FORTHCOMING TITLES SPRING 2019

The Fourth Lateran Council and the Development of Canon Law and the his commune

Inclusion and Exclusion in Mediterranean Christianities, 400-800

Visual Histories of the Classical World

La Curia. Le Prince et ses sujets

Manuscript Studies & Book History

Religion & Philosophy

Art History

Renaissance & Early Modern Studies

Music History

Classics, Ancient Near East & Oriental Studies

Corpus Christianorum

Brepols Publishers
Table of Contents

Medieval Studies .............................................................. 3
Language & Literature ...................................................... 8
Manuscript Studies & Book History .................................. 13
Religion & Philosophy ...................................................... 14
Art History ................................................................. 18
Renaissance & Early Modern Studies .............................. 26
Music History .............................................................. 28
Classics, Ancient Near East & Oriental Studies .............. 31
Corpus Christianorum ..................................................... 34
Publications de l’Institut d’Études Augustiniennes .......... 36
Order Form ................................................................. 39

Scope of this catalogue:
March 1st 2019 – June 30th 2019
As a rule, publications already mentioned in previous
Forthcoming Titles Catalogues are not repeated.

Websites
www.brepols.net

E-Newsletter
Subscribe to our free E-Newsletter: info@brepols.net
Please specify your field(s) of interest.

Follow us on
Facebook
Twitter
Polity and Neighbourhood
in Early Medieval Europe
Julio Escalona Monge, Orri Vésteinsson, Stuart Brookes (eds)

Archaeologists and historians working in southern and northern Europe, explore diverse evidence—from landscape and burial archaeology to charters and chronicles—to discuss the relationships that constituted neighbourhoods and roles these played in the processes of state formation that can be observed in the peripheries of the Frankish world.

Table of Contents

Conclusion — JULIO ESCALONA, ORRI VESTENSSON, AND STUART BROOKES

Index

Jews and Muslims under
the Fourth Lateran Council
Papers Commemorating the
Occto-centenary of the Fourth
Lateran Council (1215)
Marie-Thérèse Champagne, Irven M. Resnick (eds)

The Fourth Lateran Council (1215) was groundbreaking for having introduced to medieval Europe a series of canons that sought to regulate encounters between Christians and Jews and Muslims. Its canon 68 demanded that Jews and Muslims wear distinguishing dress, in order to prevent Christians from entering into illicit sexual relations with them, restricted the movement of Jews in public spaces during Holy Week, and exhorted secular authorities to punish Jews who in any way “insult” or blaspheme against Christ himself. Other canons sought to exercise greater control over moneylending, to provide relief to Christian borrowers, to extract tithes from Jews who held Christian properties as pledges, and prohibited Jews from exercising power as public officials over Christians. The canons condemned converts who preserved elements from their former religion, promoted a fifth Crusade to the East, exempted Crusaders from taxes and from interest payments to Jewish moneylenders, restricted trade with Muslims or Saracens, and condemned Christians who provided arms or assistance to Saracens. The Council’s canons affected the missionary efforts of the late medieval Church and its attempts to convert Jewish and Muslim minorities, and established essential guidance on minority relations not to be surpassed until Vatican II in the 1960s.

The Co-editor Marie-Thérèse Champagne is an associate professor in the department of history at the University of West Florida; Irven M. Resnick is professor and Chair of Excellence in Judaic Studies in the department of Philosophy and religion at the University of Tennessee at Chattanooga.

Table of Contents: www.brepols.net

---

The Fourth Lateran Council and the Development of Canon Law and the ius commune
Andrea Massironi, Atria Larson (eds)

This volume collects essays from an international group of scholars who treat various aspects of the Fourth Lateran Council’s placement within the development of the ‘ius commune’. Topics include the canon law about armsbearing clergy, episcopal elections, heresy, degrees of affinity within marriage, the oversight of relic veneration; two essays highlight the council’s reaction to the Fourth Crusade’s sack of Constantinople in trying to incorporate the eastern church into the ecclesiastical structure and liturgical norms of the Roman Church; several essays concentrate on the usage of Roman or civil law in some of Lateran IV’s constitutions and emphasize issues of private and procedural law. Collectively, and headed by an essay by Anne J. Duggan on the relationship of Pope Alexander III to the Lateran IV constitutions, the essays create a fuller picture of Innocent III and his curia’s reliance on developments within the jurisprudence of the preceding half-century; but they also reveal the ways in which they forged new paths and made significant contributions to guide canon law in the years following the council.

Atria A. Larson is Assistant Professor in the Department of Theological Studies at Saint Louis University.

Andrea Massironi is Assistant Professor in the Dipartimento di Giurisprudenza (School of Law) at the Università degli Studi di Milano-Bicocca.

Table of Contents: www.brepols.net

---

approx. 280 p, 2 b/w ill, 156 x 234 mm, 2019, ISBN 978-92-503-58151-4
Hardback € 79

Series Religion and Law in Medieval Christian and Muslim Societies, vol. 10

Publication scheduled for Spring 2019

approx. 331 p, 156 x 234 mm, 2019, ISBN 978-2-503-58301-3
Hardback € 85

Series Ecclesia militans, vol. 7

Publication scheduled for Spring 2019

www.brepols.net
Documenting the Everyday in Medieval Europe
The Social Dimensions of a Writing Revolution, 1250-1350
Paul Bertrand

Explores the complex relations between the written word and medieval society by focusing on the proliferation of administrative and business documents during the so-called 'long thirteenth century'.

