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Imagining the Past in France
History in Manuscript Painting, 1250–1500
Elizabeth Morrison and Anne D. Hedeman

From around 1250 to the close of the fifteenth century, the most important and original work being done in secular illumination was unquestionably in French vernacular history manuscripts. This volume celebrates the vivid historical imagery produced during these years by bringing together some of the finest masterpieces of illumination created in the Middle Ages. It is the first major publication to focus on exploring the ways in which text and illumination worked together to help show medieval readers the role and purpose of history.

The images enabled the past to come alive before the eyes of medieval readers by relating the adventures of epic figures such as Hector of Troy, Alexander the Great, the Holy Roman Emperor Charlemagne, and even the Virgin Mary.

Presented here are approximately fifty-five manuscripts from over twenty-five libraries and museums across the United States and Europe, supplemented by medieval objects ranging from tapestries to ivory boxes. Together they show how historical narratives came to play a decisive role at the French court and in the process inspired some of the most original and splendid artworks of the time. Additional contributors to this volume include Élisabeth Antoine, R. Howard Bloch, Keith Busby, Joyce Coleman, Erin K. Donovan, and Gabrielle M. Spiegel. An exhibition of the same name will be on view at the J. Paul Getty Museum from November 16, 2010, through February 6, 2011.

Elizabeth Morrison is curator in the Department of Manuscripts at the J. Paul Getty Museum. Anne D. Hedeman is professor of art history at the University of Illinois, Urbana-Champaign.
**Photography as Fiction**  
*Erin C. Garcia*

Photography is commonly associated with fact, yet it has been a medium for fiction from the very beginning. Following its inception in 1839, artists began exploring photography’s enormous potential for storytelling and often went to great lengths to create pictures for the camera. The tradition of staging persisted as an artistic approach into the twentieth century and took on new meaning in the context of advertising, film, and television. This book’s short introductory essay summarizes the history of staged photography, highlighting key debates that center on the seeming contradiction between the medium’s blunt factuality and its capacity for deception.

*Photography as Fiction* includes seventy-six color plates illustrating works from the J. Paul Getty Museum’s collection that embrace theatricality and are unconcerned with documenting the world as it exists. The book showcases works by both widely known and less prominent artists, including Julia Margaret Cameron, Lewis Carroll, Jo Ann Callis, Eileen Cowin, Roger Fenton, Gertrude Käsebier, Loretta Lux, Man Ray, Ralph Eugene Meatyard, Yasumasa Morimura, Paul Outerbridge, Henry Peach Robinson, Lucas Samaras, Alfred Stieglitz, Andy Warhol, and Carrie Mae Weems.

Erin C. Garcia is assistant curator in the Department of Photographs at the J. Paul Getty Museum.

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**The Tree in Photographs**  
*Françoise Reynaud*

Visual artists as well as writers have long extolled the presence of the tree. From the origins of photography to the present day, photographers have considered the tree, with its strong graphic form and evocative power, to be a popular subject. Through the works of artists such as Robert Adams, Eugène Atget, Anne Brigman, William Eggleston, P. H. Emerson, Gustave Le Gray, Eliot Porter, Alfred Stieglitz, Paul Strand, William Henry Fox Talbot, and Carleton Watkins, this book spans the history of photography from the mid-nineteenth to early-twenty-first century to address the image of the tree in its many connotations—as graphic form, symbolic icon, and role model for the beauty of nature.

The selection of eighty-one images carefully culled from the J. Paul Getty Museum’s permanent collection of photographs and reproduced in color presents the tree in various contexts: the single tree; trees in the urban landscape; uses of trees; tree reflections and shadows; and details, abstractions, and conceptual views of trees as conceived by contemporary artists. This book is published on the occasion of the exhibition *In Focus: The Tree* to be held at the J. Paul Getty Museum from February 15 to June 3, 2011.

Françoise Reynaud is curator of photographs at the Musée Carnavalet, Paris.
Still Life in Photography

Paul Martineau

Still life is one of the great traditional art forms. The first still-life photograph was created around 1827, more than a decade before the news of photography’s invention was announced in Paris and London in 1839. This volume surveys some of the innovative ways photographers have explored the traditional genre of still life from photography’s earliest years to the present day.

The introductory essay is followed by an illuminating sequence and juxtaposition of plates selected from the J. Paul Getty Museum’s collection. Still life has served as both a conventional and an experimental form during periods of significant aesthetic and technological change. Illustrating that here are nineteenth-century masterpieces by practitioners such as Hippolyte Bayard and Roger Fenton, twentieth-century examples that include the diverse styles of Baron Adolph de Meyer, Irving Penn, and Edward Weston, and a sampling of contemporary artists, some recalling styles from the past. The current revival of interest in the genre comes as the digital age is transforming the medium.

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

J. Paul Getty Museum
112 pages, 7 ¾ x 8 ½ inches
94 color illustrations
US $24.95 T [CAN $27.95] [UK £16.99]
Medicine in Art
Giorgio Bordin and Laura Polo D’Ambrosio

This abundantly illustrated volume offers an exploration of the depictions of illness and healing in Western artworks that range from Egyptian wall carvings to medieval manuscripts, and from paintings and sculpture by the great masters of the Renaissance such as Michelangelo and Leonardo da Vinci to twentieth-century artists such as Matisse and Magritte.

Thematic chapters cover the examination of patients and their various maladies including disabilities and mental illnesses; healing and medical treatments; and the sufferings of patients and their hopes for cures and recovery. Psychological anguish—as represented in The Expulsion of Adam and Eve by Masaccio and Munch’s The Scream—is treated along with the physical manifestations of pain.

This volume, the seventeenth in the popular Guide to Imagery series, offers analyses by both an art historian and a practicing physician who comment, respectively, on the cultural context in which specific artworks were created and the level of technical knowledge available at that time, an approach that makes for a fascinating look at a topic that has figured frequently in the Western artistic tradition.

Giorgio Bordin is a physician and the director of the Sanitario dell’Ospedale Piccole Figlie in Parma, Italy. Laura Polo D’Ambrosio is an art historian.
The Art of the Kiss

Marta Alvarez

The kiss conveys a varied array of human conditions and relationships, from an expression of tenderness between parent and child to the passionate exchange between lovers to the submissive act of an underling prostrate at the feet of a powerful overlord. But whatever its form, a kiss is a powerful engine of emotion that has inspired artists and writers through the ages.

This lovely gift book presents over two hundred artworks including paintings, sculptures, ancient vases, and jewelry depicting kissing scenes captured by anonymous makers from antiquity, the great masters of the Renaissance, and many twentieth-century artists. Artworks by such figures as Rubens, Manet, Renoir, Chagall, and Picasso are paired with quotations by literary and public figures as diverse as Charles Baudelaire, Ingrid Bergman, Bertold Brecht, Raymond Chandler, Goethe, Virgil, and Shakespeare.

Some of the artworks are boldly sensual, expressing the physical truth of a kiss, while in others the contact of two pairs of lips is transformed into a symbol, an allegorical element, or an intellectual allusion. On display are the innocent kisses of children, the chaste embraces of the Bible, hesitations, expectation, and occasionally rejection, as well as vigorous and resounding kisses planted with ardor.

Marta Alvarez is a freelance art historian living in Italy.

From a simple peck to ardent passion, the kiss triumphs in this colorful book—a perfect gift for Valentine’s Day
Gerhard Richter
Early Work, 1951–1972
Edited by Christine Mehring, Jeanne Anne Nugent, and Jon L. Seydl

Born in Dresden in 1932, Gerhard Richter was first educated under the prevailing doctrine of Socialist Realism and retrained after emigrating to West Germany, thus uniquely embodying the division of Germany during the Cold War. This volume brings together new studies of his early career by an international group of scholars.

