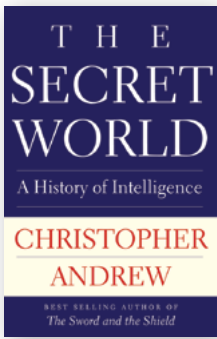


A woman with long brown hair, wearing a patterned dress, is shown in a dynamic, floating pose. She is holding a black typewriter with both hands. The scene is set against a plain, light-colored wall. Numerous white sheets of paper are captured in mid-air, appearing to be blowing or falling around her. The floor is dark and scattered with some papers. The overall mood is surreal and artistic.

Yale UNIVERSITY PRESS

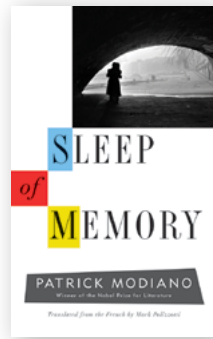
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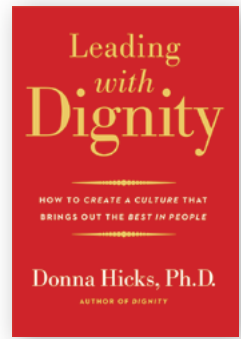
Andrew
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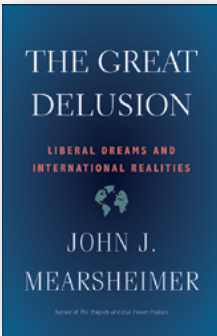
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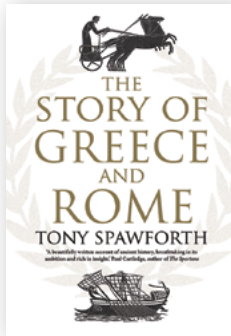
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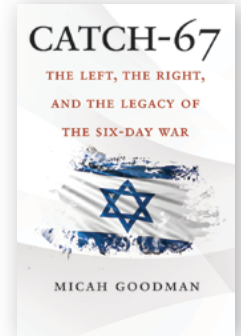
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THE GREAT DELUSION
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Spawforth
THE STORY OF GREECE AND ROME
 978-0-300-21711-7
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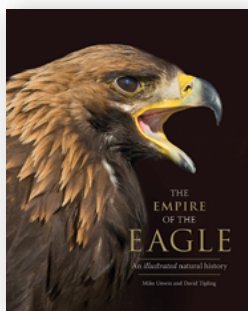
Skidelsky
MONEY AND GOVERNMENT
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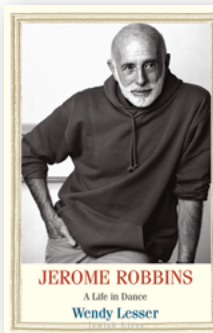
Goodman
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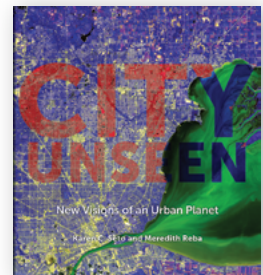
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General Interest



Photo by Nicholas Damrosch.

A conversation with Leo Damrosch

What drew you to the Club and made you want to write about it?

I've spent a lot of time reading, teaching, and thinking about the members of this extraordinary group, and I've always wished that someone would tell their collective story. Since they've been individually studied in depth by others, I had very rich materials to draw upon, including their own writings. My goal is to make readers today at home in their world, and to introduce them to an unforgettable cast of characters.

Calling themselves "the Club" can sound elitist and complacent to our ears today. Were they?

Far from it! It's true that to be elected, you had to be smart. You also had to be good company at their tavern meetings. But you didn't have to be socially prominent or wealthy or famous. And there was also what I call a "shadow club" that was presided over by highly intelligent women, notably Hester Thrale and Fanny Burney, who left fascinating diaries that bring many of these people to life.

Which personalities did you find most compelling?

Johnson and Boswell, unquestionably, though others such as Burke, Garrick, and Joshua Reynolds are also memorable. Johnson's eloquent wisdom was hard won, during a life of spiritual and psychological struggle; he was also brilliantly witty. And Boswell, who admired him for the kind of lived achievement he himself could never attain, left candid and insightful journals that give us an unparalleled window into the age, and into the personalities he knew so well.

PRAISE FOR LEO DAMROSCH'S *JONATHAN SWIFT*:

- Winner of the 2013 National Book Critics Circle Award in the Biography category

"Superb. . . . Damrosch's outstanding book has raised Swift's provocative genius to life."—Jeffrey Collins, *Wall Street Journal*

"[A] commanding new biography. . . . Damrosch is gifted with a fluent style, sturdy sense of humor."—John Simon, *New York Times Book Review* (Editor's Choice)

The Club

Johnson, Boswell, and the Friends Who Shaped an Age

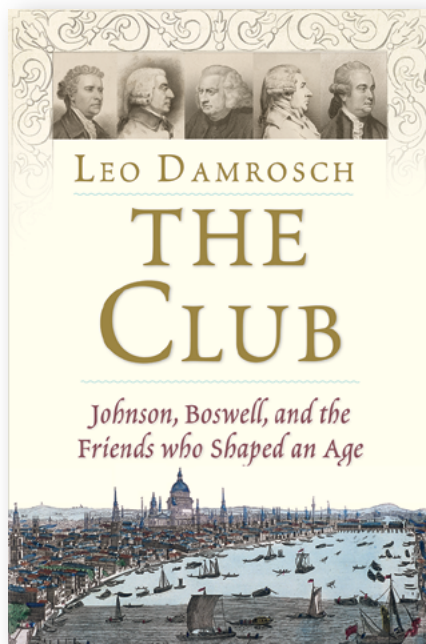
Leo Damrosch

Prize-winning biographer Leo Damrosch tells the story of “the Club,” a group of extraordinary writers, artists, and thinkers who gathered weekly at a London tavern

In 1763, the painter Joshua Reynolds proposed to his friend Samuel Johnson that they invite a few friends to join them every Friday at the Turk’s Head Tavern in London to dine, drink, and talk until midnight. Eventually the group came to include among its members Edmund Burke, Adam Smith, Edward Gibbon, and James Boswell. It was known simply as “the Club.”

In this captivating book, Leo Damrosch brings alive a brilliant, competitive, and eccentric cast of characters. With the friendship of the “odd couple” Samuel Johnson and James Boswell at the heart of his narrative, Damrosch conjures up the precarious, exciting, and often brutal world of late eighteenth-century Britain. This is the story of an extraordinary group of people whose ideas helped to shape their age, and our own.

LEO DAMROSCH is the Ernest Bernbaum Professor of Literature Emeritus at Harvard University. His previous works include the National Book Critics Circle Award winner *Jonathan Swift: His Life and His World*, and *Eternity’s Sunrise: The Imaginative World of William Blake*. He lives in Newton, MA.



“Leo Damrosch’s book is an extraordinary achievement. A lively and engaging account of the coming together of a group of famously gifted individuals—the Club, a virtual microcosm of the vibrant world of mid-to-late eighteenth-century London.”—William C. Dowling, Rutgers University

March Biography/Literature/History
Hardcover 978-0-300-21790-2 \$30.00/£20.00
472 pp. 6 1/8 x 9 1/4 31 color + 93 b/w illus.

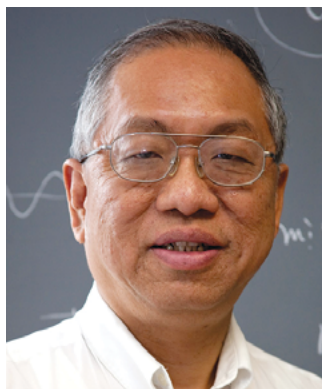


Photo by Susan Towne Gilbert.

A conversation with Shing-Tung Yau

What inspired you to write this book?

A lot of the motivation stems from the gratitude I feel toward my mother and father, who sacrificed so much and endured so many hardships in order to give their children an education and, through that, a chance for a better life. I also wanted to try to convey the peculiar place I occupy in this world as someone caught between two very different cultures, Chinese and American, and the unusual perspective that has given me. In addition, I wanted to provide a candid account of the life of a mathematician. Many people think of our field as a pure, cloistered discipline that is free from any rivalry or political infighting. Sadly, that is not always the case, which is something I've learned through personal experience.

What do you want people to take away from this book?

One of the things that I hope comes across is my undying passion for mathematics. I struggled a lot in my youth as my entire family went through some difficult times. It was not until I found mathematics in my early teens, and literally fell in love with the subject, that I saw a way out of my struggles and an exciting path ahead. I realize that mathematics is not for everyone, but I hope this book helps people recognize the beauty and importance of this amazing field. I've tried to boost mathematics for a long time, and in many ways, in both China and the United States. I see this book as part of those broader efforts.

The Shape of a Life

One Mathematician's Search for the Universe's Hidden Geometry

Shing-Tung Yau and Steve Nadis

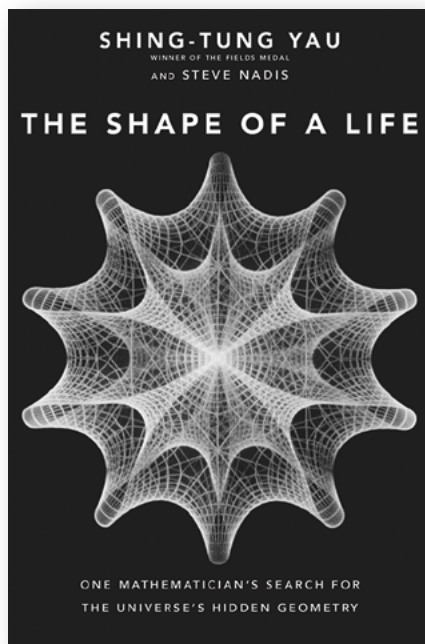
A Fields medalist recounts his lifelong transnational effort to uncover the geometric shape, the Calabi-Yau manifold, which may store the hidden dimensions of our universe

Harvard geometer and Fields medalist Shing-Tung Yau has provided a mathematical foundation for string theory, offered new insights into black holes, and mathematically demonstrated the stability of our universe.

In this autobiography, Yau reflects on his improbable journey to becoming one of the world's most distinguished mathematicians. Beginning with his impoverished childhood in China and Hong Kong, Yau takes readers through his doctoral studies at Berkeley during the height of the Vietnam War protests, his Fields Medal-winning proof of the Calabi conjecture, his return to China, and his pioneering work in geometric analysis. This new branch of geometry, which Yau built up with his friends and colleagues, has paved the way for solutions to several important and previously intransigent problems.

With complicated ideas explained for a broad audience, this book offers readers not only insights into the life of an eminent mathematician, but also an accessible way to understand advanced and highly abstract concepts in mathematics and theoretical physics.

SHING-TUNG YAU is the William Caspar Graustein Professor of Mathematics at Harvard University. He has been awarded a Fields Medal, a MacArthur Fellowship, a National Medal of Science, the Wolf Prize in Mathematics, the Crafoord Prize, the Veblen Prize, and other honors. **STEVE NADIS** is a science writer and contributing editor to *Astronomy* and *Discover* magazines.



"Yau and Nadis's *The Shape of a Life* opens a window into the fascinating mind and world of today's equivalent of Apollonius of Perga, 'The Great Geometer' of antiquity."—Mario Livio, author of *Brilliant Blunders*

February Mathematics/Memoir
Hardcover 978-0-300-23590-6 \$28.00/£20.00
328 pp. 6 1/8 x 9 1/4 49 b/w illus.



A conversation with Christopher Tyerman

How did you first become interested in the Crusades?

I first noticed the Crusades as a very small child, intrigued by the shield design on the spines of my father's copy of the first edition of Runciman's *History of the Crusades*. Subsequently, I came across them at school and university where they appealed as dramatic, exciting, different, exotic, sinister, and symptomatic of an unfamiliar but real human past that challenged understanding and empathy.

What do you think is the greatest aspect of the Crusades' legacy?

At the most basic level, the Crusades provide memorable stories of human ambition, endurance, and suffering, whether seen as adventurous, heroic, squalid, or barbaric. They expose how warfare can find justification effective, however meretricious. Unfortunately, the most obvious legacy is misunderstanding, a set of assumptions equating past wars with present conflicts which does disservice to the appreciation of both. The Crusades offer examples of the difference and complexity of past human behavior, of how conflict operated with, not against, connections between communities and regions. History cannot be recruited into grand narratives of clashes of civilization. Perhaps the greatest legacy is the misuse of history.

Why do you think crusading stories continue to fascinate us today?

The Crusades' dramatic narratives appeal to those who like stories of battles and great men in armed conflict. They invite lazy judgementalism and attractive but spurious modern parallels. That many of the most famous Crusades were fought for control of Palestine adds to a false sense of current immediacy.

The World of the Crusades

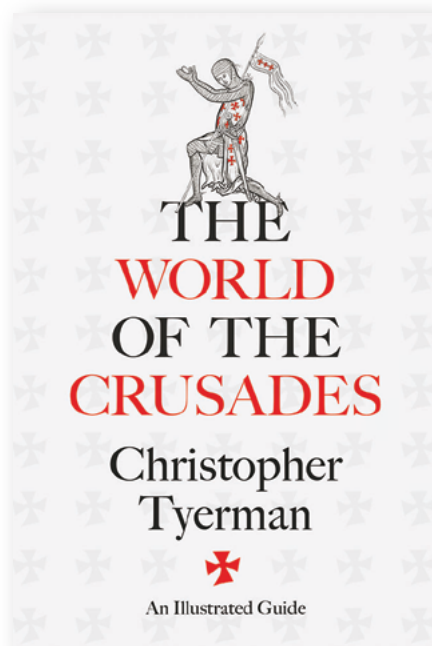
Christopher Tyerman

A lively reimagining of how the distant medieval world of war functioned, drawing on the objects used and made by crusaders

Throughout the Middle Ages crusading was justified by religious ideology, but the resulting military campaigns were fueled by concrete objectives: land, resources, power, reputation. Crusaders amassed possessions of all sorts, from castles to reliquaries. Campaigns required material funds and equipment, while conquests produced bureaucracies, taxation, economic exploitation, and commercial regulation. Wealth sustained the Crusades while material objects, from weaponry and military technology to carpentry and shipping, conditioned them.

This lavishly illustrated volume considers the material trappings of crusading wars and the objects that memorialized them, in architecture, sculpture, jewelry, painting, and manuscripts. Christopher Tyerman's incorporation of the physical and visual remains of crusading enriches our understanding of how the crusaders themselves articulated their mission, how they viewed their place in the world, and how they related to the cultures they derived from and preyed upon.

CHRISTOPHER TYERMAN is professor of the history of the crusades at Oxford University and a fellow of Hertford College. His books include *God's War*, *The Debate on the Crusades*, and *How to Plan a Crusade*. He lives in Oxford.



May History/Medieval History
Hardcover 978-0-300-21739-1 \$35.00/£25.00
464 pp. 6 1/8 x 9 1/4 160 color illus.



Intelligence Squared U.S. Debates, Jan. 11, 2011.
Photo by Chris Valtogio.

A conversation with Paul Starr

What is political entrenchment?

To entrench a change is to cement it. My particular concern is the cementing of the foundations of society and politics. So entrenchment isn't the opposite of change; it's the making of foundational changes in ways that become hard to undo. That can happen through deliberate efforts—what I call “strategic entrenchment.” A good example is a constitution. Or it can happen in an emergent process, often through chains of decisions or countless anonymous choices, whose results become too costly to reverse or so deeply embedded in social relations and understandings that people find alternatives inconceivable.

An important distinction here is between the entrenchment of rules and the entrenchment of power. If rules are entrenched, they're enforced even in contradiction to the desires of the powerful. If power is entrenched, those who possess it are able to keep it, use it, and enlarge it despite public preferences and rules to the contrary.

Should we be worried about it?

Societies need entrenched rules. Democratic constitutions entrench rules that organize government and protect our liberties, but those rules are never immaculately conceived. So, yes, we should be worried about entrenchment, particularly the entrenchment of concentrated wealth and power, even as we recognize that all sides are interested not just in achieving their goals but in making their achievements stick. Entrenchment is a dangerous but unavoidable game. There is nothing so much to be feared in politics—and in life—as the other side permanently getting its way, and no temptation greater than the opportunity to get one's own way decisively and for good.

Entrenchment

Wealth, Power, and the Constitution of Democratic Societies

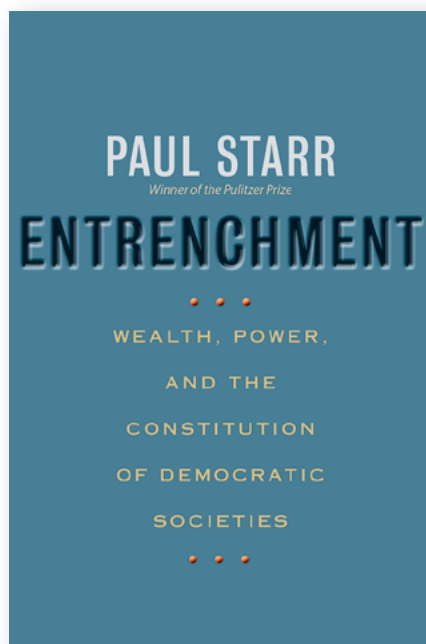
Paul Starr

An investigation into the foundations of democratic societies and the ongoing struggle over the power of concentrated wealth

In this wide-ranging book, Paul Starr examines how wealth and power become entrenched and how they have been fought over. Overcoming the power of landed aristocracy was the formative challenge of eighteenth-century revolutions. Overcoming slavery was the central problem for American democracy. Beginning with these conflicts, Starr explores the entrenchment of competing interests in democratic constitutions, electoral systems, courts, international treaties, and progressive taxes and social policies. While unequal and unjust power can be entrenched, so can rights to freedom and equality.

Much of our politics continues to be a struggle over entrenchment—efforts to bring about change in ways that opponents will find difficult to reverse. Today, rising oligarchical power and populist nationalism pose the danger that illiberal forces will entrench themselves. Starr raises fundamental questions about the origins of our institutions and urgent questions about the future. The stakes couldn't be higher.

PAUL STARR is professor of sociology and public affairs at Princeton University, cofounder and coeditor of *The American Prospect* magazine and winner of the Pulitzer Prize for General Nonfiction and the Bancroft Prize in American History. He has published seven previous books including *Remedy and Reaction: The Peculiar American Struggle over Health Care Reform*.



June History/Politics/Law
Hardcover 978-0-300-23847-1 \$28.50/£25.00
288 pp. 6 1/8 x 9 1/4

Religion in the University

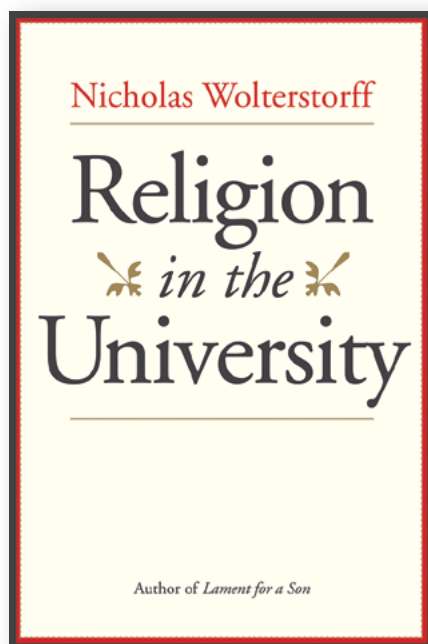
Nicholas Wolterstorff

From one of the world's leading philosophers, this is a powerful defense of religion's role within the modern university

What is religion's place within the academy today? Are the perspectives of religious believers acceptable in an academic setting? In this lucid and penetrating essay, Nicholas Wolterstorff ranges from Max Weber and John Locke to Ludwig Wittgenstein and Charles Taylor to argue that religious orientations and voices do have a home in the modern university, and he offers a sketch of what that home should be like.

He documents how, over the past five decades, remarkable changes have occurred within the academy with regard to how knowledge is understood. During the same period, profound philosophical advancements have also been made in our understanding of religious belief. These shifting ideals, taken together, have created an environment that is more pluralistic than secular. Tapping into larger debates on freedom of expression and intellectual diversity, Wolterstorff believes a scholarly ethic should guard us against becoming, in Weber's words, "specialists without spirit and sensualists without heart."

NICHOLAS WOLTERSTORFF is Noah Porter Professor Emeritus of Philosophical Theology at Yale University. He has written several books, including *Lament for a Son* and *Justice: Rights and Wrongs*. He lives in Grand Rapids, MI.



"A work of genuine enlightenment."—Christian Smith, author of *Atheist Overreach: What Atheism Can't Deliver*



April Religion/Philosophy
Hardcover 978-0-300-24370-3 \$25.00/£18.00
192 pp. 5 x 7 3/4

Standing for Reason

The University in a Dogmatic Age

John Sexton

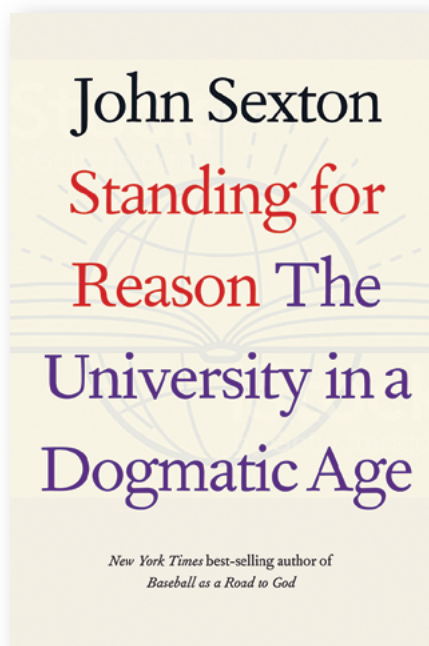
With a Foreword by Gordon Brown

A powerful case for the importance of universities as an antidote to the “secular dogmatism” that increasingly infects political discourse

John Sexton argues that over six decades, a “secular dogmatism,” impenetrable by dialogue or reason, has come to dominate political discourse in America. Political positions, elevated to the status of doctrinal truths, now simply are “revealed.” Our leaders and our citizens suffer from an allergy to nuance and complexity; and the enterprise of thought is in danger.

Sexton sees our universities, the engines of knowledge and stewards of thought, as the antidote, and he describes the policies university leaders must embrace if their institutions are to serve this role. Then, acknowledging the reality of our increasingly interconnected world, and drawing on his experience as president of New York University when it opened campuses in Shanghai and Abu Dhabi, Sexton advocates for “global network universities” as a core aspect of a new educational landscape and as the crucial foundation blocks of an interlocking world characterized by “secular ecumenism.”

JOHN SEXTON is president emeritus, dean emeritus, and Benjamin Butler Professor of Law at New York University. His previous books include the *New York Times* bestseller *Baseball as a Road to God* and *Redefining the Supreme Court's Role*.



“One of the leading educators of our time provides an incisive analysis of the collapse of political discourse, and offers a path forward—with our universities charting the course to more meaningful dialogue as the antidote. The result is a book that gives us hope for the future.” —Hillary Rodham Clinton

April Education/Current Events
Hardcover 978-0-300-24337-6 \$26.00/£18.00
256 pp. 5 ½ x 8 ¼

Wright and New York

The Making of America's Architect

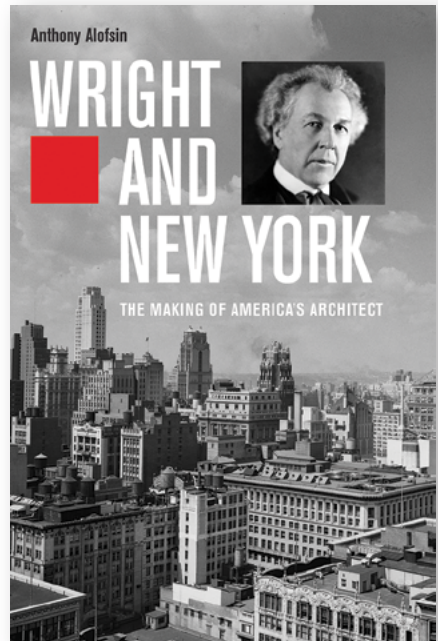
Anthony Alofsin

A dazzling dual portrait of Frank Lloyd Wright and early twentieth-century New York, revealing the city's role in establishing the career of America's most famous architect

Frank Lloyd Wright (1867–1959) took his first major trip to New York in 1909, fleeing a failed marriage and artistic stagnation. He returned a decade later, his personal life and architectural career again in crisis. Booming 1920s New York served as a refuge, but it also challenged him and resurrected his career. New York connected Wright with important clients and commissions that would harness his creative energy and define his role in the future of modern architecture, even as the stock market crash took its toll on his benefactors.

Wright denounced New York as an “unlivable prison” while reveling in the city’s culture. The city became an urban foil for Wright’s work in the desert and in the “organic architecture” he promoted as an alternative to the modernist modes of American Art Deco and the International Style. New York became a major protagonist at the end of Wright’s life as he spent his final years at the Plaza Hotel working on the Guggenheim Museum, the building that would cement his legacy. At once a biography and a glittering portrait of early twentieth-century Manhattan, this volume provides a crucial new understanding of Wright’s life, his career, and the conditions that enabled his success.

ANTHONY ALOFSIN is Roland Roessner Centennial Professor of Architecture at the University of Texas at Austin and a fellow of the American Institute of Architects.



“Alofsin chronicles the relationship between America’s greatest architect and its greatest city with the precision of a detective, the perspective of a historian, and the flair of a novelist.” —Thomas Mellins, author of *New York 1930*

May Architecture/Biography
Hardcover 978-0-300-23885-3 \$35.00/£25.00
344 pp. 6 x 9 65 b/w illus.

Charleston Fancy

Little Houses and Big Dreams in the Holy City

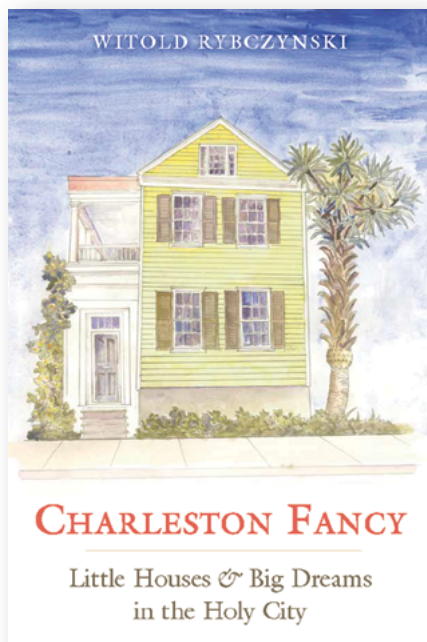
Witold Rybczynski

A captivating chronicle of building in modern-day Charleston, making a case for architecture based on historical precedent, local context, and the ability to delight

Charleston, South Carolina, which boasts America's first historic district, is known for its palmetto-lined streets and picturesque houses. The Holy City, named for its profusion of churches, exudes an irresistible charm. Award-winning author and cultural critic Witold Rybczynski unfolds a series of stories about a group of youthful architects, builders, and developers based in Charleston: a self-taught home builder, an Air Force pilot, a fledgling architect, and a bluegrass mandolin player.

Beginning in the 1980s, this cast of characters, exercising a kind of amateur mastery, produced an eclectic array of buildings inspired by the past—including a domed Byzantine drawing room, a fanciful medieval castle, a restored freedman's cottage, a miniature Palladian villa, and a contemporary Mediterranean street. In his careful profiles of these protagonists and the challenges they have overcome in realizing their dreams, Rybczynski compellingly emphasizes the importance of architecture and urban design on a local level, how an old city can remake itself by invention as well as replication, and the role that individuals still play in transforming the urban landscapes around them.

WITOLD RYBCZYNSKI is an architect and emeritus professor of urbanism at the University of Pennsylvania. He is the author of twenty books, has served as architecture critic for *Slate*, and has received numerous awards.



“In this engaging and fascinating account of development and urban conservation in and around Charleston, Rybczynski masterfully tells a series of interconnected stories that, like a complex Russian novel, involve a variety of characters, bound together by the place itself and its unique history and culture.” —Steven W. Semes, author of *The Future of the Past*

May Architecture/Urban Planning/History
Hardcover 978-0-300-22907-3 \$28.00/£20.00
232 pp. 6 1/8 x 9 1/4 43 b/w illus.

Nature's Giants

The Biology and Evolution of the World's Largest Lifeforms

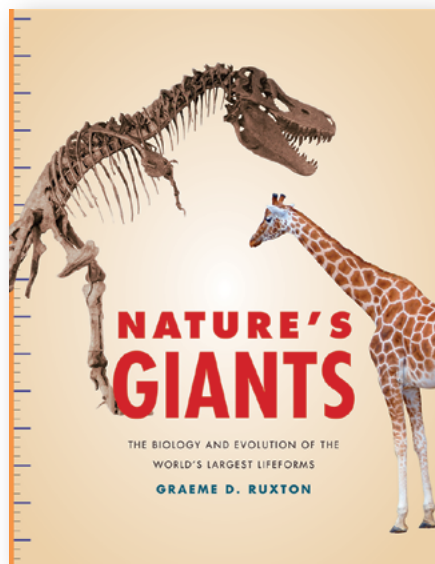
Graeme D. Ruxton

A beautifully illustrated exploration of the science behind the awe-inspiring giants of past and present

The past and present giants of our world—dinosaurs, whales, and even trees—are a source of unending fascination, and their sheer scale is awe-inspiring. Size is integral to the way that organisms experience the world: a puddle that a human being would step over without thinking is an entire world to thousands of microscopic rotifers. But why are creatures the size that they are? Why aren't bugs the size of elephants, or whales the size of goldfish?

In this beautifully illustrated new book, biologist Graeme Ruxton explains how and why nature's giants came to be so large, for example, how decreased oxygen levels limited the size of insects and how island isolation allowed small-bodied animals to evolve larger body sizes. Through a diverse array of examples, from huge butterflies to giant squid, Ruxton explores the physics, biology, and evolutionary drivers behind organism size, showing what it's like to live large.

GRAEME D. RUXTON is professor of biology at the University of St. Andrews in Scotland and fellow of the Royal Society of Edinburgh.



“An attractive and accessible natural history of large organisms.”—Noel A. Heim, Stanford University

April Science/Natural History
Hardcover 978-0-300-23988-1 \$35.00/£25.00
256 pp. 8 ½ x 11 350 color illus.

Humour

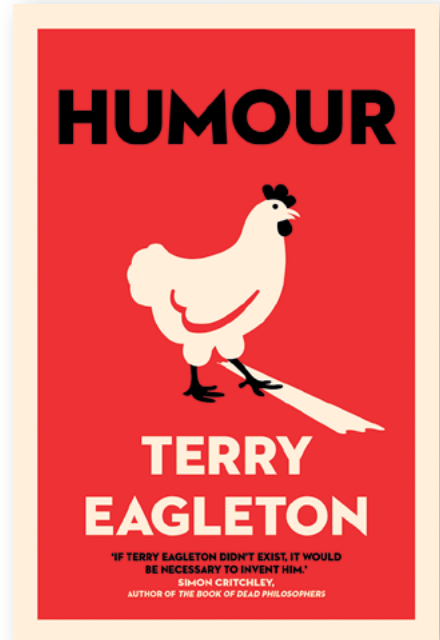
Terry Eagleton

A compelling guide to the fundamental place of humour and comedy within Western culture—by one of its greatest exponents

Written by an acknowledged master of comedy, this study reflects on the nature of humour and the functions it serves. Why do we laugh? What are we to make of the sheer variety of laughter, from braying and cackling to sniggering and chortling? Is humour subversive, or can it defuse dissent? Can we define wit?

Packed with illuminating ideas and a good many excellent jokes, the book critically examines various well-known theories of humour, including the idea that it springs from incongruity and the view that it reflects a mildly sadistic form of superiority to others. Drawing on a wide range of literary and philosophical sources, Terry Eagleton moves from Aristotle and Aquinas to Hobbes, Freud, and Bakhtin, looking in particular at the psychoanalytical mechanisms underlying humour and its social and political evolution over the centuries.

TERRY EAGLETON is distinguished professor of English literature, University of Lancaster, and the author of more than fifty books in the fields of literary theory, postmodernism, politics, ideology, and religion. Recent publications include *Why Marx Was Right* and *Culture*. He lives in Northern Ireland.



May Philosophy/Humour
Hardcover 978-0-300-24314-7 \$24.00/£16.99
192 pp. 5 1/2 x 8 1/4



Author photograph. Modern Press.

A conversation with Geoffrey Parker

What are the special challenges in writing a life of Charles V?

The vast extent of the sources and his handwriting. Charles ruled the first transatlantic empire in history and material on him has survived in archives, museums, and libraries across the globe. He signed at least 100,000 documents in five languages and left more holograph material than any other ruler of Renaissance Europe.

What is new in your account?

I identified the original of his handwritten instructions to his son, the future Philip II, in 1543: those fifty pages revealed so much through the emperor's numerous amendments. And an unknown letter of June 1527 proved Charles had authorized the capture of both Rome and Pope Clement, despite his repeated denials.

In addition to documents, I draw on medical studies of a digit detached from the emperor's mummified body, confirming the agonizing gout that ate away his joints and the double dose of virulent malaria that killed him.

How close can one get to the man himself, and does he surprise you?

Few European rulers exercised so much power for so long. While some of Charles's errors were serious (the failure to crush the Reformation), the successes included the vast extension of his authority to America. However, his achievements rested upon some unsavory practices. He locked up his mother, deceived her, and stole her possessions. And he had a capacity to lie on oath whenever it suited him.

Though undoubtedly charismatic, Charles was flawed, like all of us. But his eminence and his copiously documented introspection make the flaws more apparent and egregious. He is thus a source of constant surprises, endlessly fascinating.

Emperor

A New Life of Charles V

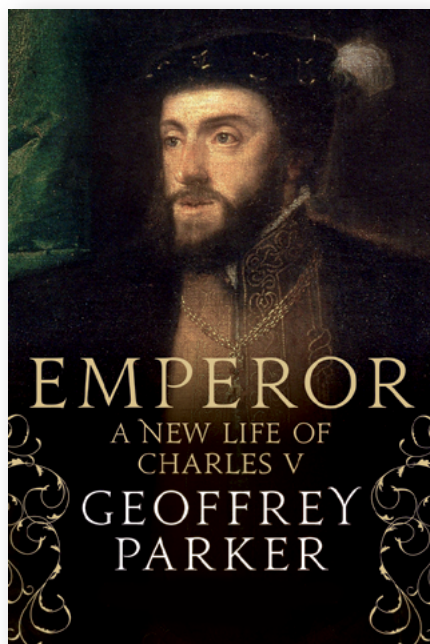
Geoffrey Parker

Drawing on vital new evidence, a top historian dramatically reinterprets the ruler of the world's first transatlantic empire

The life of Emperor Charles V (1500–1558), ruler of Spain, Germany, the Netherlands, and much of Italy and Central and South America, has long intrigued biographers. But the elusive nature of the man (despite an abundance of documentation), his relentless travel and the control of his own image, together with the complexity of governing the world's first transatlantic empire, complicate the task.

Geoffrey Parker, one of the world's leading historians of early modern Europe, has examined the surviving written sources in Dutch, French, German, Italian, Latin, and Spanish, as well as visual and material evidence. He explores the crucial decisions that created and preserved this vast empire, analyzes Charles's achievements within the context of both personal and structural factors, and scrutinizes the intimate details of the ruler's life for clues to his character and inclinations. The result is a unique biography that interrogates every dimension of Charles's reign and views the world through the emperor's own eyes.

GEOFFREY PARKER is Andreas Dorpalen Professor of History and associate of the Mershon Center at Ohio State University, and Profesor Afiliado, División de Historia, Centro de Investigación y Docencia Económicas, Mexico City. Among his many awards is the 2012 Heineken Prize for History. Previous books include *Global Crisis: War, Climate Change and Catastrophe in the Seventeenth Century*.



May Biography/History
Hardcover 978-0-300-19652-8 \$35.00/£25.00
400 pp. 6 1/8 x 9 1/4 16 color + 24 b/w illus.

Hot Protestants

A History of Puritanism in England and America

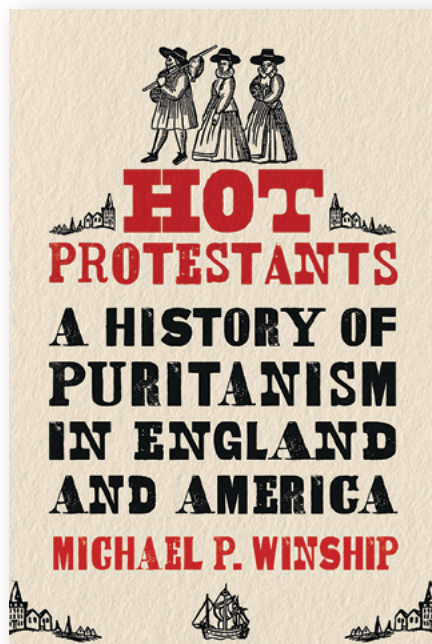
Michael P. Winship

An innovative and compelling study of puritanism that follows the full sweep of the movement's history in England and America

Begun in the mid-sixteenth century by Protestant nonconformists keen to reform England's church and society while saving their own souls, the puritan movement was a major catalyst in the great cultural changes that transformed the early modern world. Providing a uniquely broad transatlantic perspective, this groundbreaking volume traces puritanism's tumultuous history from its initial attempts to reshape the Church of England to its establishment of godly republics in both England and America and its demise at the end of the seventeenth century.

Shedding new light on puritans whose impact was far-reaching as well as on those who left only limited traces behind them, Michael Winship delineates puritanism's triumphs and tribulations and shows how the puritan project of creating reformed churches working closely with intolerant godly governments evolved and broke down over time in response to changing geographical, political, and religious exigencies.

