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Mobile App

The J. Paul Getty Museum Highlights of the Collections

From treasures of the ancient world and medieval manuscripts to Renaissance drawings, French furniture, Impressionist paintings, iconic American photographs, and much more, this app gives you access to 150 of the most beloved objects in the Getty's collection. Each object is presented with an image and a brief discussion, and some also include audio commentary and multiple views. This multiplatform app brings the Getty's most extraordinary artworks and the expertise of its curators to your fingertips.

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Cover: Uta Barth, German, born Berlin, Germany 1958; lives and works in Los Angeles. *Untitled (...and of time, #4)*, 2000 (Detail). Framed chromogenic prints. Dipsychi: 35 x 44 inches (88.9 x 111.8 cm) each panel; 35 x 90 inches (88.9 x 228.6 cm) overall. From *The Window in Photographs*, p.8





A rich exploration of Victoria's portrayal in photography and her role in shaping the medium

A Royal Passion

Queen Victoria and Photography

Anne M. Lyden

With contributions by Sophie Gordon and Jennifer Green-Lewis

In January 1839, photography was announced to the world. Two years prior, a young Queen Victoria ascended to the throne of Great Britain and Ireland. These two events, while seemingly unrelated, marked the beginnings of a relationship that continued throughout the nineteenth century and helped construct the image of an entire age.

A Royal Passion explores the connections between photography and the monarchy through Victoria's embrace of the new medium and her portrayal through the lens. Together with Prince Albert, her beloved husband, the Queen amassed one of the earliest collections of photographs, including works by renowned photographers such as Roger Fenton, Gustave Le Gray, and Julia Margaret Cameron. Victoria was also the first British monarch to have her life recorded by the camera: images of her as wife, mother, widow, and empress proliferated around the world at a time when the British Empire spanned the globe.

The featured essays consider Victoria's role in shaping the history of photography as well as photography's role in shaping the image of the Queen. Including more than 150 color images—several rarely seen before—drawn from the Royal Collection and the J. Paul Getty Museum, this volume accompanies an exhibition of the same name, on view at the J. Paul Getty Museum from February 4 to June 20, 2014.

Anne M. Lyden is associate curator in the Department of Photographs at the J. Paul Getty Museum. Sophie Gordon is senior curator of photographs at the Royal Collection, Windsor. Jennifer Green-Lewis is associate professor of English literature at George Washington University, Washington, D.C.

J. Paul Getty Museum
 232 pages, 9½ x 11½ inches
 120 color and 43 b/w illustrations, 1 map
 ISBN 978-1-60606-155-8
 US \$50.00T [UK £36.00]

FEBRUARY

> **PHOTOGRAPHY**



Charles Clifford, *Queen Victoria*, 1850s–1860s, J. Paul Getty Museum



Opens a window into a rare and renowned twelfth-century manuscript

The St. Albans Psalter
Painting and Prayer in Medieval England
Kristen Collins, Peter Kidd, and Nancy Turner

The St. Albans Psalter is one of the most important, famous, and puzzling books produced in twelfth-century England. It was probably created between 1120 and 1140 at St. Albans Abbey, located on the site where Alban, England’s first saint, was martyred.

The manuscript’s powerfully drawn figures and saturated colors are distinct from those in previous Anglo-Saxon painting and signal the arrival of the Romanesque style of illumination in England. Although most twelfth-century prayer books were not illustrated, the St. Albans Psalter includes more than 40 full-page illuminations and over 200 historiated initials. Decorated with gold and precious colors, the psalter offers a display unparalleled by any other English manuscript to survive from the period.

In 2007 the St. Albans Psalter was removed from its binding and in 2012 the disbound leaves traveled to the J. Paul Getty Museum, where scholars, conservators, and scientists conducted a close examination. New evidence revealed here challenges several prevailing assumptions about this richly illuminated manuscript.

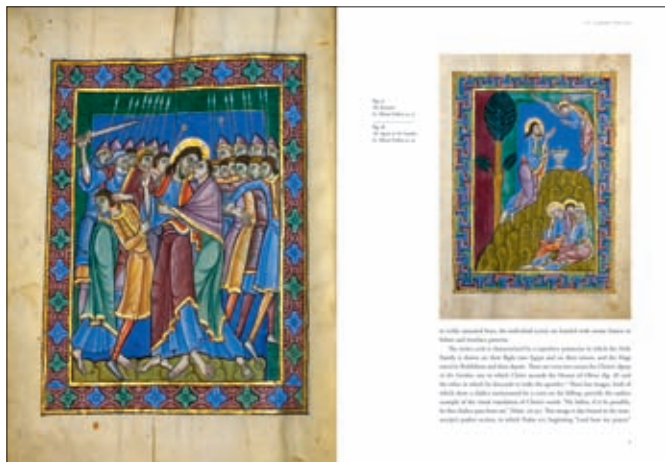
The St. Albans Psalter is published on the occasion of the exhibition *Canterbury and St. Albans: Treasures from Church and Cloister* on view at the J. Paul Getty Museum from September 20, 2013, to February 2, 2014.

Kristen Collins is associate curator in the Department of Manuscripts at the J. Paul Getty Museum. Peter Kidd is a freelance researcher specializing in medieval manuscripts. Nancy Turner is manuscripts conservator in the Department of Paper Conservation at the J. Paul Getty Museum.

J. Paul Getty Museum
104 pages, 7½ x 10⅞ inches
94 color and 2 b/w illustrations
ISBN 978-1-60606-145-9, paper
US \$25.00X [UK £18.99]

SEPTEMBER

> MANUSCRIPTS





illuminates some of the oldest stained glass—and most famous medieval paintings—in all of England

The Ancestors of Christ Windows at Canterbury Cathedral

Jeffrey Weaver and Madeline H. Caviness

Eighty-six near-life-size figures of the male ancestors of Christ once looked down on the choir and eastern extension of the medieval cathedral and priory church of Canterbury. Made of colored glass, with the details of the faces and costumes painted on the surface, the ancestors of Christ windows illuminated the liturgical areas during all but the earliest services in the depths of winter, glowing pale blue at dawn and yellow and red at noon. Dating from the twelfth century, the surviving windows from this series are among the oldest panels of stained glass in England, and they are significant examples of what was at the time a relatively new art—monumental stained glass. They are also considered to be among the most famous works of English medieval painting.

