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Art History

New Titles

Spring 2019

BREPOLS PUBLISHERS
Perfection
The Essence of Art and Architecture in Early Modern Europe
Lorenzo Pericolo, Elisabeth Oy-Marra (eds)

Whether a painting, a sculpture, or a building works of art in early modern Europe must achieve the highest degree of perfection. If in the Middle Ages perfection is mostly perceived as a technical quality inherent in craftsmanship—a quality that can be judged according to often unspoken criteria agreed upon by the members of a guild—from the fifteenth century onwards perfection comes to incorporate a set of rhetorical and literary qualities originally extraneous to art making. Furthermore, perfection becomes a transcendent quality: something that cannot be measured only in terms of craftsmanship. In the Baroque period, perfection turns into obsession as a result of the emergence of historical models of artistic evolution in which perfection is already historically embedded—in the first place Vasari’s invention of Michelangelo as a universal canon for painting, sculpture, and architecture. This book aims to define, analyze, and reassess the concept of perfection in the arts and architecture of early modern Europe. What is perfection? What makes a work of art unique, emblematic, or irreplaceable? Does perfection necessarily relate to individuality? Is the perfect work connate with or independent from its author? Can perfection be reproduced or represented? How do artists react to perfection? How do post-Vasarian models of art history come to terms with perfection? To what extent perfection in early modern Europe is connected with or independent from its author? Can perfection be reproduced or represented? How do artists react to perfection? How do post-Vasarian models of art history come to terms with perfection? To what extent perfection in early modern Europe is

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Perfection of Pictorial Evidence, Henricus Keazor / The

Eye and Art in Ancient Greece
A Study in Archaeoaesthetics
Christopher Witcombe

Eye and Art in Ancient Greece examines the art of ancient Greece through reconstructions of how the Greeks saw and understood the products of their own visual culture. The material is approached using a newly developed methodology of archaeoaesthetics by which past modes of vision and perception are examined in conjunction with prevailing notions of pleasure and judgement, with the purpose of identifying the visual and psychological contexts within which the aesthetics of a culture emerge. Through a wide-ranging examination of ideas found in early written sources, the book examines various key aspects of Greek visual culture, such as continuity and change, nudity, identity, likeness, immensity, personification and enactment, symmetry, dance, harmony, and the modal representation of emotions, with the aim of comprehending how and why choices were made in the conception and making of artifacts. Special attention is given to factors contributing to the formation of taste and the emergence and transmission over time of concepts of art and beauty and the means by which they were identified and judged. The approach facilitates encounters with the material in ways that give rise to new insights into how the ancient Greeks experienced their own visual culture and how Greek art may be understood by us today.

Christopher L.C.E. Witcombe, a British citizen born in Oxford, studied painting at the Accademia di Belle Arti in Florence, Italy, before moving to the United States to undertake undergraduate and graduate studies in art history. He subsequently received a Ph.D. in art history from Bryn Mawr College and is currently the Eleanor Borton and Alleen “Nine” Lang ’57 Endowed Professor in Art History at Sweet Briar College. He has held visiting scholar positions at Oxford University in England and the American Academy in Rome. He lives in Virginia.

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Art and Experience in Trecento
Holly Flora, Sarah Wilkins (eds)

The age of Giotto, Dante, and Boccaccio, the fourteenth century in Italy, known as the trecento, was a pivotal moment in art history and in European culture. The studies in this volume present new approaches to art in this important but often neglected period of the early Renaissance. Scholars at various stages in their careers discuss a wide range of topics including architecture, materiality, politics, patronage, and devotion, contributing to a new understanding of how art was made and experienced in this nodal century. These papers were originally presented at the Andrew Ladis Trequento Conference held at Tulane University in November of 2016.

Holly Flora is Associate Professor of Art History at Tulane University. Sarah Wilkins is Visiting Assistant Professor of Art History at Pratt Institute.

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Visual Typology in Early Modern Europe
Continuity and Expansion
Dagmar Eichberger, Shelley Perlove (eds)

This is the first study that examines the varied manifestations of typological thinking in diverse media of the visual arts from the Late Middle Ages through the seventeenth century in Germany, The Netherlands, Italy, and France. It counters the underlying misconception that typology was in decline or even ceased to exist in the sixteenth century. The studies within this volume offer new interpretations that redefine what is meant by typological thinking in the early modern period.

Typological thinking informs traditional prefigurations, as well as more broadly associative interconnections between the Old Testament, classical texts, and even natural history, in relation to the New Testament. Typological thought permeates religious and secular visual culture during the period under consideration and this collection of essays reveals the continuing relevance and expansion of typological patterns for the visual arts, with particular emphasis on innovations in the sixteenth century. In the course of the sixteenth century typology became more complex and flexible, and came under the influence of the writings of Protestant and Catholic reformers, and also new secular and political analogies. Each essay offers a different interpretation of typological thinking. The typological manuals that were written in the course of the Late Middle Ages remain the basis for many artistic projects in illuminated manuscripts, stained glass windows, sculpture, and painting. By the sixteenth century, the notion of type and antitype was so well embedded in thought that artists such as Brueghel and Lucas van Leyden implicitly evoked typological relationships. Before the Council of Trent, more allusive interpretations led to unorthodox pairings of images from secular and religious contexts. In the first half of the sixteenth century new relationships were developed by Protestant commentators. After the Council of Trent the Catholic Church returned to more traditional typological forms and established new guidelines for reading devotional images. Nonetheless, artists continued to pursue unorthodox, innovative pairings.

Dagmar Eichberger is professor of Art History at Heidelberg University. Shelley Perlove (Professor Emerita of Art History, University of Michigan-Dearborn) has been teaching in the History of Art and Frankel Center of Judaic Studies departments at the University of Michigan; Ann Arbor, since retirement in 2012.

Netherlandish Culture of the Sixteenth Century
Urban Perspectives
Ethan Matt Kavaler, Anne-Lauce Van Bruaene (eds)

A selection of essays by an international group of historians and art historians on the rich urban culture of the sixteenth-century Low Countries.

The authors of this volume examine various fields of cultural discourse in the Netherlands of the sixteenth century: the political, commercial, religious, artistic, and sensory domains, and less obviously metaphysical properties like time and space. What defined the Low Countries were not its borders and its territories but its cities, and their economies dominated political relations. A dense network of large cities and small towns developed hand in hand with a broad range of textile and luxury industries. In Antwerp, culture was commerce: its art and printing industries catered to much of the Western world and, at the same time, carved a confident self-image celebrating the liberal arts as a means of social and self-improvement. Antwerp was omnipresent in this book, with essays on its painting, printing, politics, and public festivals. But other cities such as Bruges, Leuven, and Leiden also figure prominently. It was precisely the interconnectedness of urban centers, large, middle and small, rather than their autonomous character; that defined civic culture in the Low Countries. Among the topics treated are differing notions of urban topography, the dialogue between city and court, issues of censorship, and the sensory and psychological response to texts and images.

Ethan Matt Kavaler is Director of the Centre for Reformation and Renaissance Studies and Professor of Art History at the University of Toronto. He specializes in early modern Netherlandish art and Gothic art and architecture throughout northern Europe. Anne-Lauce Van Bruaene is Professor of Early Modern Cultural History at Ghent University. She specializes in the urban culture of the late medieval and early modern Low Countries. Her research interests include the history of guilds and confraternities and the social contexts of art, literature and religion.

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A Medici Pilgrimage
The Devotional Journey of Cosimo III to Santiago de Compostela (1669)
Miguel Tain Guzmán

The Grand Tour of Cosimo di Ferdinando de’ Medici, prince of Tuscany, between 1668 and 1669, included many of the great states of Europe - Spain, Portugal, England, Holland and France - in a carefully prepared itinerary chosen to help educate and prepare the 26-year old prince to one day become Grand Duke of Tuscany. All the places chosen to visit were selected to impart cultural, economic, or political advantage to the prince, and none more so than his longest visit, Spain. Lasting more than five months, he visited the cities of Barcelona, Martorell, Montserrat, Igualada, Lleida, Zaragoza, Daroca, Guadalajara, Alcalá de Henares, Madrid, Toledo, Mora, Consuegra, Villanueva de los Infantes, Andújar, El Carpio, Córdoba, Castro del Río, Granada, Ejea, Cartagena, Sevilla, Zarza, Badajoz, and briefly, Lisbon. In March 1669, he reached Santiago de Compostela, arguably the highlight of the trip, where he made a pilgrimage to the tomb of St. James the Apostle in the city’s cathedral. The travel diaries of five members of his retinue describe the visit in great detail, providing a rare account of the city and the pilgrimage’s rites and rituals. Another member of the prince’s entourage, the Florentine artist, Pier Maria Baldi, painted a large-scale panorama of Compostela, the most valuable cityscape from the 1600s known to date. Using hitherto unknown source material, this volume charts a journey to one of the most important pilgrimage sites in the world, then held as an equal to Rome and Jerusalem, that stimulated the pietà of the man who would become Cosimo III de’ Medici, Grand Duke of Tuscany.

Miguel Tain Guzmán received his prize-winning doctorate in art history from the Universidad de Santiago de Compostela in 1997, where, since 2001, he has taught art history as Associate Professor. Dr. Tain Guzmán has held fellowships at the Kunsthistorisches Institut in Florence, at Harvard’s Wilo I Tisti, and at the Brandenburg Research Academy. His current research focus is the art and architecture of travel and pilgrimage in seventeenth- and eighteenth-century Spain.
Images of Discord
Poetics and Politics of the Sacred Image in 15th-Century Spain
Felipe Pereda
Felipe Pereda reconstructs the history of religious art in Spain between two crucial dates in the “politics of the image” enforced by the “Reyes Católicos”: 1478 and 1501. By focusing first on Seville, then on Granada Pereda evokes the first moments of the institution of the “Santo Oficio” and its later developments. In both cities, the local authorities had established the obligation for citizens to keep religious images within their houses. In Seville, the authorities in particular targeted the “marranos” (converted Jews); in Granada, the new “moriscos” (converted Muslims). In both cases, the edicts emanated from the confessor of Queen Isabella of Castile, Fray Hernando de Talavera, himself of “converso” origin. At the intersection of social history and intellectual history, Images of Discord shows in which ways religious and social conflicts determined the status and development of sacred art in late fifteenth- and early sixteenth-century Castile and Andalusia and, more broadly, the history of Spanish art in the early modern period.

Crime and Illusion
The Art of Truth in the Spanish Golden Age
Felipe Pereda
The book explores the artists’ skeptical reflection on the problematic relationship of painting and sculpture to the art of truth.

According to an old historiographic tradition, the Spanish Golden Age placed the imitation of nature at the service of religion: its radical naturalism responded to the deep faith of that culture and moment. Crime & Illusion argues the opposite. It defends the thesis that the fundamental problem artists of the Golden Age confronted was not imitation but Truth. Moreover a large part, maybe the best part, of Spanish Baroque religious imagery is better understood as a complex exercise in addressing the spectators’ doubts. Hovering on the horizon of an emerging empiricism, artists created their images as pieces of evidence, arguments for belief. Crime & Illusion reconstructs and interprets this judicial or forensic aspect of early modern visual culture at the center of a political, religious, and scientific triangle. Finally the book explores the artists’ skeptical reflection on the problematic relationship of painting and sculpture to the art of truth.

Felipe Pereda is the Fernando Zóbel de Ayala Professor of Spanish Art at Harvard University. Born in Madrid, he studied at the Universidad Complutense, and the Autónoma University where he received his PhD (1995) and taught until 2011. In more recent years, he has also taught at the Instituto de Investigaciones Estéticas (Universidad Autónoma de México), and Johns Hopkins University (2011-13). He has worked on Spanish late medieval and early modern art, art theory, image theory and history of architecture.

Siena and the Angevins, 1300-1350
Art, Diplomacy, and Dynastic Ambition
Diana Norman
Based on extensive new research, this book explores the distinctive political and diplomatic relationship between the late medieval city of Siena and the Angevin royal family of Naples and the ways in which this relationship impacted upon the production and dissemination of Sienese art during the first half of the fourteenth century. Between 1289 and 1327 Siena witnessed a series of lavish ceremonial events marking the visits to the city of successive Angevin kings and princes, members of the French dynasty that ruled the whole of southern Italy. The reason for these magnificent civic rituals was Siena’s status as a Guelph city state closely allied both to the papacy and to the kingdom of Naples. Based on extensive new research, including unpublished archival material, Diana Norman explores in detail the nature and extent of this distinctive political and diplomatic relationship and the ways in which it impacted upon the production and dissemination of Sienese art during the first half of the fourteenth century. In so doing, she demonstrates that this relationship not only informed the conception and resolution of a number of major pictorial schemes for key civic sites in Siena itself, but that it also familiarised the Angevin royal family with the quality of contemporary Sienese art. This, in turn, led to the employment of Sienese artists by the Angevins and to the production of significant images that commemorated various members of the dynasty. In this beautifully illustrated book, works of art executed by well-known fourteenth-century artists - including Simone Martini, Ambrogio Lorenzetti, and Tino di Camaino - are examined in a new light, together with other finely crafted objects produced by lesser known artists, all of whom contributed to this hitherto over-looked example of late medieval cultural exchange.

Diana Norman studied art history at the University of London and taught in the Department of Art History at the Open University, Milton Keynes. She is currently Emeritus Professor of Art History.
**CULTURAL HISTORY & ART THEORY**

**Temporality and Mediality in Late Medieval and Early Modern Culture**

Christian Kiening, Martina Stercken (eds)

This interdisciplinary volume explores the ways in which time is staged at the threshold between the Middle Ages and the early modern period. Proceeding from the reality that all cultural forms are inherently and inescapably temporal, it seeks to discover the significance of time in mediations and communications of all kinds. By showing how time is displayed in diverse cultural strategies and situations, the essays of this volume show how time is intrinsic to the very concept of tradition. In exploring a variety of medial forms and communicative practices, they also reveal that while the beginning of the age of printing (around 1500) may mark a fundamental change in terms of reproduction and circulation, artefacts and other historical traditions continue to employ earlier systems and practices relating time and space.