This book explores the complex relations between the written word and medieval society by focusing on the proliferation of administrative and business documents during the so-called 'long thirteenth century'. It deals with northern France and the area covered by the historic Low Countries, but places these regions in a broader European context and in the general history of literacy.

Based on an exhaustive first-hand analysis of numerous archives and many document types, and featuring over a hundred illustrations, this book presents the reader with a large sample of documentary sources. But it also presents important hypotheses regarding literacy and the sociological dimensions of writing in the Middle Ages. Using codicology, palaeography, and diplomatics, it offers a general outline of a key period in the history of literacy which, with hindsight, can be shown to have transformed the Middle Ages.

Further, as the documents that are discussed were used in everyday life, they also have a significant social dimension. At first, these documents were not backed by a clear legal authority; there were no extant rules, formulas, or structural frameworks to which they needed to conform. Thus they shed new light on the men and women who had to learn to make, keep, and use them.

Christian, Jewish, and Muslim Preaching in the Mediterranean and Europe
Identities and Interfaith Encounters
Linda G. Jones, Adrienne Dupont-Hamy (eds)

A fresh cross-cultural approach that explores connections between preaching and trans-cultural relations in Iberia, the Mediterranean, and northern Europe.

This volume explores the sermons and activities of Christian, Jewish, and Muslim preachers who shaped ideas about religious and gendered identities and identity throughout the Mediterranean and northern Europe. Preachers of all three traditions played a decisive role in defining the religious identities of their communities, often in response to negative images projected onto religious others. The studies cover a broad spectrum of premodern Europe and the Mediterranean and address the ways that preaching reflects transcultural contacts as well as social, intellectual, and hermeneutical encounters among diverse societies and religious communities.

The essays are divided into three themes. Part One, ‘Religious and Gendered Identities and Alterities,’ examines how religious identity is inflected by the presence or the absence of religious others and interrogates how gender informs religious identity, piety, and alterity. The chapters in Part Two, ‘Hermeneutical Identities, Alterities, and Transcultural Relations in Christian and Jewish Preaching’, offer contrasting interpretations of the impact of anti-Judaism in Christian preaching and analyse Jewish responses to Christian polemic.

The volume positions itself at the intellectual crossroads between comparative medieval sermons studies and transcultural Mediterranean and European studies. Its treatment of Jewish, Christian, and Muslim preaching, together with its emphasis on the Iberian Peninsula, will broaden and deepen the scope of medieval sermon studies.

Table of Contents: www.brepols.net

La guerre, le prince et ses sujets
Les finances des Pays-Bas bourguignons sous Marie de Bourgogne et Maximilien d’Autriche (1477-1493)
Amable Sablon du Corail


Amable Sablon du Corail est conservateur en chef du patrimoine, responsable du département du Moyen Âge et de l’Ancien Régime aux Archives nationales (France).

Table des matières: www.brepols.net
Paradigm Shifts During the Global Middle Ages and Renaissance
Albrecht Classen (ed.)

This volume explores how we have to conceptualize epochs, epistemes, and paradigm shifts pertaining to the Middle Ages and the early modern period.

For a long time we have talked about the Middle Ages, the Renaissance, and other periods, but at closer analysis all those terms prove to be constructed models to help us understand in rough terms profound changes that affected human conditions throughout time. As the contributions to the present volume indicate, paradigm shifts have occurred regularly and constituted some of the critical developments in human existence. The notion of paradigm shift as first developed by Thomas Kuhn is here considerably expanded to address also literary, religious, scientific, and cultural-historical phenomena, to deal with contrasting conceptions of various parts of the world (China versus Europe), conflicts between genders, economic changes pertaining to women’s roles, social and political criticism, models of how to explain our existence, ideological positions and epistemological approaches. The study of paradigm shifts makes it possible to grasp fundamental movements both horizontally (the present world in global terms) and vertically (from the past to the present), exposing thereby central forces leading to shifts in power structures and in the mental-historical world-views. Focusing on paradigm-shifts allows us to gain deep insight into conflicting discourses throughout time and to illuminate the struggle between dominant and competing models explaining or determining reality.

Table of Contents: www.brepols.net

Catastrophes and the Apocalyptic in the Middle Ages and Renaissance
Robert Bjork (ed.)

This collection of essays treats the topic of catastrophes and their connection to apocalyptic mentalities and rhetoric in the Middle Ages and the Renaissance, both in Europe and in the Muslim world.

In the twenty-first century, insurance companies still refer to ‘acts of God’ for any accident or event not influenced by human beings: hurricanes, floods, hail, tsunamis, wildfires, earthquakes, tornadoes, lightning strikes, even falling trees. The concept can be traced to the Hebrew Bible. During the Second Temple period of Judaism a new literary form developed called ‘apocalyptic’ as a mediated revelation of heavenly secrets to a human audience concerning messages that could be cosmological, speculative, historical, teleological, or moral.

The best-known development of this type of literature, however, came to fruition in the New Testament and is, of course, the Book of Revelation, attributed to the apostle John, and which figures prominently in the Middle Ages and Renaissance. This collection of essays, the result of the 2014 ACMRS Conference, treats the topic of catastrophes and their connection to apocalyptic mentalities and rhetoric in the Middle Ages and the Renaissance (with particular reference to reception of the Book of Revelation), both in Europe and in the Muslim world. The twelve authors contributing to this volume use terms that are simultaneously helpful and ambiguous for a whole range of phenomena and appraisal.

