

princeton art history phd

princeton art history phd programs represent some of the most prestigious and rigorous academic paths for scholars dedicated to the study of visual culture, artistic movements, and historical art analysis. Princeton University's Art History PhD offers an exceptional combination of interdisciplinary research, expert faculty mentorship, and access to rich resources that cultivate advanced scholarship and critical inquiry. This program is ideal for students aiming to excel in academic careers, museum work, or cultural institutions worldwide. The curriculum emphasizes comprehensive training in art historical methodologies and encourages engagement with a broad spectrum of global art traditions. This article explores the key facets of the Princeton Art History PhD, including admissions criteria, program structure, faculty expertise, research opportunities, and career outcomes. Readers will gain a clear understanding of what the Princeton Art History PhD entails and how it supports the development of distinguished art historians.

- Overview of the Princeton Art History PhD Program
- Admission Requirements and Application Process
- Curriculum and Academic Structure
- Faculty and Research Expertise
- Resources and Facilities
- Career Paths for Graduates

Overview of the Princeton Art History PhD Program

The Princeton Art History PhD program is designed to cultivate scholarly excellence through intensive study of art from diverse periods and cultures. The program emphasizes a critical, interdisciplinary approach that integrates historical context, theory, and visual analysis. Students engage deeply with primary sources, archival materials, and theoretical frameworks to produce original research that contributes to the broader field of art history. Princeton's program is distinguished by its commitment to fostering intellectual rigor, critical thinking, and methodological innovation. It prepares graduates for leadership roles in academia, museums, galleries, and cultural heritage organizations.

Program Objectives and Goals

The core objectives of the Princeton Art History PhD include equipping students with advanced research skills, comprehensive knowledge of art historical traditions, and the ability to articulate complex ideas clearly and persuasively. The program encourages specialization in particular geographic regions, historical periods, or thematic fields while supporting interdisciplinary collaboration. Graduates are expected to develop publishable scholarship and contribute

meaningfully to academic discourse and public understanding of art history.

Duration and Degree Requirements

The standard duration for completing the Princeton Art History PhD is typically five to six years. Degree requirements include coursework, language proficiency, comprehensive examinations, and the completion of a doctoral dissertation that presents original research. The dissertation must demonstrate scholarly rigor and contribute new insights into art historical knowledge.

Admission Requirements and Application Process

Admission into the Princeton Art History PhD program is highly competitive, reflecting the program's prestigious reputation and rigorous academic standards. Applicants are evaluated based on academic credentials, research potential, and alignment with faculty expertise. The admissions process is designed to identify candidates with strong analytical skills, scholarly ambition, and a clear research focus that complements the program's strengths.

Academic Background and Preparation

Successful applicants typically hold a bachelor's or master's degree in art history or a related discipline. A strong academic record with demonstrated excellence in art historical studies is essential. Applicants are expected to have proficiency in at least one foreign language relevant to their research interests, which is a vital component of graduate-level art historical scholarship.

Application Materials

The application package must include the following elements:

- Official transcripts from all post-secondary institutions attended
- Letters of recommendation from academic or professional references
- A statement of purpose outlining research interests and career goals
- A writing sample demonstrating analytical and scholarly capabilities
- GRE scores (if required by the admissions committee)
- Proof of language proficiency when applicable

Curriculum and Academic Structure

The curriculum of the Princeton Art History PhD is structured to provide a balance between broad foundational knowledge and specialized expertise. The coursework includes seminars, lectures, and independent research projects that promote critical engagement with diverse art historical methodologies and thematic areas.

Core Courses and Seminars

Students participate in core seminars that cover essential topics such as theoretical frameworks, historiography, and methodological approaches to art history. These courses lay the groundwork for advanced research and help students develop critical analytical skills. Seminars often focus on specific periods, regions, or media, allowing students to deepen their understanding in their chosen fields.

Language and Research Training

Language proficiency is emphasized to enable direct engagement with primary sources and international scholarship. Students receive training in research techniques, including archival work, digital humanities tools, and curatorial practices. This comprehensive training ensures that graduates are well-equipped to conduct innovative and thorough investigations in art history.

Dissertation Preparation and Defense

The dissertation stage involves formulating a research proposal, conducting original research, and writing a substantial scholarly work. Students receive continuous mentorship from faculty advisors and participate in dissertation workshops. The final defense requires the presentation and defense of the dissertation before a committee of experts, demonstrating mastery of the subject and contribution to the field.