The volume features articles by leading researchers in their respective fields, including studies on mosaics as a medium reflecting space and time; the triptych’s potential as a time machine; winged altarpieces mediating eternity; texts and images of the passion of Christ permeating past, present, and future; dimensions of time embedded in maps; a compendium of world knowledge organized by forms of time and temporality; the figuration of prophecy in times of crisis; and the portrayal of time in architecture. The volume thus provides a new approach to media and mediality from the perspective of cultural history.

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Presence as Display: Carved Altarpieces on the Threshold to Eternity — BRITTA DÖPFELMANN

Mediating the Passion in Time and Space — CHRISTIAN KIENING

Mapping Time at the Threshold of Modernity — MARTINA STORCKEN


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**Arenberg**

**Portrait of a Family, Story of a Collection**

Mark Derez, Soetkin Vanhauwaert, Anne Vorbrugg (eds)

The Arenberg lineage belongs to the high nobility, whose estates, interests, and familial connections have traditionally extended across borders. Through their prominent military role in European conflicts, the Arenbergs derived power, prowess and prestige. Their princely and ducal standing was equally reflected in the highly superior quality of their art collection, as they commissioned works from contemporaries such as Rubens, Van Dyck, and later Watteau. In the nineteenth century, the Duke of Arenberg’s newly established gallery in his palace in Brussels was renowned for its Flemish and Dutch masters, such as Brueghel and Jordans, Rembrandt and Vermeer, and was explicitly recommended as a private museum in travel guides of the time: ‘Vaut le voyage!’ This exceptional collection is also indicative of the practice of collecting art and promoting artists which has long been an integral part of the culture of nobility.

**Encounters**

**The Art of Interfaith Dialogue**

Nicola Green (Art & Concept) Aaron Rosen (ed.)

The 21st century is a new era for interfaith dialogue. Readers are invited to witness the meetings of faith leaders from across the globe through the eyes of acclaimed artist Nicola Green, accompanied by challenging reflections from leading scholars.

What makes for productive and long-lasting interfaith dialogue? This book uses Nicola Green’s artwork as a lens through which to explore and analyze the state of interreligious dialogue today. The book features contributions from leading scholars and practitioners in theology, history, cultural studies, and art history, writing in an accessible style that is engaging for both academic and general readers. Writers pay special attention to the embodied nature of dialogue, commenting on frequently neglected dimensions of such encounters, from the set-up of the physical spaces to gestures and clothing. Not only does this book seek to evaluate the conditions and implications of interreligious dialogue, it encourages readers to take up the challenge of encounters themselves.

Dir. Aaron Rosen is Professor of Religious Thought at Rocky Mountain College and Visiting Professor of Theology at King’s College London.

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480 p. 380 ill.s. 240 x 300 mm, 2018, ISBN 978-3-503-58113-6

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Series Arts and the Sacred, vol. 2

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Hardback: € 75

Series Cursor Mundi, vol. 32

AVAILABLE
La cause en est cachée
Etudes offertes à Paulette Choné par ses élèves, ses collègues et ses amis
Marie Chaoufour, Sylvie Taussig (éd.)

Dans une quarantaine de communications dont un tiers furent prononcées lors d’un colloque organisé au château de Bussy-Rabutin (Côte d’or) le 7 octobre 2010, des historiens, philosophe, philologues, historiens de l’art, de la littérature et des spectacles, tous spécialistes français et étrangers de la première modernité, s’attachent à comprendre les manières dont s’est établie « la circulation vivante des symboles » dans une civilisation hanter par la question de l’origine des signes. Ils démontrent avec une grande cohérence la fécondité substantielle des premiers travaux de Paullette Choné, qui espéraient à propos de la Lorraine ducale et évêchoise au tournant de 1600 les principes d’une « histoire totale ». Ils illustrent la valeur de la diversité dans des enquêtes rendues solidaires par une phénoménologie historique raffinée. Ils rappellent que l’utilité spirituelle de l’art dépend de la présence magistrale.

Principaux auteurs: Sandrine Balan, Alexandra Ballet, Christian Bouzy, Jacques Carbou, Claire Challéat, Marie Chaufour, Sylvie Taussig (éd.)

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III. The promotion of the Veronica cult

Imagery and Ingenuity in Early Modern Europe

Essays in Honor of Jeffrey Chipp Smith

Catharine Ingersoll, Alisa McCusker, Jessica Weiss (eds)

The joint ideas of imagery and ingenuity are meant to represent the variety of topics and questions explored by Jeffrey Chipp Smith throughout his career. The term ingenuity, in particular, encompasses the creative genius of the artist and the resourcefulness of acquirers in the use and display of art objects. This collection of essays brings together new scholarship on European art from the fifteenth to the seventeenth centuries by a range of artists such as Albrecht Altdorfer; Hans Baldung Grien; Hans Backoffen; Hans Baldung; Sebald Beham; Gerard David; Albrecht Dürer; Juan de Flandes; Hans Holbein the Elder; Hans Schwarz; Joos van Cleve; Lucas van Leyden; Rembrandt van Rijn; Benedetto da Rovezzano; Jacob Cornelisz van Oostsanen; and Nicolaus Gerhaert van Leyden. Topics include the training of artists and the practices of making; the communicative importance of particular subjects, iconographies, and artistic processes; the shifting meanings of objects due to reuse; and the importance of location and tradition in the creation and reception of artworks. Imagery and Ingenuity is an innovative and instructional collection for students and scholars of Early Modern art.

Catharine Ingersoll is Assistant Professor of Art History at Virginia Military Institute. Jessica Weiss is Assistant Professor of Art History, Theory and Criticism at Metropolitan State University of Denver, and Alisa M. Carlson is Associate Curator of European and American Art at the Museum of Art and Archaeology at the University of Missouri. They all earned their PhDs at the University of Texas at Austin, where they worked with Dr. Jeffrey Chipp Smith.

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 Imagery and Ingenuity in Early Modern Europe

Essays in Honor of Jeffrey Chipp Smith

Catharine Ingersoll, Alisa McCusker, Jessica Weiss (eds)
Tributes to David Freedberg
Image and Insight
Claudia Swan (ed.)

This volume honors the vital impact of David A. Freedberg, Pierre Matisse Professor of the History of Art and Director of The Italian Academy for Advanced Studies in America at Columbia University. It is the result of two years of work spent on the field of art history and several cognate areas of research. Essays by leading specialists on early modern northern European and Italian art and history, prints and print culture, iconoclasm and responses to images, connoisseurship, and the history of collecting testify to Freedberg's wide area of influence and a substantial intellectual legacy in the making.

With contributions by Renzo Baldasso, Marisa Anne Bass, Emily A. Beeny, Carolin Behrmann, Francesco Benelli, David, Benjamin, Horst Bredekamp, Giovanna Albertina Campolei, Chiara Cappelletto, Georges Didi-Huberman, Adam Eaker, Jan Piet Fletli Kik, Robert Fucci, Dilettta Gambineri, Maartje van Gelder, Carlo Grinzburg, Claudia Goldstein, Emily E.S. Gordonker; Meredith McNeill Hale, Koenraad Jonckheere, Peter N. Miller, Alexandra Onuf, Mariët Westermann, Veronica Maria Parshall, Andrea Pinotti, Larry Silver, William Stenhouse, Sancho Lobis, Claudia Swan (ed.)

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The Journal of a Transatlantic Art Dealer
René Gimpel (1918-1939)
Diana Kostyrko

The journal of the transatlantic art dealer, René Gimpel (1881-1945), is evaluated for its legacy.

The transatlantic art dealer, René Gimpel (1881-1945), maintained an interwar journal for twenty-one years until, like many Jews in France, he was overtaken by radical political events. In this book, Diana Kostyrko explores why Gimpel’s journal should be taken seriously as a sociohistorical document. In contextualising the journal, including its reception since first published in 1963, she intercuts art history with material culture and a sociology of modernity. Firstly setting the art dealer in context, the author examines the dominant themes which thread through the journal ranging from the escalation in power and status of European dealers catering to but also rivalling wealthy private collectors, to the irresistible pressure of twentieth-century modernity on collecting practices.

For all those who are concerned with the European formulation of taste in the fine and decorative arts in the early twentieth century, the trend for eighteenth-century revivalism in France and North America, the acculturation of American museums, and the rise to stardom of the modern art market on the century revivalism in France and North America, the acculturation of American museums, and the rise to stardom of the modern art market on the

The value of the art dealing is explored in the context of the acculturation of American museums, and the rise to stardom of the modern art market on the contemporary aesthetic and diversity management as well as helps identify what is imperial about our own approaches to material culture.

The comparative historical investigation of imperialism through the lens of collecting practices, museum archetypes and museums proper, helps shape our understanding of contemporary aesthetics and diversity management as well as helps identify what is imperial about our own approaches to material culture.

The creation and dissolution of empires has been a constant feature of human history from ancient times through the present day. Establishing new identities and new power relationships, empires also irrevocably altered social structures and the material culture on which those social structures were partly based. The political activities of empires are materially reflected in the movement of objects from periphery to center (and vice versa) and in the formation and display of collections which represent the potential for the production and the dissemination of knowledge. Imperial collecting practices tell stories that are complementary to and go beyond the classical sources of official history, the statistics of social history and even the narratives of collective or individual oral history. Building on previous work on European and Colonial object histories, this collection of essays—for the first time—approaches the subject of collecting and empires from a global and inclusive comparative perspective by addressing selection of the greatest empires the world has known from Han China to Hellenistic Greece to Aztec Mexico to the Third Reich. The comparative historical investigation of imperialism through the lens of collecting practices, museum archetypes and museums proper, helps shape our understanding of contemporary aesthetics and diversity management as well as helps identify what is imperial about our own approaches to material culture.

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Auction Prices and the Evolution of Taste in Dutch and Flemish Golden Age Painting (1642-2011)
The Value of Taste
Peter Carpreau

Taste is a well known but largely underestimated phenomenon. Yet it is one of the factors that has shaped our knowledge and view of art. Why is Rembrandt van Rijn today considered to be one of the greatest painters in European art while Gerard de Lairesse, Rembrandt’s younger contemporary and one of the best-selling painters of his day, is now forgotten?

This book is a systematic and quantitative study of taste. More specifically it focuses on the painters of the seventeenth-century Low Countries and follows the changes in consumer evaluation of them from the seventeenth century up to 2008. Proceeding from the same starting point as Gerald Reitlinger in his monumental The Economics of Taste, it uses the prices paintings have fetched at auction as a basis for tracing trends in the taste of the art-buying public.

Whereas Reitlinger’s approach was rather intuitive, this study develops a sound methodological basis for researching taste and auction prices. It is not only quantitative methods and properties of auction prices that require a specific approach; in historical research quantitative data and analyses are only reliable when they can also be tested against qualitative or historical sources. Based on a statistical analysis, various ‘universal’ painters, such as Rubens and Rembrandt, are defined. In addition, however, specific genres such as landscape, portrait, history painting, and so on are analysed. In the case of eighty-three painters there is sufficient information to allow the profiling of individual price trends. But other quantitative data drawn from the examination of collections or catalogues raisonnés prove an additional source of information when compared with auction prices. This book shows what big data and statistics can mean to our understanding of art.

Peter Carpreau studied Art History at the University of Leuven and the Sorbonne Paris IV. Today he is Head of the Old Masters Department of the M Museum in Leuven.
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CULTURAL HISTORY & ART THEORY

IKON 11/2018 Iconoclasm and Iconophilia

Pleasure and Politics at the Court of France
The Artistic Patronage of Queen Marie de Brabant (1260-1321)

Tracy Hamilton

For her commissioning and performance of a French vernacular version of the Arabic Tale of the Thousand and One Nights — recorded in one of the most vivid and sumptuous late thirteenth-century manuscripts extant — as well as for her numerous other commissions, Queen Marie de Brabant (1260-1321) was heralded as a literary and intellectual patron comparable to Alexander the Great and Charlemagne. Nevertheless, classic studies of the late medieval period understated Marie’s connection to the contemporary rise of secular interests at the French court.

By reshaping the inquiry into court patronage, Pleasure and Politics at the Court of France posits that the historical record reveals the exciting and important contributions Marie de Brabant made to this burgeoning secular court. This emerging importance of the secular and redefinition of the sacred during these last decades of Capetian rule becomes all the more striking when juxtaposed to the pious tone of the lengthy reign of Louis IX (1214-1270), which more striking when juxtaposed to the pious tone of the lengthy reign of Louis IX (1214-1270), which of the secular and redefinition of the sacred during these last decades of Capetian rule becomes all the more striking when juxtaposed to the pious tone of the lengthy reign of Louis IX (1214-1270), which

Marie’s connection to the contemporary rise of secular interests at the French court.

The contributors investigate the performance and reception of pre-modern emotions in a variety of contexts — in literature, art, and music, as well as through various social and religious performances — and in a variety of time periods ranging from the twelfth to the eighteenth centuries. These studies provide both case-studies of particular emotions and emotional negotiations, and examinations of how their categorisation, interpretation, and meaning has changed over time. The contributors provide new insights into the expression and performance of pre-modern emotions from a wide range of disciplinary fields, including historical studies, literature, art history, musicology, gender studies, religious studies, and philosophy. Collectively, they theorise the performativity of medieval and early modern emotions and outline a new approach that takes fuller account of the historical specificity and cultural meanings of emotions at particular points in time.