The authors approach the context from a variety of angles including the social and political histories of a divided Germany, the conflicted development of Soviet Socialist Realism in East Germany, a Cold War visuality integrating pre- and post-resettlement works, the archival dimension of the artist’s output in relation to Richter’s Atlas, and the artist’s involvement in the representation of his work in archives, exhibitions, and catalogues. The essays began as papers delivered at a symposium held at the Getty Research Institute in 2007 in conjunction with the exhibition From Caspar David Friedrich to Gerhard Richter: German Paintings from Dresden at the J. Paul Getty Museum.

Christine Mehring is associate professor and the college director of graduate studies, Department of Art History, The University of Chicago. Jeanne Anne Nugent is an art historian and curator based in New York. Jon L. Seydl is the Paul J. and Edith Ingalls Vignos, Jr. Curator of European Painting and Sculpture, 1500–1800, at the Cleveland Museum of Art.

Willem de Kooning
The Artist’s Materials
Susan F. Lake

This in-depth study of the paintings of Willem de Kooning (1904–1997) from the 1940s through the 1970s breaks new ground in its analysis of the artist’s working methods and yields new information about previously unreported materials. De Kooning’s idiosyncratic working methods have long engendered intense speculation and debate among conservators and art historians, primarily on the basis of visual inspection and anecdotal accounts rather than rigorous technical analysis. This is the first systematic study of de Kooning’s creative process to use comprehensive scientific examinations of the artist’s pigments, binders, and supports to inform art historical interpretations, thereby presenting a key to the complicated evolution of the artist’s work.

Written for conservation scientists, conservators, specialists in modern art history, museum curators, and practicing artists, this book offers insights into the way an artist can achieve radical changes in style. The technical discussions will have practical applications for conservators, curators, collections managers, and collectors who care for twentieth-century art.

Susan F. Lake is head of collection management and chief conservator at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

Back orders with Oxford University Press have been canceled.

J. Paul Getty Museum/Getty Research Institute
176 pages, 7 3⁄4 x 11 inches
13 color and 67 b/w illustrations
US $50.00 X (CAN $60.00) [UK £35.00]

SEPTMBER

Willem de Kooning
The Artist’s Materials

Susan F. Lake

This in-depth study of the paintings of Willem de Kooning (1904–1997) from the 1940s through the 1970s breaks new ground in its analysis of the artist’s working methods and yields new information about previously unreported materials. De Kooning’s idiosyncratic working methods have long engendered intense speculation and debate among conservators and art historians, primarily on the basis of visual inspection and anecdotal accounts rather than rigorous technical analysis. This is the first systematic study of de Kooning’s creative process to use comprehensive scientific examinations of the artist’s pigments, binders, and supports to inform art historical interpretations, thereby presenting a key to the complicated evolution of the artist’s work.

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Getty Conservation Institute
112 pages, 7 3⁄4 x 10 inches
32 color and 24 b/w illustrations, 6 graphs
ISBN 978-1-60606-021-6, paper
US $40.00 S (CAN $50.00) [UK £29.99]
Felice Beato
A Photographer on the Eastern Road
Anne Lacoste
With an essay by Fred Richtin

In recent years Felice Beato (1832–1909) has come to be recognized as one of the major photographers of the nineteenth century, yet until now there has been no general survey of his singular life and work. Born in Venice, Italy, Beato came of age in the Ottoman capital of Constantinople. As a young apprentice in 1856, he photographed the sites of the Crimean War, thereby launching a long and remarkably adventurous career. Over the next half century he would follow in the wake of the British Empire: Egypt, Palestine, and Syria; India, where he photographed the aftermath of the Indian Mutiny; and China, where he chronicled the Second Opium War. He spent some thirty years in Japan and Burma, where he was among the first commercial photographers at the time that these countries were starting to open to the West.

This abundantly illustrated book accompanies an exhibition—the first devoted to Beato’s entire oeuvre—on view at the J. Paul Getty Museum from December 7, 2010, to April 3, 2011. The text includes an engaging narrative of his life and entrepreneurial career and a thought-provoking essay on Beato and the photography of war. There is a generous selection of his photographs, including panoramas and hand-colored Japanese studies, along with captivating period ephemera, lithographs based on his work, and humorous caricatures of the artist.

Anne Lacoste, assistant curator in the Department of Photographs at the J. Paul Getty Museum, is coauthor of Irving Penn: Small Trades (Getty Publications, 2009). Fred Richtin, former photograph editor of the New York Times Magazine, is professor of photography and imaging at New York University’s Tisch School of the Arts and author of After Photography and In Our Own Image: The Coming Revolution in Photography.
The Art of Ancient Greek Theater

Edited by Mary Louise Hart

The Art of Ancient Greek Theater considers the vibrant imprint that ancient Greek tragedy and comedy left on the visual arts of classical Greece. Theatrical performance as we know it originated in the mid-sixth century B.C. with choral dances held in honor of Dionysos, the Greek god of wine and patron of the theater. The great tragedies by Aeschylus, Sophocles, and Euripides, as well as the comedies of Aristophanes and Menander are preserved as some of the world’s most renowned literature and have formed the basis for theater performance as it is still practiced. Beyond being popular in their day, these plays inspired an array of lively paintings and sculpture, and those works represent, in some cases, the only evidence we have of some of the plays from ancient Greece.

Over ninety of these objects—pottery vases, sculpture, reliefs, and masks—from museums across Europe and the United States are featured in this book, published on the occasion of an exhibition of the same name on view at the Getty Villa from August 26, 2010, through January 3, 2011. The nine insightful essays and over 130 illustrations reveal the Greek origins of theater and their multifaceted expression in the visual arts.

Mary Louise Hart is associate curator in the Department of Antiquities at the J. Paul Getty Museum and coauthor of Understanding Greek Vases: A Guide to Terms, Styles, and Techniques (Getty Publications, 2002).
On a sweltering August night in the year A.D. 410, the unthinkable happened. The Goths swarmed into Rome and sacked the city—not just any city, but the Eternal City, unbreached for eight hundred years. The calamity shook the empire to its core. Ever since, historians have struggled to fathom the reason why Rome fell but few have told the tale of exactly what transpired.

The year 2010 marks 1600 years since the fall and this compelling new chronicle is being published to coincide with the anniversary. Brought vividly to life by evocative storytelling, AD410 explores the chain of events that culminated in the collapse of the empire. Interwoven with contemporary histories, letters, and testimonies—many newly translated for the book—this epic tale of imperial folly and court intrigue, honor and duplicity, and heroism and cowardice, paints an illuminating portrait of ordinary individuals grappling with an extraordinary crisis at a defining moment in history.

Sam Moorhead is National Finds Advisor for Iron Age and Roman coins in the Department of Portable Antiquities and Treasure at the British Museum. He has worked on excavations of various Roman sites and is the author of Pocket Explorer: The Roman Empire. David Stuttard has taught classics and published his translations and adaptations of Greek tragedies, which he has directed in the United Kingdom, Turkey, and Albania. He is the author of An Introduction to Trojan Women.
Cultural Identity in the Ancient Mediterranean

Edited by Erich S. Gruen

Cultural identity is a slippery and elusive concept. When applied to the collective self-consciousness among peoples or nations, it becomes all the more difficult to define or grasp. In recent decades scholars have focused on the “other”—the alien, the unfamiliar, the different, perceived or conceived as the opposite—to highlight the virtues and advantages of the self. While this influential idea continues to hold sway, the time has come for a more nuanced and complex understanding of how the various societies of the ancient Mediterranean shaped their sense of identity.