Table of Contents

Studies in Byzantine Sigillography
Volume 13
Alexandra-Kyriaki Vassiliou-Seibt, Christos Stavarakos (eds)

This volume contains primarily papers of the 11th International Symposium held in Istanbul (May 2014) and of the last Congress of Byzantine Studies in Belgrade (August 2016). There are papers about the seals as historical source and archaeological finding presenting their role in the Byzantine Prosopography, Byzantine Administration, Historical Geography and Byzantine Art History.

The authors are primarily sigillographers, but also historians, archaeologists and numismatists.

Table of Contents
Foreword
Abbreviations
New Finds and Seal Collections
GERT BOERSMA, The Seal of Theodosios Zyprianos Protonobellisimos and Megias Sokellorios (Early 50s Xi C.), A Contribution to Prosopography of the Cenarcien Period
Werner Seibt, The Theodorokanou. Members of the Byzantine Military Antiquity with an Armeno-Iberian Origin
Alexandra-Kyriaki Vassiliou-Seibt, Leon Gabras Kaisar. Ein Beitrag Zur Prosopographie Der Frühen Palaiologenzeit
Administration, Historical Geography, Profession
ANDREAS GLOKOUIAKASTAS, The Theme of Drougoubiteia
Werner Seibt, Eπισκόπησις τῆς Ἀθῆναις. Ρωμαίους Βασιλέας της Δαφνίδος
CHRISTOS STAVRAKOS — CHRISTOS TSAOTSAULIS, A Rare Lead Seal of a Goldsmith (Ασπασμός) from the Unpublished Collection of Zafeiris Syraas (London)

PIETRY
John Cotsonis, An Image of Saint Nicholas with the “Tongues of Fire” on a Byzantine Lead Seal
Ioanna Kotsela-Makri, The Collection of Byzantine Bread Stamps in the Louls Museum (Aghios Georgios Milii, Piraeus, Greece)

Index of Proper Names and Terms
Index of Iconography

NEW WITH BREPOLS

Studies in Byzantine Sigillography
Volume 13
Alexandra-Kyriaki Vassiliou-Seibt, Christos Stavarakos (eds)

This volume contains primarily papers of the 11th International Symposium held in Istanbul (May 2014) and of the last Congress of Byzantine Studies in Belgrade (August 2016). There are papers about the seals as historical source and archaeological finding presenting their role in the Byzantine Prosopography, Byzantine Administration, Historical Geography and Byzantine Art History. The authors are primarily sigillographers, but also historians, archaeologists and numismatists.

Table of Contents
Foreword
Abbreviations
New Finds and Seal Collections
GERT BOERSMA, The Seal of Theodosios Zyprianos Protonobellisimos and Megias Sokellorios (Early 50s Xi C.), A Contribution to Prosopography of the Cenarcien Period
Werner Seibt, The Theodorokanou. Members of the Byzantine Military Antiquity with an Armeno-Iberian Origin
Alexandra-Kyriaki Vassiliou-Seibt, Leon Gabras Kaisar. Ein Beitrag Zur Prosopographie Der Frühen Palaiologenzeit
Administration, Historical Geography, Profession
ANDREAS GLOKOUIAKASTAS, The Theme of Drougoubiteia
Werner Seibt, Eπισκόπησις τῆς Ἀθῆναις. Ρωμαίους Βασιλέας της Δαφνίδος
CHRISTOS STAVRAKOS — CHRISTOS TSAOTSAULIS, A Rare Lead Seal of a Goldsmith (Ασπασμός) from the Unpublished Collection of Zafeiris Syraas (London)

PIETRY
John Cotsonis, An Image of Saint Nicholas with the “Tongues of Fire” on a Byzantine Lead Seal
Ioanna Kotsela-Makri, The Collection of Byzantine Bread Stamps in the Louls Museum (Aghios Georgios Milii, Piraeus, Greece)

Index of Proper Names and Terms
Index of Iconography

NEW WITH BREPOLS
Transmission of Knowledge in the Late Middle Ages and the Renaissance

Outi Merisalo, Susanna Niiranen, Miika Kuha (eds)

The nineteenth century saw the rapid development of textual criticism for establishing the “best” and “most authentic” forms of both Ancient and Mediaeval texts. Thanks to the method perfected by Karl Lachmann, who based himself on the insights gained during the eighteenth century, Lachmann’s method has been further refined by later philologists, with most interestingly the use of computers in establishing the mutual relations of manuscript witnesses since the last decades of the twentieth century. However, the interest in what form the texts, both Ancient and Mediaeval, were actually circulating in the Late Middle Ages and in the Renaissance, has been slow to emerge as an area of scholarly interest. In other words what did the readers actually get in front of their eyes, and acted upon as, say, doctors, historians, theologians between the thirteenth and sixteenth centuries?

This volume explores the Late Medieval and Renaissance transmission of texts of different genres, languages and periods from the book historical point of view, taking into consideration not only the textual but also the material aspect of the traditions.

The authors include eminent specialists as well as mid- and early career scholars.

