Bernini and the Birth of Baroque Portrait Sculpture
Edited by Andrea Bacchi, Catherine Hess, and Jennifer Montagu, with the assistance of Anne-Lise Desmas

Gian Lorenzo Bernini was the greatest sculptor of the Baroque period, and yet—surprisingly—there has never been a major North American exhibition of his work. Bernini and the Birth of Baroque Portrait Sculpture—on view from August 5 through October 26, 2008, at the J. Paul Getty Museum and from November 28, 2008, through March 8, 2009, at the National Gallery of Canada, Ottawa—showcases portrait sculptures from all phases of the artist’s long career, from the very early Antonio Coppola of 1612 to Clement X of about 1676.

Bernini’s portrait busts were masterpieces of technical virtuosity; at the same time, they revealed a new interest in psychological depth. Bernini’s ability to capture the essential character of his subjects was unmatched and had a profound influence on other leading sculptors of his day, such as Alessandro Algardi, Giuliano Finelli, and Francesco Mochi. Bernini and the Birth of Baroque Portrait Sculpture is a groundbreaking study that also features drawings and paintings by Bernini and his contemporaries. Together they demonstrate not only the range, skill, and acuity of these masters of Baroque portraiture but also the interrelationship of the arts in seventeenth-century Rome.

Andrea Bacchi is professor of art history at the University of Trento, Italy. Jennifer Montagu is an honorary fellow at the Warburg Institute, London. Catherine Hess is associate curator in the Department of Sculpture and Decorative Arts at the J. Paul Getty Museum, and Anne-Lise Desmas is a graduate intern in the same department.

3 Paul Getty Museum/National Gallery of Canada
336 pages, 9 1/2 x 11 1/4 inches
155 color and 114 b/w illustrations
US $70.00 (CAN $80.00) [UK £44.00]
US $44.95 (CAN $49.95) [UK £26.99]

September
> Art History
> Sculpture
Captured Emotions
Baroque Painting in Bologna, 1575–1725
Edited by Andreas Henning and Scott Schaefer

This catalogue, which accompanies a collaborative exhibition between the Dresden State Museums and the J. Paul Getty Museum that brings together Bolognese Baroque paintings from both Dresden and Southern California public and private collections, provides an engaging survey of one of the most important and influential schools of Italian painting from 1575 to 1725. The exhibition will be on view at the J. Paul Getty Museum from December 16, 2008, through May 3, 2009.

The book’s essays make these paintings—the majority of them deeply religious and as a whole extremely innovative in their time—understandable to a modern audience. Charles Dempsey’s introduction gives an overview of the history of Bolognese painting, while Andreas Henning and Scott Schaefer lay out the history of the collecting of these paintings in Dresden and Southern California. Additional essays on the Carracci family of artists, portraiture, cabinet pictures, naturalism, classicism, and the concluding eighteenth-century developments under Giuseppe Maria Crespi further illuminate these incredible works.

Andreas Henning is curator of Italian paintings at the Gemäldegalerie Alte Meister of the State Art Collections in Dresden. Scott Schaefer is senior curator of paintings at the J. Paul Getty Museum.

DECEMBER

> ART HISTORY
> RELIGION

The Art of Mantua
Power and Patronage in the Renaissance
Barbara Furlotti and Guido Rebecchini

This book traces the rich history of the northern Italian city of Mantua from its mythic origins described in Dante’s Inferno to its cultural heyday during the Renaissance (under the patronage of the powerful Gonzaga family), and to its eventual decline and annexation by the Austro-Hungarian Empire.

The fortunes of Mantua rose and fell with those of the Gonzaga family, who ruled as imperial vicars from the fourteenth to the early eighteenth century. They transformed the city into a major cultural center by commissioning works from the master architects and artists of the day, such as Leon Battista Alberti, Giulio Romano, Titian, Rubens, and Guercino. However, Andrea Mantegna—who served as the court painter from 1460 to 1506 and whose technical mastery revolutionized painting—is the artist most identified with the city.

