	Cl: 13087-3	Blair: Harlem Crossroads	6	35.00	19.95		Pa: 03790-5	Lincoln: William Blake, v. 2	16	39.95	23.95						
	Cl: 11415-6	Brettell: Robert Lehman, v. 9	23	120.00	71.00		Pa: 11484-2	Locke: Manent and the Family Romance	14	32.95	19.95						
	Cl: 11690-7	Careri: Baroques	19	75.00	44.95		Cl: 11659-4	Lynes: Georgia O'Keeffe	4	45.00	26.95						
	Cl: 12679-1	Chu: Most Arrogant Man in France	14	45.00	26.95		Cl: 12564-0	Maguire, E.: Other Icons	20	49.50	29.95						
	Pa: 01788-4	Clark, K.: Nude	21	35.00	19.95		Pa: 05007-2	Maguire, H.: Icons of Their Bodies	20	45.00	26.95						
	Pa: 00903-2	Clark, T. J.: Painting of Modern Life	14	29.95			Cl: 11813-0	Mancini: Pre-Modernism	1	52.50	30.95						
	Pa: 13677-6	Coffin: Magnificent Buildings	22	39.50	23.95		Cl: 13348-5	Mao: Fateful Beauty	10	35.00	19.95						
	Cl: 13664-6			80.00	46.95		Pa: 00939-1	Mathews: Clash of Gods	21	29.95	17.95						
	Pa: 03691-5	Collins: Twelve Views of Manent's Bar	14	29.95	17.95		Cl: 12002-7	Moore: Jacques Henri Lartigue	7	49.50	29.95						
	Cl: 12746-0	Connelly: Portrait of a Priestess	20	39.50	23.95		Pa: 12336-3	Mundy: Surrealism	2	45.00							
	Cl: 12080-5	Cothren: Picturing the Celestial City	21	90.00	53.00		Cl: 09064-1			75.00							
	Pa: 05067-6	Cropper: Nicolas Poussin	14	39.95	23.95		Cl: 12326-4	Necipoğlu: Age of Sinan	13	99.50							
	Cl: 13712-4	Cuno: Who Owns Antiquity?	8	24.95	14.95		Cl: 09521-9	Nehamas: Only a Promise of Happiness	10	29.95	17.95						
	Cl: 12781-1	Cuno: Whose Muse	8	17.95	10.95		Cl: 13483-3	Newbery: Robert Lehman, v. 13	23	125.00	73.50						
	Cl: 12837-5	Currid: Warhol Economy	9	27.95	16.95		Cl: 11515-3	Nickel: Francis Frith in Egypt	7	72.00	42.50						
	Cl: 11879-6	Dahlberg: Victor Regnault	7	75.00	44.95		Pa: 02907-8	Paley: William Blake, v. 1	16	49.95	29.95						
	Pa: 00153-1	de Voragine: Golden Legend, v. 1	21	24.95	14.95		Cl: 12276-2	Panofsky: Life and Art of Albrecht Dürer	19	29.95	17.95						
	Pa: 00154-8	de Voragine: Golden Legend, v. 2	21	24.95	14.95		Cl: 09050-4	Pastoureau: Blue	10	39.95	23.95						
	Cl: 11661-7	de Vos: Flemish Primitives	19	60.00	35.00		Pa: 01829-4	Pevsner: History of Building Types	13	39.95	23.95						
	Pa: 00145-6	Dörrbecker: William Blake, v. 4	16	45.00	26.95		Cl: 07057-5	Prettejohn: Art of the Pre-Raphaelites	15	57.50							
	Pa: 12782-8	Duus: Life of Isamu Noguchi	3	18.95	11.50		Pa: 12260-1	Puchner: Poetry of the Revolution	2	23.95	13.95						
	Pa: 00147-0	Eaves: William Blake, v. 3	16	50.00	29.95		Cl: 12259-5			65.00	38.95						
	Pa: 05004-1	Edwards: Noble Dreams	4	47.50	27.95		Cl: 00918-6	Rosenberg: From Drawing to Painting	21	75.00	44.95						
	Cl: 09677-3	Elsner: Roman Eyes	20	49.50	29.95		Cl: 07060-5	Schoelwer: Lions and Eagles and Bulls	4	60.00	35.00						
	Pa: 00148-7	Essick: William Blake, v. 5	16	50.00	29.95		Cl: 12047-8	Schwartz: Rackstraw Downes	4	52.50	30.95						
	Pa: 13380-5	Galenson: Old Masters	10	17.95	10.95		Pa: 07442-9	Scully: Modern Architecture	13	32.95	19.95						
	Cl: 12109-3			39.95	23.95		Cl: 12123-9	Shaw, J.: Kommos V	20	205.00	120.00						