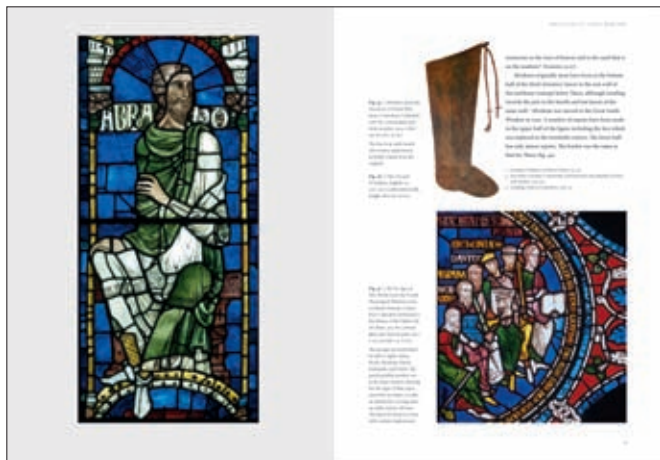
This luminously illustrated book discusses the original context, iconographic program, and stylistic development of these windows. It also explores how the windows were perceived by various medieval viewing constituencies, including royals, peasants, princes of the church, the local Jewish community, and monks resident at Canterbury.

The Ancestors of Christ Windows at Canterbury Cathedral is published on the occasion of the exhibition *Canterbury and St. Albans: Treasures from Church and Cloister* on view at the J. Paul Getty Museum from September 20, 2013, to February 2, 2014.

Jeffrey Weaver is associate curator in the Department of Sculpture and Decorative Arts at the J. Paul Getty Museum. Madeline H. Caviness is Mary Richardson Professor Emeritus in the Department of Art and Art History at Tufts University, Medford, Massachusetts.

J. Paul Getty Museum
 104 pages, 7½ x 10¾ inches
 63 color and 5 b/w illustrations
 ISBN 978-1-60606-146-6, paper
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SEPTEMBER
 > **ART HISTORY**





This elegantly conceived book considers the making of stained glass and its enduring iconography

Stained Glass

Radiant Art

Virginia Chieffo Raguin

Stained glass is a monumental art, a corporate enterprise dependent on a patron with whom artists blend their voices. Combining the fields now labeled decorative arts, architecture, and painting, the window transforms our experience of space. Windows of colored glass were essential features of medieval and Renaissance buildings. They provided not only light to illuminate the interior but also specific and permanent imagery that proclaimed the importance of place. Commissioned by monks, nuns, bishops, and kings, as well as by merchants, prosperous farmers, and a host of anonymous patrons, these windows vividly reflect the social, religious, civic, and aesthetic values of their eras.

Beautifully illustrated with reproductions from the remarkable stained glass collection at the J. Paul Getty Museum, *Stained Glass* addresses the making of a stained glass window, its iconography and architectural context, the patrons and collectors, and the challenges of restoration and display. The selected works include examples from Austria, Belgium, England, France, Germany, the Netherlands, and Switzerland. Subject matter ranges from monumental religious scenes for Gothic churches to lively heraldic panels made for houses and other secular settings. Integrating comparisons to works of art in other media, such as manuscripts, drawings, and panel paintings, this book encourages the general reader to see stained glass as an element of a broad artistic production.

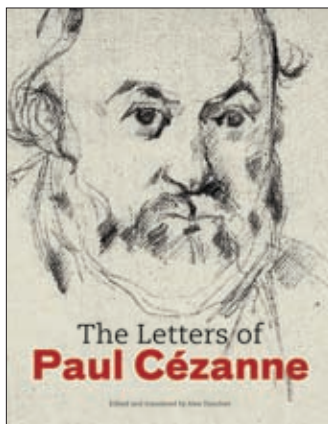
Virginia Chieffo Raguin is distinguished professor of humanities at the College of the Holy Cross, Worcester, Massachusetts. She is a member of the International Corpus Vitrearum and has published widely on stained glass, architecture, and religious topics.

J. Paul Getty Museum
 112 pages, 6 x 9 inches
 80 color illustrations
 ISBN 978-1-60606-153-4, paper
 US \$20.00X [UK £16.99]

SEPTEMBER

> ART HISTORY





This bracing translation lifts a veil on one of the most towering figures in the history of art

The Letters of Paul Cézanne

Edited and translated by Alex Danchev

Revered and misunderstood by his peers and lauded by later generations as the father of modern art, Paul Cézanne (1839–1906) has long been a subject of fascination for artists and art lovers, writers, poets, and philosophers. His life was a ceaseless artistic quest, and he channeled much of his wide-ranging intellect and ferocious wit into his letters. Punctuated by exasperated theorizing and philosophical reflection, outbursts of creative ecstasy and melancholic confession, the artist’s correspondence reveals both the heroic and all-too-human qualities of a man who is indisputably among the pantheon of all-time greats.

This new translation of Cézanne’s letters includes more than twenty that were previously unpublished and reproduces the sketches and caricatures with which Cézanne occasionally illustrated his words. The letters shed light on some of the key artistic relationships of the modern period—about one third of Cézanne’s more than 250 letters are to his boyhood companion Émile Zola, and he communicated extensively with Camille Pissarro and the dealer Ambroise Vollard. The translation is richly annotated with explanatory notes, and, for the first time, the letters are cross-referenced to the current catalogue raisonné. Numerous inaccuracies and archaisms in the previous English edition of the letters are corrected, and many intriguing passages that were unaccountably omitted have been restored. The result is a publishing landmark that ably conveys Cézanne’s intricacy of expression.