Performing Emotions in Early Europe
Phyllida Maddern & Joanne McEwan, Anne M. Scott (eds)
This volume examines afresh the various ways in which the introduction of ancient and Arabic optical theories transformed thirteenth-century thinking about vision, how scientific learning came to be reconciled with theological speculation, and the effect these new developments had on those who learned about them through preaching. At the core of this collection lies Peter of Limoges's Tractatus moralis de oculo, a compilation remarkable for subsuming science into the edifice of theology and glossing the physiology of the eye and theories of perception in terms of Christian ethics and moralization, making esoteric learning accessible to the public (including artists) through preaching. Transgressing traditional boundaries between art history, science, literature, and the history of religion, the nine essays in this volume complicate the generally accepted understanding of the impact science had on thirteenth-century visual culture.

Herbert L. Kessler, Richard G. Newhauser

Optics, Ethics, and Art in the Thirteenth and Fourteenth Centuries
Looking into Peter of Limoges’s Moral Treatise on the Eye

Hypnos - Somnus: il demone custode e l'erote dormiente
Studio iconologico del dio del sonno dall'antichità all'epoca moderna
Graziella Becatti

Questo studio propone l'analisi, dalla sua genesi antica fino alle epoche moderne, delle effigi ed i contesti del dio Hypnos/Somnus che incarna il tema del sonno materializzandosi in momenti significativi della cultura e della storia dell’arte. Nata come vaga immagine della letteratura nelle prime rappresentazioni greche, l'iconografia di Hypnos trova la sua forma compiuta nel Somnus latino, soprattutto per mezzo di sculture originali di prima epoca imperiale. Lo studio dei contesti letterari e filosofici evidenzia l’identità demonica del dio che diventa un custode dell’umanità. Le rappresentazioni di Hypnos si ritrovano, dunque, in alcuni larari domestici, in giardini di grandi ville e in luoghi consacrati alla pratica dell’ortus. Raffigurato come un erote dormiente, con specifici attributi, invece, Somnus associa il suo ruolo di demone protettore anche alle rappresentazioni simboliche dell’anima. Persistance iconografiche del dio sopravvivono nel medioevo attraverso la letteratura ed in alcuni specifici contesti artistici ma sarà sotto la forma di genietto addormentato che l'effige del Somnus tornerà ad avere fortuna nel Rinascimento, in contesti intrisi di cultura antica a sivolo all'Accademia fiorentina, alla corte medicea e nella Grotta di Isabella d’Este. L'immagine dell'erote dormiente, riproposta anche da Michelangelo, divenne importante non solo in funzione del confronto con l'antico ma soprattutto per il suo valore simbolico e culturale. E' attraverso questa interpretazione significativa che si può analizzare l'allestimento tematico delle sculture di putti addormentati in serie, antichi e moderni, nelle collezioni di tutta l'epoca moderna. Il dio del Sonno, sotto forme differenti, trova una collocazione precisa anche nei contesti pittonici di grandi palazzi signorili e contribuisce a dar vita ad un nuovo modello formale per le rappresentazioni di Mercucio.

Graziella Becatti

Il cantiere romanico di Sainte-Foy de Conques
La ricchezza, i miracoli e le contingenze materiali, dalle fonti testuali alla storia dell'arte
Xavier Barral i Altet

Analysie complexe de l’église romane Sainte-Foy de Conques.


Xavier Barral i Altet
Otto Van Veen, Physicae et Theologicæ Conclusiones (1621)
Conclusions de Physique et de Théologie
Agnès Guiderdoni-Bruslé, Ralph Dekoninck, Alme Smeesters

Le peintre Otto Vannius (Leyde 1556 – Bruxelles 1629) n’a longtemps été connu que comme le maître de Rubens. Depuis quelques décennies, le regain des études emblématiques a remis à l’honneur ses recours à succès : Emblemata Horistana, Amorum Emblemata et Amoris Divini Emblemata. Mais certains de ses ouvrages plus confidentiels restent encore largement méconnus. Tel est le cas des Physicae et theologicæ conclusiones (1621), un petit ouvrage d’une vingtaine de pages publié dans des circonstances mystérieuses, qui se propose rien moins que de résoudre « par des notes et des figures » le problème de la prédestination et du libre arbitre – un sujet alors brûlant, qui a d’ailleurs valu à l’auteur des problèmes avec l’Inquisition. Mais l’intérêt de l’opuscule va bien au-delà de l’enquête théologique : par l’invention d’un langage visuel inédit et déroutant (à mi-chemin entre le géométrique et le figuratif, entre le diagramme et l’emblème), ainsi que par plusieurs chapitres explicitement consacrés aux pouvoirs des images et de l’imagination, l’ouvrage offre une étonnante clé de lecture à l’ensemble de l’œuvre de Vannius, et constitue en même temps un témoignage frappant de la créativité d’une époque en pleine mutation épistémologique.

La présente édition propose une reproduction en fac-similé de cet opuscule rarissime ainsi que, pour la première fois, une traduction intégrale de la démonstration proposée. Enfin, l’ouvrage se clôture par une série d’outils facilitant la consultation de la démonstration proposée. Enfin, l’ouvrage se clôture par une série d’outils facilitant la consultation de la démonstration proposée. Enfin, l’ouvrage se clôture par une série d’outils facilitant la consultation de la démonstration proposée. Enfin, l’ouvrage se clôture par une série d’outils facilitant la consultation de la démonstration proposée. Enfin, l’ouvrage se clôture par une série d’outils facilitant la consultation de la démonstration proposée.

Rire en images à la Renaissance
Diane Bodarti, Francesca Alberti (eds.)

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Voir l’au-delà
L’expérience visionnaire et sa représentation dans l’art italien de la Renaissance
Philippe Morel, Andreas Beyer, Alessandro Nova (ed.)

L’imaginaire de l’âge d’or à la Renaissance
Elinor Myara Kellf

En mettant en regard les traditions figuratives et interprétatives de l’âge d’or du XVIe au début du XVIIe siècles, de l’Italie à l’Europe du Nord, cette étude met en exergue la vitalité du mythe à la Renaissance, et questionne à nouveau le rôle déterminant des mythes dans l’Europe des temps modernes. Elle met ainsi en évidence qu’il n’y a non plus un des âges d’or, et que l’unité de ce mythe tient à la place fondamentale qu’il occupe dans l’imaginaire collectif en tant qu’archétype d’une humanité idéale.

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Fra Angelico
Renaissance Painter, Dominican Friar, Mystic
Timothy Verdon

A lavishly illustrated exploration of the art and theology of Fra Angelico.

This book offers a unique encounter with the celebrated painter, Fra Angelico, seen through the eyes of Monsignor Timothy Verdon. As an art historian and (like Angelico) a Catholic priest, Monsignor Verdon approaches the work of the only artist ever beatified through the theological lens it deserves, bringing together Fra Angelico’s art and his faith.

Praised by his contemporaries, by later art historians, and by generations of viewers, Fra Angelico’s art is known for its exceptional combination of piety and painterly skill. In this book, Monsignor Verdon explores the spiritual and mystical foundations of the friar-painter’s work, and traces his artistic evolution from his early work, to the frescoes for the convent of San Marco in Florence, his Annunciations, and the chapel for Pope Niccolò V. Lavishly illustrated with over 200 high-quality images, this book illuminates Fra Angelico’s art and his faith.

Born in the U.S. and educated at Yale University (Ph.D. 1973), Monsignor Timothy Verdon has lived in Italy for over 50 years. He is the Director of the Diocesan Office for Sacred Art and Church Cultural Heritage and the theology of Fra Angelico.

Strangeness and Recognition
Mystery and Familiarity in Renaissance Paintings of Christ
Chloë Reddaway

How do you paint a figure who is fully human and fully divine? How do you paint Christ?

Strangeness and Recognition takes a fresh look at well-known Renaissance paintings of Christ and shows how surprising and deeply ‘strange’ they can be. This book brings an imaginative and affective theological perspective to the viewing experience as it explores the twin roles played by ‘strangeness’ and ‘recognition’ in responding to the challenge of creating and relating to images of Christ. By confounding expectations and defamiliarising subject matter, the ambiguity and mystery of these paintings disturbs viewers’ expectations and reconnects them with the extraordinary mystery of the Incarnation.

While neither words nor images can fully describe God, through a questioning, challenging dialogue with paintings, whose visual language disrupts itself, viewers can be brought to the limits of their own understanding and can enter into transformative and personlike relationships with paintings. These personal exchanges lead through estrangement to the rediscovery of the familiar within the strange and the renewed within the familiar, and to the ultimately unanswerable, unpaintable, mystery of the Incarnation.

Drawing on a diverse range of theologians, philosophers, art historians and art theorists, and building on her own earlier work, Chloë Reddaway shows the theological potential of Christian images, even when they are far removed from their original contexts. A major contribution to the emerging field of visual theology, this book will appeal to scholars of theology and art history alike, as well as to the museum-going public.

Dr Chloë Reddaway is a research fellow in the Centre for Arts and the Sacred at King’s College London, and former Howard and Roberta Ahmanson Fellow and Curator of Art and Religion at the National Gallery, London.

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Felsina pittrice

Elizabeth Cropper, Lorenzo Pericolo (eds)

Count Carlo Cesare Malvasia’s Felsina pittrice (1678), or Lives of the Bolognese Painters, is one of the most important sources for the history and criticism of painting in Italy. In this new critical edition careful analysis of all materials will make it possible to reevaluate Malvasia’s status as a historian, and provide new information about the construction of the Felsina pittrice as a book.

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 foppishness, 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 detects Guido the money-squanderer, the indebted artist who gambles away his reputation and, supposedly, the quality of his creations. 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.

IN PREPARATION
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approx. 220 p., 69 col. ills, 220 x 280 mm, 2019,
www.brepols.net
Compelling new research on healing saints and miraculous images in the Renaissance

In recent years the study of miraculous images has experienced a substantial re-evaluation of their importance as powerful agents of divine intercession and assistance in Renaissance society. Nonetheless, aspects related to the genesis, devotional use and preferences of these images remain only broadly outlined and geographically constrained. In parallel with the great veneration for miracle-performing Marian and Christological imagery, other saintly figures became the objects of widespread devotion on account of their protective and curative powers, and the images of these saints became cult objects themselves.

This volume fills a void in current art historical research and examines how miraculous images and the imagery of healing saints were crucial to the creation of individual, corporate and collective identities in Florence, Siena, Rome, Naples and other lesser researched Italian centres. The essays in this collection address aspects related to the development of hagiographies, iconographies, cult of relics, and devotion of healing saints. Moreover, it considers imagery related to miraculous events also in terms of material culture in the private and public domains. The images will therefore be studied both as aesthetic objects and as cult objects, in order to interrogate the often tense relationship between mechanical “vision” and cultural “visuality”.

While dealing with specific curative, protective, and miraculous episodes related to the exposition of sacred images, this book unravels questions of patronage, authorship, agency, and tradition.
Painting as a Modern Art in Early Renaissance Italy
Robert Brennan

What did it mean for art to be “modern” before the period we regard as Modernity today?

Concepts of modernity have played a constitutive role in the canon of European art history at least since Giorgio Vasari, who looked back upon Giotto as the founder of “modern art” (arte moderna). The aim of this book is to establish a prehistory of Vasari’s view. Was Vasari merely projecting a sixteenth-century concept of artistic modernity onto the fourteenth and fifteenth centuries, or were the artists of that period guided by some notion of modernity as well?

Brennan argues that discussions of “modern art” were in fact widespread during Giotto’s time, according to the broad, medieval definition of “art” (Ars) that encompassed activities as diverse as arithmetic, poetry, carpentry, music, and preaching. Within this discourse, to make an art “modern” meant setting it on a new foundation in “science” (scientia) and rationalizing it accordingly.

By the year 1400, Florentine writers such as Cennino Cennini and Francesco Sacchetti were applying these same terms and principles to Giotto. In doing so, they shed light not only on the structure of artistic development in the fourteenth and fifteenth centuries, but also on the way Giotto’s legacy shaped the prerogatives of artists in the early fifteenth—that is, in the generation of Brunelleschi, Donatello, and Masaccio.

Cimabue and the Franciscans
Holly Flora

Cimabue and the Franciscans sheds new light on the legendary artist Cimabue, revealing his sophisticated engagement with complicated intellectual and theological ideas about materials, memory, beauty, and experience.

This book offers a fresh look at the broader question of artistic change in the late thirteenth century by examining the intersection of two histories: that of the artist Cimabue (ca. 1240-1302), and that of the Franciscan Order. While focused on the work of a single artist, this study sheds new light on the religious motives and artistic means that fueled the period’s visual and spiritual transformations. Flora’s study reveals that Cimabue was not just a crucial figure in processes of stylistic change. He and his Franciscan patrons engaged with complicated intellectual and theological ideas about materials, memory, beauty, and experience, creating innovative works of art that celebrated the Order and enabled new modes of Christian devotion.

Cimabue’s contributions to the history of art thus can finally be recognized for their wide-ranging scope and impact within the rapidly-evolving religious culture of the late thirteenth century.

Holly Flora is Associate Professor of Art History at Tulane University.

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Le Voyage pittoresque de la Flandre et du Brabant de Jean-Baptiste Descamps (1769)
Gaëtane Maës (éd.)

En publiant le ‘Voyage pittoresque de la Flandre et du Brabant’ à Paris en 1769, Jean-Baptiste Descamps (1715-1791) a fait connaître au public européen les richesses artistiques conservées dans les églises des Pays-Bas du Sud (actuelle Belgique). Alors qu’il était d’usage de se rendre en Italie depuis la Renaissance, son livre était le premier à imposer une autre destination culturelle aux amateurs d’art. À ce titre, il a connu un succès considérable, ne s’éteignant qu’à l’époque napoléonienne en raison du nombre important d’œuvres disparues ou déplacées.