MICHAEL P. WINSHIP is E. Merton Coulter Professor in the Department of History at the University of Georgia. He is the author of numerous books, including *Godly Republicanism: Puritans, Pilgrims, and a City on a Hill*. He lives in Athens, GA.



“A fresh retelling of the ups and downs of the Puritan movement in England and New England, a story conveyed through vignettes that capture its dynamics in unusually insightful ways.” —David D. Hall, author of *A Reforming People*



February History/Religious History
Hardcover 978-0-300-12628-0 \$28.00/£20.00
368 pp. 6 1/8 x 9 1/4 24 b/w illus.

Liberty in the Things of God

The Christian Origins of Religious Freedom

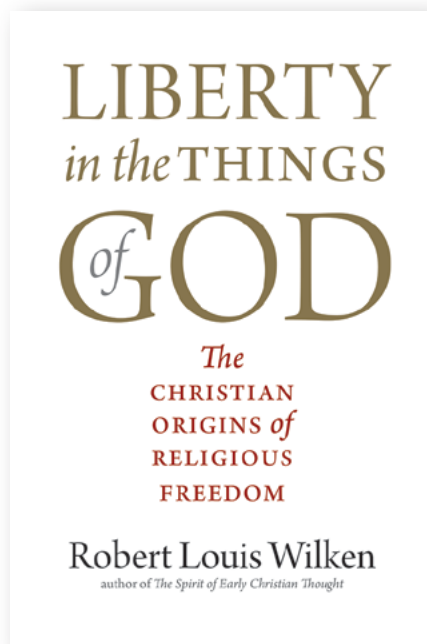
Robert Louis Wilken

From one of the leading historians of Christianity comes this sweeping reassessment of religious freedom, from Tertullian to John Locke

In the ancient world Christian apologists wrote in defense of their right to practice their faith in the cities of the Roman Empire. They argued that religious faith is an inward disposition of the mind and heart and cannot be coerced by external force, laying a foundation on which later generations would build.

Chronicling the history of the struggle for religious freedom from the early Christian movement through the seventeenth century, Robert Louis Wilken shows that the origins of religious freedom and liberty of conscience are religious, not political, in origin. They took form before the Enlightenment through the labors of men and women of faith who believed there could be no justice in society without liberty in the things of God. This provocative book, drawing on writings from the early Church as well as the sixteenth and seventeenth centuries, reminds us of how “the meditations of the past were fitted to affairs of a later day.”

ROBERT LOUIS WILKEN is William R. Kenan Professor of the History of Christianity Emeritus at the University of Virginia. His many books include *The First Thousand Years*, *The Spirit of Early Christian Thought*, and *The Christians as the Romans Saw Them*. He lives in Washington, DC.



“A vibrant picture of where leading ideas about religious freedom came from and how they emerged.” —Robert P. George, Princeton University

May Christianity/Religious History/
Intellectual History
Hardcover 978-0-300-22663-8 \$26.00/£18.99
256 pp. 6 1/8 x 9 1/4

Arabs

A 3,000 Year History of Peoples, Tribes and Empires

Tim Mackintosh-Smith

A riveting, comprehensive history of the Arab peoples and tribes that explores the role of language as a cultural touchstone

This kaleidoscopic book covers almost 3,000 years of Arab history and shines a light on the footloose Arab peoples and tribes who conquered lands and disseminated their language and culture over vast distances. Tracing this process to the origins of the Arabic language, rather than the advent of Islam, Tim Mackintosh-Smith begins his narrative more than a thousand years before Muhammad and focuses on how Arabic, both spoken and written, has functioned as a vital source of shared cultural identity over the millennia.

Mackintosh-Smith reveals how linguistic developments—from pre-Islamic poetry to the growth of script, Muhammad's use of writing, and the later problems of printing Arabic—have helped and hindered the progress of Arab history, and investigates how, even in today's politically fractured post-Arab Spring environment, Arabic itself is still a source of unity and disunity.

TIM MACKINTOSH-SMITH is an eminent Arabist, translator, and traveler whose previous publications include *Travels with a Tangerine* and *Yemen*. He has lived in the Arab world for thirty-five years and is a senior fellow of the Library of Arabic Literature.



April History/Mideast Studies
Paper over Board 978-0-300-18028-2
\$35.00/£25.00
592 pp. 6 1/8 x 9 1/4 24 color illus.

That Other World

Nabokov and the Puzzle of Exile

Azar Nafisi

Translated from Persian by Lotfali Khonji
Edited by Azar Nafisi and Valerie Miles

The foundational text for the acclaimed
New York Times and international best seller
Reading Lolita in Tehran

The ruler of a totalitarian state seeks validation from a former schoolmate, now the nation's foremost thinker, in order to access a cultural cache alien to his regime.

A literary critic provides commentary on an unfinished poem that both foretells the poet's death and announces the critic's secret identity as the king of a lost country.

The greatest of Vladimir Nabokov's enchanters—Humbert—is lost within the antithesis of a fairy story, in which Lolita does not hold the key to his past but rather imprisons him within the knowledge of his distance from that past.

In this precursor to her international best seller *Reading Lolita in Tehran*, Azar Nafisi deftly explores the worlds apparently lost to Nabokov's characters, their portals of access to those worlds, and how other worlds hold a mirror to Nabokov's experiences of physical, linguistic, and recollective exile. Written before Nafisi left the Islamic Republic and published in English for the first time with a new introduction by the author, this book evokes the reader's quintessential journey of discovery with a novel and reveals what caused Nabokov to distinctively shape and reshape that journey for Azar Nafisi.

AZAR NAFISI has taught at the University of Tehran, the Free Islamic University, Allameh Tabataba'i, and Johns Hopkins University's School of Advanced International Studies. In addition to *Reading Lolita in Tehran: A Memoir in Books*, she is the author of *Things I've Been Silent About: Memories of a Prodigal Daughter* and *The Republic of Imagination: America in Three Books*.



“Somewhere between a first-person encounter with literature and a critical study, this book reminds us of how meaningful literature can be.” —Gary Saul Morson

June Literary Studies
Hardcover 978-0-300-15883-0 \$30.00/£20.00
352 pp. 6 1/8 x 9 1/4

Four Words for Friend

Why Using More Than One Language Matters Now More Than Ever

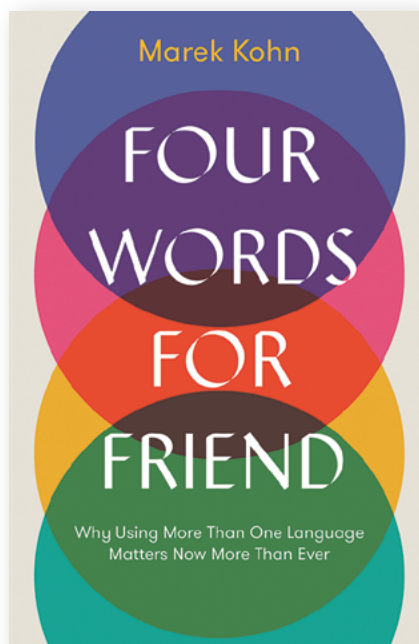
Marek Kohn

A compelling argument about the importance of using more than one language in today's world

In a world that has English as its global language and rapidly advancing translation technology, it's easy to assume that the need to use more than one language will diminish—but Marek Kohn argues that plural language use is more important than ever. In a divided world, it helps us to understand ourselves and others better, to live together better, and to make the most of our various cultures.

Kohn, whom the *Guardian* has called “one of the best science writers we have,” brings together perspectives from psychology, evolutionary thought, politics, literature, and everyday experience. He explores how people acquire languages; how they lose them; how they can regain them; how different languages may affect people's perceptions, their senses of self, and their relationships with each other; and how to resolve the fundamental contradiction of languages, that they exist as much to prevent communication as to make it happen.

MAREK KOHN is the author of *The Race Gallery*, *As We Know It*, *A Reason for Everything*, and *Trust*. He lives in Brighton, UK.



April Psychology/Language/Social Science
Hardcover 978-0-300-23108-3 \$27.50/£20.00
288 pp. 6 1/8 x 9 1/4

Alfred Stieglitz

Taking Pictures, Making Painters

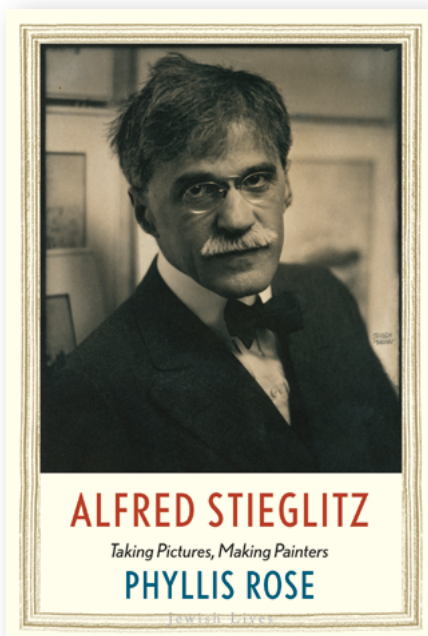
Phyllis Rose

A fascinating biography of a revolutionary American artist ripe for rediscovery as a photographer and champion of other artists

Alfred Stieglitz (1864–1946) was an enormously influential artist and nurturer of artists even though his career is often overshadowed by his role as Georgia O’Keeffe’s husband. This new book from celebrated biographer Phyllis Rose reconsiders Stieglitz as a revolutionary force in the history of American art.

Born in New Jersey, Stieglitz later studied in Germany, where his father, a wool merchant and painter, insisted he would get a proper education. After returning to America, he became one of the first American photographers to achieve international fame. By the time he was sixty, he gave up photography and devoted himself to selling and promoting art. His first gallery, 291, was the first American gallery to show works by Picasso, Rodin, Matisse, and other great European modernists. His galleries were not dealerships so much as open universities, where he introduced European modern art to Americans and nurtured an appreciation of American art among American artists.

PHYLLIS ROSE is a literary critic and biographer. Her books include the acclaimed biography of Virginia Woolf, *Woman of Letters*, and her classic *Parallel Lives: Five Victorian Marriages*. She divides her time between New York City and Key West, FL.



“Rose is consistently generous, knowledgeable . . .”—Christine Smallwood, *New Yorker*

◆ JEWISH LIVES

April Biography/Photography/Jewish Studies
 Hardcover 978-0-300-22648-5 \$26.00/£17.99
 256 pp. 5 3/4 x 8 1/4 14 color + 89 b/w illus.

Martin Buber

A Life of Faith and Dissent

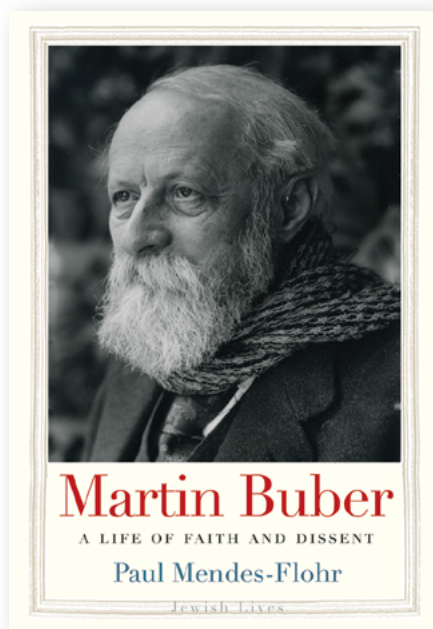
Paul Mendes-Flohr

The first major biography in English in over thirty years of the seminal modern Jewish thinker Martin Buber

An authority on the twentieth-century philosopher Martin Buber (1878–1965), Paul Mendes-Flohr offers the first major biography in English in thirty years of this seminal modern Jewish thinker. Organized around several key moments—such as his sudden abandonment by his mother when he was a child of three—Mendes-Flohr shows how this foundational trauma left an enduring mark on Buber’s inner life, attuning him to the fragility of human relations and the need to nurture them with what he would call a “dialogical attentiveness.”

Buber’s philosophical and theological writings, most famously *I and Thou*, made significant contributions to religious and Jewish thought, philosophical anthropology, biblical studies, political theory, and Zionism. In this accessible new biography, Mendes-Flohr situates Buber’s life and legacy in the intellectual and cultural life of German Jewry as well as in the broader European intellectual life of the first half of the twentieth century.

PAUL MENDES-FLOHR is editor-in-chief of the twenty-two-volume German critical edition of the collected works of Martin Buber and the author of *German Jews: A Dual Identity*. He is professor emeritus of the Divinity School, the University of Chicago, and the Hebrew University of Jerusalem. He lives in Jerusalem, Israel.



“This exquisite biography presents the best account to date of the life and work of one of the most distinguished modern Jewish thinkers and provides a panoramic view of the rich intellectual and cultural life of German Jewry.”—Amir Eshel, Stanford University

◆ JEWISH LIVES

March Biography/Philosophy/Jewish Studies
 Hardcover 978-0-300-15304-0 \$26.00/£16.99
 384 pp. 5 3/4 x 8 1/4 9 b/w illus.

Ben Hecht

Fighting Words, Moving Pictures

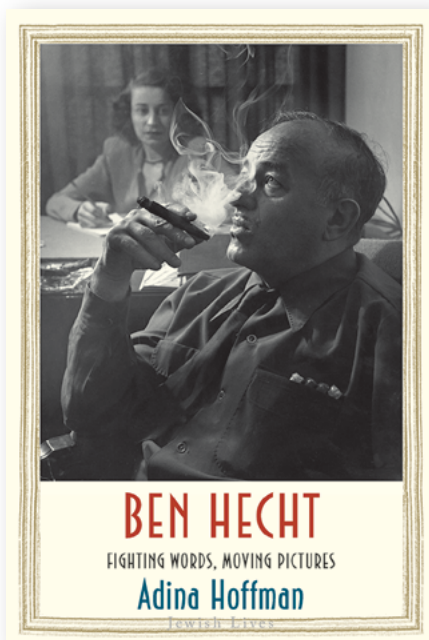
Adina Hoffman

A vibrant portrait of one of the most accomplished and prolific American screenwriters, by an award-winning biographer and essayist

Besides tossing off dozens of now-classic scripts—including *Scarface*, *Twentieth Century*, and *Notorious*—screenwriter Ben Hecht (1893–1964) was known in his day as ace reporter, celebrated playwright, taboo-busting novelist, and the most quick-witted of provocateurs. During World War II, he also emerged as an outspoken crusader for the imperiled Jews of Europe, and later he became a fierce propagandist for pre-1948 Palestine’s Jewish terrorist underground. Whatever the outrage he stirred, this self-declared “child of the century” came to embody much that defined America—especially Jewish America—in his time.

Hecht’s fame has dimmed in the decades since his death, but Adina Hoffman’s vivid portrait brings this charismatic and contradictory figure back to life on the page. Hecht was a renaissance man of dazzling sorts, and Hoffman—critically acclaimed biographer, former film critic, and eloquent commentator on Middle Eastern culture and politics—is uniquely suited to capture him in all his far-flung modes.

ADINA HOFFMAN is an award-winning essayist and biographer. The author of four books, including *Till We Have Built Jerusalem: Architects of a New City* and *My Happiness Bears No Relation to Happiness: A Poet’s Life in the Palestinian Century*, she lives in Jerusalem and New Haven.



“Thoroughly absorbing, compulsively readable, Adina Hoffman’s book gives a critical but sympathetic account of the pugnacious, brilliant Ben Hecht. A highly gifted storyteller, Hoffman shows just how important Hecht was in his day, and why he matters now.”—Noah Isenberg, author of *We’ll Always Have Casablanca*

◆ **JEWISH LIVES**

February Biography/Film/Jewish Studies
 Hardcover 978-0-300-18042-8 \$26.00/£16.99
 264 pp. 5 3/4 x 8 1/4 36 b/w illus.



A conversation with Sinan Antoon

In this new novel, you return to the Iraqi War of 2003. How has your perspective changed; what have the intervening years taught you?

I was vehemently opposed to the invasion of Iraq and wrote essays about its catastrophic effects on Iraq and the region in English and Arabic before and after it took place. I'm still learning about the political economy of death, the dominant hierarchy of human worth, and the advanced, technologically sophisticated barbarism that structures and informs our "civilization." Like the two narrators in the novel, I am still collecting shards and fragments of memory and history in order to better understand where this era of permanent war is taking us. I am still sifting through the wreckage(s) it leaves behind.

The Book of Collateral Damage is a very ambitious novel, with many voices, perspectives, and frames as well as many styles: verse, epigraph, anecdote, colloquies, letters, secrets of ancient manuscripts, etc. What challenges did your inventive structure pose?

I've always been fascinated by premodern Arabic prose works whose intricate narrative structures encompassed various genres, discourses, and registers. These works were models. I had to find a way for all of these voices, genres, registers, and fragments to inhabit a durable, overarching structure. Another challenge was the various linguistic registers and tones (a premodern manuscript, a tree, a bird . . . etc.).

What would you most like readers to take away from this book?

Reading is an active process. They will each read it differently. I want them to read it. Smile.

The Book of Collateral Damage

Sinan Antoon

Translated from the Arabic by Jonathan Wright

Sinan Antoon returns to the Iraq war in a poetic and provocative tribute to reclaiming memory

Widely praised in the Arab world, renowned author Sinan Antoon's fourth and most sophisticated novel follows Nameer, a young Iraqi scholar earning his Ph.D. at Harvard, who is hired by filmmakers to help document the devastation of the 2003 invasion of Iraq. During the excursion, Nameer ventures to al-Mutanabbi street in Baghdad, famed for its bookshops, and encounters Wadood, an antiquarian bookseller attempting to catalogue everything destroyed in the war, from objects, sites, books and manuscripts, flora and fauna, to human beings.

Entrusted with the catalogue, Nameer finds life in New York movingly intertwined with fragments from his homeland's past and its present—destroyed letters, verses, epigraphs, and anecdotes—as he drifts throughout the country. The result is a stylistically ambitious, collage-like panorama of the wreckage and the devastation of war and the power of memory.

SINAN ANTOON is a poet, novelist, translator, and associate professor of Arabic literature at New York University. Born in Baghdad, he left Iraq after the Gulf War. The author of several books including *The Corpse Washer*, his works have been translated into thirteen languages. **JONATHAN WRIGHT** is an award-winning translator of *Frankenstein in Baghdad*, *The Bamboo Stalk*, and *Azazel*.



◆ THE MARGELLOS WORLD REPUBLIC OF LETTERS

May Literature/Books about Books
 Hardcover 978-0-300-22894-6 \$24.00/£16.99
 256 pp. 5 x 7 3/4

Snapshots

Claudio Magris

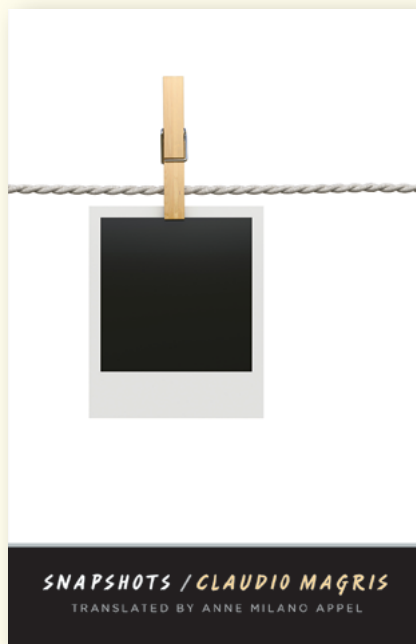
Translated from the Italian by Anne Milano Appel

A collection of brief, but intimate meditations on life and culture ranging from controversial matters to private moments

The internationally acclaimed author Claudio Magris offers a collection of brief “snapshots” reflecting on life and culture from 1999 to 2013 through his very personal lens. Some pieces portray private, intimate moments, while others offer views on public, sometimes controversial matters; the tone is sometimes serious, sometimes humorous, sometimes ironic, but always engaging. The panoramic nature of the vignettes is broad in scope, encompassing a variety of subjects rendered in quick, decisive brushstrokes.

At first glance, the volume offers us a glimpse of a different side to Magris. It is a little like leafing through a photo album of our times and our society, while a familiar companion seated beside us offers a perceptive running commentary. Magris’s wit—at times pungent, at times self-deprecating, always keen—is refreshingly affable.

CLAUDIO MAGRIS, celebrated scholar, was professor of Germanic studies at the universities of Torino and Trieste. He is the internationally acclaimed author of *Danube* and *Microcosms* and winner of the Premio Strega (1997), Praemium Erasmianum 2001, Premio Principe de Asturias (2004), Friedenspreis des Deutschen Buchhandels (2009), and Kafka Prize (2016). His recent works include *Blameless* and *Journeying*. **ANNE MILANO APPEL** is an award-winning translator from the Italian who has translated works by Claudio Magris, Paolo Giordano, Primo Levi, and Giovanni Arpino.



◆ THE MARGELLOS WORLD REPUBLIC OF LETTERS

February Essays/Literary Studies
 PB-with Flaps 978-0-300-21849-7 \$18.00/£12.99
 152 pp. 5 x 7 3/4

What We Live For, What We Die For

Selected Poems

Serhiy Zhadan

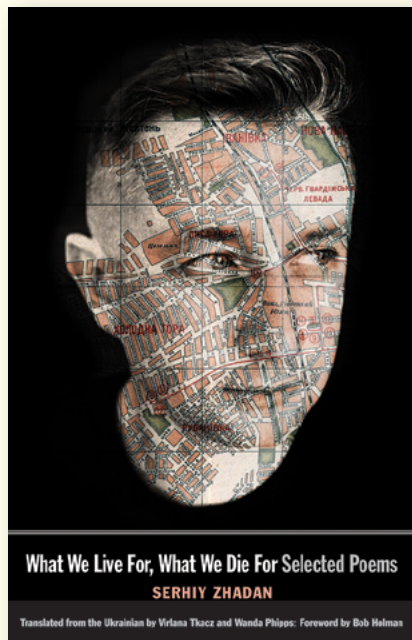
Translated from the Ukrainian by Virlana Tkacz and Wanda Phipps; Foreword by Bob Holman

An introduction to an original poetic voice from eastern Ukraine with deep roots in the unique cultural landscape of post-Soviet devastation

“Everyone can find something, if they only look carefully,” reads one of the memorable lines from this first collection of poems by the world-renowned Ukrainian author Serhiy Zhadan. In these accessible narrative poems, the reader will find profoundly and concisely drawn portraits of life on war-torn and poverty-ravaged streets, where children tally the number of local deaths, where mothers live with low expectations, where romance lives like a remote memory.

In the tradition of Tom Waits, Charles Bukowski, and William S. Burroughs, Zhadan creates a new poetics of loss, a daily crusade of testimonial, a final witness of abandoned lives in a claustrophobic universe where “every year there’s less and less air.” Yet despite the grimness of these portraits, Zhadan’s poems are familiar and enchanting, pulsing with the magic of everyday detail, and ultimately leaving readers with a sense of hope, knowing that the will of a people “will never let it be / like it was before.”

SERHIY ZHADAN was born in the Luhansk Region of Ukraine and educated in Kharkiv. His previous works include *Mesopotamia*, and his books have been translated into several languages. VIRLANA TKACZ and WANDA PHIPPS are an award-winning translation team who have been translating Ukrainian poetry since 1989.



◆ THE MARGELLOS WORLD REPUBLIC OF LETTERS



April Poetry
PB-with Flaps 978-0-300-22336-1 \$18.00/£12.99
160 pp. 6 x 7 3/4

Sentence to Hope

A Sa'dallah Wannous Reader

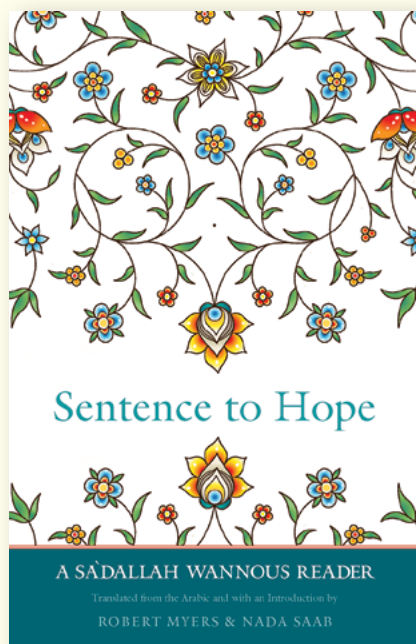
Sa'dallah Wannous

Translated from the Arabic and with an Introduction by Robert Myers and Nada Saab

The first English-language collection of plays and essays by Syrian playwright Sa'dallah Wannous

Sa'dallah Wannous (1941–1997) is generally acknowledged to be one of the Arab world's most significant playwrights, writers, and intellectuals of the twentieth century. This first English-language collection brings together his major plays and essays. Selections include the groundbreaking 1969 play *An Evening's Entertainment for the Fifth of June*, a scathing indictment of the duplicity of Arab leaders during the 1967 War, as well as Wannous's most celebrated play, *Rituals of Signs and Transformations*, a bold treatment of homosexuality, prostitution, clerical corruption, and the quest for female liberation. In addition to his work as a playwright, Wannous, like Brecht, was an astute theatrical and cultural critic, and his essays, some of which are included here, offer shrewd diagnoses of the ills of Arab society and the essential role of theater in ameliorating them.

SA'DALLAH WANNOUS (1941–1997) is one of the greatest modern playwrights to have written in Arabic. **ROBERT MYERS** is director of the Center for American Studies at the American University of Beirut. **NADA SAAB** is an associate professor of Arabic studies at Lebanese American University.



◆ THE MARGELLOS WORLD REPUBLIC OF LETTERS

March Theater/Literature
 Hardcover 978-0-300-22134-3 \$38.00s/£25.00
 464 pp. 5 x 7 ¾

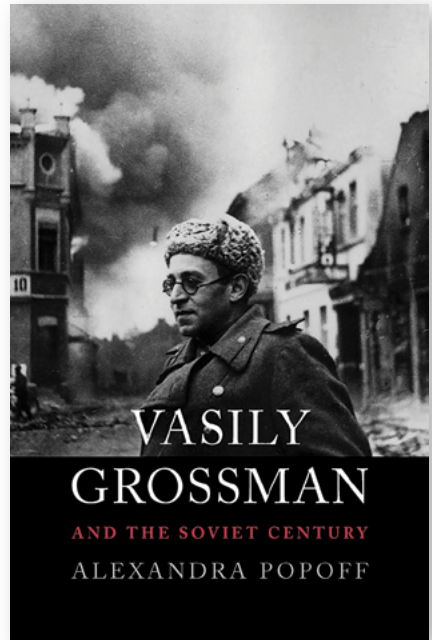
Vasily Grossman and the Soviet Century

Alexandra Popoff

The definitive biography of Soviet Jewish dissident writer Vasily Grossman

If Vasily Grossman's 1961 masterpiece, *Life and Fate*, had been published during his lifetime, it would have reached the world together with Pasternak's *Doctor Zhivago*, and before Solzhenitsyn's *Gulag*. But *Life and Fate* was seized by the KGB. When it emerged posthumously, decades later, it was recognized as the *War and Peace* of the twentieth century. Always at the epicenter of events, Grossman (1905–1964) was among the first to describe the Holocaust and the Ukrainian famine. His 1944 article "The Hell of Treblinka," became evidence at Nuremberg. Grossman's powerful anti-totalitarian works liken the Nazis' crimes against humanity with those of Stalin. We are only now able to examine Grossman's prose, which has the everlasting quality of great art, as well as his life and legacy, which Popoff's authoritative biography illuminates.

ALEXANDRA POPOFF is a former Moscow journalist, an expert on Russian literature and cultural history, and the author of several literary biographies, including the award-winning *Sophia Tolstoy*, and *The Wives*, a *Wall Street Journal* best nonfiction title for 2012.



"Alexandra Popoff has produced a magnificent biography of the great Soviet Jewish writer and journalist Vasily Grossman. *Vasily Grossman and the Soviet Century* does justice to Grossman's outspoken eloquence and defiance as one of the twentieth century's foremost witnesses to the twin evils of Nazism and Stalinism."—Joshua Rubenstein, author of *The Last Days of Stalin*

March Biography/History/Jewish Studies
Hardcover 978-0-300-22278-4 \$32.50/£25.00
424 pp. 6 1/8 x 9 1/4 27 b/w illus.

The Lessons of Tragedy

Statecraft and World Order

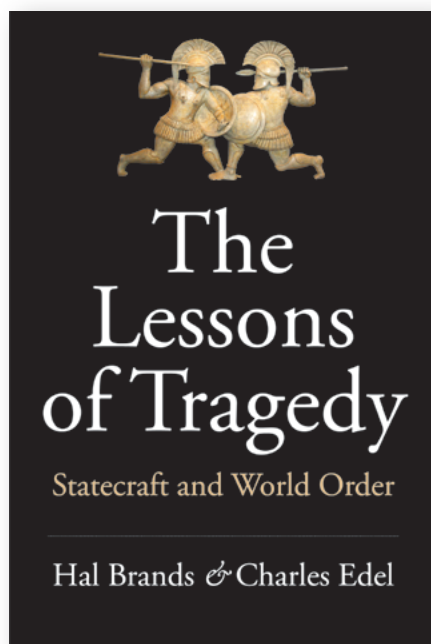
Hal Brands and Charles Edel

An eloquent call to draw on the lessons of the past to address current threats to international order

The ancient Greeks hard-wired a tragic sensibility into their culture. By looking disaster squarely in the face, by understanding just how badly things could spiral out of control, they sought to create a communal sense of responsibility and courage—to spur citizens and their leaders to take the difficult actions necessary to avert such a fate. Today, after more than seventy years of great-power peace and a quarter-century of unrivaled global leadership, Americans have lost their sense of tragedy. They have forgotten that the descent into violence and war has been all too common throughout human history. This amnesia has become most pronounced just as Americans and the global order they created are coming under graver threat than at any time in decades.

In a forceful argument that brims with historical sensibility and policy insights, two distinguished historians argue that a tragic sensibility is necessary if America and its allies are to address the dangers that menace the international order today. Tragedy may be commonplace, Brands and Edel argue, but it is not inevitable—so long as we regain an appreciation of the world’s tragic nature before it is too late.

HAL BRANDS is the Henry Kissinger Distinguished Professor of Global Affairs in the Johns Hopkins School of Advanced International Studies and a senior fellow at the Center for Strategic and Budgetary Assessments. **CHARLES EDEL** is a senior fellow at the United States Studies Centre at the University of Sydney and previously served on the U.S. Secretary of State’s policy planning staff.



“In this spare, almost mathematical primer, Hal Brands and Charles Edel deliver a rebuke to complacency and a defense of constructive pessimism in the service of America’s engagement with the world.” —Robert D. Kaplan, author of *The Return of Marco Polo’s World: War, Strategy, and American Interests in the Twenty-first Century*

February International Affairs/American Studies
Hardcover 978-0-300-23824-2 \$25.00/£18.99
216 pp. 5 ½ x 8 ¼

Surviving Genocide

Native Nations and the United States from the American Revolution to Bleeding Kansas

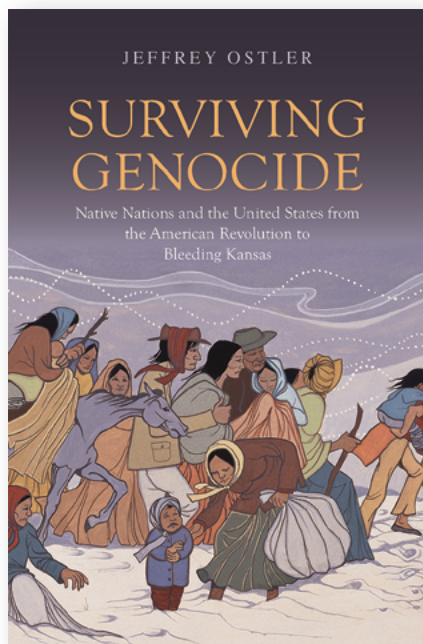
Jeffrey Ostler

The first part of a sweeping two-volume history of the devastation brought to bear on Indian nations by U.S. expansion

In the first part of this sweeping two-volume history, Jeffrey Ostler investigates how American democracy relied on Indian dispossession and the federally sanctioned use of force to remove or slaughter Indians in the way of U.S. expansion. He charts the losses that Indians suffered from relentless violence and upheaval and the attendant effects of disease, deprivation, and exposure. This volume centers on the eastern United States from the 1750s to the start of the Civil War.

An authoritative contribution to the history of the United States' violent path toward building a continental empire, this ambitious and well-researched book deepens our understanding of the seizure of indigenous lands, including the use of treaties to create the appearance of Native consent to dispossession. Ostler also carefully documents the resilience of Native people, showing how they survived genocide by creating alliances, defending their towns, and rebuilding their communities.

JEFFREY OSTLER is Beckman Professor of Northwest and Pacific History at the University of Oregon and the author of *The Lakotas and the Black Hills* and *The Plains Sioux and U.S. Colonialism from Lewis and Clark to Wounded Knee*. He lives in Eugene, OR.



“Jeffrey Ostler’s *Surviving Genocide* covers a full century and a huge swath of territory but is never less than comprehensive. This is benchmark history at its best.”—John Mack Faragher, Yale University

May History/Native American Studies
Hardcover 978-0-300-21812-1 \$37.50/£30.00
512 pp. 6 1/8 x 9 1/4 49 b/w illus.

A Natural History of Beer

Rob DeSalle and Ian Tattersall

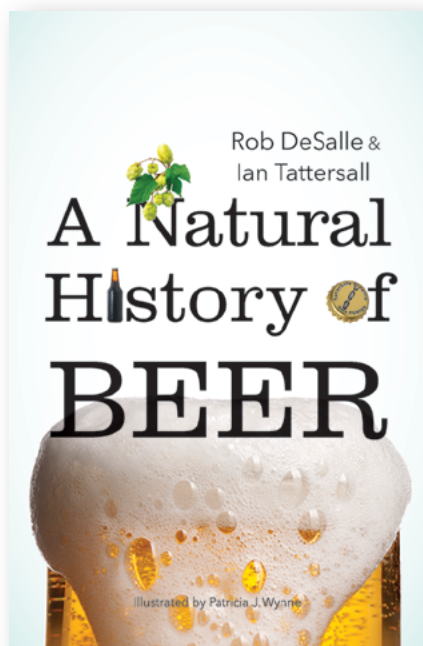
Illustrated by Patricia J. Wynne

A celebration of beer—its science, its history, and its impact on human culture

What can beer teach us about biology, history, and the natural world? From ancient Mesopotamian fermentation practices to the resurgent American craft brewery, Rob DeSalle and Ian Tattersall peruse the historical record and traverse the globe for engaging and often surprising stories about beer. They explain how we came to drink beer, what ingredients combine to give beers their distinctive flavors, how beer's chemistry works at the molecular level, and how various societies have regulated the production and consumption of beer.

Drawing from such diverse subject areas as animal behavior, ecology, history, archaeology, chemistry, sociology, law, genetics, physiology, neurobiology, and more, DeSalle and Tattersall entertain and inform with their engaging stories of beer throughout human history and the science behind it all. Readers are invited to grab a beer and explore the fascinating history of its creation.

ROB DESALLE is a curator at the American Museum of Natural History's Sackler Institute for Comparative Biology and its program for microbial research. **IAN TATTERSALL** is curator emeritus, AMNH Division of Anthropology. DeSalle and Tattersall co-authored *A Natural History of Wine* and *The Brain: Big Bangs, Behavior, and Beliefs*. They both reside in New York City.



“As a ‘natural’ follow-up to *A Natural History of Wine*, the sequel on beer—a supreme technological achievement of humankind—should prove equally informative and even more engaging for the general reader.”—Patrick McGovern, Scientific Director, Biomolecular Archaeology Project, University of Pennsylvania Museum of Archaeology and Anthropology



February Food Culture/Cooking
Hardcover 978-0-300-23367-4 \$28.00/£20.00
256 pp. 5 3/4 x 8 3/4 73 b/w illus.

Wings in the Light

Wild Butterflies in North America

David Lee Myers

Foreword by Robert Michael Pyle

An extraordinary look at the wild butterflies of North America, with hundreds of compelling original photographs

See what it's like to stare a butterfly in the eyes. Lavishly illustrated and scientifically rigorous, this dazzling volume provides a comprehensive visual guide to the butterflies of North America. David Lee Myers's stunning photography captures these amazing insects in their natural habitats, offering a firsthand look at how butterflies appear in the wild. Featuring more than a hundred species of butterflies, the book highlights the importance of studying these insects as indicator species and discusses not only the taxonomy and biology of butterflies, but the importance of conserving butterfly habitats.

A valuable resource for both professional lepidopterists and amateur naturalists, this engaging window into the world of North American butterflies serves not only to teach us what we can learn about these beautiful and inspiring creatures, but also the incredible things that we can learn from them.

DAVID LEE MYERS is a prize-winning natural history and landscape photographer who has taught photography at various colleges. He has collected data and led butterfly counts for the North American Butterfly Association and the National Park Service. He lives in Ashland, OR.



“Field guides rarely use photos of faded or tattered butterflies. This book bridges the gap between reference book and art book, and will appeal to both experienced lepidopterists and everyday butterfly enthusiasts with its unique photos and narrative.” —Caitlin C. LaBar, co-author of *Butterflies of the Pacific Northwest*

March Natural Science/Zoology
Hardcover 978-0-300-23613-2 \$35.00/£25.00
288 pp. 10 x 7 1/2 430 color illus.