Although most of Mantua’s artistic treasures were sold or claimed as war spoils upon the decline of the Gonzaga family, the rich cultural legacy of this fascinating city lives on in the city’s many surviving frescoes and in the collections of some of the world’s premier museums. The Art of Mantua reunites this important body of work.

Barbara Furlotti has collaborated on numerous research projects and publications on sixteenth- and seventeenth-century Italian art. Guido Rebecchini teaches at the University of Siena and has contributed to numerous publications on sixteenth-century art in Rome and Mantua.
Faces of Power and Piety
Erik Inglis

Faces of Power and Piety is the second in the Medieval Imagination series of small, affordable books that draw on manuscript illuminations in the collections of the J. Paul Getty Museum and the British Library. Each volume focuses on a particular theme to provide an accessible introduction to the imagination of the medieval world.

The faces featured in this volume include portraits of both illustrious historical figures and celebrated contemporaries. They reveal that medieval artists often disregarded their subjects’ physical appearance in favor of emphasizing qualities such as power and piety. Faces of Power and Piety also looks at the development of portraiture in the modern sense during the Renaissance, when likeness became an important component of portrait painting. An exhibition of the same name will be on view at the J. Paul Getty Museum from August 12 through October 26, 2008.

Erik Inglis teaches medieval art history at Oberlin College in Ohio.

European Art of the Seventeenth Century
Rosa Giorgi

This volume presents the most noteworthy concepts, artists, and cultural centers of the seventeenth century through a close examination of many of its greatest paintings, sculptures, and buildings.

The Baroque, rooted in classicism but with a new emphasis on emotionalism and naturalism, was the leading style of the seventeenth century. The movement exhibited both stylistic complexity and great diversity in its subject matter, from large religious works and history paintings to portraits, landscapes, and scenes of everyday life. Masters of the era included Caravaggio, whose innovations in the dramatic uses of light and shadow influenced many of the century’s artists, notably Rembrandt; the sculptor, painter, and architect Bernini, with his combination of technical brilliance and expressiveness; and other familiar names such as Rubens, Poussin, Velázquez, and Vermeer.

This was the era of absolute monarchs, including Spain’s Habsburgs and Louis XIII and XIV of France, whose artistic patronage helped furnish their opulent palaces. But a new era of commercialism, in which artists increasingly catered to affluent collections of the professional and merchant classes, also flourished.

Rosa Giorgi is the author of Saints in Art and Angels and Demons in Art in the Guide to Imagination series.

The History of the Church in Art
Rosa Giorgi

In this richly illustrated volume Rosa Giorgi argues that because much of Western art depicts key events, leaders, and practices in the history of the Christian Church, knowledge of that history is critical to an appreciation of many of our great masterpieces.

Giorgi begins by analyzing artistic representations of liturgical objects, including altars, crosses, and censers, and follows with an examination of the duties and vestments of the variety of clerics, ranging from minor clerks to the pope. Both the rituals of the monastic life and worshippers’ devotional practices are well documented in paintings depicting prayer, communal meals, funeral rites, religious processions, and cult practices.

The author next turns to artworks that capture important episodes from the Church’s history, including crusades and pilgrimages, the Inquisition and the Reformation, and power struggles between popes and secular rulers. Giorgi ends with an analysis of the lives and portraits of the notable leaders who contributed to this fascinating history, from Peter and Paul to Thomas More to Pope Paul VI.

An art historian specializing in iconography, Rosa Giorgi is the author of Saints in Art and Angels and Demons in Art in the Guide to Imagination series.
Maria Sibylla Merian and Daughters
Women of Art and Science
Ella Reitsma

This gorgeously illustrated book presents the life and work of Maria Sibylla Merian, who defied the conventions of her time to pursue her passion for documenting the natural world in all its glorious, and sometimes ferocious, detail.