Table of Contents

Outi Merisalo, Introduction

I. Roman law
Mario Varvaro, Note sulla definizione della possessio nel Festo Farnesiano (Napoli, BNIN, IV-A.3)

II. Medicine
Stefania Fortuna, La tradizione latina di Galeano e il De farmaci
Monica H. Green, Recovering ‘Ancient’ Gynaecology

III. Religious literature
Elena Parina, Maria Volkonskaya, Middle Welsh texts on Stiftung und Memoria. Ein mediävistisches Forschungskonzept in der universalhistorischen Perspektive, über Memoria in transdisziplinären Historischen Kulturwissenschaften

IV. Historiography
Samu Niikans, Copyists and redactors

V. Poetry
Lorenzo Amato, Le serie di madrigali allo Strozzi

Approx. x + 226 pp., 156 x 234 mm, 2019.

Hardback: approx. € 100
Paperback: € 80
Series: Bibliologia, vol. 53

Publication scheduled for Spring 2019

Memoria – Erinnerungskultur – Historismus

Thomas Schilp, Caroline Horch (eds)


Table of Contents

Vorwort der Herausgeber

Bibliographie
Curricula Vitae
Farbatelern

approx. x + 300 pp., 65 b&w ill., 15 coll. ill., 178 x 254 mm, 2019.

Hardback: € 84
Series: Memoria – Erinnerungskultur – Historismus, vol. 2

Publication scheduled for Spring 2019
The Saga of the Sister Saints
The Legend of Martha and Mary Magdalen in Old Norse-Icelandic Translation
Natalie M. Van Deusen

This book examines the cults and legends of Martha and Mary Magdalen in medieval Scandinavia, especially Iceland. While a number of parallels may be drawn between Iceland and mainland Scandinavia in terms of liturgical and artistic representations of Martha and Mary Magdalen, the Old Norse-Icelandic literary tradition stands apart from its Scandinavian counterparts in the cultural significance and relevance it gives to each of the “sister saints” in medieval Iceland, where the composite Mjóru saga ok Maríu Magdalenu was compiled in the mid-fourteenth century.

The historical study that opens the volume treats the manuscripts and Latin sources of the saga, leading insight into authorship and provenance; it also details representations of Martha and Mary Magdalen in liturgical materials, art, and literature from medieval Scandinavia, before turning to the saints’ cults and legends in medieval Iceland.

All the available evidence for the “sister saints” in Iceland from its Christianization in 1000 until around the time of the Reformation in 1550 is analyzed in detail, especially evidence from church inventories (máldagar) but also from literary works in prose and verse, as well as from charters and letters. Special attention is given to issues of style and content in the saga and, in particular, to views on women preachers in medieval Iceland.

The book concludes with a normalized edition of the only complete redaction of Mjóru saga ok Maríu Magdalenu, followed by its first English translation.

Crusading Europe
Essays in Honour of Christopher Tyerman
Gregory Lippiat, Jessalynn Bird (eds)

A volume of essays exploring the European motivations, practicalities, and legacies of the crusades with essays by leading medieval historians evaluating and extending the life-long work of Christopher Tyerman, who has emphasized the study of the influence of crusading on all aspects of life in medieval and early modern Europe.

G. E. M. Lippiat is a Leverhulme Early Career Fellow at the University of East Anglia. Jessalynn L. Bird is an Assistant Professor in Humanistic Studies at Saint Mary’s College, Notre Dame, IN.

Table of Contents
‘Introduction’ by G.E.M. Lippiat and Jessalynn Bird
‘CJT: An Appreciation’, by Toby Barnard (Hertford College, University of Oxford)

Crusading Attitudes
‘Cutting the Gordian Knot: Urban II and the Council of Clermont’, by John France (Swansea University)
‘The Forelocks of Christ and Antichrist: Latin Christian Interpretations of Circumcision during the Crusades’, by Kevin J. Lewis (Independent Scholar)
‘Conrad versus Salah: The Siege of Tyre, November December 1187’, by Peter Edbury (Cardiff University)

Crusading Realities
‘The Hinge of the Mediterranean: Hafṣ ibn Iyāja and Louis IX’s Crusade to Tunis in 1270’, by Guy Perry (St Peter’s College, University of Oxford)
‘How to Implement a Crusade Plan: Saint-Victor and Saint-Jean-des-Vignes of Soissons and the Defense of Crusaders’ Rights’, by Jessalynn Bird (St Mary’s College)
‘The Templars’ Estates in England and Wales in the Light of the Surveys and Accounts (1308–1313) preserved in the National Archives of the United Kingdom’, by Helen Nicholson (Cardiff University)
‘Opus Caritativum: Crowdfunding the Later Crusades’, by Gregory Lippiatt, Jessalynn Bird (eds)

Crusading Legacies
‘Dante’s Crusading Ancestor and the Authority of a Sacred Poem (1147–1321)’, by Edward Peters (University of Pennsylvania)
‘Pirro re, Muhammad, and Bohemond: Before Orientalism’, by Mark Whitrow (Corpus Christi College, University of Oxford)
‘“Curious nobles”: Prophecy and Parody in Burton Abbey’s Flying Circus’, by Nicholas Vincent (University of East Anglia)

Bibliography of Christopher Tyerman
Le scribe d’archives dans l’Occident médiéval
Formations, carrières, réseaux
Xavier Hermand, Jean-François Nieus, Etienne Renard (éd.)