À cet égard, l’ouvrage de Descamps conserve une importance unique, car il fournit un état des lieux du patrimoine visible dans la Flandre et le Brabant jusqu’au XVIIIe siècle, avant les trois événements qui le bouleversèrent à jamais. Il y eut, d’abord, les édits autrichiens supprimant l’Ordre des Jésuites en 1773, puis les couvents en 1783, qui aboutirent tous deux à des ventes massives d’œuvres d’art ; il y eut ensuite, les saisies effectuées par les troupes françaises de la République en 1794. Par ces dépouillements successifs, le guide écrit par Descamps pour une banale vocation touristique est devenu un document irremplaçable que l’édition critique vise à actualiser et à enrichir.

Celle-ci, donne, en effet, les moyens de visualiser cet état original du patrimoine belge décrit par l’auteur grâce aux nombreuses illustrations et aux notes fournissant les localisations actuelles des œuvres. Un index complète ces éléments en répertoriant la production personnelle des artistes cités par Descamps afin de contribuer à une meilleure connaissance de chacun d’entre eux.

Velázquez: Anregungen, Vorschläge, Lösungen
Suggestions, Proposals, Solutions
Sylvia Ferino-Pagden (ed.)

A thematically and methodologically diverse collection of papers on the work of Diego Velázquez presented on occasion of the seminal exhibition of the artist’s oeuvre at the Kunsthistorisches Museum in Vienna.

Encompassing a broad spectrum of methodological approaches and aims, the scholars contributing to this volume offer renewed perspectives on the multifaceted oeuvre of Diego Velázquez. The seventeenth-century artist’s exceptional religious works as well as his numerous portraits are examined within the social and historical context of Velázquez’s milieu which included both the Spanish court as well as circles comprising important intellectual figures of his time. Following a close investigation of his works, which also includes the results of recent technological examinations on his paintings, the contributors to this volume offer new, exciting findings and discussions on the inspirations, sources and possible intentions of Velázquez.

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Micromorphology in Velázquez — Hans-Mariass van Diego Velázquez — des Rätsels Lösung — Martina Pippal

Radiography and Painting
Elsbeth Ravaud, Marie Lionnet — de Loitière, Astrid Roche

Radiography is a technique which has been employed in the study of paintings for more than a century. The history of this method of analysis indicates that its development has been modest since the 1960s, as its use has been limited to reductive approaches that take into account no more than the immediately intelligible signs. By systematically considering the physical mechanisms involved in the creation of an image, this volume seeks to demonstrate that we can access new fields of radiological analysis by identifying two categories of ‘signs’; those that may be obvious, but whose meaning is misleading, and those which are not immediately comprehensible.

This study has been primarily based on a thorough and essential reviewing of current literature concerning the materials and processes used for the production of paintings. The semiological analysis is based on the understanding of the physical phenomena occurring in the formation of the image, and on correlations between the radiographic images of a painting and the information stemming from its observation, other scientific results and the restoration reports.

Furthermore, a number of experiments were conducted in order to consolidate certain assumptions regarding image-formation mechanisms. Ultimately, this book hopes to show how data resulting from radiographic analysis can be seen and set in a broader context of information on a specific work, or a group of works, in order to enrich our knowledge of art history, history of technology and conservation as well as restoration.

De formation médicale et spécialisée en radiologie, Elsbeth Ravaud travaille au Laboratoire du Centre de recherche et de restauration des musées de France (C2RMF) depuis plus de vingt ans, où elle est actuellement responsable du groupe peinture de chevet. Elle travaille plus particulièrement à l’apport de l’imagerie scientifique dans la connaissance et la conservation des peintures du XIIe au XIXe siècle. Par ailleurs, Elsbeth Ravaud coordonne aussi le groupe peinture de l’ICOM-CC.

Le peintre et la carte
Origines et essor de la vue figurée entre Rhône et Alpes (XIVe-XVe siècle)
Paul Fermon

Le peintre et la carte.
Au croisement de l’histoire de l’art, du droit et de la cartographie, cet ouvrage propose d’observer le développement des usages de la carte locale et du plan au cours des dernières siècles du Moyen Age et d’en analyser les causes. L’étude s’appuie sur une centaine de cas de figuration de territoires, de lieux ou d’édifices à partir d’observations et de relevés effectués lors des années 1320 et 1514 par des peintres ou des agents députés par l’autorité en Provence, dans le Dauphiné et dans la cité pontificale d’Avignon. Le dossier formé par ce corpus iconographique et textuel permet de repenser la définition de la pratique picturale de la vue à l’époque de sa gestation et de son premier essor dans la peinture comme dans la cartographie. Par le prisme de la vue figurée, l’ouvrage propose aussi d’interroger les transformations qui furent provoquées par l’accroissement de la place de l’image dans les sociétés de la fin du Moyen Âge, notamment dans la conduite à distance du pouvoir. L’avènement de nouvelles pratiques de la vue doit en effet être relié à celui de l’enquête qui lui est contemporain. Il traduisent ensemble un changement de hiérarchie dans les sources légitimes, ou non, de la connaissance et de l’information territoriale qui caractérise certaines des conceptions de la justice et du bon gouvernement des XIVe-XVe siècles.

Agrégé d’histoire et docteur en histoire de l’École pratique des hautes études, Paul Fermon consacre ses recherches à l’histoire de la cartographie, de la peinture et des connaissances territoriales aux derniers siècles du Moyen Age.
Frans Pourbus
l'Ancien à Tournai
Les panneaux peints pour l'abbatiale Saint-Martin. Histoire, iconographie, style, technique, restauration
Monique Maillard-Luyssaert (éd.)


A l'Escu de France
Guillebert de Mets et la peinture de livres à Gand à l'époque de Jan van Eyck (1410-1450)
Dominique Vanwijnsberghhe, Erik Verroken

Le XVᵉ siècle est encore balbutiant quand Guillebert de Mets, un jeune scribe prometteur, quitte Grammont en Flandre pour monter à Paris. Il se frotte au milieu bouillonnant des artistes du livre et se laisse séduire par des hommes et femmes de lettres, telle la fameuse Christine de Pizan. Mais il est proche de Jean sans Peur et après l'assassinat du duc de Bourgogne, en septembre 1419, il se voit forcé de regagner Grammont. Il acquiert une vaste abbaye de l'Escu de France, où il installe sa propre librairie. Calligraphe hors-pair, Guillebert confie la décoration de ses manuscrits à des enlumineurs qui, malgré la qualité et l'originalité de leur travail, n'ont pu jusqu'à présent être identifiés. Ils étaient pourtant très appréciés de la cour de Bourgogne à cette époque. Guillebert de Mets et le peintre de livres à Gand à l'époque de Jan van Eyck (1410-1450)

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Women Artists, based at Medici Archive Project in Florence. Focusing on the life and career of Artemisia Gentileschi, Sheila Barker's work offers new insights into the life and art of this remarkable woman. She explores Gentileschi's relationships with other artists and intellectuals, and examines the legacy of her art. The book includes a detailed catalog of Gentileschi's works, as well as an in-depth analysis of her technical skills and creative process. The book is illustrated with many color plates and black-and-white images. It is a valuable resource for art historians, collectors, and anyone interested in the history of art.
Rubens and the Human Body
Cordula van Wyhe (ed.)

This book is the first comprehensive investigation of the most paradigmatic aspect of Baroque visual culture: the Rubensian nude.

Did contemporary audiences recognise the sensuously painted ‘Rubensian body’ as a particular, if not peculiar, artistic repertoire? How can we best understand seventeenth-century practices of reading and viewing the Rubensian body? Can our criteria for eroticisms be linked with that of Rubens? Was the body a fluid category for Rubens and where does the boundary of the Rubensian body lie? It is hoped that these investigative questions will lead to a detailed evaluation about the paradigmatic status of the Rubensian body and whether we are justified in stressing its singularity within seventeenth-century Flemish and the broader early modern European visual culture.

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Corpus Rubenianum
Ludwig Burchard

Allegories and Subjects from Literature
Nil Büttner

Rubens had a profound impact on the visual culture of his age. He was admired not only as a painter but also for his learning, for the knowledge of classical literature and imagery which he exploited so brilliantly in arresting and powerful pictures. Rubens was particularly drawn to allegory, to the use of personified figures, sometimes in combination with the gods of the ancient pantheon and certain humans (historical individuals), to express concepts, ideals and even political messages. A contemporary praised him for using in his allegorical compositions ‘only symbols of Antiquity, thus popularizing the coins and other monuments of the ancient world, but Rubens adapted ancient symbolism to new effect, with the aim of creating pictures whose essential meaning would be the more accessible for us.

This volume presents works that Ludwig Burchard (1886-1960) planned to include in his catalogue raisonné under the heading ‘Allegories and Subjects from Literature’. It features some of the artist’s most celebrated paintings, as well as some lesser-known or recently discovered items. The themes range from nature’s abundance to the dangers of excess, from human love to political expediency, triumph and the celebration of religion. It includes masterpieces from Literature. It features some of the artist’s most celebrated paintings, as well as some lesser-known or recently discovered items. The themes range from nature’s abundance to the dangers of excess, from human love to political expediency, triumph and the celebration of religion. It includes masterpieces...
Renaissance Meta-Painting
Péter Bokody, Alexander Nagel (eds)

Meta-painting refers to the ways in which artworks playfully reveal or critically expose their own fictiveness, and is considered a constitutive aspect of Western art. Its rise was connected to changes in the consumption of religious imagery in the sixteenth century and to the advent of the portable framed canvas, the single most important medium of modernity. While the key initial contributions of some Renaissance painters from Jan van Eyck to Andrea Mantegna have always been acknowledged, in the principal narrative the Renaissance has largely remained the naïve moment of realistic experimentation to be ultimately superseded by the complex reflexive developments in Early Modern art, following the Reformation. Aiming to challenge this view, this volume examines how painters interrogated the constructed nature of representation before 1500, and evaluates the possibilities of a critical pictorial vocabulary in the predominantly religious framework of Latin Christianity. The contributions delve into an analysis of illusionism, embedded images, subversive attributes, equivocal frames, transparent veils and the staging of the painter at work. The case studies trace these issues in mural and panel painting, as well as in book illumination on both sides of the Alps, and reconstruct their invention and reception during the Italian and Northern Renaissance. The collection also features the first-ever English translations of seminal articles by André Chastel (1964), Klaus Krüger (1993) and Wolfgang Kemp (1995).

Alexander Nagel is Professor of Fine Arts at New York University. Péter Bokody is Assistant Professor of Art History at Plymouth University, UK.

Van Dyck’s Hosts in Genoa
Lucas and Cornelis de Wael’s Lives, Business Activities and Works
Alison Stoesser

Long overshadowed by the brilliance of their close friend, Anthony van Dyck, Lucas and Cornelis de Wael, active as artists and dealers in Antwerp, Genoa and Rome, have largely been ignored in Flemish art historical literature. No monograph on them has appeared since 1925. This book aims to rectify this situation by giving a global overview of their wide-ranging pursuits. However, before assessing their personal histories it first examines the historical context, particularly with respect to the 17th-century art market in these three cities, with special attention given to its structure in Genoa, so far neglected in surveys of the Italian markets. A fresh appraisal of information from archival and other sources in each city has been undertaken to give a revealing up-to-date insight into their lives, trading activities in goods ranging from art works to second-hand clothing and hides, as well as their extensive network of friends and clients stretching from the Northern Netherlands to Sicily, including their close business association with the prominent Flemish art dealer Matthias Musson and the Moretus family owners of the Plantin-Moretus publishing house. Their own contribution to the art world is not neglected, with a full discussion of their works and an accompanying catalogue raisonné, which, in Cornelis de Wael’s case, includes his extensive oeuvre of paintings, drawings and prints. In addition, the de Wael brothers’ crucial function as hosts to Dutch and Flemish artists in both Genoa and Rome, with Van Dyck being the most famous, is also considered, while Cornelis de Wael’s not inconsiderable role in making Rembrandt’s prints known in both cities in his capacity as an art dealer is brought into focus. Despite the relative obscurity of his works till now, the sometimes unexpected influence of these on other artists is as far as the Northern Netherlands and Spain is also given careful attention.

Harvey Miller Publishers
Hardback: € 125
Series: Studies in Medieval and Early Renaissance Art History

James Ensor, Occasional Modernist
Ensor’s artistic and social ideas and the interpretation of his art
Herwig Todts

This book explores James Ensor’s writings, ideas and works in greater depth than they have hitherto enjoyed in art-historical scholarship.

In the course of the twentieth century, under the influence of the increasing success of Modernism, a misleading image of James Ensor emerged. One might even say that Ensor was confined within a modernist ‘straitjacket’. In order to understand the artist’s motivations, this book follows the advice given to the art critic André De Ridder by Ensor himself in 1930: I recommend you re-read Les Ecrits de James Ensor, where I explain my research and defend my ideas. Ensor’s writings can roughly be divided into two categories — his letters and ‘les écrits’, encompassing his journalistic work, satirical exhibition reviews, comical speeches, words of thanks and praise, and open letters in brochures. The analysis of Ensor’s writings is no small task, for he gave little attention to structure and coherence, and employed a complex ‘wondermendélistic’ language — archaisms, neologisms, staggering vitriolic rants, hyperboles, from which the essence of his personal views and beliefs is often difficult to distill. Nevertheless, his writings are a crucial source of knowledge on his opinions on Christian faith, rationality, hypocrisy, the dangers of an emerging Flemish nationalism, animal cruelty, the destruction of natural beauty and ancient monuments, and a number of other topics. Ensor believed art ought to be a source of ‘ravishment’ for both the viewer and the artist, and continually defended the right of the latter to create an incoherent oeuvre, experimenting with ever new and diverse ‘manières’, styles, subjects, techniques and genres. This book explores the artist’s writings, ideas and works in greater depth than they have hitherto enjoyed in art-historical scholarship.