After more than fifteen years of marriage to a fellow artist and the birth of two daughters, Merian left her husband. She began to support herself by selling watercolors of insects, fruit, and flowers, eventually establishing an art business in Amsterdam with her daughters, Johanna Helen and Dorothea Maria. Merian’s innovative compositional style—displaying the life cycle of an insect against the background of its host plant—developed out of her own careful and painstakingly recorded observations of insect metamorphoses.

Ella Reitsma is the first author to attempt to distinguish Merian’s work from that of her two daughters, who collaborated extensively with their mother. Writing in a lively, accessible style, Reitsma includes newly discovered drawings and fresh biographical details. This book coincides with an exhibition of Merian’s work on view at the J. Paul Getty Museum from June 10 through August 31, 2008.

Ella Reitsma has worked as an art critic and editor for the weekly review Vrij Nederland for more than twenty-five years. She is also a puppeteer and the author of numerous children’s books.

J. Paul Getty Museum
52 pages, 4 ⅔ x 6 ⅛ inches
22 color illustrations
US $9.95 (03) [CAN $10.95] [UK £5.99]

Insects and Flowers
The Art of Maria Sibylla Merian
David Brafman and Stephanie Schrader

The artist and scientist Maria Sibylla Merian (1647–1717) was born in Frankfurt, Germany, into a middle-class family of publishers and artists. With her meticulous depictions of insect metamorphosis, she raised the standards of natural history illustration and helped give birth to the field of entomology. At the age of fifty-two, Merian traveled with her younger daughter to Suriname, a Dutch territory in South America, to paint its exotic flora and fauna.

Many of the drawings produced by Merian in the South American jungle were later published as hand-colored counterproofs in her book Metamorphosis of the Insects of Suriname (1705), which brought her widespread fame. A copy of the second edition is held in the collections of the Research Library at the Getty Research Institute.

Insects and Flowers, a delightful gift book that reproduces vivid color details of sixteen plates from the Getty’s copy, is a vibrant encapsulation of Merian’s book and features an engaging essay on Merian’s life and work as well as an insect and plant identification guide. An exhibition of Merian’s work will be on view at the J. Paul Getty Museum from June 10 through August 31, 2008.

David Brafman is curator of rare books at the Getty Research Institute. Stephanie Schrader is assistant curator of drawings at the J. Paul Getty Museum.

J. Paul Getty Museum
52 pages, 4 ⅓ x 6 inches
22 color illustrations
US $9.95 (03) [CAN $10.95] [UK £5.99]
The Colors of Clay
Special Techniques in Athenian Vases
Beth Cohen

“The catalogue…is truly excellent and makes an important contribution to the study of Greek art.”
—Bryn Mawr Classical Review

“Essential.”
—Choice

This catalogue documents a major exhibition at the J. Paul Getty Museum at the Getty Villa that was the first ever to focus on ancient Athenian terracotta vases made in techniques other than the well-known black- and red-figure styles. The exhibition comprised vases executed in bilingual, coral-red gloss, outline, Kerch-style, white ground, and Six’s technique, as well as examples with added clay and gilding, and plastic vases and additions.

The Colors of Clay opens with an essay that integrates the diverse themes of the exhibition and sets them within the context of vase making in general; a second essay discusses conservation issues related to several of the techniques. A detailed discussion of the techniques featured in the exhibition precedes each section of the catalogue. More than a hundred vases are described in depth.

Beth Cohen is an art historian who has published on classical Greek and Italian Renaissance art. Separate essays are written by Marion True, Jeffrey Mash, Marie Svoboda, Susan Lansing-Maish, and Kenneth Lapatin, at the J. Paul Getty Museum; Joan Mertens, at the Metropolitan Museum of Art, New York; and Dyfr Williams, at the British Museum, London.

J. Paul Getty Museum
384 pages, 9 x 11 inches
248 color and 60 b/w illustrations, 1 map
US $44.95 (01) [CAN $49.95] [UK £26.99]

OCTOBER

A related title, Papers on Special Techniques in Athenian Vases, can be found on page 17.

