Described by Malvasia as the creator and promoter of the new “maniera moderna,” Guido introduces the fourth age of painting: a period marked by a new and sometimes bold elaboration on the notion of artistic perfection developed by the Carracci and achieved more specifically by Ludovico. Art in Italy could have declined again after the deaths of the Carracci, but thanks to Guido and Domenichino, Francesco Albani and Guercino, a renewed flowering of the art of painting prevails in Bologna and spreads throughout Italy. In assessing the role of Guido in promoting this new artistic vanguard, Malvasia finds himself in a theoretical impasse. On the one hand, he cannot resist his infatuation with Guido’s work; endowed with spellbinding powers, Guido’s paintings embody the greatest luxury of modernity: an endless search for aesthetic refinement and transcendental beauty both in the representation of the human body and in the orchestration of light, color, and impasto. On the other hand, Malvasia cannot bring himself to embrace Guido’s “last manner,” where delicacy verges on feebleness, transcendence coalesces into purposeless abstraction, divine vision engenders incompleteness, and sprezzatura turns into apparent carelessness. In Malvasia’s eyes, Guido is both a model of virtue and the victim of the demonic force of gambling. With acuity, Malvasia praises Guido the money-maker, the self-confident artist able to overhaul the rules of the art market by increasing the value of painting; but he detests Guido the money-squanderer, the indebted artist who gamble away his reputation and, supposedly, the quality of his creations.

2 vols, 1152 p., 9 b/w ills, 367 col ills, 220 x 280 mm, 2019
Count Carlo Cesare Malvasia’s Felsina pittrice, vol. IX
Hardback: € 350 / $455.00 / £298.00

A Research Project of the Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington.

NEW

Life of Guido Reni

Edited by Elizabeth Cropper and Lorenzo Pericolo

Richly illustrated, this volume provides a translation and critical edition of the life of Guido, offering copious historical notes filled with documentary information about Guido’s biography and the works by Guido mentioned by Malvasia. It constitutes the most thorough treatment of the artist’s work in print.

ABOUT GUIDO RENI

“Guido Reni . . . was the noblest, most majestic painter who ever lived—not only in my own opinion but by common consent.”

Giovan Battista Passeri, before 1679

“(…) what we see in Reni is the result of an extraordinary sensibility for the art of painting, and of a truly magisterial hand.”

Denis Mahon, 1988

“Malvasia was eyewitness to Reni at work in his studio, where he personally discussed a variety of topics with the artist, including matters such as sorcery. Still, however much Malvasia admired Reni at the pinnacle of the last phase of Bolognese painting, he retained sufficient distance from his subject to allow him to recognize Reni’s weaknesses and to be willing to put them on record.”

Richard E. Spear, 1997

“Reni is (…) above all an ‘artist,’ a great, truly fine letterato, and not a theorist, a thinker. From reading the biographers, one understands that his workshop was not a forge for discussions like that of the Carracci, but a forge for art alone.”

Cesare Gnudi, 1954
**Early Bolognese Painting**
Edited by Elizabeth Cropper and Lorenzo Pericolo

This richly illustrated volume provides a translation and critical edition of the opening part of the *Felsina pittrice*, which focuses on the art of late medieval Bologna. The text is unusual in the context of the *Felsina pittrice* as a whole in that it seeks to record what survives in the city, rather than focusing on individual artists. In response to Vasari’s account of the Renaissance of painting in Florence, Malvasia offers a colorful and valuable portrait of Trecento painting in Bologna, noting the location and condition of destroyed or whitewashed frescoes, dismantled polyptychs, and paintings for which no other record survives. Malvasia provides crucial information on works by important fourteenth-century painters such as Lippo di Dalmasio, Simone dei Crocifissi, and Vitale da Bologna. Included in the volume are historical notes to the text and to the transcriptions of the *Scritti originali*, published here in their entirety for the first time. The notes enrich our understanding of individual works and identify the sources Malvasia used. Elizabeth Cropper’s introductory essay serves to establish the significance of Malvasia as a historian of art, while Carlo Alberto Girotto’s bibliographical essay analyses the production and reception of the *Felsina pittrice* as a whole.

**Life of Marcantonio Raimondi and Critical Catalogue of Prints by or after Bolognese Masters**
Edited by Elizabeth Cropper and Lorenzo Pericolo

This two-volume publication covers Malvasia’s life of the Bolognese engraver Marcantonio Raimondi, including Malvasia’s critical catalogue of prints by or after Bolognese artists. For the life of Marcantonio Raimondi, Malvasia republishes his Florentine predecessor Giorgio Vasari’s life of Marcantonio, but adds valuable new information and completes Vasari’s list of prints produced by Marcantonio by cataloguing all the prints unnoticed by Vasari. For his critical catalogue of prints executed by or after Bolognese masters, Malvasia undertakes the groundbreaking task of describing, one by one or by coherent series, the whole corpus of prints as far as he could determine. He describes the subjects of these works accurately, transcribes their inscriptions, and specifies their techniques (whether engraving, etching, or woodcut). In listing the works of Giulio Bonasone, the Carracci, Giovanni Luigi Valesio, Guido Reni, and Simone Cantarini, among others, Malvasia often comments on their technical and aesthetic qualities, revealing his profound knowledge of printmaking. In her introductory essay, Naoko Takahate explains the historical significance of Malvasia’s innovative production of the first extensive print catalogue, shedding new light on the unique context of Bolognese printmaking in the sixteenth and seventeenth centuries.