The twenty-four essays in this volume examine the subject from a variety of angles. They encompass a broad range of cultures—Greek, Persian, Jewish, Phoenician, Egyptian, Roman, Gallic, and German—and an impressive array of topics. The essays attest to a diversity of attitudes toward other peoples that underscore distinctiveness or discover connectiveness or sometimes both. They show, above all, that the twists and turns that accompanied the development of a collective consciousness found no smooth path.

Erich S. Gruen is the Gladys Rehard Wood Professor Emeritus of History and Classics at the University of California, Berkeley.

Herakleides

A Portrait Mummy from Roman Egypt

Lorelei H. Corcoran and Marie Svoboda

Herakleides was a young man who lived and died in Roman Egypt almost two thousand years ago. This multidisciplinary study of his mummy, which is in the J. Paul Getty Museum’s collection and on view at the Getty Villa, highlights the funerary practices and religious beliefs of his world. Through state-of-the-art technology Getty conservators sought to determine if the portrait over the mummy’s face actually depicted the mummified remains, if precious jewels or amulets were present within the wrappings, and if the age of the mummy could be deciphered. The investigation was carried out without unwrapping the mummy.

The iconographic symbols decorating the red-painted shroud of Herakleides reference gods and goddesses as well as a desire for an eternal afterlife—concepts popularly associated with ancient Egypt but which are shown to be influential into the time of the Roman Empire. The book concludes with a comparison of the data from the mummy of Herakleides to similarly decorated red-shrouded portrait mummies in collections worldwide.

Lorelei H. Corcoran is director of the Institute of Egyptian Art & Archaeology at the University of Memphis and the author of Portrait Mummies from Roman Egypt. Marie Svoboda is associate conservator of the Antiquities Conservation Department at the J. Paul Getty Museum.
Roman Art
Paul Zanker

Traditional studies of Roman art have sought to identify an indigenous style distinct from Greek art and in the process have neglected the large body of Roman work that creatively recycled Greek artworks. In this fresh assessment the author offers instead a cultural history of the functions of the visual arts, the messages that these images carried, and the values that they affirmed in late Republican Rome and the Empire.

The analysis begins at the point at which the characteristic features of Roman art started to emerge, when the Romans were exposed to Hellenistic culture through their conquest of Greek lands in the third century B.C. As a result, the values and social and political structure of Roman society changed, as did the functions and character of the images it generated. This volume, presented in very clear and accessible language, offers new and fascinating insights into the evolution of the forms and meanings of Roman art.

Paul Zanker is a professor of the history of ancient art at the Scuole Normale Superiore in Pisa, Italy. He is the author of *The Power of Images in the Age of Augustus*, *Mask of Socrates: The Image of the Intellectual in Antiquity*, and *Pompeii: Public and Private Life*.

J. Paul Getty Museum
216 pages, 6 1⁄8 x 9 5⁄8 inches
60 color and 60 b/w illustrations
ISBN 978-1-60606-030-8
US $60.00 S [CAN $72.00] [UK £40.00]
Photographer of Modern Life
Camille Silvy
Mark Haworth-Booth

The French photographer Camille Silvy (1834–1910) was one of the most original artists of his time. More than any other nineteenth-century photographer, Silvy exemplifies Charles Baudelaire’s idea of the artist as an interpreter of modern life. This book explores Silvy’s innovative efforts to master industrial-scale portrait production alongside fine-art photography in his popular London studio. Presenting sitters in modern dress was a new phenomenon and Silvy was a pioneer in the creation of the carte-de-visite (a photographic visiting card).

This fascinating account of Silvy’s life and photography is published to mark the centenary of his death. Combining research into exhibition prints, still lifes, and street scenes, as well as the intimate, beautifully lit and posed cartes-de-visite, the book demonstrates Silvy’s extraordinary originality and his life as a man of both art and commerce. A previously unpublished photographic collection of his family is also included.

Mark Haworth-Booth is a renowned historian and curator of photography. Formerly senior curator of photographs at the Victoria and Albert Museum, he served as visiting professor of photography at the University of the Arts, London from 2003–10. He is the author of Camille Silvy: River Scene, France (Getty Publications, 1992).

G
An Avant-Garde Journal of Art, Architecture, Design, and Film, 1923–1926
Edited by Detlef Mertins and Michael W. Jennings


This edition, the first in English translation, preserves the original design by Lissitzky, Richter, and Graeff, and includes essays that explore the role of the journal in its time and in relation to contemporary culture. An introduction analyzes the principles of the journal, situates it in the culture of the early 1920s, and evaluates its achievements.

Detlef Mertins is an architect, historian, and professor at the University of Pennsylvania. He is editor of Walter Curt Behrendt’s The Victory of the New Building Style (Getty Publications, 2000) and The Presence of Mies. Michael W. Jennings is the Class of 1900 Professor of Modern Languages in the Department of German at Princeton University. He is the author of Dialectical Images: Walter Benjamin’s Theory of Literary Criticism and coauthor of The Author as Producer: A Life of Walter Benjamin.
Jean-Léon Gérôme (1824–1904) was an undisputed professional success during his lifetime. Crowds flocked to see his vividly rendered historical and Orientalist compositions, and thanks to the mass marketing of his work through mechanical reproduction, he reached audiences on an unprecedented scale. From the outset, however, his success met with critical hostility. Émile Zola, champion of Édouard Manet, dismissed Gérôme as a cynical manufacturer of anecdotal images for popular consumption—a critique repeatedly echoed by historians of modern art. In light of revisionist and postmodern trends over the past four decades, however, Gérôme’s work is now being approached with unprecedented seriousness and refreshing creativity. The ten essays in this volume go far in challenging critical biases against the artist and suggesting new avenues of research. These papers indeed suggest that we are just beginning to learn how to “read” Gérôme’s paintings in their full complexity. *Reconsidering Gérôme* is published to accompany the exhibition *The Spectacular Art of Jean-Léon Gérôme*, on view at the J. Paul Getty Museum from June 15 through September 12, 2010.

Scott Allan is assistant curator in the Department of Paintings at the J. Paul Getty Museum. Mary Morton, former associate curator in the same department, is curator of French painting at the National Gallery of Art, Washington, D.C., and editor of *Oudry’s Painted Menagerie: Portraits of Exotic Animals in Eighteenth-Century Europe* (Getty Publications, 2007) and coauthor of *Courbet and the Modern Landscape* (Getty Publications, 2006).
The Origins of Baroque Art in Rome

Alois Riegl

Edited and translated by Andrew Hopkins and Arnold Witte, with essays by Alina Payne, Arnold Witte, and Andrew Hopkins

Delivered three times between 1898 and 1902 and subsequently revised with an eye toward publication, Alois Riegl’s lectures on the origins of Baroque art in Rome broke new ground in its field. In his approach and content, Riegl offered a markedly different account from that of Heinrich Wölfflin and other contemporaries: the beginning of the new artistic era extending from the 1520s to the seventeenth and eighteenth centuries was to be judged by its own rules and not merely as a period of decline.

This first English translation brings Riegl’s compelling vision of the Baroque to life and amply illustrates his charisma as a lecturer. His text is full of perceptive observations on the most important artists of the period from Michelangelo to Caravaggio. By taking the spectator into consideration, Riegl identifies a crucial defining change between Renaissance and Baroque art and provides invaluable inspiration for present-day readers.

Andrew Hopkins is associate professor in the Department of Comparative History and Methodology of the University of L’Aquila. Arnold Witte is assistant professor in the Department of the Cultural History of Europe at the University of Amsterdam. Alina Payne is professor of the History of Art and Architecture at Harvard University.