Faculty and Research Expertise

The Princeton Art History PhD program benefits from a diverse and distinguished faculty with expertise spanning multiple geographic regions, historical periods, and methodological approaches. Faculty members are active scholars, curators, and educators who contribute extensively to art historical research and discourse.

Areas of Specialization

Faculty research interests encompass a wide range of topics, including but not limited to:

- Medieval and Renaissance Art
- Modern and Contemporary Art

- Non-Western Art Histories
- Architecture and Urban Studies
- Visual Culture and Media
- Critical Theory and Aesthetics

Faculty Mentorship and Collaboration

Students benefit from close mentorship relationships with faculty advisors who guide research development and professional growth. Collaborative projects and interdisciplinary initiatives are encouraged, providing students with opportunities to engage across departments and fields. Faculty regularly organize lectures, conferences, and symposia that enrich the academic environment.

Resources and Facilities

Princeton University offers extensive resources and facilities that support the scholarly activities of Art History PhD candidates. These assets enable access to rare materials, cutting-edge technologies, and collaborative spaces conducive to advanced research.

Libraries and Archives

The Princeton University Library system houses a vast collection of art historical texts, manuscripts, and digital resources. Specialized archives provide access to primary documents, rare books, and visual materials essential for in-depth research. These resources are critical for developing original scholarship in the field.

Museums and Galleries

Princeton's proximity to major museums and cultural institutions offers students unique opportunities to engage with curatorial practices and exhibition design. The University's own art galleries and collections serve as valuable sites for study and collaboration, facilitating hands-on learning experiences.

Research Centers and Fellowships

Dedicated research centers and fellowship programs provide funding and institutional support for dissertation research, travel, and conference participation. These programs foster intellectual exchange and professional development within the field of art history.

Career Paths for Graduates

Graduates of the Princeton Art History PhD program pursue a variety of career trajectories that leverage their specialized knowledge and research expertise. The program's rigorous training prepares alumni to excel in both academic and non-academic roles.

Academic Careers

Many graduates secure tenure-track faculty positions at universities and colleges, contributing to art historical scholarship and teaching. They frequently publish research, participate in academic conferences, and mentor future scholars in the discipline.

Museum and Curatorial Work

Graduates often find careers in museums, galleries, and cultural institutions where they work as curators, educators, conservators, or administrators. Their deep understanding of art history and research skills enable them to develop exhibitions, manage collections, and engage the public.

Other Professional Opportunities

Additional career options include roles in art conservation, cultural heritage preservation, art publishing, and arts administration. The analytical and communication skills honed through the Princeton Art History PhD program are highly valued across these fields.

Frequently Asked Questions

What is the focus of the Art History PhD program at Princeton University?

The Art History PhD program at Princeton University emphasizes interdisciplinary research, combining traditional art historical methods with critical theory, and encourages specialization in diverse geographic and chronological areas, including European, American, Asian, and global art history.

What are the admission requirements for the Princeton Art History PhD program?

Applicants to the Princeton Art History PhD program typically need a strong academic background in art history or related fields, GRE scores (if required), letters of recommendation, a statement of purpose, and a writing sample demonstrating research ability and scholarly potential.

Does Princeton offer funding for Art History PhD students?

Yes, Princeton University provides full funding packages for admitted Art History PhD students, which generally include tuition remission, a stipend for living expenses, and health insurance for the duration of the program.

What career opportunities do graduates of the Princeton Art History PhD program pursue?

Graduates often pursue careers in academia as professors and researchers, as well as roles in museums, galleries, cultural institutions, art conservation, publishing, and arts administration.

How long does it typically take to complete the Art History PhD at Princeton?

The PhD program in Art History at Princeton usually takes about 5 to 7 years to complete, involving coursework, comprehensive exams, language proficiency, and the completion of a doctoral dissertation.

Additional Resources

1. *Art and Architecture at Princeton: A Historical Overview*

This book offers a comprehensive history of the art and architectural heritage of Princeton University. It explores the development of campus aesthetics, notable buildings, and the integration of art into academic life. Ideal for those pursuing a PhD in art history at Princeton, it contextualizes the university's unique artistic environment.