**Lives of Domenichino and Francesco Gessi**
Edited by Elizabeth Cropper and Lorenzo Pericolo

Richly illustrated, this critical edition and English translation of Malvasia’s lives of Domenichino and Francesco Gessi offer access to the life and work of two great masters of seventeenth-century Bologna. Domenichino’s life plays a seminal role in Malvasia’s definition of the “fourth age” of painting in Italy. From the very beginning, Malvasia pits against each other Guido Reni and Domenichino, the two champions of the vanguard style that emerged from the Carracci reform of painting. If Guido becomes the idol of the Lombard and Bolognese school, “more attuned to tenderness and audacity,” Domenichino embodies an ideal of perfection more in keeping with the Florentine and Roman school, “fond of finish and diligence.” Malvasia’s assessment of the artistic personality of Francesco Gessi turns upon the painter’s rivalry with his master, Guido Reni, whose perfection in painting nevertheless remains unmatchable. In relating how Domenichino snatched away the highly talented Giovann Battista Ruggeri from his previous master, Francesco Gessi, Malvasia turns the conflicts inherent in Domenichino’s life into a generational struggle between artistic factions. In the process, Malvasia provides important biographical information about Giovanni Giacomo Sementi, another of Guido’s disciples and Gessi’s lifelong rival.

**Review**

“Overall this inaugural volume surveying a vast and challenging body of material is a work of profound and intimate scholarship and an invaluable source of provenance and historiography. For devotees of Bolognese seicento painting the best is still to come: one can only hope that such a monumental undertaking receives the support it deserves from publisher and libraries alike to bring it to completion.”


“Thanks to the Center for Advanced Study in the Visual Arts, Washington, DC, and above all to the publisher, Harvey Miller, these are volumes of the very highest quality, featuring large type, illustrations of all pictures, profound and extensive scholarship, and a translation on facing pages that makes Malvasia a pleasure to read. Harvey Miller has already set the bar high with its many volumes of the Corpus Rubeninum.”


“...the volume is an excellent critical edition, based on accurate philological criteria, and should be considered a milestone for non-Italian speakers who wish to familiarize themselves with Felsina pittrice, a truly essential seventeenth-century text in the Italian and European scenario that provides a wealth of historiographical information and reflections useful for the development of multiple avenues of research.”

Marzia Faietti, in: *Print Quarterly*, XXXV, 2018
ORDER FORM

☐ YES, I WISH TO TAKE A STANDING ORDER TO THE BOOK SERIES
  Count Carlo Cesare Malvasia’s *Felsina Pittrice*
  The Lives of the Bolognese Painters

YES, I WISH TO ORDER A COPY OF

☒ Life of Guido Reni
  Hardback: € 350 / $455.00 / £298.00

☒ Life of Marcantonio Raimondi
and Critical Catalogue of Prints by or after Bolognese Masters
  Hardback: € 300 / $390.00 / £255.00

☒ Early Bolognese Painting
  xxvi + 536 p., ISBN 978-1-905375-84-4
  Hardback: € 150 / $196.00 / £127.50

☒ Lives of Domenichino and Francesco Gessi
  xxiv + 414 p., ISBN 978-1-909400-00-9
  Hardback: € 150 / $196.00 / £127.50

Prices exclude VAT and shipping costs

Name:

Address:

City: ____________________________ Postal code: ____________________________

Country: ____________________________

E-mail: ____________________________

Telephone: ____________________________ Fax: ____________________________

☐ Please keep me informed about new publications

Date: ______/_____/______ Signature: ____________________________

An invoice outlining your different payment options will be sent to you together with your order.

Return this form to:

HARVEY MILLER PUBLISHERS
An imprint of Brepols Publishers
Begijnhof 67 – 2300 Turnhout – Belgium – Tel: +32 14 44 80 20 – Fax: +32 14 42 89 19 – info@brepols.net – www.brepols.net

Order North-America:

ISD
Tel. +1 860 584-6545
www.isdistribution.com – orders@isdistribution.com
Please add 6.35% CT Sales Tax and $5.00 shipping and handling

UK orders:

MARSTON
Tel. (01235) 465 500
direct.order@marston.co.uk – www.marston.co.uk