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MEDIEVAL AND EARLY MODERN STUDIES

NEW TITLES,
SELECTED BACKLIST,
AND JOURNALS

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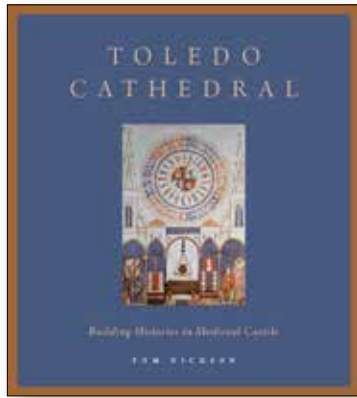
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Abbreviations

tr: trade discount; sh: short discount

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New
Toledo Cathedral
Building Histories in Medieval Castile
Tom Nickson

Winner, 2016 Eleanor Tufts Award,
*American Society for Hispanic Art
Historical Studies*

“A masterly exploration and minute analysis of a soaring masterpiece, Tom Nickson’s revelatory study directs new and penetrating light onto the social importance—and architectural significance—of his subject.”

—Peter Linehan, St. John’s College,
University of Cambridge

“With this imposing study of the primatial cathedral of Spain, Tom Nickson has written one of the outstanding architectural monographs in the history of Spanish (and European) Gothic. But, as the author underlines, the book is as much concerned with the building of history as the history of building. It reconciles many separate studies on the cathedral and blends new Spanish art-historical scholarship with close documentary archaeology. Above all, it presents a rich overlay of Roman, Visigothic, and Islamic cultures and integrates them into Toledo’s active communities of Jews, Muslims, Christians, and confessional converts—questions of ethnic identity which still dominate our own concerns. Spain, at last, has the cathedral it deserves.”

—Paul Crossley, The Courtauld Institute of Art

“Few studies of Spanish Gothic architecture address the history and significance of a major cathedral with such mastery as does Tom Nickson’s *Toledo Cathedral*. Nickson’s meticulous scrutiny of primary texts and material evidence builds a cogent, persuasive construction narrative that illuminates the roots and trajectory of Toledo Cathedral’s distinctive design, while his reconstruction of the late medieval people, objects, and performances that animated this great building sheds unprecedented light on its continuing importance to a city bent on asserting its centrality to Iberian history, politics, and culture. Blending traditional architectural analysis with incisive social history, this impressive, generously illustrated book will reshape our understanding not just of Toledo’s history and meaning but also of the story and significance of Gothic architecture in Spain.”

—Pamela Patton, Princeton University

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

320 pages | 60 color/80 b&w illus. | 9 × 10 | 2015
ISBN 978-0-271-06645-5 | cloth: \$89.95 sh
A book in the Art History Publication Initiative (AHPi),
a collaborative grant from the Andrew W. Mellon Foundation

New
The Noisy Renaissance
Sound, Architecture, and Florentine
Urban Life
Niall Atkinson

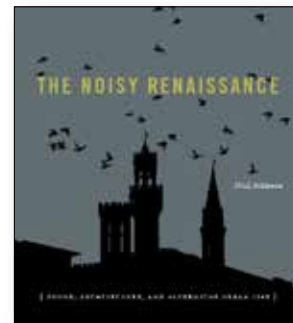
“In this compelling study of the lost soundscape of early Florence—a dynamic field of aural signals and celebrations rung from its many church and civic bells—Niall Atkinson combines wide-ranging research, deft analysis, and imaginative writing. Anything but noise on a highly original and important subject.”

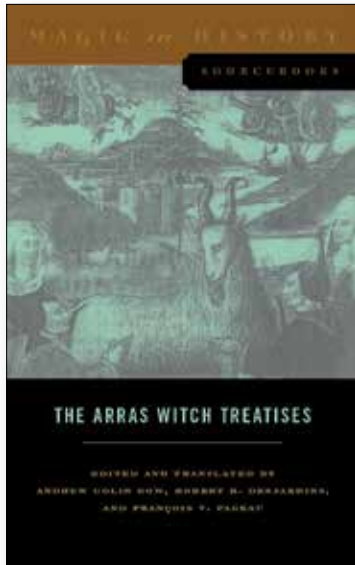
—Marvin Trachtenberg,
New York University

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

—Nicholas Terpstra,
University of Toronto

288 pages | 9 × 10 | 8/2016
49 color/111 b&w illustrations
ISBN 978-0-271-07119-0 | cloth: \$89.95 sh
A book in the Art History Publication Initiative
(AHPi), a collaborative grant from the Andrew W.
Mellon Foundation





New

The Arras Witch Treatises

Johannes Tinctor's *Invectives contre la secte de vauderie* and the *Recollectio casus, status et condicionis Valdensium ydolatrum* by the Anonymous of Arras (1460)

Edited and translated by Andrew Colin Gow, Robert B. Desjardins, and François V. Pageau

“This scholarly and remarkably clear translation of two extremely important treatises regarding the infamous witch hunt in Arras circa 1460 provides a fascinating glimpse into the mind-set of two promoters of witch hunting who defined demonic heresy and justified the use of cruel tactics to extract confessions. Revealing both similarity to and significant differences from other demonological works, *The Arras Witch Treatises* offers an exciting new

resource for both teaching and scholarship.”

—Gary K. Waite, University of New Brunswick

“This important work sheds much light on the fifteenth-century origins of the witch craze. The ‘elaborated theory’ of witchcraft described here is absolutely fascinating, not just because it predates the classic era of witch hunting by a century but also because it was so incoherent and contentious and yet terrifyingly relevant to changing social and political conditions. This is a story about medieval superstition as well as the modernity of print and law and state building.”

—Malcolm Gaskill, University of East Anglia

The Arras Witch Treatises presents for the first time complete and accessible English translations of two major source texts—Tinctor's *Invectives* and the Anonymous's *Recollectio*—that arose from the famous Arras witch hunts and trial in the mid-fifteenth century in France. These writings by the “Anonymous of Arras” (believed to be trial judge Jacques du Bois) and the intellectual Johannes Tinctor offer valuable eyewitness perspectives on the trials and persecution of alleged witches. More important, they provide a window onto the divergent views on witchcraft and demonology that arose in Arras and surrounding regions during the late medieval period. Along with the translations, the volume includes a student-friendly introduction, which situates the treatises and trials in their historical and intellectual contexts, and a critical apparatus aimed toward classroom use.

136 pages | 1 map | 6 × 9 | 2016

ISBN 978-0-271-07128-2 | paper: \$24.95 sh
Magic in History Sourcebooks Series

The Arras Witch Treatises is the first volume in the Magic in History Sourcebooks series. These primary-source volumes are perfect for the classroom and will appeal to anyone interested in history, witchcraft, and the occult. Scholars, students, and fans of the Magic in History books will welcome these important compilations and translations. The Magic in History Sourcebooks series offers an exciting, first-hand glimpse into the exploration of the history and practice of the occult.

New in Paperback

The Transformations of Magic

Illicit Learned Magic in the Later Middle Ages and Renaissance

Frank Klaassen

Winner, 2014 Margaret Wade Labarge Prize, Canadian Society of Medievalists

“Well argued and well researched, [*The Transformations of Magic*] represents a thorough and scholarly treatment of medieval magical texts, as well as an engrossing read.” —Michael Heyes, *Religious Studies Review*

“Klaassen's elegantly written monograph is an incisive analysis of an understudied body of evidence. His argument that two types of ‘illicit learned magic’ characterized the period between 1300 and 1600 brings coherence and clarity to an intellectual tradition that has too often been overlooked. By locating magical texts within broad theological, philosophical, and scholarly traditions and by emphasizing the continuities between medieval ritual magic and Renaissance texts, Klaassen challenges his readers to see medieval and Renaissance intellectual culture in new ways. His work thus not only makes a valuable contribution to the history of magic in the premodern era, but also participates in conversations about the periodization of the Middle Ages and the Renaissance.”

—2014 Margaret Wade Labarge Prize Committee

280 pages | 6 × 9 | 2013
ISBN 978-0-271-05627-2 | paper: \$34.95 sh
Magic in History Series





New

Rewriting Magic

An Exegesis of the Visionary
Autobiography of a Fourteenth-Century
French Monk
Claire Fanger

“A pithy and intellectually enriching exploration, not of a strange intellectual outlier, but of a profoundly imaginative and quintessentially medieval mind.”
—Frank Klaassen,
University of Saskatchewan

“*Rewriting Magic* is a deeply interesting book. It gives the reader a sense of the personal immediacy of scholarly discovery as well as a deep sense of the intimate interior practice of a remarkable monk. The book takes you into the heart of medieval magic and its

complex visionary experience. I know of no other book like it.”