Sacred Possessions

Collecting Italian Religious Art, 1500–1900

Edited by Gail Feigenbaum and Sybille Ebert-Schifferer

When works of art created for religious purposes outlive their original function, they often take on new meanings as they move from sacred spaces to secular collections. Religious art embodies a complicated amalgam of the aesthetic and the numinous, and the fourteen essays in this volume explore how the admixture changes—often radically—with changes of function, setting, audience, and the passage of time.

Focusing on the centuries in which the phenomenon of collecting came powerfully into its own, these essays analyze the radical recontextualization of celebrated paintings by Raphael, Caravaggio, and Rubens; bring to light a lost holy tower from fifteenth-century Bavaria; and offer new insights into the meaning of “sacred” and “profane.”

Collecting represents the primary mechanism by which a sacred work of art survives when it is alienated from its original context. In the field of art history, the consequences of such collecting—its tendency to reframe an object, metaphorically and physically—have only begun to be investigated. Sacred Possessions charts the contours of a fertile terrain for further inquiry.

Gail Feigenbaum is associate director of the Getty Research Institute. Sybille Ebert-Schifferer is director of the Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte, Rome.
Futures & Ruins
Eighteenth-Century Paris and the Art of Hubert Robert
Nina L. Dubin

In this timely and provocative study, Hubert Robert’s paintings of urban ruins are interpreted as manifestations of a new consciousness of time, one shaped by the uncertainties of an economy characterized by the dread-inducing expansion of credit, frenzied speculation on the stock exchange, and bold ventures in real estate. As the favored artist of an enterprising Parisian elite, Robert is a prophetic case study of the intersections between aesthetics and modernity’s dawning business culture.

At the center of this lively narrative lie Robert’s depictions of the ruins of Paris—macabre and spectacular paintings of fires and demolitions created on the eve of the French Revolution. Drawing on a vast range of materials, Futures & Ruins understands these artworks as harbingers of a modern appetite for destruction. The paintings are examined as expressions of the pleasures and perils of a risk economy. This captivating account—lavishly illustrated with rarely reproduced objects—recovers the critical significance of the eighteenth-century cult of ruins and of Robert’s art for our times.

Nina L. Dubin is an assistant professor of art history at the University of Illinois at Chicago.

Stone Conservation
An Overview of Current Research
Second Edition
Eric Doehne and Clifford A. Price

Petra, Angkor, Copan, Venice, Lascaux, Easter Island—all are examples of irreplaceable cultural heritage built in stone and now slowly disappearing. In 1996 the Getty Conservation Institute published Stone Conservation: An Overview of Current Research as a tool for conservators and conservation scientists to guide policy, practice, and research in the preservation of stone in monuments, sculpture, and archaeological sites.

This second edition reflects the explosion of new research, enlarging the discussion of preventive conservation and adding new sections on rock art and other subjects. It provides a strategic overview of the intervening fifteen years in stone conservation research and an updated critique of the field’s strengths and weaknesses. The accompanying bibliography summarizes material published between 1995 and 2009 and provides a framework for building a coherent base of useful knowledge for practicing conservators and scientists.

Eric Doehne is a scientist at the Getty Conservation Institute. Clifford A. Price is emeritus professor of archaeological conservation at University College London.
Antiquities

Abundance of Life
Etruscan Wall Painting
Stephan Steingräber
This beautiful book reproduces Etruscan wall paintings—the most important remaining examples of pre-Roman paintings in the West—with many full-page details on special paper that evokes the texture of the ancient walls.
320 pages, 11 1/4 x 12 1/2 inches
250 color illustrations
ISBN 978-0-89236-865-5, $150.00 X 2006

Alexander the Great
Son of the Gods
Alan Fildes and Joann Fletcher
Chronicles the life of Alexander of Macedon, the man who, in less than two decades, created the greatest empire the world had seen.
176 pages, 6 3/8 x 10 inches
120 color illustrations

Ancient Greece
Art, Architecture, and History
Marina Belozerskaya and Kenneth Lapatin
Traces the development and spread of Greek culture from the third millennium to the first century B.C.
146 pages, 5 3/8 x 8 1/2 inches
282 color and 28 b/w illustrations, 1 map

Ancient Rome
Art, Architecture, and History
Ada Gabucci
Edited by Stefano Peccatori and Stefano Zuffi
Translated by T. M. Hartmann
146 pages, 5 3/8 x 8 1/2 inches
200 color illustrations

Archaic Korai
Katerina Karakasi
A comprehensive study of the meanings and functions of these sculpted marble statues of young Greek women, as well as the historical and cultural contexts in which they were produced.
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113 color and 675 b/w illustrations
ISBN 978-0-89236-699-6, $150.00 X 2003

Athenian Vase Construction
A Potter’s Analysis
Toby Schreiber
312 pages, 11 x 10 inches
542 b/w illustrations, 440 line drawings
ISBN 978-0-89236-466-4, pa, $40.00 X 1999

The imprint for each title is indicated in the index, beginning on page 59.
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Bruce Redford
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Eroticism in Pompeii
Antonio Varone
120 pages, 8 ½ x 9 ¾ inches
105 color illustrations
ISBN 978-0-89236-628-6, $30.00 X 2001
NAO

Etruscan Civilization
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Sybille Haynes
“Stands apart from the crowd, because of its detailed account of the material evidence and the author’s acquaintance with the latest discoveries and publications.” —Times Literary Supplement
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USA

The Etruscans Outside Etruria
Edited by Giovannangelo Camporeale
Lavishly illustrated volume focusing on the commercial and cultural impact of the little-known Etruscans beyond Etruria.
317 pages, 8 ¾ x 10 ½ inches
240 color illustrations
ISBN 978-0-89236-767-2, $50.00 X 2005

The Getty Kouroso Colloquium
68 pages, 7 x 9 ½ inches
18 b/w illustrations
ISBN 978-0-89236-263-9, pa. $15.00 S 1993
USA

Gladiators at Pompeii
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Ages eight and up
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1999

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Illustrated by Jon Cannell

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32 pages, 11 x 8½ inches
33 color illustrations
ISBN 978-0-892326-880-8, $17.95 T
2007

P Is for Peanut
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Lisa Gelber and Jody Roberts

This delightful volume uses twenty-six great photographs from the J. Paul Getty Museum’s collection to show children the alphabet in action—and teach them some interesting ways to look at, and wonder about, works of art.

Ages two and up
58 pages, 8 x 8 inches
26 duotone illustrations
ISBN 978-0-89236-878-5, $9.95 T
2007

Pedro: The Angel of Olvera Street
Written and illustrated by Leo Politi

This beloved picture book—first published in 1946—gives a colorful glimpse of the Christmas traditions on Olvera Street, a Latino neighborhood in downtown Los Angeles.

Ages six and up
32 pages, 6 x 8 inches
26 color illustrations
ISBN 978-0-89236-990-4, $14.95 T
2009

A Pocket Dictionary of Aztec and Mayan Gods and Goddesses
Clara Bezanilla
Illustrated with color photographs of Aztec and Mayan artifacts, this guide presents the key gods and goddesses in the Aztec and Mayan pantheons.

Ages twelve and up
48 pages, 5 ¼ x 7 ¼ inches
41 color illustrations and 2 line drawings
2010
NAO

A Pocket Dictionary of Greek and Roman Gods and Goddesses
Richard Woff

Lively entries on more than forty of the most frequently represented gods and goddesses in classical mythology.