Contrairement aux scènes « de bibliothèque », les scènes « d’archives » — l’étiquette désigne ici de façon ouverte tous les acteurs de la pratique scripturale dans le champ foisonnant des sources documentaires — sont très souvent les auteurs intellectuels des textes qu’ils traitent sur le parchemin ou le papier. Pour beaucoup d’entre eux, l’acte quotidien d’écriture n’est donc pas une fin en soi, ni même forcément un aspect prédominant du labor ; ils exercent une ou plusieurs fonction(s) qui dépasse(nt) parfois très largement le cadre de cette activité technique. La palette de leurs profils socioprofessionnels présente une infinité de variantes, marquée par d’énormes écarts de statut et de prestige que le seul maniement commun de l’écriture ne saurait gommer. Qui étaient-ils vraiment ? Même si les médiévistes à l’œuvre dans les archives les côtoient intimement à travers leurs productions écrites, bien peu de recherches leur ont été dédiées : l’archéographie se contente trop souvent d’images d’épinal qui masquent la complexité et la diversité des situations de terrain. Certes, la plupart des scènes se déroulent à l’historien, frappés d’anosynonymat. D’autres, cependant, se laissent saisir à la faveur d’une carrière saillante ou d’un dossier loquace : en reconstituant leurs parcours, ce volume collectif vise à jeter les fondements d’une histoire sociale des « scènes d’archives » dans l’Occident latin du second Moyen Âge.

Table des matières

Solutions ecclésiastiques / Ecclesiastical Solutions
Contributions by A. Puglia, Ch. Sensel, A. Delerce, B. Andermatten & N. Tigmi

Administrations princières / Princely Administrations

Contextes urbains / Urban Contexts
Contributions by G. Poisson, S. Hanel & L. Suignan, C. Simonet

Écritures comptables / Accounting Records
Contributions by M. Leguil, J.-M. Yante, I. Theiller, P. Bertrand

Entre le cœur et le diaphragme
(D)écrire les émotions dans la littérature narrative et scientifique du Moyen Âge

Craig Baker, Mattia Cavagna, Grégoire Clesse (éd.)

L’histoire des émotions a connu un essor très important dans les dernières années, comme en témoignent les nombreuses publications récentes et les projets de recherche en cours dans différentes universités d’Europe et des États-Unis. Ce volume a l’ambition de contribuer à la réflexion en croisant les approches de l’écriture scientifique et de l’écriture narrative au Moyen Âge. Dans la tradition médicale, coeur et diaphragme sont considérés comme des membres spiritoïdes. En contrôlant la chaleur circulant dans le corps, ils exercent une influence déterminante sur l’état émotionnel. Si d’un côté il est bien connu que la médecine médiévale se fonde sur la théorie des quatre humeurs constitutives du corps humain (sang, flegme, bile et mélancolie), en étroite relation avec la définition du tempérament, il faut aussi rappeler que celles-ci occupent une fonction de premier plan dans la réflexion sur l’amour et sur l’inspiration poétique. Au Moyen Âge, science et littérature parlent souvent la même langue et recourent aux mêmes concepts. Cet ouvrage promeut un dialogue entre spécialistes de disciplines variées. Le parcours qu’il propose conduit tantôt aux travaux scientifiques et aux compilations savantes largement diffusées au Moyen Âge, tantôt à la littérature édifiante, tantôt encore à la littérature épique et romanesque, tantôt enfin à la production lyrique. Au gré de ce cheminement, les interactions et les entrelacements entre les diverses traditions sont mis en lumière, au travers d’auteurs tels qu’Albert le Grand, Évrart de Cony ou Matteo Menggueda, autant d’angles d’approche, d’auteurs étudiés et d’œuvres interrogées qui enrichissent notre compréhension de la manière dont le Moyen Âge a perçu, pensé et exprimé les émotions.

Ce volume réunit les contributions de Camille Carnaille, Mattia Cipriani, Béatrice Delaurenti, Claire Donnat-Arabi, Isabelle Draeijants, Jean-Marie Fritz, Anatoile Pierre Fukas, Amandine Musso, Guillaume Oriol, Gioia Paradisi, Giovanna Perrotta.

Craig Baker, professeur à l’ULB, Mattia Cavagna, professeur à l’ULB, Grégoire Clesse, chercheur au Thomas-Institut Köln.

Table des matières : www.brepols.net
Remaking Boethius
The English Language Translation Tradition of 'The Consolation of Philosophy'
Brian Donaghey, Noel Harold Kaylor, Philip Edward Phillips, Paul E. Szarmach (eds)

Provides a comprehensive inventory of all English translations of the Consolatio of Boethius and supplies basic information on the salient features that interested readers will need in initial phases of research on the large and complex English translation tradition.

This volume is a reference work, organized chronologically by its sections, with a separate entry for each translator’s work. The sections are defined by the type of translations they comprise, whether complete, partial, meters only, etc. The plan of the book is encyclopedic in nature: some biographical material is provided for each translator; the translations are described briefly, as are their linguistic peculiarities, their implied audiences, their links with other translations, and their general reception. Sample passages from the translations are provided, and where possible these are two of the most well-known moments in the Consolatio: the appearance of Lady Philosophy, narrated by the Prisoner, and the cosmological hymn to the Deus of the work, sung by Lady Philosophy.