—Tanya Luhrmann, Stanford University

In *Rewriting Magic*, Claire Fanger explores a fourteenth-century text called *The Flowers of Heavenly Teaching*. Written by a Benedictine monk named John of Morigny, the work all but disappeared from the historical record, and it is only now coming to light again in multiple versions and copies. While John’s book largely comprises an extended set of prayers for gaining knowledge, *The Flowers of Heavenly Teaching* is unusual among prayer books of its time because it includes a visionary autobiography with intimate information about the book’s inspiration and composition. Through the window of this record, we witness how John reconstructs and reconsecrates a condemned liturgy for knowledge acquisition: the *ars notoria* of Solomon. John’s work was the subject of intense criticism and public scandal, and his book was burned as heretical in 1323. The trauma of these experiences left its imprint on the book, but in unexpected and sometimes baffling ways. Fanger decodes this imprint even as she relays the narrative of how she learned to understand it. In engaging prose, she explores the twin processes of knowledge acquisition in John’s visionary autobiography and her own work of discovery as she reconstructed the background to his extraordinary book. Fanger’s approach to her subject exemplifies innovative historical inquiry, research, and methodology. Part theology, part historical anthropology, part biblio-memoir, *Rewriting Magic* relates a story that will have deep implications for the study of medieval life, monasticism, prayer, magic, and religion.

232 pages | 4 illustrations | 6.125 × 9.25 | 2015
ISBN 978-0-271-06650-9 | cloth: \$79.95 sh

New in Paperback

Invoking Angels

Theurgic Ideas and Practices,
Thirteenth to Sixteenth Centuries
Edited by Claire Fanger

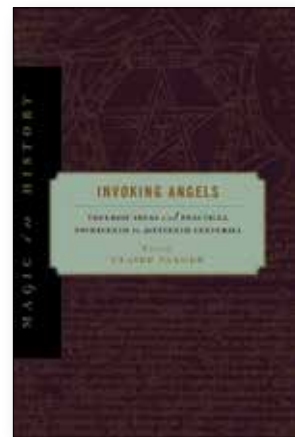
“*Invoking Angels* makes an important contribution to the growing scholarly literature on medieval and early modern ritual magic.”

—Christopher Lehigh,
Boston University

Invoking Angels brings together a tightly themed collection of essays on late medieval and early modern texts concerned with the role of angels in the cosmos, focusing on angelic rituals and spiritual cosmologies. Collectively, these essays tie medieval angel magic texts more clearly to medieval religion and to the better-known author-magicians of the early modern period. In the process of rearticulating the understanding of Christian angel magic, contributors examine the places where an intersection of Christian, Jewish, and Islamic ideas can be identified.

Aside from the editor, the contributors are Harvey J. Hames, Frank Klaassen, Katelyn Mesler, Sophie Page, Jan R. Veenstra, Julien Véronèse, Nicolas Weill-Parot, and Elliot R. Wolfson.

408 pages | 5 illustrations | 6 × 9 | 2012
ISBN 978-0-271-05143-7 | paper: \$39.95 sh



Forbidden Rites

A Necromancer's Manual of the
Fifteenth Century

Richard Kieckhefer

"I was captivated . . . by *Forbidden Rites*, part of an excellent series under the rubric *Magic in History*; with wonderful wit and succinct contextual insights, Richard Kieckhefer has edited a German wizard's *grimoire*, packed with spells for Prospero-like conjurations of phantom banquets and castles in the air, as well as complicated charms, many involving hoopoes, against all manner of ills."

—Marina Warner,
Times Literary Supplement

392 pages | 6.125 × 9.25 | 1998
ISBN 978-0-271-01751-8 | paper: \$36.95 tr

Ritual Magic

Elizabeth M. Butler

"Butler's survey is the classic scholarly treatment of a tradition that extends from the later Middle Ages into the early modern era: the tradition of texts that teach ceremonial magicians how to conjure good or evil spirits."

—Richard Kieckhefer,
Northwestern University

336 pages | 6 × 9 | 1999
ISBN 978-0-271-01846-1 | paper: \$35.95 sh
Available in the U.S., Canada, Philippines, and Latin America

The Fortunes of Faust

Elizabeth M. Butler

The Fortunes of Faust traces the evolution of the Faust tradition and its relationship to the practice of magic in European history. Elizabeth Butler follows the magic tradition of the magus—the priest-king—and its reformulation in the Christian world. In the process, the magus was transformed into a wicked sorcerer who comes to a bad end in this world and a worse one hereafter.

384 pages | 6 × 9 | 1999
ISBN 978-0-271-01844-7 | paper: \$34.95 sh
Available in the U.S., Canada, and Latin America

Battling Demons

Witchcraft, Heresy, and Reform in the
Late Middle Ages

Michael D. Bailey

"This book is a must for late medievalists and anyone interested in the history of witchcraft and magic."

—Jeffrey R. Watt,
Religious Studies Review

216 pages | 3 illustrations | 6.125 × 9.25 | 2003
ISBN 978-0-271-02226-0 | paper: \$35.95 sh

Conjuring Spirits

Texts and Traditions of Medieval
Ritual Magic

Edited by Claire Fanger

"Well illustrated throughout and with a very useful bibliography and index, Fanger's volume adds considerable weight to the need to study magic as part of the broader religious and scientific discourse of the later Middle Ages."

—Gary K. Waite,
Sixteenth Century Journal

308 pages | 26 illustrations | 6.125 × 9.25 | 1998
ISBN 978-0-271-02517-9 | paper: \$32.95 sh

Spiritual and Demonic Magic

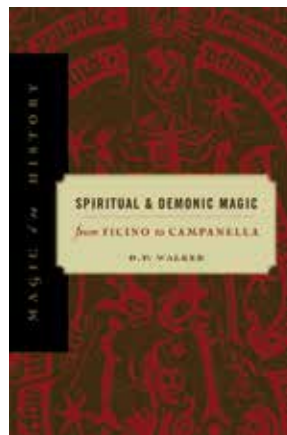
From Ficino to Campanella

D. P. Walker

"*Spiritual and Demonic Magic* remains the basis of contemporary scholarly understanding of the theory of magic in postmedieval Europe."

—Brian Copenhaver, UCLA

256 pages | 6.125 × 9.25 | 2000
ISBN 978-0-271-02045-7 | paper: \$35.95 sh
Available in the U.S., Canada, and Latin America



Prayer, Magic, and the Stars in the Ancient and Late Antique World

Edited by Scott Noegel, Joel Walker,
and Brannon Wheeler

"This book is as professionally and indeed attractively produced as are the other volumes in the worthy Pennsylvania State Magic in History series."

—Daniel Ogden,
*International Journal
of the Classical Tradition*

272 pages | 13 illus./1 map | 6.125 × 9.25 | 2003
ISBN 978-0-271-02258-1 | paper: \$35.95 sh

Icons of Power

Ritual Practices in Late Antiquity

Naomi Janowitz

A 2003 Choice *Outstanding Academic Title*

"This book is a significant contribution to our understanding of late antique religion and ritual, as it considers some of the common ritual elements of late antique Judaism, early Christianity, and Greco-Roman religions."

—R. H. Cline, *The Historian*

192 pages | 6.125 × 9.25 | 2002
ISBN 978-0-271-05837-5 | paper: \$30.95 sh

New in Paperback

Unlocked Books

Manuscripts of Learned Magic in the
Medieval Libraries of Central Europe
Benedek Láng

"We must hope that kind benefactors see the bright future between the pages of Láng's book, for the unknown plains of Central European medieval science are truly exciting territory."

—Anke Timmermann,
Ambix

352 pages | 30 illustrations | 6.125 × 9.25 | 2008
ISBN 978-0-271-03378-5 | paper: \$41.95 sh

Binding Words

Textual Amulets in the Middle Ages

Don C. Skemer

"*Binding Words* will become a prized source of information and inspiration for future research on magic, popular culture and text."

—Bettina Bildhauer,
Times Literary Supplement

336 pages | 12 illustrations | 6.125 x 9.25 | 2006
ISBN 978-0-271-02723-4 | paper: \$46.95 sh

The Bathhouse at Midnight

An Historical Survey of Magic and Divination in Russia

W. F. Ryan

"Ryan's book is a *tour de force*. It is likely to remain the fundamental reference work on magic in Russia for generations to come."

—Eve Levin, *Slavic Review*

512 pages | 6.125 x 9.25 | 1999
ISBN 978-0-271-01967-3 | paper: \$41.95 sh
Available in the U.S., Canada, and Latin America

Strange Revelations

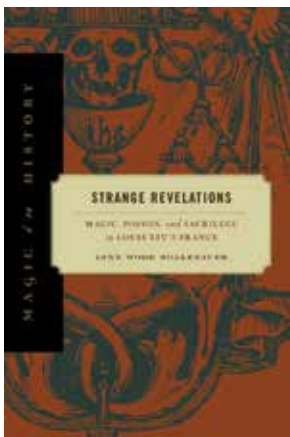
Magic, Poison, and Sacrilege in Louis XIV's France

Lynn Wood Mollenauer

"For anyone with an interest in the history of magic, *Strange Revelations* contains fascinating revelations indeed."

