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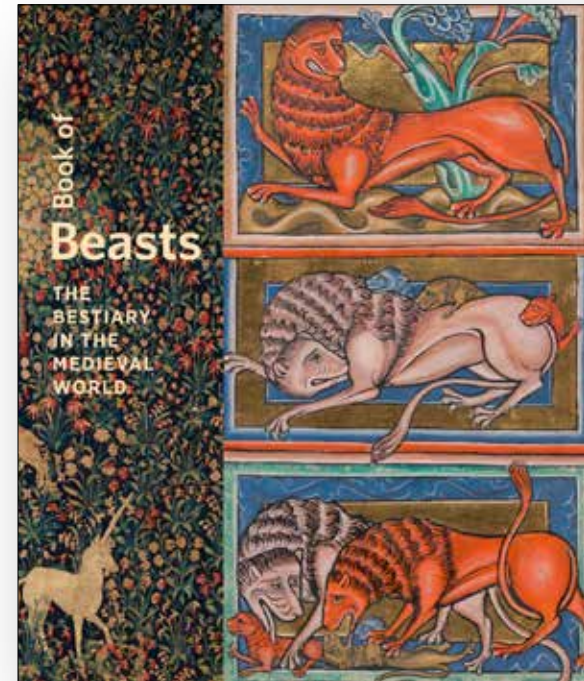
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Cover image: Ambrogio de Predis (Italian, ca. 1455–after 1508), *Bianca Maria Sforza*, probably 1493. Oil on poplar panel, 51 × 32.5 cm (20 1/16 × 12 1/16 in.). Washington, DC, National Gallery of Art, 1942.9.53. Photo: Courtesy National Gallery of Art, Washington. From *Looking at Jewelry: A Guide to Technical Terms* by Susanne Gänsicke and Yvonne J. Markowitz, see page 7

Inside front cover: Joris Hoefnagel (Flemish/Hungarian, 1542–1600) and Georg Bocskay (Hungarian, died 1575), *Gillyflower, Insect, Germander, Almond, and Frog*. In *Model Book of Calligraphy*, Vienna, Austria, 1561–62; illumination added 1591–96. Watercolors, gold and silver paint, and ink on parchment

Page 2, clockwise from top left: Édouard Manet (French, 1832–1883), *Boating*, 1874–75. Oil on canvas, 97.2 × 130.2 cm (38 3/4 × 51 1/4 in.). New York, Metropolitan Museum of Art, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, 29.100.115. Photo: www.metmuseum.org, CCO. Édouard Manet (French, 1832–1883), *Flowers (Iris, Geranium, and Laburnum)*, ca. 1876–80. Watercolor, 34.9 × 25.7 cm (13 3/4 × 10 1/4 in.). Vienna, Albertina Museum, Graphische Sammlung, 24.129. Photo: The Albertina Museum, Vienna. Édouard Manet (French, 1832–1883), *Portrait of Émile Ambre as Carmen*, 1880. Oil on canvas, 92.4 × 73.5 cm (36 3/8 × 28 7/8 in.). Philadelphia Museum of Art, Gift of Edgar Scott, 1964, 1964-114-1. Photo: Philadelphia Museum of Art, Pennsylvania, PA, USA/Gift of Edgar Scott, 1964/Bridgeman Images. Édouard Manet (French, 1832–1883), *Woman with a Tub*, ca. 1878–79. Pastel on canvas, 46 × 55.6 cm (18 1/8 × 21 7/8 in.). Koons collection. Photo: Courtesy of Sotheby's. Édouard Manet (French, 1832–1883), *Flowers in a Crystal Vase*, ca. 1882. Oil on canvas, 32.7 × 24.5 cm (12 7/8 × 9 5/8 in.). Washington, DC, National Gallery of Art, Ailsa Mellon Bruce Collection, 1970.17.37

Page 5: Fresco with a Landscape, Roman, first century BCE. Plaster and pigment, 65 × 84 cm (25 5/8 × 33 1/8 in.). Found in the atrium area of the Villa dei Papiri, December 15, 1754. Naples, National Archaeological Museum of Naples, 9423. By license of the National Archaeological Museum of Naples. From *After Vesuvius: Treasures from the Villa dei Papiri* edited by Kenneth Lapatin



Book of Beasts The Bestiary in the Medieval World

Edited by Elizabeth Morrison
 With Larisa Grollemond

A celebration of the visual contributions of the bestiary—one of the most popular types of illuminated books during the Middle Ages—and an exploration of its lasting legacy

Brimming with lively animals both real and fantastic, the bestiary was one of the great illuminated manuscript traditions of the Middle Ages. Encompassing imaginary creatures such as the unicorn, siren, and griffin; exotic beasts including the tiger, elephant, and ape; as well as animals native to Europe like the beaver, dog, and hedgehog, the bestiary is a vibrant testimony to the medieval understanding of animals and their role in the world. So iconic were the stories and images of the bestiary that its beasts essentially escaped from the pages, appearing in a wide variety of manuscripts and other objects, including tapestries, ivories, metalwork, and sculpture.

With over 270 color illustrations and contributions by twenty-five leading scholars, this gorgeous volume explores the bestiary and its widespread influence on medieval art and culture as well as on modern and contemporary artists like Pablo Picasso and Damien Hirst.

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Manuscripts

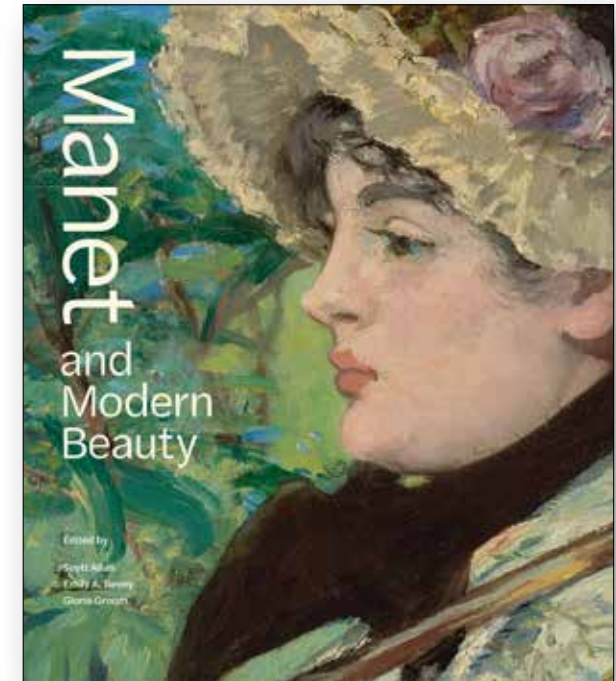
ELIZABETH MORRISON is senior curator of manuscripts at the J. Paul Getty Museum, coauthor of *The Adventures of Gillion de Trazegnies* (Getty Publications, 2015), and editor of *A Knight for the Ages: Jacques de Lalaing and the Art of Chivalry* (Getty Publications, 2018).

LARISA GROLLEMOND is assistant curator of manuscripts at the J. Paul Getty Museum.

EXHIBITION
The J. Paul Getty Museum
The Getty Center
 May 14 to August 18, 2019



Fresh, intimate, and unapologetically pretty, Manet's late works demonstrate his fierce embrace of beauty and pleasure in the teeth of acute physical suffering.



Manet and Modern Beauty The Artist's Last Years

Edited by Scott Allan, Emily A. Beeny, and Gloria Groom

SCOTT ALLAN is associate curator of paintings at the J. Paul Getty Museum and coauthor, with Édouard Kopp, of *Unruly Nature: The Landscapes of Théodore Rousseau* (Getty Publications, 2016).

EMILY A. BEENY is associate curator of drawings at the J. Paul Getty Museum.

GLORIA GROOM, chair of European painting and sculpture and David and Mary Winton Green Curator at the Art Institute of Chicago, is a renowned scholar of late nineteenth-century French painting.