Dilettanti
The Antic and the Antique in Eighteenth-Century England
Bruce Redford

With elegance and wit, Bruce Redford re-creates the vibrant culture of connoisseurship in Enlightenment England by investigating the multifaceted activities and achievements of the Society of Dilettanti. He dissects the British connoisseurs whose expeditions, collections, and publications laid the groundwork for the Neoclassical revival and for the scholarly study of Graeco-Roman antiquity.

After the foundation of the society in 1732, portraits of the Dilettanti were painted by George Knapton, Sir Joshua Reynolds, and Sir Thomas Lawrence. These include a striking group of mock-classical and mock-religious portraits, which Redford deconstructs deliciously.

The society’s support of expeditions to the Levant yielded pioneering architectural and archaeological folios, from The Antiquities of Athens (1762) to Specimens of Ancient Sculpture (1809). These monumental volumes aspired to empirical exactitude in text and image alike. As Redford shows, they combine the didactic (detailed investigations into technique, condition, restoration, and provenance) with the connoisseurial (plates that bring the illustration of ancient sculpture to new artistic heights). The accompanying exhibition Grecian Taste and Roman Spirit: The Society of Dilettanti will be on view at the J. Paul Getty Museum at the Getty Villa from August 7 through October 27, 2008.

Bruce Redford is University Professor and Professor of Art History and of English at Boston University.

J. Paul Getty Museum
322 pages, 8 x 10 1/4 inches
105 color and 43 b/w illustrations
US $49.95 (01) [CAN $54.95] [UK £29.99]

SEPTEMBER

A related title, Papers on Special Techniques in Athenian Vases, can be found on page 17.
The Prayer Book of Charles the Bold
A Study of a Flemish Masterpiece from the Burgundian Court
Antoine de Schryver
Preface by Thomas Kren
In January 1469, the accounts of Duke Charles the Bold of Burgundy record a payment to the scribe Nicolas Sierpinc for having written “some prayers for my lord.” Seven months later, the same accounts note a payment to the illuminator Lievin van Lathem for twenty-five miniatures plus borders and decorated initials in the same manuscript. In this seminal study, the late Antoine de Schryver argues that the documents refer to the prayer book of Charles the Bold now in the J. Paul Getty Museum (Ms. 37)—one of Charles’s most splendid commissions from the greatest era of Netherlandish Burgundian book painting.

De Schryver’s in-depth research opens a window onto the careers of Van Lathem family members, who served Charles’s court. This volume reproduces all of the book’s splendid commissions from the greatest era of Netherlandish Burgundian book painting.

Antoine de Schryver was professor of art history, University of Ghent, The Netherlands. Thomas Kren is curator of manuscripts at the J. Paul Getty Museum.

Translating the Past
Laurent de Premierfait and Boccaccio’s De casibus
Anne D. Hedeman
In 1409 Laurent de Premierfait produced a French translation of Giovanni Boccaccio’s De casibus virorum illustrium, a fourteenth-century text containing cautionary historical tales that exemplify the corrupting effects of power. Richly illustrated copies of the translation, known as Des cas des nobles hommes et femmes, became extremely popular, allowing for a consideration not only of how Boccaccio’s Latin made its way into Laurent’s French but also how the text was converted into visual images.

In Translating the Past, art historian Anne D. Hedeman traces the history of Laurent’s work from the first copies made for the dukes of Berry and Burgundy to manuscripts independently produced by artists and booksellers in Paris. In certain cases, masterpieces resulted, such as the copy owned by the J. Paul Getty Museum, which was painted around 1415 by the Boucicaut Master under King Charles VII of France.

Anne D. Hedeman is professor of art history and medieval studies at the University of Illinois, Champaign-Urbana.