2. *Princeton Art History: Methodologies and Perspectives*

Focusing on the diverse methodological approaches taught in Princeton's art history program, this volume examines theoretical frameworks and research techniques. It includes essays by faculty and graduate students, providing insight into contemporary art historical debates and Princeton's academic culture.

3. *Medieval Art and Manuscripts in Princeton Collections*

This detailed catalog and analysis of medieval art and manuscripts housed at Princeton's libraries and museums serves as a vital resource for doctoral research. The book highlights significant works, their provenance, and their relevance to broader art historical narratives.

4. *American Art and Princeton: Influences and Interactions*

Exploring the relationship between American art movements and Princeton's academic community, this book investigates how local and national art scenes influenced Princeton scholars and collections. It includes case studies of artists connected to the university and examines Princeton's role in American art history.

5. *Global Art Histories: Princeton's Approach to World Art*

This publication addresses the global scope of Princeton's art history PhD program, emphasizing cross-cultural studies and non-Western art histories. It presents essays on African, Asian, and Indigenous art, reflecting the program's commitment to diversity and inclusivity in art historical

scholarship.

6. *The Princeton Art Museum: Collection and Scholarship*

Detailing the history and holdings of the Princeton University Art Museum, this book serves as an essential guide for researchers. It discusses key acquisitions, curatorial practices, and the museum's role in supporting graduate research and public education.

7. *Visual Culture and Critical Theory at Princeton*

This volume examines the intersection of visual culture studies and critical theory within Princeton's art history curriculum. It explores how theoretical perspectives such as feminism, postcolonialism, and psychoanalysis inform the study of art and visual media.

8. *Graduate Research in Art History: Princeton Case Studies*

Featuring exemplary dissertations and research projects from Princeton art history PhD candidates, this book provides insights into successful scholarly approaches and thematic diversity. It serves as inspiration and guidance for current and prospective graduate students.

9. *Teaching Art History at Princeton: Pedagogical Innovations*

Focusing on the pedagogical strategies employed in Princeton's art history department, this book explores innovative teaching methods, seminar structures, and the integration of technology. It highlights how the program prepares graduate students for academic and museum careers.

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princeton art history phd: *Graduate Programs in Art History*, 2008 Graduate Programs in Art History is an indispensable, comprehensive guide to schools that offer a Master's, doctoral, or related degree in art studies, including history of art and architecture, visual studies, museum and curatorial studies, arts administration, and library science. Compiled by the College Art Association, this easy-to-use directory includes over 260 schools and English-language academic programs in the United States, Canada, Great Britain, and elsewhere worldwide. Listings provide descriptions of special courses; numbers, names, and specializations of faculty; facilities such as libraries and labs; student opportunities for research and work; information on financial aid, fellowships, and assistantships; application requirements; and details on housing, health insurance, and other practical matters. An index lists schools alphabetically and by state and country for quick reference. An introductory essay provides a detailed description of the elements of a program entry, including explanations of the various kinds of programs and degrees offered, placing the search and selection process in context. This is the third edition of this directory published by CAA.

princeton art history phd: Transatlantic Reflections on the Practice-Based PhD in Fine Art Jessica Schwarzenbach, Paul Hackett, 2015-08-11 Once the US was the only country in the world to offer a doctorate for studio artists, however the PhD in fine art disappeared after pressures established the MFA as the terminal degree for visual artists. Subsequently, the PhD in fine art emerged in the UK and is now offered by approximately 40 universities. Today the doctorate is

offered in most English-speaking nations, much of the EU, and countries such as China and Brazil. Using historical, political, and social frameworks, this book investigates the evolution of the fine art doctorate in the UK, what the concept of a PhD means to practicing artists from the US, and why this degree disappeared in the US when it is so vigorously embraced in the UK and other countries. Data collected through in-depth interviews examine the perspectives of professional artists in the US who teach graduate level fine art. These interviews disclose conflicting attitudes toward this advanced degree and reveal the possibilities and challenges of developing a potential doctorate in studio art in the US.