—Jeffrey Freedman,
Church History

224 pages | 6 illustrations | 6.125 x 9.25 | 2006
ISBN 978-0-271-02916-0 | paper: \$30.95 sh



New in Paperback

Alchemical Belief

Occultism in the Religious Culture of Early Modern England

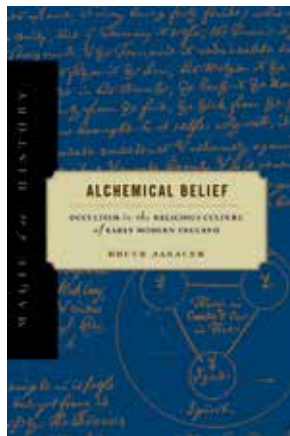
Bruce Janacek

"By identifying alchemical belief as an intangible but pervasive force at work within late Tudor and Stuart society, Janacek's volume is significant for pointing to a more nuanced view of political, philosophical, and religious preconceptions in early modern England. By drawing attention to hidden currents within alchemical culture as an agent of change, *Alchemical Belief* constitutes an important springboard for new studies about the interrelationship between theology and science in pre-modern society." —Donna Bilak,
Early Science and Medicine

"With the arguments of Bacon in mind, the reader of Janacek's book can attain a rounded view of early modern alchemical interest in England, which ranged from the wholehearted support of Dee and Fludd to the cautious approval of Digby or the arm's length attitude of Bacon. This complex view helps to highlight the fact that the eventual triumph of the sceptical views of alchemy was by no means obvious in the climate of early modern England. Indeed, [*Alchemical Belief*] enlightens the reader by capturing an unfamiliar moment in history, when alchemy offered strong promise for the future."

—Georgiana Hedesan, *Ambix*

240 pages | 6 illustrations | 6 x 9 | 2011
ISBN 978-0-271-05014-0 | paper: \$39.95 sh



New in Paperback

Magic in the Cloister

Pious Motives, Illicit Interests, and Occult Approaches to the Medieval Universe

Sophie Page

"*Magic in the Cloister* is a stimulating work: its research is meticulous, its insights compelling, and its prose limpid. For this reviewer, the first visit to the library of St. Augustine's was thrilling indeed."

—David J. Collins, S.J.,
Catholic Historical Review

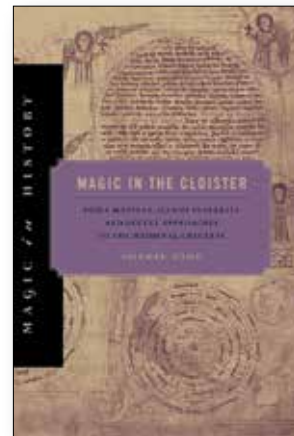
"Page contextualizes licit and illicit forms of magic and the reasons for their classification in the medieval mind, focusing upon magical practice in the monastery. . . . *Magic in the Cloister* is well worth the read, particularly for the academic audience who is coming to these texts for the first time."

—Michael Heyes, *Nova Religio: The Journal of Alternative and Emergent Religions*

"*Magic in the Cloister* offers a fascinating picture of learned monks reading and even putting into practice magical texts that were kept in the library of their monastery. St. Augustine's, Canterbury, offered not only a haven for prayer but also a laboratory for occult activity."

—Charles Burnett,
The Warburg Institute, University of London—School of Advanced Study

248 pages | 6 illustrations | 6 x 9 | 2013
ISBN 978-0-271-06034-7 | paper: \$39.95 sh



Zodiaque

Making Medieval Modern, 1951–2001

Janet T. Marquardt

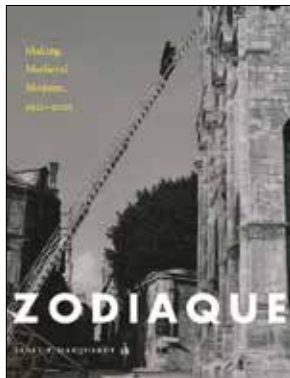
“The French avant-garde monks who created the publishing house Zodiaque in Burgundy thought they were shaping the inner world that post-WWII societies were lacking. How was picturing, framing, printing, and publishing on Romanesque art a way to a better world? And why Romanesque rather than Gothic? Thomas Merton, Albert Gleize and the Cubists, Alfred Stieglitz, Henri Focillon, André Malraux, and Jacques Maritain were the scouts and witnesses of a fifty-year venture that made the medieval modern. The brilliant medievalist Janet Marquardt is our guide, the one we need for a journey that begins as a monograph on a sacred aesthetic experience and finally turns into global history.”

—Guy Lobrichon,
Université d’Avignon

“Janet Marquardt’s *Zodiaque* is more than an in-depth study of the historiographically important Zodiaque publications. It is a rare look into the inner workings of the mutually influential interactions of academic and non-academic intellectual cultures at a crucial time in the postwar formation of Western medieval art history.”

—Conrad Rudolph,
University of California, Riverside

224 pages | 16 color/71 b&w illus. | 6.5 × 8.5 | 2015
ISBN 978-0-271-06506-9 | cloth: \$74.95 sh



New

Texts in Transit in the Medieval Mediterranean

Edited by Y. Tzvi Langermann and Robert G. Morrison

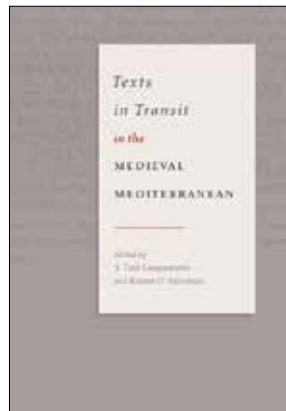
“*Texts in Transit* is a pathbreaking collection of original studies, mostly in the history of science and medicine, that trace the transmission of written and oral texts around the Eastern Mediterranean basin in the Middle Ages. Each essay considers how the texts were shared, altered, and preserved as they moved between cultural milieus. Theoretically sophisticated, the studies represent cutting-edge research and offer original interpretations of the journeys taken by these texts.”

—Charles H. Manekin,
University of Maryland

“How did knowledge travel from one culture to another in the Middle Ages? Scholars increasingly appreciate that in parallel to the main vectors—texts, notably translations, transmitted in manuscripts—there were other, more elusive modes of transmission. This volume aims to draw attention to the phenomenon and identify some of these modes. The eleven studies by scholars from various specialties and countries shed new light on an important but underestimated cultural phenomenon.”

—Gad Freudenthal, Centre
national de la recherche scientifique

264 pages | 1 illustration | 7 × 10 | 8/2016
ISBN 978-0-271-07109-1 | cloth: \$89.95 sh



New

The Continuity of the Conquest

Charlemagne and Anglo-Norman Imperialism

Wendy Marie Hoofnagle

“In *The Continuity of the Conquest*, Wendy Hoofnagle presents a wide-ranging and learned study that will be an important contribution to a variety of fields within medieval studies and beyond.”

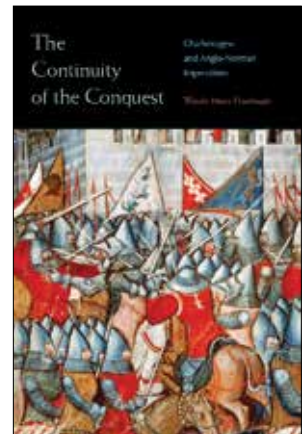
—Anne Latowsky,
University of South Florida

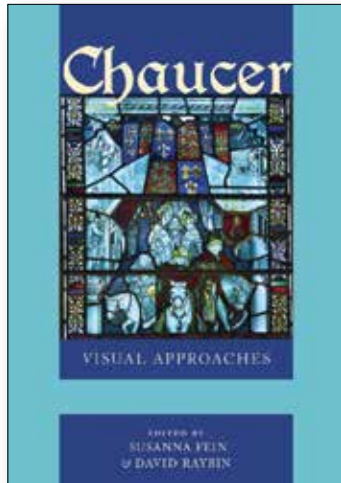
“*The Continuity of the Conquest* further expands the horizons of an already expanding body of work on the medieval Charlemagne legend. That Frankish king and emperor loomed large in the imaginations of the Anglo-Normans, in ways both tacit and explicit. Wendy Hoofnagle forces us to reconceptualize what we think we know about Englishness, and indeed England itself, in the central Middle Ages.”

—Matthew Gabriele, Virginia Tech

The Norman conquerors of Anglo-Saxon England have traditionally been seen both as rapacious colonizers and as the harbingers of a more civilized culture, replacing a tribal Germanic society and its customs with more refined Continental practices. Many of the scholarly arguments about the Normans and their influence overlook the impact of the past on the Normans themselves. *The Continuity of the Conquest* corrects these oversights.

224 pages | 6 × 9 | 8/2016
ISBN 978-0-271-07401-6 | cloth: \$74.95 sh





New

Chaucer

Visual Approaches

Edited by Susanna Fein and David Raybin

“*Chaucer: Visual Approaches* offers a diverse and stimulating set of essays that challenges its readers to consider anew Chaucer’s way(s) of seeing his world and our way(s) of ‘seeing’ Chaucer. Professors Fein and Raybin, scholars of lively mind and commendable dedication to the service of their profession, have once again put Chaucerians in their debt by shepherding this innovative collection into print.”