Three Laws of Nature

A Little Book on Thermodynamics

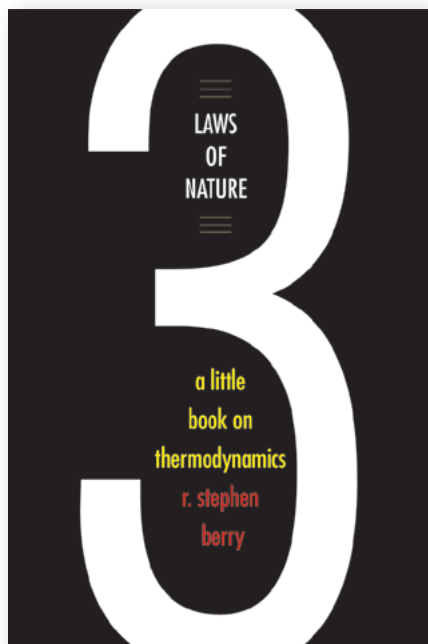
R. Stephen Berry

A short and entertaining introduction to thermodynamics that uses real-world examples to explain accessibly an important but subtle scientific theory

A romantic description of the second law of thermodynamics is that the universe becomes increasingly disordered. But what does that actually mean? Starting with an overview of the three laws of thermodynamics, MacArthur “genius grant” winner R. Stephen Berry explains in this short book the fundamentals of a fundamental science. Readers learn both the history of thermodynamics, which began with attempts to solve everyday engineering problems, and ongoing controversy and unsolved puzzles. The exposition, suitable for both students and armchair physicists, requires no previous knowledge of the subject and only the simplest mathematics, taught as needed.

With this better understanding of one science, readers also gain an appreciation of the role of research in science, the provisional nature of scientific theory, and the ways scientific exploration can uncover fundamental truths. Thus, from a science of everyday experience, we learn about the nature of the universe.

R. STEPHEN BERRY is James Franck Distinguished Service Professor Emeritus at the University of Chicago and a 1983 MacArthur Fellow. His work has contributed to the understanding of the atomic origins of freezing, melting, crystallization, and glass formation. He lives in Chicago, IL.



“The second law of thermodynamics may be the most poorly understood and taught of all of our laws. This bold book meets this admirable challenge, explaining thermodynamics to a popular audience.” —John Wettlaufer, Yale University



March Science
Hardcover 978-0-300-23878-5 \$25.00/£16.99
192 pp. 5 1/2 x 8 1/4 22 b/w illus.

Dante and the Early Astronomer

Science, Adventure, and a Victorian Woman Who Opened the Heavens

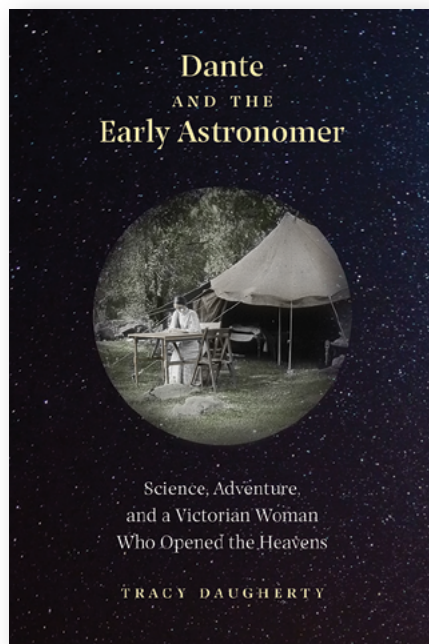
Tracy Daugherty

Explore the evolution of astronomy from Dante to Einstein, as seen through the eyes of trailblazing Victorian astronomer Mary Acworth Evershed

In 1910, Mary Acworth Evershed (1867–1949) sat on a hill in southern India staring at the moon as she grappled with apparent mistakes in Dante’s *Divine Comedy*. Was Dante’s astronomy unintelligible? Or was he, for a man of his time and place, as insightful as one could be about the sky?

As the twentieth century began, women who wished to become professional astronomers faced difficult cultural barriers, but Evershed joined the British Astronomical Association and, from an Indian observatory, became an experienced observer of sunspots, solar eclipses, and variable stars. From the perspective of one remarkable amateur astronomer, readers will see how ideas developed during Galileo’s time evolved or were discarded in Newtonian conceptions of the cosmos and recast in Einstein’s theories. The result is a book about the history of science but also a poetic meditation on literature, science, and the evolution of ideas.

TRACY DAUGHERTY is distinguished professor of English and creative writing emeritus at Oregon State University and the author of several acclaimed literary books, including the *New York Times* best-selling *The Last Love Song: A Biography of Joan Didion*. Daugherty’s work has appeared in the *New Yorker*, *Vanity Fair*, the *Paris Review*, and *McSweeney’s*.



“An almost magical blend of Dante and of modern astronomical theory and a fascinating picture of one of the English popularizers of astronomy who bridged both the nineteenth and twentieth centuries.”—Owen Gingerich, author of *God’s Planet*

April Science/Astronomy/Biography
Hardcover 978-0-300-23989-8 \$26.00/£18.99
224 pp. 5 ½ x 8 ¼ 27 b/w illus.

Jerusalem

City of the Book

Merav Mack and Benjamin Balint

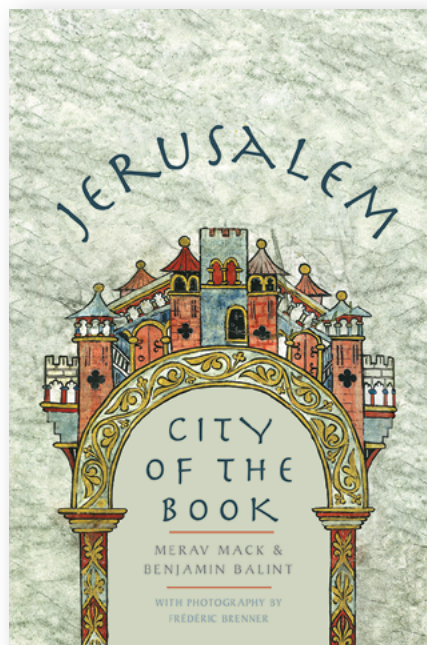
With Photography by Frédéric Brenner

A captivating journey through the hidden libraries of Jerusalem, where some of the world's most enduring ideas were put into words

In this enchanting book, Merav Mack and Benjamin Balint explore Jerusalem's libraries to tell the story of this city as a place where some of the world's most enduring ideas were put into words. The writers of Jerusalem, although renowned the world over, are not usually thought of as a distinct school; their story as Jerusalemites has never before been woven into a single narrative. Nor have the stories of the custodians, past and present, who safeguard Jerusalem's literary legacies.

By showing how Jerusalem has been imagined, safeguarded, and shelved in libraries, Mack and Balint tell the untold history of how the peoples of the book have populated the city with texts. In their hands, Jerusalem itself—perched between East and West, antiquity and modernity, violence and piety—comes alive as a kind of labyrinthine library.

MERAV MACK is a historian of crusading history and religion. She teaches in the department of comparative religion at the Hebrew University of Jerusalem. **BENJAMIN BALINT** is a writer and translator living in Jerusalem. His previous books include *Running Commentary* and *Kafka's Last Trial*.



“An unforgettable exploration of the tunnels, caverns, and treacherous dead ends that make up the world of books and libraries in Jerusalem, this is an unparalleled portrait of one of the world's great cities.” —Matti Friedman, author of *The Aleppo Codex*

May Religion/Jewish Studies/Books about Books
Hardcover 978-0-300-22285-2 \$30.00/£20.00
256 pp. 6 1/8 x 9 1/4 11 color + 23 b/w illus.

The Lions' Den

Zionism and the Left from Hannah Arendt to Noam Chomsky

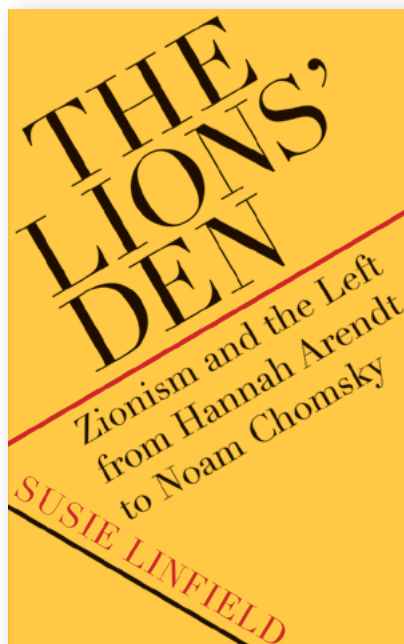
Susie Linfield

A lively intellectual history that explores how prominent midcentury public intellectuals approached Zionism and then the State of Israel itself and its conflicts with the Arab world

In this lively intellectual history of the political Left, cultural critic Susie Linfield investigates how eight prominent midcentury public intellectuals struggled with the philosophy of Zionism, and then with Israel and its conflicts with the Arab world. Constructed as a series of interrelated portraits that combine the personal and the political, the book includes philosophers, historians, journalists, and activists such as Hannah Arendt, Arthur Koestler, I. F. Stone, and Noam Chomsky.

In their engagement with Zionism, these influential thinkers also wrestled with the twentieth century's most crucial political dilemmas: socialism, nationalism, democracy, colonialism, terrorism, and anti-Semitism. In other words, in probing Zionism, they confronted the very nature of modernity and the often catastrophic histories of our time. By examining these leftist intellectuals, Linfield also seeks to understand how the contemporary Left has become focused on anti-Zionism and how Israel itself has moved rightward.

SUSIE LINFIELD is author of *The Cruel Radiance: Photography and Political Violence*, which was a finalist for the National Book Critics Circle Award. She has written for a wide variety of publications, including the *New York Times*, the *Nation*, and the *New Republic*. She is an associate professor of journalism at New York University.



“Susie Linfield has written a brilliantly incisive commentary on eight intellectuals who wrote about the Israel/Palestine conflict. Linfield is herself the ninth intellectual in this book, with a strong and persuasive position of her own.”—Michael Walzer, author of *A Foreign Policy for the Left*

March History/Jewish Studies/Intellectual History
Hardcover 978-0-300-22298-2 \$32.50/£25.00
400 pp. 6 1/8 x 9 1/4

Clear and Present Safety

The World Has Never Been Better and Why That Matters to Americans

Michael A. Cohen and Micah Zenko

An eye-opening look at the history of national security fear-mongering in America and how it distracts citizens from the issues that really matter

What most frightens the average American? Terrorism. North Korea. Iran. But what if none of these are probable or consequential threats to America? What if the world today is safer, freer, wealthier, healthier, and better educated than ever before? What if the real dangers to Americans are non-communicable diseases, gun violence, drug overdoses—even hospital infections? In this compelling look at what they call the “Threat-Industrial Complex,” Michael A. Cohen and Micah Zenko explain why politicians, policy analysts, academics, and journalists are misleading Americans about foreign threats and ignoring more serious national security challenges at home.

Cohen and Zenko argue that Americans should ignore Washington’s threat-mongering and focus instead on furthering extraordinary global advances in human development and economic and political cooperation. At home, they should focus on that which actually harms Americans and undermines their quality of life: substandard schools and healthcare, inadequate infrastructure, gun violence, income inequality, and political paralysis.

MICHAEL A. COHEN is a columnist for the *Boston Globe*.
MICAH ZENKO is a columnist with *Foreign Policy*.



March Foreign Affairs/Current Events
Hardcover 978-0-300-22255-5 \$27.50/£20.00
264 pp. 5 ½ x 8 ¼

They Were Her Property

White Women as Slave Owners in the American South

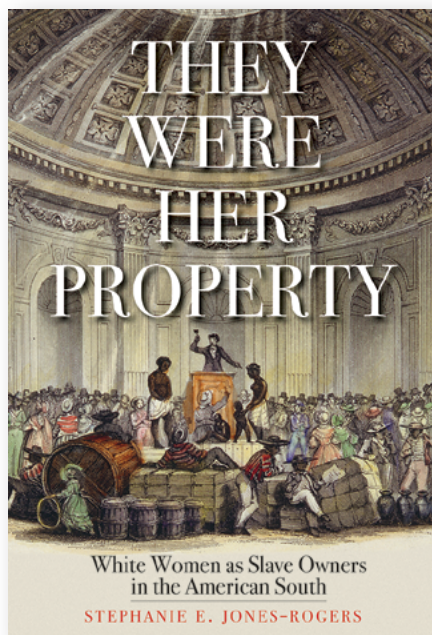
Stephanie E. Jones-Rogers

A bold and searing investigation into the role of white women in the American slave economy

Bridging women's history, the history of the South, and African American history, this book makes a bold argument about the role of white women in American slavery. Historian Stephanie E. Jones-Rogers draws on a variety of sources to show that slave-owning women were sophisticated economic actors who directly engaged in and benefited from the South's slave market.

Because women typically inherited more slaves than land, enslaved people were often their primary source of wealth. Not only did white women often refuse to cede ownership of their slaves to their husbands, they employed management techniques that were as effective and brutal as those used by slave-owning men. White women actively participated in the slave market, profited from it, and used it for economic and social empowerment. By examining the economically entangled lives of enslaved people and slave-owning women, Jones-Rogers presents a narrative that prompts a rethinking of women's history and the history of slavery.

STEPHANIE E. JONES-ROGERS is assistant professor of history at the University of California, Berkeley. She is the winner of the 2013 Lerner-Scott Prize for best doctoral dissertation in U.S. women's history. She lives in El Cerrito, CA.



“One of the most significant books on the history of women and slavery.” —Edward E. Baptist, author of *The Half Has Never Been Told: Slavery and the Making of American Capitalism*

February History/African American History/
Women's Studies
Hardcover 978-0-300-21866-4 \$30.00/£20.00
320 pp. 6 1/8 x 9 1/4 9 b/w illus.

Voices from the Warsaw Ghetto

Writing Our History

Edited with an Introduction by David G. Roskies

Foreword by Samuel D. Kassow

A powerful and original compilation of writings from the Jewish captives of the Warsaw Ghetto during World War II

Hidden in metal containers and buried underground during World War II, these writings from the Warsaw Ghetto record the Holocaust in the words of its first interpreters, the victims themselves. Gathered clandestinely by an underground ghetto collective called Oyneg Shabes, this anthology comprises reportage, diaries, prose, poems, jokes, and sermons that capture the heroism, tragedy, humor, and social dynamics of the ghetto.

Miraculously surviving the devastation of war, this extraordinary archive encompasses a vast range of voices—young and old, men and women, the pious and the secular, optimists and pessimists—and chronicles different perspectives on the topics of the day while also preserving rapidly endangered cultural traditions. Described by David G. Roskies as “a civilization responding to its own destruction,” these texts tell the story of the Warsaw Jews in real time, against time, and for all time.

DAVID G. ROSKIES is the Sol and Evelyn Henkind Chair in Yiddish Literature and Culture and professor of Jewish literature at the Jewish Theological Seminary and the editor of *The Dybbuk and Other Writings* by S. Ansky. He lives in New York City.



April History/Jewish Studies
Hardcover 978-0-300-23672-9 \$28.00/£25.00
256 pp. 5 ½ x 8 ¼ 7 b/w illus.



Who Wants to Be a Jewish Writer?

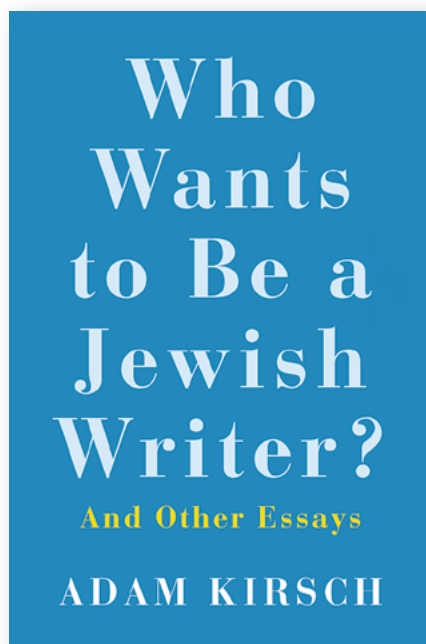
And Other Essays

Adam Kirsch

From one of today's keenest critics comes a collection of essays on poetry, religion, and the connection between the two

In this wide-ranging collection, Adam Kirsch, one of today's finest critics, brings together essays on poetry, religion, and the intersections between them, with a particular focus on Jewish literature. He explores the question of what defines Jewish literature, the relationship between poetry and politics, and the future of literary reputation in the age of the internet. Several essays look at the way individual Jewish writers like Stefan Zweig and Isaac Deutscher, who coined the phrase "the non-Jewish Jew," have dealt with politics. Kirsch also examines questions of spirituality and morality in the writings of contemporary poets, including Christian Wiman, Kay Ryan, and Seamus Heaney. Other essays examine why many American Jewish writers have resisted that categorization, inviting us to consider "Is there such a thing as Jewish literature?"

ADAM KIRSCH is a regular contributor to the *Atlantic* and the *New Yorker*, and the author of ten books, including *The People and the Books: 18 Classics of Jewish Literature* and *Why Trilling Matters*. He lives in New York City.



"From one of our most distinguished public intellectuals and an indispensable voice on matters literary and spiritual, Adam Kirsch's collection of essays on poetry and religion shows him at his very best." —David Mikics, author of *Slow Reading in a Hurried Age*

March Essays/Literary Studies/Jewish Studies
Hardcover 978-0-300-24013-9 \$26.00/£18.00
224 pp. 5 ½ x 8 ¼

Bletchley Park and D-Day

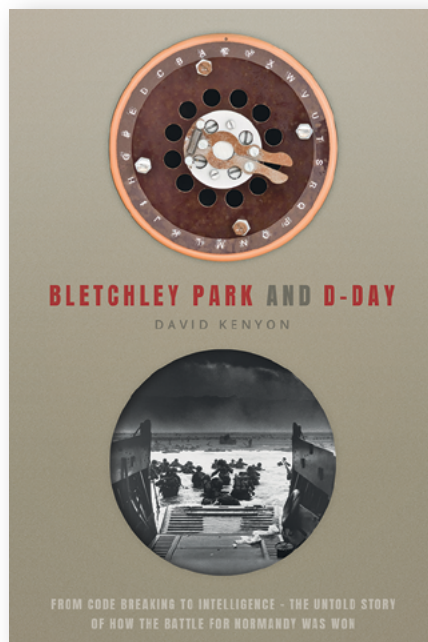
David Kenyon

The untold story of Bletchley Park's key role in the success of the Normandy campaign

Since the secret of Bletchley Park was revealed in the 1970s, the work of its codebreakers has become one of the most famous stories of the Second World War. But cracking the Nazis' codes was only the start of the process. Thousands of secret intelligence workers were then involved in making crucial information available to the Allied leaders and commanders who desperately needed it.

Using previously classified documents, David Kenyon casts the work of Bletchley Park in a new light, as not just a codebreaking establishment, but as a fully developed intelligence agency. He shows how preparations for the war's turning point—the Normandy Landings in 1944—had started at Bletchley years earlier, in 1942, with the careful collation of information extracted from enemy signals traffic. This account reveals the true character of Bletchley's vital contribution to success in Normandy, and ultimately, Allied victory.

DAVID KENYON is the research historian at Bletchley Park. He is coauthor of *Digging the Trenches* and author of *Horsemen in No Man's Land*.



May History
Hardcover 978-0-300-24357-4 \$28.00/£18.99
320 pp. 6 1/8 x 9 1/4 24 b/w illus.

Culture in Nazi Germany

Michael H. Kater

A fresh and insightful history of how the German arts-and-letters scene was transformed under the Nazis

Culture was integral to the smooth running of the Third Reich. In the years preceding WWII, a wide variety of artistic forms were used to instill a Nazi ideology in the German people and to manipulate the public perception of Hitler's enemies. During the war, the arts were closely tied to the propaganda machine that promoted the cause of Germany's military campaigns.

Michael H. Kater's engaging and deeply researched account of artistic culture within Nazi Germany considers how the German arts-and-letters scene was transformed when the Nazis came to power. With a broad purview that ranges widely across music, literature, film, theater, the press, and visual arts, Kater details the struggle between creative autonomy and political control as he looks at what became of German artists and their work both during and subsequent to Nazi rule.

MICHAEL H. KATER is Distinguished Research Professor Emeritus of History at York University, Toronto, and a fellow of the Royal Society of Canada. His previous publications include *Weimar: From Enlightenment to the Present* and *Hitler Youth*.



May History/European History
Hardcover 978-0-300-21141-2 \$35.00/£25.00
448 pp. 6 1/8 x 9 1/4 32 color illus.

Forecasting

An Essential Introduction

David Hendry, Michael Clements, and Jennifer Castle

Concise, engaging, and highly intuitive—this accessible guide equips you with an understanding of all the basic principles of forecasting



Illustration by Hazel Partridge.

Making accurate predictions about the economy has always been difficult, as F. A. Hayek noted when accepting his Nobel Prize in economics, but today forecasters have to contend with increasing complexity and unpredictable feedback loops. In this accessible and engaging guide, David Hendry, Michael Clements, and Jennifer Castle provide a concise and highly intuitive overview of the process and problems of forecasting. They explain forecasting concepts including how to evaluate forecasts, how to respond to forecast failures, and the challenges of forecasting accurately in a rapidly changing world.

Topics covered include: What is a forecast? How are forecasts judged? And how can forecast failure be avoided? Concepts are illustrated using real-world examples including financial crises, the uncertainty of Brexit, and the Federal Reserve's record on forecasting. This is an ideal introduction for university students studying forecasting, practitioners new to the field and for general readers interested in how economists forecast.

DAVID HENDRY is professor of economics, Oxford University and director of economic modelling, Institute for New Economic Thinking. **MICHAEL CLEMENTS** is professor of econometrics, Henley Business School. **JENNIFER CASTLE** is tutorial fellow, Oxford University and research fellow at Institute for New Economic Thinking.



June Economics/Political Science
Paper 978-0-300-24466-3 \$25.00s/£18.99
192 pp. 5 ½ x 8 ½ 10 b/w illus.

Social Democracy in the Making

Political and Religious Roots of European Socialism

Gary Dorrien

An expansive and ambitious intellectual history of democratic socialism from one of the world's leading intellectual historians and social ethicists

The fallout from twenty years of neoliberal economic globalism has sparked a surge of interest in the old idea of democratic socialism—a democracy in which the people control the economy and government, no group dominates any other, and every citizen is free, equal, and included. With a focus on the intertwined legacies of Christian socialism and Social Democratic politics in Britain and Germany, this book traces the story of democratic socialism from its birth in the nineteenth century through the mid-1960s.

Examining the tenets on which the movement was founded and how it adapted to different cultural, religious, and economic contexts from its beginnings through the social and political traumas of the twentieth century, Gary Dorrien reminds us that Christian socialism paved the way for all liberation theologies that make the struggles of oppressed peoples the subject of redemption. He argues for a decentralized economic democracy and anti-imperial internationalism.

GARY DORRIEN is the Reinhold Niebuhr Professor of Social Ethics at Union Theological Seminary and professor of religion at Columbia University. His previous books include *The New Abolition* and *Breaking White Supremacy*. He lives in New York City.



“Social Democracy in the Making provides a superb, erudite history of the evolution of democratic socialist ideas and practices, thereby highlighting the vital efforts of the democratic Left to create a new and better world.”—Lawrence S. Wittner, University at Albany, SUNY

ALSO BY GARY DORRIEN:

Breaking White Supremacy

Martin Luther King and the Black Social Gospel

See page 90

April Religion/Political Thought/History
Hardcover 978-0-300-23602-6 \$37.50/£25.00
600 pp. 6 1/8 x 9 1/4

Pirates

A New History, from Vikings to Somali Raiders

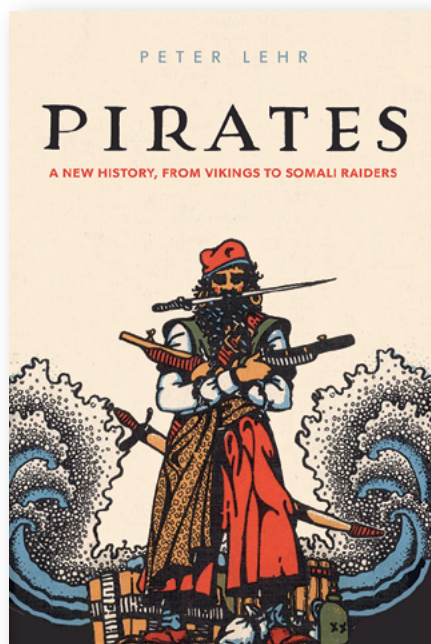
Peter Lehr

A global account of pirates and their *modus operandi* from the middle ages to the present day

In the twenty-first century piracy has regained a central place in Western culture, thanks to a surprising combination of Johnny Depp and the *Pirates of the Caribbean* franchise as well as the dramatic rise of modern-day piracy around Somalia and the Horn of Africa.

In this global history of the phenomenon, maritime terrorism and piracy expert Peter Lehr casts fresh light on pirates. Ranging from the Vikings and Wako pirates in the Middle Ages to modern day Somali pirates, Lehr delves deep into what motivates pirates and how they operate. He also illuminates the state's role in the development of piracy throughout history: from privateers sanctioned by Queen Elizabeth to pirates operating off the coast of Africa taking the law into their own hands. After exploring the structural failures which create fertile ground for pirate activities, Lehr evaluates the success of counter-piracy efforts—and the reasons behind its failures.

PETER LEHR is a lecturer in terrorism studies at the Centre for the Study of Terrorism and Political Violence at the University of St Andrews, Scotland. He is the author of *Counter-Terrorism Technologies* and editor of *Violence at Sea: Piracy in the Age of Global Terrorism*. He lives in Fife, Scotland.



July History
Hardcover 978-0-300-18074-9 \$30.00/£20.00
320 pp. 6 1/8 x 9 1/4 20 color illus. + 3 maps

America's Religious Wars

The Embattled Heart of Our Public Life

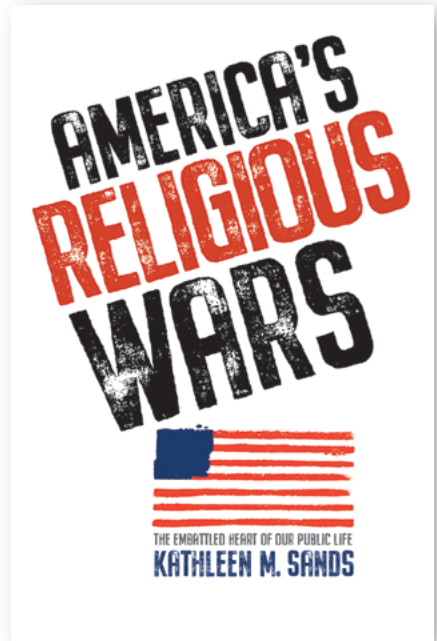
Kathleen M. Sands

How American conflicts about religion have always symbolized our foundational political values

When Americans fight about “religion,” we are also fighting about our conflicting identities, interests, and commitments. Religion-talk has been a ready vehicle for these conflicts because it is built on enduring contradictions within our core political values. The Constitution treats religion as something to be confined behind a wall, but in public communications, the Framers treated religion as the foundation of the American republic. Ever since, Americans have translated disagreements on many other issues into an endless debate about the role of religion in our public life.

Built around a set of compelling narratives—George Washington’s battle with Quaker pacifists; the fight of Mormons and Catholics for equality with Protestants; Teddy Roosevelt’s concept of land versus the Lakota’s concept; the creation-evolution controversy; and the struggle over sexuality—this book shows how religion, throughout American history, has symbolized, but never resolved, our deepest political questions.

KATHLEEN M. SANDS is associate professor of American studies at the University of Hawai‘i at Manoa and the author of *Escape from Paradise: Evil and Tragedy in Feminist Theology*. She lives in Honolulu, HI.



June History of Religion/Politics
Hardcover 978-0-300-21386-7 \$30.00/£20.00
320 pp. 6 1/8 x 9 1/4 14 b/w illus.

Henrik Ibsen

The Man and the Mask

Ivo de Figueiredo

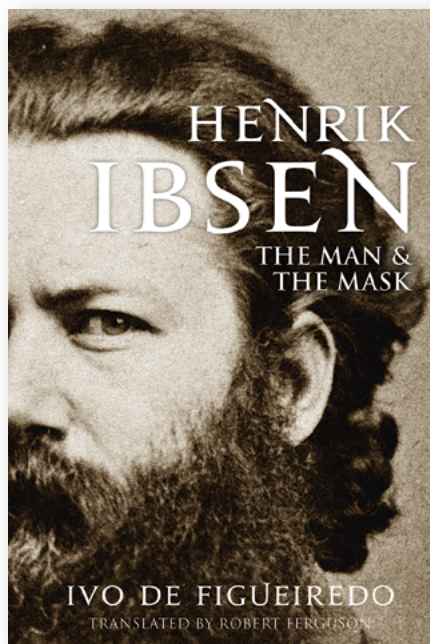
Translated by Robert Ferguson

A magnificent new biography of Henrik Ibsen, among the greatest of modern playwrights

Henrik Ibsen (1820–1908) is arguably the most important playwright of the nineteenth century. Globally he remains the most performed playwright after Shakespeare, and *Hedda Gabler*, *A Doll's House*, *Peer Gynt*, and *Ghosts* are all masterpieces of psychological insight.

This is the first full-scale biography to take a literary as well as historical approach to the works, life, and times of Ibsen. Ivo de Figueiredo shows how, as a man, Ibsen was drawn toward authoritarianism, was absolute in his judgments over others, and resisted the ideas of equality and human rights that formed the bases of the emerging democracies in Europe. And yet as an artist, he advanced debates about the modern individual's freedom and responsibility—and cultivated his own image accordingly. Where other biographies try to show how the artist creates the art, this book reveals how, in Ibsen's case, the art shaped the artist.

IVO DE FIGUEIREDO is a prize-winning Norwegian historian, biographer, and literary critic. He is the author of numerous books and is working on a major new life of Munch. **ROBERT FERGUSON** is an author and translator.



March Biography/Theater
Hardcover 978-0-300-20881-8 \$40.00/£30.00
720 pp. 6 1/8 x 9 1/4 16 pp. b/w illus.

The Bookshop of the World

Making and Trading Books in the Dutch Golden Age

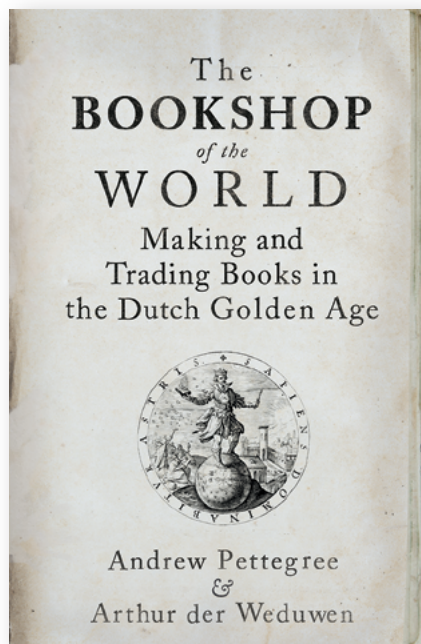
Andrew Pettegree and Arthur der Weduwen

The untold story of how the Dutch conquered the European book market and became the world's greatest bibliophiles

The Dutch Golden Age has long been seen as the age of Rembrandt and Vermeer, whose paintings captured the public imagination and came to represent the marvel that was the Dutch Republic. Yet there is another, largely overlooked marvel in the Dutch world of the seventeenth century: books.

In this fascinating account, Andrew Pettegree and Arthur der Weduwen show how the Dutch produced many more books than pictures and bought and owned more books per capita than any other part of Europe. Key innovations in marketing, book auctions, and newspaper advertising brought stability to a market where elsewhere publishers faced bankruptcy, and created a population uniquely well-informed and politically engaged. This book tells for the first time the remarkable story of the Dutch conquest of the European book world and shows the true extent to which these pious, prosperous, quarrelsome, and generous people were shaped by what they read.

ANDREW PETTEGREE is professor of modern history at the University of St. Andrews and director of the Universal Short Title Catalogue. He is the author of over a dozen books. **ARTHUR DER WEDUWEN** is a researcher at the University of St. Andrews.



April History/European History/Books about Books
Hardcover 978-0-300-23007-9 \$35.00/£25.00
480 pp. 6 1/8 x 9 1/4 70 color illus.

Palaces of Pleasure

From Music Halls to the Seaside to Football,
How the Victorians Invented Mass Entertainment

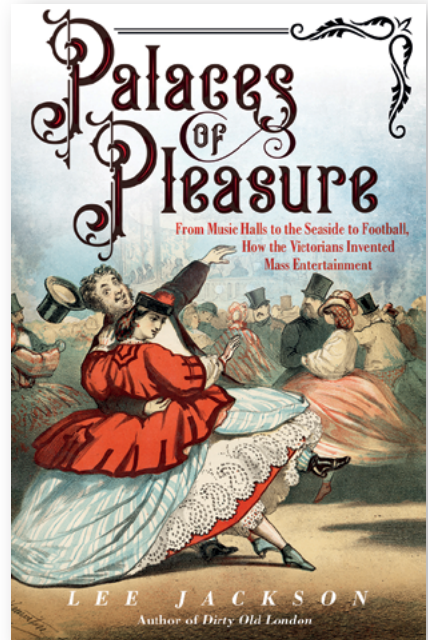
Lee Jackson

A lively account of the rise of the Victorian entertainment industry and popular recreation in nineteenth-century Britain

The Victorians invented mass entertainment. As the nineteenth century's growing industrialized class acquired the funds and the free time to pursue leisure activities, their desires were satiated by determined entrepreneurs building new venues for popular amusement. Contrary to their reputation as dour, buttoned-up prudes, the Victorians reveled in these newly created "palaces of pleasure."

In this vivid, captivating book, Lee Jackson charts the rise of well-known institutions such as gin palaces, music halls, seaside resorts and football clubs, as well as the more peculiar thrills of the pleasure-garden and international expo, from parachuting monkeys to human zoos. He explores how vibrant mass entertainment came to dominate leisure time and how the attempts of religious groups and secular improvers to curb "immorality" in the pub, music hall, and dance hall faltered in the face of commercial success. The Victorians' unbounded love of leisure created a nationally significant and influential economic force: the entertainment industry.

LEE JACKSON is a well-known Victorianist and creator of the pre-eminent website on Victorian London (victorianlondon.org). He is the author of *Dirty Old London: The Victorian Fight Against Filth* and *Walking Dickens' London*. He lives in London.



June History/British History/Victorian Studies
Hardcover 978-0-300-22463-4 \$30.00/£20.00
320 pp. 6 1/8 x 9 1/4 24 color illus.

The Road Before Me Weeps

On the Refugee Route Through Europe

Nick Thorpe

A powerful and revealing firsthand account of the migrant and refugee experience on the overland route across Europe

War and chaos in Syria and Iraq, violence in Afghanistan, and hopelessness in countries bordering war zones have spurred several million refugees and migrants to set out for Europe. The West Balkans, from Turkey through Greece, Macedonia, Bulgaria, Serbia, and Hungary, became the main entry route.

Based in Budapest for more than three decades, Nick Thorpe was perfectly placed to cover the birth of the route, its heyday, and the attempts of numerous states to close it. This is his intimate account of the daily lives of those stuck in razor-wire enclosures or on the move along forest tracks, railway lines, motorways—and of the smugglers, border police, and political leaders who help, exploit, or obstruct them. He challenges those who demonize or glorify migration, visits the arrivals in their new environment, and studies their impact on the countries which welcomed them with open arms or hesitation.

NICK THORPE is central Europe correspondent for BBC Radio and TV and an award-winning journalist and filmmaker. He has written for the *Observer*, the *Guardian*, and the *Independent* and is the author of two previous books, including *The Danube: A Journey Upriver from the Black Sea to the Black Forest*.



April European History/Current Events
Hardcover 978-0-300-24122-8 \$28.00/£18.99
320 pp. 6 1/8 x 9 1/4 16 b/w illus.

The Year of Blue Water

Yanyi

Foreword by Carl Phillips

Winner of the 2018 Yale Series of Younger Poets prize

How can a search for self-knowledge reveal art as a site of community? Yanyi's arresting and straightforward poems weave experiences of immigration as a Chinese American, of racism, of mental wellness, and of gender from a queer and trans perspective. Between the contrast of high lyric and direct prose poems, Yanyi invites the reader to consider how to speak with multiple identities through trauma, transition, and ordinary life.

These poems constitute an artifact of a groundbreaking and original author whose work reflects a long journey self-guided through tarot, therapy, and the arts. Foregrounding the power of friendship, Yanyi's poems converse with friends as much as with artists both living and dead, from Agnes Martin to Maggie Nelson to Robin Coste Lewis. This breathtaking collection gives voice to the multifaceted humanity within all of us and inspires attention, clarity, and hope through artmaking and community.

YANYI is a poet and critic who has received fellowships from the Asian American Writers' Workshop, Poets House, and the Millay Colony for the Arts. He formerly served as curatorial assistant at The Poetry Project and is associate editor at *Foundry*.



◆ YALE SERIES OF YOUNGER POETS

March Poetry
Paper 978-0-300-24264-5 \$20.00/£14.99
Hardcover 978-0-300-24265-2 \$45.00/£30.00
96 pp. 5 ½ x 8 ¼

Mescaline

A Global History of the First Psychedelic

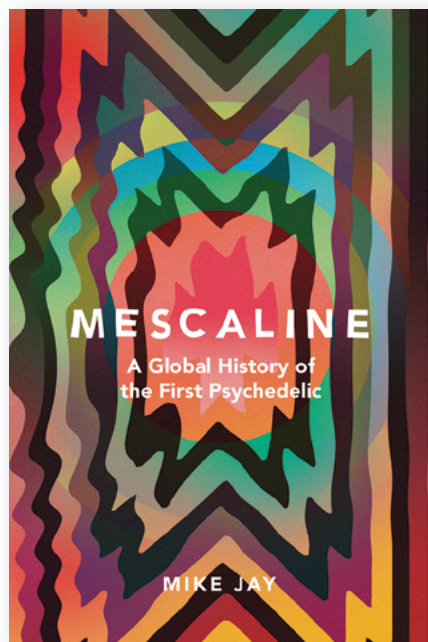
Mike Jay

A definitive history of mescaline that explores its mind-altering effects across cultures, from ancient America to Western modernity

Mescaline became a popular sensation in the mid-twentieth century through Aldous Huxley's *The Doors of Perception*, after which the word "psychedelic" was coined to describe it. Its story, however, extends deep into prehistory: the earliest Andean cultures depicted mescaline-containing cacti in their temples.