EXHIBITION
The Art Institute of Chicago
May 26 to September 8, 2019

The J. Paul Getty Museum
The Getty Center
October 8, 2019, to
January 12, 2020

This stunning examination of the last years of Édouard Manet's life and career is the first book to explore the transformation of his style and subject matter in the 1870s and early 1880s

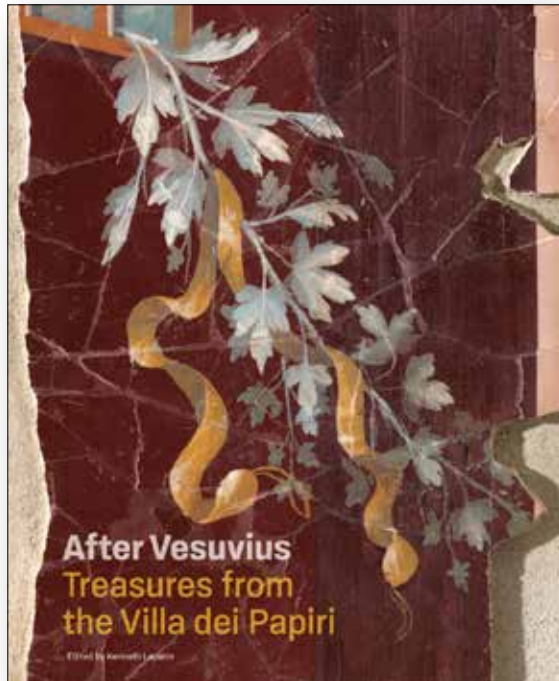
The name Manet evokes the provocative, heroically scaled pictures he painted in the 1860s for the Salon, but in the late 1870s and early 1880s the artist produced quite a different body of work: stylish portraits of actresses and demimondaines, luscious still lifes, delicate pastels, intimate watercolors, and impressionistic scenes of suburban gardens and Parisian cafés. Often dismissed as too pretty and superficial by critics, these later works reflect Manet's elegant social world, propose a radical new alignment of modern art with fashionable femininity, and record the artist's unapologetic embrace of beauty and visual pleasure in the face of death.

Featuring nearly three hundred illustrations and nine fascinating essays by established and emerging Manet specialists, a technical analysis of the late Salon painting *Jeanne (Spring)*, a selection of the artist's correspondence, a chronology, and more, *Manet and Modern Beauty* brings a diverse range of approaches to bear on a little-studied area of this major artist's oeuvre.

J. PAUL GETTY MUSEUM
THE ART INSTITUTE OF CHICAGO
400 pages, 9 7/8 × 11 3/8 inches
200 color and 92 b/w illustrations, 1 table
ISBN 978-1-60606-604-1, hardcover
US \$65.00 T, UK £50.00

JUNE

Art History



After Vesuvius Treasures from the Villa dei Papiri

Edited by Kenneth Lapatin

KENNETH LAPATIN is curator of antiquities at the J. Paul Getty Museum. He is the author or coauthor of numerous books and articles on ancient art and its modern reception, including *Guide to the Getty Villa* (Getty Publications, 2018), *Luxus: The Sumptuous Arts of Greece and Rome* (Getty Publications, 2015), *Power and Pathos: Bronze Sculpture of the Hellenistic World* (Getty Publications, 2015), and *The Last Days of Pompeii: Decadence, Apocalypse, Resurrection* (Getty Publications, 2012).

EXHIBITION
*The J. Paul Getty Museum
The Getty Villa*
June 26 to October 28, 2019

The first truly comprehensive look at all aspects of the Villa dei Papiri at Herculaneum, from its original Roman context to the most recent archaeological investigations

The Villa dei Papiri at Herculaneum, the model for the Getty Villa in Malibu, is one of the world's earliest systematically investigated archaeological sites. Buried by the eruption of Mount Vesuvius in 79 CE, the Villa dei Papiri was discovered in 1750 and excavated under the auspices of the Neapolitan court. Never fully unearthed, the site yielded spectacular colored marble floors and mosaics, frescoed walls, the largest known ancient collection of bronze and marble statuary, intricately carved ivories, and antiquity's only surviving library, with more than a thousand charred papyrus scrolls. For more than two and a half centuries, the Villa dei Papiri and its contents have served as a wellspring of knowledge for archaeological science, art history, classics, papyrology, and philosophy.

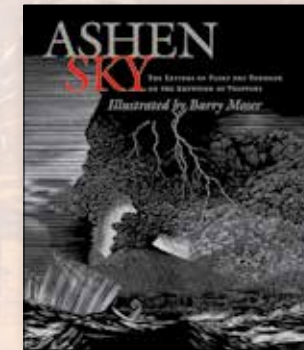
After Vesuvius: Treasures from the Villa dei Papiri offers a sweeping yet in-depth view of all aspects of the site. Presenting the latest research, the essays in this authoritative and richly illustrated volume reveal the story of the Villa dei Papiri's ancient inhabitants and modern explorers, providing readers with a multidimensional understanding of this fascinating site.

J. PAUL GETTY MUSEUM
296 pages, 9 × 11 inches
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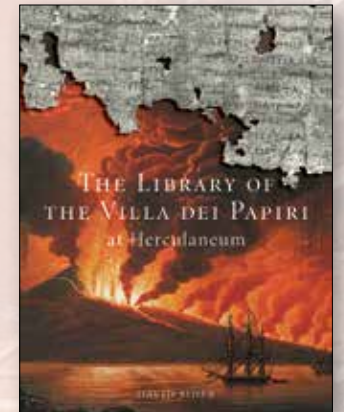


Ashen Sky The Letters of Pliny the Younger on the Eruption of Vesuvius

Illustrated by Barry Moser

Barry Moser's extraordinarily detailed and evocative relief engravings here illustrate Pliny the Younger's two famous letters describing the eruption of Mount Vesuvius in 79 CE.

40 pages, 7½ × 8½ inches
16 b/w illustrations
ISBN 978-0-89236-900-3, hardcover
US \$19.95 T, UK £15.99, 2007

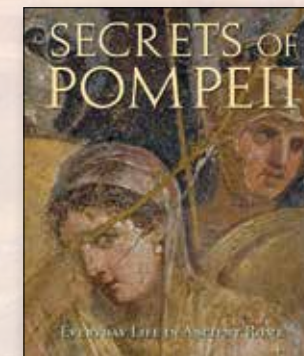


The Library of the Villa dei Papiri at Herculaneum

David Sider

David Sider narrates the story of the attempts to unroll and decipher a library of scrolls buried during the eruption of Mount Vesuvius in 79 CE, seen within the context of literacy and Roman society of the time.

128 pages, 7½ × 10 inches
42 color and 40 b/w illustrations
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Secrets of Pompeii Everyday Life in Ancient Rome

Emidio De Albentis
Photographs by Alfredo and Pio Foglia

Through the remains of the ancient city of Pompeii, this book provides a fascinating look at the daily lives of the Romans. Illustrations include photographs of architectural remains and exquisite details from ancient artworks.

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Herculaneum Italy's Buried Treasure

Joseph Jay Deiss

A vivid portrayal of life in Herculaneum, this book includes a detailed description of the ancient Villa dei Papiri, on which the present Getty Villa in Malibu is modeled.

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Understanding Greek Vases

A Guide to Terms, Styles, and Techniques

Andrew J. Clark, Maya Elston,
and Mary Louise Hart

176 pages, 6¼ × 9¼ inches
73 color and 89 b/w
illustrations, 2 line drawings,
1 map
ISBN 978-0-89236-599-9,
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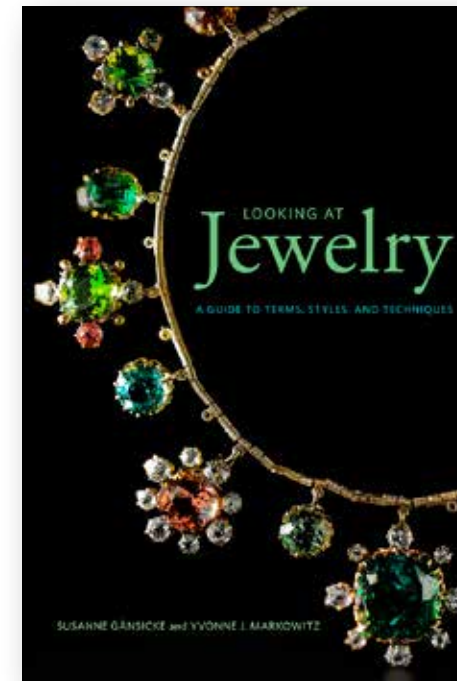
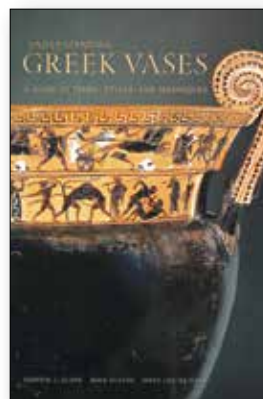
Understanding Illuminated Manuscripts

A Guide to Technical Terms Revised Edition

Michelle P. Brown

Revised by Elizabeth C. Teviotdale
and Nancy K. Turner

128 pages, 6¼ × 9¼ inches
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2018



Looking at Jewelry A Guide to Terms, Styles, and Techniques

Susanne Gänsicke and Yvonne J. Markowitz

SUSANNE GÄNSICKE is senior conservator and head of antiquities conservation at the J. Paul Getty Museum.