—Robert W. Hanning,
Columbia University

“This richly illustrated new collection of essays demonstrates the great range of

ways in which visual images are significant to Chaucer’s writings. Dealing with images drawn in words, evoked by words, and made by words on the page, the essays remind us of the scope for original work in this exciting area. The collection has illuminated for me some of the imaginative processes that take place as we read.”

—Julia Boffey, University of London

“With arresting and beautiful illustrations and powerful explorations of ‘intervisuality’ by leading scholars, *Chaucer: Visual Approaches* is a welcome expansion of the way we see both Chaucer’s works and Chaucer’s world.”

—Carolynn Van Dyke, Lafayette College

In *Chaucer: Visual Approaches*, editors Fein and Raybin and a host of esteemed contributors seek to look beyond the literary, religious, and philosophical aspects of Chaucer’s texts to a new mode of interdisciplinary scholarship: one that celebrates the richness of Chaucer’s visual poetics. The twelve illustrated essays in this volume make connections between Chaucer’s texts and various forms of visual data both medieval and modern.

Basing their approach on contemporary understandings of interplay between text and image, the essays in this collection examine a wealth of visual material, from medieval art and iconographical signs to interpretations of Chaucer rendered by contemporary artists. The result is an uncovering of interdisciplinary potential that can deepen and inform our understanding of Chaucer’s poetry in an age in which digitization makes available a wealth of facsimiles and other visual resources. In part a commemoration of *The Chaucer Review*’s fiftieth year, *Chaucer: Visual Approaches* is an important undertaking that promises to open exciting new paths of scholarship.

The contributors are Jessica Brantley, Joyce Coleman, Carolyn P. Collette, Alexandra Cook, Susanna Fein, Maidie Hilmo, Laura Kendrick, Ashby Kinch, David Raybin, Martha Rust, Sarah Stanbury, and Kathryn R. Vulić.

328 pages | 68 color/29 b&w illustrations | 7 × 10 | 11/2016
ISBN 978-0-271-07480-1 | cloth: \$69.95 sh

New in Paperback

Chaucer, Gower, and the Vernacular Rising

Poetry and the Problem of the Populace After 1381

Lynn Arner

“[*Chaucer, Gower, and the Vernacular Rising*] will be an important work for scholars working on late medieval literacy, power relationships, and the nexus between behavioral practices and social control.”

—Craig Bertolet,
Southern Humanities Review

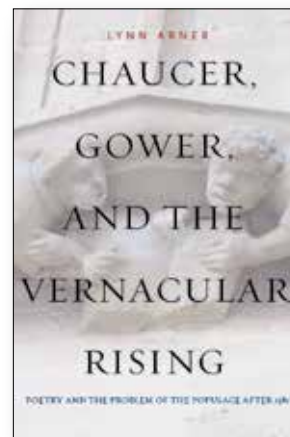
“*Chaucer, Gower, and the Vernacular Rising* excavates the moderating effects that early canonical literature in English would have on nonruling classes who were likely to have been sympathetic with or to have participated in the Peasants’ Revolt, and for that reason alone it offers an enormous contribution to scholarship in fourteenth-century English literature.”

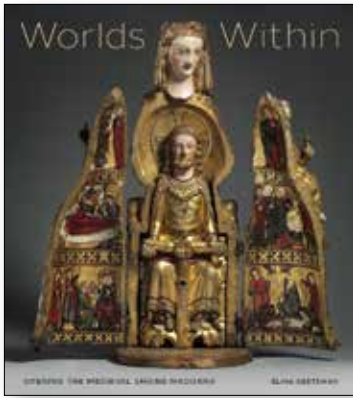
—Georgiana Donavin,
Westminster College

“*Chaucer, Gower, and the Vernacular Rising* is an original and provocative study that reorients our sense of the fourteenth-century audience for vernacular English literature. . . . Through a series of wonderful readings, drawing fruitfully on Pierre Bourdieu, among others, this book makes an important contribution to the social and cultural study of medieval literature, vernacular literacy, and access to cultural capital in the later medieval period.”

—Stephanie Trigg,
University of Melbourne

208 pages | 6 × 9 | 2013
ISBN 978-0-271-05894-8 | paper: \$29.95 sh





Worlds Within

Opening the Medieval Shrine
Madonna

Elina Gertsman

Finalist, 2016 Charles Rufus
Morey Book Award, College Art
Association

“This study of Shrine Madonnas employs a kaleidoscope of lenses to show that perception of these uncanny devotional objects resounded in the viewer’s body, evoked the lore and science of childbirth, displayed the motil-

ity of liveness, and offered multiple paths for the remembrance of sacred history. Attentive to cultural context, Elina Gertsman also brings an array of theoretical insights to bear. A rich and immersive experience awaits the reader-viewer of this intellectually scintillating book!”

—Pamela Sheingorn, City University of New York

“*Worlds Within* is wonderful—compelling, clear, sharp, and engaging. Elina Gertsman uses understudied Shrine Madonnas to prize apart understandings of medieval belief and practice, exploring how these objects facilitated embodied and enacted religious experiences that pressed the boundaries between the material and immaterial, the inert and active, the mundane and sacred, the visual and haptic, and the experience of the present and memory. This is accomplished through consideration of theoretical, cultural, theological, and formal perspectives, with particular emphasis on phenomenological and cognitive approaches. The implications of this learned study extend far beyond Shrine Madonnas to medieval understandings of vision and touch, and performance and devotion, that will shape the field.”

—Asa Mittman, California State University

“This thoughtful, sophisticated, and at times daring book offers important new insights into the simultaneous popularity and controversiality of the *Vierge ouvrante* in late medieval Europe. Springing dynamically between medieval theological, devotional, and scientific discourse and modern scholarship on ritual, reception, performance, and play, Elina Gertsman’s wide-ranging argument illuminates, with elegance and verve, the animated and animating role that these distinctive sculptures played in late medieval religious practice.”

—Pamela Patton, Southern Methodist University

288 pages | 48 color/106 b&w illus. | 9 × 10 | 2015
ISBN 978-0-271-06401-7 | cloth: \$79.95 sh

New in Paperback

Icons and Power

The Mother of God in Byzantium

Bissera V. Pentcheva

Winner, 2010 John Nicholas Brown
Prize, Medieval Academy of America

“The book is well written in good and precise prose and laid out with logical clarity in combination with well-chosen and beautifully produced illustrations on at least two-thirds of the pages. Pentcheva is in command of many texts (chronicles, hymns, sermons, poems) used to deepen her arguments and draws on extensive supplementary material such as coins, seals, ivories, and paintings. . . . [*Icons and Power*] should be of value to anyone concerned with religious cults, devotion, and the relation of rulers to religious symbols.”

—Cecily Hennessy,
Catholic Historical Review

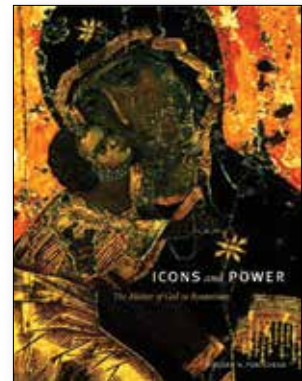
“*Icons and Power* is an ambitious project, the results of which are a welcome and significant addition not only to the study of Byzantine culture and society, but more broadly to Marian studies as a whole. The book brings much-needed contour to the study of the image of Mary in the Byzantine east.”

—Vera Shevzov, *Church History*

“Aimed primarily at Byzantine scholars, this important study will also be of great benefit to medievalists and theologians.”

—Susan Martin,
The Art Book

312 pages | 20 color/100 b&w illus. | 7 × 10 | 2006
ISBN 978-0-271-06400-0 | paper: \$44.95 sh





New
Painting the *Hortus deliciarum*

Medieval Women, Wisdom, and Time
Danielle B. Joyner

“*Painting the ‘Hortus deliciarum’* breaks new ground by addressing the central role of time—historical, cosmological, exegetical, and liturgical—in Herrad’s vision. Joyner brings to her art-historical analysis an exceptional grasp of both the intricate technicalities and the rich moral, ascetic, and theological resonances of time and time-reckoning for the Middle Ages. Her portrait of Herrad reveals a creative ‘visual theologian’ who is also deeply rooted in the learned traditions of her age.”

—Faith Wallis, McGill University

“Expanding positivist scholarship, Danielle Joyner considers the *Hortus deliciarum*’s function and the intellectual currents that generated its illustrations. Sensitive to slippages in the copying of pictorial, scientific, and textual sources, she argues that Herrad not only compiled an encyclopedia of traditional knowledge but also taught her community ways to seek new information from it and to formulate original ideas.” —Herbert L. Kessler, Johns Hopkins University

Between 1170 and 1190 in Alsace, Abbess Herrad compiled for her canonesses an elaborate manuscript, the *Hortus deliciarum*, which combined resplendent images with quotations from more than fifty texts to portray a history of the Christian church across time and through eternity. Destroyed in a bombing during the 1870 siege of Strasbourg, Herrad’s lavishly illuminated manuscript was one of the earliest works created by a woman expressly for other women, the nuns training at the Hohenbourg abbey.