Mescaline was isolated in 1897 from the peyote cactus, first encountered by Europeans during the Spanish conquest of Mexico. During the twentieth century it was used by psychologists investigating the secrets of consciousness, spiritual seekers from Aleister Crowley to the president of the Church of Jesus Christ of Latter-day Saints, artists exploring the creative process, and psychiatrists looking to cure schizophrenia. Meanwhile peyote played a vital role in preserving and shaping Native American identity. Drawing on botany, pharmacology, ethnography, and the mind sciences and examining the mescaline experiences of figures from William James to Walter Benjamin to Hunter S. Thompson, this is an enthralling narrative of mescaline's many lives.

MIKE JAY has written extensively on scientific and medical history. His books on the history of drugs include *High Society: Mind-Altering Drugs in History and Culture* and *The Atmosphere of Heaven*. He lives in London.



June Psychology/Science/Cultural History
Hardcover 978-0-300-23107-6 \$26.00/£18.99
256 pp. 6 1/8 x 9 1/4 16 color illus.

A Delicate Aggression

Savagery and Survival in the Iowa Writers' Workshop

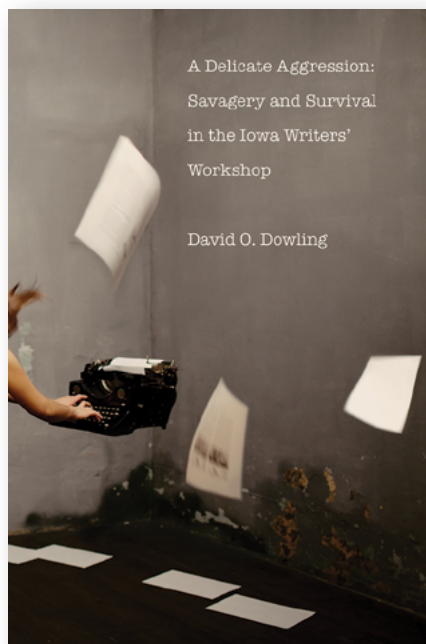
David O. Dowling

A vibrant history of the renowned and often controversial Iowa Writers' Workshop and its celebrated alumni and faculty

As the world's preeminent creative writing program, the Iowa Writers' Workshop has produced an astonishing number of distinguished writers and poets since its establishment in 1936. Its alumni and faculty include twenty-eight Pulitzer Prize winners, six U.S. poet laureates, and numerous National Book Award winners. This volume follows the program from its rise to prominence in the early 1940s under director Paul Engle, who promoted the "workshop" method of classroom peer criticism.

Meant to simulate the rigors of editorial and critical scrutiny in the publishing industry, this educational style created an environment of both competition and community, cooperation and rivalry. Focusing on some of the exceptional authors who have participated in the program—such as Flannery O'Connor, Dylan Thomas, Kurt Vonnegut, Jane Smiley, Sandra Cisneros, T. C. Boyle, and Marilynne Robinson—David Dowling examines the tremendous impact the Iowa Writers' Workshop has had on American literature and creative writing pedagogy.

DAVID O. DOWLING is associate professor at the University of Iowa's School of Journalism and Mass Communication. His previous books include *Literary Partnerships and the Marketplace* and *Emerson's Protégés*. He lives in Iowa City, IA.



"This book provides readers with a rich history of how the nation's most important writing program has had an outsized impact on American literary and commercial culture."—David Blake, College of New Jersey

March Literary Studies/History
Hardcover 978-0-300-21584-7 \$35.00 s/£25.00
448 pp. 6 1/8 x 9 1/4 16 b/w illus.

Natural Encounters

Biking, Hiking, and Birding Through the Seasons

Bruce M. Beehler

With Illustrations by John Anderton

A twelve-month excursion through nature's seasons as recounted by a lifetime naturalist based in Washington, DC

In this “personal encyclopedia of nature’s seasons,” lifetime naturalist Bruce Beehler reflects on his three decades of encountering nature in Washington, DC. The author takes the reader on a year-long journey through the seasons as he describes the wildlife seen and special natural places savored in his travels up and down the Potomac. Some of these experiences are as familiar as observing ducks on the National Mall, or as unexpected as collecting fifty-million-year-old fossils on a Potomac beach.

Beyond Washington, DC, Beehler describes trips to nature’s most beautiful green spaces up and down the East Coast that, he says, should be on every nature-lover’s bucket list. Combining diary entries, riffs on natural subjects, field trips, photographs, and beautiful half-tone wash drawings, this book shows how many outdoor adventures are out there waiting in one’s own backyard. The author inspires the reader to embrace nature to achieve a more peaceful existence.

BRUCE M. BEEHLER is a research associate in the Division of Birds at the National Museum of Natural History in Washington, DC. He served as a scientist and conservationist for the Smithsonian Institution, Conservation International, Department of State, and Wildlife Conservation Society. His previous books include *Lost Worlds: Adventures in the Tropical Rainforest*.



“Bruce Beehler’s delightful timeline of biking and hiking in the Washington, DC metro area emulates the work of Edwin Way Teale, inspiring readers to appreciate the natural history of the region.” —Meg Lowman, California Academy of Sciences

May Nature/Outdoor Recreation/Ornithology
Hardcover 978-0-300-24348-2 \$30.00s/£22.00
288 pp. 5 ½ x 8 ½ 28 b/w illus.

Russia's Crony Capitalism

The Path from Market Economy to Kleptocracy

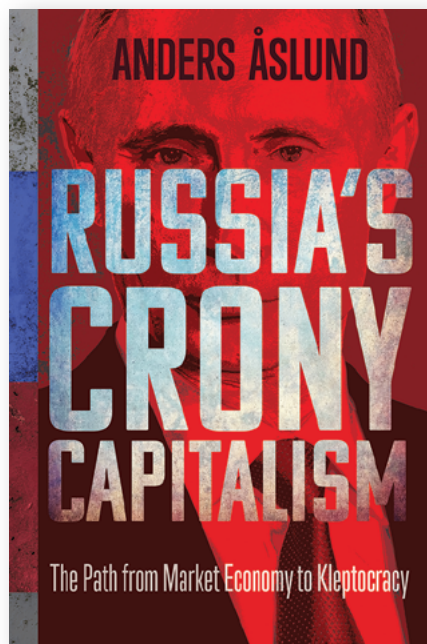
Anders Åslund

A penetrating look into the extreme plutocracy Vladimir Putin has created and its implications for Russia's future

This insightful study explores how the economic system Vladimir Putin has developed in Russia works to consolidate control over the country. By appointing his close associates as heads of state enterprises and by giving control of the FSB and the judiciary to his friends from the KGB, he has enriched his business friends from Saint Petersburg with preferential government deals. Thus, Putin has created a super wealthy and loyal plutocracy that owes its existence to authoritarianism.

Much of this wealth has been hidden in offshore havens in the United States and the United Kingdom, where companies with anonymous owners and black money transfers are allowed to thrive. Though beneficial to a select few, this system has left Russia's economy in untenable stagnation, which Putin has tried to mask through military might.

ANDERS ÅSLUND is a leading specialist on economic policy in Russia, a senior fellow at the Atlantic Council in Washington, DC, and an adjunct professor at Georgetown University's School of Foreign Service.



“An insightful and authoritative guide to Russia's economy since the fall of communism by the foremost Western expert on the subject.”—Daniel Treisman, Professor of Political Science, University of California, Los Angeles

May Russian History/Economics
Hardcover 978-0-300-24309-3 \$35.00/£25.00
320 pp. 6 1/8 x 9 1/4 17 b/w illus.

The Essential Guide to Intellectual Property

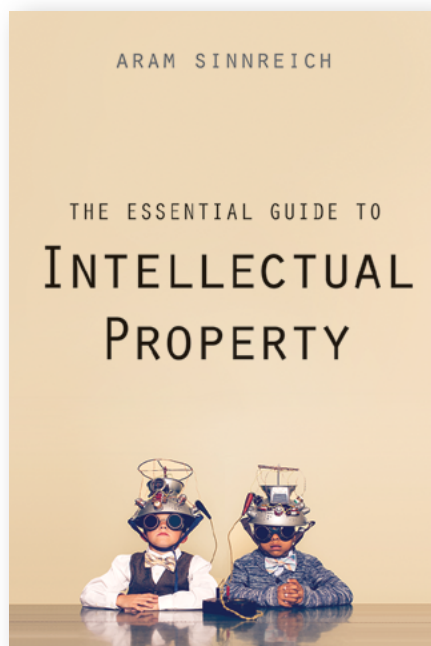
Aram Sinnreich

A broad introduction to the changing roles of intellectual property within society

This engaging and accessible study looks at the origins, evolution, purpose, and limitations of intellectual property. Detailing how intellectual property affects industry, politics, cultural expression, and medical research, Aram Sinnreich takes a multidisciplinary approach to uncover what's behind the current debates and what the future holds for copyrights, patents, and trademarks.

Based on the notion that intellectual property law is not merely a property right but also a mechanism of cultural and economic regulation with significant consequences for democratic institutions, global businesses, arts, and the sciences, Sinnreich draws on media studies, communications, law, economics, and cultural studies as he provides a blueprint for understanding intellectual property rights and underlines the important and pervasive role that they play in everyone's lives.

ARAM SINNREICH is associate professor and chair of communication studies at American University. His previous publications include *The Piracy Crusade* and *Mashed Up*. He lives in Silver Spring, MD.



“This book is impressively broad in its inclusion of the various social institutions and dynamics that shape intellectual property and its controversies.”—Larisa Kingston Mann, Temple University



May Law/Reference
PB-with Flaps 978-0-300-21442-0 \$25.00s/£17.99
288 pp. 5 1/2 x 8 1/4 20 b/w illus.

Yale

UNIVERSITY PRESS

Scholarly and Academic

Putin v. the People

The Perilous Politics of a Divided Russia

Sam Greene and Graeme Robertson

What do ordinary Russians think of Putin? Who are his supporters? And why might their support now be faltering? Alive with the voices and experiences of ordinary Russians and elites alike, Sam Greene and Graeme Robertson craft a compellingly original account of contemporary Russian politics.

Telling the story of Putin's rule through pivotal episodes such as the aftermath of the "For Fair Elections" protests, the annexation of Crimea, and the War in Eastern Ukraine, Greene and Robertson draw on interviews, surveys, social media data, and leaked documents to reveal how hard Putin has to work to maintain broad popular support, while exposing the changing tactics that the Kremlin has used to bolster his popularity. Unearthing the ambitions, emotions, and divisions that fuel Russian politics, this book illuminates the crossroads to which Putin has led his country and shows why his rule is more fragile than it appears.

SAM GREENE is reader in Russian politics and director of the Russia Institute at King's College London. **GRAEME ROBERTSON** is professor of political science at the University of North Carolina at Chapel Hill and director of the Center for Slavic, Eurasian and East European Studies.

May Russian History/Political Science/Current Events
Hardcover 978-0-300-23839-6 \$30.00s/£20.00
288 pp. 5 ½ x 8 ½

Future Proof

How to Build Resilience in an Uncertain World

Jon Coaffee

Catastrophic events such as 9/11, Hurricane Katrina, and the Tohoku "Triple Disaster" of earthquake, tsunami, and nuclear meltdown that hit the eastern seaboard of Japan in 2012 are seen as surprises that have a low probability of occurring but have a debilitating impact when they do.

In this eye-opening journey through modern and ancient risk management practices, Jon Coaffee explains why we need to find a new way to navigate the deeply uncertain world that we live in. Examining how governments have responded to terrorist threats, climate change, and natural disasters, Coaffee shows how and why these measures have proven inadequate and what should be done to make us more resilient. While conventional approaches have focused on planning and preparing for disruptions and enhanced our ability to "bounce back," our focus should be on anticipating future challenges and enhancing our capacity to adapt to new threats.

JON COAFFEE is professor in urban geography and director of the Resilient Cities Laboratory at the University of Warwick, and an exchange professor at New York University's Center for Urban Science and Progress (CUSP).

June Political Science/Policy
Hardcover 978-0-300-22867-0 \$30.00s/£20.00
288 pp. 6 ¼ x 9 ¼

Another Kind of War The Nature and History of Terrorism

John A. Lynn II

In the years since 9/11, there has been a massive surge in interest surrounding the study of terrorism. This volume applies distinguished military historian John Lynn's lifetime of research and teaching experience to this difficult topic. As a form of violence that implies the threat of future violence, terrorism breeds insecurity, vulnerability, and a desire for retribution that has far-reaching consequences. Lynn distinguishes between the paralyzing effect of fear and the potentially dangerous and chaotic effects of moral outrage and righteous retaliation guiding counterterrorism efforts. In this accessible and comprehensive text, Lynn traces the evolution of terrorism over time, exposing its constants and contrasts. In doing so, he contextualizes this violence and argues that a knowledge of the history and nature of terrorism can temper its psychological effects, help us more accurately and carefully assess threats, and develop informed and measured responses.

JOHN A. LYNN II is emeritus professor of military history at the University of Illinois at Urbana-Champaign and former president of the United States Commission on Military History. His writings include *Women, Armies, and Warfare in Early Modern Europe* and *Battle: A History of Combat and Culture*.

July History/Military History
Paper over Board 978-0-300-18881-3 \$40.00/£30.00
512 pp. 6 1/8 x 9 1/4 26 b/w illus.

Behind the Screen Content Moderation in the Shadows of Social Media

Sarah T. Roberts

Social media on the internet can be a nightmarish place. A primary shield against hateful language, violent videos, and online cruelty uploaded by users is not an algorithm. It is people. Mostly invisible by design, over 100,000 commercial content moderators evaluate posts on mainstream social media platforms: enforcing internal policies, training artificial intelligence systems, and actively screening and removing offensive material—sometimes thousands of items per day.

Sarah T. Roberts, an award-winning social media scholar, offers the first extensive ethnographic study of the commercial content moderation industry. Based on interviews with workers from Silicon Valley to the Philippines, at boutique firms and at major social media companies, she contextualizes this hidden industry and examines the emotional toll it takes on its workers. This revealing investigation of the people “behind the screen” offers insights into not only the reality of our commercial internet but the future of globalized labor in the digital age.

SARAH T. ROBERTS is assistant professor of information studies in the Graduate School of Education and Information Studies at the University of California, Los Angeles. She is a 2018 Carnegie Fellow and a 2018 winner of the EFF Pioneer Award.

June Digital Life/Internet Culture
Hardcover 978-0-300-23588-3 \$30.00/£20.00
256 pp. 5 1/2 x 8 1/4 6 b/w illus.

“The book makes a significant contribution to the history of terrorism and could prove to be groundbreaking in its interpretations.”—Peter R. Mansoor, Ohio State University

“This book will define our thinking about the modern internet. Roberts has dispelled the myth of freely flowing content in social media and brought critical attention to the work of digital laborers.”—Safiya Umoja Noble, author of *Algorithms of Oppression: How Search Engines Reinforce Racism*

Reaching for the Moon A Short History of the Space Race

Roger D. Launius

At the dawn of the space age, technological breakthroughs in Earth orbit flight were both breathtaking feats of ingenuity and disturbances to a delicate global balance of power. In this short book, aerospace historian Roger D. Launius concisely and engagingly explores the driving force of this era: the race to the Moon. Beginning with the launch of *Sputnik 1* in October 1957 and closing with the end of the Apollo program in 1972, Launius examines how early space exploration blurred the lines between military and civilian activities, and how key actions led to space firsts as well as crushing failures.

Launius places American and Soviet programs on equal footing—following American aerospace engineers Wernher von Braun and Robert Gilruth, their Soviet counterparts Sergei Korolev and Valentin Glushko, and astronaut Buzz Aldrin and cosmonaut Alexei Leonov—to highlight key actions that led to various successes, failures, and ultimately the American Moon landing.

ROGER D. LAUNIUS retired in 2017 as the associate director for collections and curatorial affairs at the Smithsonian Institution's National Air and Space Museum. Between 1990 and 2002 he served as chief historian for NASA. He lives in Auburn, AL.

June History of Science/Space Exploration
Hardcover 978-0-300-23046-8 \$30.00s/£20.00
256 pp. 5 ½ x 8 ¼ 19 b/w illus.

“By giving Soviets equal time in the portrayal of the space race, Launius makes a real contribution to our understanding of the forces that motivated Americans to reach for the Moon.”—Howard McCurdy, American University

Fires of Life Endothermy in Birds and Mammals

Barry Gordon Lovegrove

With a Foreword by Roger S. Seymour

This pioneering work investigates why endothermy, or “warm-bloodedness,” evolved in birds and mammals, despite its enormous energetic costs. Arguing that single-cause hypotheses to explain the origins of endothermy have stalled research since the 1970s, Barry Gordon Lovegrove advances a novel conceptual framework that considers multiple potential causes and integrates data from the southern as well as the northern hemisphere. Drawing on paleontological data; research on extant species in places like the Karoo, Namaqualand, Madagascar, and Borneo; and novel physiological models, Lovegrove builds a compelling new explanation for the evolution of endothermy. Vividly narrated and illustrated, this book stages a groundbreaking argument that should prove provocative and fascinating for specialists and lay readers alike.

BARRY GORDON LOVEGROVE is professor emeritus in the School of Life Sciences, University of KwaZulu-Natal. He is the author of *The Living Deserts of Southern Africa*, winner of the 1995 University of Natal Book Prize, and co-editor of *Hypometabolism in Animals*.

June Natural Science/Zoology
Hardcover 978-0-300-22716-1 \$40.00s/£29.00
320 pp. 6 ½ x 9 ¼ 60 b/w illus.

“In my view Barry Gordon Lovegrove is probably the best person alive to tackle this subject in the round.”—Andrew Clarke, Emeritus Fellow, British Antarctic Survey, author of *Principles of Thermal Ecology*

Mutual Accompaniment and the Creation of the Commons

Mary Watkins

With a Foreword by George Lipsitz and a Contribution by G. A. Bradshaw

This timely and pathbreaking volume maps a radical model of accompaniment, exploring its profound implications for solidarity. Psychosocial and ecological accompaniment is a mode of responsive assistance that combines sociocultural understanding with political and cultural action. Accompaniment—grounded in horizontality, interdependence, and potential mutuality—moves away from hierarchical and unidirectional helping-profession approaches that decontextualize suffering. Watkins envisions a powerful paradigm of mutual solidarity with profound implications for creating commons in the face of societal division and indifference to suffering.

MARY WATKINS, a leading voice in liberation psychology, is co-author of *Toward Psychologies of Liberation, Up Against the Wall: Re-Imagining the U.S.-Mexico Border*, and *Talking with Young Children about Adoption*, and is co-founder of the Community Psychology, Liberation Psychology, and Ecopsychology graduate specialization at Pacifica Graduate Institute.

“Quite creative and amazingly integrative.”—Darcia Narvaez, University of Notre Dame, author of *Neurobiology and the Development of Human Morality: Evolution, Culture and Wisdom*



June Psychology/Sociology/Social Work
Paper over Board 978-0-300-23614-9 \$30.00x/£23.00
320 pp. 6 1/8 x 9 1/4

The Promise of the Suburbs A Victorian History in Literature and Culture

Sarah Bilston

From the earliest decades of the nineteenth century, the suburbs were maligned by the aristocratic elite as dull zones of low cultural ambition and vulgarity, as well as generally female spaces isolated from the consequential male world of commerce. Sarah Bilston argues that these attitudes were forged to undermine the cultural authority of the emerging middle class and to reinforce patriarchy by trivializing women's work. Resisting these stereotypes, Bilston reveals how suburban life offered ambitious women, especially women writers, access to supportive communities and opportunities for literary and artistic experimentation as well as professional advancement. From more familiar figures such as the sensation author Mary Elizabeth Braddon to interior design journalist Jane Ellen Panton and garden writer Jane Loudon, this work presents a more complicated portrait of how women and English society at large navigated a fast-growing, rapidly changing landscape.

SARAH BILSTON is associate professor of literature at Trinity College. She is the author of *The Awkward Age in Women's Popular Fiction, 1850–1900* and two novels, *Bed Rest* and *Sleepless Nights*.

“*The Promise of the Suburbs* reveals that, far from enforcing oppressive conformity, the suburbs offered diverse social interactions, opportunities for female professionalism, and new ideas about domestic space and urban modernity. This impressive book is a must-read for anyone interested in mid-Victorian culture.”—Talia Schaffer, Queens College, CUNY, and Graduate Center, CUNY

February History/Urban Studies
Hardcover 978-0-300-17933-0 \$40.00s/£30.00
296 pp. 6 1/8 x 9 1/4 20 b/w illus.

American Dharma Buddhism Beyond Modernity

Ann Gleig

The past couple of decades have witnessed Buddhist communities both continuing the modernization of Buddhism and questioning some of its limitations. In this fascinating portrait of a rapidly changing religious landscape, Ann Gleig illuminates the aspirations and struggles of younger North American Buddhists during a period she identifies as a distinct stage in the assimilation of Buddhism to the West. She observes both the emergence of new innovative forms of deinstitutionalized Buddhism that blur the boundaries between the religious and secular, and a revalorization of traditional elements of Buddhism such as ethics and community that were discarded in the modernization process.

Based on extensive ethnographic and textual research, the book ranges from mindfulness debates in the Vipassana network to the sex scandals in American Zen, while exploring issues around racial diversity and social justice, the impact of new technologies, and generational differences among baby boomer, Gen X, and millennial teachers.

ANN GLEIG is associate professor of religious studies at the University of Central Florida. She is co-editor of *Homegrown Gurus: From Hinduism in America to American Hinduism* and has published widely on contemporary Buddhism.

February Religion/Buddhism

Hardcover 978-0-300-21580-9 \$35.00s/£25.00

376 pp. 6 1/8 x 9 1/4

“In this engaging and thoughtful study, Ann Gleig asks challenging and important questions about the limits of modern Buddhism and the future of the tradition in the United States.”—Scott A. Mitchell, author of *Buddhism in America: Global Religion, Local Contexts*

Divine Bodies Resurrecting Perfection in the New Testament and Early Christianity Candida R. Moss

When people talk about the resurrection they often assume that the bodies in the afterlife will be perfect. But which version of our bodies gets resurrected—young or old, healthy or sick, real-to-life or idealized? What bodily qualities must be recast in heaven for a body to qualify as both ours and heavenly?

The resurrection is one of the foundational statements of Christian theology, but when it comes to the New Testament only a handful of passages helps us answer the question “What will those bodies be like?” More problematically, the selection and interpretation of these texts are grounded in assumptions about the kinds of earthly bodies that are most desirable. Drawing upon previously unexplored evidence in ancient medicine, philosophy, and culture, this illuminating book both revisits central texts—such as the resurrection of Jesus—and mines virtually ignored passages in the Gospels to show how the resurrection of the body addresses larger questions about identity and the self.

CANDIDA R. MOSS is the Edward Cadbury Professor of Theology at the University of Birmingham, UK. An award-winning author, her books include *Ancient Christian Martyrdom*, *Reconceiving Infertility*, and *Bible Nation*.

May Religion

Hardcover 978-0-300-17976-7 \$45.00s/£35.00

192 pp. 5 1/2 x 8 1/4

“In this thought-provoking book, Candida Moss invites readers to rethink our views about the resurrection and critically question our (often implicit) assumptions of the perfect and impaired bodies.”—Ismo Dunderberg, University of Helsinki

Against the Academics

St. Augustine's Cassiciacum Dialogues, Volume 1

On the Happy Life

St. Augustine's Cassiciacum Dialogues, Volume 2

Translation, Annotation, and
Commentary by Michael P. Foley

The first four works written by St. Augustine of Hippo after his conversion to Christianity have influenced prominent thinkers from Boethius to Bernard Lonergan. Usually called the Cassiciacum dialogues, these four works are a “literary triumph,” combining Ciceronian and neo-Platonic philosophy, Roman comedy and Vergilian poetry, and early Christian theology. They are also, arguably, Augustine’s most charming works, exhibiting his whimsical levity and ironic wryness.

In the first dialogue, Augustine and his interlocutors have retreated to a quiet country villa north of Milan to explore the history and teachings of Academic Skepticism. Augustine is both sympathetic to and critical of the Skeptics, eventually hypothesizing that they could not possibly have believed everything they taught. The dialogue serves as a fitting launch point for a knowledge of God and the soul, the overall subject of the Cassiciacum tetralogy.

In the second dialogue, Augustine and his mother, brother, son, and friends celebrate his thirty-second birthday by having a “feast of words” on the nature of happiness that includes a bittersweet metaphorical birthday cake. Using a process of reasoning that is philosophical as well as theological, Augustine and the group conclude that the truly happy life consists of “having God” through faith, hope, and charity.

Michael Foley’s clear, precise and playful translations are accompanied by his brief, illuminating commentaries.

MICHAEL P. FOLEY is associate professor of patristics at Baylor University. He is the author or editor of several books, including Frank Sheed’s translation of Augustine’s *Confessions*.

Against the Academics

June Religion/Philosophy

Paper 978-0-300-23855-6 \$18.00s/£12.99

Hardcover 978-0-300-23851-8 \$60.00s/£45.00

320 pp. 5 ½ x 8 ¼



On the Happy Life

June Religion/Philosophy

Paper 978-0-300-23858-7 \$18.00s/£12.99

Hardcover 978-0-300-23852-5 \$60.00s/£45.00

224 pp. 5 ½ x 8 ¼



“A truly impressive undertaking.”—Marc D. Guerra, Assumption College

African Americans and Africa

A New History

Nemata Blyden

What is an “African American” and how does this identity relate to the African continent? Rising immigration levels, globalization, and the United States’ first African American president have all sparked new dialogue around the question. This work provides an introduction to the relationship between African Americans and Africa from the era of slavery to the present, mapping several overlapping diasporas. It examines the diversity of African American identities through relationships with region, ethnicity, slavery, and immigration to investigate questions fundamental to the study of African American history and culture but often overlooked.

NEMATA BLYDEN is associate professor of history and international affairs at George Washington University. She is the author of *West Indians in West Africa, 1808–1880: The African Diaspora in Reverse*.

“Blyden has filled a gap in the scholarship on the relationship between African Americans and Africa by offering a synthetic narrative that contextualizes African American history firmly within the history of the African Diaspora.”—Jeannette Eileen Jones, University of Nebraska–Lincoln



May History/African American Studies

Hardcover 978-0-300-19866-9 \$28.00s/£18.99

288 pp. 6 1/8 x 9 1/4 24 b/w illus.

African States since Independence

Order, Development, and Democracy

Darin Christensen and David D. Laitin

Authors Christensen and Laitin argue that an interplay of geographic, historical, and demographic factors undergird sub-Saharan states’ post-independence struggles to eradicate poverty, establish democratic accountability, and quell civil unrest. They set out the founding fathers’ challenges in trying to govern new states, many of which are ethnically diverse and geographically diffuse and sparsely populated, with little administrative capacity. With the legacies of the slave trade, partition, Christian missionaries, and extractive colonial institutions complicating their efforts, many African states faced stagnation, authoritarianism, and civil strife. Recent years have seen promising attempts to restore democracy to states under authoritarian rule and liberalize their economies, suggesting that the region is moving toward a new era. This broad, comprehensive, and richly illustrated book is an indispensable source for scholars and policy analysts trying to understand African countries’ post-independence struggles.

DARIN CHRISTENSEN is an assistant professor of public policy and political science at the University of California, Los Angeles. **DAVID D. LAITIN** is the James T. Watkins IV and Elise V. Watkins Professor of Political Science at Stanford University.

“An impressive achievement—a bold, highly original, and coherent account of the political and economic failures of post-independence sub-Saharan Africa and its prospects for a better future, which will appeal to a wide variety of audiences with differing levels of knowledge.”—Nelson Kasfir, Dartmouth College

◆ CASTLE LECTURES SERIES

May African History/Political Science

Hardcover 978-0-300-22661-4 \$50.00s/£35.00

392 pp. 6 1/8 x 9 1/4 85 b/w illus.

Maroon Nation A History of Revolutionary Haiti

Johnhenry Gonzalez

Haiti is widely recognized as the only state born out of a successful slave revolt, but the country's early history remains scarcely understood. In this deeply researched and original volume, Johnhenry Gonzalez weaves a history of early independent Haiti focused on crop production, land reform, and the unauthorized rural settlements devised by former slaves of the colonial plantation system. Analyzing the country's turbulent transition from the most profitable and exploitative slave colony of the eighteenth century to a relatively free society of small farmers, Gonzalez narrates the origins of institutions such as informal open-air marketplaces and rural agrarian compounds known as *lakou*. Drawing on seldom-studied primary sources to contribute to a growing body of early Haitian scholarship, he argues that Haiti's legacy of runaway communities and land conflict was as formative as the Haitian Revolution in developing the country's characteristic agrarian, mercantile, and religious institutions.

JOHNHENRY GONZALEZ is a lecturer in Caribbean history at the University of Cambridge, where he teaches courses on modern Caribbean history, Atlantic slavery, and the African diaspora in the New World.

"Johnhenry Gonzalez confronts us with the disillusioning dimensions of the revolution that first established universal freedom and racial equality. Nowhere has this story been told with such a rich array of primary sources and thus with such force."—Richard Turits, author of *Foundations of Despotism: Peasants, the Trujillo Regime, and Modernity in Dominican History*

◆ YALE AGRARIAN STUDIES SERIES

June History/Environmental Studies
Hardcover 978-0-300-23008-6 \$40.00s/£30.00
288 pp. 5 ½ x 8 ¼ 4 b/w illus.

We Are Cuba!

How a Revolutionary People Have Survived in a Post-Soviet World

Helen Yaffe

In the aftermath of the fall of the Soviet Union, Cuba faced the start of a crisis that decimated its economy. Helen Yaffe examines the astonishing developments that took place during and beyond this period. Drawing on archival research and interviews with Cuban leaders, thinkers, and activists, this book tells the remarkable story of how Cuba survived while the rest of the Soviet bloc crumbled.

Drawing on contemporary events Yaffe shows how Cuba has been gradually introducing select market reforms. The government claims that these are necessary to sustain its socialist system, but many others believe they herald a return to capitalism. Examining key domestic initiatives including the creation of one of the world's leading biotechnological industries, its energy revolution, and medical internationalism alongside recent economic reforms, she shows why the revolution will continue post-Castro. This is a fresh, definitive account of Cuba's socialist revolution and the challenges it faces on its sixtieth anniversary.

HELEN YAFFE is a lecturer in economic and social history at the University of Glasgow. She is regularly asked to comment on Cuba and has appeared on Sky News, the BBC, Radio Four, and CTV.

July Cultural Studies/Political Science/Economics
Hardcover 978-0-300-23003-1 \$28.00s/£18.99
288 pp. 6 ⅛ x 9 ¼

Matilda

Empress, Queen, Warrior

Catherine Hanley

Matilda was a daughter, wife, and mother. But she was also empress, heir to the English crown—the first woman ever to hold the position—and an able military general.

This new biography explores Matilda's achievements as military and political leader, and sets her life and career in full context. Catherine Hanley provides fresh insight into Matilda's campaign to claim the title of queen, her approach to allied kingdoms and rival rulers, and her role in the succession crisis. Hanley highlights how Matilda fought for the throne, and argues that although she never sat on it herself her reward was to see her son become king. Extraordinarily, her line has continued through every single monarch of England or Britain from that time to the present day.

CATHERINE HANLEY is a writer and researcher specializing in the Middle Ages. She is the author of *Louis and War and Combat, 1150–1270* and a contributor to the *Oxford Encyclopedia of Medieval Warfare and Military Technology*.

April History/Biography/Medieval History
Hardcover 978-0-300-22725-3 \$30.00s/£20.00
296 pp. 6 1/8 x 9 1/4 21 b/w illus.

Rotten Bodies

Class and Contagion in Eighteenth-Century Britain

Kevin Siena

Britain had no idea that it would not see another plague after the horrors of 1666, and for a century and a half the fear of epidemic disease gripped and shaped British society. Plague doctors had long asserted that the bodies of the poor were especially prone to generating and spreading contagious disease, and British doctors and laypeople alike took those warnings to heart, guiding medical ideas of class throughout the eighteenth century. Dense congregations of the poor—in workhouses, hospitals, slums, courtrooms, markets, and especially prisons—were rendered sites of immense danger in the public imagination, and the fear that small outbreaks might run wild became a profound cultural force. Extensively researched, with a wide body of evidence, this book offers a fascinating look at how class was constructed physiologically and provides a new connection between the seventeenth and nineteenth centuries and the ravages of plague and cholera, respectively.

KEVIN SIENA is associate professor of history at Trent University. He is the author of *Venerable Disease, Hospitals and the Urban Poor: London's "Foul Wards," 1600–1800*, which was shortlisted for the Jason A. Hannah Medal. He lives in Peterborough, Canada.

May British History/European History
Paper over Board 978-0-300-23352-0 \$40.00s/£30.00
352 pp. 6 1/8 x 9 1/4 8 b/w illus.

Quest for Status Chinese and Russian Foreign Policy Deborah Welch Larson and Alexei Shevchenko

Deborah Welch Larson and Alexei Shevchenko argue that the desire for world status plays a key role in shaping the foreign policies of China and Russia. Applying social identity theory—which states that individuals derive part of their identity from larger communities—to nations, they contend that China and Russia have used various modes of emulation, competition, and creativity to gain recognition from other countries and thus validate their respective identities. To make this argument, they analyze numerous cases, including Catherine the Great’s attempts to westernize Russia, China’s identity crises in the nineteenth century, and the countries’ responses to the end of the Cold War. The book employs a multifaceted method of measuring status that includes factors such as influence and inclusion in multinational organizations, military clout, and cultural sway. Combined with historical precedent, this socio-psychological approach helps explain current trends in Russian and Chinese foreign policy.

DEBORAH WELCH LARSON is professor of political science at the University of California, Los Angeles. **ALEXEI SHEVCHENKO** is professor of political science at California State University, Fullerton.

February International Affairs/History/Political Science
Hardcover 978-0-300-23604-0 \$40.00s/£30.00
352 pp. 6 1/8 x 9 1/4

The Bretton Woods Agreements Together with Scholarly Commentaries and Essential Historical Documents Naomi Lamoreaux and Ian Shapiro

The two world wars brought an end to a long-standing system of international commerce based on the gold standard. After the First World War, the weaknesses in the gold standard contributed to hyperinflation, the Great Depression, the rise of fascism, and ultimately World War II. The Bretton Woods Conference of 1944 arose out of the Allies’ desire to design a postwar international economic system that would provide a basis for prosperity, trade, and worldwide economic development.

Alongside important documents and speeches concerning the adoption and evolution of the Bretton Woods system, this volume includes lively, readable, original essays on such topics as why the gold standard was doomed, how Bretton Woods encouraged the adoption of Keynesian economics, how the agreements influenced late-twentieth-century ideas of international development, and why the agreements ultimately had to give way to other arrangements.

NAOMI LAMOREAUX is Stanley B. Resor Professor of Economics and History at Yale University. **IAN SHAPIRO** is Sterling Professor of Political Science at Yale University.

June World History/Economics
Paper 978-0-300-23679-8 \$29.50x/£20.00
576 pp. 5 1/2 x 8 1/4 5 b/w illus.



“A thorough historical and theoretical examination of the status quests of China and Russia, this book offers a wealth of information and will be very useful to anyone trying to understand the behavior of these two states, as well as to policymakers attempting to craft strategic responses to rising powers.”—T. V. Paul, author of *Restraining Great Powers: Soft Balancing from Empires to the Global Era*

“A terrific compilation of original documents and commentaries on the Bretton Woods agreement of 1944. In this time of challenge, this book is a welcome reminder of why and how this important international agreement was formed and how it operated to influence the global economy.”—Helen Milner, Princeton University

◆ BASIC DOCUMENTS IN WORLD POLITICS

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Gabriel Paquette

In this thematic survey, Gabriel Paquette focuses on the development of the Spanish, Portuguese, English, French, and Dutch overseas empires in the seventeenth and eighteenth centuries. He draws on recent advances in the field to re-examine their development, from efficacious forms of governance and finance to coercive violence. Beginning with a narrative overview of imperial expansion that incorporates recent critiques of older scholarly approaches, Paquette then analyzes the significance of these empires, including their political, economic, and social consequences and legacies. He makes the multifaceted history of Europe's globe-spanning empires in this crucial period accessible to new readers.

GABRIEL PAQUETTE is dean of Robert D. Clark Honors College and professor of history at the University of Oregon. He is author of *Imperial Portugal in the Age of Atlantic Revolutions: The Luso-Brazilian World, c. 1770–1850* and *Enlightenment, Governance, and Reform in Spain and Its Empire, 1759–1808*.

“This book builds on an incredible grasp of comparative historiography and brings previously disparate literatures into conversation with one another. It is a sparkling piece of scholarship.” —Matthew Brown, University of Bristol

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Matthew within Sectarian Judaism

An Examination

John Kampen

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June Religion

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Experiencing the Sacred

Eyal Regev

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June Religious History

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288 pp. 6 1/8 x 9 1/4 16 pp. b/w illus.

“This original work of expert scholarship sheds interesting new light on ancient Jewish sectarianism. This book should become the new standard-bearer for the thesis of a sectarian Jewish Matthew.”—Matt Jackson-McCabe, author of *Jewish Christianity Reconsidered*

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JOHN KAMPEN is an eminent scholar of the Dead Sea Scrolls, the New Testament, and Jewish history of the Greco-Roman period. He is the Van Bogard Dunn Professor of Biblical Interpretation at the Methodist Theological School in Ohio.