Alex Danchev is professor of International Relations at the University of Nottingham and the author of a number of acclaimed biographies, including *Cézanne: A Life* (Pantheon, 2012) and *Georges Braque: A Life* (Arcade, 2012).

J. Paul Getty Museum
 400 pages, 6%⁵/₈ x 9 ¼ inches
 12 color and 65 b/w illustrations
 ISBN 978-1-60606-160-2
 US \$39.95T

OCTOBER
NAO

> **BIOGRAPHY**





A highly illustrated and easy-to-use guide to preserving traditional color photographs

Twentieth-Century Color Photographs

Identification and Care

Sylvie Pénichon

With the advent of digital imaging, the era of traditional color photography is coming to an end. Yet more than 150 years after the invention of color photography, museums, archives, and personal collections are full of images to be cherished, studied, and preserved. These photographs, often made with processes and materials no longer used or easily identified, constitute an important part of the cultural and artistic heritage of the twentieth century. Today it is more important than ever to capture the technical understanding of the processes that created these irreplaceable images.

In providing an accessible overview of the history and technology of the major traditional color photographic processes, this abundantly illustrated volume promises to become the standard reference in its field. Following an introductory chapter on color photography in the nineteenth century, seven uniformly structured chapters discuss the most commercially or historically significant processes of the twentieth century—additive color screen, pigment, dye imbibition, dye coupling, dye destruction, dye diffusion, and dye mordanting and silver toning—offering readers a user-friendly guide to materials, methods of identification, and common kinds of deterioration. A final chapter presents specific guidelines for collection management, storage, and preservation. There is also a glossary of technical terms, along with appendixes presenting detailed chronologies for Kodachrome and Ektachrome transparencies, Cibachrome/Ilfochrome printing materials, and Instant films.

This book will interest instructors and students in classroom settings; conservators, registrars, curators, archivists, and collection caretakers; and anyone else concerned with the long-term preservation of color photographs.

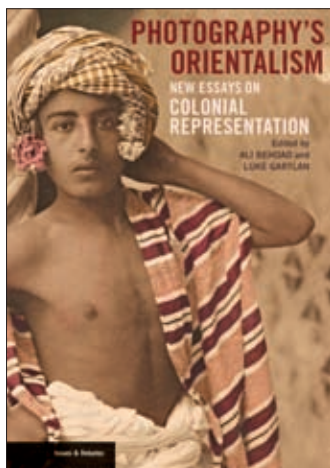
Sylvie Pénichon is a conservator of photographs at the Amon Carter Museum of American Art in Fort Worth. She has published widely in conservation and photography journals.

Getty Conservation Institute
360 pages, 8 x 10 inches
375 color and 70 b/w illustrations
ISBN 978-1-60606-156-5, paper
US \$65.00S

OCTOBER
NAO

> **PHOTOGRAPHY**





Explores the interplay between nineteenth-century photography and Europe's vision of the Middle East

Photography's Orientalism

New Essays on Colonial Representation

Edited by Ali Behdad and Luke Gartlan

The Middle East played a critical role in the development of photography as a new technology and an art form. Likewise, photography was instrumental in cultivating and maintaining Europe's distinctively Orientalist vision of the Middle East. As new advances enhanced the versatility of the medium, nineteenth-century photographers were able to mass-produce images to incite and satisfy the demands of the region's burgeoning tourist industry and the appetites of armchair travelers in Europe. In this way, the evolution of modern photography fueled an interest in visual contact with the rest of the world.

Photography's Orientalism offers the first in-depth cultural study of the works of European and non-European photographers active in the Middle East and India, focusing on the relationship between photographic, literary, and historical representations of this region and beyond. The essays explore the relationship between art and politics by considering the connection between the European presence there and aesthetic representations produced by traveling and resident photographers, thereby contributing to how the history of photography is understood.

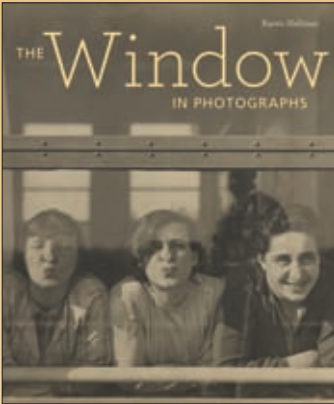
Ali Behdad is John Charles Hillis Professor of Literature and chair of the English Department at the University of California, Los Angeles. His books include *Belated Travelers: Orientalism in the Age of Colonial Dissolution* (Duke, 1994) and *A Forgetful Nation: On Immigration and Cultural Identity in the United States* (Duke, 2005). Luke Gartlan is a lecturer in the School of Art History at the University of St Andrews, Scotland. His recent publications include "'Bronzed and Muscular Bodies': Jinrikishas, Tattooed Bodies, and Yokohama Photography," in *Transculturation in British Art, 1770–1930* (Ashgate, 2012). He is also editor designate (2013–14) of the journal *History of Photography*.

Getty Research Institute
Issues & Debates series
 224 pages, 7 x 10 inches
 27 color and 45 b/w illustrations
 2 line drawings
 ISBN 978-1-60606-151-0, paper
 US \$35.005 [UK £24.99]

OCTOBER

> **PHOTOGRAPHY**





Illustrates how the window has provided photography with one of its richest themes since its inception

The Window in Photographs

Karen Hellman

Photographers have been irresistibly drawn to the window as a powerful source of inspiration throughout the history of the medium. As one of the first camera subjects, the window is literally and figuratively linked to the photographic process itself. By bringing together key works, arranged thematically rather than chronologically, and presenting pairings within broader stylistic movements, this volume examines the motif of the window as a symbol of photographic vision.