In this close study of the art and history of the *Hortus deliciarum*, Danielle Joyner shows how the book reflected twelfth-century concerns, such as emphasizing a historical interpretation of the Bible and reconciling scientific and theological accounts of the cosmos. She analyzes the images, texts, ideas, and processes at work in the manuscript and offers insights into how it configured a history of the church in the temporal world as a guide to achieving eternal salvation.

By tracing the flexibility and efficacy of the multiple visions employed in the manuscript, Joyner explores how the *Hortus deliciarum* crafted a deeper understanding of the integral role of time in medieval constructions of history, the cosmos, and humanity’s place within them. Scholars and students of art history, medieval and early modern studies, religion, gender, and the history of the book will find Joyner’s work especially valuable, compelling, and provoking.

256 pages | 36 color/60 b&w illus. | 8 × 10 | 2016
ISBN 978-0-271-07088-9 | cloth: \$89.95 sh

New
A Saving Science

Capturing the Heavens in Carolingian Manuscripts

Eric M. Ramírez-Weaver

“Ramírez-Weaver’s fine book focuses on the complex factors affecting the creation, function, and understanding of astronomical manuscripts and their illustrations produced during the Carolingian period. His deeply learned study offers a leap forward from an older view, especially prevalent in art-historical scholarship, that regarded these manuscripts as copies chiefly valuable as reflections of lost ancient materials, and/or looking forward to the ‘Renaissance,’ without placing them in a contemporary context.”

—Lawrence Nees,
University of Delaware

In *A Saving Science*, Eric Ramírez-Weaver explores the significance of early medieval astronomy in the Frankish empire, using as his lens an astronomical masterpiece, the deluxe manuscript of the *Handbook of 809* painted in roughly 830 for Bishop Drogo of Metz, one of Charlemagne’s sons. Created in an age in which careful study of the heavens served a liturgical purpose—to reckon Christian feast days and seasons accurately and thus reflect a “heavenly” order—the diagrams of celestial bodies in the *Handbook of 809* are extraordinary signifiers of the intersection of Christian art and classical astronomy.

304 pages | 28 color/71 b&w illus. | 9 × 10 | 1/2017
ISBN 978-0-271-07126-8 | cloth: \$89.95 sh



New in Paperback

Picturing Space, Displacing Bodies

Anamorphosis in Early Modern Theories of Perspective

Lyle Massey

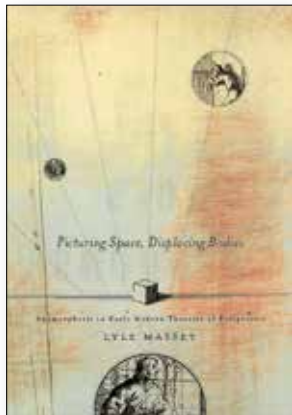
“Lyle Massey has done what very few art historians have attempted, which is to develop an expertise that encompasses the history of science, philosophy, and art, in keeping with the organization of knowledge during the early modern and Enlightenment era, while also demonstrating considerable expertise in contemporary philosophy and cultural theory.”

—Claire Farago,
Renaissance Quarterly

“This is a strong, well-articulated argument for the place of embodiment and bodily experience in Renaissance perspective. Lyle Massey is a very unusual scholar, well informed about phenomenological, Lacanian, and structuralist readings of perspective, but just as conversant with the history of geometry and its connections to Enlightenment philosophy. This book is a tonic, just what the field needs to restore some balance and help heal the rift between post-structuralist, psychoanalytic readings and technical, geometric interpretations.”

—James Elkins,
The Art Institute of Chicago

192 pages | 43 illustrations | 7 × 10 | 2007
ISBN 978-0-271-07212-8 | paper: \$34.95 sh



Vision and Its Instruments

Art, Science, and Technology in Early Modern Europe

Edited by Alina Payne

“This remarkable collection of essays, gathered together with an illuminating introduction by Alina Payne, ranges from Dante to Alfred Hitchcock, from Leonardo da Vinci to Marcel Duchamp. Yet, though the particular focus continually shifts, the central questions remain the same: What is the relationship between seeing and knowing? Between image and reality? Between art and science? *Vision and Its Instruments* is an important book for anyone interested in these questions and in the particular changes that Renaissance art brought to the representation of the visible and invisible world.”

—Stephen Greenblatt,
author of *The Swerve*:
How the World Became Modern

“The book’s subject is also part of the experience of reading it: the generous provision of illustrations offers patterns of analogy and juxtaposition that present the reader with their own epistemic images. Payne’s introduction proposes that Renaissance art and science conceived of sight as performance and event. In the complex acts of seeing performed in these essays, and those they encourage in the reader, the book illustrates as well as argues its own propositions.” —Kathryn Murphy,
Apollo Magazine

304 pages | 64 color/39 b&w illus. | 9 × 10 | 2015
ISBN 978-0-271-06389-8 | cloth: \$89.95 sh



New

Measuring Shadows

Kepler’s Optics of Invisibility

Raz Chen-Morris

“Raz Chen-Morris masterfully argues that Kepler’s optics is a response to widely shared anxieties about vision in Renaissance culture. This book is the first to show why the *Paralipomena* was important for Kepler, and how it was a book of cultural significance instead of a response to a narrowly defined technical issue.”

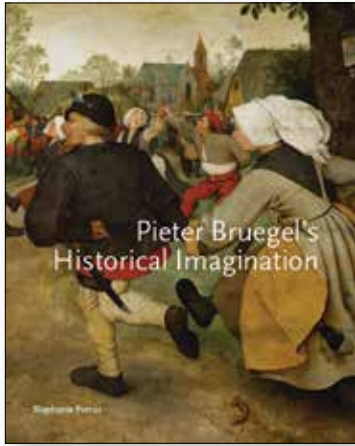
—Sven Dupré,
Institute for Art History,
Freie Universität Berlin

“Neither the disembodied mind that charted the path toward modern mathematical physics, nor the Neoplatonic magus who dreamed of hearing the music of God’s celestial spheres, Johannes Kepler, in Raz Chen-Morris’s erudite and multiperspectival reading, is a fully embodied early modern intellectual striving to resolve deep questions at the heart of early modern thought. *Measuring Shadows* is not just a new history of Kepler’s optics; it is a book about the early modern European life and preoccupations that led Kepler to his world-changing scientific achievements. As such, it is a brilliantly insightful contribution to the cultural history of early modern science.”

—J. B. Shank,
University of Minnesota

264 pages | 12 illustrations | 6 × 9 | 2016
ISBN 978-0-271-07098-8 | cloth: \$79.95 sh





New
Pieter Bruegel's Historical Imagination

Stephanie Porras

“Stephanie Porras’s *Pieter Bruegel’s Historical Imagination* offers a fresh approach to Bruegel’s peasant imagery. Smartly escaping the parameters of tired debates as to whether they offer moralizing comments of peasant excess or a lyrical vision of peasant culture for a town-dwelling elite, she argues that they constitute a form of ‘history.’ In an age that saw the revival of ancient arts and letters together with a rising sense of religious and political identity, Bruegel and his

contemporaries found, in the life of the peasant, a means of suggesting the unity of past and present.”

—Keith Moxey, Barnard College/Columbia University

“A thoughtful, intelligent, and learned book. Stephanie Porras culminates many (lesser but) related studies on Pieter Bruegel with new material and a defining argument and provides the most current assessment of the painter’s peasant subjects. For art historians it will serve as a rich mine of cultural history, literary history, intellectual history, and even music history about Flemish culture on the eve of the Dutch Revolt.”

—Larry Silver, University of Pennsylvania

“By situating Bruegel’s work within his culture’s search for a Flemish ‘vernacular antiquity,’ Stephanie Porras gives us a new sense of how history could be visually conceptualized, manipulated, and deployed in the mid-sixteenth century and invites us to see familiar aspects of Bruegel’s work as operating in an important context that has never been fully explored before. An engaging and important book.”

—Elizabeth Alice Honig, University of California, Berkeley

“In shifting focus from Pieter Bruegel as a painter of everyday life to the historical imagination that informed his peasant paintings, Stephanie Porras offers a new and fresh approach to this canonical artist. Porras’s own historical imagination is impressive, based on meticulous and wide-ranging scholarship in both visual and textual materials. This book is an important contribution to the field.”