Ages twelve and up
48 pages, 5 ¼ x 7 ¼ inches
55 color illustrations
ISBN 978-0-89236-706-1, $9.95 T
2003
NAO

A Pocket Dictionary of Roman Emperors
Paul Roberts

This colorful visual guide introduces twenty-seven famous—and infamous—Roman emperors, from mighty Augustus, who defeated Antony and Cleopatra; to the murderous Nero, who swept away much of Rome for his own palace.

Ages twelve and up
48 pages, 5 ¼ x 7 ¼ inches
60 color illustrations
ISBN 978-0-89236-868-6, $9.95 T
2006
NAO

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John Harris
Illustrated by Calef Brown

This zany pop-up retells five of Aesop’s fables—the classic “The Tortoise and the Hare” plus four lesser-known tales—and includes a spinner that helps kids create their own fables.

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12 pages, 8½ x 11 inches
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2005
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Young Orpheus helps Jason capture the Golden Fleece, then travels to the Underworld to save his own wife, Eurydice.  
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8 color illustrations  
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2004

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Ages two to five  
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16 color illustrations  
ISBN 978-1-60606-003-2, $16.95 T  
2010

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Ceciel de Bie and Martijn Leenen  
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2001  
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2005

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1999

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Contributors to this volume discuss and illustrate a wide variety of earthquake-mitigation efforts for collections, from the simple and inexpensive to the complex and costly.  
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2008

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Compiled by Valerie Dorge and Sharon L. Jones  
280 pages, 8 1/2 x 11 inches  
10 b/w illustrations  
ISBN 978-0-89236-747-4, pa, $40.00 S  
2004

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280 pages, 8 1/2 x 11 inches  
10 b/w illustrations  
ISBN 978-0-89236-746-7, pa, $40.00 S  
2004
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2004

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2010

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Edited by Kathleen Dardes and Andrea Rothe

588 pages, 8 1/4 x 11 1/4 inches
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1998
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Roderick Whitfield, Susan Whitfield, and Neville Agnew
Copublished by the Getty Conservation Institute and the J. Paul Getty Museum
144 pages, 8 x 10 inches
144 color and 2 b/w illustrations, 1 map
NAO

Conservation arqueológica in situ
Actas de la reunión, 6–13 abril 1986, México
Edited by Henry W. M. Hodges
264 pages, 8 ½ x 11 ½ inches
28 color and 62 b/w illustrations
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Edited by Marta de la Torre
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Une conférence internationale organisée par le Getty Conservation Institute et le J. Paul Getty Museum, mai 1995
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1994

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Gillian Wilson
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Pierre Le Roy
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Not available in the Netherlands or Belgium
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2009
NAO

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597 b/w illustrations
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2002

Vincennes and Sèvres Porcelain
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ISBN 978-0-89236-610-1, $39.95 T
2000

European Drawings 2
Catalogue of the Collections
George R. Goldner and Lee Hendrix with Kelly Pask
362 pages, 9 x 12 inches
16 color and 173 duotone illustrations
ISBN 978-0-89236-219-6, $80.00 S
1992

European Drawings 3
Catalogue of the Collections
Nicholas Turner and Lee Hendrix with Carol Pizzotta
318 pages, 9 x 12 inches
17 color and 175 duotone illustrations
ISBN 978-0-89236-480-0, $80.00 S
1997

European Drawings 4
Catalogue of the Collections
Nicholas Turner
320 pages, 9 x 12 inches
20 color and 210 duotone illustrations
ISBN 978-0-89236-584-5, $80.00 S
2001

Insects and Flowers
The Art of Maria Sibylla Merian
David Brafman and Stephanie Schrader
Beautiful details from Merian’s book Metamorphosis of the Insects of Suriname are reproduced in this delightful gift book.
52 pages, 4 3⁄4 x 6 3⁄4 inches
22 color illustrations
2008

Leonardo da Vinci
The Mechanics of Man
Martin Clayton and Ron Philo
This fascinating volume examines anatomical drawings by Da Vinci and includes translations of his meticulous notes and commentary on the accuracy of the renderings.
160 pages, 8 1⁄2 x 12 1⁄4 inches
88 color illustrations
ISBN 978-1-60606-020-9, $29.95 T
2010
NAO
Master Drawings Close-Up
Julian Brooks
The techniques of master draftsmen are explored through enlarged details of forty-five of their most spectacular drawings.
124 pages, 9 ¾ x 9 ½ inches
90 color and 5 b/w illustrations
2010
NAO

Painting on Light
Drawings and Stained Glass in the Age of Dürer and Holbein
Barbara Butts and Lee Hendrix with the assistance of Scott C. Wolf
Contributions by Barbara Giesicke, Timothy B. Husband, Mylène Ruoss, Hartmut Scholz, and Peter van Treeck
This lovely volume presents the series of twenty drawings by Federico Zuccaro of his older brother Taddeo’s life as a struggling artist in sixteenth-century Rome and examines the role of the copying of masterworks in the training of young Renaissance artists.
144 pages, 9 ¼ x 10 inches
95 color and 60 b/w illustrations
ISBN 978-0-89236-902-7, $50.00 X
2007

Rembrandt on Paper
Hilary Williams
This lavishly illustrated book pays tribute to Rembrandt’s marvelous gifts as a graphic artist through fifty sublime drawings.
96 pages, 6 x 7 ½ inches
54 color illustrations
ISBN 978-0-89236-973-7, $14.95 T
2009
NAO

RELATED TITLES
Looking at Prints, Drawings and Watercolours, see ART REFERENCE
The Restoration of Engravings, Drawings, Books, and Other Works on Paper, see CONSERVATION OF MATERIALS

Gardens in Art, see ART REFERENCE
Plants in the Getty’s Central Garden, see GETTY CENTER

Ancient Herbs
Marina Heilmeyer
Delightfully illustrated with drawings from early-nineteenth-century botanical publications. Presents the forty most important plants used for culinary, medicinal, and religious purposes in classical antiquity.
108 pages, 8 x 9 inches
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2007
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Ancient Gardens in History and Archaeology
Maureen Carroll
Examines the most recent evidence of the existence of ancient gardens and the horticultural practices used to plant and maintain them.
146 pages, 8 ½ x 8 ½ inches
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ISBN 978-0-89236-721-4, $35.00 X
2003
NAO

Gardens of Pompeii
Annamaria Ciarallo
84 pages, 8 ½ x 9 ½ inches
139 color illustrations
ISBN 978-0-89236-629-3, $25.00 X
2001
NAO

Gardens of the Roman World
Patrick Bowe
Describes the variety and influence of Roman gardens—from the humblest to the most ornate—throughout the former empire.
176 pages, 9 ¾ x 11 inches
197 color illustrations, 1 map
ISBN 978-0-89236-740-5, $50.00 X
2004
NAO

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Francesco Botticini
Francesco Botticini
142 pages, 8 ¼ x 10 ½ inches
110 color and 29 b/w illustrations
ISBN 978-0-89236-348-7, $35.00 X
2007
NAO
Getty Center

Between Nature and Culture
Photographs of the Getty Center
by Joe Deal

Preface by Richard Meier
Introduction by Weston Naef
Essay by Mark Johnstone

“Deal captures the beauty of unfolding architectural form in austere black & white.”
—Publishers Weekly

132 pages, 8 ¾ x 8 ½ inches
122 duotone illustrations
ISBN 978-0-89236-549-4, $40.00 X
1999

Concert of Wills
Making the Getty Center

The acclaimed documentary that traces the building of the Getty Center,
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100 minutes, color
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VHS format, $29.95 T
DVD format, $29.95 T
1998

Departures
11 Artists at the Getty
Lisa Lyons

64 pages, 9 x 9 inches
44 duotone illustrations
ISBN 978-0-89236-582-1, pa, $25.00 X
2000

Going to the Getty
J.otto Seibold and Vivian Walsh

“Seriously witty.”
—The New York Times
Ages three and up
32 pages, 8 ½ x 12 inches
32 color illustrations
ISBN 978-0-89236-493-0, $17.95 T
1997

Inside the Getty
Edited by William Hackman
and Mark Greenberg

A behind-the-scenes look—including public places and secret spaces—at the J. Paul Getty Trust’s four programs: the J. Paul Getty Museum, the Getty Research Institute, the Getty Conservation Institute, and Getty Foundation.