The Window in Photographs includes more than eighty color plates spanning the history of photography, all drawn from the J. Paul Getty Museum's permanent collection. The theme is presented in a wide range of contexts, from one of the earliest images by William Henry Fox Talbot or Julia Margaret Cameron's 1864 allegorical use of the motif, to works by members of the Photo-Secession, including Gertrude Käsebier and Fred Holland Day. The documentary thread of the street photographer can be followed in Eugène Atget's record of the old *quartiers* of Paris and later twentieth-century photographs by William Eggleston, Walker Evans, and Lee Friedlander. Alfred Stieglitz and Paul Strand chose to utilize the theme of the window for its more graphic possibilities. More recently, photographers Shizuka Yokomizo and Gregory Crewdson explored conceptual aspects of the window to investigate themes of voyeurism and invented narrative, while Uta Barth and Yuki Onodera created more abstract visions.

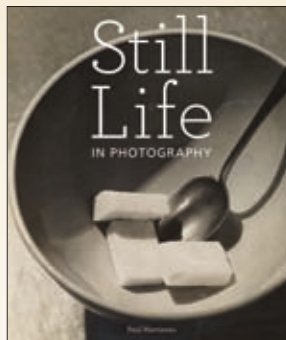
The book accompanies the exhibition *At the Window: The Photographer's View*, on view at the J. Paul Getty Museum from October 1, 2013 to January 5, 2014.

Karen Hellman is assistant curator in the Department of Photographs at the J. Paul Getty Museum.

J. Paul Getty Museum
 112 pages, 7 1/4 x 8 5/8
 84 color and 4 b/w illustrations
 ISBN 978-1-60606-144-2
 US \$24.95T [UK £16.95]

OCTOBER

> PHOTOGRAPHY



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 US \$24.95T



Highlights images of architecture from Greek temples to Gothic cathedrals to modern-day skyscrapers

Architecture in Photographs

Gordon Baldwin

From the invention of photography in 1839, architecture was second only to portraiture as the most favored subject for the camera. The fact that buildings were immobile was advantageous for the long exposures needed in the early days, but architectural images were popular for other reasons: they documented dynastic, civic, and religious achievements; educated architects about construction and decorative details; and whetted curiosity about distant lands. Later photographers found innovative ways to depict structures of every era and type.

Arranged chronologically, *Architecture in Photographs* spans the history of the medium and includes works in a variety of photographic processes by such distinguished nineteenth-century practitioners as Henri le Secq, Gustave Le Gray, and Roger Fenton; twentieth-century photographers Eugène Atget, Alfred Stieglitz, and Walker Evans; contemporary artists Ed Ruscha, Lewis Baltz, and Steven Shore; and younger image makers Catherine Opie and Michael Wesely.

The seventy-five images presented here, all from the collection of the J. Paul Getty Museum, form a panoply of architectural structures and styles, from Egyptian ruins to Greek temples and Gothic cathedrals, and from skyscrapers and Modernist schools to mundane vernacular dwellings.

The book is published to coincide with the exhibition *In Focus: Architecture*, on view at the J. Paul Getty Museum from October 15, 2013, to March 2, 2014.

Gordon Baldwin is an independent curator, a recipient of the Rome Prize for his architectural drawings, and a former curator in the Department of Photographs at the J. Paul Getty Museum.

J. Paul Getty Museum
 112 pages, 7 1/4 x 8 1/2
 75 color and 4 b/w illustrations
 ISBN 978-1-60606-152-7
 US \$24.95T [UK £16.95]

OCTOBER

> **PHOTOGRAPHY**





*A revealing look at porcelain
collecting from the reign of Louis XIV
through the eighteenth century*

Collecting Chinese and Japanese Porcelain in Pre-Revolutionary Paris

Stéphane Castelluccio

This beautifully illustrated volume traces the changing market for Chinese and Japanese porcelain in Paris from the early years of the reign of Louis XIV (1643–1715) through the eighteenth century. The increase in the quantity and variety of East Asian wares imported during this period spurred efforts to record and analyze them, resulting in a profusion of inventories, sales catalogues, and treatises. These contemporary sources—many never published before—provide a comprehensive picture of porcelains: when they were first available; what kinds were most admired during various periods; where and at what price they were sold; who owned them; and how they were displayed and used.

Over the course of these two centuries, a preference for blue-and-white Chinese works arranged in crowded, asymmetrical groupings gave way to symmetrical presentations of polychrome and monochrome Japanese pieces on brackets, tables, and mantelpieces, often mixed with bronzes, marble vases, and paintings. Some porcelains now received elaborate silver or gilt-bronze mounts. The illustrated pieces, which include pitchers, vases, lidded bowls, and writing sets, are drawn from the collections of the J. Paul Getty Museum, the Victoria and Albert Museum, and the Musée des Arts Décoratifs in Paris. Also included are exquisite porcelains from the Musée Guimet in Paris, many published here for the first time.

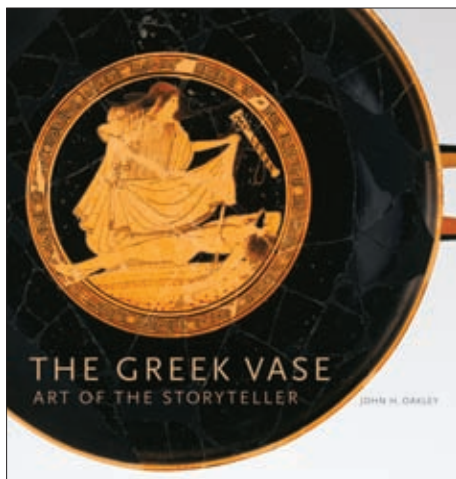
Stéphane Castelluccio is chargé de recherche at Le Centre National de la Recherche Scientifique (CNRS), Centre André Chastel, Paris. He is the author of *Le Commerce du Luxe à Paris aux XVIIe et XVIIIe* (Peter Lang, AG, 2009) and *Les Fastes de la Galerie des Glaces* (Payot, 2007).