“In this stimulating book, Eyal Regev rightly places the Jewish temple at the center of the new messianic movement that will eventually become known as Christianity. *The Temple in Early Christianity* makes a fresh and original contribution to a very important topic.”—Craig A. Evans, Houston Baptist University

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EYAL REGEV is professor of Jewish studies in the department of land of Israel studies and archaeology at Bar-Ilan University. His books include *The Sadducees and their Halakhah*, *Sectarianism in Qumran*, and *The Hasmoneans: Ideology, Archaeology, Identity*.

KENNETH AUSTIN is a senior lecturer in early modern history at the University of Bristol, UK, and the author of *From Judaism to Calvinism: The Life and Writings of Immanuel Tremellius*.

Contested Territory

Điện Biên Phủ and the Making of Northwest Vietnam

Christian C. Lentz

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April History/Asian Studies

Paper over Board 978-0-300-23395-7 \$35.00x/£25.00

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Jessica Hanser

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May History/British History

Paper over Board 978-0-300-23608-8 \$45.00x/£35.00

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JESSICA HANSER is assistant professor of history at Yale-NUS College in Singapore. Hanser's doctoral dissertation, on which this book is based, won Yale University's Hans Gatzke Prize in European History.

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HAYDON CHERRY is assistant professor of history at Northwestern University. He received his PhD in history from Yale University.

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NOMI CLAIRE LAZAR is associate dean of academic affairs and associate professor of politics at Yale-NUS in Singapore. She is the author of *States of Emergency in Liberal Democracies*.

May Political Science

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March Politics/Political Science/Intellectual History

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ANDREW OFFENBURGER is assistant professor of history at Miami University in Oxford, Ohio. In 2014–2015 he was the David J. Weber Postdoctoral Fellow for the Study of Southwestern America at the William P. Clements Center for Southwest Studies.

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BETH BARTON SCHWEIGER is an independent scholar in greater Seattle. A former professor of history at the University of Arkansas, she is author of *Religion in the American South* and *The Gospel Working Up*.

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JOHN E. ROEMER is the Elizabeth S. and A. Varick Stout Professor of Political Science and Economics at Yale University. His books include *Sustainability for a Warming Planet*; *Democracy, Education, and Equality*; and *Political Competition: Theory and Applications*.

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KIM A. WAGNER teaches global and British imperial history at Queen Mary, University of London. His books include *The Skull of Alum Bheg*, *The Great Fear of 1857*, and *Thuggee*.

March History/Asian Studies/British History

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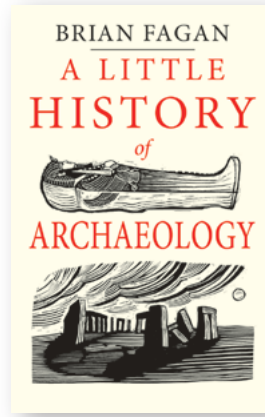
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Class Matters

The Strange Career of an American Delusion

Steve Fraser

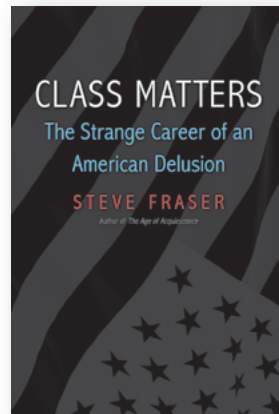
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Packing My Library

An Elegy and Ten Digressions

Alberto Manguel

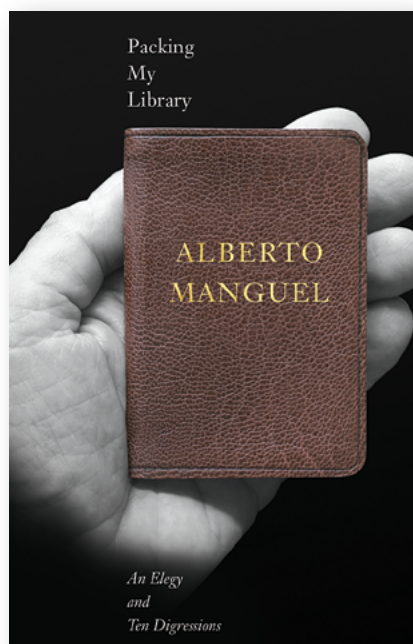
A best-selling author and world-renowned bibliophile reflects on his own library and champions the vital role of all libraries

In this poignant and personal reevaluation of his life as a reader and collector of books, best-selling author and renowned bibliophile Alberto Manguel meditates on his vast personal library and champions the far-reaching importance of all libraries—for individual readers and for civilized societies.

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ALBERTO MANGUEL is a writer, translator, editor, and critic, but would rather define himself as a reader and a lover of books. From 2015 to 2018 he was the director of the National Library of Argentina. Born in Buenos Aires, he has since resided in Israel, Argentina, Europe, the South Pacific, and Canada. His previous books include *The Library at Night*, *A Reader on Reading*, and *Curiosity*. He now lives in New York City.



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A Blueprint for War

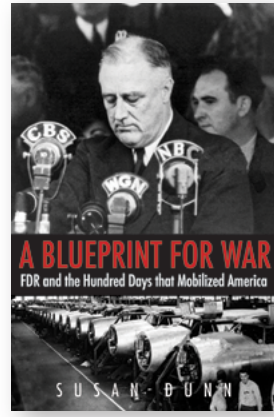
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How America's Civil Religion Betrayed the National Interest

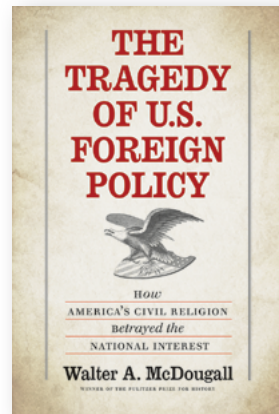
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With a New Preface

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WALTER A. MCDUGALL is professor of history and the Alloy-Ansin Professor of International Relations at the University of Pennsylvania. His numerous books include the 1986 Pulitzer Prize-winner *The Heavens and the Earth: A Political History of the Space Age*.



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SUSAN JACOBY is the author of eleven previous books, including the *New York Times* best-seller *The Age of American Unreason*, *The Great Agnostic*, and *Alger Hiss and the Battle for History*. She is a frequent contributor to national publications, including the *Times* and the *Washington Post*.



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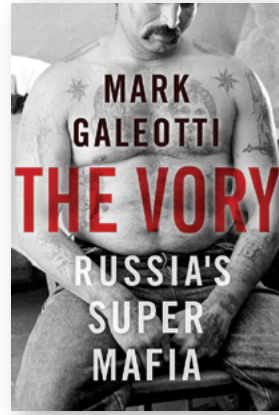
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MARK GALEOTTI is a senior researcher at the Institute of International Relations, Prague. An expert and prolific author on transnational crime and Russian security affairs, he has also advised the British Foreign Office and many government and law enforcement agencies in Europe and North America.



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Breakpoint

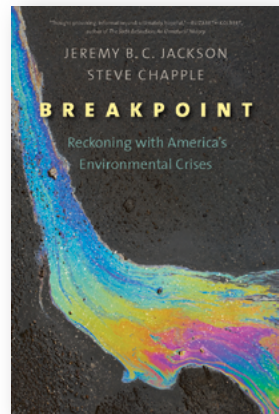
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JEREMY B. C. JACKSON is an emeritus professor at the Scripps Institution of Oceanography and a senior scientist emeritus at the Smithsonian Institution. **STEVE CHAPPLE** is an award-winning author and writer of the national newspaper column *Intellectual Capital*. His previous books include *Kayaking the Full Moon* and, with David Brower, *Let the Mountains Talk, Let the Rivers Run*.



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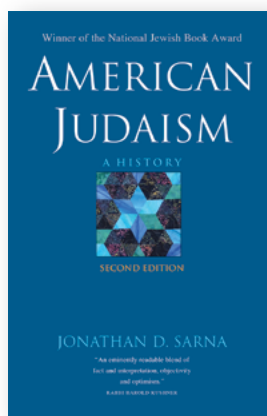
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Jabotinsky

A Life

Hillel Halkin

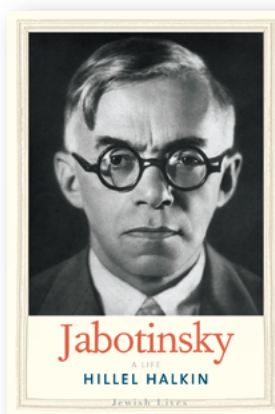
This insightful biography of the controversial, fervent Zionist leader of the 1920s and '30s sets aside stereotypes that have miscast him and reveals the full extent of his gifts, achievements, failures, and perplexing contradictions.

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HILLEL HALKIN is a writer, critic, and translator. He is the author of *Letters to an American Jewish Friend* and *Yehuda Halevi*, both of which won the National Jewish Book Award. His most recent book is *Melisande! What Are Dreams?* He lives in Israel.



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Groucho Marx

The Comedy of Existence

Lee Siegel

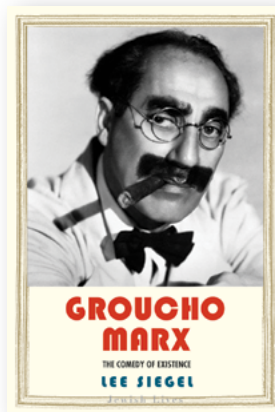
Lee Siegel offers a fresh interpretation of Groucho Marx's work on stage, screen, and television in a daring critical biography that illuminates the social and psychological roots of the performer's stunning insolence.

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LEE SIEGEL, author of six books and the recipient of a National Magazine Award, has written about culture and politics for the *New York Times*, the *Wall Street Journal*, and other publications.



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Warner Bros

The Making of an American Movie Studio

David Thomson

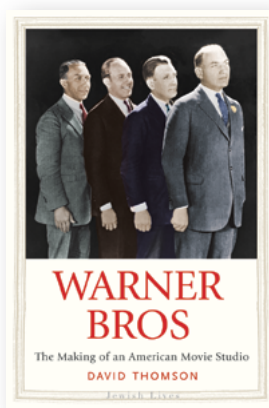
In this riveting account of the Warner brothers and the film studio they raised to the pinnacle of Hollywood success, a renowned film critic and historian shines light on the studio's great films (*Casablanca*, *Bonnie and Clyde*), unforgettable stars (Humphrey Bogart, James Cagney, Bette Davis), and impact on American culture.

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DAVID THOMSON is a film critic and historian, and the author of more than twenty books, including *Why Acting Matters* and *The Biographical Dictionary of Film*, now in its sixth edition.



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Einstein

His Space and Times

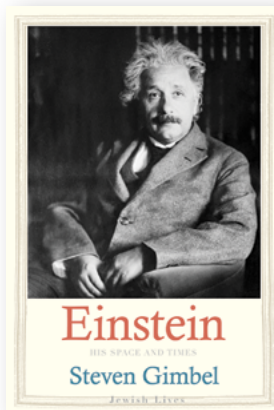
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STEVEN GIMBEL was previously the Edwin T. and Cynthia Shearer Johnson Chair for Distinguished Teaching in the Humanities as well as chair of the philosophy department at Gettysburg College. He lives in Mount Airy, MD.



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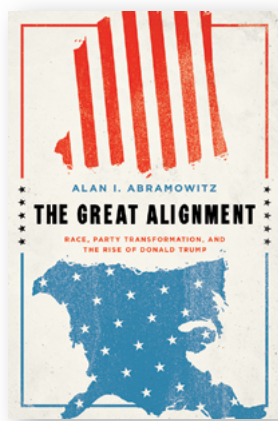
ALAN I. ABRAMOWITZ is Alben W. Barkley Professor of Political Science at Emory University and the author of *The Disappearing Center: Engaged Citizens, Polarization, and American Democracy*.

June Political Science

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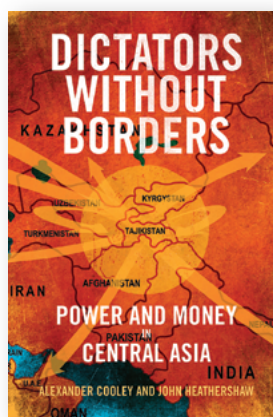
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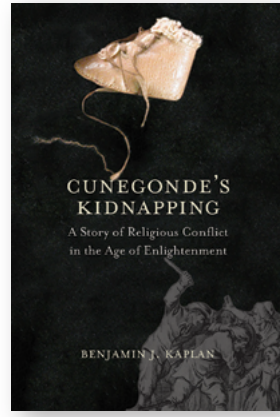
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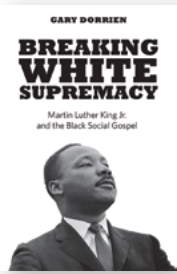
BENJAMIN J. KAPLAN holds the chair in Dutch history at University College London and is the author of several prize-winning books. He lives in London.

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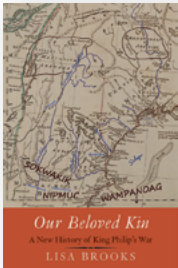
GARY DORRIEN is the Reinhold Niebuhr Professor of Social Ethics at Union Theological Seminary and Professor of Religion at Columbia University. His previous books include *The New Abolition*.

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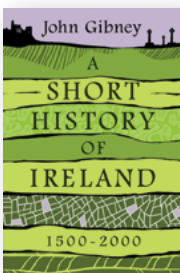
LISA BROOKS is professor of English and American studies at Amherst College. She is the author of *The Common Pot: The Recovery of Native Space in the Northeast*.

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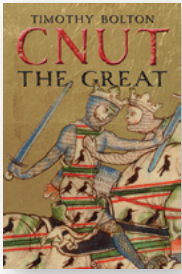
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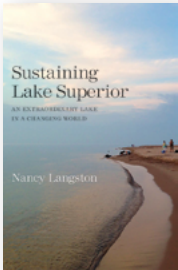
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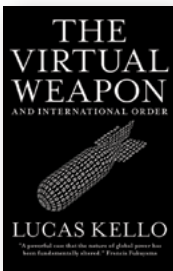
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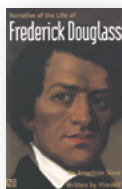
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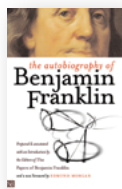


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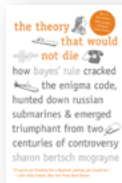


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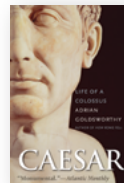


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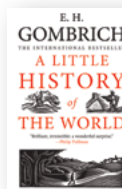


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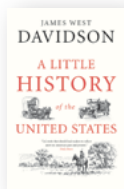


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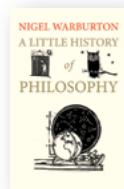


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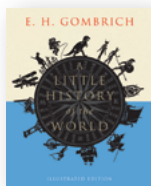


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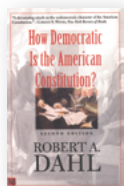


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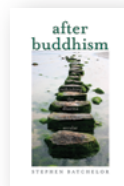


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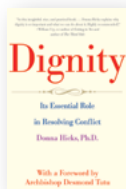
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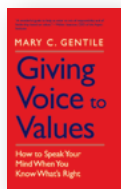
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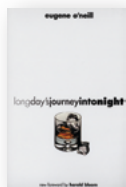
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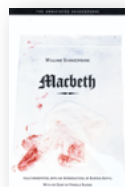
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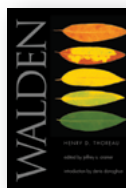
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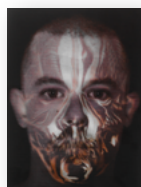
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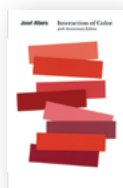
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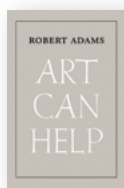
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A is for Archive

Warhol's World from A to Z

Matt Wrbcian

Edited by Abigail Franzen-Sheehan

With contributions by Blake Gopnik and Neil Printz

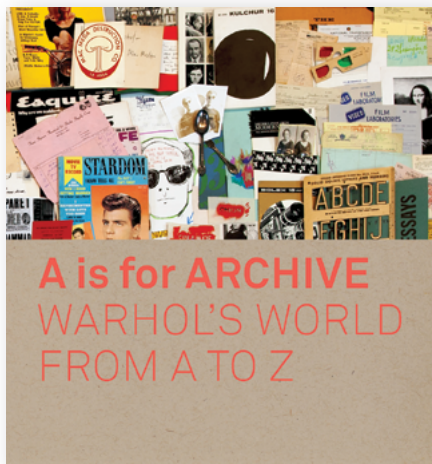
A riveting excursion through Warhol's incomparable personal collections, from the bizarre to the illuminating

Andy Warhol (1928–1987) remains an icon of the 20th century and a leading figure in the Pop Art movement. He also was an obsessive collector of things large and small, ordinary and quirky. Since 1994, The Andy Warhol Museum has studied and safeguarded the artist's archive encompassing hundreds of thousands of these objects, at turns strange, amusing, and poignant. From this array, many of these items have been researched and described in this book for the first time.

Written by Matt Wrbcian, the foremost authority on Warhol's personal collection, *A is for Archive* features curated selections from this collection, shedding light on the artist's work and motivations, as well as on his personality and private life. The volume is organized alphabetically, honoring Warhol's own use of a whimsical alphabetical structure: "A is for Autograph" (a selection of signed objects, many of which influenced his most popular works), "F is for Fashion" (featuring his collections of cowboy boots, neckties, and jackets), "S is for Stamp" (works of art by Warhol and others relating to stamps and mailed items), and "Z is for Zombies" (a grouping of photographs and ephemera of Warhol in various disguises: drag, robot, zombie, clown). The book also features an insightful essay by renowned art critic and Warhol biographer Blake Gopnik.

For the myriad fans of Warhol and his quixotic world, this volume is essential and unforgettable.

MATT WRBICAN is the former chief archivist of The Andy Warhol Museum.



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This guitar was part of a rotating collection of Les Paul Deluxes used on stage by Pete Townshend



Rolling Stones performing in 1964. Pictorial Press Ltd/Alamy Stock Photo



Bo Diddley alongside Norma-Jean "The Duchess" Wofford and Jerome Green, ca. 1957. Pictorial Press Ltd/Alamy Stock Photo



Jimmy Page performing with Led Zeppelin at the Alameda County Coliseum in Oakland, CA, July 23rd, 1977. Photo by Ed Perlstein/Redferns

Play It Loud

Instruments of Rock & Roll

Jayson Kerr Dobney and Craig J. Inciardi

With essays by Anthony DeCurtis, Alan di Perna, David Fricke, Holly George-Warren, and Matthew W. Hill

A brash and dazzling celebration of the instruments that created the sounds of rock and roll from the 1940s to the present day

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JAYSON KERR DOBNEY is Frederick P. Rose Curator in Charge of the Department of Musical Instruments at The Metropolitan Museum of Art. **CRAIG J. INCIARDI** is curator and director of acquisitions at the Rock & Roll Hall of Fame, Cleveland.



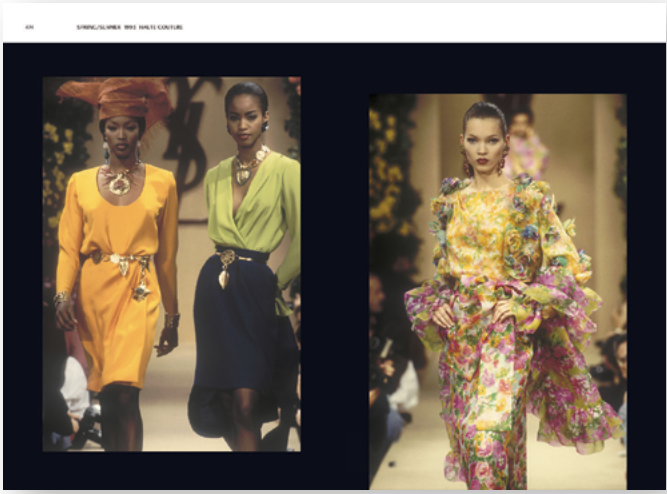
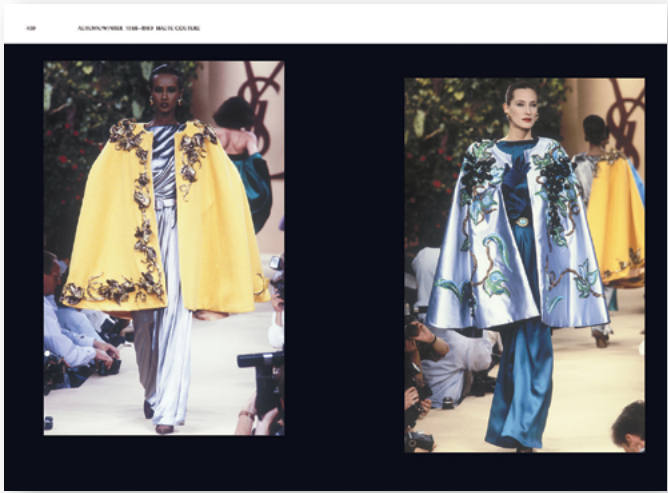
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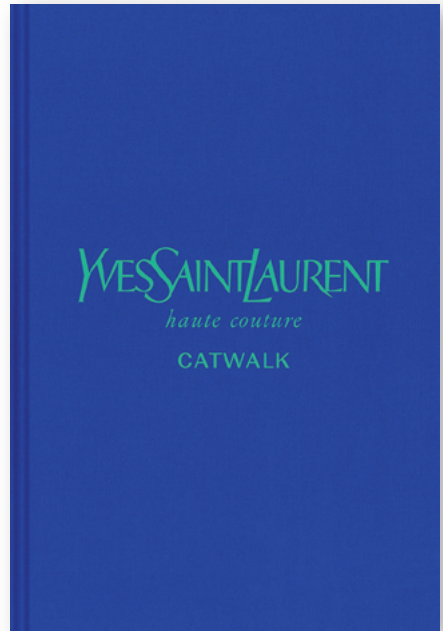
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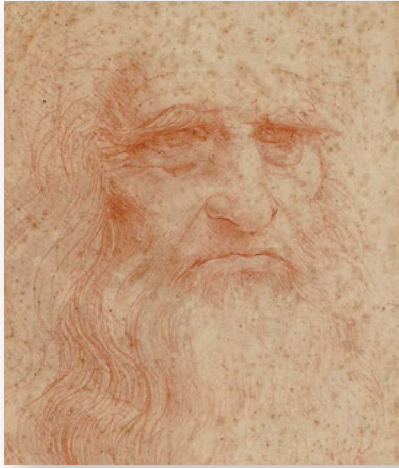
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SUZY MENKES is a British journalist and fashion critic. Formerly the fashion editor for the *International Herald Tribune*, Menkes is now international editor for 21 international editions of *Vogue* online. **MUSÉE YVES SAINT LAURENT PARIS**, which opened in 2017 on the premises of the former haute couture house, presents the rich and unique collection of the Fondation Pierre Bergé–Yves Saint Laurent, which counts more than 34,000 objects.



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He was not an anomaly, but the man for an anomaly even greater than I am.

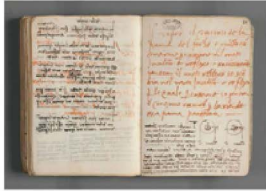
Anonymous Renaissance scholar, *Codex Magliabechianus*, ca. 1520

FOR A FEW YEARS, MANY CAPTURED THE IMAGINATION OF the general public as well as the Leonardo. The photographs of Prud'homme and the John G. Kennedy going with the Mona Lisa in 1976, when, as an unprecedented act of diplomacy, Leonardo's painting traveled across the Atlantic for a world exhibition in Washington and New York, thrust the portrait of Leonardo's legend and of the painting in particular, into the attention of Leonardo and the Mona Lisa was not contained in Leonardo's notes, and we are not interested even within the half century following the great master's death. His biographer Giorgio Vasari, never having seen the original picture, which was already in the French royal collection since 1516, as demonstrated at the Château de Fontainebleau, presented it as "lost," and it can only be said that the Germanist was granted the rank of a master in the middle every great artist, whereas he

may be, remarkable and fine? ("I've not even in past days she sports her dress of fine materials de la reine a more signa especially curious, as he said it myself"). After having seen it in person in 1573 he, during his trip to France, Federico Barozzi commented it as "They said looking in good terms, it is to be admired!" ("che a di più giorni a di meglio") Leonardo has known, made in an artist, could be in the seventeenth century.

For intellectuals, and only intellectuals, however especially Leonardo became the godfather of the Renaissance philosophy, ideal of the man ("The man is a man who makes two natures in the distance, which the other were able," noted Leonard Bruni, around 1500 (Mazzuchetti)). It was the classic man, who professed himself, capable of painting the divine, capable, and beyond whose mind could extend to heaven. Much of Leonardo's work seems to speak across the centuries with a freshness, unattainable modern man. The last one was back, at the twelfth figure with a look and humanly accurate eye?

Source: *Journal of Leonardo Studies*, 1997, p. 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



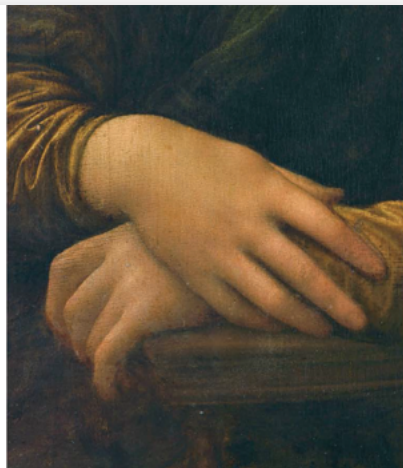
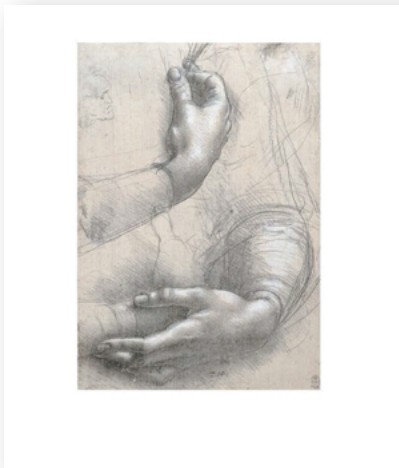
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Leonardo da Vinci Rediscovered

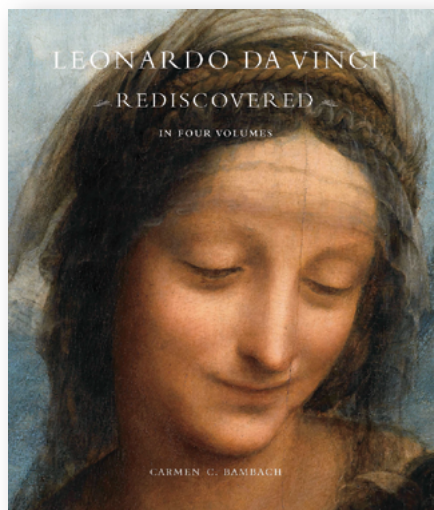
Carmen C. Bambach

A modern rethinking of the career and vision of one of the greatest artists of all time on the 500th anniversary of his death

The towering genius of Leonardo da Vinci (1452–1519) has been celebrated—and remained undisputed—for hundreds of years. A groundbreaking, essential addition to scholarship, *Leonardo da Vinci Rediscovered* continues this legacy while simultaneously reexamining the multifaceted artist's life and work from the ground up. This authoritative, four-volume study marks the 500th anniversary of the great master's death with a sweeping, up-to-date portrait of Leonardo as he has never been seen before.

Internationally renowned Leonardo specialist Carmen C. Bambach unfurls new narratives, largely based on the most important, yet most misunderstood, body of evidence available: the artist's drawings, paintings, and manuscripts. In the manner of a biographer, Bambach combs through contemporary documents and more than 4,000 surviving sheets of Leonardo's notes and drawings to extract details about his development as an artist and thinker that have never before been suggested. Some 1,500 illustrations portray the staggering, spectacular legacy that Leonardo left behind on paper and canvas. Through Bambach's comprehensive research, Leonardo emerges as a figure who both embodies his era and completely transcends it, enduring as one of history's greatest artists, scientists, and inventors.

CARMEN C. BAMBACH is curator in the Department of Drawings and Prints, The Metropolitan Museum of Art, New York.



- Magisterial publication covering the entirety of Leonardo's artistic career as well as his work on statics, hydraulics, cartography, optics, geometry, anatomy, and more
- Written by world-renowned Leonardo scholar
- Presents extraordinary new research to provide a rethinking of the life, work, and legacy of this great artist
- Equisitely produced 4-volume slipcased set, featuring more than 1,500 color illustrations

June Art

HC—Set with Slipcase 978-0-300-19195-0

\$550.00 s/£400.00

1,920 pp. 9 3/4 x 11 1/2 1,500 color + b/w illus.

Zilia Sánchez

Soy Isla

Vesela Sretenović

With contributions by Carla Acevedo-Yates, Mercedes Cortázar, Ingrid W. Elliott, and Abigail McEwen, and a chronology by Alyson Cluck

A beautifully produced, comprehensive look at Cuban artist Zilia Sánchez that traces her alluring and evocative paintings and sculpture from the 1950s to today

Cuban artist Zilia Sánchez (b. 1926) often says, “Soy isla” (“I am an island”), expressing her desire for solitary, uncompromising practice. It also serves as a metaphor for her experience as an islander—connected to and disconnected from both the mainland and mainstream art currents, such as concretism, gestural abstraction, and minimalism. Characterized by reductive forms, clean lines, and sensuous curves suggestive of the female body, Sánchez’s work frequently references protagonists from ancient mythology and lunar motifs while embracing ambiguity. This groundbreaking volume examines her paintings, sculptures, works on paper, and graphic illustrations together with archival ephemera. It traces Sánchez’s artistic journey from her early years in Cuba through her travels in Europe and residence in New York in the 1960s to her move to Puerto Rico, where she still lives and works. With spectacular illustrations of more than 75 artworks, insightful essays situating Sánchez within the context of global modernism, and a conversation with the artist, this is the most comprehensive publication on Sánchez’s art to date.

VESELA SRETENOVIC is senior curator of modern and contemporary art at The Phillips Collection.



EXHIBITION SCHEDULE:

The Phillips Collection, Washington, DC

02/16/19–05/19/19

Museo de Arte de Ponce, Puerto Rico

06/15/19–10/21/19

El Museo del Barrio, New York

Spring–Summer 2020

Published in association with
The Phillips Collection

February Art

Hardcover 978-0-300-23390-2 \$50.00/£40.00

200 pp. 9 ½ x 10 195 color illus.

Lucio Fontana

On the Threshold

Edited by Iria Candela

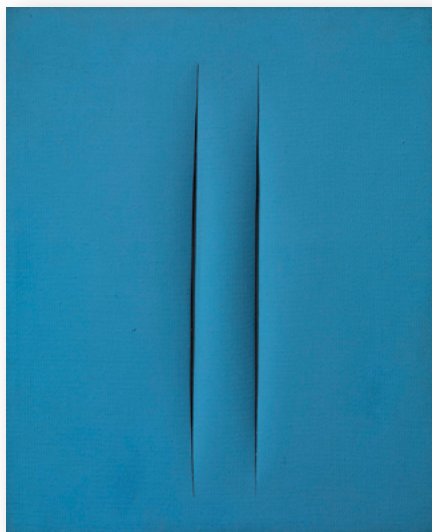
With essays by Emily Braun, Enrico Crispolti, Andrea Giunta, Pia Gottschaller, and Anthony White

A fascinating reassessment of the work of one of the most innovative artists of the 20th century, emphasizing his Argentine background and interdisciplinary approach to both art and life

A major figure of postwar European art and a binational resident of Argentina and Italy, Lucio Fontana (1899–1968) blurred numerous boundaries in his life and art, crossing borders both literally and figuratively. This volume takes a fresh look at the renowned artist whose simultaneous innovations in painting, drawing, ceramics, and sculpture, as well as his spatial explorations, pushed the painterly into the sculptural and redefined the relationship between the arts.

Evaluating Fontana's interest in synthesis and moving beyond his famous slashed canvases, this book reveals Fontana to be one of the first installation artists. Essays by international experts address his work from both an Italian and Argentine perspective, providing numerous insights into Fontana's expansive practice. Archival images of environments, public commissions, installations, and now-destroyed pieces accompany lavish illustrations covering his production from 1930 to the late 1960s, establishing a new approach to an artist who responded to the political, cultural, and technological thresholds that defined the mid-20th century.

IRIA CANDELA is Estrellita B. Brodsky Curator of Latin American Art at The Metropolitan Museum of Art.



EXHIBITION SCHEDULE:

The Met Breuer, New York

01/23/19–04/14/19

Published by The Metropolitan Museum of Art/
Distributed by Yale University Press

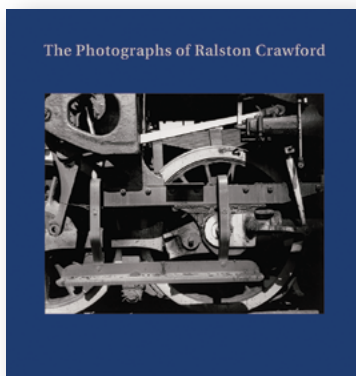
February Art
Hardcover 978-1-58839-682-2 \$50.00/£35.00
256 pp. 8 1/4 x 10 1/2 200 color + 50 b/w illus.

The Photographs of Ralston Crawford

Keith F. Davis

Best known for his modernist paintings and prints, the multitalented artist Ralston Crawford (1906–1978) maintained a deep and intensive interest in photography throughout his career, using the camera as a tool of both documentary and artistic expression. This exquisitely produced publication provides a fresh, comprehensive look at Crawford's photographs from 1938 through the mid-1970s, including both well-known works and previously unpublished images. Some of his photographic images served as the basis for paintings and prints, but many more were made for their own sake as photographs, capturing a wide variety of subjects, from pristine industrial forms to the vibrant street life and musical culture of New Orleans. This volume locates Crawford's photographic production in the context of his overall artistic career and within the creative currents of his time, enhancing our understanding of Crawford as an artist and serving as the best and most up-to-date study of his photographs.

KEITH F. DAVIS is senior curator of photography at The Nelson-Atkins Museum of Art, Kansas City.



EXHIBITION SCHEDULE:
The Nelson-Atkins Museum of Art,
Kansas City
10/26/18–04/07/19

Distributed for The Hall Family
Foundation in association with
The Nelson-Atkins Museum of Art

January Photography

Hardcover 978-0-300-24136-5 \$60.00/£45.00

204 pp. 11 x 11 18 color + 148 b/w illus.

Long Light

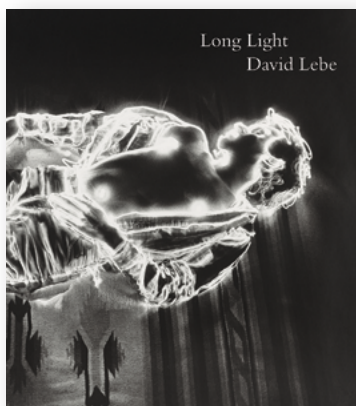
Photographs by David Lebe

Peter Barberie

Throughout the 1970s and 1980s, David Lebe (b. 1948) pushed the boundaries of photography, creating nuanced and visually complex images using innovative techniques. Often enhancing his prints with hand-coloring, Lebe made experimental pinhole photographs, photograms (cameraless photographs), and light drawings (pictures whose primary light source is a handheld flashlight). Many of Lebe's photographs explore his identity as a gay man. His more meditative work from the 1990s and beyond includes diverse series dealing with the AIDS crisis and his personal struggle with the disease.

This sumptuously illustrated volume offers the first retrospective survey of this groundbreaking artist. Featuring more than 100 images by Lebe along with comparative works by other artists, the book includes an insightful essay that situates Lebe's photographs both within the context of the Philadelphia art scene in which he was active and in relation to the practice of nationally recognized figures such as Barbara Blondeau, Ray K. Metzker, and David Wojnarowicz.

PETER BARBERIE is the Brodsky Curator of Photographs, Alfred Stieglitz Center, at the Philadelphia Museum of Art.



EXHIBITION SCHEDULE:
Philadelphia Museum of Art
02/09/19–05/05/19

Published in association with the
Philadelphia Museum of Art

March Photography

Paper over Board 978-0-87633-288-7 \$35.00/£25.00

144 pp. 9 x 10 120 color + b/w illus.

Monumental Journey

The Daguerreotypes of Girault de Prangey

Stephen C. Pinson

With contributions by Sylvie Aubenas, Olivier Caumont, Silvia A. Centeno, Thomas Galifot, Nora W. Kennedy, Grant B. Romer, Martina Rugiadi, Andrea E. Schlather, Lindsey S. Stewart, Andrew Szegedy-Maszak, and Ariadna Cervera Xicotencatl

The first extensive exploration of the groundbreaking daguerreotypes of Girault de Prangey, whose work features the earliest known images of the great monuments and sites of the eastern Mediterranean

In 1842, the pioneering French photographer Joseph-Philibert Girault de Prangey (1804–1892) set out eastward across the Mediterranean with a custom-built camera to explore ancient lands that were largely unknown to the Western world. This book is the first to fully consider the hundreds of daguerreotypes that resulted from his three-year journey, many of which were made using innovative techniques that fascinate photographers to this day. The images, including the first-known photographic documentation of significant locations, offer tangible evidence of historic sites, many of which have since been destroyed, in places such as Greece, Italy, Egypt, Turkey, Syria, and Jerusalem. They are remarkable and unparalleled portraits of a world gone by.

Copiously illustrated and featuring a geographic glossary of the sites and images, *Monumental Journey* sheds new light on the arc of Girault's career, the vibrant orientalist milieu of 19th-century France that shaped his work, and his inventive contributions to the nascent field of photography. It introduces modern audiences to a brilliant yet enigmatic talent, as well as the stunning images, many published here for the time, that make a major contribution to the histories of both photography and eastern Mediterranean.