YVONNE J. MARKOWITZ is the Rita J. Kaplan and Susan B. Kaplan Curator Emerita of Jewelry at the Museum of Fine Arts, Boston.

What is a cabochon? What are the various types of gilding? What is vermeil? This accessible book—the first of its kind—offers concise explanations of key jewelry terms

The fascination with personal adornment is universal. It is a preoccupation that is primal, instinctive, and uniquely human. Jewelry encompasses a seemingly endless number of ornaments produced across time and in all cultures. The range of materials and techniques used in its construction is extraordinary, even revolutionary, with new substances and methods of fabrication added with every generation. In any given society, master artisans have devoted their time, energy, and talent to the fine art of jewelry making, creating some of the most spectacular objects known to humankind.

This volume, geared toward jewelry makers, scholars, scientists, students, and fashionistas alike, begins with a lively introduction that offers a cultural history of jewelry and its production. The main text provides information on the most common, iconic, and culturally significant forms of jewelry and also covers materials, techniques, and manufacturing processes. Containing more than eighty color illustrations, this guide will be invaluable to all those wishing to increase their understanding and enjoyment of the art of jewelry.

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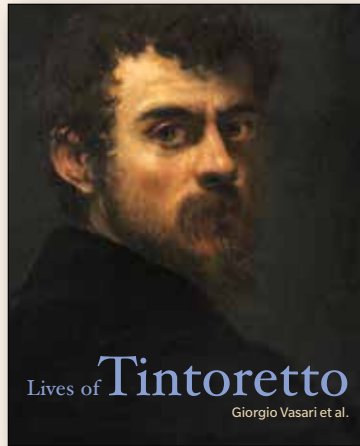
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Art Reference

Lives of the Artists

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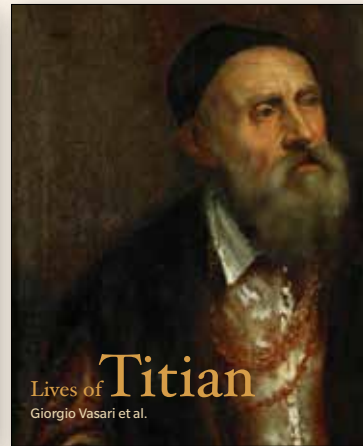


Lives of Tintoretto

Giorgio Vasari, Pietro Aretino, Andrea Calmo, Carlo Ridolfi, Raffaele Borghini, and Veronica Franco

Born Jacopo Comin, Tintoretto (ca. 1519-1594) was one of the great painters of the late Renaissance. This book presents the first biographies of Tintoretto, by Giorgio Vasari, Carlo Ridolfi, and Raffaele Borghini, as well as accounts from individuals who knew the artist personally. This volume also includes a translation of the marginal notes El Greco wrote in Vasari's *Life of Tintoretto*, which have never before been published.

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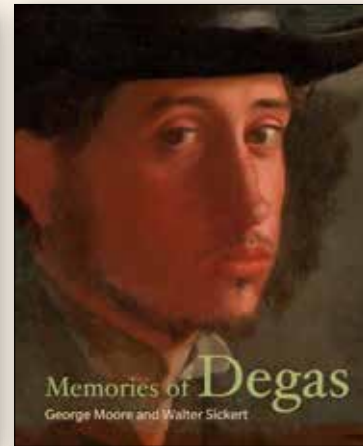


Lives of Titian

Giorgio Vasari, Pietro Aretino, Ludovico Dolce, Francesco Priscianese, Ludovico Ariosto, Sperone Speroni, and Raffaele Borghini

Biographical accounts by several of Titian's contemporaries, including Giorgio Vasari, Pietro Aretino, and Raffaele Borghini, trace the fascinating and prolific life of this master of the Italian Renaissance. As the most important member of the sixteenth-century Venetian school, Titian (ca. 1488-1576) reached a level of professional success rivaled only by Raphael, Michelangelo, and, later, Rubens.

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George Moore and Walter Sickert

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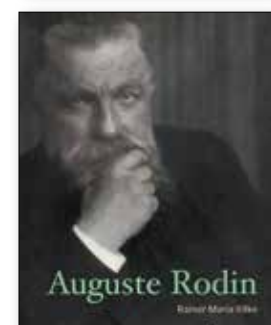
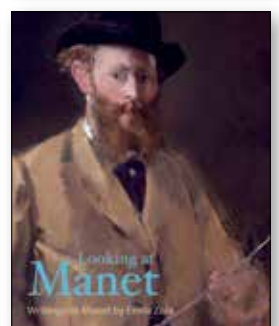
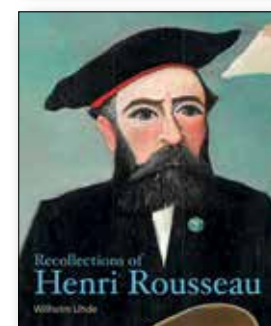
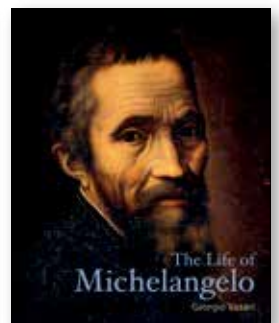
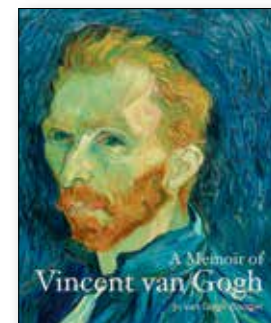
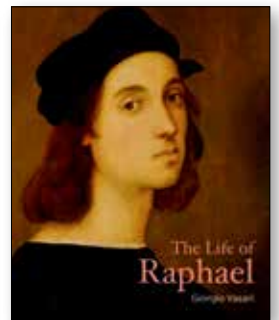
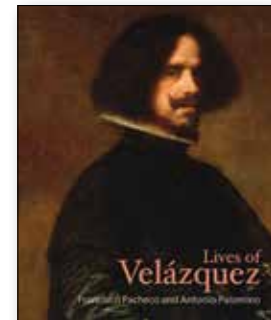
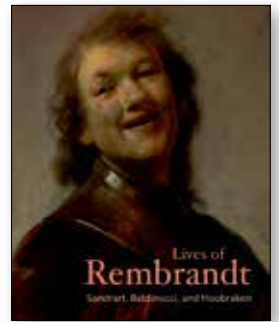
Émile Zola