Table of Contents
Prologue: The Foundation of the Tradition: The Latin De consolatione philosophiae
Part I: Complete Translations into English of De consolatione philosophiae
Part II: Partial or Abridged Translations into English of De consolatione philosophiae
Part III: Translations into English of the Meters or Selected Meters of De consolatione philosophiae
Part IV: Spurious, Mislabeled, or Lost Translations of De consolatione philosophiae
Part V: Modern English Translations of Old English Prose and Verse Translations of De consolatione philosophiae
Part VI: An Early Adaptation of Chaucer’s Translations into English of De consolatione philosophiae with Commentary Interspersed
Part VII: Some Minor Uses of Translations or Adaptations of Passages from De consolatione philosophiae
Part VIII: Two Early Discussions on De consolatione philosophiae translation
Epilogue: Some Relevant Definitions: Samuel Johnson’s Dictionary
Notes on the Editors
De Origine Scoticae Linguae (O’Mulconry’s Glossary)
An Early Irish Linguistic Tract, Edited with a Related Glossary, Irsan
Pádraic Moran (ed.)

A new edition of the earliest lexical study of a European vernacular language.

De Origine Scoticae Linguae (also known as O’Mulconry’s Glossary) is a text originating in seventh-century Ireland that provides etymologies for c. 880 Irish words, mostly drawn from Latin, Greek, and Hebrew. Its Latin prologue declares its affiliation to the Graeco-Roman linguistic tradition, claiming an origin for the Irish language in the Greek dialects Attic, Doric and Aeolic. The glossary attests to the transmission and reception of the Latin grammatical tradition in Ireland and shines light in particular on the Irish knowledge of Greek and Hebrew. The text also represents a milestone in the history of European linguistics, as the earliest etymological study of a European vernacular language.

The glossary was published once before, by Whitley Stokes in 1898. This new edition provides the first translation and textual commentary, clarifying the sense of difficult entries and discussing sources. The introduction analyses the structure and contents, origins and development, linguistic issues, and relationships to other texts. The text is edited here along with a shorter related glossary of 232 entries, entitled Irsan, which includes shared material and sheds further light on its development.

Pádraic Moran is a Lecturer in Classics at the National University of Ireland, Galway. His research interests include ancient and medieval education, especially grammar and rhetoric; transmission of learning in glosses, glossaries and scholae; and the knowledge of Greek and Hebrew in the early medieval West.

Quand les auteurs étaient des nains
Stratégies auctoriales des traducteurs français de la fin du Moyen Âge
Olivier Delsaux, Tania Van Hemelryck (éd.)

Les études sur les traductions modernes et pré-modernes ont depuis longtemps entrepris un travail historiographique destiné à revaloriser la figure du traducteur comme une figure auctoriale au sens plein et à part entière du champ littéraire. Dans cette démarche de revalorisation, le corpus médiéval a été négligé.

Les contributions réunies ici visent à étudier la figure d’auteur des traducteurs français des xve et xvi siècle et sa mise en œuvre textuelle et matérielle afin de déterminer les continuités et les ruptures entre leurs stratégies auctoriales et celles des autres auteurs du même champ littéraire.

Table des matières

Pursuing a New Order II
Late Medieval Vernacularization and the Bohemian Reformation
Pavlína Rychterová (éd.)

In the first two decades of the fifteenth century, the Hussite reform movement formed in Bohemia; it used one of the vernacular languages of the realm, Czech, as a vehicle for the dissemination of its reform ideas, and for the creation of a strong and stable basis for the reform. The vernacular became a very important strategy of identification able to bind the usually disconnected religious, ethnic, political and regional identities together and generate a very potent aggregate of identifications. The material covers the second half of the fourteenth century to the first half of the sixteenth beginning with the so-called Hussite ‘forerunners’ and ending with the early German reformulation. Individual essays discuss the various functions of the vernaculars in different text types, social situations and religious as well as political contexts. The volume provides materials for a future history of the Hussite vernacular theology and contributes to the transformation of the scholarly narratives about the Hussite movement by including works of vernacular religious education among the most important source material. It offers a basis for the comparative research on the role of the vernaculars in the late medieval religious reform efforts.

Pavlína Rychterová is specialist in late medieval religion, vice-head of department at the institute for Medieval research at the Austrian Academy of Sciences.

Table of Contents

Notes About the Contributors

Introduction

D. C. Menzel, Phares lingwas in Praga nesincon: Conrad Woldhäuser on Czech and German in Fourteenth-Century Prague

M. Drkál, Translating Political Theology into Vernacular: Réécriture de John Wyclif’s De l’œuvre en Late-Medieval Bohemian

P. Solom, The Punica of Jan Husc: The Latin Translation of Vernacular Preaching

P. Mutlova, Religious Cross-Currents at the End of the Middle Ages: Remarks on the Textual Transmission of Nicholas of Dresden’s Table von eterni et novi coloris

J. Oostveld, Translation and Transformation of Jan Husc’s Czech Sunday Postill

P. Kraaj, The Vernacular Eulogy of John Wyclif by Master Andrea of Dobczyn: Textual Transmission of Dissident Ideas in Fifteenth-Century Poland

J. Schäfer, Vernacular Vitaspasturium in the Religious Polemic between Catholics and Utraquists in Bohemia around the year 1500

J. Černý, The Nikolaeb Anabaptists and their German-Language Apologies
The Literary Legacy of Byzantium
Editions, Translations and Studies in Honour of Joseph A. Munitiz
Bram Roosen, Peter Van Deun (eds)

Nineteen scholars join forces to pay tribute to one of the leading scholars in Byzantine studies, Father Joseph A. Munitiz. As one of the founders of the Series Graeca of the Corpus Christianorum and because of his own exemplary work, Joe Munitiz had and has a lasting impact on the development of Byzantine studies. There is no better way to honour him and his work than to offer him a Festschrift with contributions that mimic his quality, passion, and curiosity.