	Pa: 12112-3	Gamwell: Exploring	2	35.00	19.95		Cl: 12758-3	Shaw, M.: Buddhist Goddesses of India	17	35.00	19.95						
	Cl: 01708-2	Garelick: Electric Salome	9	35.00	19.95		Pa: 09514-1	Shone: Art of Bloomsbury	15	39.95	23.95						
	Cl: 12957-0	Glazer: From a Cause to a Style	12	24.95	14.95		Pa: 12532-9	Silbergeld: Persistence/Transformation	22	26.95	15.95						
	Pa: 07000-1	Gombrich: Art and Illusion	21	37.95	22.50		Cl: 12568-8			52.50	30.95						
	Pa: 04999-1	Grabar: Mostly Miniatures	20	29.95	17.95		Cl: 13019-4	Silver: Marketing Maximilian	18	49.95	29.95						
	Cl: 04941-0			75.00	44.95		Cl: 09072-6	Smith, Jeffrey: Sensuous Worship	19	57.50	34.95						
	Cl: 12114-7	Greenough: André Kertész	7	60.00	35.00		Cl: 04873-4	Smith, Joel: Edward Steichen	7	65.00	38.95						
	Cl: 13368-3	Greenough: Art of the American Snapshot	5	55.00	32.95		Pa: 09488-5	Steiner: Images in Mind	20	29.95	17.95						
	Cl: 11520-7	Guillén: Taylorized Beauty of the Mechanical	12	29.95	17.95		Cl: 00698-7	Sterling: Robert Lehman, v. 2	23	125.00	73.50						
	Pa: 11965-6	Hambourg: Walker Evans	7	35.00	19.95		Cl: 05719-4	Strickland: Saracens, Demons, and Jews	21	72.00	42.50						
	Cl: 05078-2			75.00	44.95		Pa: 11577-1	Sultan: Chuck Close Prints	3	35.00	19.95						
	Pa: 12476-6	Hamburger: Mind's Eye	22	49.95	29.95		Cl: 11576-4			55.00	32.95						
	Cl: 12475-9			95.00	56.00		Pa: 01819-5	Sze: Mustard Seed Garden Manual	17	45.00	26.95						
	Cl: 04872-7	Haverkamp-Begemann: Robert Lehman, v. 7	23	140.00	82.50		Cl: 12286-1	Taylor: Downtown Book	3	35.00	19.95						
	Pa: 09052-8	Heller: Why a Painting is Like a Pizza	2	19.95	11.95		Pa: 12904-4	Thomson: Toulouse-Lautrec	14	39.50	23.95						
	Pa: 12386-8	Henderson: Duchamp in Context	2	42.00	24.95		Cl: 09032-0	Thurman: Robert Lehman, v. 14	23	140.00	82.50						
	Cl: 05551-0			158.00	95.00		Cl: 11910-6	Townsend: William Blake	16	55.00							
	Cl: 05971-6	Hindman: Robert Lehman, v. 4	23	132.00	80.00		Cl: 12678-4	Varnedoe: Pictures of Nothing	1	45.00	26.95						
	Pa: 11302-9	Hoberman: Entertaining America	4	35.00	19.95		Pa: 13403-1	Velthuis: Talking Prices	1	18.95	11.50						
	Cl: 08824-2	Hourihane: From Ireland Coming	22	100.00	59.95		Cl: 12166-6			49.95	29.95						
	Pa: 01003-8	Hourihane: Image and Belief	22	42.00	24.95		Cl: 11741-6	Weiss: Picasso	2	52.50	30.95						
	Cl: 01002-1			95.00	56.00		Pa: 00146-3	Worrall: William Blake, v. 6	16	50.00	29.95						
	Pa: 09991-0	Hourihane: Insights and Interpretations	22	41.00	23.95		Pa: 11947-2	Wright, A: Matisse	1	37.95	22.50						
	Cl: 09990-3			75.00	44.95		Cl: 11830-7			67.50	40.00						
	Pa: 09547-9	Hourihane: King David in the Index	22	47.50	27.95		Cl: 13318-8	Wright, F.: Essential Frank Lloyd Wright	1	49.95	29.95						
	Cl: 09546-2			95.00	56.00		Cl: 12937-2	Wright, F.: Modern Architecture	11	29.95	17.95						
	Pa: 05037-9	Hourihane: Virtue and Vice	22	52.50	30.95		Cl: 12726-2	Yeazell: Art of the Everyday	18	35.00	19.95						
	Cl: 05036-2			105.00	62.00												