Herwig Todts is senior curator of modern art at the Royal Museum of Fine Arts in Antwerp and directs the Ensor Research Project.
Sublime Truth and the Senses
Titian’s Poesie for King Philip II of Spain
Marie Tanner

In this fascinating study Marie Tanner examines the ways in which Titian incorporates new concepts of sensuality and spirituality in the mythological paintings of King Philip II of Spain, whose originality and ravishing beauty belie their didactic content.

Titian’s mythological paintings for Philip II, known as the Poesie, are among the most frequently discussed works of art that address a favored Renaissance theme, the influence of the pagan gods on human actions. The commission is traceable to 1549, when Emperor Charles V summoned the artist to Augsburg following Prince Philip’s triumphal parade through the empire as his father’s heir apparent. The cycle that took shape comprises Danae and Venus and Adonis (Madrid, Prado), Diana and Actaeon and Diana and Callisto (Edinburgh, National Gallery of Scotland), Perseus and Andromeda (London, Wallace Collection) and Europa (Boston, Isabella Stewart Gardner Museum). These masterpieces of the artist’s mature period can be considered the most important Renaissance grouping of mythological paintings executed by a single artist.

The author proposes that Philip’s expected elevation prompted the commission and that the subjects form a cohesive program of Hapsburg ethical views and political concerns, and that Titian created new visual idioms to represent the complex issues which the subjects address in part by engaging themes with a significant prior history in family patronage. While Titian’s Poesie for Philip II are well known monuments of western culture, they have never before been investigated with this focus.

The dispersal of the pictures in the seventeenth century resulted in a scholarly focus on the single pictures and a concentration on their sensual aspects. In Aretino, a Venetian dialogue on painting, Titian’s friend and apologist Lodovico Dolce is a spokesman for art that addressed a favored Renaissance theme, especially oil painting, which thrived in the fifteenth-century Low Countries among a heterogeneous elite and the well-off urban middling groups, succeeded as no other medium in capturing the urban landscape in its finest details. In order to gain an insight into how late medieval citizens, clerics and noblemen conceived of urban society and space, this book combines a serial analysis of a large corpus of painted city views with a critical discussion of some well-documented and revealing works of art. Throughout the book a variety of questions are addressed, ranging from the religious conception of the city, the theatrical dimension of urban space, the extent to which Early Netherlandish painting depicted the city as an economic space, how images of city and countryside functioned as identity markers of the donor, and how technical advances in the field of cartography impacted the portrayal of towns in the sixteenth century. In doing so, this study explores the duality of some of the major interpretive schemes that have determined the last few decades of historiography on late medieval Netherlandish culture, oscillating between bourgeois and courtly, realistic and symbolic profane and religious, and innovative versus traditional.

Jelle De Rock studied medieval history at Ghent University. He made a doctoral dissertation on the pictorial representation of cities in late medieval Low Countries at the University of Antwerp (Centre for Urban History). From 2012 to 2017 he was active as postdoctoral researcher at the History Department of Ghent University.

Painted cityscapes have always captivated the viewers of medieval works of art. To this day, scholars are mesmerized by their capacity to mirror the urban context from which they sprung, combined with their ability to symbolize a more abstract world view, religious idea or social ideal. Especially oil painting, which thrived in the fifteenth-century Low Countries among a heterogeneous elite and the well-off urban middling groups, succeeded as no other medium in capturing the urban landscape in its finest details.

The Image of the City in Early Netherlandish Painting (1400-1550)
Jelle De Rock

In the years around 1500, France was undergoing profound demographic and political shifts. Responding to the kingdom’s rise as a geostategic power, artists broadened their outlook and produced stunning images to reflect this new reality. This volume presents a wide array of new discoveries related to French painting and manuscript illumination of the period.

200 p., 120 illus. 8vo, 210 x 297 mm, 2019, Hardback: approx. € 100
Series Ars Nova, vol. 18
In Preparation

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The History of Venetian Renaissance Sculpture (c. 1400-1530)
Anne Markham Schulz

Apollo BOOK OF THE YEAR 2018

As the first comprehensive treatment of Venetian sculpture of the early Renaissance in nearly a century, this book examines the documents, literary sources, and oeuvre of all Venetian sculptors in stone, bronze, and wood between the decoration of the crowning of San Marco at the beginning of the fifteenth century and the artistic revolution brought by Jacopo Sansovino from ca. 1530 on. It text pays particular attention to the style of individual works, to their physical and artistic context, their sources and their influence, and synthesizes forty-five years of attentive looking, of research in archives and libraries of the Veneto, and hundreds of photographic campaigns throughout Italy and as far afield as Croatia and Poland – many from specially mounted scaffolds. The introduction treats general questions of material, purpose, patronage, the origin of sculptors, their workshop practices and the structure of guilds, while the conclusion considers ways in which Venetian sculpture was unique. There is no aspect of the subject to which the author has not contributed major discoveries and her book, with its 800 illustrations, should constitute a work of reference long into the future.

Educated in the History of Art at Radcliffe College, Harvard University, and the Institute of Fine Arts, NYU, Anne Markham Schulz has taught at the University of Illinois at Chicago Circle, Brown University, and the Università Federico II at Naples. Her research on Italian Renaissance sculpture has resulted in dozens of articles published in America, England, France, Germany and Italy as well as eight books, including monographs on Bernardo Rossellino, Antonio Rizzo, Giambattista and Lorenzo Bregno, Nanni di Bartolo, and Giammaria Mosca. Her most recent book, Giambattista and Lorenzo Bregno, Nanni di Bartolo, and Giammaria Mosca. Her most recent book, Giambattista and Lorenzo Bregno, Nanni di Bartolo, and Giammaria Mosca, on Bernardo Rossellino, Antonio Rizzo, Giambattista and Lorenzo Bregno, Nanni di Bartolo, and Giammaria Mosca, synthesizes forty-five years of attentive looking, of research in archives and libraries of the Veneto, and hundreds of photographic campaigns throughout Italy and as far afield as Croatia and Poland – many from specially mounted scaffolds. The introduction treats general questions of material, purpose, patronage, the origin of sculptors, their workshop practices and the structure of guilds, while the conclusion considers ways in which Venetian sculpture was unique. There is no aspect of the subject to which the author has not contributed major discoveries and her book, with its 800 illustrations, should constitute a work of reference long into the future.

The Complete Content Cameos
Martin Henig, Helen Molesworth

This catalogue of the largest collection of ancient cameos in private hands, represents forty years of collecting these historical documents in hardstone. While part of the collection was on public display at the Ashmolean Museum, Oxford (1990-2000), the whole collection has never been shown. Several recent publications have made it possible to draw more precise conclusions based on a larger sample of cameos available for comparative study. This increased number of published cameos has allowed studies of the popularity of particular subjects at certain periods, of the development of styles and techniques, and of the relative popularity of some gem materials over time. The development of digital photography has enabled gem photographers to show undreamt-of detail, allowing much closer study of tool marks and even individual artist’s hands.

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Cut in Alabaster
A Material of Sculpture and its European Traditions 1330-1530
Kim Woods

Cut in Alabaster is the first comprehensive study of alabaster sculpture in Western Europe during the late Middle Ages and Renaissance.

While marble is associated with Renaissance Italy, alabaster was the material commonly used elsewhere in Europe and has its own properties, traditions and meanings. It enjoyed particular popularity as a sculptural material during the two centuries 1330-1530, when alabaster sculpture was produced both for indigenous consumption and for export. Focusing especially on England, the Burgundian Netherlands and Spain, these territories closely linked through trade routes, diplomacy and cultural exchange, this book explores and compares the material practice and visual culture of alabaster sculpture in late medieval Europe. Cut in Alabaster charts sculpture from quarry to contexts of use, exploring practitioners, markets and functions as well as issues of consumption, display and material meanings. It provides detailed examination of tombs, altarpieces and both elite and popular sculpture, ranging from high status bespoke commissions to small, low-cost carvings produced commercially for a more populous clientele.

Kim Woods is a senior lecturer in Art History at the Open University, and a specialist in northern European late Gothic sculpture. She combines an object based approach with an interest in materials and cultural exchange.

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This fascinating collection of essays explores the diverse ways in which Netherlandish art and luxury goods shaped and transformed the artistic landscape of Renaissance Spain.

This collection of essays explores the diverse ways in which Netherlandish art and luxury goods permeated the artistic landscape of Renaissance Spain. Covering a wide range of approaches and perspectives, the book includes studies on carved altarpieces, stone sculpture, painting, tapestry, architectural design, prints and mathematical instruments. Through the lens of artists, patrons, collectors, merchants and other intermediaries, special attention is paid to local cultures of collecting and display. Together, the essays provide a fascinating and multifaceted view of the reciprocal relationships between the Low Countries and Spain from the fifteenth to the early seventeenth centuries.

Daan van Heesch is a PhD Fellow in Art History at the Research Foundation - Flanders (FWO) and affiliated with Illuminare - Centre for the Study of Medieval Art (KU Leuven). His PhD research focuses on the transnational reception of Hieronymus Bosch in the early modern period. Robrecht Janssen works at the Royal Institute for Cultural Heritage (KIK-IRPA) in Brussels. He is also a PhD candidate at KU Leuven with a project on the writings on art of the Bruges poet and painter Dominicus Lampsounus (1532-1599), Jan Van der Stock is a full professor at KU Leuven with research interests in the history of the printed image in the Low Countries and the socio-economic aspects of art history. He is the director of Illuminare – Centre for the Study of Medieval Art (KU Leuven).

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**Arrayed in Splendour**

**Art, Fashion, and Textiles in Medieval and Early Modern Europe**

Christoph Brachmann (ed.)

Original contributions of leading scholars in their field give an insight in the current state of research on textile art in the Middle Ages and early modern times.

Precious textiles, fabrics, embroideries, and tapestries played an important role in medieval and early modern cultures of representation. The high esteem in which the textile arts were held was not only due to the enormous material value of gold and silk, which had to be imported from distant regions, but also to the extremely complex and time-consuming production conditions which required a level of technical expertise that was present only in a few highly specialized centers. In stark contrast to their medieval and early-modern reception, it has been only in recent years that the traditional view of the textile arts as art-historical discourse as ‘an applied art’, and therefore a ‘low’ one, has undergone a fundamental shift. The aim of this volume is to provide insight into the current state of research on the topic. Ranging from the twelfth to the seventeenth centuries, this collection of essays on leading scholars in the field offers an invaluable window into the complexity of the textile arts and their medium, from the overpowering splendour of liturgical and princely garments and the luxurious fabrics used for them in the Middle Ages and early modern period to the visual world of monumental room decorations in the form of tapestries.

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**The Art and Archaeology of Lusignan and Venetian Cyprus (1192-1571)**

**Recent Research and New Discoveries**

Michalis Olympios, Maria Parani (eds)

A new collection of essays on current research in the art and archaeology of late medieval and early modern Cyprus.

From a Byzantine province to an independent Latin kingdom under the Lusignan dynasty (1192–1474/89) and a colonial outpost of the Venetian maritime empire (1474/89–1571), the island of Cyprus, at the eastern end of the Mediterranean, is blessed with a rich and diverse medieval cultural heritage. Its monumental art and its material culture – architecture, fresco and icon painting, woodcarving, metalwork, glazed ceramics, and so on – exist at the crossroads of several artistic traditions often thought to represent mutually exclusive visual languages, such as the late medieval Gothic and Byzantine styles (in their respective variants), the local art of the Levant, and the classicizing mode of the Italian Renaissance. It is precisely this seemingly ‘composite’ nature of medieval Cypriot artistic production that, over the years, has both divided and united scholars attempting to match styles and forms to the patronage of the various religious, ethnic, and linguistic groups (Latin, Greeks, Syrians, Armenians, and others) making up the island’s complex social fabric. The seventeen essays in this volume offer a snapshot of the most recent scholarship on the art, archaeology, and material culture of Cyprus under Latin rule. Established and emerging art historians and archaeologists, both trained Byzantinists and specialists of European medieval art, come together to re-appraise the field in the light of current research, put forward new evidence from fresh archival, archaeological, or archaeometric research, and propose novel interpretations destined to blaze exciting new pathways to future study of this fascinating body of material.

Michalis Olympios is Assistant Professor in the History of Western Art at the Department of History and Archaeology of the University of Cyprus. He has published on Gothic architecture and sculpture in Lusignan Cyprus and other areas of the Latin East. He is the principal investigator on a international research project seeking to unravel the architectural, ecclesiastical, and social history of Nicosia’s medieval Greek cathedrals (the so-called Bedestans).

Maria Parani is Associate Professor of Byzantine and Post-Byzantine Art and Archaeology at the Department of History and Archaeology of the University of Cyprus. She has published on the art and material culture of Byzantine and Lusignan Cyprus and is currently coordinating an interdisciplinary research project, whose main objective is the study of the thirteenth-century martyrdom of the church of the Transfiguration at Soteras (Tamassos District) and the exploration of their historical and cultural context.

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Regard croisé sur le monument médiéval
Mélanges offerts à Claude Andraut-Schmitt
Marcel Angheben, Pierre Martin, Éric Sparhut (éd."

Ce livre de mélanges rassemble trente-cinq contributions consacrées principalement à l'architecture du quart sud-ouest de la France offertes en hommage à Claude Andraut-Schmitt.