princeton art history phd: Byzantium in Eastern European Visual Culture in the Late Middle Ages , 2020-08-03 Byzantium in Eastern European Visual Culture in the Late Middle Ages, edited by Maria Alessia Rossi and Alice Isabella Sullivan, engages with issues of cultural contact and patronage, as well as the transformation and appropriation of Byzantine artistic, theological, and political models, alongside local traditions, across Eastern Europe. The regions of the Balkan Peninsula, the Carpathian Mountains, and early modern Russia have been treated in scholarship within limited frameworks or excluded altogether from art historical conversations. This volume encourages different readings of the artistic landscapes of Eastern Europe during the late medieval period, highlighting the cultural and artistic productions of individual centers. These ought to be considered individually and as part of larger networks, thus revealing their shared heritage and indebtedness to artistic and cultural models adopted from elsewhere, and especially from Byzantium. See inside the book.

princeton art history phd: Directory of Ph.D. Programs in Art History , 1984

princeton art history phd: Eclecticism in Late Medieval Visual Culture at the Crossroads of the Latin, Greek, and Slavic Traditions Maria Alessia Rossi, Alice Isabella Sullivan, 2021-11-22 This volume builds upon the new worldwide interest in the global Middle Ages. It investigates the prismatic heritage and eclectic artistic production of Eastern Europe between the fourteenth and seventeenth centuries, while challenging the temporal and geographical parameters of the study of medieval, Byzantine, post-Byzantine, and early-modern art. Contact and interchange between primarily the Latin, Greek, and Slavic cultural spheres resulted in local assimilations of select elements that reshaped the artistic landscapes of regions of the Balkan Peninsula, the Carpathian Mountains, and further north. The specificities of each region, and, in modern times, politics and nationalistic approaches, have reinforced the tendency to treat them separately, preventing scholars from questioning whether the visual output could be considered as an expression of a shared history. The comparative and interdisciplinary framework of this volume provides a holistic view of the visual culture of these regions by addressing issues of transmission and appropriation, as well as notions of cross-cultural contact, while putting on the global map of art history the eclectic artistic production of Eastern Europe.

princeton art history phd: A Companion to Medieval Art Conrad Rudolph, 2019-05-07 A fully updated and comprehensive companion to Romanesque and Gothic art history This definitive reference brings together cutting-edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe and provides a clear analytical survey of what is happening in this major area of Western art history. The volume comprises original theoretical, historical, and historiographic essays written by renowned and emergent scholars who discuss the vibrancy of medieval art from both thematic and sub-disciplinary perspectives. Part of the Blackwell Companions to Art History, A Companion to Medieval Art, Second Edition features an international and ambitious range of contributions covering reception, formalism, Gregory the Great, pilgrimage art, gender, patronage, marginalized images, the concept of spolia, manuscript illumination, stained glass, Cistercian architecture, art of the crusader states, and more. Newly revised edition of a highly successful companion, including 11 new articles Comprehensive coverage ranging from vision, materiality, and the artist through to architecture, sculpture, and painting Contains full-color illustrations throughout, plus notes on the book's many distinguished contributors A Companion to Medieval Art: Romanesque and Gothic in Northern Europe, Second Edition is an exciting and varied study that

provides essential reading for students and teachers of Medieval art.

princeton art history phd: *The Contested Territory of Architectural Theory* Elie G. Haddad, 2022-10-21 This book brings together a diverse group of theoreticians to explore architectural theory as a discipline, assessing its condition and relevance to contemporary practice. Offering critical assessment in the face of major social and environmental issues of today, 17 original contributions address the relevance of architectural theory in the contemporary world from various perspectives, including but not limited to: politics, gender, representation, race, environmental crisis, and history. The chapters are grouped into two distinct sections: the first section explores various historical perspectives on architectural theory, mapping theory's historiographical turn and its emergence and decline from the 1960s to the present; the second offers alternative visions and new directions for architectural theory, incorporating feminist and human rights perspectives, and addressing contemporary issues such as Artificial Intelligence and the Age of Acceleration. This edited collection features contributions from renowned scholars as well as emergent voices, with a Foreword by David Leatherbarrow. This book will be of great interest to graduate and upper-level students of architecture, as well as academics and practicing architects.

princeton art history phd: *Historical Narratives of Global Modern Art* Irina D. Costache, Clare Kunny, 2023-07-31 Diversifying the current art historical scholarship, this edited volume presents the untold story of modern art by exposing global voices and perspectives excluded from the privileged and uncontested narrative of "isms." This volume tells a worldwide story of art with expanded historical narratives of modernism. The chapters reflect on a wide range of issues, topics, and themes that have been marginalized or outright excluded from the canon of modern art. The goal of this book is to be a starting point for understanding modern art as a broad and inclusive field of study. The topics examine diverse formal expressions, innovative conceptual approaches, and various media used by artists around the world and forcefully acknowledge the connections between art, historical circumstances, political environments, and social issues such as gender, race, and social justice. The book will be of interest to scholars working in art history, imperial and colonial history, modernism, and globalization.