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Lives of Giovanni Bellini

Giorgio Vasari, Carlo Ridolfi, Marco Boschini, and Isabella d'Este

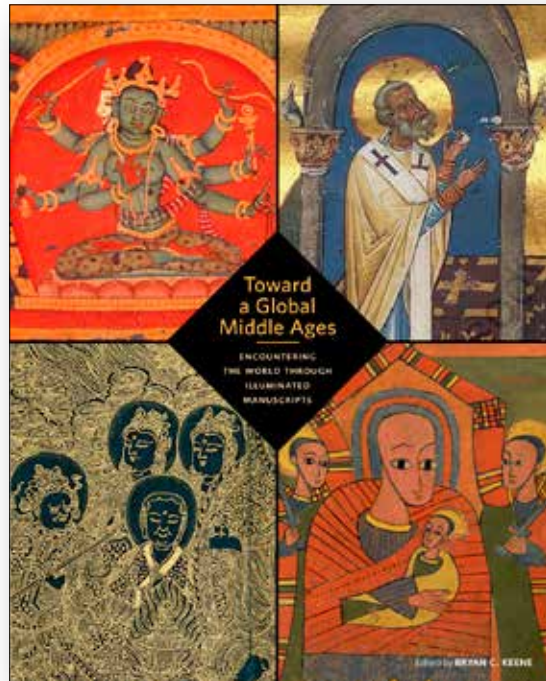
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MARCH
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Art History



Toward a Global Middle Ages Encountering the World through Illuminated Manuscripts

Edited by Bryan C. Keene

BRYAN C. KEENE is associate curator of manuscripts at the J. Paul Getty Museum, contributing author to *Florence at the Dawn of the Renaissance: Painting and Illumination, 1300–1350* (Getty Publications, 2012), coauthor of *Sacred Landscapes: Nature in Renaissance Manuscripts* (Getty Publications, 2017), and author of *Gardens of the Renaissance* (Getty Publications, 2013).

This important and overdue book examines illuminated manuscripts and other book arts of the Global Middle Ages

Illuminated manuscripts and illustrated or decorated books—like today’s museums—preserve a rich array of information about how premodern peoples conceived of and perceived the world, its many cultures, and everyone’s place in it. Often a Eurocentric field of study, manuscripts are prisms through which we can glimpse the interconnected global history of humanity.

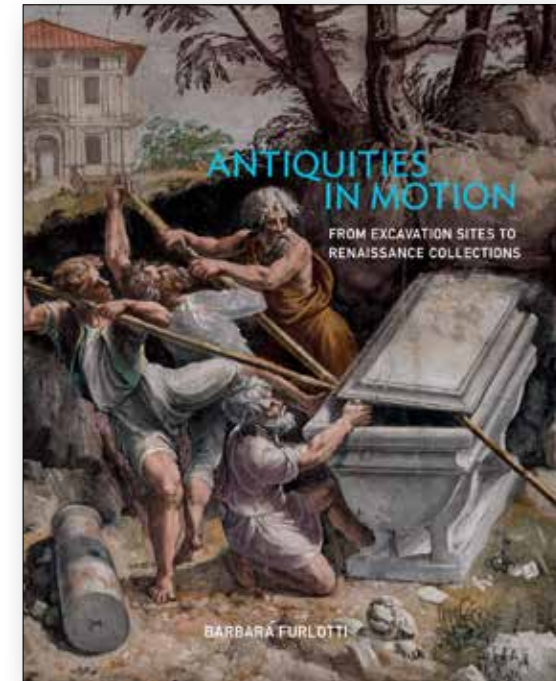
Toward a Global Middle Ages is the first publication to examine decorated books produced across the globe during the period traditionally known as medieval. Through essays and case studies, the volume’s multidisciplinary contributors expand the historiography, chronology, and geography of manuscript studies to embrace a diversity of objects, individuals, narratives, and materials from Africa, Asia, Australasia, and the Americas—an approach that both engages with and contributes to the emerging field of scholarly inquiry known as the Global Middle Ages.

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AUGUST

Manuscripts



Antiquities in Motion From Excavation Sites to Renaissance Collections

Barbara Furlotti

BARBARA FURLOTTI is associate lecturer at the Courtauld Institute of Art in London. She authored *A Renaissance Baron and His Possessions: Paolo Giordano I Orsini, Duke of Bracciano (1541–1585)* and contributed to *Display of Art in the Roman Palace, 1550–1750* (Getty Publications, 2014).

An exciting new approach to understanding the trade of antiquities in early modern Rome traces the journey of objects from discovery to display

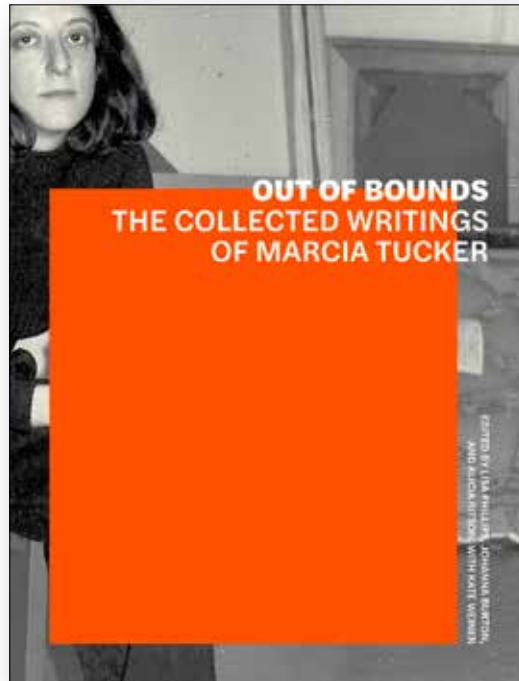
Barbara Furlotti presents a dynamic interpretation of the early modern market for antiquities, relying on the innovative notion of archaeological finds as mobile items. She reconstructs the journey of ancient objects from digging sites to venues where they were sold, such as Roman marketplaces and antiquarians’ storage spaces; to sculptors’ workshops, where they were restored; and to Italian and other European collections, where they arrived after complicated and costly travel over land and sea. She shifts the attention from collectors to peasants with shovels, dealers and middlemen, and restorers who unearthed, cleaned up, and repaired or remade objects, recuperating the roles these actors played in Rome’s socioeconomic structure.

Furlotti also examines the changes in economic value, meaning, and appearance that antiquities underwent as they moved throughout their journeys and as they reached the locations in which they were displayed. Drawing on vast unpublished archival material, she offers answers to novel questions: How were antiquities excavated? How and where were they traded? How were laws about the ownership of ancient finds made, followed, and evaded?

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JUNE

Antiquities



Out of Bounds The Collected Writings of Marcia Tucker

Edited by Lisa Phillips, Johanna Burton, and Alicia Ritson, with Kate Weiner

LISA PHILLIPS is the Toby Devan Lewis Director of the New Museum.

JOHANNA BURTON is the Keith Haring Director and Curator of Education and Public Engagement at the New Museum and editor for the museum's Critical Anthologies in Art and Culture series.

ALICIA RITSON is a curator and was a Marcia Tucker Senior Research Fellow at the New Museum.

KATE WEINER is a curatorial assistant at the New Museum.

The first anthology to assemble the writings of the groundbreaking art historian, critic, and curator Marcia Tucker

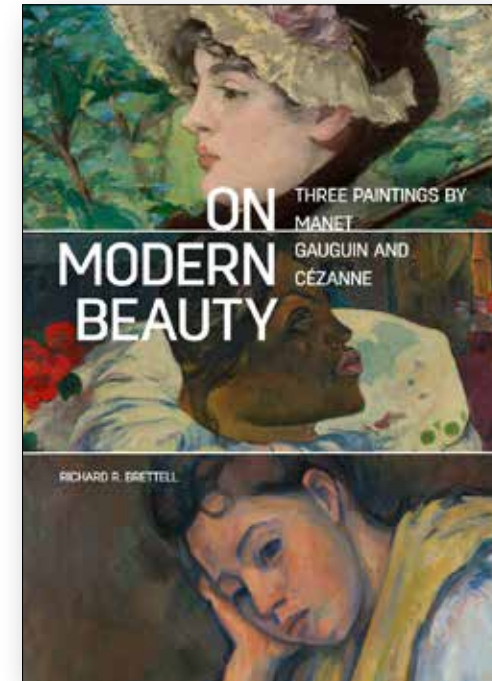
These influential, hard-to-obtain texts—many of which have never before been published—by Marcia Tucker, founding director of New York's New Museum, showcase her lifelong commitment to pushing the boundaries of curatorial practice and writing while rethinking inherited structures of power within and outside the museum. The volume brings together the only comprehensive bibliography of Tucker's writing and highlights her critical attention to art's relationship to broader culture and politics.