Bram Roosen is research associate at the KU Leuven (Belgium) and former editor of the CCSG. Peter Van Deun is head of the Institute for Palaeochristian and Byzantine Studies (KU Leuven) and the general director of the CCSG.

Table of Contents
Dedication by Charalampos Dendrinos
J. A. Munitiz, Autobiographical tesserae
List of publications of Joseph A. Munitiz
P. Allen, Eustathius, Letter concerning the Two Natures against Severus (CPG 6810): An English Translation
Th. Antonopoulos, An Anonymous Iambic Canon on St. John Chrysostom
D. Beliú, Etymological Synemias Z
R. Céleghen & M. D’Hert, The Slavic Catena also known as the “Commentary of Philo” and the Greek Catena Haurianien on the Song of Songs
B. Christin, Athanasius’ Letter to Marcellinus as Psalter Preface
J. H. Declercq, La prise de Jérusalem en 614 : les autorités, le peuple, les démons et le clergé
E. de Kok, An Anecdotical Miscellany from the Late Thirteenth Century: the Atheniennes, Bibliotheca Nationalis 322
T. Fernández, El faroligio de los ms. F H en la letra Alfa de Mantoue (v. 1530-1540) : étude politique et iconographique
J. F. Maczkus, The transmission of the so-called ‘First Chapter Titles’ in the Second Recension of the Florilegium Coislinianum
B. Martineau, La date de la composition du “Corpus de S. Maximien le Confesseur”: nouvelles données
J. Nicolai Căzălescu (†), Raman alul y el mundo Bizantino
S. Nefrini – P. Van Deun, Est-ce qu’on a découvert la profession de ‘Jo de Métrophane de Smyrne’?
J. Nettleship, The Reception of the ‘Catalogue of Inventors’ in Gregory of Nazianzus’ Sermon 4, 107–109 in Pseudo-Nunnus’ Commentary on Sermon 4 and Beyond: An end or a beginning?
R.-H. Pécier, Polémique antimanchéenne et controverse théologique : les combats d’un évêque du v e siècle, Titus de Bostos
A. Rico, La lettre de Nicolas Pégapoménos à Grégoire Palamas
B. Rosgen, A Dysthélite Florilegium in the Run-up to the Lotton Council (ca. 649): Maximus the Confessor’s Tomos to Stephen of Dare against the Ekthesis (CPG 7697.15)

Preface
Translators and transmissions
L. Faveur D’Arcier, Sur les traces de Darius le Phrygien dans l’Occident médiéval
A. Plagk, Matrice troyenne et exigence dionysienne
J. M. Pérolle Belgac, Les traductions romaines de l’Historia destructionum Troiae de Guido della Colonna comme outils pour l’établissement du texte source latin
R. J. Conradi, Icelandic Dares. Swedish Guide. The Reception of the Trojan Matter in the North
O. Szervagynak, Le mythe de Troie en Irlande au Moyen Âge : Togal Tral et ses recensions
Adaptations and remodelages
S. Pekring, Notes sur l’Iliade de Simon Chèvre d’Or
L. Barbié, La matrice troyenne en Italie et en italien : le Roman de Troie, des traductions anonymes à Boccace et C. Lorenzi, A Source of the Aventurno ciclizano (14° century)
The Reuse of Filippo Ceffi’s Florentine Translation of the Historia destructionum Troiae
M. Sanz Julian, La prise de Jérusalem en 614 : les autorités, le peuple, les démons et le clergé
D. Carraconte, Le Liet van Troye de Herbert van Fritzela... adaptation, réduction et critique
Usages de l’imaginaire troyen
H. de Carlos VillaMarín, Traie et le récit archipè : suggérer, poésie et matrice de Troie au XP siècle
K. Wolg, Cramona et Venise comme Trois Cités : Le mythe de Troie dans les livres de voyage en italien au XVIe siècle
J. Simpson, Anti-Virgilius ans Late Medieval English Troy Narrative
W. Keller & M. Roué, Les antiquités concurrentes dans la transmission du mythe troyen dans l’Angleterre médiévale tardive : la Maison de la Renommée de Geoffrey Chaucer et le Viol de Licrèce de William Shakespeare
D. Carrangéot, L’Histoire de Troie chez les Gonzague de Mantoue (v. 1530-1540) : étude poétique et iconographique
Annexes : Présentation synthétique des versions troyennes dans les principales langues européennes médiévales

La lettre-miroir dans l’Occident latin et vernaculaire du v e au xve s.
Dominique Demartin, Sumi Shimahara, Christiane Veyrard-Cosme (éd.)

Table des matières
I. La lettre au miroir de la Bible
Contributions de V. Zarrin, B. Dumézil, M. Bottazzi
II. La lettre, miroir de soi et de l’autre
Contributions de J. Pia-Cornella, L. Furetta, F. Oudin, B. Grevin, Ch. Lucken
III. La lettre, miroir du monde
Contributions de M. I. Allen, S. Gioanni, P. Cammarosano, J. Paviot, L. Evdokimova
IV. Lettres en miroirs
Contributions de M. Ribeau, M. Cousin, A. Valentina, L. Tabard
V. La lettre, miroir poétique
Contributions de E. Marguin-Hamon, S. Lefêvre, A. Sultan, M. Seguy

Paperback É 33.92
Série Collectio des Études Augustiniennes : Série Moyen Âge et Temps modernes, vol. 55

170 x 240 mm, 2019, ISBN 978-2-503-37894-1
Paperback É 62
Publication réelle pour le printemps 2019
Multiple subscription options available.
Contact: periodicals@brepols.net
Crossing Borders in the Insular Middle Ages
Aisling Byrne, Victoria Flood (eds)

Explores cultural connections between and across Britain, Ireland, and Iceland from the high to late Middle Ages, with a particular focus on literary transmission and translation.