Claude Andraut-Schmitt a consacré la majeure partie de sa carrière d’enseignant-chercheur à l’étude des arts de l’ancien duché d’Aquitaine, en accordant un intérêt particulier à l’architecture religieuse. Dans sa démarche intellectuelle, elle s’est constamment interrogée sur les questions d’histoire, de méthodologie et d’épistémologie, ce qui l’a amenée à défendre plusieurs principes qui lui sont chers : appliquer à l’architecture un vocabulaire adapté aux réalités et aux usages médiévaux, se méfier des idées reçues héritées de l’histoire-généalogie et des critiques – à commencer par le traditionnel clivage entre le roman et le gothique –, aborder les rapports entre les formes et les différentes fonctions d’une église et rassembler le plus grand nombre de disciplines autour d’un même édifice pour en comprendre toutes les facettes : historiens, archéologues, spécialistes des matériaux, de l’épigraphie, de l’iconographie, musicologues.

À l’occasion de son départ à la retraite, ses collègues et ses élèves ont souhaité lui rendre hommage en lui dédiant trente-cinq contributions reflétant ces différentes préoccupations, regroupées dans quatre sections intitulées Contextualisations. De l’archéologie monumentale à l’archéologie du bâti, les absides réformées et le décor monumental. Ces contributions forment ensemble un panorama très représentatif de l’état de la recherche actuelle dans ces différents domaines et des orientations encouragées par Claude Andraut-Schmitt, que ce soit dans ses publications ou dans son enseignement.

Marcello Angheben est maître de conférences habilité à diriger des recherches à l’Université de Poitiers. Il a publié deux ouvrages sur l’iconographie médiévale : Les chapiteaux romans de Bourgogne, Thèmes et programmes (Brepols, 2003), et D’un jugement à l’autre. La représentation du jugement immédiat dans les jugements des dix-sept premiers siècles français : 1 100-1250 (Brepols, 2013).

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The Power of Textiles
Tapestries of the Burgundian Dominions (1363-1477)
Katherine Wilson

The power of textiles in the Burgundian Dominions, spinning webs between city and court, c. 1363-1477.

Textiles were used as markers of distinction throughout the Middle Ages and their production was of great economic importance to emerging and established polities. This book explores tapestry in one of the greatest textile producing regions, the Burgundian Dominions, c. 1363-1477. It uses documentary evidence to reconstruct and analyse the production, manufacture, and use of tapestry. It begins by identifying the suppliers of tapestry to the dukes of Burgundy and their ability to spin webs between city and court. It proceeds by considering the forms of tapestry and their functions for urban and courtly consumers. It then observes the ways in which tapestry constructed social relations as part of gift-giving strategies. It concludes by exploring what the re-use, repair, and remaking of tapestry reveals about its value to urban and courtly consumers. By taking an object-centred approach through documentary sources, this book emphasises that the particular characteristics of tapestry shaped the strategies of those who supplied it and the ways it performed and constructed social relations. Thus, the book offers a contribution to the historical understanding of textiles as objects that contributed to the projection of social status and the cultural construction of political authority in the Burgundian polity.

Katherine Anne Wilson is Senior Lecturer in Medieval History at the University of Chester. Her research interests lie in understanding the relationship between social and cultural change, and shifting patterns in the use of material culture in the Later Middle Ages. She has worked and published on the circulation of tapestry and luxury goods of the Burgundian Netherlands as well as the biographies of their producers and consumers.

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The Manufacture des meubles de la couronne aux Gobelins under Louis XIV
A Social, Political and Cultural History
Florian Knothe

The cultural importance, dependencies and mechanics of manufacture in Europe prior to the Industrial Revolution are understudied areas of research. In the case of French royal manufacture during the ancien régime, art-historical interest first awakened in the latter half of the nineteenth century with the publication of several descriptive texts that made archival sources available to a wider public. This volume on the Manufacture royale des meubles de la couronne aux Gobelins examines the current state of research on the royal workshops and indicates the manner by which this research can both extend and challenge the prevailing trends in the historiography of the Gobelins.

Florian Knothe studied and teaches the history of decorative arts in the 17th and 18th centuries with particular focus on the social and historic importance of royal French manufacture. Dr. Knothe started his career at The Metropolitan Museum of Art focusing on European Sculpture and Decorative Arts before he overviewed the European and East Asian collections at The Corning Museum of Glass. He now serves as Director of the University Museum and Art Gallery, The University of Hong Kong, and teaches for the university’s Faculty of Art and Institute for Humanities and Social Sciences.

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Tapestry Production and Conservation
125 Years of De Wit Royal Manufacturers of Tapestry
Koen Brosens, Yvan Maes De Wit

This volume demonstrates the variety of ways in which ongoing research and the development of new technology can serve to revive the splendour of fragile tapestries kept in European and American museums.

Supported by dozens of magnificent illustrations, this volume demonstrates the variety of ways in which ongoing research and the development of new technology can serve to revive the splendour of fragile tapestries kept in European and American museums. As the Royal Manufacturers of Tapestry, De Wit has been a leading force in undertaking the most pioneering and impressive restoration and conservation campaigns for more than a century. The entrepreneurial and artistic strategies that marked the beginning and subsequent development of De Wit are extensively discussed in the first part of this book. Koenraad Brosens provides an in-depth analysis of the roles played by the three directors of the Royal Manufacturers—founding father Theophiel De Wit, to Gaspard De Wit, to current director Yvan Maes De Wit. Each of these individuals’ choices have been closely linked to the increasingly rapid and significant developments in the European and American tapestry landscapes.

The second part of this volume, by Yvan Maes De Wit, surveys the most pioneering and impressive restoration and conservation campaigns undertaken by the Royal Manufacturers. Through its original and creative scope of investigation, this book aims to make an invaluable contribution to art-historical discussion and research on nineteenth- and twentieth-century tapestry production, conservation and restoration.
Silver-Stained Roundels and Unipartite Panels before the French Revolution
Flanders, Vol. 4: Addenda
Cornelis J. Berserik, Joost Caen

This Checklist is the fourth and final volume in a series describing the silver-stained glass roundels and unipartite panels from the Middle Ages to the eighteenth century, found in public buildings, museums and private collections in the present five provinces of Flanders (Belgium). It also includes new information on already documented and sometimes dispersed roundels and unipartite panels. Furthermore this Checklist also mentions recently discovered collections and related material for the items described in the first three volumes and thus forms an important and indispensable addendum.

The Inventory of King Henry VIII
Arms, Armour and Ordnance
Maria Hayward, Philip Ward (eds)

The Inventory is not only a catalogue of magnificence but also a key text for evaluating the successes and failures of the Tudor monarchy. Henry VIII had extravagant ideas of image and authority and loved his possessions, amongst which were over 2,000 pieces of tapestry, 2,028 items of gold and silver plate and 411 gowns. Although he left the country with heavy debts and an empty exchequer, he was far from bankrupting the monarchy as some scholars have suggested. Indeed the Inventory allows us to calculate that at the time of his death the contents of his palaces and wardrobes were worth about £300,000 and the military and naval stores a further £300,000. Most of what the King owned has unfortunately since disappeared. Yet the Inventory tells us what once existed, enables us to identify surviving objects and also helps us to calculate their intrinsic value. The transcription of the inventory is accompanied by a historical introduction, a glossary of technical terms, and an exhaustive Index which is a major tool of scholarship in its own right.

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Peter Barber, Maps; Sarah Barter Bailey, Ornaments; Claude Blac; Arms and Armour; Peter Edwards, Horses; the late John Goodall with Thomas Woodward, Hendra; Alexandria Hildred, Naval Ornaments, Munitions and Ships. The essays will be accompanied by an introduction, full bibliography and index.

The primary aim of this catalogue of scientific instruments in the collections of the Bibliothèque Nationale de France is to make them available, through detailed descriptions and ample photographs, to all who concern themselves with the development of mathematical instrumentation.

Although several mathematical instruments of the first importance are contained in the collections of the Bibliothèque Nationale de France, few of them are well known. The primary aim of the present work is therefore to make them available, through detailed descriptions and ample photographs, to all who concern themselves with the development of mathematical instrumentation. European armillary spheres are listed because of their close connection with the mathematical art of astronomy, as are two Arab-Islamic solid celestial spheres because of their intrinsic relation with astrolabes from the same area. Complete balances are included in the catalogue, but the extensive collection of monetary weights has been left to one side together with details of the, often miscellaneous, weights in boxed-sets for money-changing. Within the various sections into which the catalogue is divided, items are arranged in a strict chronological order as is possible, given the uncertainty of dating for some of them, without respect to their chronological order as is possible, given the uncertainty of dating for some of them, without respect to their place of origin.

Anthony Turner, an independent scholar, works on the social history of ideas during the Ancien Régime and on the history of scientific instruments, clocks, watches and sun-dials. Dr Silke Ackermann is the Director of the Museum of the History of Science at The University of Oxford. Taha Yasin Arslan is assistant professor in the Department of the History of Science, Istanbul Medeniyet University.
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Funerary Representations of Palmyrene Women
From the First Century BC to the Third Century AD

Signe Krag

The first comprehensive investigation of funerary representations of Palmyrene women.

The ancient city of Palmyra, which today lies in the desert of modern Syria, was once a flourishing city of trade. During the Roman era, when Palmyra was at the height of its powers, several hundred funerary monuments were constructed in the city, and within these, portraits of Palmyra’s inhabitants were once displayed. These representations of men, women, and children from the Roman Imperial period form the largest body of portraiture known outside of Rome itself, and their study is essential to our understanding of how funerary portraiture in the Roman provinces was used as a mechanism to shape and express identity.

This volume offers a study and catalogue of the funerary portraits of Palmyrene women from the first century BC to the third century AD. It explores both the visual qualities of the portraits themselves, and the complexities of the space in which they were originally situated. By analysing the civic and religious activities of women within Palmyra, this book also situates these portraits in a broader context. Through this approach, the work thus addresses key questions concerning the characteristics of Palmyrene female portraits and what this indicates about the nature of female identity in Roman Palmyra, how the portrayals of women changed over time, and what might have caused such changes.

Visual Histories of the Classical World
Essays in Honour of R.R.R. Smith

C. M. Draycott, R. Raja, K. Welch, W. T. Wooston (eds.)

This volume, produced on the occasion of RRR Smith’s 65th birthday, draws together essays from a distinguished group of researchers who have been inspired by Smith’s work and its value for reconstructing ancient social and cultural history. The papers gathered here consider various aspects of art and architecture in the classical world, engaging directly with RRR Smith’s own research, and at the same time celebrating his enormous contribution to scholarship.
Andreas Vesalius and the ‘Fabrica’ in the Age of Printing
Art, Anatomy, and Printing in the Italian Renaissance
Rinaldo Fernando Canalis, Massimo Ciavolella (eds)

Explores the origins and impact of the most famous book in the history of medical science and a key period of the Italian Renaissance—Andreas Vesalius’s De humanis corporis fabrica (1543).

Andreas Vesalius’s fame derives from his writing of what is perhaps the most famous book in the history of medical science, De humanis corporis fabrica (1543), a treatise that within a few years transformed the imperfect art of anatomy into a modern science. This extraordinary work, however, came into being not just because of its author’s genius and industry, but for other reasons that remain (despite a vast body of scholarship) inadequately explored. These questions, the historical moment from which they stem, and the setting in which Vesalius produced the Fabrica, form the core of this volume. Some of these significant factors include the short time during which De fabrica was produced, the debated authorship of its illustrations, and its immediate and subsequent impact on the teaching of anatomy. The book’s significance within the context of present-day views of its historical value, and the ever-increasing fascination it evokes among scholars and collectors alike, are also examined.

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Series: Cursor Mundi, vol. 33

Available
Women and Jews in the Sachsenspiegel
Picture-Books
Madeleine H. Caviness, Charles G. Nelson

Contextual analysis of the representation of women and Jews in the fourteenth-century manuscripts of the German law book known as the Sachsenspiegel.

A Germanist and an art historian examine the pictures and text in the four densely illustrated manuscripts of the Sachsenspiegel that were produced in the century following its composition by Eike von Repgow. This is the first extensive study of these famous picture books in English. Using critical frameworks based on performative and feminist theory, the authors give detailed consideration to the social differences reshaped and maintained by text and image. Although Eike’s project, realized in the early 1320s, was concerned with peaceful interaction between diverse groups, including Slavic Wends as well as Germans, and with the provision of guardians for the young, the handicapped and the judicially impaired, his text is open to subversion by the images. Changing emphases in the pictures accord with changing attitudes to women and Jews in the period of production of these works, between c. 1300 and 1360. A burgeoning book culture in the fourteenth century carried Eike’s law into the town halls at a time when the German cities were increasingly Christianized; market churches were constructed in urban and rural areas by Jews and the Christianized; market churches were constructed in urban and rural areas.

Catalogue raisonné of the manuscripts enluminés au XV* siècle dans les pays de langue allemande ou en Europe centrale, conservés au département des Manuscrits de la Bibliothèque nationale de France.

Plus d’une centaine d’ouvrages exécutés au XV* siècle rappellent les constantes et les évolutions des productions des pays de langue allemande et d’Europe centrale avant et après l’époque de l’imprimerie. Recueillis sommairement ornés dans les scriptoria monastiques, livres illustrés en série dans des ateliers professionnels urbains ou chefs-d’œuvre de peintres lais itinérants témoignent de la multiplicité des formes et des modes de décoration du manuscrit au cours de cette période de transition. Tous laissent percevoir le dynamisme des échanges artistiques et de la circulation des motifs entre des régions parfois très éloignées, à la faveur des partages de modèles, de la mobilité des enlumineurs, des liens monastiques, voire des collaborations entre maîtres juifs et chrétiens. Ce corpus très varié fait pour la première fois l’objet d’un catalogue raisonné exhaustif et richement illustré, organisé selon un classement géographique puis chronologique. Au sein de la série Manuscrits enluminés de la Bibliothèque nationale de France et fidèle à une époque importante, mais malheureusement trop souvent négligée. De même, les spécialistes de la littérature reconnaîtront à ce recueil le mérite de replacer des œuvres dans leur contexte intellectuel, culturel et commercial en prenant en considération les intérêts et les ambitions qui ont pu pousser une communauté à produire, promouvoir et préserver certains textes. 