The book is divided into three sections: monographic texts on a selection of the visionary artists whom Tucker championed, among them Bruce Nauman, Joan Mitchell, Richard Tuttle, and Andres Serrano; exhibition essays from some of the formative group shows she organized, such as *Anti-Illusion: Procedures/Materials* (1969) and *Bad Girls* (1994), which expanded the canons of curating and art history; and other critical works, including lectures, that interrogated museum practice, inequities of the art world, and institutional responsibility. These texts attest to Tucker's tireless pursuit of questions related to difference, marginalization, access, and ethics, illuminating her significant impact on contemporary art discourse in her own time and demonstrating her lasting contributions to the field.

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JULY

Art History



On Modern Beauty Three Paintings by Manet, Gauguin, and Cézanne

Richard R. Brettell

RICHARD R. BRETTELL is the founding director of the Edith O'Donnell Institute of Art History and the Margaret McDermott Chair of Aesthetic Studies.

A thought-provoking examination of beauty using three works of art by Manet, Gauguin, and Cézanne

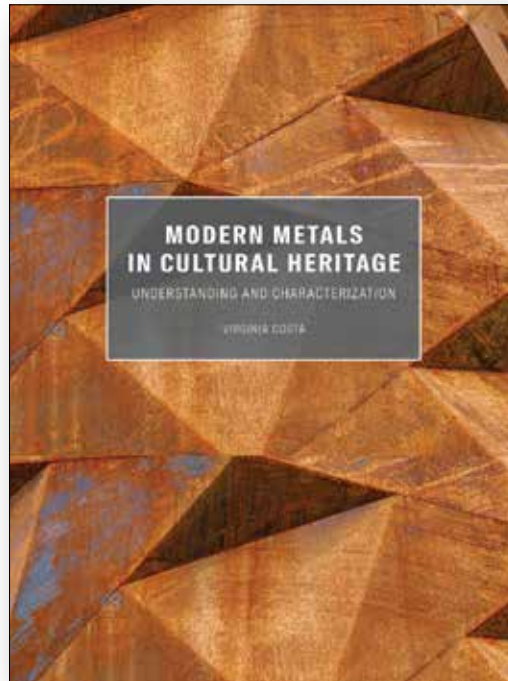
As the discipline of art history has moved away from connoisseurship, the notion of beauty has become increasingly problematic. Both culturally and personally subjective, the term is difficult to define and nearly universally avoided. In this insightful book, Richard R. Brettell, one of the leading authorities on Impressionism and French art of the nineteenth and early twentieth centuries, dares to confront the concept of modern beauty head-on. This is not a study of aesthetic philosophy, but rather a richly contextualized look at the ambitions of specific artists and artworks at a particular time and place.

Brettell shapes his manifesto around three masterworks from the collection of the J. Paul Getty Museum: Édouard Manet's *Jeanne (Spring)*, Paul Gauguin's *Arii Matamoe (The Royal End)*, and Paul Cézanne's *Young Italian Woman at a Table*. The provocative discussion reveals how each of these exceptional paintings, though depicting very different subjects—a fashionable actress, a preserved head, and a weary working woman—enacts a revolutionary, yet enduring, icon of beauty.

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JUNE

Art History



Modern Metals in Cultural Heritage Understanding and Characterization

Virginia Costa

VIRGINIA COSTA is a freelance scientist with over twenty years of experience working with modern metals. She is based in Meudon, France.

This practical guide provides artists, conservators, curators, and other heritage professionals with tools for understanding, evaluating, and approaching the care and treatment of modern metals

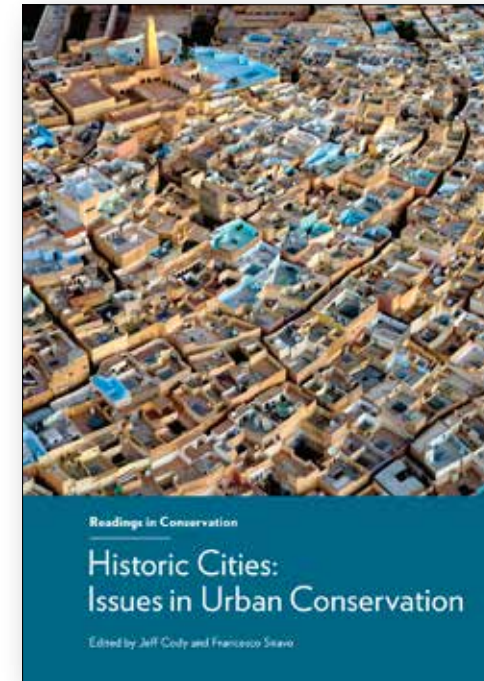
The proliferation of new metals—such as stainless steels, aluminum alloys, and metallic coatings—in modern and contemporary art and architecture has made the need for professionals who can address their conservation more critical than ever. This volume seeks to bridge the gap between the vast technical literature on metals and the pressing needs of conservators, curators, and other heritage professionals without a metallurgy background. It offers practical information in a simple and direct way, enabling curators, conservators, and artists alike to understand and evaluate the objects under their care.

This invaluable reference reframes information formerly found only in specialized technical and industrial publications for the context of cultural heritage conservation. As the first book to address the properties, testing, and maintenance issues of the hundreds of metals and alloys available since the beginning of the twentieth century, it is destined to become an essential resource for conservators, artists, fabricators, curators, collectors, and anyone working with modern metals.

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JULY

Conservation



Historic Cities Issues in Urban Conservation

Edited by Jeff Cody and Francesco Siravo

JEFF CODY is senior project specialist at the Getty Conservation Institute. He has a PhD in the history of architecture and urban planning from Cornell University and has published widely; his books include *Exporting American Architecture 1870–2000*.

FRANCESCO SIRAVO is an eminent Italian architect specializing in historic preservation and town planning. Since 1991 he has worked for the Historic Cities Programme of the Aga Khan Trust for Culture, a foundation promoting urban conservation in the Islamic world.

This new volume in the GCI's Readings in Conservation series brings together a selection of seminal writings on the conservation of historic cities

This book, the eighth in the Getty Conservation Institute's Readings in Conservation series, fills a significant gap in the published literature on urban conservation. This topic is distinct from both heritage conservation and urban planning; despite the recent growth of urbanism worldwide, no single volume has presented a comprehensive selection of these important writings until now.

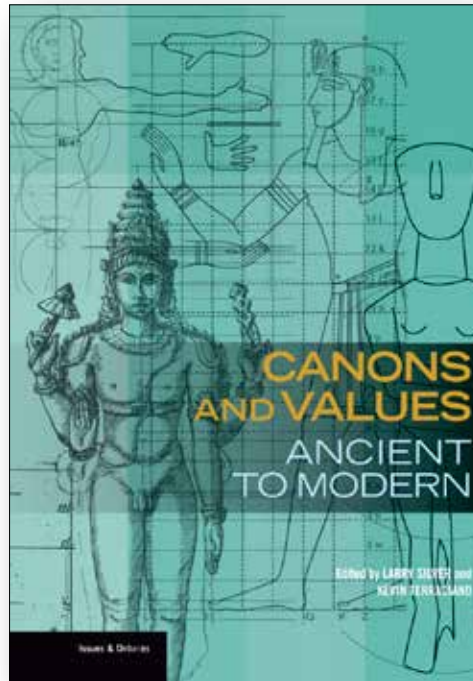
This anthology, profusely illustrated throughout, is organized into eight parts, covering such subjects as geographic diversity, reactions to the transformation of traditional cities, reading the historic city, the search for contextual continuities, the search for values, and the challenges of sustainability. With more than sixty-five texts, ranging from early polemics by Victor Hugo and John Ruskin to a generous selection of recent scholarship, this book thoroughly addresses regions around the globe. Each reading is introduced by short prefatory remarks explaining the rationale for its selection and the principal matters covered.

The book will serve as an easy reference for administrators, professionals, teachers, and students faced with the day-to-day challenges confronting the historic city under siege by rampant development.

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JULY

Conservation



Canons and Values Ancient to Modern

Edited by Larry Silver and Kevin Terraciano

LARRY SILVER is the Farquhar Professor, emeritus, of Art History at the University of Pennsylvania.