184 pages, 5 ¼ x 9 ½ inches
306 color and 40 b/w illustrations
ISBN 978-0-89236-911-9, pa, $14.95 T
2008

The J. Paul Getty Museum
and Its Collections
A Museum for the New Century
John Walsh and Deborah Gribbon

An illuminating text about J. Paul Getty and his passion for art, with archival and recently commissioned photographs, provides a biography of the Museum’s benefactor and a history of the Museum’s collections and the buildings that have housed them.

288 pages, 8 ¼ x 11 ½ inches
200 color and 50 duotone illustrations
ISBN 978-0-89236-476-3, pa, $60.00 X
1997

Making Architecture
The Getty Center

Preface by Harold M. Williams,
Essays by Richard Meier, Stephen D. Rountree, and Ada Louise Huxtable

176 pages, 10 x 10 inches
109 color, 149 duotone, and 29 b/w illustrations, 1 color foldout
ISBN 978-0-89236-463-3, pa, $55.00 X
1997

Plants in the Getty’s Central Garden
Jim Duggan
Photographs by Becky Cohen
Foreword by Robert Irwin

A guide to the growing habits and characteristics of nearly four hundred varieties of plants.

164 pages, 5 ½ x 8 ¼ inches
373 color illustrations
ISBN 978-0-89236-714-6, pa, $19.95 X
2004

Seeing the Getty Center
Collections, Buildings, and Gardens

The three volumes in this handsome boxed set provide a visual tour of the treasures at the Getty Center.

192 pages, 6 x 6 inches
227 color illustrations
ISBN 978-0-89236-975-1, 3-volume boxed set, $24.95 T
2009

Seeing the Getty Collections
at the Getty Center

Foreword by David Bomford

This small book—full of details from the collections—simulates the experience of visiting the J. Paul Getty Museum and the delight of discovering similarities among otherwise disparate works.

64 pages, 6 x 6 inches
70 color illustrations
ISBN 978-0-89236-962-1, pa, $10.95 T
2009

The J. Paul Getty Museum
Handbook of the Collections
Many recent acquisitions to the J. Paul Getty Museum collection have been added to this revised edition, which also includes the more familiar masterpieces visitors have become acquainted with over the years.

336 pages, 5 ½ x 9 ½ inches
382 color and 2 b/w illustrations
ISBN 978-0-89236-886-0, $26.95 T
ISBN 978-0-89236-887-7, pa, $16.95 T
2007

RELATED TITLE
The Fran and Ray Stark Collection
of 20th-Century Sculpture at the J. Paul Getty Museum, see SCULPTURE
As I See It
The Autobiography of J. Paul Getty
Reissued with new illustrations, this autobiography recounts the life of an American legend and the founder of the museum that bears his name.
360 pages, 6 x 9 inches
64 b/w illustrations
ISBN 978-0-89236-700-9, pa, $19.95 T
2003

The Getty Villa
Marion True and Jorge Silvetti
A lively history of the J. Paul Getty Museum and its antiquities collections, from its growth as a small museum in Mr. Getty’s house in Malibu to its first home in the Villa building and now to its third incarnation as a museum exclusively devoted to antiquities. This is the story of architectural imagination and geographical hurdles, which have ultimately resulted in a unique and breathtaking site.
256 pages, 9 ½ x 10 ½ inches
250 color illustrations
ISBN 978-0-89236-838-9, $65.00 S
2006

Guide to the Getty Villa
This handy volume introduces visitors to the renovated site and the antiquities collection on display.
132 pages, 5 ½ x 9 ½ inches
172 color and 20 b/w illustrations
ISBN 978-0-89236-828-0, pa, $12.95 X
2006

The J. Paul Getty Museum Handbook of the Antiquities Collection
Revised Edition
Edited by Kenneth Lapatin and Karol Wight
This guide showcases ancient Greek vases, monumental marble sculptures, Greek and Roman gems, and Hellenistic silverware, jewelry, and glass in the J. Paul Getty Museum’s collection.
264 pages, 5 ½ x 9 ½ inches
200 color and 12 b/w illustrations
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2010

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This souvenir book captures the visual delights of the renovated Getty Villa. More than seventy color photographs artfully record the stunning art, architecture, and grounds.
64 pages, 6 x 6 inches
70 color illustrations
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The Mediterranean in History
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This richly illustrated history of the “Great Sea” includes the stories of the birth of Western Civilization, the clash of warring faiths, and the rivalries of empires.
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Panorama of the Classical World
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A synthesis of Greek, Etruscan, and Roman worlds from 700 B.C. to the early 4th century A.D., organized in ten thematic chapters.
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400 color and 190 b/w illustrations, 1 map
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Panorama of the Enlightenment
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Edited by Eleanor P. DeLorme
Documents Joséphine’s profound and lasting effect on painting, sculpture, garden design, decorative arts, and music not only in France but throughout Europe.
208 pages, 9 x 12 inches
125 color and 23 b/w illustrations
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Retold by Sirish Rao and Gita Wolf
Illustrated by Indrapramit Roy
28 pages, 7 ¾ x 10 inches
8 three-color silk-screened illustrations
ISBN 978-0-89236-864-8, $25.00 X
2006
Available worldwide except in India

Euripides' The Bacchae
Retold by Sirish Rao and Gita Wolf
Illustrated by Indrapramit Roy
28 pages, 7 ¾ x 10 inches
6 three-color silk-screened illustrations
ISBN 978-0-89236-765-8, $25.00 X
2005
Available worldwide except in India

Sophocles' Antigone
Retold by Gita Wolf and Sirish Rao
Illustrated by Indrapramit Roy
28 pages, 7 ¾ x 10 inches, with slipcase
8 two-color silk-screened illustrations
ISBN 978-0-89236-637-8, $25.00 X
2001
Available worldwide except in India

Sophocles' Oedipus the King
Retold by Sirish Rao and Gita Wolf
Illustrated by Indrapramit Roy
28 pages, 7 ¾ x 10 inches
8 three-color silk-screened illustrations
2004
Available worldwide except in India

Bacchus
A Biography
Andrew Dalby
A creative biography of the god of wine woven from myths and episodes found in writings from antiquity.
168 pages, 5 ¾ x 9 inches
18 color illustrations
ISBN 978-0-89236-742-9, pa, $22.00 X
2004
NAO

Classical Love Poetry
Edited and introduction by Jonathan Williams
Contributions by Clive Cheesman
Pairs selections of translated Greek and Roman verse from Homer, Sappho, Virgil, Horace, and Ovid, among others, with fine examples of paintings, sculpture, vases, and decorative objects.
96 pages, 5 ¾ x 7 ¾ inches
40 color illustrations
2005
NAO

A Garden of Greek Verse
80 pages, 4 ⅝ x 7 ⅞ inches
30 color illustrations
2001
NAO

A Garden of Roman Verse
76 pages, 4 ⅝ x 7 ⅞ inches
37 color illustrations
ISBN 978-0-89236-658-3, $15.95 T
2002