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Tributes to Adelaide Bennett Hagens
Manuscripts, Iconography, and the Late Medieval Viewer
Pamela A. Patton, Judith K. Golden (eds)

Honoring the fifty-year career of Adelaide Bennett Hagens at the Index of Christian Art, Manuscripts, Iconography, and the Late Medieval Viewer gathers essays by leading specialists in the field of Gothic manuscripts and related art forms. Centered on the reciprocity between medieval pictures and their viewers, the collection sheds new light on what the seminal art historian Michael Camille memorably described as the “image explosion” of the later Middle Ages.

Contributors include François Auril, Paul Binski, Brendan Cassidy, Laura Cochrane, Stephen Cooper, Christopher de Hamel, Lynda Deminson, Libby Escobedo, Paula Gerson, Judith Golden, Gerald Guest, Michael Michael, Nigel Morgan, Judith Oliver, Beatrice Radden-Keefe, Alexia Sand, Lucy Freeman Sandler, Jessica Savage, Elizabeth Sears, Alisson Stones, Leslie Buisis Tait, Elizabeth Valdez del Álamo, and William Voelkle.

Pamela A. Patton is Director of the Index of Medieval Art and a specialist in the visual culture of later medieval Iberia. Judith K. Golden is an Art History Specialist at the Index of Medieval Art, with a specialization in French and English manuscripts of the thirteenth and fourteenth centuries.

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Sephardic Book Art of the 15th Century
Luis U. Afonso, Tiago Moita (eds)

The current volume presents ten different studies dealing with the final stages of Hebrew book art production in medieval Iberia. This volume discusses a wide scope of topics related with the production, consumption and circulation of medieval decorated Hebrew manuscripts. Among the issues discussed in this volume we highlight the role played by three distinct artistic languages (Mudejar, Late Gothic and Renaissance) in the shaping of 15th century Sephardic illumination, the codicological specificity of some solutions in terms of layout and the relation between the layout of these manuscripts and Hebrew incunabula, the use of geometric decoration in scientific diagrams, or the afterlife of these manuscripts in Europe and Asia following the expulsion of the Jews from Iberia.

Luis U. Afonso is Professor of Art History at the University of Lisbon. He is author of several studies on Portuguese Late Medieval and Renaissance art. Tiago Moita has recently concluded his Ph.D. at the University of Lisbon on the 15th century Portuguese Hebrew illuminations.

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Editio princeps
A History of the Gutenberg Bible
Eric White

Winner of the 2018 DeLong Book History Prize, awarded by the Society for the History of Authorship, Reading and Publishing (SHARP).

The Gutenberg Bible is widely recognized as Europe’s first printed book, a book that forever changed the world. However, despite its initial impact, fame was fleeting: for the better part of three centuries the Bible was virtually forgotten, only after two centuries of tenacious and contentious scholarship did it attain its iconic status as a monument of human invention. Editio princeps: A History of the Gutenberg Bible is the first book to tell the whole story of Europe’s first printed edition, describing its creation at Mainz circa 1455, its impact on fifteenth-century life and religion, its fall into oblivion during the sixteenth and seventeenth centuries, and its rediscovery and rise to worldwide fame during the centuries thereafter. This comprehensive study examines the forty-nine surviving Gutenberg Bibles, and fragments of at least fourteen others, in the chronological order in which they came to light. Combining close analysis of material clues within the Bibles themselves with fresh documentary discoveries, the book reconstructs the history of each copy in unprecedented depth, from its earliest known context through every change of ownership up to the present day. Along the way it introduces the colorful cast of proud possessors, crafty booksellers, observant travelers, and scholarly librarians who shaped our understanding of Europe’s first printed book. Bringing the ‘biographies’ of all the Gutenberg Bibles together for the first time, this richly illustrated study contextualizes both the historic cultural impact of the editio princeps and its transformation into a world treasure.

Eric Marshall White, PhD, became Curator of Rare Books at Princeton University Library in 2015 after eighteen years as Curator of Special Collections at Southern Methodist University’s Biodwell Library. A specialist in early European printing, he has published numerous articles and exhibition catalogues on rare books.

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Le Pontifical de Pierre de la Jugie
Le Miroir d’un Archêveque
Émilie Nadal

En 1350, Pierre de la Jugie, neveu du pape Clément VI, est depuis trois ans sur le siège de Narbonne, à la tête d’un des archevêchés les plus riches du royaume de France, lorsqu’il décide de faire réaliser un pontifical à la hauteur de ses ambitions. Orné de 85 enluminures encore en place, l’ouvrage est un témoignage exceptionnel, bien documenté, qui permet de comprendre les modalités de la commande des manuscrits liturgiques énumérés au XVIe siècle, et qu’il est possible de replacer dans un contexte politique, religieux et artistique bien déterminé. Le livre n’est qu’en partie fidèle au modèle de pontifical établi par Guillaume Durand. Outre un calendrier et des feuillets de comput, il contient aussi plusieurs textes additionnels, expressément ajoutés par Pierre de la Jugie, et accompagnés d’une iconographie qui leur est propre. L’étude des textes, du calendrier au livre n’est qu’en partie fidèle au modèle de pontifical établi par Guillaume Durand. Outre un calendrier et des feuillets de comput, il contient aussi plusieurs textes additionnels, expressément ajoutés par Pierre de la Jugie, et accompagnés d’une iconographie qui leur est propre. L’étude des textes, du calendrier au

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The Bar Books
Manuscripts Illuminated for Renaud de Bar, Bishop of Metz (1303-1316)
Kay Davenport

This study gives an overview of the man and his books, paying special attention to the heraldry, the calendars, and the marginalia in three appendices.

Renaud de Bar (d. 1316) was the sixty-ninth bishop of Metz, and the fourth son of the powerful count of Bar. The house of Bar had a distinguished lineage intertwined with most of the important European houses, and Renaud’s eldest brother married the eldest daughter of the king of England. In the last century, as manuscripts were identified and attributed, realization has gradually dawned that he commissioned six de luxe manuscripts for his particular use in the course of his rapid rise to the episcopacy. The heraldry of his Breviary is especially unique, astonishing in a church book, as it contains about 180 non-Bar shields of arms in two-line initials, in addition to about 225 shields of Bar and Toucy, belonging to his immediate family, and his own personal shield which in the course of the book is scrupulously modified to reflect his elevation to the chair at Metz. This detailed study gives a novel overview of the man and his books, paying special attention to the heraldry, the calendars, and the marginalia in three appendices.

Kay Davenport was born in Dallas, Texas and received a BA from the College of William and Mary. She did a postgraduate degree at Oxford and taught at the University of Auckland. After completing a PhD at the Courtauld, she re-trained as a solicitor and practiced in New Zealand. After moving to the UK she did a novel overview of the man and his books, paying special attention to the heraldry, the calendars, and the marginalia in three appendices.

Illustrated Medieval Alexander-Books in French Verse
Alison Stones, Maud Pérez-Simon

Illustrated Medieval Alexander-Books in French Verse offers new perspectives on the reception of one of the most popular medieval heroes of history and legend. The core of this book on the French verse Alexander-book in France and Italy was written by eminent Alexander-specialist David J.A. Ross, who left an incomplete typescript at his death. The baton was taken up by an international team of specialists in medieval literature and art history. Maud Pérez-Simon, author of Les manuscrits du Roman d’Alexandre en prose, and Alison Stones, author of Manuscripts Illuminated in France: Gothic Manuscripts 1260-1320, in its emphasis on illustration, this book complements the volumes of the Redivissus series and offers new perspectives on the reception of one of the most popular medieval heroes of history and legend. It forms a sequel to Ross’s collected essays and his illustrated Medieval Alexander-Books in Germany and the Netherlands, to the work of the editors in the 1st ed of medieval manuscripts, and to the first volume in the Manuscripta Illuminata series, on the Illustrations of Varèse Mazucius in French. David J.A. Ross was Professor of French at Birkbeck College, University of London, Maud Pérez-Simon is Maître de conférences at L’Université Sorbonne Nouvelle-Paris-3, Alison Stones is Professor Emerita of History of Art and Architecture at the University of Pittsburgh.

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Les
Tristan and Isolde
Medieval Illustrations of the Verse Romances
Stephanie C. Van D'Elden

A descriptive catalogue of the manuscripts and artefacts that depicted the medieval love story of Tristan and Isolde.

The story of Tristan and Isolde was one of the most popular in the Middle Ages. Resonances of it appear in other narratives, in poetry and especially in art in the form of wall paintings, wall hangings, tapestries, bed coverings, tablecloths, and other needle work, floor tiles, marriage caskets, mirrors, purses, shoes, and combs. More broadly, scenes from the story appear on manuscript covers from English cathedrals and on Baltic city hall stone figures grace façades and mantelpieces of grand palaces of the rich bourgeoisie.

And, of course, there are a number of illuminated manuscripts illustrating the texts themselves. The purpose of this book is to list all the extant manuscripts and artefacts – objects d’art, and to describe the scenes depicted on them.

Maelwael Van Lymborch Studies 1
André Stufkens, Clemens Verhoeven (eds)

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L’iconographie du Lancelot-Graal
Irène Fabry-Tehranchi, Catherine Nicolas


Conservateur des collections françaises imprimées à la British Library, Irène Fabry-Tehranchi est spécialiste des relations entre texte et images dans les manuscrits médiévaux et les incunables. Maître de conférence en langue et littérature du Moyen Âge à l’Université Paul-Vallée de Montpellier, Catherine Nicolas est spécialiste des XIIe et XIIIe siècles et en particulier des prises du Graal.
In the present.

tool for activating and bringing to life history and culture.

Working in the spaces between archives, memory and psychosocial consequences of distorted representations.

research and curatorial interventions have been transforming communications practices. Her international context. This book fills this scholarly lacuna, exploring visual and literary humour created in a metropolitan space.

Whether encountered on the streets of the city, in opulent stately homes, or in tracts describing the horrors of the slave trade, the British paid attention to Africans (consciously or not), and developed a presence conveyed much about the implications of travel, colonialism and slavery on the collective psyche.

Dr. Temi Odumosu is an art historian, educator, and cultural strategist focused on diversifying and transforming communications practices. Her international research and curatorial interventions have been concerned with identity politics, Black aesthetics, and the psychosocial consequences of distorted representations. Working in the spaces between archives, memory and the creative imagination, she also uses technology as a tool for activating and bringing to life history and culture in the present.

The Print Collection of Cassiano dal Pozzo Vol. II: Architecture, Topography and Military Maps

Mark McDonald

The dal Pozzo print collection was unique in its scope and organisation. Some 3,000 prints are known, in fourteen albums and many loose impressions mainly divided between the British Library and the Royal Library at Windsor Castle. Acquired from the flourishing printmaking industry of the time, the prints assembled by Cassiano dal Pozzo (1589-1657) and his younger brother Carlo Antonio (1606-89) were largely documented and carefully ordered by subject matter: costumes, religious processions and ceremonies, tombs and catafalques, portraits, social and humorous subjects, architecture, topography, maps and military engagements.

This second and final part of the catalogue presents the architectural, topographical and military prints. Over 750 prints are devoted to ancient and modern Rome: from an album entirely dedicated to St Peter’s – the largest building project of the day – to another covering the major pilgrim and other churches in Rome, including exterior views, plans, altarpieces and statuary. The palaces and villas of Rome are also well represented, including Fald’s famous Palazzo di Roma, while the ancient city is evoked through two compilations of sixteenth-century prints: Hieronymus Cock’s Roman ruins and the Speculum Romanae Magnificentiae with many reconstructions of ancient buildings. The collection stretched well beyond Rome however, and included architecture in other Italian and European cities (including Rubens’s Palazzi di Genova and Perret’s engravings of the Palazzi Romanae Magnificentiae). The European theatre of war is represented in over 600 prints recording major sixteenth- and seventeenth-century military engagements: an extraordinary assemble that testifies to the popularity of this genre of printmaking that not only celebrated victory but provided information to convey news of military events. This ground-breaking catalogue will be an essential resource not only for students of prints, but for all those studying European visual culture in the seventeenth century.
Le voyage architectural en France (XVe-XVIIe siècles) Entre antiquité et modernité
Frédérique Lemerle

L’ouvrage est consacré à la réception de l’architecture antique, médiévale et moderne à travers les témoignages textuels et graphiques laissés par les voyageurs français et étrangers, depuis le XVe siècle où apparaissent les premiers témoignages significatifs, jusqu’au chantier de Versailles qui focalise durablement l’attention des visiteurs. Les descriptions les plus connues, citées souvent à partir d’extraits publiés à la fin du XIXe ou dans la première moitié du XXe siècle, sont envisagées dans leur ensemble et mises en parallèle. Les autres, souvent inédites, sont prises en compte pour les témoignages qu’elles apportent aussi bien sur les antiquités gallo-romaines que sur les édifices civils et religieux plus récents ou strictement contemporains. Les bâtiments sont donc étudiés à un moment de leur histoire mais aussi analysés et contextualisés en fonction des intérêts et des goûts manifestés par les divers voyageurs, selon l’époque, l’itinéraire, la durée du séjour, éventuellement la nationalité. L’étude de la réception de ces édifices vus dans le long terme et dans tous leurs états, en chantier, restructurés, agrandis, modernisés sous les propriétaires différents, en constante mutation et devenus dans leurs désordres comme dans leurs déhors, permet d’écrire une histoire du goût et de la curiosité comme de l’architecture en France à l’époque moderne.