KEVIN TERRACIANO is professor of history and director of the Latin American Institute at the University of California, Los Angeles, and cofounder of the Getty Research Institute's Digital Florentine Codex project.

A critical rethinking of the way canons are defined, constructed, dismantled, and revised

A century ago, all art was evaluated through the lens of European classicism and its tradition. This volume explores the foundations of the European canon, offers a critical rethinking of ancient and classical art, and interrogates the canons of cultures that have often been left at the margins of art history. It underscores the historical and geographical diversity of canons and the local values underlying them.

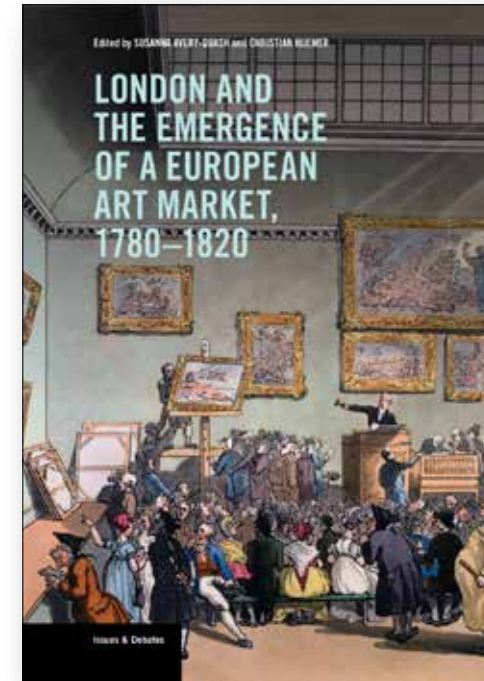
Twelve international scholars consider how canons are constructed and contested, focusing on the relationship between canonical objects and the value systems that shape their hierarchies. Deploying an array of methodologies—including archaeological investigations, visual analysis, and literary critique—the authors examine canon formation throughout the world, including Africa, India, East Asia, Mesoamerica, South America, ancient Egypt, classical Greece, and Europe.

Global studies of art, which are dismantling the traditionally Eurocentric canon, promise to make art history more inclusive. But enduring canons cannot be dismissed. This volume raises new questions about the importance of canons—including those from outside Europe—for the wider discipline of art history.

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AUGUST

Art History



London and the Emergence of a European Art Market, 1780–1820

Edited by Susanna Avery-Quash and Christian Huemer

SUSANNA AVERY-QUASH is senior research curator in the history of collecting at the National Gallery, London, where she is in charge of the research area of buying, collecting, and display. She has led research projects, organized conferences, and published extensively on the history of collecting and the art market.

CHRISTIAN HUEMER is director of the Belvedere Research Center, Vienna. From 2008 to 2017 he headed the Project for the Study of Collecting and Provenance at the Getty Research Institute.

Showcasing diverse methodologies, this volume illuminates London's role in the development of a European art market at the turn of the nineteenth century

In the late 1700s, as the events of the French Revolution roiled France, London displaced Paris as the primary hub of international art sales. Within a few decades, a robust and sophisticated art market flourished in London.

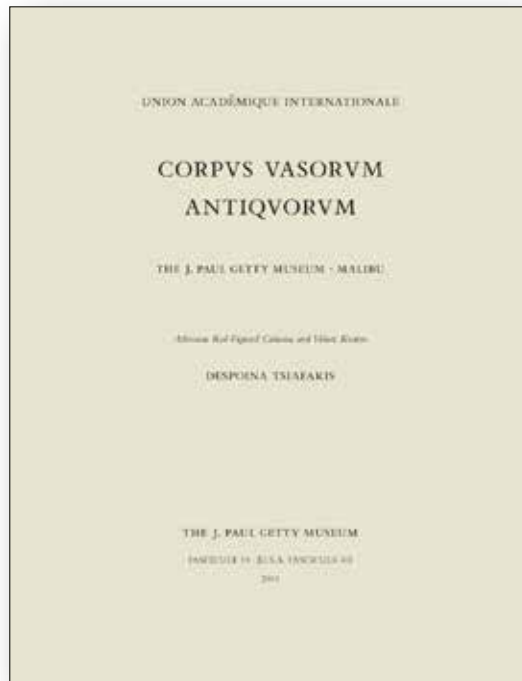
London and the Emergence of a European Art Market, 1780–1820 explores the commercial milieu of art sales and collecting at this turning point. In this collection of essays, twenty-two scholars employ methods ranging from traditional art historical and provenance studies to statistical and economic analysis; they provide overviews, case studies, and empirical reevaluations of artists, collectors, patrons, agents and dealers, institutions, sales, and practices. Drawing from pioneering digital resources—notably the Getty Provenance Index—as well as archival materials such as trade directories, correspondence, stock books and inventories, auction catalogs, and exhibition reviews, these scholars identify broad trends, reevaluate previous misunderstandings, and consider overlooked commercial contexts.

From individual case studies to econometric overviews, this volume is groundbreaking for its diverse methodological range that illuminates artistic taste and flourishing art commerce at the turn of the nineteenth century.

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AUGUST

Art History



Corpus Vasorum Antiquorum, Fascicule 10 Athenian Red-Figured Column and Volute Kraters

Despoina Tsiafakis

DESPOINA TSIAFAKIS earned her doctorate in classical archaeology and the history of art from the University of Thessaloniki. She spent four years as a curatorial assistant in the J. Paul Getty Museum's Antiquities Department and is presently a faculty member at the "Athena" Research and Innovation Center in Greece.

This expansive catalogue of ancient Greek painted pottery brings an important series into the digital age with a new open-access format

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This new fascicule of the CVA—the tenth issued by the J. Paul Getty Museum and the first ever to be published open access—presents a selection of Attic red-figured column and volute kraters ranging from 520 to 510 BCE through the early fourth century CE. Among the works included are a significant dinoid volute krater and a volute krater with the Labors of Herakles that is attributed to the Kleophrades Painter.

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Getty Research Journal, No. 11

The *Getty Research Journal* features the work of art historians, museum curators, and conservators from around the world as part of the Getty's mission to promote the presentation, conservation, and interpretation of the world's artistic legacy. Articles present original scholarship related to the Getty's collections, initiatives, and research.

This issue features essays on the culture of display in eighteenth-century Venetian palaces, the influence of prehistoric cave paintings on American abstract artists, the life and writings of Pauline Gibling Schindler, an unrealized project by Sam Francis and Walter Hopps for a contemporary art venue in 1960s Los Angeles, Harald Szeemann's early plans for the documenta 5 exhibition, and the notebooks and manuscripts that led to Aldo Rossi's *Scientific Autobiography*.

Shorter texts include notices on Felipe Guaman Poma de Ayala's illustrations accompanying a tale in Martín de Murúa's *Historia general del Piru*, copperplate prints depicting the Qing army's invasion of Nepal in 1792, the Nazi-era business records of the Gustav Cramer gallery in The Hague, Netherlands, and a proposal for the integration of provenance research into all aspects of museum activities, including a call for cross-institutional databases and international collaborations.