—Joanna Woodall, The Courtauld Institute of Art, University of London

216 pages | 34 color/48 b&w illustrations | 8 × 10 | 2016
ISBN 978-0-271-07089-6 | cloth: \$79.95 sh

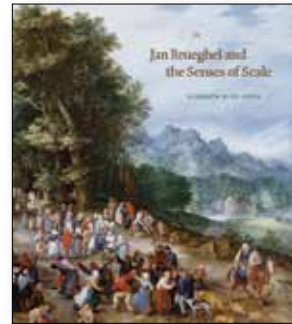
New
Jan Brueghel and the Senses of Scale

Elizabeth Alice Honig

“*Jan Bruegel and the Senses of Scale* presents a long-awaited and much-needed analysis of a critical yet neglected painter. What Elizabeth Honig offers in this study fills a crucial lacuna, as no one else has redressed the relative absence of Jan Brueghel in period accounts, even in the standard surveys of Flemish painting. This is thoughtful, critical, and revisionist art history that challenges assumptions about the importance of period style and pictorial categories.” —Larry Silver, University of Pennsylvania

The son of Pieter Bruegel, Jan Brueghel’s work has been easy for art historians to overlook. Elizabeth Honig’s thoughtful exploration restores Brueghel’s art to its rightful place in history. She reveals how his works—which were portable, mobile, and intimate—questioned conceptions of distance, dimension, and style. In so doing, Honig proposes an alternate form of visuality that allows us to reevaluate how pictures were looked at and experienced in seventeenth-century Europe, how they functioned, and how and what they communicated.

296 pages | 9 × 10 | 9/2016
52 color/104 b&w illustrations
ISBN 978-0-271-07108-4 | cloth: \$84.95 sh



Art, Ritual, and Civic Identity in Medieval Southern Italy

Nino Zchomelidse

Winner, 2015 Howard R. Marraro Prize for Italian History, American Catholic Historical Association

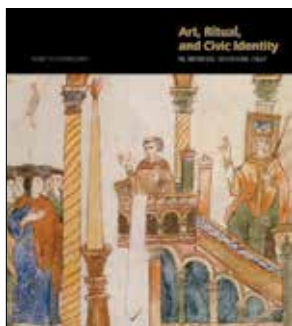
Art, Ritual, and Civic Identity in Medieval Southern Italy offers a rich analysis of the roles that pulpits, candlesticks, and other fixtures played in preaching and liturgical performance. Examining local and continuously changing practices, multiple uses of single monuments, music, burial customs, iconography, the relation of words to images, church reform, the meaning of unfolding, the significance of darkness (and light), and myriad other issues that enliven the appreciation of specific works, the book provides a subtle overall account of how design and decoration not only framed but also fashioned the real activities that took place in medieval churches.”

—Herbert L. Kessler,
Johns Hopkins University

“In this sumptuously illustrated and beautifully written volume, Nino Zchomelidse invites the reader to reimagine the southern Italian church as a space in which elaborately carved furnishings, illustrated scrolls, and decorated candlesticks guided ritual movement, captured the sound of voiced prayer, united communities in common worship, and proclaimed civic pride.”

—Sharon E. J. Gerstel, UCLA

308 pages | 61 color/149 b&w illus. | 9 × 10 | 2014
ISBN 978-0-271-05973-0 | cloth: \$84.95 sh



New

Imagining the Americas in Medici Florence

Lia Markey

“Lia Markey’s book is path-breaking. . . . Her study reveals that the Medici of Florence not only received images from and about the New World but incorporated these distant forms and iconographies into their own visual vocabulary. Markey demonstrates that Italian artists worked not to exoticize but to familiarize the new and in doing so engaged with America in complex and contradictory ways.”

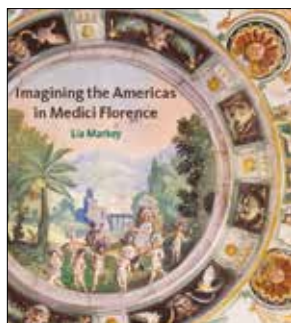
—Thomas B. F. Cummins,
Harvard University

“The Medici participated in the New World discoveries secondhand, by avidly collecting artifacts and turning these materials into images. Rather than telling the story of the discoveries, Lia Markey’s lively book tells us a story about world-making—how new information traveled and was shaped by artists, patrons, and scholars into theaters of the imagination.”

—Alexander Nagel,
New York University

The first full-length study of the impact of the discovery of the Americas on Italian Renaissance art and culture, *Imagining the Americas in Medici Florence* demonstrates that the Medici grand dukes were not only great patrons of artists of their time but also early conservators of American culture.

248 pages | 9 × 10 | 9/2016
50 color/60 b&w illustrations
ISBN 978-0-271-07115-2 | cloth: \$79.95 sh



New

Painting as Medicine in Early Modern Rome

Giulio Mancini and the Efficacy of Art
Frances Gage

“Many scholars have noted the originality and value of the papal physician Giulio Mancini’s writings as a source for artists and artistic thinking in seventeenth-century Rome, but Frances Gage is the first to devote attention to his therapeutic and historical theories regarding painting and its display as contributing to the maintenance of good health. She presents an absorbing view of the relations between art and medical thought of the period, and in so doing contributes significantly to the histories of both art and science.”

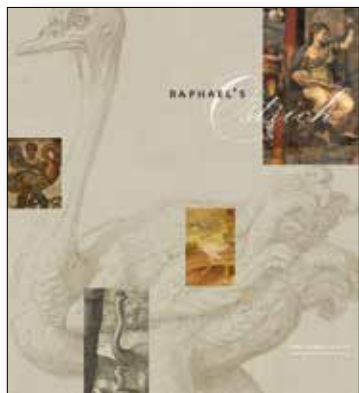
—Charles Dempsey,
Johns Hopkins University

“Mancini’s treatises are regarded as precious, if baffling, testimony about the early modern display of art. Frances Gage’s original approach illuminates how Mancini’s mentality and training as a physician colored his writing. Mancini focused on the effects of beholding paintings, especially in domestic settings. Aesthetic criteria are considered alongside values aligned with humanist medicine, as Mancini attends to how the various genres and qualities of painting should be deployed to affect a viewer—to influence his health, shape the beauty of eventual progeny, exercise or tire the eye, or inspire virtue by presenting models of civil order.”

—Gail Feigenbaum,
Getty Research Institute

246 pages | 8 × 10 | 6/2016
30 color/30 b&w illustrations
ISBN 978-0-271-07103-9 | cloth: \$89.95 sh





New
Raphael's Ostrich

Una Roman D'Elia

"This is a delightful, massively erudite, well-written, and well-composed treatise on an unexpected subject. It will be of interest to art historians, classicists, medievalists, literary scholars, social historians, iconographers, scholars of the classical revival, historians of science, experts in Renaissance emblems, and (above all) scholars of sixteenth-century art, especially scholars of the grotesque. It is the history of a particular bird, along with its various

meanings and implications, and deals with the tension between naturalism and allegory, carrying us from ancient Egypt and Israel through Greece and Rome to the Middle Ages, the High Renaissance, and beyond."

—Paul Barolsky, University of Virginia

"*Raphael's Ostrich* is a learned, ambitious, and very original book. Taking as its starting point a curious detail in a painting generally credited to Raphael, it throws new light on Italian sixteenth-century ideas about artistic invention and about the ways in which works of art were meant to be understood or enjoyed by the audience for which they were made."

—Charles Hope, The Warburg Institute, University of London

Raphael's Ostrich begins with a little-studied aspect of Raphael's painting—the ostrich, which appears as an attribute of Justice, painted in the Sala di Costantino in the Vatican. Una Roman D'Elia traces the cultural and artistic history of the ostrich from its appearances in ancient Egyptian hieroglyphs to the menageries and grotesque ornaments of sixteenth-century Italy. Following the complex history of shifting interpretations given to the ostrich in scientific, literary, religious, poetic, and satirical texts and images, D'Elia demonstrates the rich variety of ways in which people made sense of this living "monster," which was depicted as the embodiment of heresy, stupidity, perseverance, justice, fortune, gluttony, and other virtues and vices. Because Raphael was revered as a god of art, artists imitated and competed with his ostrich, while religious and cultural critics complained about the potential for misinterpreting such obscure imagery. This book not only considers the history of the ostrich but also explores how Raphael's painting forced viewers to question how meaning is attributed to the natural world, a debate of central importance in early modern Europe at a time when the disciplines of modern art history and natural history were developing. The strangeness of Raphael's ostrich, situated at the crossroads of art, religion, myth, and natural history, both reveals lesser-known sides of Raphael's painting and illuminates major cultural shifts in attitudes toward nature and images in the Renaissance. More than simply an examination of a single artist or a single subject, *Raphael's Ostrich* offers an accessible, erudite, and charming alternative to Vasari's pervasive model of the history of sixteenth-century Italian art.

296 pages | 70 color/130 b&w illustrations | 9 × 10 | 2015
ISBN 978-0-271-06640-0 | cloth: \$74.95 sh

New
From Giotto to Botticelli

The Artistic Patronage of the
Humiliati in Florence

Julia I. Miller and Laurie Taylor-Mitchell

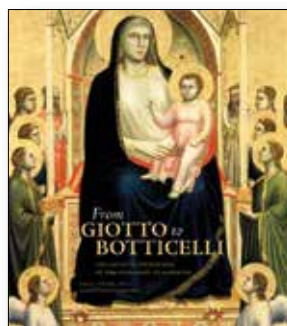
"A major contribution to the history of Florentine churches. Julia Miller and Laurie Taylor-Mitchell's fascinating book elucidates how the paintings created for the Humiliati monks at the Church of the Ognissanti represented their religious ideals of charity and humility, even though their monastic order did not always adhere to its stated convictions, was often plagued by controversy, and rarely submitted to reforms."