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**ARCHITECTURE**
Late Gothic Architecture
Its Evolution, Extinction, and Reception
Robert Bork

In this book, Robert Bork offers a sweeping reassessment of late Gothic architecture and its fate in the Renaissance. In a chronologically organized narrative covering the whole of western and central Europe, he demonstrates that the Gothic design tradition remained inherently vital throughout the fourteenth and fifteenth centuries, creating spectacular monuments in a wide variety of national and regional styles. Bork argues that the displacement of this Gothic tradition from its long-standing position of artistic leadership in the years around 1500 reflected the impact of three main external forces: the rise of a rival architectural culture that championed the use of classical forms with a new theoretical sophistication; the appropriation of that architectural language by patrons who wished to associate themselves with papal and imperial Rome; and the chaos of the Reformation, which disrupted the circumstances of church construction on which the Gothic tradition had formerly depended. Bork further argues that art historians have much to gain from considering the character and fate of late Gothic architecture, not only because the monuments in question are intrinsically fascinating, but also because examination of the way their story has been told—and left untold, in many accounts of the “Northern Renaissance”—can reveal a great deal about schemes of categorization and prioritization that continue to shape the discipline even in the twenty-first century.

Robert Bork, Professor of Art History at the University of Iowa, specializes in the study of Gothic architecture and medieval design practice. Bork’s research has received support from the American Council of Learned Societies, the Alexander von Humboldt Foundation, and the Center for Advanced Study in the Visual Arts.

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Building the Sacred in a Crusader Kingdom
Gothic Church Architecture in Lusignan Cyprus, c. 1209 - c. 1373
Michalis Olympios

At the eastern confines of Latin Christendom, between the Levantine Crusader states, Byzantium, and Islam, the Lusignan kingdom of Cyprus (1192–1489) was home to a rich and diverse array of Gothic ecclesiastical structures, significant remains of which are still to be seen today. From the grand Latin cathedrals of Nicosia and Famagusta, the austere churches of the mendicant orders, and the magnificent monastic buildings of Bellapais Abbey to the imposing Greek and Nestorian cathedrals of Famagusta and the churches of the Eastern Christians (Armenians, Melkites, Maronites, etc.), Cypriot Gothic architecture evolved to serve the needs of the island’s multicultural and multicultural society.

This new study is based on original research on the physical fabric of Cyprus’ Gothic ecclesiastical edifices, on a thorough exploitation of the published archaeological data, and on a new reading of the extant documentary sources (some of which are published here for the first time) to offer a fresh account of the development and place of Cypriot Gothic in the architectural history of medieval Europe and the Eastern Mediterranean. It proposes to do so by reevaluating and reconceptualizing the ambitions of the patrons and the choices (and compromises) of the master masons responsible for this unique monumental heritage.

Michalis Olympios is Assistant Professor in the History of Western Art at the University of Cyprus. His current research focuses on Gothic architecture and sculpture in France and the Latin East.

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Memory and Redemption
Public Monuments and the Making of Late Medieval Landscape
Achim Timmermann

Erected in large numbers from about 1200 onwards, and featuring increasingly sophisticated designs, wayside crosses and other edifices in the public sphere—such as fountains, pilories and boundary markers—constituted the largest network of images and monuments in the late medieval world. Not only were they everywhere; they were also seen by nearly everyone, because large sections of the populace were constantly on the move. Carrying an entire spectrum of religious, folkloric and judicial beliefs, these monuments were indeed at the very heart of late medieval life. This is the first critical study of these fascinating and rich structures written by a medievalist art historian, focusing on the territories of the former Holy Roman Empire, this investigation considers such important edifices as the towering wayside crosses of Wiener Neustadt and Brno or the elaborate pilories of Kassel and Wrocław, though less ostentatious works such as the Bildstöcke of Franconia and Carinthia or the high crosses of Westphalia and the Rhineland are equally examined. In addition, the study looks at the homiletic, literary, devotional and artistic imagination, in which wayside crosses and other such structures helped constitute a spiritual and allegorical landscape that very much complemented and put pressure on the physical landscapes traversed and inhabited by the contemporary public.

Achim Timmermann teaches medieval and northern Renaissance art and architecture at the University of Michigan, Ann Arbor.

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### Decorated Revisited
#### English Architectural Style in Context, 1250-1400

John Munns (ed.)

In ten essays, leading established and emerging scholars reassess the nature, significance and context of the Decorated style in English Gothic architecture.

Thirty-five years after the publication of Jean Bony’s seminal work on the so-called Decorated style of English architecture (The English Decorated Style: Gothic Architecture Transformed, 1979), this volume brings together a selection of groundbreaking essays by the most promising emerging scholars of English medieval architecture, together with contributions by two of the leading established authorities on the subject: Nicola Coldstream (The Decorated Style: Architecture and Ornament, 1240-1360, 1994) and Paul Binski (Gothic Wonder, Art, Antifce, and the Decorated Style, 1290-1350, 2014).

The contributors revisit Bony’s work and reassess the scholarly legacy of the past three-and-a-half decades. Drawing on a range of innovative methodologies, they present exciting new insights into the nature and significance of English architecture in the period, focusing particularly on its broader European context. The essays are developed from papers delivered as part of a major seminar series at the University of Cambridge in 2013-14.

John Munns teaches the history of medieval art at the University of Cambridge since 2011, where he is a Fellow and Director of Studies at Magdalene College.

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### Corpus Rubenianum
#### Ludwig Burchard

Architecture and Architectural Sculpture. The Jesuit Church of Antwerp

Ria Fabri, Piet Lombaerde

By the time of its completion in 1621, the former Jesuit church in Antwerp was one of the most brilliant achievements in the Southern Netherlands, particularly due to the ceiling paintings after Rubens’ designs and his two altarpieces. Nevertheless, from the seventeenth century to the present day, the precise extent of Rubens’ involvement in the architecture and architectural sculpture of the church has been a point of discussion. Rubens was in close contact with the Jesuit François de Aguilón, designer of the ground plan of the Antwerp Jesuit church, and with lay brother Pieter Huyssens who made most of the drawings for the church. Known to be by Rubens’ hand are a limited number of drawings and a sketch in oil for architectural ornaments and sculptures that relate both to the exterior and to the interior of the structure. Despite its numerous restorations, the iconographic scheme of the church is even today visibly influenced by Rubens’ jaunty visual language which goes back to examples of ancient antiquity and its Christian interpretations in early Baroque churches in Rome. Some of the church’s decorative designs were also modelled after works by contemporary Italian artists such as Cherubino Alberti. In this critical catalogue, the design drawings and oil sketches attributed to Rubens, a number of which later served as models for religious as well as profane architectural decoration, including that of Cardinal-Infant Ferdinand’s Pompous Interior in 1635, are extensively discussed.

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### Palimpsests
#### Buildings, Sites, Time

Nadja Aksamija, Clark Maines, Philip Wagoner (eds)

The original notion of the palimpsest—one that embodies writing, erasure, and rewriting—lends itself especially well to the interpretation of architectural monuments and landscape sites. These are by their very nature often modified significantly over time, leaving them to display a complex layering of forms and a sedimentation of meanings related to the different episodes in their ongoing lives. This volume explores and develops the idea of the architectural and site palimpsest through eleven case studies drawn from different parts of the globe, from Europe and America to Africa and South Asia, and ranging in time from Roman Pompeii and medieval Cairo to modern-day Rwanda and contemporary New York. The purpose behind such chronological and cultural breadth is to provide a multiplicity of examples from which a theoretical model of the three-dimensional palimpsest can be developed, and which would be applicable to monuments and sites from different historical periods and vastly diverse geographical contexts. While there have been many studies of buildings and sites investigating specific, synchronic episodes in their biographies, very few have approached them from the diachronic perspective of the palimpsest, that is, recognizing that the fourth dimension—that of duration—is essential to understanding them as both historic and contemporary entities. As a hermeneutic tool, the concept of the palimpsest embraces the totality of time “compressed” in a given monument or site, while permitting the extraction of a series of legible and meaningful episodes that allow us to read those palimpsests as a narrative of historical processes, whether that narrative is one of deliberate revision, or one of unintended effect. This volume presents a range of methodological possibilities comfortably nestled under a single conceptual umbrella, demonstrating how the notion of the palimpsest can become a paradigm-shifting framework for future, collaborative research in architectural and landscape history.

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**Architecture as Profession**

The Origins of Architectural Practice in the Low Countries in the Fifteenth Century

Merlijn Hurx

Fifteenth-century Florence is generally considered the cradle of the modern architect. There, for the first time since Antiquity, the Vitruvian concept which distinguishes between builder and designer was recognised in architectural theory, causing a fundamental rupture in architectural practice. In this well-established narrative Northern Europe only followed a century later. When, along with the diffusion of Italian treatises and the introduction of the a'Antica style, a new type of architect began to replace traditional gothic masters. However, historiography has largely overlooked the important transformations in building organisation that laid the foundations for our modern architectural production, such as the advent of affluent contractors, public tenders, and specialist architectural designers, all of which happened in fifteenth-century Northern Europe. Drawing on a wealth of new source material from the Low Countries, this book offers a new approach to the transition from the Middle Ages to the Early Modern Period by providing an alternative interpretation to the predominantly Italo-centric perspective of the current literature.

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**Merlijn Hurx** is assistant professor of architectural history at Utrecht University. He is specialised in fifteenth- and sixteenth-century architecture in the Low Countries.

**Ritual and Art across the Danish Reformation**

Changing Interiors of Village Churches, 1450-1600

Martin Wangsgaard Jürgensen

This volume presents a thorough study of the more than a thousand preserved Danish medieval rural parish churches. It traces the transformations of church interiors from c. 1450 to 1600 (thus covering both the emergence and impact of the Danish Reformation) by interpreting material changes within a broad historical perspective that highlights changes in religious practices and liturgy. The book explores the spatial and artistic implications of these changes, as well as the role of the congregation, the donor, and the clergy both in shaping and disrupting these interiors. It sets out to answer four basic questions: What did these rural churches look like by the middle of the fifteenth century? How did they change from the middle of the fifteenth century to the end of the sixteenth? How were they used and integrated into public as well as private ceremonies? And how may these churches have been perceived and experienced by the congregation and clergy? This study seeks to establish a methodological framework that incorporates the disciplines of archaeology, art history, history, and theology, in order to facilitate an overall understanding of the architectural setting, embracing spatial, material, and artistic elements within the church through liturgy.

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**The Idea of the Gothic Cathedral**

Interdisciplinary Perspectives on the Meanings of the Medieval Edifice in the Modern Period

Stephanie a. Glaser (ed.)

The essays in this book focus on various social, political, cultural, and aesthetic meanings ascribed to Gothic cathedrals in Europe in the post-medieval period.

Central to many medieval ritual traditions both sacred and secular, the Gothic cathedral holds a privileged place within the European cultural imagination and experience. Due to the burgeoning historical interest in the medieval past, in connection with the medieval revival in literature, visual arts, and architecture that began in the late seventeenth century and culminated in the nineteenth, the Gothic cathedral took centre stage in numerous ideological discourses. These discourses imposed contemporary political and aesthetic connotations upon the cathedral that were often far removed from its original meaning and ritual use.

This volume presents interdisciplinary perspectives on the resignification of the Gothic cathedral in the post-medieval period. Its contributors, literary scholars and historians of art and architecture, investigate the dynamics of national and cultural movements that turned Gothic cathedrals into symbols of the modern nation-state, highlight the political uses of the edifice in literature and the arts, and underscore the importance of subjectivity in literary and visual representations of Gothic architecture. Contributing to scholarship in historiography, cultural history, intermedial and interdisciplinary studies, as well as traditional disciplines, the volume resonates with wider perspectives, especially relating to the reuse of artefacts to serve particular ideological ends.

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Pour une nouvelle approche fonctionnelle (architecture, décor, liturgie et son)
Barbara Franzé, Nathalie Le Luel (éd.)

S’il est attesté dès le début de l’époque carolingienne et tout au long du Moyen Âge, le transtempes n’est pas une structure obligatoire dans l’économie de l’espace ecclésial. Et c’est justement le caractère facultatif d’une construction si onéreuse qui le rend significatif. Historiens de l’art et de l’architectur, les archéologues, les liturgistes et les musicologues ont croisé leurs regards, contribuant à nous apporter un nouvel éclairage sur ce lieu si emblématique de l’architecture religieuse du Moyen Âge.

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The History of Venetian Renaissance Sculpture
(c. 1410-1530)
By Anne Markham Schulz

2 vols, 1292 p., 903 b/w ills, 225 x 300 mm, ISBN 978-1-909400-73-3, € 275

With nearly 1,300 pages and with 800 illustrations, Schulz’s two-volume study of the many Venetian sculptors working in stone, bronze and wood in the period under discussion is the first extensive survey of the subject in nearly a century.

“Markham Schulz takes us back to the roots of art history and the importance of looking. And she enables the reader to do the same. Through what must have been a Herculean task of persuasion and patience, she succeeded in having photographed a great deal of Venetian sculpture that is normally impossible to see — let alone at close quarters. The second volume of her publication is taken up with hundreds of newly commissioned black-and-white images of works on church rooftops, on facades or perched atop towering altars — all at an angle that enables readers to contemplate them properly.”

Stuart Lochhead, in: Apollo Magazine, Book of the Year 2018