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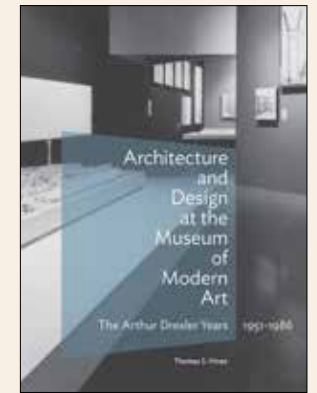
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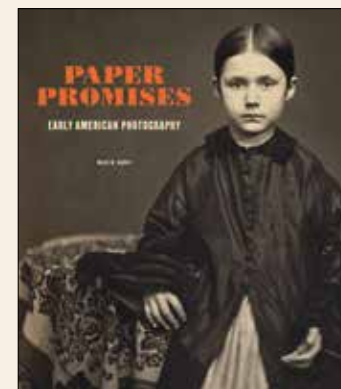
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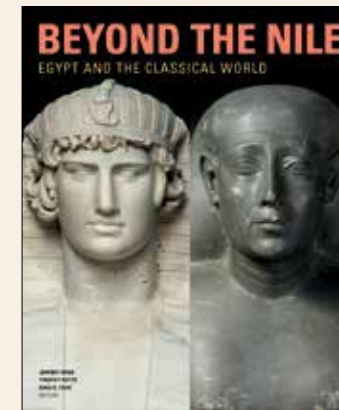
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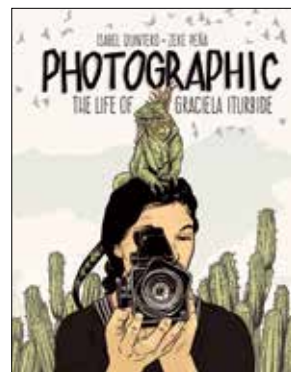
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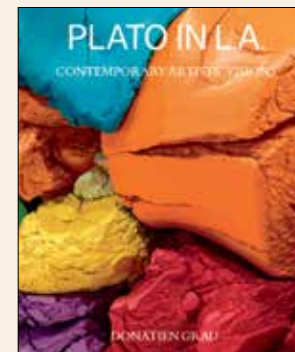
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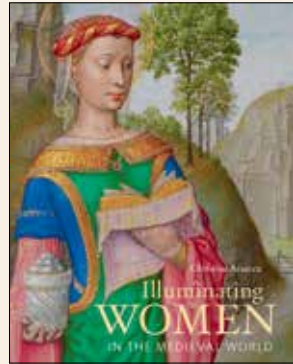
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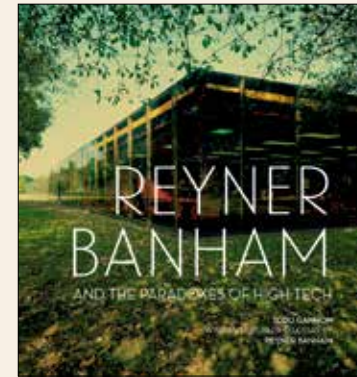


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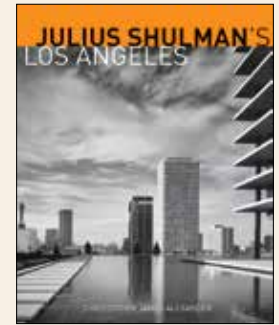
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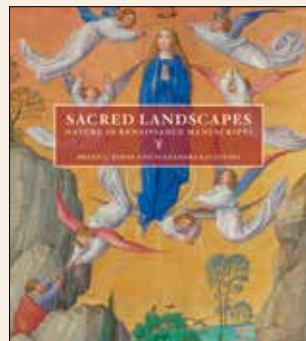
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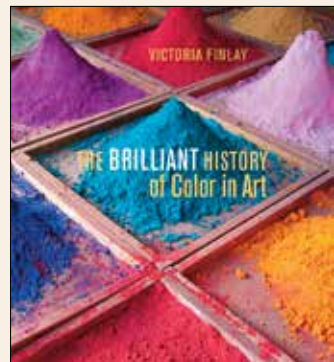
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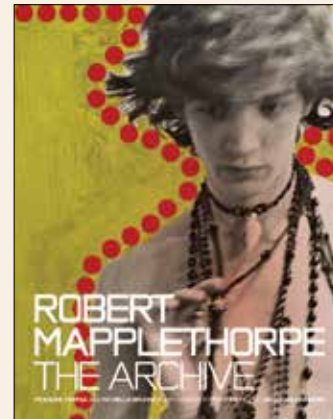
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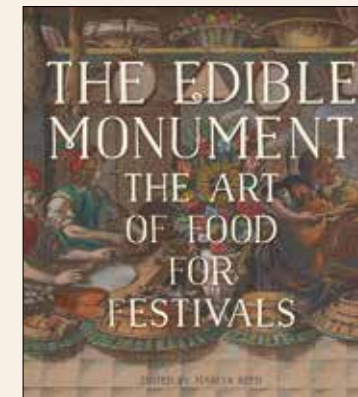
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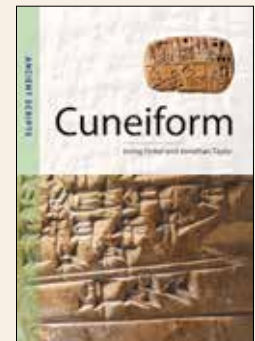
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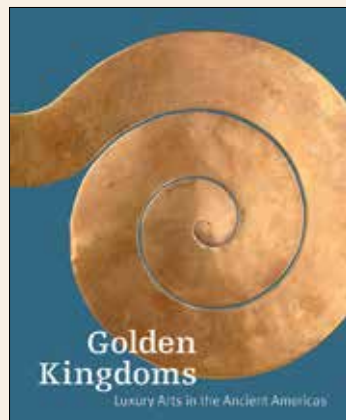
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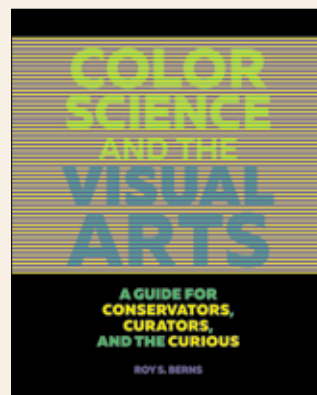
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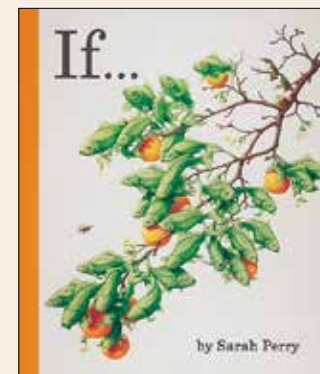
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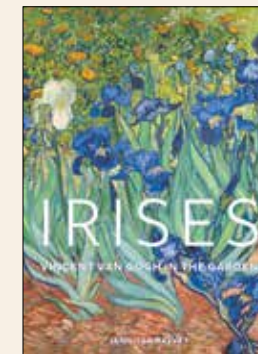
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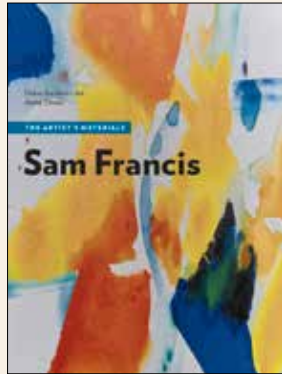
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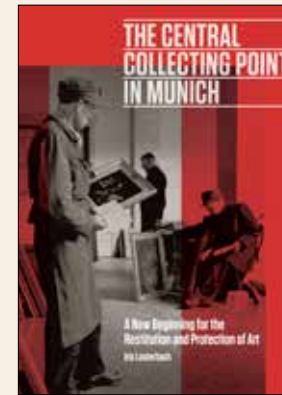
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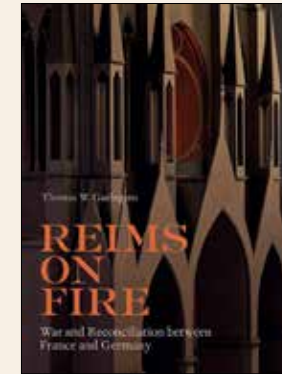
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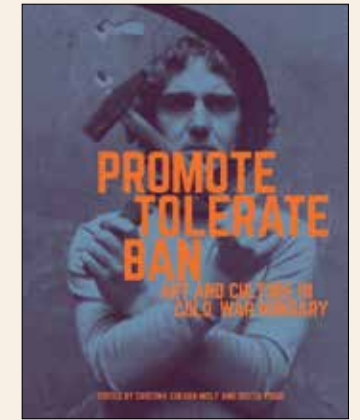
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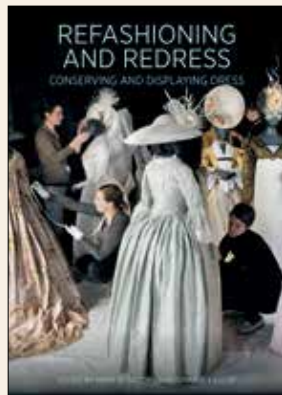
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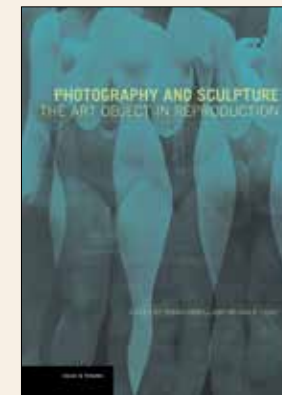
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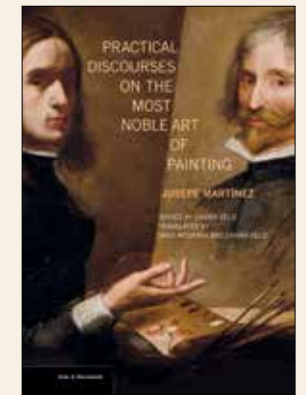
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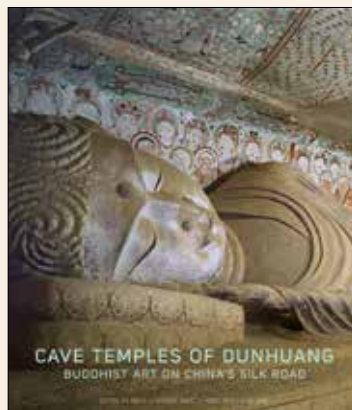
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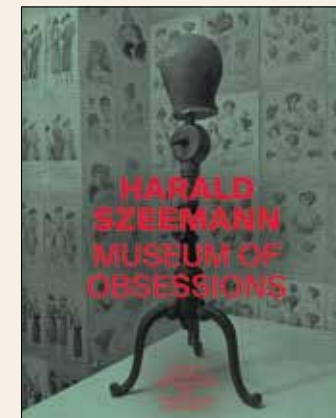
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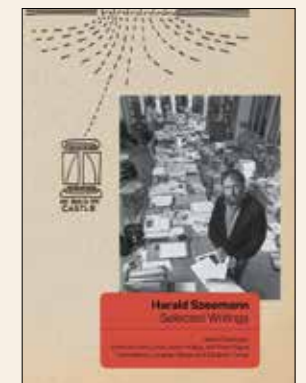
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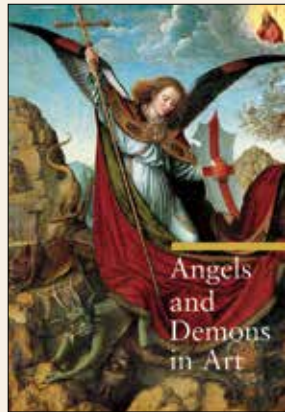