Medieval Love Poetry
Edited by John Cherry
Excerpts from among the most beloved medieval romances, including Tristan and Isolde, Lancelot, and Romance of the Rose illustrated with decorative-art objects, manuscript illuminations, and “jewels of love.”
96 pages, 5 ¾ x 7 ¾ inches
45 color illustrations
ISBN 978-0-89236-839-6, $21.95 T
2005
NAO

Venus
A Biography
Andrew Dalby
The life story of the irresistibly beautiful love-goddess Venus—sensual, sexy, and seductive—as never told before.
168 pages, 5 ¾ x 9 inches
ISBN 978-0-89236-824-2, pa, $22.00 X
2003
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Looking for a City in America:
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Essay by André Corboz
Photographs by Dennis Keeley
Preface by Kurt W. Forster
96 pages, 6 ⅝ x 8 ⅜ inches
83 b/w illustrations
ISBN 978-0-89236-211-0, pa, $15.00 X
1992

Looking for Los Angeles
Architecture, Film, Photography, and the Urban Landscape
Edited by Charles G. Salas and Michael S. Roth
320 pages, 7 x 10 inches
24 color and 106 b/w illustrations
ISBN 978-0-89236-616-3, pa, $50.00 X
2001

The Los Angeles Watts Towers
Bud and Arloa Paquin Goldstone
Copublished by the Getty Conservation Institute and the J. Paul Getty Museum
120 pages, 8 x 10 inches
83 color and 41 b/w illustrations
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1997

El Pueblo
The Historic Heart of Los Angeles
Jean Bruce Poole and Tevvy Ball
“One of the most needed and best books on L.A.” — Edward James Olmos
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136 pages, 8 x 10 inches
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2002

Images in the Margins
Margot McIlwain Nishimura
An introduction to the astonishing mix of creatures found in the margins of illuminated manuscripts; often topical and irreverent, they were the New Yorker cartoons of their day.
96 pages, 7 x 9 inches
84 color illustrations
ISBN 978-0-89236-982-9, $19.95 T
2009

An Abecedarium
Illuminated Alphabets from the Court of the Emperor Rudolf II
Lee Hendrix and Thea Vignau-Wilberg
64 pages, 5 ⅝ x 7 ⅛ inches
38 color illustrations
2003

The Art of the Pen
Calligraphy from the Court of the Emperor Rudolf II
Lee Hendrix and Thea Vignau-Wilberg
A flamboyant demonstration of calligraphy, selected from one of the marvels of the Central European Renaissance.
64 pages, 5 ⅝ x 7 ⅛ inches
52 color illustrations
2003

Flemish Manuscript Painting in Context
Edited by Elizabeth Morrison and Thomas Kren
A companion to the prize-winning exhibition catalogue Illuminating the Renaissance. This volume contains thirteen selected papers presented at two conferences held in conjunction with the exhibition.
160 pages, 7 ¾ x 11 inches
67 color and 83 b/w illustrations
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French Illuminated Manuscripts in the J. Paul Getty Museum
Thomas Kren
Selections from the Getty Museum’s rich holdings of French manuscripts from the ninth to the eighteenth centuries.
144 pages, 6 ⅜ x 9 ½ inches
113 color illustrations
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Books about the J. Paul Getty Museum, see GETTY CENTER and GETTY VILLA
A Place in the Sun, see PHOTOGRAPHY

Manuscripts

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Elizabeth Morrison
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111 color illustrations
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Using details from illuminated manuscripts, this volume shows the creative ways in which medieval artists represented the architecture of their day.
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102 color illustrations
2010

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Erik Inglis
Featuring images found in illuminated manuscripts, this book explores medieval portraiture and its goal to present a person not at a particular moment in time, but as the subject wished to be remembered through the ages.
96 pages, 7 x 9 inches
84 color illustrations
ISBN 978-0-89236-930-0, $19.95 T
2008

COBEE
The Getty Murúa

Essays on the Making of Martín de Murúa’s “Historia general del Piru,” J. Paul Getty Museum Ms. Ludwig XIII 16

Edited by Thomas B. F. Cummins and Barbara Anderson

The Getty Murúa essay volume discusses not only the Historia general del Piru’s physical components—quires and watermarks, scripts and pigments—but also its relation to other Andean manuscripts, Inca textiles, European portraits, and Spanish sources. The essay volume is included with Historia general del Piru, but is also available separately.

192 pages, 9 1/8 x 13 inches
17 color and 45 b/w illustrations, 10 tables
ISBN 978-0-89236-894-5, $40.00, flexibind, $40.00
2008

The Gualenghi-d’Este Hours

Art and Devotion in Renaissance Ferrara

Kurt Barstow

272 pages, 6 1/2 x 9 inches
39 color and 89 duotone illustrations
ISBN 978-0-89236-370-4, $110.00
2000

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Facsimile of J. Paul Getty Museum Ms. Ludwig XIII 16

Martín de Murúa

Martín de Murúa’s illustrated manuscript Historia general del Piru, on the history of the Inca empire and early viceregal Peru, is here published in facsimile, accompanied by a groundbreaking volume on the creation of this important Andean work, The Getty Murúa.

804 pages, 9 1/2 x 13 inches
40 color and 758 b/w illustrations
2008

The Hours of Simon de Varie

James H. Marrow

With a contribution by François Avril

272 pages, 5 1/4 x 7 7/8 inches, with slipcase
69 color and 58 duotone illustrations
ISBN 978-0-89236-284-4, $110.00
1994

Illuminated Manuscripts of Belgium and the Netherlands at the J. Paul Getty Museum

Thomas Kren

Exquisite illuminated manuscripts created in the area known today as Belgium and the Netherlands are showcased in this handsome volume.

96 pages, 6 1/8 x 9 3/8 inches
85 color illustrations
ISBN 978-1-60606-014-8, $19.95
2010

Illuminated Manuscripts of Germany and Central Europe in the J. Paul Getty Museum

Thomas Kren

This beautifully illustrated and accessible volume explores the richness of the J. Paul Getty Museum’s holdings in German and Central European manuscripts from the ninth to the eighteenth century.

132 pages, 6 1/8 x 9 3/8 inches
110 color illustrations
ISBN 978-0-89236-948-5, $19.95
2009

Italian Illuminated Manuscripts in the J. Paul Getty Museum

Thomas Kren and Kurt Barstow

Selections from the Getty Museum’s rich holdings of Italian manuscript illumination from the ninth to the sixteenth centuries.

96 pages, 6 1/8 x 9 3/8 inches
80 color illustrations
2005

Margaret of York, Simon Marmion, and The Visions of Tondal

Edited by Thomas Kren

272 pages, 9 x 12 inches
261 b/w illustrations, 20 drawings, 1 map
ISBN 978-0-89236-204-2, $65.00
1992

A Masterpiece Reconstructed

The Hours of Louis XII

Edited by Thomas Kren with Mark Evans

Essays by Thomas Kren, Mark Evans, Janet Backhouse, and Nancy Turner

By the seventeenth century the Hours of Louis XII, illuminated by court painter Jean Bourdichon, had been dismembered. This catalogue publishes the rediscovered leaves together for the first time.

112 pages, 7 1/8 x 10 3/4 inches
77 color and 10 b/w illustrations
ISBN 978-0-89236-829-7, pa, $30.00
2005

Nature Illuminated

Flora and Fauna from the Court of the Emperor Rudolf II

Lee Hendrix and Thea Vignau-Wilberg

64 pages, 5 1/8 x 7 1/2 inches
41 color illustrations
1997

The Prayer Book of Charles the Bold

A Study of a Flemish Masterpiece from the Burgundian Court

Antoine de Schryver

Preface by Thomas Kren

This volume reproduces all of the miniatures from this exquisite manuscript and provides in-depth research on its origins and the artists who created it.