J. Paul Getty Museum
224 pages, 8 x 10 ½ inches
145 color and 16 b/w illustrations
ISBN 978-1-60606-139-8
US \$60.00X [UK £40.00]

NOVEMBER

> DECORATIVE ARTS





Presents a beautifully illustrated account of Ancient Greek vases and their role in human culture

The Greek Vase

Art of the Storyteller

John H. Oakley

This richly illustrated volume offers a fascinating introduction to ancient Greek vases for the general reader. It presents vases not merely as beautiful vessels to hold water and wine, but also as instruments of storytelling and bearers of meaning.

The first two chapters analyze the development of different shapes of pottery and relate those shapes to function, the evolution in vase production techniques and decoration, and the roles of potters, painters, and their workshops. Subsequent chapters focus on vases as the primary source of imagery from ancient Greece, offering unique information about mythology, religion, theater, and daily life. The author discusses how to identify the figures and scenes depicted in vase paintings, what these narratives would have meant to the people who lived with them and used them, and how they therefore reflect the cultural values of their time. Also examined is the impact Greek vases had on the art, architecture, and literature of subsequent generations.

Based on the rich collections of the British Museum and the J. Paul Getty Museum, the exquisite details of the works offer the reader the opportunity for an intimate interaction with the graphic beauty and narrative power of ancient vases often not available in a gallery setting.

John H. Oakley is Chancellor Professor and Forrest D. Murden, Jr. Professor in the Department of Classical Studies at the College of William and Mary, Williamsburg, Virginia. He is the editor of and a contributor to *Athenian Potters and Painters* (American School of Classical Studies, 1994) and author of *The Achilles Painter* (Philipp von Zabern, 1997).

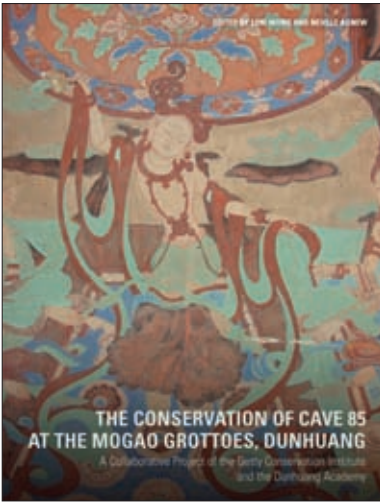
J. Paul Getty Museum
 114 pages, 10 x 10½ inches
 130 color illustrations
 ISBN 978-1-60606-147-3
 US \$29.95T

OCTOBER
 NAO

> ANTIQUITIES



The Greek hero Theseus battles the Minotaur. Storage Jar; Group E, Greek (Athens), ca 550 B.C., terracotta. J. Paul Getty Museum, 85.AE.376



The Conservation of Cave 85 at the Mogao Grottoes, Dunhuang
A Collaborative Project of the Getty Conservation Institute and the Dunhuang Academy
Edited by Lori Wong and Neville Agnew

The Mogao Grottoes, a World Heritage Site in northwestern China, are located along the ancient caravan routes—collectively known as the Silk Road—that once linked China with the West. Founded by a Buddhist monk in the late fourth century, Mogao flourished over the following millennium, as monks, local rulers, and travelers commissioned hundreds of cave temples cut into a mile-long rock cliff and adorned them with vibrant murals. More than 490 decorated grottoes remain, containing thousands of sculptures and some 45,000 square meters of wall paintings, making Mogao one of the world’s most significant sites of Buddhist art.

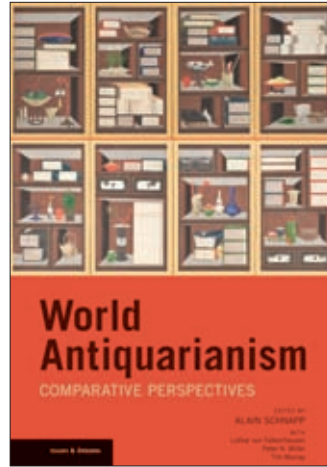
In 1997 the Getty Conservation Institute, which had been working with the Dunhuang Academy since 1989, began a case study using the Late–Tang dynasty Cave 85 to develop a methodology that would stabilize the deteriorating wall paintings. This abundantly illustrated volume is the definitive report on the project, which was completed in 2010.

Lori Wong is a wall painting conservator and project specialist at the Getty Conservation Institute. Neville Agnew, senior principal project specialist at the Getty Conservation Institute, is coauthor of *Cave Temples of Mogao: Art and History on the Silk Road* (Getty Publications, 2001) and editor of *Conservation of Ancient Sites on the Silk Road* (Getty Publications, 2010).

Getty Conservation Institute
 458 pages, 8½ x 11 inches
 500 color and 50 b/w illustrations
 50 line drawings, 1 map
 ISBN 978-1-60606-157-2, paper
 US \$60.005 [UK £45.00]

FEBRUARY

> CONSERVATION



World Antiquarianism
Comparative Perspectives
Edited by Alain Schnapp
With Lothar von Falkenhausen, Peter N. Miller, and Tim Murray

The term *antiquarianism* refers to engagement with the material heritage of the past—an engagement that preceded the modern academic discipline of archaeology. Antiquarian activities result in the elaboration of particular social behaviors and the production of tools for exploring the collective memory.

This book is the first to compare antiquarianism in a global context, examining its roots in the ancient Near East, its flourishing in early modern Europe and East Asia, and its manifestations in nonliterate societies of Melanesia and Polynesia. By establishing wide-reaching geographical and historical perspectives, the essays reveal the universality of antiquarianism as an embodiment of the human mind and open new avenues for understanding the representation of the past, from ancient societies to the present.