Princeton's ISBN prefix is: 978-0-691-

**U.S. & CANADA****SEND ORDERS TO**

Princeton University Press  
 c/o California/Princeton Fulfillment Services, Inc.  
 1445 Lower Ferry Road  
 Ewing, New Jersey 08618

**ORDER TOLL-FREE**

Telephone **1-800-777-4726**  
 (8:30 a.m. – 7:00 p.m., EST, weekdays)  
 FAX **1-800-999-1958** (24 hours)  
**orders@cpfsinc.com**

**WEB** [press.princeton.edu](http://press.princeton.edu)

**SALES TAX**

\*NJ 7%; CA 8.25%; Canada GST 5%; Shipping charges to NJ: Add 7% sales tax. Princeton University Press remits GST to Revenue Canada. Your books will be shipped from inside Canada and you will not be assessed Canada Post's border handling fee.

**SHIPPING & HANDLING**

\*\*Please add \$4.00 for the first book and \$1.00 for each additional book.

*Please allow 3 weeks for shipping; publication dates of new books are identified and they will be shipped as soon as they are available.*

BOOKS SUBTOTAL \_\_\_\_\_

Sales tax subtotal\* \_\_\_\_\_

Shipping and handling\*\* \_\_\_\_\_

**TOTAL** \_\_\_\_\_

**PAYMENT METHOD**

Enclosed please find my check made payable to: **California/Princeton Fulfillment Services**

Please charge my:  Visa  MasterCard  
*California/Princeton Fulfillment Services, Inc. does not accept American Express.*

**SEND MY ORDER TO**

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Bookstores may order using the contact information above or may contact Princeton University Press's sales department:

609 258 4877 (phone)  
[sales@press.princeton.edu](mailto:sales@press.princeton.edu)

609 258 1335 (fax)

Prices are subject to change without notice.

**U.K., EUROPE, AFRICA & the MIDDLE EAST****POST ORDERS TO**

Princeton University Press  
 Customer Service Operations  
 c/o John Wiley & Sons, Ltd.  
 1 Oldlands Way, Bognor Regis  
 West Sussex, PO22 9SA United Kingdom

**PHONE ORDERS**

Telephone Dial-Free (UK only) **0800 243407**  
 (Overseas orders) **+44 1243 843294**  
 Fax: **+44 (0) 1243 843296**  
**cs-books@wiley.co.uk**

BOOKS SUBTOTAL \_\_\_\_\_

Please add the following to your order to cover delivery of your books:\*

Surface Mail	Air Mail	UK _____
£3.70	n/a	Europe _____
£5.35	£12.75	ROW _____
£7.75/\$13.95	£14.95/\$26.95**	

**TOTAL** \_\_\_\_\_

*\*Delivery time is dependent on country of destination. Delivery will be arranged by John Wiley & Sons Ltd. Alternatively, you may collect your orders by prior arrangement. We can also quote for delivery by courier (please email [cs-books@wiley.co.uk](mailto:cs-books@wiley.co.uk) for details).*

*\*\*dollar cost applies to Rest of World (ROW) for those customers invoiced in dollars*

**PAYMENT METHOD**

Enclosed please find my cheque made payable to: **John Wiley & Sons**

Please charge my:  
 Visa  MasterCard  American Express

Credit Card # \_\_\_\_\_

Card Security Code \_\_\_\_\_

Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

Telephone \_\_\_\_\_

**BILLING ADDRESS** (if different)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_