—Jeryldene M. Wood,
University of Illinois
at Urbana-Champaign

"*From Giotto to Botticelli* presents a comprehensive study of the Church of the Ognissanti in Florence as a way to better understand the ideology and interests of the Humiliati, a religious order whose art patronage has been unjustly neglected. This fascinating study sheds new light on how the Humiliati shaped art to suit their changing goals as they moved from poverty and humility to secular pleasures and wealth. Sumptuously illustrated, thoroughly researched, and well written, this book convinces the reader of the critical importance of an order whose patronage was momentous for the history of art."

—Diane Wolfthal, Rice University

264 pages | 9 × 10 | 2015
34 color/47 b&w illustrations/3 maps
ISBN 978-0-271-06503-8 | cloth: \$74.95 sh



New in Paperback

The Dark Side of Genius

The Melancholic Persona in Art, ca.
1500–1700
Laurinda S. Dixon

“This beautiful book is all the more precious as a bulwark against the onslaught of digital humanities.”

—Aneta Georgievska-Shine,
Historians of Netherlandish Art

“A beautifully illustrated book that goes a long way to proving that iconography is alive and well in the study of Renaissance art history. Dixon deftly traces the visual evolution of the pervasive cultural concept over two millennia through its religious, artistic, philosophical, and scientific manifestations. . . . Dixon has done an impressive amount of research, even looking at all the medical dissertations on the pathology of melancholia written throughout Europe over two or three centuries. The book is chock-full of interesting and remedial tidbits, such as what animals (owls, swans, stags, cats, and dogs) were viewed as ‘carriers,’ why tobacco intensified melancholy’s effects, and why white wine (and not red) could be used as an antidote, as well as different herbal remedies, music (especially that of Orpheus’s lyre and David’s harp), God-like thoughts, certain colors and foods, physical exercise outdoors in the sun, and, not least, lovemaking.”

—Michael Ann Holly,
Renaissance Quarterly

264 pages | 62 color/77 b&w illus. | 9 × 10 | 2013
ISBN 978-0-271-05936-5 | paper: \$39.95 sh



New in Paperback

On Antique Painting

Francisco de Hollanda
Translated by Alice Sedgwick Wohl,
with introductory essays by Joaquim
Oliveira Caetano and Charles Hope
and notes by Hellmut Wohl

“[Alice Sedgwick Wohl] is alive both to literal sense and to the difficulties posed by usage and stylistic conventions as employed in a language written four and a half centuries ago. With Hollanda she has taken on an especially difficult task, and has succeeded with colours flying. We now have for the first time in English the whole of Hollanda’s treatise. . . . We are all indebted to Sedgwick Wohl and her collaborators for an invaluable contribution to Renaissance studies.”

—Charles Dempsey,
The Burlington Magazine

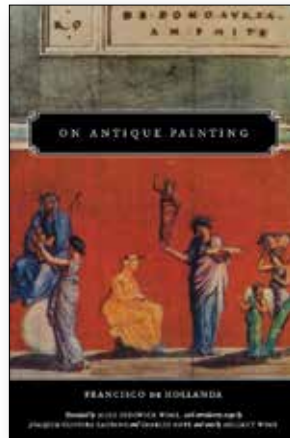
“As the only English translation of this significant Renaissance treatise, *On Antique Painting* marks a contribution not only to the field of Portuguese literature but also to the study of humanism during the Renaissance.”

—Barbara von Barghahn,
George Washington University

“*On Antique Painting* belongs to a tradition of English translations of important primary sources in Renaissance art history and theory, including Leon Battista Alberti’s *On Painting* and Giorgio Vasari’s *Lives of the Artists*.”

—Maria Ruvoldt,
Fordham University

312 pages | 10 illustrations | 6 × 9 | 2013
ISBN 978-0-271-05966-2 | paper: \$39.95 sh



Art and the Religious Image in El Greco's Italy

Andrew R. Casper

“This volume is a substantial contribution to understanding how an icon-writer from the Greek Orthodox world came to accommodate himself to the post-Tridentine Roman Catholic society of Italy.”

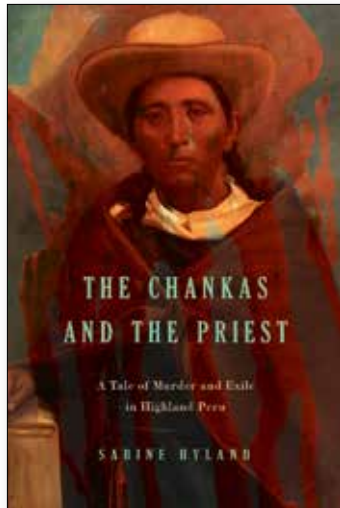
—Nicholas Cranfield, *Church Times*

“Andrew R. Casper’s *Art and the Religious Image in El Greco’s Italy* makes an important contribution to the growing body of scholarship on El Greco, one of the most original and, often, least understood artists of the late Renaissance. In a probing and illuminating fashion, Casper reveals the ways in which El Greco’s encounter with both Counter-Reformation theological ideas and Venetian and Roman art and art theory enabled him to transform himself from a provincial painter of icons in the Byzantine manner to a truly modern painter of devotional images. The El Greco we encounter here is a highly self-conscious, ambitious, and learned painter who, by virtue of his ‘Byzantine way of thinking,’ reconciled aesthetic concerns with contemporary attitudes toward sacred images in the form of what Casper brilliantly terms ‘artful icons.’”

—Steven F. Ostrow,
University of Minnesota

236 pages | 34 color/50 b&w illus. | 8 × 10 | 2014
ISBN 978-0-271-06054-5 | cloth: \$79.95 sh
A book in the Art History Publication Initiative
(AHPi), a collaborative grant from the Andrew W.
Mellon Foundation





New

The Chankas and the Priest

A Tale of Murder and Exile in Highland Peru

Sabine Hyland

“Based on an amazing wealth of documentation gleaned from archives and private collections on three continents, this marvelous microhistory brings to life the world of the Andean villagers of Pampachiri as they fall under the ruthless exploitation of a sadistic priest. Beginning with a series of events in this small village during the late sixteenth century, Sabine Hyland weaves a vivid story of the foundations and persistence of Chanka ethnicity, the role of the Church and its clergy, and the nature of Spanish colonialism. In so doing, she

provides a more balanced evaluation of the construction of a new social order.”

—Noble David Cook, Florida International University

“In this gripping, excitingly narrated history, Sabine Hyland tells the story of a Spanish priest who for a decade abused and bedeviled his parishioners—the Chankas of the village of Pampachiri, in the high Andes of southern Peru. From her extensive research in archives in Spain and Peru, Hyland breathes life into sixteenth- and seventeenth-century documents, producing a remarkable story of priestly depravity met by the staunch resistance of Andean villagers. This is a groundbreaking microhistory of the highest order, deeply informing our understanding of people and events in a remote corner of the colonial Andean world.”

—Gary Urton, Harvard University

“A masterful example of how to narrate and analyze at the same time. Sabine Hyland tells a tale that centers on a larger-than-life villain (as all good stories do), reveals a village of victims who struggle against him, and builds to a mysterious denouement—while reconstructing a past society and exploring its complex development over centuries. The result makes for grim and gripping reading.”

—Matthew Restall, Pennsylvania State University

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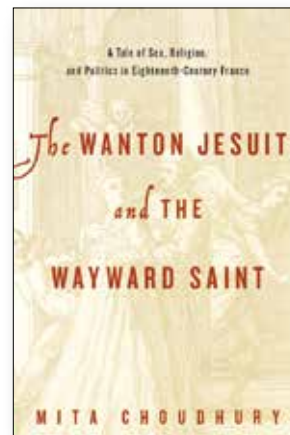
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“Students of eighteenth-century France have long been aware of the importance of the Cadière affair. Fortunately, the case has now found its historian. Mita Choudhury, a leading expert on the politics of theological conflict in Old Regime France, has given us a rich account of the scandalous provincial encounter in the early 1730s that resounded all the way to the halls of Versailles and the Sorbonne.” —Jeffrey S. Ravel,