Alain Schnapp is professor of classical archaeology at the Université Paris I–Panthéon-Sorbonne and director of the Institut d’études avancées (IEA-Paris). Lothar von Falkenhausen is professor of Chinese archaeology at the University of California, Los Angeles. Peter N. Miller is professor of modern history and dean of the Bard Graduate Center for Decorative Arts, Design History, and Material Culture, New York. Tim Murray is professor of archaeology and dean of the faculty of humanities and social sciences at La Trobe University, Melbourne.

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FEBRUARY

> ART HISTORY



A new translation of a seminal sixteenth-century book on the collection and display of objects

The First Treatise on Museums

Samuel Quiccheberg's *Inscriptioes*, 1565

Samuel Quiccheberg

Introduction by Mark A. Meadow

Translation by Mark A. Meadow and Bruce Robertson

Samuel Quiccheberg's *Inscriptioes*, first published in Latin in 1565, is an ambitious effort to demonstrate the pragmatic value of curiosity cabinets, or *Wunderkammern*, to princely collectors in sixteenth-century Europe and, by so doing, inspire them to develop their own such collections. Quiccheberg shows how the assembly and display of physical objects offered nobles a powerful means to expand visual knowledge, allowing them to incorporate empirical and artisanal expertise into the realm of the written word. But in mapping out the collectability of the material world, Quiccheberg did far more than create a taxonomy. Rather, he demonstrated how organizing objects made their knowledge more accessible; how objects, when juxtaposed or grouped, could tell a story; and how such strategies could enhance the value of any single object.

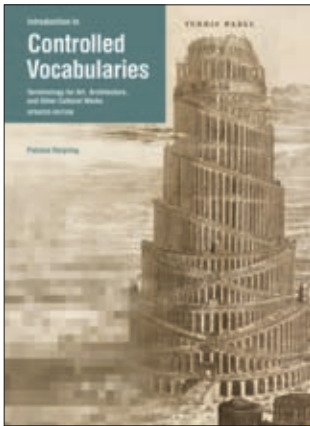
Quiccheberg's descriptions of early modern collections provide both a point of origin for today's museums and an implicit critique of their aims, asserting the fundamental research and scholarly value of collections: collections are to be used, not merely viewed. *The First Treatise on Museums* makes Quiccheberg's now rare publication available in an English translation. Complementing the translation are a critical introduction by Mark A. Meadow and a preface by Bruce Robertson.

Mark A. Meadow is associate professor in the Department of History of Art and Architecture at the University of California, Santa Barbara. His publications include *Pieter Bruegel the Elder's Netherlandish Proverbs and the Practice of Rhetoric* (Waanders: Zwolle, 2002) and a translation of Symon Andriessoon's *Duytsche Adagia ofte Spreecwoorden* (Verloren: Hilversum, 2003). Bruce Robertson is professor in the Department of History of Art and Architecture and director of the Art, Design & Architecture Museum at the University of California, Santa Barbara.

Getty Research Institute
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 US \$30.00S [UK £19.99]

JANUARY

> ART HISTORY



Introduction to Controlled Vocabularies

Terminology for Art, Architecture, and Other Cultural Works
Updated Edition

Patricia Harpring

Series edited by Murtha Baca

This primer on the characteristics, scope, uses, and methods for building and maintaining controlled vocabularies for art and cultural materials explains how vocabularies should be integrated in cataloging systems; utilized for indexing and retrieval; and structured to group synonyms and arrange concepts into categories.

The updated edition reflects recent developments in the field, including new national and international standards, current trends such as Linked Open Data, and revisions to the Getty vocabularies. The glossary and bibliography have also been updated.

Patricia Harpring is managing editor of the Getty Vocabulary Program, where she supervises contributions and editorial work for the *Art & Architecture Thesaurus (AAT)*, *Union List of Artist Names (ULAN)*, *Getty Thesaurus of Geographic Names (TGN)*, and *Cultural Objects Name Authority (CONA)*. Murtha Baca is head of Digital Art History at the Getty Research Institute. Her publications include *Cataloging Cultural Objects: A Guide to Describing Cultural Works and Their Images* (2006) and *Introduction to Metadata* (Getty Publications, 2008).

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Conservation Practices on Archaeological Excavations

Principles and Methods

Corrado Pedeli and Stefano Pulga, translated by Erik Risser

The relationship between archaeology and conservation has long been complex and, at times, challenging. Archaeologists are often seen as interested principally in excavation and research, while conservators are concerned mainly with stabilization and the prevention of deterioration. Yet it is often initial conservation in the field that determines the long-term survival and intelligibility of both moveable artifacts and fixed architectural features.

This user-friendly guide to conservation practices on archaeological excavations covers both structures and artifacts, starting from the moment when they are uncovered. Individual chapters discuss excavation and conservation, environmental and soil issues, deterioration, identification and condition assessment, detachment and removal, initial cleaning, coverings and shelters, packing, and documentation. There are also eight appendixes.

Geared primarily for professionals engaged in the physical practice of excavation, this book will also interest archaeologists, archaeological conservators, site managers, conservation scientists, museum curators, and students of archaeology and conservation.

Corrado Pedeli is senior conservator/restorer with the Superintendence for Cultural Heritage of the Aosta Valley Regional Administration in Italy. Stefano Pulga is a freelance restorer based in Aosta. Erik Risser is assistant conservator in the Department of Antiquities at the J. Paul Getty Museum.