princeton art history phd: *The Exhibitionist* Karl Katz, 2016-09-27 The renowned curator gives a personal tour of his journey from archeology to the Met, the Jewish Museum, and helping found the Israel Museum. In *The Exhibitionist*, museum director Karl Katz discusses his tireless, impassioned work spanning six decades and numerous countries. As a young man, Karl traveled to the newly-formed state of Israel to pursue archaeology, only to be thrust into the role of directing the Bezalel National Art Museum in Jerusalem. From that early trial by fire to his many leadership roles at the Museum of Tolerance, the International Center of Photography, the Metropolitan Museum of Art, and elsewhere, Katz found innovative ways to make museums inviting, educational, living, and vibrant. A book for lovers of history and art criticism, as well as collectors, curators, administrators, and students, *The Exhibitionist* is filled with a wide range of discussions both cultural and personal. Katz discusses the exhibits, the discoveries, and the incredible people he worked with along the way, from his mentor Teddy Kollek, the mayor of Jerusalem and founder of the Israel Museum, to Jaqueline Kennedy Onassis and Broadway showman Billy Rose.

princeton art history phd: *The Ashgate Research Companion to Monsters and the Monstrous* Asa Simon Mittman, Peter J. Dendle, 2017-02-24 The field of monster studies has grown significantly over the past few years and this companion provides a comprehensive guide to the study of monsters and the monstrous from historical, regional and thematic perspectives. The collection reflects the truly multi-disciplinary nature of monster studies, bringing in scholars from literature, art history, religious studies, history, classics, and cultural and media studies. The companion will offer scholars and graduate students the first comprehensive and authoritative review of this emergent field.

princeton art history phd: *"Michael Baxandall, Vision and the Work of Words "* Robert Williams, 2017-07-05 'The most important art historian of his generation? is how some scholars have described the late Michael Baxandall (1933-2007), Professor of the Classical Tradition at the

Warburg Institute, University of London, and of the History of Art at the University of California, Berkeley. Baxandall's work had a transformative effect on the study of European Renaissance and eighteenth-century art, and contributed to a complex transition in the aims and methods of art history in general during the 1970s, '80s and '90s. While influential, he was also an especially subtle and independent thinker - occasionally a controversial one - and many of the implications of his work have yet to be fully understood and assimilated. This collection of 10 essays endeavors to assess the nature of Baxandall's achievement, and in particular to address the issue of the challenges it offers to the practice of art history today. This volume provides the most comprehensive assessment of Baxandall's work to date, while drawing upon the archive of Baxandall papers recently deposited at the Cambridge University Library and the Warburg Institute.

princeton art history phd: *The Art of the Chinese Picture-Scroll* Shane McCausland, 2023-10-25 The first extended history of the Chinese picture-scroll. The Chinese picture-scroll, a long, horizontal painting or calligraphic work, has been China's pre-eminent aesthetic form throughout the last two millennia. This first history of the picture-scroll explores its extraordinary longevity and adaptability to social, political, and technological change. The book describes what the picture-scroll demands of a viewer, how China's artists grappled with its cultural power, and how collectors and connoisseurs left their marks on scrolls for later generations to judge.

princeton art history phd: *Nazis in the New World* Aaron Gillette, 2025-05-27 In *Nazis in the New World*, Aaron Gillette presents vivid narratives and personal accounts to reveal the unknown history of Nazi German exchange students sent to America in the 1930s. Gillette argues that Nazism was an abject failure in the United States, that antisemitism was on the decline, that German espionage in America was a disaster for the Reich, and that FDR and J. Edgar Hoover brilliantly manipulated Nazi blunders to propel America into the war against Hitler and empower the FBI. Meanwhile, numerous German exchange students in the United States were transformed from Nazis into fiercely patriotic Americans--