312 pages, 6 1/8 x 9 3/8 inches
46 color and 124 b/w illustrations, 17 line drawings
ISBN 978-0-89236-943-0, $60.00
2008

The Spitz Master: A Parisian Book of Hours

Gregory T. Clark

This French book of hours, one of the finest to be painted in the International style, is the subject of the first study devoted entirely to the manuscript and reproduces all the book’s glowing miniatures in full color.

90 pages, 7 1/8 x 9 3/8 inches
42 color and 26 b/w illustrations
2003
Modern Art

Art, Anti-Art, Non-Art
Experimentations in the Public Sphere in Postwar Japan, 1950–1970
Edited by Charles Merewether with Rika Jezumi Hiro
For two decades, a small but progressive group of visual artists, musicians, dancers, theater performers, and writers variously confronted the fraught legacy of World War II in Japan. This book offers an introduction to this highly charged and innovative era.
160 pages, 8 ½ x 10 ⅛ inches
32 color and 36 b/w illustrations
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Harry Smith
The Avant-Garde in the American Vernacular
Edited by Andrew Perchuk and Rani Singh
These essays constitute a first attempt to locate Smith and his diverse artistic endeavors within the history of avant-garde art production in twentieth-century America.
296 pages, 7 x 10 inches
39 color and 53 b/w illustrations, 5 line drawings
ISBN 978-0-89236-735-1, $35.00 X 2010

California Video: Artists and Histories
Edited by Glenn Phillips
Essays by Meg Cranston, Rita Gonzalez, Kathy Rae Huffman, Robert R. Riley, Steve Seid, and Bruce Yonemoto
Focusing on fifty-eight artists and collaboratives, this illustrated volume is the first survey of the history of video art in California, chronicling the distinctly West Coast aesthetic located within the broader history of the medium.
Choice Outstanding Academic Title
“Lively, accessible, and stunningly designed, this is a work to return to again and again for fresh and unexpected insights into the burgeoning work of video art. Essential.”
—Choice
Copublished by the Getty Research Institute and the J. Paul Getty Museum
328 pages, 9 ¾ x 11 ¾ inches
575 color and 80 b/w illustrations

Seeing Rothko
Edited by Glenn Phillips and Thomas Crow
A collection of essays that explore the profound and varied responses elicited by Rothko’s most compelling creations, plus facsimiles of Rothko’s “Scribble Book” and an early sketchbook.
304 pages, 7 x 10 inches
75 color and 80 b/w illustrations
ISBN 978-0-89236-734-4, pa, $50.00 X 2005

RELATED TITLES
Joy Lasts, see PAINTINGS
Understanding Illuminated Manuscripts, see ART REFERENCE

The Stammheim Missal
Elizabeth C. Teviotdale
100 pages, 7 ⅜ x 9 ⅜ inches
41 color and 24 b/w illustrations, 5 drawings
ISBN 978-0-89236-615-6, pa, $20.00 X 2001

Translating the Past
Laurent de Premierfait and Boccaccio’s De casibus
Anne D. Hedeman
An examination of several richly illuminated copies of a fifteenth-century French translation of Giovanni Boccaccio’s Latin text De casibus, a collection of ancient and contemporary cautionary tales that was a bestseller in its day.
240 pages, 7 x 10 inches
64 color and 105 b/w illustrations
Paintings

Adélaïde Labille-Guiard
Artist in the Age of Revolution
Laura Auricchio
This book is the first full-length study in English of the life and work of Adélaïde Labille-Guiard, a female artist active during the French Revolution.
144 pages, 7 3⁄4 x 9 1⁄4 inches
46 color, 30 b/w illustrations
ISBN 978-0-89236-954-6, $29.95 X 2009

Andrea Mantegna:
The Adoration of the Magi
Dawson W. Carr
100 pages, 7 1⁄2 x 9 1⁄4 inches
37 color and 37 b/w illustrations, 1 color foldout

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Christopher White
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Bolognese portraits from the Baroque period, which were highly emotive and often deeply religious, are explored in this beautiful catalogue.
128 pages, 9 10 1⁄8 inches
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Highlights Courbet’s distinctly modern practice of landscape painting and his expressive responses to the natural environment.
152 pages, 9 3⁄4 x 11 inches
83 color and 18 b/w illustrations

Early Netherlandish Paintings
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Edited by Bernhard Ridderbos, Anne van Buren, and Henk van Veen
The book analyzes the style and provenance of significant works and explores the history of collecting and of art-historical research and interpretation.
481 pages, 6 1⁄2 x 9 1⁄2 inches
52 color and 118 b/w illustrations
ISBN 978-0-89236-816-7, $65.00 S 2005
Available worldwide except in the Netherlands

Edgar Degas: Waiting
Richard Thomson
102 pages, 7 1⁄2 x 9 1⁄4 inches
25 color and 50 duotone illustrations, 1 color foldout

Fragonard’s Allegories of Love
Andrei Molotiu
This book is the first to examine Fragonard’s erotic series of paintings as a group, analyzing the composition, iconography, and source for each allegory in the context of ancien régime Preromanticism.
128 pages, 8 1⁄4 x 10 1⁄2 inches
53 color and 26 b/w illustrations
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German Paintings from Dresden
Ulrich Bischoff, Elisabeth Hipp, and Jeanne Nugent
This catalogue brings together a select group of paintings from Dresden’s Galerie Neue Meister, which houses one of the most significant collections of nineteenth- and twentieth-century German art.
120 pages, 8 1⁄4 x 10 1⁄2 inches
43 color and 16 b/w illustrations
ISBN 978-0-89236-863-1, pa, $30.00 X 2006
Not for sale in the UK and Europe

Giambattista Tiepolo
Fifteen Oil Sketches
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NAO

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Raffaella Morselli
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Corpus of Paintings Sold in The Netherlands during the Nineteenth Century, Volume 1, 1801–1810
Edited by Burton B. Fredericksen, with Ruud Priem and Julia I. Armstrong
1,000 pages, 8 ½ x 11 inches
ISBN 978-0-89236-532-6, $175.00 S 1998

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Alden R. Gordon
Edited by Carolyne Ayçaguer-Ron, assisted by Maria L. Gilbert, Elizabeth A. Spatz, and Patricia A. Teter
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77 color and 161 b/w illustrations
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2000
NAO

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Essays by Vinzenz Brinkmann, Jan Stubbe Østergaard, Marco Collareta, and Alex Potts
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Essay by Paolo Bernardini
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17 b/w illustrations
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2002

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Edited by Antonia Boström
With contributions by Christopher Bedford, Penelope Curtis, and John Dixon Hunt
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208 pages, 10 x 11 inches
100 color and 64 b/w illustrations
ISBN 978-0-89236-904-1, $50.00 X
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1997

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Palace Sculptures of Abomey
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Jan Steen: The Drawing Lesson
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Masaccio: Saint Andrew and the Pisa Altarpiece
Nicolas Lancret: Dance Before a Fountain
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Pieter de Hooch: A Woman Preparing Bread and Butter for a Boy
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Infrared Spectroscopy in Conservation Science
Monitoring for Gaseous Pollutants in Museum Environments
Thin-Layer Chromatography for Binding Media Analysis
The Use of Oxygen-Free Environments in the Control of Museum Insect Pests
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T = J. Paul Getty Trust  
R = Getty Research Institute  
C = Getty Conservation Institute

All titles are displayed in **boldface**. Authors are listed in roman type. In some cases, an author may have multiple titles on the listed page.

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