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This enhanced e-book considers the mystery surrounding one of Rubens's most intriguing works

Looking East

Rubens's Encounter with Asia

Edited by Stephanie Schrader

With contributions by Burglind Jungmann, Kim Young-Jae, and Christine Göttler

Available on the Apple iBookstore as well as in print, *Looking East* explores Peter Paul Rubens's fascinating depiction of a man wearing Korean costume. Made around 1617, *Man in Korean Costume* has intrigued scholars since its creation. Despite the drawing's renown, however, the reasons why it was made and whether it actually depicts a specific Asian person remain a mystery. The dramatic story that develops involves a shipwreck, an unusual hat, the earliest trade between Europe and Asia, the trafficking of Asian slaves, and the role of Jesuit missionaries in Asia.

The book traces the interpretations and meanings ascribed to this drawing over the centuries. Could Rubens have actually encountered a particular Korean man who sailed to Europe, or did he instead draw a model wearing Asian clothing, or did he simply hear about such a person? What did Europeans really know about Korea during that period, and what might the Jesuits have had to do with the production of this drawing? All of these questions are pondered from various points of view by the book's contributors.

Published to accompany an exhibition of the same name held at the J. Paul Getty Museum, this enhanced e-book includes a complete image gallery of the works in and related to the exhibition, in addition to the essays from the print volume.

Stephanie Schrader is associate curator in the Department of Drawings at the J. Paul Getty Museum. She was a contributor to the Metropolitan Museum of Art's exhibition catalogue *Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance* (2010).

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Edited by Murtha Baca and Nuria Rodríguez Ortega with Francesca Cappelletti and Helen Glanville

This is the first electronic facsimile edition published by the Getty Research Institute. Its focus is an unpublished manuscript, written by Pietro Mellini in 1681, that contains an inventory of the collection of paintings and drawings owned by his family in Rome. Unlike the conventional legal inventories of the day, this document was written in the form of a poem in *terza rima*, the rhyme scheme used by Dante in *The Divine Comedy*. Mellini's verse inventory reveals much about taste, social status, and collecting trends in Baroque Rome.

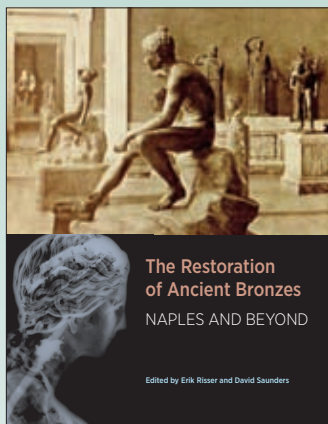
Digital Mellini is the result of research conducted in a collaborative online environment. It includes a digital facsimile of the Mellini manuscript; an annotated transcription of the original Italian text; translations into English and Spanish; critical essays that place the manuscript in its historical context; a selected bibliography; and a concordance with a conventional inventory of the same collection drawn up in 1680. The format provides a methodological model for conducting and publishing art-historical research in the age of the Internet.

Murtha Baca is head of digital art history at the Getty Research Institute. Nuria Rodríguez Ortega is chair of the department of art history at the Universidad de Málaga in Spain. Francesca Cappelletti is a professor of art history at the Università di Ferrara in Italy. Helen Glanville is a research associate at the Hamilton Kerr Institute of the Fitzwilliam Museum at the University of Cambridge.

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Erik Risser is assistant conservator in the Department of Antiquities at the J. Paul Getty Museum. David Saunders is assistant curator in the Department of Antiquities at the J. Paul Getty Museum.