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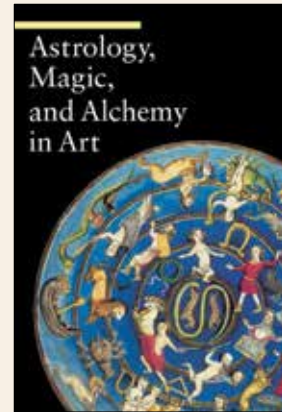
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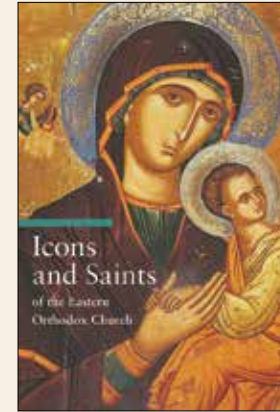
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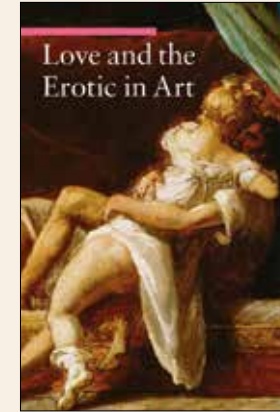
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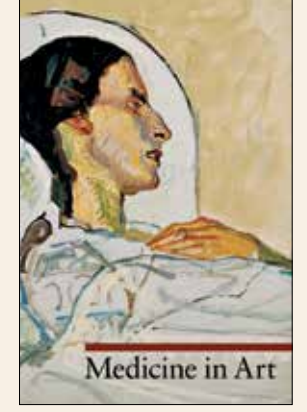
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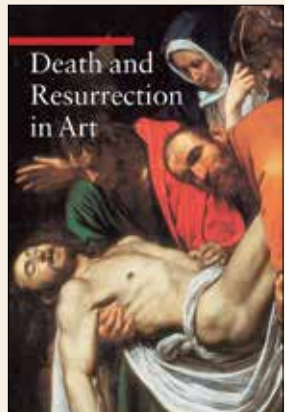
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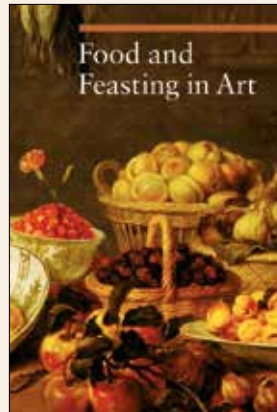
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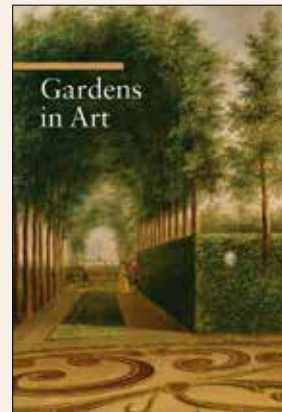
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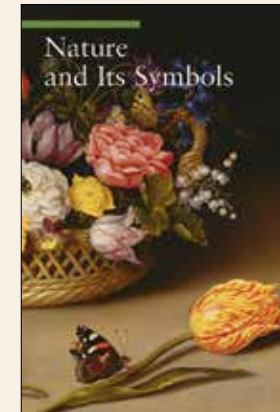
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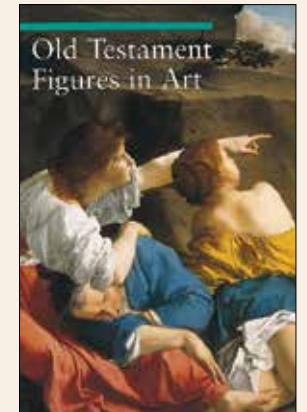
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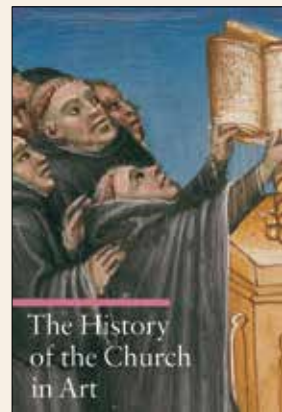
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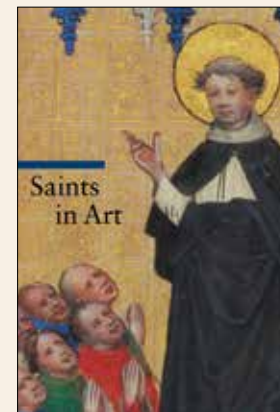
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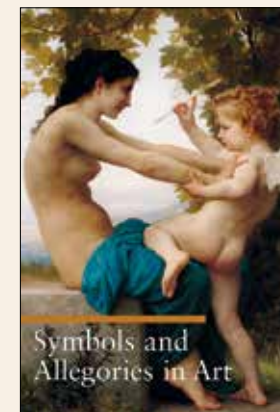
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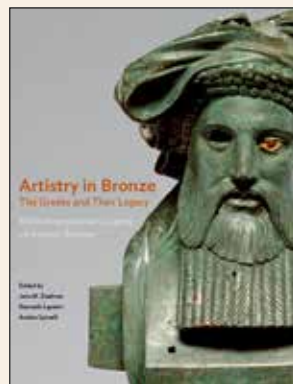
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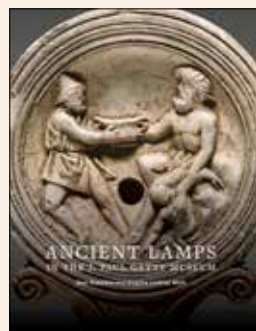
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