STEPHEN C. PINSON is curator in the Department of Photographs at The Metropolitan Museum of Art.



EXHIBITION SCHEDULE:

The Metropolitan Museum of Art, New York

01/30/19–05/12/19

Musée d'Orsay, Paris

06/17/19–10/13/19

Published by The Metropolitan Museum of Art/

Distributed by Yale University Press

February Photography

Hardcover 978-1-58839-663-1 \$50.00/£35.00

238 pp. 10 1/2 x 9 1/2 200 color illus.

Monet

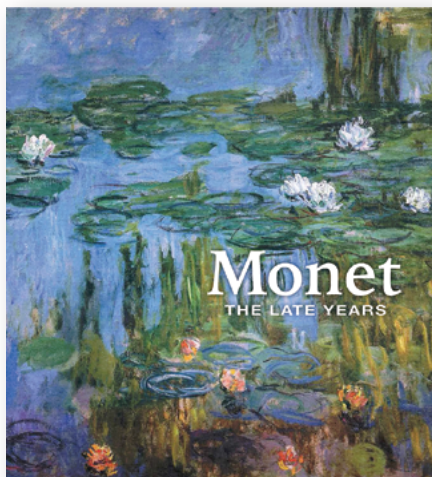
The Late Years

George T. M. Shackelford, Claire M. Barry, Simon Kelly, Emma Cauvin, Philippe Piguet, and Marianne Mathieu

A detailed overview of the innovation and ambition that drove one of the best-known Impressionist painters at the end of his career

In the later years of his life, Claude Monet (1840–1926) stayed close to home, turning to his extraordinary garden at Giverny for inspiration. The garden became a laboratory for the artist's concentrated study of natural phenomena—and for a revolutionary shift in the appearance and execution of his paintings. This beautiful publication examines the last phase of Monet's career, beginning in 1913, bringing together approximately 60 of his greatest works from this period. More specifically, *Monet: The Late Years* focuses on the series that Monet invented and reinvented at Giverny, reevaluating many large-scale works that have long been considered preparatory studies, reexamining their relationship to and status as finished works. Essays by a roster of distinguished scholars address topics such as Monet's plans for displaying his late paintings, the mechanics of his painting technique, and the critical and market reception of these works. Through this visually stunning reassessment, Monet's late works, still astonishing a century later, recast the titan of Impressionism as a radical modern painter.

GEORGE T. M. SHACKELFORD is deputy director and **CLAIRE M. BARRY** is director of conservation, both at the Kimbell Art Museum, Fort Worth. **SIMON KELLY** is curator of modern and contemporary art at the Saint Louis Art Museum. **EMMA CAUVIN** is a recent doctoral graduate of the Sorbonne, Paris. **PHILIPPE PIGUET** is an art critic and the great-grandson of Claude Monet's second wife, Alice. **MARIANNE MATHIEU** is senior curator at the Musée Marmottan Monet, Paris.



ALSO AVAILABLE:



Monet
The Early Years
Hardcover 978-0-300-22185-5 \$50.00/£35.00

EXHIBITION SCHEDULE:
Fine Arts Museums of San Francisco
02/16/19–05/27/19
Kimbell Art Museum, Fort Worth, TX
06/16/19–09/15/19

Distributed for the Kimbell Art Museum

February Art
Hardcover 978-0-300-24325-3 \$50.00/£35.00
208 pp. 10 1/4 x 11 170 color + 20 b/w illus.

Bouguereau and America

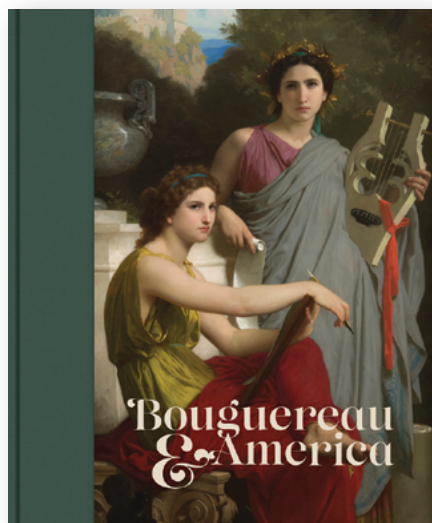
Edited by Tanya Paul and Stanton Thomas

With essays by Tanya Paul, Stanton Thomas, Eric Zafran,
Abigail Solomon-Godeau, Martha Hoppin, and Catherine Sawinski

An in-depth exploration into the immense popularity of William-Adolphe Bouguereau's work in America throughout the late 19th and early 20th centuries

Seeking to bring Gallic sophistication and worldly elegance into their galleries and drawing rooms, wealthy Americans of the late 19th and early 20th centuries collected the work of William-Adolphe Bouguereau (1825–1905) in record numbers. This fascinating volume offers an in-depth exploration of Bouguereau's overwhelming popularity in turn-of-the-century America and the ways that his work—widely known from reviews, exhibitions, and inexpensive reproductions—resonated with the American public. While also lauded by the French artistic establishment and a dominant presence at the Parisian Salons, Bouguereau achieved his greatest success selling his idealized and polished paintings to a voracious American market. In this book, the authors discuss how the artist's sensual classical maidens, Raphaellesque Madonnas, and pristine peasant children embodied the tastes of American Gilded Age patrons, and how Bouguereau's canvases persuasively functioned as freshly painted Old Masters for collectors flush with new money.

TANYA PAUL is Isabel and Alfred Bader Curator at the Milwaukee Art Museum. **STANTON THOMAS** is curator of collections and exhibitions at the Museum of Fine Arts, Saint Petersburg, Florida.



EXHIBITION SCHEDULE:

Milwaukee Art Museum

02/14/19–05/12/19

Memphis Brooks Museum of Art

06/22/19–09/22/19

San Diego Museum of Art

11/09/19–03/15/20

Published in association with the Milwaukee Art Museum and the Memphis Brooks Museum of Art

February Art

Hardcover 978-0-300-24135-8 \$50.00/£35.00

192 pp. 10 x 12 150 color illus.

The Rise of Everyday Design

The Arts and Crafts Movement in Britain and America

Monica Penick and Christopher Long

With contributions by Eric Anderson, Samuel Dodd, Carma Gorman, Willa Granger, Thomas A. Guiler, Rebecca J. Keyel, and Anna Nau

A fresh look at the Arts and Crafts Movement, charting its origins in reformist ideals, its engagement with commercial culture, and its ultimate place in everyday households

In its spread from Britain to the United States, the Arts and Crafts Movement evolved from its roots in individual craftsmanship to a mainstream trend increasingly adapted for mass production by American retailers. Inspired by John Ruskin in Britain in the 1840s in response to what he saw as the corrosive forces of industrialization, the movement was profoundly transformed as its tenets of simple design, honest use of materials, and social value of handmade goods were widely adopted and commodified by companies like Sears, Roebuck and Co.

The movement grew popular in early 20th-century America, where it was stripped of its reformist ideals by large-scale manufacturing and merchandising through department stores and mail-order catalogues. This beautiful book is illustrated with stunning furniture and designs by William Morris, Gustav Stickley, and Elbert Hubbard's Roycroft community, among many others, along with such ephemera as the catalogues, sales brochures, and magazine spreads that generated popular interest. This perspective offers a new understanding of the Arts and Crafts idea, its geographical reach, and its translation into everyday design.

MONICA PENICK is associate professor in the Department of Design at the University of Texas at Austin's School of Design and Creative Technologies. **CHRISTOPHER LONG** is professor and chair of history and theory at the University of Texas at Austin's School of Architecture.



EXHIBITION SCHEDULE:

Harry Ransom Center at The University of Texas at Austin

02/09/19–07/14/19

Published in association with the Harry Ransom Center at The University of Texas at Austin

February Design/Architecture
Hardcover 978-0-300-23498-5 \$60.00/£45.00
256 pp. 9 x 11 210 color illus.

Jan Tschichold and the New Typography

Graphic Design between the World Wars

Paul Stirton

An original account of the life and work of legendary designer Jan Tschichold and his role in the movement in Weimar Germany to create modern graphic design

Richly illustrated with images from Jan Tschichold's little-known private collection of design ephemera, this important book explores a legendary figure in the history of modern graphic design through the artists, ideas, and texts that most influenced him. Tschichold (1902–1974), a prolific designer, writer, and theorist, stood at the forefront of a revolution in visual culture that made printed material more elemental and dynamic. His designs were applied to everyday graphics, from billboard advertisements and business cards to book jackets and invoices.

This handsome volume offers a new understanding of Tschichold's work, and of the underlying theories of the artistic movement he helped to form, by analyzing his collections: illustrations, advertisements, magazines, and books by well-known figures, such as Kurt Schwitters, El Lissitzky, Aleksandr Rodchenko, and László Moholy-Nagy, and lesser-known artist-designers, including Willi Baumeister, Max Burchartz, Walter Dexel, and Piet Zwart. This book also charts the development of the New Typography, a broad-based movement across Central Europe that included "The Ring," a group formed by Schwitters in 1927. Tschichold played a crucial role in defining this movement, documenting the theory and practice in his most influential book, *The New Typography* (1928), still regarded as a seminal text of graphic design.

PAUL STIRTON is professor of modern European design history at Bard Graduate Center in New York City and the editor-in-chief of *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*.



EXHIBITION SCHEDULE:

Bard Graduate Center, New York
02/15/19–07/07/19

Published in association with the Bard
Graduate Center

March Graphic Design
PB-with Flaps 978-0-300-24395-6 \$35.00/£25.00
256 pp. 7 x 8 3/4 80 color + 20 b/w illus.

Roni Horn

When I Breathe, I Draw

Michelle White

Describing drawing as her “primary activity,” for over thirty years Roni Horn (b. 1955) has created innovative and experimental works on paper marked by both conceptual and technical complexity. This carefully curated survey of the artist’s drawings from the early 1980s through 2016 explores works revolving around the mutability of identity and the fragility of place, time, and language; it also delves into Horn’s unique approach to mark-making and her process of cutting up and reassembling words and images. With sumptuous illustrations, this catalogue features an insightful look at and selected details of Horn’s large-scale—sometimes over ten feet tall—works on paper; the artist’s series of cadmium red drawings; and her cut-and-pasted word drawings that combine well-known literary texts by Gertrude Stein and William Shakespeare with colloquial expressions.

MICHELLE WHITE is senior curator at The Menil Collection, Houston.



EXHIBITION SCHEDULE:
The Menil Collection, Houston
02/15/19–09/01/19

Distributed for The Menil Collection

March Art

HC-Flexibound 978-0-300-23315-5 \$35.00/£25.00

175 pp. 7 1/2 x 9 1/2 90 color + b/w illus.

Matthew Barney

Redoubt

With an introduction by Pamela Franks, a prologue by Gifford Pinchot, and essays by Elisabeth Hodermarsky, André Lepecki, Arthur Middleton, Molly Nesbit, Jennifer Raab, and John Rember

Matthew Barney: Redoubt is a comprehensive catalogue of the artist’s newest project, which centers on a two-hour film that creates a complex portrait of the American landscape by layering classical, cosmological, and American myths about humanity’s place in the natural world. In the film, the goddess Diana and her two attendants traverse the rugged terrain of Idaho’s Sawtooth Mountains in pursuit of the elusive wolf, while an Engraver (played by Barney, b. 1967) furtively documents their actions in copper engravings and provokes a series of confrontations. The publication comprises hundreds of stills that track the film’s narrative, as well as essays—some lyrical, others more objective—that approach *Redoubt* through disciplines such as ecology, art history, and dance. Also featured are the artworks made by Barney in conjunction with the film: electroplated copper engravings based on those his character makes and sculptures created by pouring molten metal through hollowed, burned trees harvested from the Sawtooth region. Taking a cue from *Redoubt*’s mountainous setting, the overall design of the book evokes a field guide.

PAMELA FRANKS is director of the Williams College Museum of Art.

March Art

Paper 978-0-300-24327-7 \$50.00/£35.00

344 pp. 6 1/2 x 9 5/8 336 color + 9 b/w illus., including 2 gatefolds



EXHIBITION SCHEDULE:
Yale University Art Gallery
03/01/19–07/07/19

Distributed for the Yale University
Art Gallery

Huma Bhabha

They Live

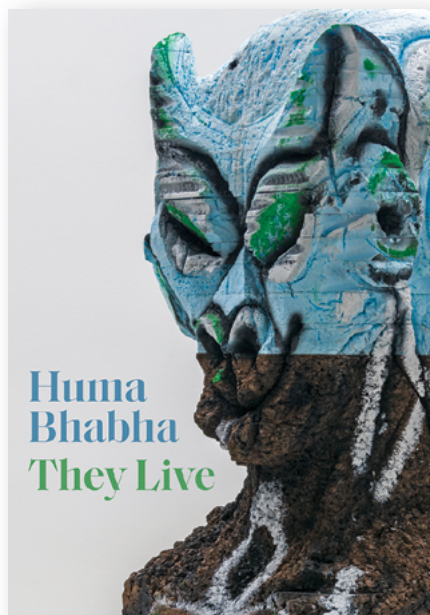
Edited by Eva Respini

With contributions by Carter E. Foster, Ed Halter, Jessica Hong, Shanay Jhaveri, and Eva Respini, and a conversation between Huma Bhabha and Sterling Ruby

A comprehensive overview of more than two decades of Huma Bhabha's prolific and multidisciplinary output in sculpture, drawing, and photography

Huma Bhabha (b. 1962 in Karachi) is known for sculptures depicting the human figure fashioned from materials ranging from clay, brick, and wood to Styrofoam, bronze, found objects, and construction materials. Such works reveal her myriad influences, including horror films, science fiction, ancient artifacts, religious reliquaries, and Neo-Expressionism. This handsome volume surveys over two decades of Bhabha's innovative sculptures, as well as her lesser-known but essential work in drawing, photography, and printmaking, all while considering her singular engagement with the human figure. Illustrated essays investigate the artist's prolific and multidisciplinary output, her historical and cultural reference points, and her frequent themes, such as war, colonialism, displacement, and the memory of home—in the artist's words, these are “eternal concerns” found across all cultures. A conversation between Bhabha and American artist Sterling Ruby offers an intimate point of entry into Bhabha's perspectives and artistic practice.

EVA RESPINI is Barbara Lee Chief Curator at the Institute of Contemporary Art/Boston.



EXHIBITION SCHEDULE:
Institute of Contemporary Art/Boston
03/20/19–05/27/19

Published in association with the Institute of Contemporary Art/Boston

April Art
Hardcover 978-0-300-24476-2 \$50.00/£35.00
208 pp. 8 x 11 1/2 160 color illus.

The Tale of Genji

A Japanese Classic Illuminated

John T. Carpenter and Melissa McCormick

Explores the rich visual culture inspired by the exceptional 11th-century literary masterpiece about life at the Japanese imperial court

With its vivid descriptions of imperial society, gardens, and architecture in early 11th-century Japan, *The Tale of Genji*—recognized as the world's first psychological novel—has captivated audiences around the globe and inspired artistic traditions for 1,000 years. This handsomely designed and illustrated book explores the outstanding art associated with *Genji* through in-depth essays and discussions of nearly 120 works.

The Tale of Genji has influenced all forms of Japanese artistic expression, from intimately scaled albums and fans to boldly designed hanging scrolls and screen paintings by the most esteemed artists and calligraphers of every school and era. Scenes from the tale adorn decorative objects used in everyday life, including robes, lacquer boxes, containers for grooming tools and writing implements, incense burners, and even palanquins for transporting young brides to their new homes. The authors, both art historians and *Genji* scholars, discuss the tale's transmission and reception over the centuries; illuminate its place within the history of Japanese literature and calligraphy; highlight its key episodes and characters; and explore its wide-ranging influence on Japanese culture, design, and aesthetics into the modern era.

JOHN T. CARPENTER is Mary Griggs Burke Curator in the Department of Asian Art at The Metropolitan Museum of Art. **MELISSA McCORMICK** is professor of Japanese art and culture at Harvard University.



EXHIBITION SCHEDULE:

The Metropolitan Museum of Art, New York
03/05/19–06/16/19

Published by The Metropolitan Museum of Art/
Distributed by Yale University Press

March Art
Hardcover 978-1-58839-665-5 \$65.00/£45.00
368 pp. 9 ½ x 11 350 color illus.

Vincent van Gogh

His Life in Art

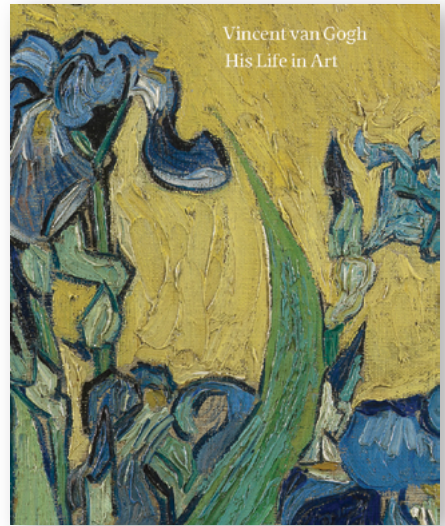
Edited by David Bomford

With essays by Nienke Bakker, Renske Suijver, and Renske Cohen Tervaert,
and contributions by Helga K. Aurisch, Laura Minton, and Dena M. Woodall

**A magnificently illustrated overview of
Van Gogh's life, legacy, and art, from early
drawings through later, iconic paintings**

Vincent van Gogh: His Life in Art surveys the artist's creative evolution across his short but influential career. The narrative begins with Van Gogh's drawings, which were the foundation of his early practice, and describes how he transitioned into painting by consulting instructional handbooks and copying images. Written by a team of international experts, the book follows his moves from the landscapes and peasant life of his native Holland to Antwerp, Paris, Provence, and finally the countryside north of Paris. In the brilliant light of southern France, he began painting portraits and landscapes while refining his characteristic style of rhythmic brushstrokes and expressive impasto in vivid colors. In addition to the main essay with its overview of Van Gogh's shifting techniques and artistic concerns, the publication features a pair of essays highlighting two museums with exceptional collections of the artist's work: the Van Gogh Museum, Amsterdam, and the Kröller-Müller Museum, Otterlo. Beautifully reproduced images showcase approximately 50 outstanding pieces from these and other institutions, from rough drawings to vibrant late-career canvases.

DAVID BOMFORD is chairman of conservation and the Audrey Jones Beck Curator of European Art at the Museum of Fine Arts, Houston.



EXHIBITION SCHEDULE:
Museum of Fine Arts, Houston
03/10/19–06/27/19

Distributed for the Museum of Fine Arts, Houston

April Art
Paper 978-0-300-24326-0 \$50.00/£35.00
208 pp. 9 1/2 x 11 1/2 85 color illus.

The Power of Color

Five Centuries of European Painting

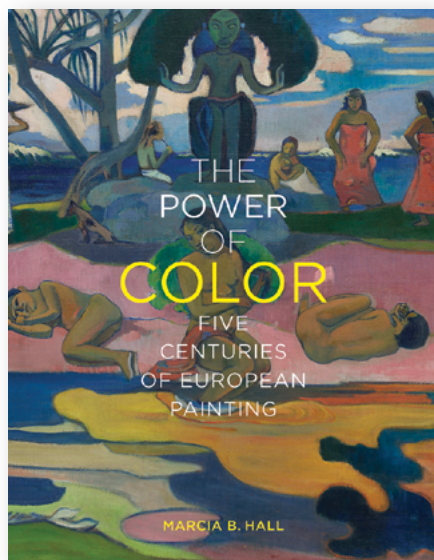
Marcia B. Hall

Revealing the power of color as physical medium, a key to interpretation, and a mediator of social and political change

This expansive study of color illuminates the substance, context, and meaning of five centuries of European painting. Between the mid-15th and the mid-19th centuries, the materials of painting remained remarkably unchanged, but innovations in their use flourished. Technical discoveries facilitated new visual effects, political conditions prompted innovations, and economic changes shaped artists' strategies, especially as trade became global.

Marcia Hall explores how Michelangelo radically broke with his contemporaries' harmonizing use of color in favor of a highly saturated approach; how the robust art market and demand for affordable pictures in 17th-century Netherlands helped popularize subtly colored landscape paintings; how politics and color became entangled during the French Revolution; and how modern artists liberated color from representation as their own role transformed from manipulators of pigments to visionaries celebrated for their individual expression. Using insights from recent conservation studies, Hall captivates readers with fascinating details and developments in magnificent examples—from Botticelli and Titian to Van Gogh and Kandinsky—to weave an engaging analysis. Her insistence on the importance of examining technique and material to understand artistic meaning gives readers the tools to look at these paintings with fresh eyes.

MARCIA B. HALL is professor of art history at the Tyler School of Art at Temple University.



“Marcia Hall covers a familiar historical path but in a way that encourages readers to look at works of art through a different and more subtle lens. She explains and illustrates her argument with wonderful clarity.” —Jo Kirby, formerly Senior Scientific Officer, National Gallery, London

April Art
Paper over Board 978-0-300-23719-1
\$45.00/£30.00
328 pp. 8 ½ x 11 204 color + 8 b/w illus.

Mark Rothko

Toward Clarity

Edited by Jasper Sharp

With an introduction by Christopher Rothko, and essays by Thomas E. Crow and Jasper Sharp

A pioneering exploration of Rothko's deep and sustained engagement with the history of art

While Mark Rothko (1903–1970) has long been considered a preeminent figure in 20th-century art, few publications have examined his work within the broader context of Western art, even though Rothko himself continuously sought it out as inspiration. Rothko had a profound interest in history and art history—including Greek and Roman mythology, Egyptian fables, Byzantine and early Italian gold-ground paintings, and masterworks of the Renaissance and Dutch Golden Age. He first traveled to Europe in 1950, starting in Paris and winding through Venice, Arezzo, Siena, Florence, and Rome; along the way, he admired frescoes by Fra Angelico and architecture by Michelangelo.

This beautiful book examines the influence of the artist's travels on his oeuvre. It presents Rothko's engagement with important classical and Old Master works, highlighting older techniques and ideas that the artist may have sought to emulate. Works representative of Rothko's entire corpus are beautifully illustrated with full-page color plates. The book also contains writings by the artist—selected for publication by his son—that document his appreciation of art history in his own words.

JASPER SHARP is curator of modern and contemporary art at the Kunsthistorisches Museum Vienna. **THOMAS E. CROW** is Rosalie Solow Professor of Modern Art at New York University's Institute of Fine Arts. **CHRISTOPHER ROTHKO**, a writer and psychologist, chairs the Board of Directors of the Rothko Chapel, Houston.



EXHIBITION SCHEDULE:
Kunsthistorisches Museum Vienna
03/11/19–06/30/19

Distributed for the Kunsthistorisches
Museum Vienna

April Art
Hardcover 978-0-300-24375-8 \$30.00/£20.00
184 pp. 9 1/2 x 11 100 color illus.

Jonas Wood

Edited by Anna Katherine Brodbeck

With essays by Anna Katherine Brodbeck and Ken Allan, and an interview by Hans Ulrich Obrist

Southern California–based painter Jonas Wood (b. 1977) depicts everyday scenes in a colorful, graphic style that references modernist and Pop aesthetics while remaining unquestionably contemporary. The first book to consider Wood's work in a scholarly, art-historical context, this mid-career survey cements his place in the lineage of artists who similarly embraced quotidian imagery and pictorial flatness to tell deeper stories, such as David Hockney, Henri Matisse, and Philip Guston. While based on intense real-life observation, Wood's paintings depict worlds that are ultimately fictive, subjected to a process of manipulation through preparatory photo collages. The authors hone in on Wood's ability to compose scenes dense with objects, people, and places that have intense personal meaning yet function allegorically to suggest universal situations and themes. Striking illustrations of Wood's pieces demonstrate how the personal has become public in the digital age, capturing the brilliance and depth of this artist on the rise.

ANNA KATHERINE BRODBECK is Nancy and Tim Hanley Associate Curator of Contemporary Art at the Dallas Museum of Art. **KEN ALLAN** is associate professor of art history and associate academic director of the Study of the US Institute on Contemporary American Literature at Seattle University. **HANS ULRICH OBRIST** is artistic director at the Serpentine Galleries, London.

April Art

Paper over Board 978-0-300-24324-6 \$30.00/£20.00

96 pp. 10 ¼ x 12 ¼ 60 color + 5 b/w illus.



EXHIBITION SCHEDULE:

Dallas Museum of Art

03/24/19–07/14/19

Distributed for the Dallas Museum of Art

Cy Twombly, *Treatise on the Veil*, 1970

Michelle White, Isabelle Dervaux, and Sarah Rothenberg

One of the most important American postwar artists, Cy Twombly (1928–2011) engaged with mythological and poetic source material, setting him apart from other artists of his generation. In 1970, Twombly revisited his 1968 painting *Treatise on the Veil* and, in a short period of focused creativity, produced a painting—*Treatise on the Veil (Second Version)*—on a single, 33-foot canvas along with more than a dozen related drawings.

This handsomely produced oversize book features three essays that examine these works in relation to Twombly's oeuvre, contemporaneous explorations of time, the Orpheus myth, and a musical composition that Twombly cited as an influence. Large images and details bring us in close to Twombly's magnificent meditation on time and space.

MICHELLE WHITE is senior curator at the Menil Collection, Houston. **ISABELLE DERVAUX** is the Acquavella Curator and Department Head of Modern and Contemporary Drawings at the Morgan Library and Museum, New York. **SARAH ROTHENBERG** is a pianist specializing in French modern music and artistic director of Da Camera, Houston.



Distributed for The Menil Collection

May Art

Hardcover 978-0-300-24457-1 \$50.00/£35.00

80 pp. 14 x 11 42 color illus.

Ruth Asawa

Life's Work

Edited by Tamara H. Schenkenberg

With essays by Aruna D'Souza, Helen Molesworth, and Tamara H. Schenkenberg

“Doing is living. That is all that matters.”
—Ruth Asawa

Throughout her long and prolific career American artist Ruth Asawa (1926–2013) developed innovative sculptures in wire, a medium she explored through increasingly complex forms using craft-based techniques she learned while traveling in Mexico in 1947. In 1949, after studying at Black Mountain College, Asawa moved to San Francisco and created dozens of wire works, as well as an iconic bronze fountain—the first of many public commissions—for the city's Ghirardelli Square.

Bringing together examples from across Asawa's full and extraordinary career, this expansive volume serves as an unprecedented reorientation of her sculptures within the historical context of 20th-century art. In particular, it includes careful consideration of Asawa's advocacy for arts education in public schools, while simultaneously focusing on her vital—and long under-recognized—contributions to the field of sculpture. Insightful essays explore the intersection of formal experimentation and identity to offer a fresh assessment of this celebrated artist. Richly illustrated with exquisite new installation views, *Ruth Asawa: Life's Work* introduces original scholarship that traces the dynamic evolution of form in the artist's work.

TAMARA H. SCHENKENBERG is curator at the Pulitzer Arts Foundation in St. Louis.



EXHIBITION SCHEDULE:

Pulitzer Arts Foundation, St. Louis
09/14/18–02/16/19

Published in association with the Pulitzer
Arts Foundation

April Art
Hardcover 978-0-300-24269-0 \$40.00/£30.00
160 pp. 9 1/4 x 11 100 color illus.

The Young Victoria

Deirdre Murphy

A vivid portrait of Queen Victoria's childhood, offering new insights into one of the most celebrated, but often misunderstood, monarchs in British history, 200 years after her birth

This beautiful, extensively researched volume investigates the birth and early life of one of the most familiar British monarchs, Queen Victoria (1819–1901). A wealth of material, including many unexamined sources and unpublished images, sheds new light on Victoria's youth. Included here are portraits of the queen as princess, childhood diaries and sketchbooks, clothing, jewelry, and correspondence.

Deirdre Murphy paints a vivid picture of Victoria's early years. Among her most surprising conclusions is the idea that the queen's personal mythology of a childhood characterized by sadness and isolation is less accurate than is generally thought. Victoria's personal relationships are brought brilliantly to life, from her affectionate but increasingly suffocating bond with her mother, the Duchess of Kent, to the controlling influence of Sir John Conroy, a man she came to despise, and her courtship with Prince Albert. Lesser-known figures are also explored, including Victoria's first schoolmaster the Reverend George Davys, her governess Louise Lehzen, and her half-sister Feodora. This fascinating cast of characters enhances our image of Victoria, who emerges as both willful and submissive, fickle and affectionate, and with the explosive temper of her Hanoverian ancestors.

The late **DEIRDRE MURPHY** was senior curator at Historic Royal Palaces, curator of *Victoria Revealed* at Kensington Palace, and chairman of the Costume Society of Great Britain.



EXHIBITION SCHEDULE:

Kensington Palace
May–December 2019

Published in association with Historic
Royal Palaces

May Art/Biography
Hardcover 978-0-300-23887-7 \$45.00/£35.00
224 pp. 7 ½ x 10 200 color illus.

The American Pre-Raphaelites

Radical Realists

Edited by Linda S. Ferber and Nancy K. Anderson

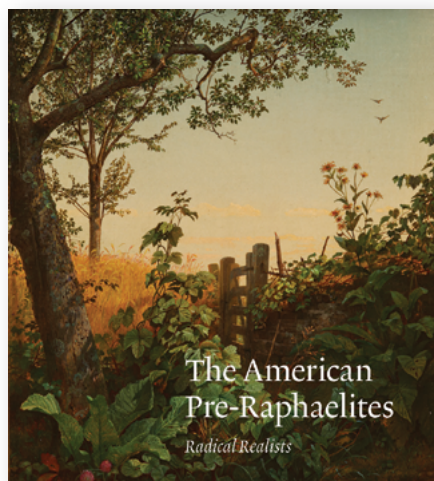
With essays by Linda S. Ferber, Tim Barringer, Sophie Lynford, Barbara Dayer Gallati, Mark D. Mitchell, Diane Waggoner, and Janice Simon

An illuminating look at how the Pre-Raphaelite movement was embraced by a group of vanguard American artists

Bringing together insights from a distinguished group of scholars, this beautiful book analyzes the history and historiography of the American Pre-Raphaelites, and how the movement made its way from England to America. Led by Thomas Charles Farrer—an English expatriate and acolyte of the hugely influential English critic John Ruskin—the American Pre-Raphaelite artists followed Ruskin's dictum to depict nature close up and with great fidelity. Many members of the group (including Farrer, who served in the Union army during the American Civil War) were also abolitionists, and several created works with a rich political subtext.

Featuring the work of artists such as Fidelia Bridges, Henry and Thomas Charles Farrer, Charles Herbert Moore, Henry Roderick Newman, and William Trost Richards, this generously illustrated volume is filled with insightful essays that explore the influence of Ruskin on the American artists, the role of watercolor and photography in their work, symbolism and veiled references to the Civil War, and much more.

LINDA S. FERBER is museum director emerita and senior art historian at the New-York Historical Society. **NANCY K. ANDERSON** is curator and head of the Department of American and British Paintings at the National Gallery of Art, Washington, DC.



EXHIBITION SCHEDULE:
National Gallery of Art, Washington
04/14/19–07/21/19

Published in association with the National Gallery of Art, Washington

April Art
Hardcover 978-0-300-24252-2 \$65.00/£45.00
320 pp. 9 1/4 x 10 1/4 175 color illus.

Impressionism and Post-Impressionism

Highlights from the Philadelphia Museum of Art

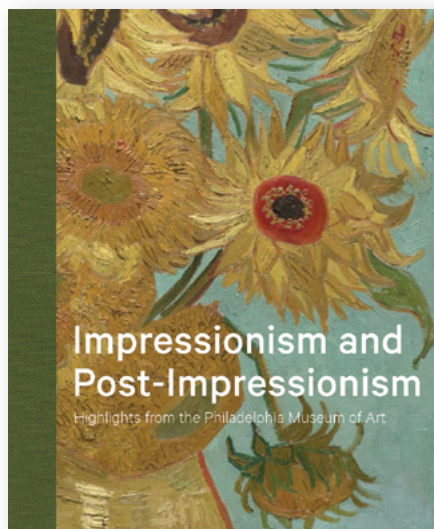
Jennifer A. Thompson

With contributions by Joseph J. Rishel and Eileen Owens

An engaging and beautifully illustrated overview of one of the finest Impressionist and Post-Impressionist collections in the United States

Featuring 90 highlights from the Philadelphia Museum of Art's stellar collection of Impressionist and Post-Impressionist art, this handsome volume includes iconic works such as Paul Cézanne's *Large Bathers*, Vincent van Gogh's *Sunflowers*, Edgar Degas's *Interior*, Édouard Manet's *Le Bon Bock*, Toulouse-Lautrec's *At the Moulin Rouge*, and Pierre-Auguste Renoir's *Great Bathers*. Providing a rich and encompassing view of the artists and the innovative works they created, the entries consider both the experimental techniques employed in the paintings, sculptures, prints, and drawings, as well as how these objects functioned within the contexts of the art market, social history, and politics. An introductory essay examines the circumstances and individuals—including Mary Cassatt's brother, the Philadelphia railroad executive Alexander J. Cassatt—that led to the formation of one of the most distinguished Impressionist and Post-Impressionist collections in the United States.

JENNIFER A. THOMPSON is the Gloria and Jack Drosdick Curator of European Painting and Sculpture and curator of the John G. Johnson Collection, **JOSEPH J. RISHEL** is curator emeritus, and **EILEEN OWENS** is research assistant, all at the Philadelphia Museum of Art.



EXHIBITION SCHEDULE:
Philadelphia Museum of Art
04/16/19–08/18/19

◆ **HIGHLIGHTS FROM THE PHILADELPHIA MUSEUM OF ART**

Published in association with the Philadelphia Museum of Art

May Art
Hardcover 978-0-87633-289-4 \$35.00/£25.00
208 pp. 9 x 11 150 color + 20 b/w illus.

Sorolla

Spanish Master of Light

Gabriele Finaldi with Javier Barón Thaidigsmann, Véronique Gérard Powell, Christopher Riopelle, and Oliver Tostmann

With contributions by Julien Domercq, Akemi Herráez Vossbrink, Sarah Herring, Rosalind McKeever, and Brendan Rooney

The bravura Impressionist works of the premier Spanish painter of a century ago, showcased and explored in detail by an international team of renowned scholars

Joaquín Sorolla y Bastida (1863–1923) was the leading Spanish painter of his day, world-famous when Picasso was still struggling to establish a name. This sumptuously illustrated book traces Sorolla's career at home and abroad, focusing on more than 60 canvases. These include portraits, landscapes, the bathers and seascapes for which he is most famous, and genre scenes of Spanish life.

His monumental early works established the artist's reputation as an unflinching social realist. Sending pictures strategically to major exhibitions across Europe, Sorolla depicted peasants, fishermen, and sail-makers eking out meager existences; young women forced into prostitution; and naked, disabled orphans. Rarely had Impressionist technique been turned to such provocative ends. As Sorolla found a wealthy clientele toward the turn of the century, his focus turned to sun-drenched scenes of leisure and elegant sociability: beautiful women stroll in fashionable resorts and children gambol on the seashore. Here, leading scholars offer a contemporary assessment of his career and explore Sorolla's relations with the most famous bravura painters of the day, including John Singer Sargent and the Swedish artist Anders Zorn. An illustrated chronology by Blanca Pons Sorolla, the artist's great-granddaughter, provides additional information.

GABRIELE FINALDI is director of the National Gallery, London.



EXHIBITION SCHEDULE:

National Gallery, London

03/18/19–07/07/19

National Gallery of Ireland, Dublin

08/10/19–11/03/19

Published by National Gallery Company/
Distributed by Yale University Press

May Art

Paper over Board 978-1-85709-642-2

\$40.00/£30.00

280 pp. 9 3/4 x 11 200 color + b/w illus.

N. C. Wyeth

New Perspectives

Jessica May and Christine B. Podmaniczky

With contributions by Doug Dowd, David M. Lubin, Kristine K. Ronan, and Karen Zukowski

A fresh and surprising overview of N. C. Wyeth's career that considers the full range of the multifaceted artist's oeuvre

N. C. Wyeth (1882–1945) was widely renowned for his iconic images of characters such as King Arthur, Robin Hood, and Robinson Crusoe that were reproduced as illustrations for books and magazines. The patriarch of the Wyeth family, father of Andrew Wyeth and grandfather of Jamie, he was also an artist with a broad purview whose work includes impressionist views of the Pennsylvania countryside and 1930s modernist interpretations of Maine coastal scenes.

The book's essays look at topics such as Wyeth's contributions to the visual mythology of the American West, the darker nuances found in his *Treasure Island* illustrations, and correlations between his illustrations and cinema. Also explored is the way in which Wyeth's own Chadds Ford properties reflect his conception of home and the role of the artist in American society. Complete with a detailed chronology, this carefully researched study of Wyeth's life and work provides a long overdue assessment of the remarkable breadth of this complex yet often misunderstood artist.

JESSICA MAY is the deputy director and Robert and Elizabeth Nanovic Chief Curator at the Portland Museum of Art, Maine. **CHRISTINE B. PODMANICZKY** is curator of the N. C. Wyeth Collections and Historic Properties at the Brandywine River Museum of Art.



EXHIBITION SCHEDULE:

Brandywine River Museum of Art,
Chadds Ford, PA

06/22/19–09/15/19

Portland Museum of Art, ME

10/04/19–01/12/20

Taft Museum of Art, Cincinnati

02/08/20–05/03/20

Published in association with the Brandywine River Museum of Art and the Portland Museum of Art

June Art

Hardcover 978-0-300-24368-0 \$45.00/£30.00

216 pp. 9 3/4 x 11 229 color illus.