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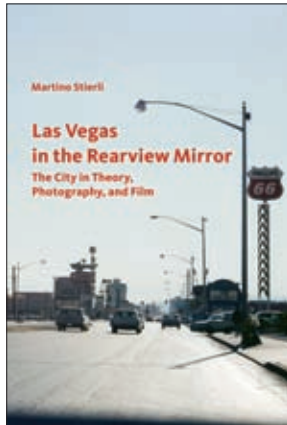
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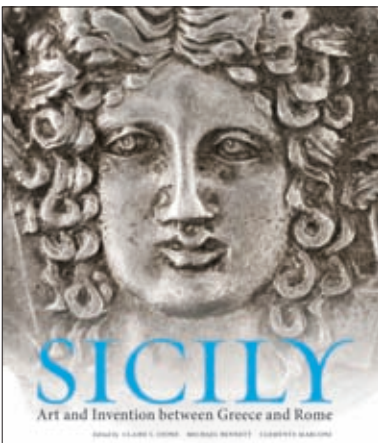
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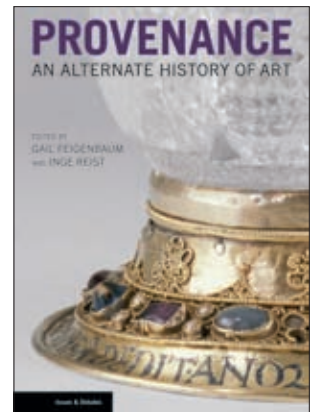
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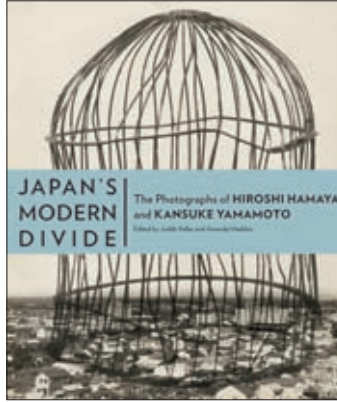
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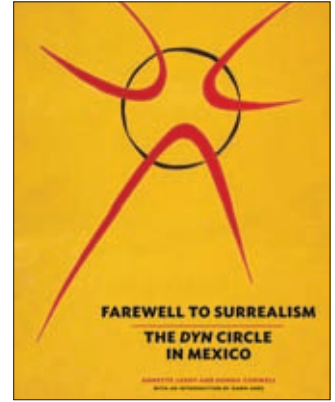
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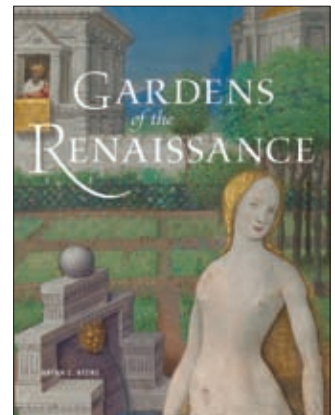
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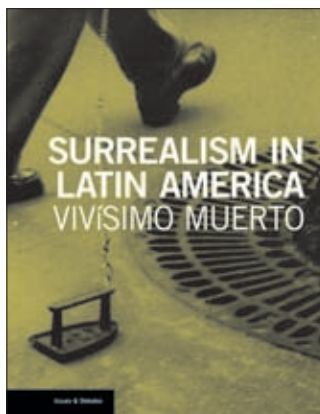
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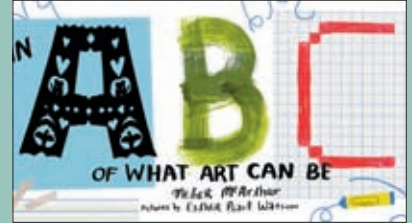
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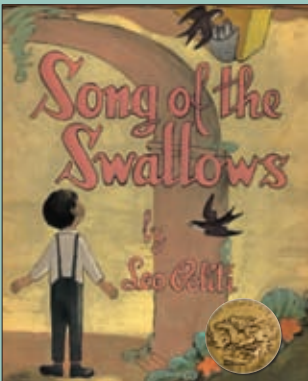
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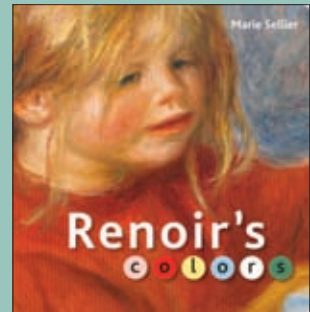
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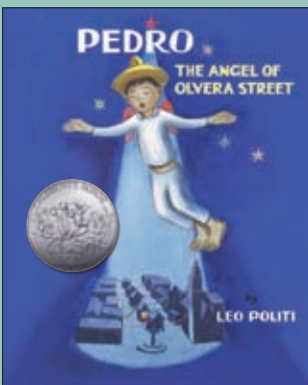
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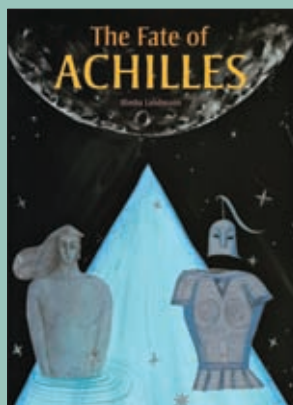
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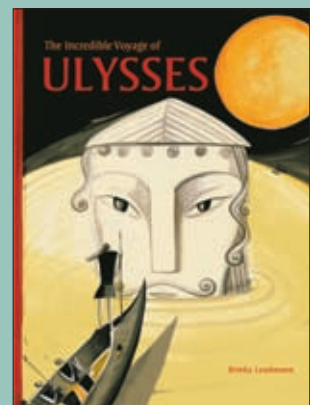
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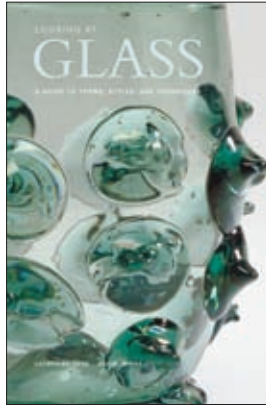


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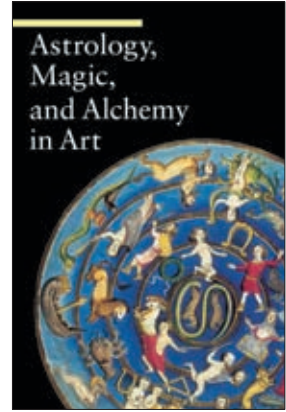
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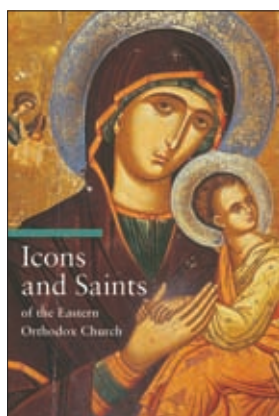
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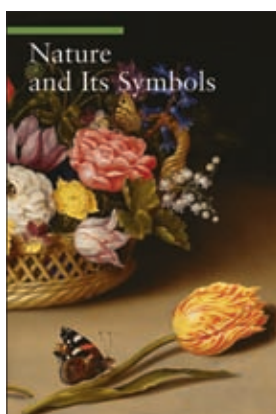
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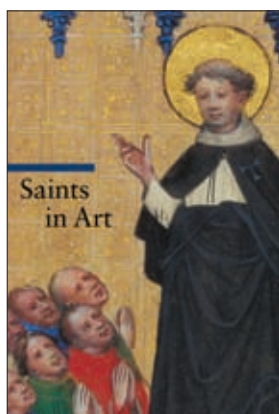
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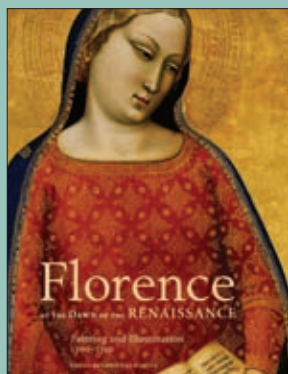
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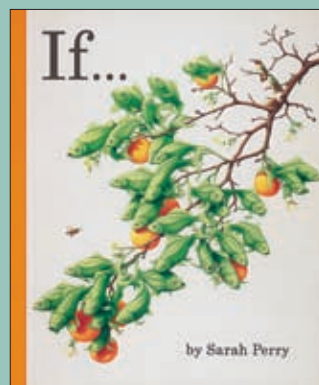
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