Art of the Defeat, France 1940–1944
Laurence Bertrand Dorléac
Translation by Jane Marie Todd
Foreword by Serge Guilbaut
Art of the Defeat provides an unflinching look at the art scene in France during the German occupation. Beginning with Adolf Hitler’s staging of the armistice at Rethondes, the book offers a survey of Nazi and Vichy artistic policies, key events and organizations, and individual acts of collaboration and resistance. Examined in the text are the demonization of foreigners and modernists, the looting of state museums and Jewish collections, the glorification of Philippe Pétain and French national identity, and the official junket by French artists to Germany. The narrative is grounded by archival research and discussion of works by Gérard Ambroselli, Jean Bazaine, Arno Breker, François Cognet, Anstilde Mailol, Henri Matisse, Pablo Picasso, and dozens of other artists and artisans.

Laurence Bertrand Dorléac is a professeur des universités and a senior member of the Institut Universitaire de France. Jane Marie Todd is the translator of over forty scholarly books. Serge Guilbaut is professor at the University of British Columbia, Vancouver.

Meyer Schapiro Abroad
Letters to Lillian and Travel Notebooks
Edited by Daniel Esterman
The letters and travel notebook pages of Meyer Schapiro—one of the leading art historians of the twentieth century—published here are filled with observations and drawings that illuminate the intellectual and emotional life of a young scholar committed to tracing the deep connections of art with the totality of culture.

Schapiro’s letters to his future wife, Lillian Milgram, were written in 1926 and 1927, while he was a graduate student touring the artistic monuments of Europe and the Near East. Bearing intimate witness to this formative journey, they augment the visual and factual details he so painstakingly recorded in his notebooks with impassioned reflections on art and lively accounts of his encounters with an older generation of art historians.

Accompanying the letters and travel notebook pages—transcribed and annotated by Daniel Esterman, the Schapiros’ nephew—are Thomas Crow’s foreword, Esterman’s introduction, and an essay by Hubert Damisch. Daniel Esterman holds a B.A. from Columbia University, New York, and has pursued graduate work in art history at Harvard University.
Abundance of Life
Etruscan Wall Painting
Stephan Steingräber
This beautiful book reproduces Etruscan wall paintings — the most important remaining examples of pre-Roman painting in the West — with many full-page details on special paper that evokes the texture of the ancient walls.

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Marilyn B. Jenkins-Jones and Kenneth Lapatin
Traces the development and spread of Greek culture from the third millennium B.C. to the first century A.D.

144 pages, 5 1/2 x 8 1/2 inches
282 color and 28 b/w illustrations, 1 map
ISBN 978-0-89236-366-8, ps. $16.95 (03T)
2004

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Stelios Lyddakis
A history of Greek painting from its earliest examples in Crete and Mycenae to the classical and Roman epochs. Includes works created centuries later inspired by antique models.

360 pages, 9 x 11 1/2 inches
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Translated by T.M. Hiestermann
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144 pages, 8 x 10 inches
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The Getty Conservation Institute (GCI) in association with the International Institute for Conservation of Historic and Artistic Works (IIC) issues AATA Online as a free service to the global conservation community. It can be accessed at aata.getty.edu.
For information on selected back issues of the print edition of Art and Archaeology Technical Abstracts, contact the book distribution center or log on to www.getty.edu/bookstore.
In 1783 Louis de Carmontelle began a series of illustrated books, maps, and prints that presented China to Europe and brought Western science, religion, and art to China. These works reveal a compelling and largely hidden history of mutual curiosity and fruitful exchange between the East and the West. Featuring striking images of the Chinese imperial court, gardens, temples, and people, the works of de Carmontelle offer a fascinating glimpse into the development of fashion and customs during the late eighteenth century.

“His Memorial. Laurence Chotel de Brancion steps back into prerevolutionary France to explore the fortunes created by Louis Carogco, known as Carmontelle, in his role as resident entertainer at the court of the duke of Orléans.”

—— The New York Times

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