Whistler in Watercolor

Lovely Little Games

Lee Glazer

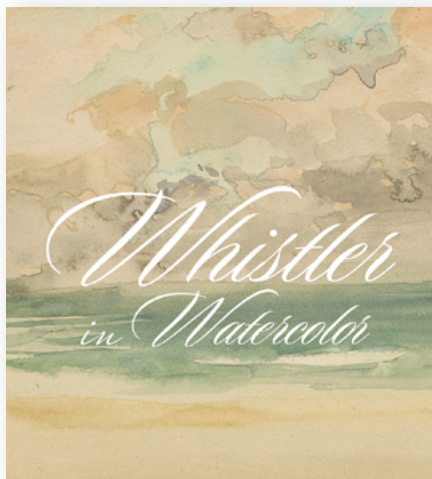
With contributions by Emily Jacobson, Blythe McCarthy, and Katherine Roeder

A focused investigation of Whistler's watercolors that introduces readers to a rarely seen aspect of the artist's creative output

In the 1880s, James McNeill Whistler (1834–1903) reinvented himself through the medium of watercolor. At the time, excellence in watercolor was most often associated with British artists, and most notably with the work of J. M. W. Turner (1775–1851). Whistler's embrace of watercolor allowed the expatriate artist to present himself as an heir to the great Turner, while at the same time creating easily portable works that could supply an American market and, the artist hoped, help secure his art-historical legacy in his home country. Indeed, it was the American Gilded Age industrialist Charles Lang Freer who would amass the largest collection of Whistler's watercolors, eventually bequeathing them to the Smithsonian in 1906.

This publication is the first systematic study of Freer's amazing treasure trove of more than 50 watercolors by Whistler and includes figures, landscapes, nocturnes, and interiors. Providing both an art-historical context that looks into the contemporary reception of the works, as well as rigorous scientific analysis of Whistler's materials and techniques, this volume offers a groundbreaking look into an overlooked segment of the celebrated artist's oeuvre.

LEE GLAZER is director of the Lunder Institute for American Art at Colby College and was curator of American art at the Freer|Sackler, Smithsonian Institution, from 2007 to 2018.



EXHIBITION SCHEDULE:
Freer Gallery of Art, Washington, DC
05/19/18–10/06/19

Distributed for Freer|Sackler, Smithsonian

June Art
Hardcover 978-0-300-24362-8 \$45.00/£30.00
286 pp. 10 x 11 250 color illus.

Ai Weiwei

Good Fences Make Good Neighbors

Edited by Nicholas Baume

With a conversation between Ai Weiwei and Nicholas Baume

A comprehensive presentation of Ai Weiwei's recent public art exhibition *Good Fences Make Good Neighbors*, a powerful reflection on the global refugee crisis

From October 2017 to February 2018, internationally renowned Chinese artist and activist Ai Weiwei (b. 1957) transformed over 300 sites across New York City into a compelling, ambitious public art exhibition that responded to the global refugee crisis and issues of migration. Titled *Good Fences Make Good Neighbors*, it consisted of immersive large-scale structures, including sculptures for city monuments, fences on building facades and bus stops, and enormous banners with portraits of refugees and immigrants. This publication documents the extraordinary project from conception to final installation, giving a behind-the-scenes look at the research, preparatory drawings, planning, and fabrication that brought it to life. The book includes an in-depth interview with Ai Weiwei about the project's personal significance, an essay by curator Nicholas Baume, and statements from a wide variety of individuals about their interactions with the art works. As Baume asserts, "Ai Weiwei created a remarkable model for what great public art strives to be—emotionally engaging and politically resonant, conceptually and formally inventive yet broadly accessible."

NICHOLAS BAUME is the director and chief curator of Public Art Fund.



Distributed for the Public Art Fund

June Art
Hardcover 978-0-300-24379-6 \$50.00/£35.00
300 pp. 8 x 12 450 color illus.

CAMP: Notes on Fashion

Andrew Bolton

With Fabio Cleto, Karen Van Godtsenhoven, and Amanda Garfinkel,
and photography by Johnny Dufort

Drawing from Susan Sontag's seminal essay, this striking volume explores the meaning of camp and its expression in fashion from its origins to today

Although an elusive concept, “camp” can be found in most forms of artistic expression, revealing itself through an aesthetic of deliberate stylization. Fashion is one of the most overt and enduring conduits of the camp aesthetic. As a site for the playful dynamics between high art and popular culture, fashion both embraces and expresses such camp modes of enactment as irony, humor, parody, pastiche, artifice, theatricality, and exaggeration.

Drawing from Susan Sontag's seminal essay “Notes on Camp,” the book explores how fashion designers have used their métier as a vehicle to engage with the camp aesthetic in compelling, humorous, and sometimes incongruous ways. As a sartorial manifestation of the camp sensibility, this thought-provoking publication contributes new theoretical and conceptual insights into the camp canon through texts and images. Stunning new photography by Johnny Dufort highlights works by such fashion designers as Virgil Abloh, Thom Browne, Jean-Charles de Castelbajac, John Galliano, Jean Paul Gaultier, Marc Jacobs, Karl Lagerfeld, Alessandro Michele, Franco Moschino, Miuccia Prada, Richard Quinn, Yves Saint Laurent, Elsa Schiaparelli, Jeremy Scott, Anna Sui, Gianni Versace, and Vivienne Westwood.

ANDREW BOLTON is the Wendy Yu Curator in Charge of The Costume Institute at The Metropolitan Museum of Art.



EXHIBITION SCHEDULE:
The Metropolitan Museum of Art, New York
06/06/19–09/23/19

Published by The Metropolitan Museum of Art/
Distributed by Yale University Press

June Fashion
Hardcover 978-1-58839-668-6 \$50.00/£35.00
256 pp. 9 x 13 250 color illus.

Whitney Biennial 2019

Rujeko Hockley and Jane Panetta

This highly anticipated book showcases the work and voices of an exciting selection of artists shaping the conversation about contemporary art in the United States today

Since its introduction in 1932, the Whitney Biennial—the Museum’s signature exhibition—has charted new developments in contemporary art. The 2019 Biennial is curated by members of the museum’s curatorial staff Rujeko Hockley and Jane Panetta, well-known in the contemporary art world for their track records of working with emerging artists and producing historically minded exhibitions. The book features process images and source material from each of the Biennial participants, in addition to a commissioned text on each artist and essays by the curators on the themes of the exhibition.

Adam D. Weinberg, the Whitney’s Alice Pratt Brown Director, notes, “The Biennial is a tradition that goes back to the institution’s historical roots while providing us with a barometer of the new. Pushing beyond what is comfortable, presenting diverse approaches to artmaking, and understanding that art can never be severed from the world at large have become the hallmarks of the Biennial.” Coming in the midst of dramatic shifts in the cultural, social, and political landscapes, this book will serve as an important resource on present-day trends in contemporary art in the United States.

RUJEKO HOCKLEY is assistant curator and **JANE PANETTA** is associate curator, both at the Whitney Museum of American Art, New York.



EXHIBITION SCHEDULE:

Whitney Museum of American Art, New York
May–September 2019

Distributed for the Whitney Museum of
American Art

June Art
Paper 978-0-300-24275-1 \$45.00/£35.00
272 pp. 8 ½ x 11 350 color + 50 b/w illus.

Apollo's Muse

The Moon in the Age of Photography

Mia Fineman and Beth Saunders

With a foreword by Tom Hanks

This fascinating view of lunar imagery explores visual representations of the moon from the dawn of photography to the present

Celebrating the 50th anniversary of the Apollo 11 mission, *Apollo's Muse* honors the rich history of photographic representations of the moon, from rarely seen early daguerreotypes to contemporary video art. Engaging and accessible, the book explores how photographers captured this celestial body—and how the images have in turn inspired artists, writers, and scientists.

The book's wide-ranging focus includes extraordinary reproductions of the first successful series of lunar daguerreotypes by the American photographer John Adams Whipple, along with film stills from *Voyage dans la Lune* (1902) by Georges Méliès; American "paper moon" studio portraits; images from the Apollo mission; and works by contemporary artists, including Vija Celmins, Roy Lichtenstein, Aleksandra Mir, Vik Muniz, Nam June Paik, and Robert Rauschenberg. Related prints, drawings, paintings, and astronomical instruments explore artists' fascination with the moon, as an object of both art and science. A foreword by actor Tom Hanks, star of the award-winning 1995 film *Apollo 13*, outlines the importance of lunar images to art and cinema, reinforcing the universal fascination with representations of the cosmos.

MIA FINEMAN is associate curator in the Department of Photographs at The Metropolitan Museum of Art. **BETH SAUNDERS** is head of special collections at the Albin O. Kuhn Library and Gallery at the University of Maryland, Baltimore County. **TOM HANKS** is an Academy Award-winning actor and space enthusiast.



EXHIBITION SCHEDULE:

The Metropolitan Museum of Art, New York
07/01/19–09/22/19

Published by The Metropolitan Museum of Art/
Distributed by Yale University Press

July Photography
Hardcover 978-1-58839-684-6 \$45.00/£35.00
192 pp. 9 x 9 150 color + b/w illus.

Gauguin

Portraits

Cornelia Homburg and Christopher Riopelle

With essays by Elizabeth C. Childs, Dario Gamboni, Linda Goddard, Claire Guitton, Cornelia Homburg, Jean-David Jumeau-Lafond, Line Clausen Pedersen, Christopher Riopelle, and Alastair Wright

The first in-depth investigation of Gauguin's portraits, revealing how the artist expanded the possibilities of the genre in new and exciting ways

Paul Gauguin (1848–1903) broke with accepted conventions and challenged audiences to expand their understanding of visual expression. Nowhere is this phenomenon more evident than in his portraits, a genre he remained engaged with throughout all phases of his career. Bringing together more than 60 of Gauguin's portraits in a wide variety of media that includes painting, works on paper, and sculpture, this handsomely illustrated volume is the first focused investigation of the multifaceted ways the artist approached the subject.

Essays by a group of international experts consider how the artist's conception of portraiture evolved as he moved between Brittany and Polynesia. They also examine how Gauguin infused his work with symbolic meaning by taking on different roles like the Christ figure and the savage in his self-portraits and by placing his models in suggestive settings with alluring attributes. This welcome addition to the scholarship on one of the 19th century's most innovative and controversial artists reveals fascinating insights into the crucial role that portraiture played in Gauguin's overall artistic practice.

CORNELIA HOMBURG is guest curator at the National Gallery of Canada, Ottawa. **CHRISTOPHER RIOPELLE** is curator of post-1800 paintings at the National Gallery, London.



EXHIBITION SCHEDULE:

National Gallery of Canada, Ottawa

05/24/19–09/08/19

National Gallery, London

10/09/19–01/26/20

Distributed for the National Gallery of Canada

June Art

Hardcover 978-0-300-24273-7 \$40.00/£30.00

260 pp. 9 x 11 170 color + b/w illus.

Renoir

The Body, The Senses

Edited by Esther Bell and George T. M. Shackelford

With contributions by Colin B. Bailey, Esther Bell, Martha Lucy, Nicole Myers, Sylvie Patry, and George T. M. Shackelford, and a conversation between Lisa Yuskavage and Alison de Lima Greene

A revelatory and wide-ranging exploration of Renoir's extraordinary depictions of the nude and their important artistic legacy

Best known as part of the influential vanguard of Impressionist artists that experimented with new painting techniques in the late 19th century, Pierre-Auguste Renoir (1841–1919) was deeply inspired by classical traditions and returned again and again to the canonical subject of the nude. Tracing the entire arc of Renoir's career, this volume examines the different approaches the artist employed in his various depictions of the subject—from his works that respond to Gustave Courbet, Édouard Manet, Edgar Degas, and Paul Cézanne, to his late, and still controversial, depictions of bathers that inspired the next generation of artists. Eminent scholars not only look at the different ways that Renoir used the nude as a means of personal expression but also analyze Renoir's art in terms of a modern feminist critique of the male gaze.

Offering the first-ever comprehensive investigation of Renoir's nudes, this beautifully illustrated study includes approximately 50 works, including paintings, pastels, drawings, and sculptures. The book also features an interview with the contemporary figurative painter Lisa Yuskavage that considers Renoir's continuing influence and the historical significance of the female nude in art.

ESTHER BELL is Robert and Martha Berman Lipp Chief Curator of the Clark Art Institute, Williamstown, MA. **GEORGE T. M. SHACKELFORD** is deputy director of the Kimbell Art Museum, Fort Worth, TX.



EXHIBITION SCHEDULE:

Clark Art Institute, Williamstown, MA

06/08/19–09/22/18

Kimbell Art Museum, Fort Worth, TX

10/27/19–01/26/20

Distributed for the Clark Art Institute

July Art

Hardcover 978-0-300-24331-4 \$55.00/£40.00

320 pp. 10 x 13 110 color + b/w illus.

François Morellet

Edited by Béatrice Gross and Stephen Hoban

With contributions by Alexander Alberro, Yve-Alain Bois, Benjamin H. D. Buchloh, Béatrice Gross, Valerie Hillings, Daniel Levin Becker, Morad Montazami, François Morellet, and Erik Verhagen

This in-depth exploration of celebrated French artist François Morellet (1926–2016) showcases his diverse oeuvre, famous for infusing systematic and rigorous experimentation with humor and playfulness. Morellet's interest in kinetic and optical effects spurred work that engages viewers' perception and participation, ensuring an element of chance within his predetermined systems and challenging the convention of the artistic genius. This book features new scholarship by an international group of renowned art historians and curators. Essays explore topics such as the conceptual stakes of Morellet's practice, the influence of Brazilian geometric abstraction and the Islamic decorative tradition, and the role of humor in his work. Also included is an extensive selection of previously untranslated writings by the artist himself. With striking new photography of the artworks—such as Morellet's geometric paintings, neon works, and architectural interventions—this is the definitive book on a fascinating, multifaceted artist.

BÉATRICE GROSS is an independent curator and art critic based in New York and Paris. **STEPHEN HOBAN** is director of publications at the Dia Art Foundation.

June Art

Hardcover 978-0-300-24569-1 \$60.00/£45.00

248 pp. 8 ½ x 11 90 color + 20 b/w illus.



Distributed for the Dia Art Foundation

I Do Not Know What It Is I Am Like

The Art of Bill Viola

John G. Hanhardt

With a contribution by Thomas Carlson and commentary by Kira Pirov

Bill Viola (b. 1951) is one of today's premier video installation artists whose apparently straightforward imagery belies a decades-long investigation into the human imagination and its various states of consciousness. This unique and accessible guide to Viola's work provides new insights into the artist's creative processes by drawing on his own writing, as well as texts that have inspired his creative vision. John G. Hanhardt, an expert on Bill Viola, explores how the artist's work relates to literature, philosophy, poetry, and mysticism. Kira Perov, Viola's wife, artistic collaborator, and the manager of his studio, offers her own intimate insights into his work and studio production. Beautifully illustrated, this book imparts a fresh take on Viola's art, originality, and celebrated creativity.

JOHN G. HANHARDT is the consulting senior curator for media arts at the Smithsonian Museum of American Art, Washington, DC. **THOMAS CARLSON** is a professor in the Department of Religious Studies at University of California, Santa Barbara. **KIRA PIROV** is Viola's wife, artistic collaborator, and the manager of his studio.



EXHIBITION SCHEDULE:
The Barnes Foundation, Philadelphia
06/30/19–09/15/19

Distributed for the Barnes Foundation

July Art

Paper over Board 978-0-300-24475-5 \$40.00/£30.00

192 pp. 9 x 10 ¾ 125 color illus.

Now available

Mark Rothko

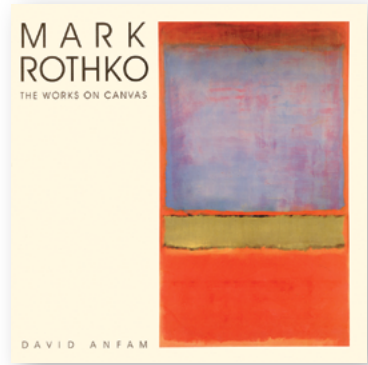
The Works on Canvas

David Anfam

Originally published in 1998 and still in print, this quintessential volume presents an overview of Mark Rothko's stunning corpus of paintings on canvas and panel. With all works reproduced in color, the book includes the images for which Rothko is most famous—the large, hypnotic, poignant fields of color—along with almost 400 additional paintings that are far less well known and reveal an artist who was attuned by turns to realism, expressionism, surrealism, and the avant-garde issues of his era.

“Far and away the best monograph ever written on Rothko.”—Yve-Alain Bois, *Artforum*

DAVID ANFAM is a leading authority on modern American art. A regular contributor to *The Burlington Magazine*, he is the curator of several major Rothko exhibitions. His publications include *Abstract Expressionism* and *Franz Kline: Black & White, 1950–1961*.



- Winner of the 2000 Mitchell Prize for the History of Art

Published in association with the National Gallery of Art, Washington

Art

Hardcover with Slipcase 978-0-300-07489-5 \$250.00/£190.00
708 pp. 11 x 11 850 color + 100 b/w illus.

Anne Teresa De Keersmaeker

Rosas 2007–2017

Edited by Christian Dumais-Lvowski
With texts by Gilles Almavi and Floor Keersmaekers, and
photography by Anne Van Aerschot and Herman Sorgeloos

Anne Teresa De Keersmaeker (b. 1960) is a renowned Belgian choreographer who over nearly four decades has created a legendary and internationally lauded oeuvre, a continuous exploration of the relationship between dance and music that borrows formal principles from geometry, mathematical models, natural phenomena, and social structures. Photographers Anne Van Aerschot and Herman Sorgeloos served as De Keersmaeker's artistic assistant for many years, and from that position they enjoyed an immediate and intimate perspective on the development of the choreographer's work. This book is the first to gather and publish Van Aerschot's photographs of De Keersmaeker's choreography. Their dynamic images, gathered here for the first time, provide a unique understanding of De Keersmaeker's universe of dance and offer insight specifically into the artistic innovation that De Keersmaeker began in 2007, when, guided by new choreographic principles, she developed entirely new working methods.

CHRISTIAN DUMAIS-LVOWSKI is a French writer and editor, and the author of several books and documentaries on dance.



Distributed for Mercatorfonds

January Art

Paper over Board 978-0-300-23687-3 \$60.00/£45.00
256 pp. 9 1/2 x 13 1/4 200 color illus. World except Benelux

Sophie Podolski

Le pays où tout est permis/The Country Where Everything Is Permitted

Edited by Caroline Dumalin

Texts by Jean-Philippe Convert, Caroline Dumalin, Chris Kraus, Lars Bang Larsen, Sophie Podolski, and Erik Thys

This bilingual publication offers an unprecedented exploration of the work of Belgian poet and artist Sophie Podolski (1953–1974), who has lingered in obscurity since her untimely death at the age of 21. Podolski's work is emblematic of a time marked by sexual liberation, anti-psychiatry, and youth disenchantment. As a self-taught writer and artist, she wrote in an uninhibited and provocative style about life, popular culture, and conformist society. While she was known primarily as a poet during her lifetime, this book places emphasis on Podolski's visual practice and highly personal iconography. As well as the original manuscript of her only book, *The Country Where Everything Is Permitted* (1972), this book showcases Podolski's remarkable body of graphic works, with more than 100 drawings and some of her earliest etchings.

JEAN-PHILIPPE CONVERT is an artist and writer. **CAROLINE DUMALIN** is a curator at WIELS, Contemporary Art Centre, Brussels. **CHRIS KRAUS** is a writer and filmmaker. **LARS BANG LARSEN** is a writer, a teacher, and a curator at the Moderna Museet in Stockholm. **ERIK THYS** is a psychiatrist at the University of Leuven, Belgium.

February Art

Paper 978-0-300-24126-6 \$30.00s/£22.00

144 pp. 7 3/8 x 10 5/8 129 color + 9 b/w illus. World except Benelux



Distributed for Mercatorfonds

M. Pablo's Holidays

Picasso in Antibes Juan-les-Pins, 1920–1946

Edited by Jean-Louis Andral, Marilyn McCully, and Michael Raeburn

With contributions by Elizabeth Cowling and Emilia Philippot

Picasso began to spend his summer holidays in Antibes Juan-les-Pins in 1920, returning most summers to the Côte d'Azur until the outbreak of war. During those years, he produced paintings and drawings of the villas where he stayed with his family, as well as of bathers on the beach, and many studies for paintings that were ultimately realized in his studio back in Paris. He returned again after the war and showed his affinity for the region in compositions that reflect its classical and mythological past.

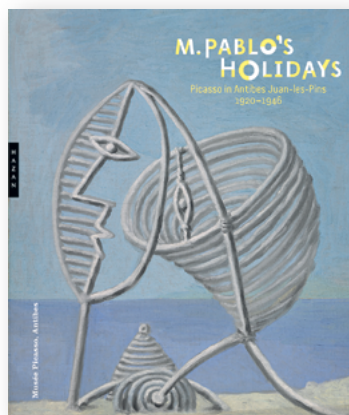
M. Pablo's Holidays accompanies an exhibition of the same name at the Musée Picasso in Antibes, and is composed of seven essays by authoritative writers on the artist. The essays are enhanced by six thematic sections that present the exhibited works.

JEAN-LOUIS ANDRAL is director of the Musée Picasso, Antibes. **MARILYN MCCULLY** is a widely known Picasso specialist. **MICHAEL RAEBURN** is a writer, publisher, and designer. **ELIZABETH COWLING** is emerita professor of art history at the University of Edinburgh. **EMILIA PHILIPPOT** is a curator at the Musée National Picasso, Paris.

February Art

Hardcover 978-0-300-24360-4 \$35.00s/£25.00

144 pp. 9 1/2 x 11 150 color + b/w illus.



EXHIBITION SCHEDULE:

Musée Picasso, Antibes

09/28/18–01/15/19

Distributed for Éditions Hazan, Paris

Omega's Eyes

Marlene Dumas on Edvard Munch

Text by Trine Otte Bak Nielsen

This original volume juxtaposes the work of two artists: the South African-born, Netherlands-based painter Marlene Dumas (b. 1953) and the Norwegian artist Edvard Munch (1863–1944). Organized by Dumas, the project stems from her longstanding, personal connection to the works of Munch. The book focuses particularly on Munch's 1908–9 series of lithographs titled *Alpha and Omega* and on a new series of works by Dumas titled *Venus & Adonis*. Both series deal with themes of innocence, sexuality, loneliness, anxiety, and death, and each is structured around a love story. Through this book, Dumas shows us how she perceives Munch not simply as an emotional expressionist, but rather as an intelligent artist thoughtfully reflecting on human conditions in general.

TRINE OTTE BAK NIELSEN is curator at the Munch Museum in Oslo.



EXHIBITION SCHEDULE:

Munch Museum, Oslo

09/29/18–01/13/19

Distributed for Mercatorfonds and the Munch Museum

February Art

Paper 978-0-300-24374-1 \$40.00s

192 pp. 8 1/4 x 9 1/2 100 color + b/w illus. For sale in North America only

Courtauld Impressionists

From Manet to Cézanne

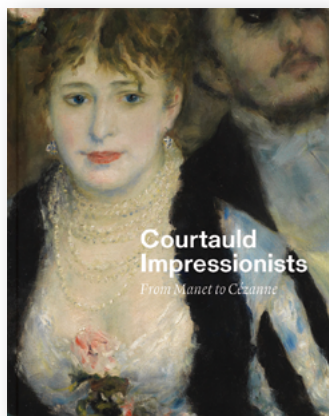
Anne Robbins

With an essay by Caroline Campbell, and contributions by Christopher Riopelle, Sarah Herring, Rosalind McKeever, and Julien Domercq

Impressionist and Post-Impressionist masterpieces from the Courtauld Gallery are brought together at the National Gallery with paintings from both collections by Paul Cézanne, Edgar Degas, Paul Gauguin, Edouard Manet, Claude Monet, Pierre-Auguste Renoir, Georges Seurat, and Henri de Toulouse-Lautrec.

The authors discuss iconic paintings, such as Manet's *A Bar at the Folies-Bergère* and Cézanne's *Card Players*, and explore the fascinating story of the formation of the Courtauld collection. For its founder, the industrialist Samuel Courtauld, it was a deeply felt and personal lifelong ambition that these great pictures should be seen and enjoyed by the widest possible public, and his creation of a £50,000 purchase fund for the Tate and the National Gallery helped to lay the foundations of Britain's national collections of Impressionist and Post-Impressionist art.

ANNE ROBBINS is associate curator of post-1800 paintings and CAROLINE CAMPBELL is director of collections, both at the National Gallery, London.



EXHIBITION SCHEDULE:

The National Gallery, London

09/17/18–01/20/19

Published by National Gallery Company/Distributed by Yale University Press

December 2018 Art

Paper over Board 978-1-85709-638-5 \$20.00s/£16.95

144 pp. 9 1/2 x 12 78 color + b/w illus.

Nicholas Hilliard

Life of an Artist

Elizabeth Goldring

This illustrated biography follows Nicholas Hilliard's long and remarkable life (c. 1547–1619) from the West Country to the heart of the Elizabethan and Jacobean courts. It showcases new archival research and stunning images, many reproduced in color for the first time. Hilliard's portraits—some no larger than a watch-face—have decisively shaped perceptions of the appearances and personalities of many key figures in one of the most exciting, if volatile, periods in British history. His sitters included Elizabeth I, James I, and Mary, Queen of Scots; explorers Sir Francis Drake and Sir Walter Raleigh; and members of the emerging middle class from which he himself hailed. Hilliard counted the Medici, the Valois, the Habsburgs, and the Bourbons among his Continental European patrons and admirers. Published to mark the 400th anniversary of Hilliard's death, this is the definitive biography of one of Britain's most notable artists.

ELIZABETH GOLDRING is an honorary associate professor at the Centre for the Study of the Renaissance at the University of Warwick and a fellow of the Royal Historical Society.



◆ THE PAUL MELLON CENTRE
FOR STUDIES IN BRITISH ART

Published in association with the
Paul Mellon Centre for Studies in
British Art

February Art

Hardcover 978-0-300-24142-6 \$55.00s/£40.00

336 pp. 7 ½ x 11 250 color illus.

French Paintings in The Metropolitan Museum of Art

From the Early Eighteenth Century through the
Revolution

Katharine Baetjer

This authoritative book surveys the remarkable collection of 18th-century French paintings at The Metropolitan Museum of Art in the context of the institutions that governed the visual arts in the 1700s—the Académie Royale de Peinture et de Sculpture, the Académie de France à Rome, and the Paris Salon. The works catalogued feature stunning examples by leading painters of the period, including Antoine Watteau, Jean Siméon Chardin, François Boucher, Joseph Siffred Duplessis, Jean-Baptiste Greuze, Hubert Robert, Jacques Louis David, the Van Blarenberghes, and François Gérard.

Katharine Baetjer provides an incisive history of the Académie Royale, its formation, principles, and regulations, and explores the beginnings of public art discourse in France. Organized chronologically by artists' birth years, the book includes a short biography of each artist and in-depth discussions of individual paintings that incorporate the most up-to-date scholarship, while numerous comparative illustrations provide essential context.

KATHARINE BAETJER is curator emerita in the Department of European Paintings at The Metropolitan Museum of Art.

March Art

Hardcover 978-1-58839-661-7 \$100.00s/£70.00

384 pp. 8 ½ x 11 429 color illus.



Published by The Metropolitan
Museum of Art/Distributed by
Yale University Press

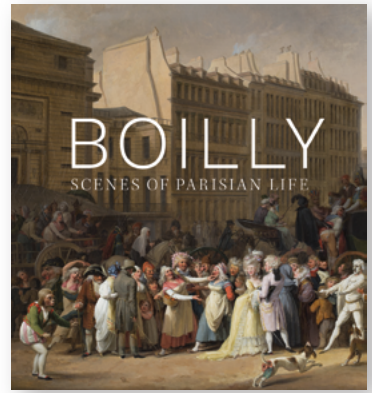
Boilly

Scenes of Parisian Life

Francesca Whitlum-Cooper

In a long career that spanned the French Revolution, the rise and fall of Napoleon, and the Bourbon Restoration, Louis-Léopold Boilly (1761–1845) created innovative and daring paintings in the midst of the most turbulent times. Bringing together two dozen of Boilly's works—the majority of which have never before been published—this handsome volume includes portraiture, scenes of seduction, and groundbreaking representations of raucous Parisian street life. A master technician with acute powers of observation and a wry sense of humor, Boilly invented the term *trompe l'oeil* and popularized the genre through his stunningly realistic compositions. In this first English-language publication on Boilly in more than 20 years, Francesca Whitlum-Cooper vividly brings the artist and the period he lived in to life, shedding new light on Boilly's work and expanding our understanding of how art functioned within France's rapidly changing political environment.

FRANCESCA WHITLUM-COOPER is Myojin-Nadar Associate Curator of Paintings, 1600–1800, at the National Gallery, London.



EXHIBITION SCHEDULE:

National Gallery, London

02/27/19–05/19/19

Published by National Gallery
Company/Distributed by
Yale University Press

March Art

Hardcover 978-1-85709-643-9 \$25.00s/£14.95

96 pp. 9 3/4 x 10 1/4 40 color illus.

Art of the Hellenistic Kingdoms

From Pergamon to Rome

Edited by Seán Hemingway and Kiki Karoglou

Authored by internationally renowned scholars, the 20 essays written for this volume explore topics ranging from the influence of Hellenistic art in the ancient Roman world to the ongoing excavations at Pergamon. All aspects of Hellenistic art are discussed, including sculpture, wall paintings, mosaics, coins, vessels, faience, engraved gems, and glass—from monumental works to artifacts of daily life that provide a personal connection to ancient Greece. Together, these studies, which were inspired by the groundbreaking 2016 exhibition at The Met, shed new light on the spread of Greek art and culture over the course of one of the most influential periods of ancient history.

SEÁN HEMINGWAY is John A. and Carole O. Moran Acting Curator in Charge, and **KIKI KAROGLOU** is associate curator, both in the Department of Greek and Roman Art at The Metropolitan Museum of Art.



Published by The Metropolitan
Museum of Art/Distributed by
Yale University Press

February Art

PB-with Flaps 978-1-58839-658-7 \$50.00s/£35.00

256 pp. 8 1/2 x 10 200 color + b/w illus.

The World Between Empires

Art and Identity in the Ancient Middle East

Blair Fowlkes-Childs and Michael Seymour

A timely and definitive exploration of the art and culture of the ancient civilizations situated between Rome and the Middle East that presents a new way of understanding the region's influential heritage

Emerging as an urgent response to the destruction of cultural heritage in Iraq, Syria, and Iran, this publication examines the art and architecture of regions that served as major trade routes between the Roman and Parthian Empires from 100 B.C. to A.D. 250. The book examines the cultural histories of Timna, Petra, Baalbek, Palmyra, Dura-Europos, and Hatra together for the first time, capturing the intricate web of influence that emerged in the Ancient Middle East through the exchange of goods and ideas across the region. Works illustrated and discussed include statues, coins, reliefs, architectural elements and friezes, painted tiles and wall fragments, jewelry, textiles, and more. *The World Between Empires* is the definitive book on this subject, preserving what has been lost to time or violence, and contextualizing the significance of these works on a local and global scale.

BLAIR FOWLKES-CHILDS is research associate and MICHAEL SEYMOUR is assistant curator, both in the Department of Ancient Near Eastern Art at The Metropolitan Museum of Art.



EXHIBITION SCHEDULE:

The Metropolitan Museum of Art, New York
03/11/19–06/23/19

Published by The Metropolitan Museum of Art/
Distributed by Yale University Press

March Art
Hardcover 978-1-58839-683-9 \$65.00/£45.00
368 pp. 9 1/2 x 11 370 color illus.

Frame Work

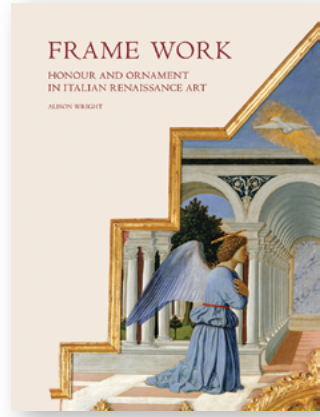
Honour and Ornament in Italian Renaissance Art

Alison Wright

“My husband Jan finished me on 17 June 1439. . . . My age was 33 years.” So speaks Margaret van Eyck from the frame of her portrait. This painted inscription honors its maker Jan van Eyck, even as it blurs the distinction between living subject and painted double. *Frame Work*, an in-depth study of paintings, sculpture, and manuscript illumination in their varied social settings, argues that frames and framing devices are central to how Renaissance images operate. In a period of rapid cultural change, framing began to secure the very notion of an independent “artwork,” and reframings could regulate the meaning attached to works of art—a process that continues in the present day.

Highlighting innovations in framing introduced by figures such as Donatello, Giovanni Bellini, and Jean Fouquet, this original book shows how the inventive character of Renaissance frames responds to broader sociopolitical and religious change. The frame emerges as a site of beauty, display, and persuasion, and as a mechanism of control.

ALISON WRIGHT is head of the History of Art Department at University College London.



March Art

Hardcover 978-0-300-23884-6 \$65.00s/£55.00

352 pp. 7 1/2 x 10 220 color illus.

The Pocket

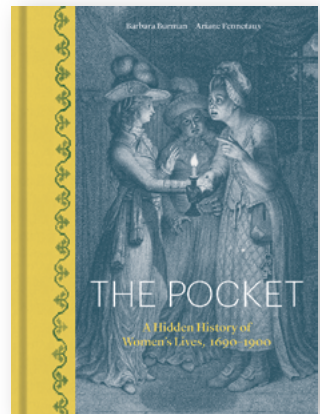
A Hidden History of Women's Lives, 1690–1900

Barbara Burman and Ariane Fennetaux

Pencils, a sketchbook, cake, yards of stolen ribbon, thimbles, snuff boxes, a picture of a lover, two live ducks: these are just some of the fascinating things carried by women and girls in their tie-on pockets, an essential accessory throughout the 18th and 19th centuries.

This first book-length study of the tie-on pocket combines materiality and gender to provide new insight into the social history of women's everyday lives—from duchesses and country gentry to prostitutes and washerwomen—and explore their consumption practices, work, sociability, mobility, privacy, and identity. The authors draw on an unprecedented study of surviving pockets in museums and private collections to identify their materials, techniques, and decoration; their use is investigated through sources as diverse as criminal trials, letters, diaries, inventories, novels, and advertisements. Richly illustrated with paintings, satirical prints, and photographs of artifacts in detail, this innovative book reveals the unexpected story of these deeply evocative and personal objects.

BARBARA BURMAN is an independent scholar, and ARIANE FENNETAUX is associate professor of 18th-century British history at the Université Paris Diderot.



May Art

Hardcover 978-0-300-23907-2 \$50.00s/£35.00

272 pp. 7 1/2 x 10 200 color illus.

John Baldessari Catalogue Raisonné

Volume Five: 2005–2010

Edited by Patrick Pardo and Robert Dean

With an essay by Hannah B. Higgins, and a conversation between John Baldessari and David Salle

The fifth volume of the *John Baldessari Catalogue Raisonné* compiles the approximately 367 works made by the influential American conceptual artist (b. 1931) from 2005 through 2010. During these years, the artist undertook a number of series, including the shaped erasures of “Blockage”; the word-and-image juxtapositions of “Prima Facie”; the explorations of the face in “Nose and Ears, Etc.” and “Raised Eyebrows/Furrowed Foreheads”; and the muted, spare “Sediment” works on canvas. Catalogue entries allow readers to trace the shifts and developments in Baldessari’s work during these years, a time of continued experimentation and aesthetic distillation that is further explored in a conversation between Baldessari and fellow artist David Salle. A critical essay by Hannah B. Higgins provides a close reading of selected works and gives a historical context for understanding Baldessari’s art from this period.

PATRICK PARDO is research editor and **ROBERT DEAN** is editorial director of the *John Baldessari Catalogue Raisonné*. **HANNAH B. HIGGINS** is professor of art history at the University of Illinois at Chicago. **DAVID SALLE** is an American painter, printmaker, and stage designer.

March Art

Hardcover with Slipcase 978-0-300-24352-9 \$200.00s/£150.00

536 pp. 9 7/8 x 11 1/2 400 color + 20 b/w illus.



ALSO AVAILABLE:

Volume One

Hardcover with Slipcase
978-0-300-19810-2 \$200.00/£150.00

Volume Two

Hardcover with Slipcase
978-0-300-17448-9 \$200.00/£150.00

Volume Three

Hardcover with Slipcase
978-0-300-21489-5 \$200.00/£150.00

Volume Four

Hardcover with Slipcase
978-0-300-22505-1 \$200.00/£150.00

Luc Tuymans

Catalogue Raisonné of Paintings

Volume Two: 1995–2006

Edited by Eva Meyer-Hermann

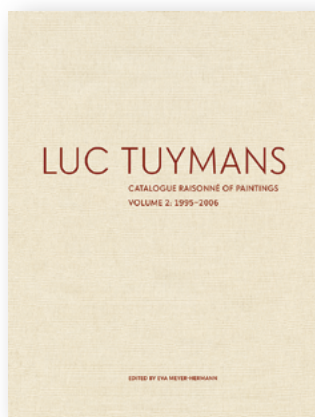
Belgian painter Luc Tuymans (b. 1958) has, over the course of his remarkable career, created a distinctive vernacular, and is widely credited with having contributed to the revival of painting in the 1990s. This second volume in a planned three-volume catalogue raisonné of Tuymans’s paintings surveys nearly two hundred works, featuring some of his most iconic canvases, including from his seminal exhibition *Mwana Kitoko: Beautiful White Man* (2000), derived from the fraught history of Belgian colonial rule of the Democratic Republic of the Congo, and *The Secretary of State* (2005), a portrayal of Condoleezza Rice which conjures the history of racial and sexual prejudice in the United States. Brilliant color reproductions of each painting from this period are accompanied by an illustrated chronology with archival images and installation views of the works in the volume. This catalogue raisonné is a testament to Tuymans’s persistent assertion of the relevance and importance of painting—a conviction that he maintains even in today’s digital world.