princeton art history phd: *Object Lessons in American Art* Horace D. Ballard, Kirsten Pai Buick, Ellery E. Foutch, Jeffrey Richmond-Moll, Rebecca Zorach, 2023-03-28 A rich exploration of American artworks that reframes them within current debates on race, gender, the environment, and more *Object Lessons in American Art* explores a diverse gathering of Euro-American, Native American, and African American art from a range of contemporary perspectives, illustrating how innovative analysis of historical art can inform, enhance, and afford new relevance to artifacts of the American past. The book is grounded in the understanding that the meanings of objects change over time, in different contexts, and as a consequence of the ways in which they are considered. Inspired by the concept of the object lesson, the study of a material thing or group of things in juxtaposition to convey embodied and underlying ideas, *Object Lessons in American Art* examines a broad range of art from Princeton University's venerable collections as well as contemporary works that imaginatively appropriate and reframe their subjects and style, situating them within current social, cultural, and artistic debates on race, gender, the environment, and more. Distributed for the Princeton University Art Museum

princeton art history phd: *Millard Meiss, American Art History, and Conservation* Jennifer Cooke, 2020-09-28 A member of the art history generation from the golden age of the 1920s and 1930s, Millard Meiss (1904-1975) developed a new and multi-faceted methodological approach. This book lays the foundation for a reassessment of this key figure in post-war American and international art history. The book analyses his work alongside that of contemporary art historians, considering both those who influenced him and those who were receptive to his research. Jennifer Cooke uses extensive archival material to give Meiss the critical consideration that his extensive and important art historical, restoration and conservation work deserves. This book will be of interest to scholars in art history, historiography and heritage management and conservation.

princeton art history phd: *The Routledge Companion to African American Art History* Eddie Chambers, 2019-11-12 This Companion authoritatively points to the main areas of enquiry within the subject of African American art history. The first section examines how African American art has

been constructed over the course of a century of published scholarship. The second section studies how African American art is and has been taught and researched in academia. The third part focuses on how African American art has been reflected in art galleries and museums. The final section opens up understandings of what we mean when we speak of African American art. This book will be of interest to graduate students, researchers, and professors and may be used in American art, African American art, visual culture, and culture classes.

princeton art history phd: Undergraduate Catalog University of Michigan--Dearborn, 2011

princeton art history phd: *Directory of Research Grants 2008* Schoolhouse Partners LLC, 2008-05 Volume 2 of 2 - With more than 5,100 listings of grants programs from 1,880 sponsors, the *Directory of Research Grants* is a comprehensive directory of grants available to researchers in every field of study. The directory has a broad focus, featuring grants for basic research, equipment acquisition, building construction/renovation, fellowships, and 23 other program types. Government grants include CFDA, NSF and NIH program numbers. Each record includes grant title, description, requirements, amount, application deadline, contact information (phone, fax and email), web address, sponsor name and address, and samples of awarded grants (when available). Printed in two volumes, each with extensive indexes - subject, program type and geographic to help you to identify the right program quickly.

princeton art history phd: *Locating Renaissance Art* Carol M. Richardson, 2007-01-01

Renaissance art history is traditionally identified with Italian centers of production, and Florence in particular. Instead, this book explores the dynamic interchange between European artistic centers and artists and the trade in works of art. It also considers the impact of differing locations on art and artists and some of the economic, political, and cultural factors crucial to the emergence of an artistic center. During c.1420-1520, no city or court could succeed in isolation and so artists operated within a network of interests and local and international identities. The case studies presented in this book portray the Renaissance as an exciting international phenomenon, with cities and courts inextricably bound together in a web of economic and political interests.

princeton art history phd: *Space, Image, and Reform in Early Modern Art* Arthur J.

DiFuria, Ian Verstegen, 2021-11-08 The essays in *Space, Image, and Reform in Early Modern Art* build on Marcia Hall's seminal contributions in several categories crucial for Renaissance studies, especially the spatiality of the church interior, the altarpiece's facture and affectivity, the notion of artistic style, and the controversy over images in the era of Counter Reform. Accruing the advantage of critical engagement with a single paradigm, this volume better assesses its applicability and range. The book works cumulatively to provide blocks of theoretical and empirical research on issues spanning the function and role of images in their contexts over two centuries. Relating Hall's investigations of Renaissance art to new fields, *Space, Image, and Reform* expands the ideas at the center of her work further back in time, further afield, and deeper into familiar topics, thus achieving a cohesion not usually seen in edited volumes honoring a single scholar.

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