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The Bernward Gospels

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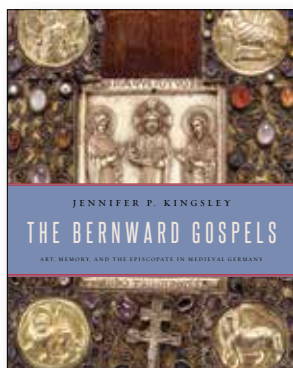
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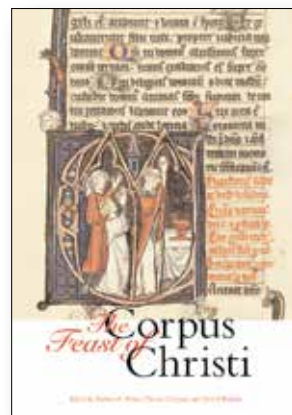
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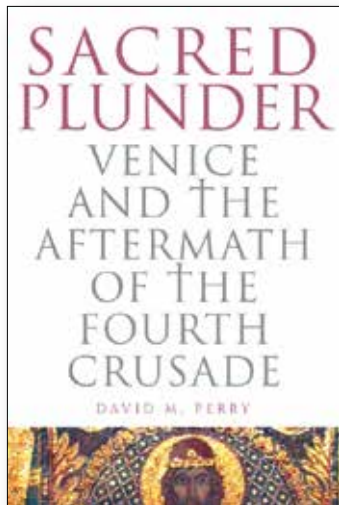
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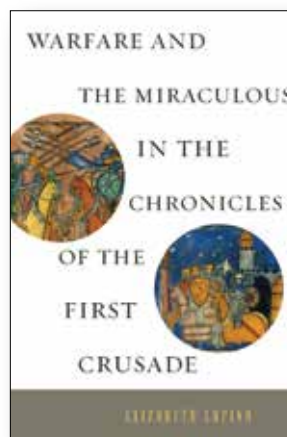
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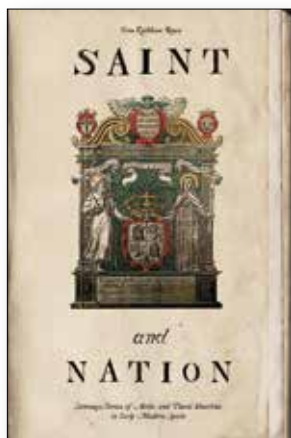
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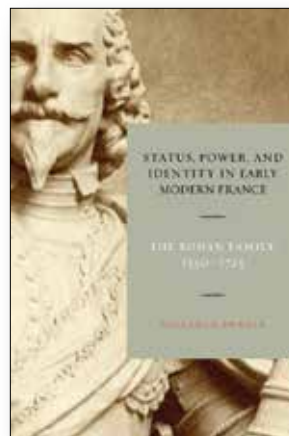
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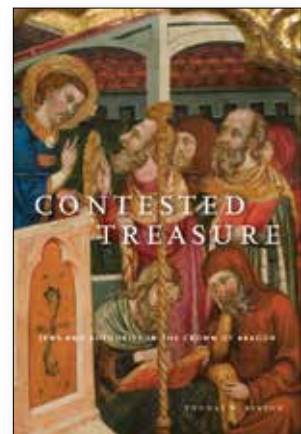
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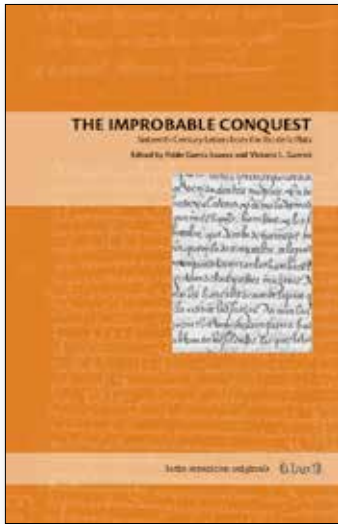
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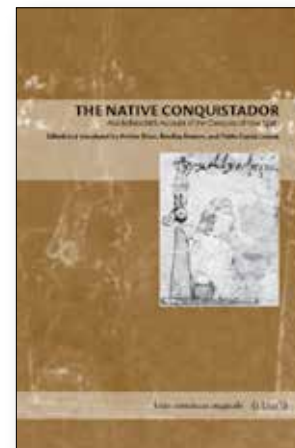
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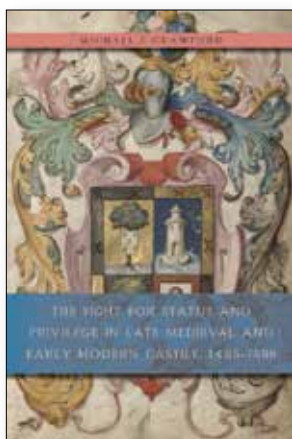
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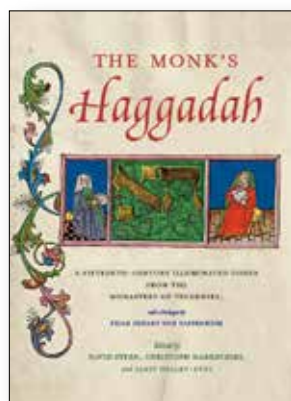
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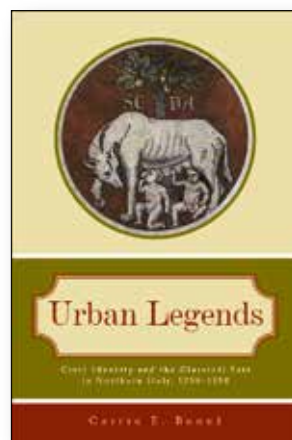
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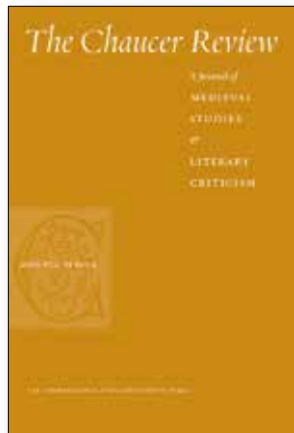
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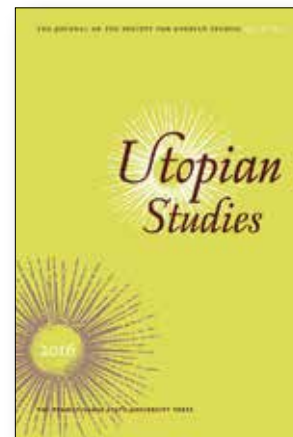
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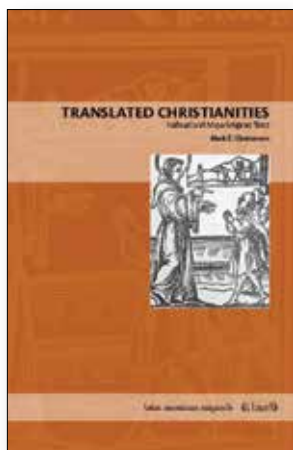
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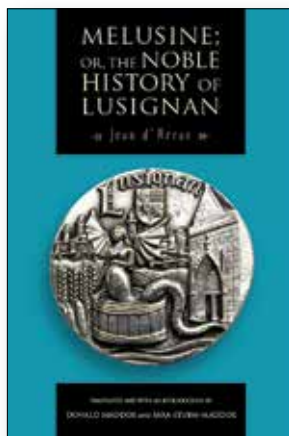
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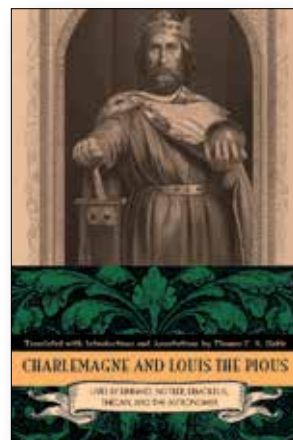
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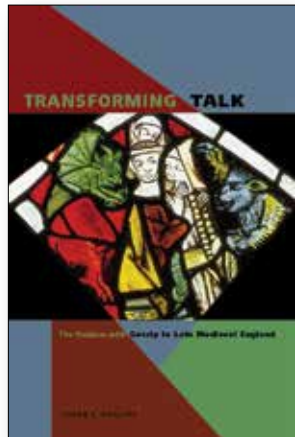
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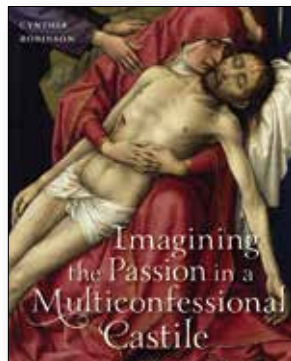
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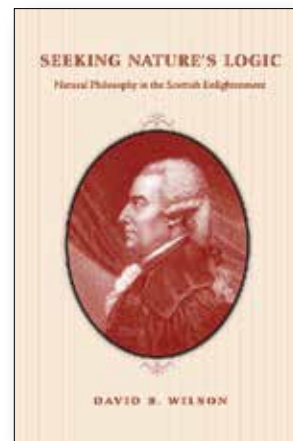
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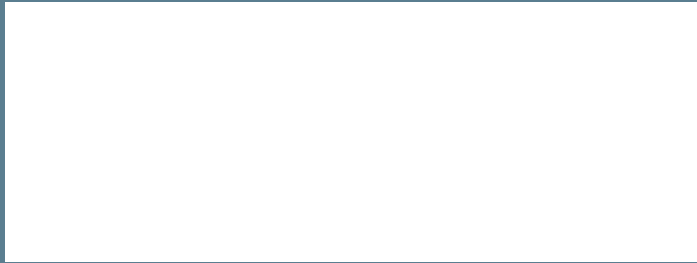


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