EVA MEYER-HERMANN is an independent art historian based in Berlin.

March Art

Hardcover with Slipcase 978-0-300-24467-0 \$200.00s

456 pp. 9 1/4 x 12 259 color + 10 b/w illus. For sale in North America only



ALSO AVAILABLE:

Volume One

Hardcover with Slipcase
978-0-300-23028-4 \$200.00s

Distributed for David Zwirner Books

Francis Picabia Catalogue Raisonné

Volume Three: 1927–1939

Texts by Beverley Calté, William A. Camfield,
Candace Clements, and Arnauld Pierre

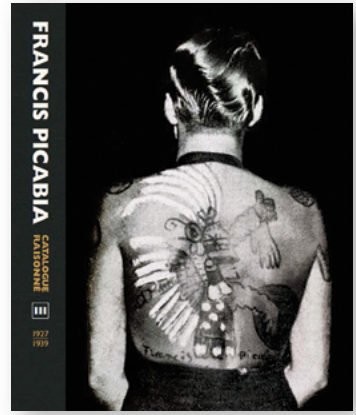
This third volume in a planned four-volume catalogue raisonné of works by the French avant-garde artist Francis Picabia (1879–1953) includes paintings and selected drawings dating from mid-1927 through 1939. Innovative collage-paintings and flamboyant figural compositions known as “monsters” that dominated Picabia’s output in the mid-1920s gave way, during 1927, to new artistic directions. The most important of these was an exploration of the concept of transparency in many forms, first through the addition of new elements to his own pre-existing works, then through the tangled compositions he called “transparencies,” superimposing outlined figures, animals, plants, and other motifs. Picabia’s production during this period also encompassed imposing, representational compositions with firmly contoured and solidly colored forms, thickly painted topographical landscapes, curvilinear abstractions, and toward the end, photo-based figural paintings foreshadowing his notorious painted nudes of the early 1940s.

BEVERLEY CALTÉ is an independent scholar and current president of the Comité Picabia. **WILLIAM A. CAMFIELD** is professor emeritus of art history at Rice University. **CANDACE CLEMENTS** is an independent art historian. **ARNAULD PIERRE** is professor of art history at Université Paris-Sorbonne.

May Art

Paper over Board 978-0-300-24372-7 \$175.00s/£135.00

464 pp. 9 ½ x 12 600 color + 25 b/w illus. World except Benelux



ALSO AVAILABLE:

Volume One

HC—Paper over Board

978-0-300-20828-3 \$175.00s/£135.00

Volume Two

HC—Paper over Board

978-0-300-22246-3 \$175.00s/£135.00

Distributed for Mercatorfonds

Sea Star

Sean Scully at the National Gallery

Daniel F. Herman and Colin Wiggins

Sean Scully (b.1945) is an Irish-born, American-based painter and printmaker, best known for his monumental oil paintings which draw on the traditions of Abstract Expressionism.

This beautiful catalogue showcases a new body of work inspired by the National Gallery’s own collection and in particular by British artist J. M. W. Turner’s *The Evening Star* (c. 1830). For Scully, this elegiac picture constitutes one of Turner’s most profound paintings, leading to new departures in his own work; using the motif of stripes or checkerboards, the artist evokes landscapes and architecture, horizons, fields, and coastlines, in which his contemplative forms become reminders of personal experiences and distinctive moments. Vast, bold panel paintings with richly textured surfaces are illustrated together with delicate works on paper: aquatints, luminous pastels, and watercolors. The accompanying text includes newly commissioned essays and an interview with the artist, while a photo essay highlights the thick impasto, strong brushstrokes, and vivid colors that distinguish Scully’s painting.

DANIEL F. HERMAN is special projects curator and **COLIN WIGGINS** formerly special projects curator, both at the National Gallery, London.



EXHIBITION SCHEDULE:

The National Gallery, London

04/13/19–08/11/19

Published by National Gallery
Company/Distributed by
Yale University Press

April Art

Hardcover 978-1-85709-645-3 \$30.00s/£20.00

128 pp. 9 5/8 x 12 50 color illus.

Weaving Modernism

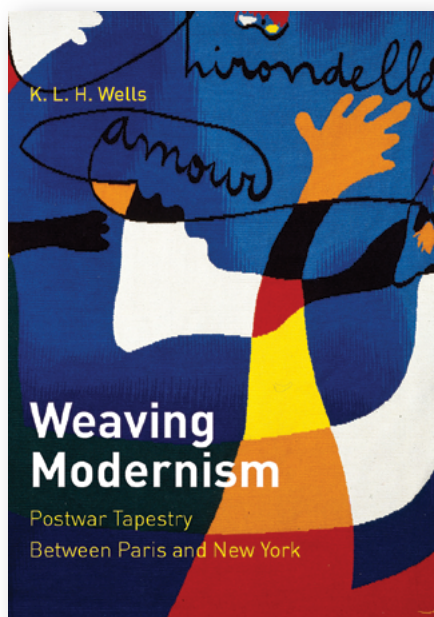
Postwar Tapestry Between Paris and New York

K. L. H. Wells

An unprecedented study that reveals tapestry's role as a modernist medium and a model for the movement's discourse on both sides of the Atlantic in the decades following World War II

With a revelatory analysis of how the postwar French tapestry revival provided a medium for modern art and a model for its discourse and marketing on both sides of the Atlantic, *Weaving Modernism* presents a fascinating reexamination of modernism's relationship to decoration, reproducibility, and politics. Tapestry offered artists a historically grounded medium for distributing and marketing their work, helped expand the visibility and significance of abstraction at midcentury, and facilitated modernism's entry into the dominant paradigm of the postwar period. K. L. H. Wells situates tapestry as part of a broader "marketplace modernism" in which artists participated, conjuring a lived experience of visual culture in corporate lobbies, churches, and even airplanes, as well as in galleries and private homes. This extensively researched study features previously unpublished illustrations and little-known works by such major artists as Helen Frankenthaler, Henri Matisse, Robert Motherwell, Pablo Picasso, and Frank Stella.

K. L. H. WELLS is assistant professor of art history at the University of Wisconsin-Milwaukee.



"In her excellent and well-researched analysis of postwar tapestry, Wells challenges our understandings of both modernism and the decorative arts, contributing a new and much needed picture of modernism's complex relationship with textiles." —Elissa Auther, Museum of Arts and Design and the Bard Graduate Center

March Art
Hardcover 978-0-300-23259-2 \$65.00s/£50.00
280 pp. 7 x 10 59 color + 45 b/w illus.

For America

Paintings from the National Academy of Design

Edited by Diana Thompson and Jeremiah William McCarthy

With contributions by Susan Rather, Elizabeth Spear, Kenneth Haltman, Akela Reason, Jennifer A. Greenhill, Kimia Shahi, Jonathan F. Walz, Alexander Nemerov, Alona C. Wilson, Patricia Hills, and Jarrett Earnest

A sweeping look at the ways American artists have viewed themselves, their peers, and their painted worlds over two centuries

This stunning book provides an unprecedented glimpse into the past two centuries of American art, tracing artistic tradition and innovation at the National Academy of Design from its 19th-century founding to the present. The nation's oldest artist honorary society has maintained a unique collecting principle: each member gives a self-portrait (or, until 1994, a portrait by a contemporary Academician) as well as an example of their work. By presenting artists' portraits in tandem with their self-selected representative works, this book offers a unique opportunity to explore how American artists have viewed both themselves and the worlds they depicted.

The diverse selection of artists whose work is showcased here includes Frederic Edwin Church, Eastman Johnson, Winslow Homer, John Singer Sargent, Thomas Eakins, Cecilia Beaux, Isabel Bishop, Andrew Wyeth, Charles White, Wayne Thiebaud, Louisa Matthíasdóttir, David Diaó, Jaune Quick-to-See Smith, and Peter Saul. Essays by a stellar roster of distinguished historians and art historians, curators, artists, and architects delve into single artworks or pairs of paintings, while others explore themes such as the representation of landscapes and the figurative tradition in American art. Additionally, 18 current Academicians—including Catherine Opie and Fred Wilson—contribute personal responses to individual artworks.

DIANA THOMPSON is director of collections and curatorial affairs at the National Academy of Design. **JEREMIAH WILLIAM MCCARTHY** is associate curator at the American Federation of Arts.



EXHIBITION SCHEDULE:

Dayton Art Institute, Dayton, OH
02/20/19–06/02/19

New Britain Museum of American Art, CT
11/07/19–02/02/20

Society of the Four Arts, Palm Beach, FL
02/22/20–04/26/20

The Dixon Gallery and Gardens, Memphis, TN
07/02/20–09/27/20

New Mexico Museum of Art, Santa Fe
10/22/20–01/17/21

Figge Art Museum, Davenport, IA
02/20/21–05/09/21

Crocker Art Museum, Sacramento, CA
06/06/21–09/12/21

Distributed for the American Federation of Arts

April Art
Hardcover 978-0-300-24428-1 \$60.00/£45.00
288 pp. 8 ½ x 10 ¾ 200 color illus.

Aldo Rossi and the Spirit of Architecture

Diane Y. F. Ghirardo

An essential new look at the Italian architect, writer, and designer whose work paved the way for the postmodern movement

This crucial reassessment of Aldo Rossi's (1931–1997) architecture simultaneously examines his writings, drawings, and product design, including the coffee pots and clocks he designed for the Italian firm Alessi. The first Italian to receive the Pritzker Prize, Rossi rejected modernism, seeking instead a form of architecture that could transcend the aesthetic legacy of Fascism in postwar Italy. Rossi was a visionary who did not allow contemporary trends to dominate his thinking. His baroque sensibility and poetic approach, found both in his buildings and in important texts like *The Architecture of the City*, inspired the critic Ada Louise Huxtable to describe him as “a poet who happens to be an architect.”

Diane Ghirardo explores different categories of structures—monuments, public buildings, cultural institutions, theaters, and cemeteries—drawing significantly on previously unpublished archival materials and always keeping Rossi's own texts in the forefront. By delving into the relationships among Rossi's multifaceted life, his rich body of work, and his own reflections, this book provides a critical new understanding of Rossi's buildings and the place of architecture in post-war Italy.

DIANE Y. F. GHIRARDO is professor of the history and theory of architecture at the University of Southern California, Los Angeles.



“A masterpiece of analysis.” —Mark Jarzombek, Massachusetts Institute of Technology

May Architecture/Design
Hardcover 978-0-300-23493-0 \$65.00s/£50.00
280 pp. 8 x 10 135 color + 5 b/w illus.

New in paper

Lina Bo Bardi

Zeuler R. M. de A. Lima

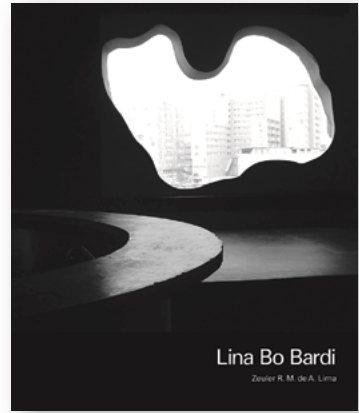
With a foreword by Barry Bergdoll

This exceptional book, written by the leading authority on architect Lina Bo Bardi (1914–1992), examines how considerations of ethics, politics, and social inclusiveness influenced Bo Bardi's intellectual engagement with modern architecture and provides an authoritative guide to her experimental, ephemeral, and iconic works of design.

"Lima has astutely navigated the complexity of Bo Bardi's life and crafted a deeply researched yet highly pleasurable book."—John Hill, *Designers & Books*

"The culmination of 10 years of research, Lima's readable biography-cum-monograph skillfully elucidates Bo Bardi's life and career starting with her early years in Rome."—*Architectural Record*

ZEULER R. M. DE A. LIMA is an architect, curator, artist, and associate professor at the School of Design and Visual Arts at Washington University in St. Louis. **BARRY BERGDOLL** is Meyer Schapiro Professor of Art History and Archaeology at Columbia University and curator of architecture and design at the Museum of Modern Art, New York.



"Lima does a masterful job of candidly assessing his brilliant, somewhat erratic, and not always truthful subject. This important contribution to the literature will long remain the essential Bo Bardi publication."—Martin Filler, *New York Review of Books*

February Architecture

Paper 978-0-300-24422-9 \$40.00s/£30.00

256 pp. 8 1/2 x 10 1/2 81 color + 95 b/w illus.

Henry van de Velde

Designing Modernism

Katherine M. Kuenzli

The painter, designer, and architect Henry van de Velde (1863–1957) played a crucial role in expanding modernist aesthetics beyond Paris and beyond painting. Opposing growing nationalism around 1900, he sought to make painting the basis of an aesthetic that transcended boundaries between the arts and between nations through his work in Belgium, France, Germany, and the Netherlands. Van de Velde's internationally recognized designs for homes, museums, and theaters are often associated with Art Nouveau and the Jugendstil; after 1900, he helped define the fields of modern architecture and design in the German Werkbund. He also laid the groundwork for the Bauhaus, which grew out of the applied and fine art schools he designed in Weimar. When van de Velde was exiled from Germany after the outbreak of World War I, he recommended that Walter Gropius succeed him as the director of the school. This long-awaited book, the first major work on van de Velde in English, positions him firmly as one of the 20th century's most influential practitioners of design and architecture and a crucial voice within the modern movement.

KATHERINE M. KUENZLI is professor of art history at Wesleyan University.



"Katherine Kuenzli offers an original portrait of van de Velde—his personality, ideals, and work—through exemplary research and superb illustrations."—Harry Mallgrave, *Illinois Institute of Technology*

June Art/Architecture

Hardcover 978-0-300-22666-9 \$65.00s/£50.00

224 pp. 8 1/2 x 11 52 color + 89 b/w illus.

Worlds Within

Mimbres Pottery of the Ancient Southwest

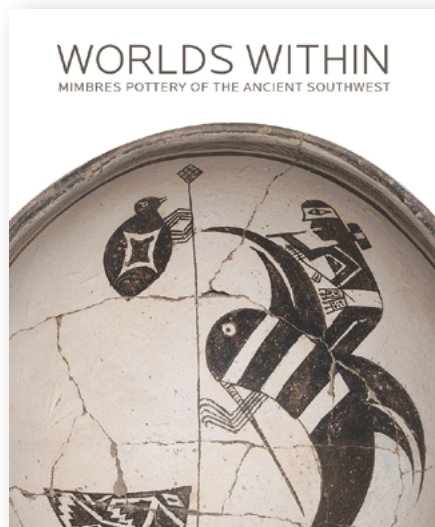
Edited by Bryan R. Just

With contributions by Robert Bagley, Andrew Finegold, Bryan R. Just, Steven H. Lekson, Barbara L. Moulard, Karl A. Taube, and Richard F. Townsend

An engaging study of Mimbres pottery that draws on recent archaeological research and offers fresh interpretations of its symbolic themes and meanings

The Mimbres culture thrived in west-central New Mexico from about 1000 to 1300 and gave rise to one of the most widely admired ceramic traditions of North American antiquity. Displaying powerful graphic imagery and exceptional creativity, Mimbres pottery depicts a wide range of subjects—including local fauna, sophisticated geometric compositions, scenes from daily life, and mythological narratives—in a style that often strikes modern viewers as distinctly surreal. The first in-depth look at Mimbres pottery in more than three decades, this volume showcases both acknowledged masterpieces and remarkable objects that have never before been published, shedding new light on the significance of ceramics in Mimbres culture. Approaching the works from a variety of perspectives and methodologies, beautifully illustrated scholarly essays draw on recent archaeological research and offer fresh interpretations of the bowls' symbolic themes and the worldview that they express.

BRYAN R. JUST is Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas at the Princeton University Art Museum.



EXHIBITION SCHEDULE:

The Art Institute of Chicago

06/09/19–09/09/19

Princeton University Art Museum

09/28/19–01/19/20

Museum of Fine Arts, Houston

03/06/20–07/05/20

Distributed for the Art Institute of Chicago

June Art/Anthropology

Hardcover 978-0-300-22721-5 \$65.00/£50.00

272 pp. 9 ½ x 11 ½ 175 color illus.

Graphic Design

A New History, Third Edition

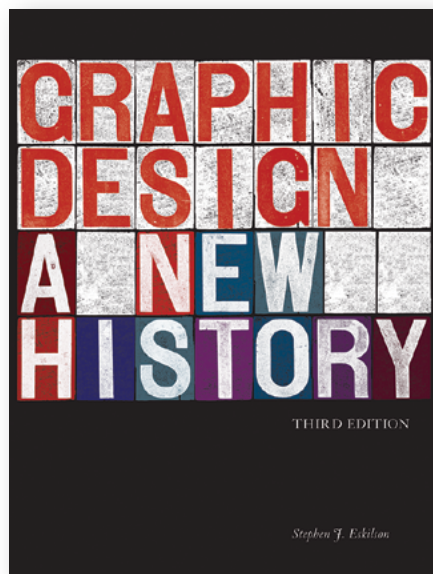
Stephen J. Eskilson

A classic and indispensable account of graphic design history from the Industrial Revolution to the present

Now in its third edition, this acclaimed survey explores the evolution of graphic design from the 19th century to the present day. Following an exploration of design's prehistory in ancient civilizations through the Industrial Revolution, author Stephen J. Eskilson argues that modern design as we know it grew out of the influence of Victorian-age reformers. He traces the emergence of modernist design styles in the early 20th century, examining the wartime politicization of regional styles. Richly contextualized chapters chronicle the history of the Bauhaus and the rise of the International Style in the 1950s and '60s, and the postmodern movement of the 1970s and '80s.

Contemporary considerations bring the third edition up to date, with discussions of app design, social media, emojis, big data visualization, and the use of animated graphics in film and television. The contemporary phenomenon of the citizen designer, professionals who address societal issues either through or in addition to their commercial work, is also addressed, highlighting protagonists like Bruce Mau and the Center for Urban Pedagogy. This edition also features 40 additional images, an expanded introduction and epilogue, and revised text throughout. A newly redesigned interior reinforces the fresh contents of this now-classic volume.

STEPHEN J. ESKILSON is professor of art at Eastern Illinois University.



Praise for the second edition:

“One of the best accounts of the history of graphic design from the late 19th century to the present currently published in English.”—*Choice*

May **Graphic Design**
Hardcover 978-0-300-23328-5 \$55.00s
472 pp. 9 x 11 1/2 445 color and 95 b/w illus.
For sale in North America only

Shinto

Discovery of the Divine in Japanese Art

Sinéad Vilbar, Kevin Carr, Shimizu Ken, Taniguchi Kosei, and Iwata Shigeki

With contributions by Talia Andrei, Furukawa Shoichi, Yamaguchi Ryusuke, and Morishima Kazuki

Bringing the rich Japanese Shinto artistic tradition to life, this handsome volume explores the significance of calligraphy, painting, sculpture, and the decorative arts within traditional kami veneration ceremonies

A central feature of Japanese culture for many centuries, the veneration of kami deities—a practice often referred to as Shinto—has been a driving force behind a broad swath of visual art. Focusing on the Heian period (795–1185) through the Edo period (1615–1868), this generously illustrated volume brings the rich Shinto artistic tradition to life through works of calligraphy, painting, sculpture, and the decorative arts. Thematic essays authored by both American and Japanese scholars explore different dimensions of kami veneration and examine the significance of these objects—many of which have never been seen outside of Japan—in Shinto ceremonies.

SINÉAD VILBAR is curator of Japanese art at the Cleveland Museum of Art. **KEVIN CARR** is associate professor in the History of Art Department at the University of Michigan. **SHIMIZU KEN** is curator of decorative arts and head of decorative arts and archaeology. **TANIGUCHI KOSEI** is curator of painting and head of education, and **IWATA SHIGEKI** is curator of sculpture and head of the Art Division, all at the Nara National Museum, Japan.



EXHIBITION SCHEDULE:

Cleveland Museum of Art
04/09/19–06/30/19

Distributed for the Cleveland Museum of Art

May Art
Hardcover 978-0-300-23701-6 \$75.00s/£55.00
400 pp. 12 x 10 100 color illus.

Awaken

A Tibetan Buddhist Journey Toward Enlightenment

John Henry Rice and Jeffrey Durham

With contributions by Eric Huntington, Elena Pakhoutova, Katherine Anne Paul, Tsherin Sherpa with Paul Ferguson, and Alexander von Rospatt

An innovative and compelling presentation of world-class Tibetan Buddhist art, elucidating its esoteric themes through visual storytelling

Encouraging personal engagement with Tibetan Buddhism, this dynamic book presents spectacular Himalayan art and explores the philosophical tenets encoded in its imagery. Taking as its theme the universally accessible experience of Awakening, the book's main text leads readers along an immersive journey of self-discovery, aided by a virtual guide, or lama, and traditional art meant to support meditative practice. Complementary essays examine Tibetan Buddhism's ritual tools, paintings, symbolic imagery, and artistic traditions. Beautiful color images of all artworks, including three by contemporary Nepalese-American artist Tsherin Sherpa, and selected important details enhance our understanding of their complex iconography.

JOHN HENRY RICE is the E. Rhodes and Leona B. Carpenter Curator of South Asian and Islamic Art at the Virginia Museum of Fine Arts. **JEFFREY DURHAM** is associate curator of Himalayan art at the Asian Art Museum of San Francisco.



EXHIBITION SCHEDULE:

Virginia Museum of Fine Arts, Richmond

05/04/19–08/18/19

Asian Art Museum of San Francisco

Spring 2020

Distributed for the Virginia Museum of Fine Arts

May Art

Paper over Board 978-0-300-24465-6

\$45.00s/£35.00

208 pp. 9 1/2 x 11 230 color + b/w illus.

Gothic Sculpture

Eloquence, Craft, and Materials

Paul Binski

In this beautifully illustrated study, Paul Binski offers a new account of sculpture in England and northwestern Europe between c. 1000 and 1500, examining Romanesque and Gothic art as a form of persuasion. Binski applies rhetorical analysis to a wide variety of stone and wood sculpture from such places as Wells, Westminster, Compostela, Reims, Chartres, and Naumberg. He argues that medieval sculpture not only conveyed information but also created experiences for the subjects who formed its audience. Without rejecting the intellectual ambitions of Gothic art, Binski suggests that surface effects, ornament, color, variety, and discord served a variety of purposes. In a critique of recent affective and materialist accounts of sculpture and allied arts, he proposes that all materials are shaped by human intentionality and artifice, and have a “poetic.” Exploring the imagery of growth, change, and decay, as well as the powers of fear and pleasure, Binski allows us to use the language and ideas of the Middle Ages in the close reading of artifacts.

PAUL BINSKI is professor of the history of medieval art at Cambridge University.



◆ THE PAUL MELLON CENTRE FOR STUDIES IN BRITISH ART

Published in association with the Paul Mellon Centre for Studies in British Art

May Art
Hardcover 978-0-300-24143-3 \$55.00s/£40.00
304 pp. 7 ½ x 10 100 color illus.

Inventing Boston

Design, Production, and Consumption, 1680–1720

Edward S. Cooke, Jr.

During the late 17th and early 18th centuries, Boston was both a colonial capital and the third most important port in the British empire, trailing only London and Bristol. Boston was also an independent entity that pursued its own interests and articulated its own identity while selectively appropriating British culture and fashion. This revelatory book examines period dwellings, gravestones, furniture, textiles, ceramics, and silver, revealing through material culture how the inhabitants of Boston were colonial, provincial, metropolitan, and global, all at the same time. Edward S. Cooke, Jr.'s detailed account of materials and furnishing practices demonstrates that Bostonians actively filtered ideas and goods from a variety of sources, combined them with local materials and preferences, and constructed a distinct sense of local identity, a process of hybridization that, the author argues, exhibited a conscious desire to shape a culture as a means to resist a distant, dominant power.

EDWARD S. COOKE, JR. is the Charles F. Montgomery Professor of the History of Art at Yale University.



◆ THE PAUL MELLON CENTRE FOR STUDIES IN BRITISH ART

Published in association with the Paul Mellon Centre for Studies in British Art

May Decorative Arts
Hardcover 978-0-300-23211-0 \$60.00s/£45.00
368 pp. 8 ½ x 10 ½ 120 color + 80 b/w illus.

Islamic Art

Past, Present, Future

Edited by Jonathan Bloom and Sheila Blair

“Islamic art” can be a challenging term in an ever-changing art world. Through the exploration of a wide array of media—from painting, sculpture, and photography to video and multimedia—an internationally renowned group of scholars, collectors, artists, and curators tackles questions such as whether the art has to come from the Middle East, whether it must have a religious component, and, indeed, whether the work of art must be made by a Muslim. Based on a series of papers presented at the 7th Biennial Hamad bin Khalifa Symposium on Islamic Art in 2017, the essays in this volume grapple with these questions from a range of viewpoints. Taken together, these texts, including beautiful illustrations of major works by contemporary artists from the Muslim world, invoke a lively discussion of how the arts of the Islamic lands link the past with the present and the future.

JONATHAN BLOOM and SHEILA BLAIR, who have shared the Hamad bin Khalifa Endowed Chair of Islamic Art at Virginia Commonwealth University since its establishment in 2005, are the co-organizers of the Biennial Hamad bin Khalifa Symposium on Islamic Art.



◆ THE BIENNIAL HAMAD BIN KHALIFA SYMPOSIUM ON ISLAMIC ART

June Art

Hardcover 978-0-300-24347-5 \$70.00s/£50.00

256 pp. 9 x 11 1/2 80 color + 170 b/w illus.

Bartolomé Bermejo's *Saint Michael Triumphant over the Devil*

Letizia Treves

With contributions by Paul Ackroyd, Akemi Herràez Vossbrink, and Marika Spring

Painted in 1468, *Saint Michael Triumphant over the Devil* is the first documented work by Bartolomé Bermejo (c. 1440–c. 1501), a 15th-century Spanish artist by whom only about 20 paintings are known. Acquired by the National Gallery in 1995, the painting depicts the Archangel Michael defeating Satan, in the form of a hybrid monster, with Antoni Joan, feudal lord of Tous, kneeling nearby. The work is remarkable for its mastery of the oil-painting technique, influenced by Netherlandish painting and unrivaled by Bermejo's contemporaries in Spain. Following the painting's detailed technical examination and restoration, the authors provide a fascinating account of this rare work, accompanied by high quality new photography and placing the painting in the broader context of Bermejo's career in 15th-century Aragón.

LETIZIA TREVES is the James and Sarah Sassoon Curator of Later Italian, Spanish, and French 17th-Century Paintings at the National Gallery, London.



EXHIBITION SCHEDULE:
National Gallery, London
06/11/19–09/29/19

Published by National Gallery
Company/Distributed by
Yale University Press

July Art

Paper 978-1-85709-644-6 \$25.00s/£16.95

128 pp. 8 1/4 x 10 1/2 60 color illus.

The Women of Atelier 17

Modernist Printmaking in Midcentury New York

Christina Weyl

A timely reexamination of the experimental New York print studio Atelier 17, focusing on the women whose work defied gender norms through novel aesthetic forms and techniques

In this important book Christina Weyl takes us into the experimental New York print studio Atelier 17 and highlights the women whose work there advanced both modernism and feminism in the 1940s and 1950s. Weyl focuses on eight artists—Louise Bourgeois, Minna Citron, Worden Day, Dorothy Dehner, Sue Fuller, Alice Trumbull Mason, Louise Nevelson, and Anne Ryan—who bent the technical rules of printmaking and blazed new aesthetic terrain with their etchings, engravings, and woodcuts. She reveals how Atelier 17 operated as an uncommonly egalitarian laboratory for revolutionizing print technique, style, and scale. It facilitated women artists' engagement with modernist styles, providing a forum for extraordinary achievements that shaped postwar sculpture, fiber art, neo-Dadaism, and the Pattern and Decoration movement. Atelier 17 also fostered solidarity among women pursuing modernist forms of expression, providing inspiration for feminist collective action in the 1960s and 1970s. With an illustrated appendix, *The Women of Atelier 17* also provides a brief look at the lives and work of an additional 34 artists.

CHRISTINA WEYL is an independent scholar who focuses on American printmaking and women artists.



“Christina Weyl marshals impressive archival research to excavate the lives and social networks of women printmakers in Atelier 17 and offers convincing and beautifully described accounts of the strength and innovation of their work.” —Jennifer L. Roberts, Harvard University

June Art
Hardcover 978-0-300-23850-1 \$65.00s/£50.00
296 pp. 8 x 10 76 color + 63 b/w illus.

The Elizabethan Image

An Introduction to English Portraiture, 1558–1603

Roy Strong

A beautifully illustrated introduction to the Elizabethan aesthetic and its success, synthesizing recent scholarship and research

This richly illustrated volume presents an engaging overview of an extraordinary period of English history, the reign of Elizabeth I. Beginning with the great portrait of the Queen in grand procession with her Garter Knights, we discover themes that run through the rest of the book: chivalry, the changing structure of society, the complexities of imagery and heraldic symbols, and the richness of the Elizabethan imagination. Significantly, these paintings were personal commissions by private individuals and not for public viewing, so they speak volumes about the people who commissioned, painted, and saw them.

From portraits of the Queen herself and complex paintings of the knights and courtiers of her court to the formulaic works of the aspiring middle classes and their families—and miniature portraits with their intimate secrets—Roy Strong presents a detailed and authoritative examination of one of the most fascinating periods of British art.

ROY STRONG is a historian, a writer, a broadcaster, and a leading authority on Elizabethan portraiture. He was director of the National Portrait Gallery from 1967 until 1973 and of the Victoria and Albert Museum from 1974 until 1984.



July Art
Hardcover 978-0-300-24429-8 \$50.00s/£35.00
224 pp. 7 ½ x 10 230 color illus.

Eileen Hogan Personal Geographies

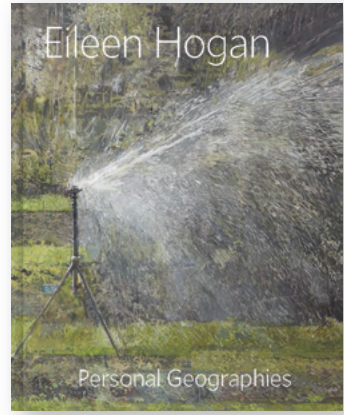
Introductory essay and texts by Elisabeth R. Fairman
With essays by Eileen Hogan, Duncan Robinson, Roderick
Conway Morris, Todd Longstaffe-Gowan, and Sarah Victoria
Turner, and photographs by Sandra Lousada

This visually stunning survey provides an in-depth look at Eileen Hogan's (b. 1946) working methods. Covering her entire career, it focuses particularly on two dominant themes in the artist's oeuvre — enclosed gardens and portraiture. Her depictions of gardens range from London's well-known Kew Gardens and Chelsea Physic Garden to Little Sparta, Ian Hamilton Finlay's garden in the Pentland Hills near Edinburgh. Her portraits include expressive sketches and paintings of veterans of the Second World War, and of HRH The Prince of Wales and HRH The Duchess of Cornwall. The book includes images from Hogan's sketchbooks, her studies, and finished paintings, accompanied by striking photographs of the artist at work. Essays by scholars and Hogan herself trace the artist's career from her student days at Camberwell School of Arts and Crafts through the present. This volume provides an unprecedented, intimate look at the life and work of one of the most interesting and evocative artists working today.

ELISABETH R. FAIRMAN is chief curator of rare books and manuscripts at the Yale Center for British Art.

June Art

Paper over Board 978-0-300-24147-1 \$70.00s/£50.00
288 pp. 9 x 11 400 color illus.



EXHIBITION SCHEDULE:
Yale Center for British Art
05/09/19–08/11/19

Published in association with the
Yale Center for British Art

Sophie Whettnall (at) Work Marina Abramovic, Emiliano Battista, Carine Fol, Scott Samuelson, and Sophie Whettnall

This unconventional publication explores the process of making art through the work and studio practice of Sophie Whettnall (b. 1973), a contemporary Belgian artist whose works range from video art, installation, and performance to sculpture and drawing. In addition to copious illustrations of Whettnall's artwork that highlight its relationship to the studio and the artist's creative process, the book features three conversations. The first, between Whettnall and fellow artist Marina Abramovic, explores transmission, violence, and femininity. The second, between Emiliano Battista and Scott Samuelson, situates Whettnall's work and practice in the broader context of contemporary art and the theoretical framework that shapes it. In the third, Carine Fol and Whettnall share with the reader the behind-the-scenes discussions and decisions that go into the mounting of an exhibition.

MARINA ABRAMOVIC is a Serbian performance artist. **EMILIANO BATTISTA** is a philosopher and bookmaker. **CARINE FOL** is artistic director of CENTRALE for contemporary art, Brussels. **SCOTT SAMUELSON** is professor of philosophy at Kirkwood Community College.



EXHIBITION SCHEDULE:
CENTRALE for contemporary
art, Brussels
04/04/19–08/04/19

Distributed for Mercatorfonds

July Art

Paper 978-0-300-23327-8 \$55.00s/£40.00
208 pp. 9 x 12 1/2 200 color + b/w illus. World except for Benelux

Hertfordshire

James Bettley, Nikolaus Pevsner, and Bridget Cherry

This fully revised and up-to-date guide to the architecture of Hertfordshire is an eye-opening introduction to the wealth of fine buildings that can be found right on London's doorstep. Hertfordshire is one of the smallest English counties, largely rural in character. Its buildings range from remains of the Roman city of Verulamium to the medieval abbey at St. Albans and the 17th-century Hatfield House. Numerous timber-framed buildings and Georgian houses are found in the small towns whose preservation was aided by the early 20th-century creation of the Garden Cities at Letchworth and Welwyn, as well as Stevenage New Town, built after the Second World War. Pretty villages set in the county's rolling farmland feature churches that have towers crowned with spires known as Hertfordshire spikes, while commuter suburbs are rich in housing from homely Arts and Crafts to radical Modernism. With expanded entries and new color photography, this is an essential work of reference for visitors and residents alike.

JAMES BETTLEY is author of the revised guides to Suffolk and Essex in the Pevsner series.



◆ PEVSNER ARCHITECTURAL GUIDES: BUILDINGS OF ENGLAND

April Architecture

Hardcover 978-0-300-22390-3 \$85.00x/£35.00

800 pp. 4 ½ x 8 ½ 120 color + 80 b/w illus.

Sussex: West

Elizabeth Williamson, Tim Hudson, Jeremy Musson, Ian Nairn, and Nikolaus Pevsner

This volume covers some of the finest landscape and architecture in southern England, much of it set within the South Downs National Park. The county's small towns and villages feature a pleasing mix of stone, timber, and brick houses of every period. Among numerous atmospheric country houses are the Tudor ruins of Cowdray, the Elizabethan mansion at Parham, and the French-inspired Petworth in its great park, famously captured in Turner's paintings. On the grandest scale is the mighty Arundel Castle, seat of the Duke of Norfolk, while Chichester, the only city in West Sussex, boasts one of the country's most important 12th-century cathedrals. Among many major ecclesiastical and educational establishments built in the 19th century, none is more impressive than Lancing College set high above the coast. New research accompanies 130 specially commissioned color photographs in this authoritative and expert guide.

ELIZABETH WILLIAMSON is former editor of the *Pevsner Architectural Guides*.

TIM HUDSON is a former editor of the *Victoria County History for Sussex*.

JEREMY MUSSON is an architectural historian, consultant, and author.



◆ PEVSNER ARCHITECTURAL GUIDES: BUILDINGS OF ENGLAND

June Architecture

Hardcover 978-0-300-22521-1 \$85.00x/£35.00

800 pp. 4 ½ x 8 ½ 120 color + 80 b/w illus.

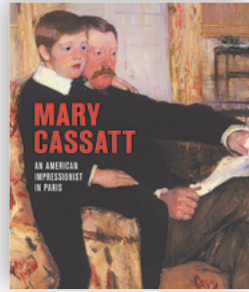
Page	Picture Credit Details	Page	Picture Credit Details
p. A-5	"Bones" electric guitar, Performance Guitar, 1987. Photo: Greg Wurth	p. A-38	Bill Viola, <i>Ascension</i> , 2000. Color video projection on wall in dark room; stereo sound. Projected image size: 98 x 138 in. Room dimensions: 12 ft. x 18 ft. 6 in. x 25 ft. 10:00 minutes. Performer: Josh Cox
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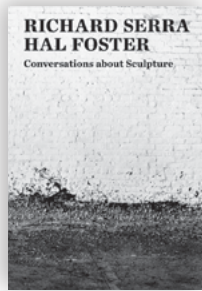
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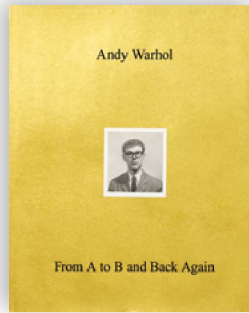
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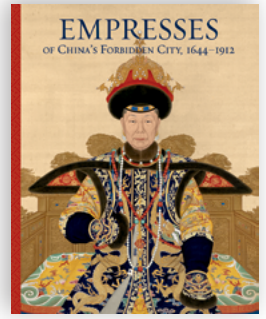
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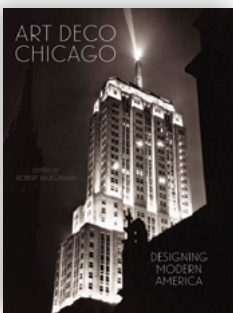
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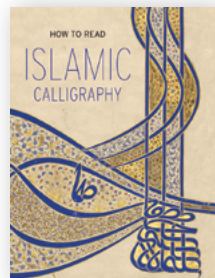
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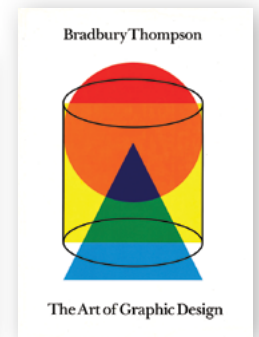
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