This volume offers an in-depth exploration of the cultural connections between and across Britain, Ireland, and Iceland during the high and late Middle Ages. Drawing together new research from international scholars working in Celtic Studies, Norse, and English, the contributions gathered together here establish the coherence of the medieval Insular world as an area for literary analysis and engage with a range of contemporary approaches to examine the ways, and the degrees to which, Insular literatures and cultures connect both with each other, and with the wider European mainstream.

The articles in this collection discuss the Insular histories of some of the most widely read literary works and authors of the Middle Ages, including Geoffrey of Monmouth and William Langland. They trace the legends of Troy and of Charlemagne as they travelled across linguistic and geographical borders, give fresh attention to the multilingual manuscript collections of great households and families, and explore the political implications of language choice in a linguistically plural society. In doing so, they shed light on a complex network of literary and cultural connections and establish the Insular world not as a periphery, but as a centre.

Marcel Proust - L'Agenda 1906
Nathalie Mauriac Dyer, Françoise Leriche, Pyra Wise

L’Agenda 1906, première acquisition du fonds Proust de la BnF


L’équipe éditoriale est composée de spécialistes de la genèse d’A à la recherche du temps perdu (ITEM-CNRS et Université Grenoble-Alpes) qui collaborèrent par ailleurs à la collection des “Cahiers 1 à 75 de la BnF” et d’un conservateur de la BnF.

Les lettres romanes - 72.3-4 (2018)
De l’esthésiologie. La réappropriation du sensible et du sensoriel dans la littérature et les arts des xxᵉ et xxIᵉ siècles

Table des matières
C. Lahousse & C. Lamber, Introduction
Section I. Déployer le sentir
C. Meuler, Fortune et nouveau souffle du “sentiment océanique” de Romain Rolland et Sigmund Freud jusqu’à Jean-Philippe Toussaint
C. Willer, L’heure imaginaire de Samuel Beckett
O. Lebeuf, Le sentir au-delà de l’homme. L’intimité du sentant et du senti dans l’expérience de l’art
M. Sénat, Pensée sensible, logique transversale, critique vulnérable
M. Kefer, Le monde par ses éclats. Hypersensibilité romanesque et devenir de l’amabilité réaliste contemporaine
Section II. Corpérités littéraires
C. Lamber, Le sensible à l’état naissant : Platnos et autres poèmes de Loránd Gaspar
C. Labeur, Réenchanter le monde par les sens. Pour une poétique de la sensibilité par Jean Giona
V. Cavallo, Entre images au corps et images des corps : l’écriture sensible de Marie Darrieussecq
M. Diry, Déluge d’Henri Bouchaux : l’image au service d’une corporalité aux multiples facettes
C. Dubost, Le corps chez Romeo Castelluci : le médium d’un sensible radical
Section III. Alternations, expérimentations
C. Lahousse, Régénérer pudiquement le sensible : Bannière de bave de Marcel Marceau
É. Tourt, « Contre la colle les uns les autres » : l’expérience du contact chez Henri Michaux
B. Du Boullay, Dire la vie métastatique : Philippe Katerine à l’encontre
B. Bourchenné, Pour une hermétique du pli : penser l’expérience esthétique des livres d’artistes altérés
S. Wit, Le livre et son informatique : du Coup de dés à la combinatorique électronique (1897-1985)
Variation
Illustrated Medieval Alexander-Books in French Verse

David J.A. Ross, 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 in Italy and France 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 Alexander Redivivus 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 field of medieval manuscripts, and to the first volume in the Manuscripta Illuminata series, on the illustrations of Valerius Maximus 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.

Manuscrits en caractères hébreux conservés dans les bibliothèques publiques de France.

Collections d’Auvergne – Rhône-Alpes, de Nouvelle Aquitaine, d’Occitanie et de Provence – Alpes – Côte d’Azur

Christian Meyer


Table des matières: www.brepols.net
Penser l’individu
Genèse stoïcienne de la subjectivité
Marion Bourbon

Une genèse de la conception stoïcienne de l’individuation.

Par quel prodige une philosophie matérialiste et naturaliste qui posait tout à la fois l’unité du continuum cosmique et l’existence du destin a-t-elle pu donner naissance à une conception forte de l’individu, et de cet individu singulier qu’est le sujet humain ? Tel est le paradoxe que nous cherchons ici à éclairer. Sur près de cinq siècles, le stoïcisme construit en effet une combinaison novatrice et conceptuelle inédite qui n’avait jamais été jusque là à ce point unifiée pour penser l’individu, depuis sa forme commune à tous les vivants jusqu’à la spécificité radicale de l’individuation humaine, celle de la subjectivité que nous cherchons à reconstruire en montrant comment le passage du stoïcisme à Rome y a joué un rôle décisif. La conception stoïcienne de l’individuation n’a ainsi cessé de chercher à penser la différence irréductible du sujet humain sans jamais renoncer à poser la continuité profonde du vivant. C’est dire que dans l’approche rationnelle à soi-même, l’individualité du vivant se trouve transformée dans un usage personnel du logos. C’est que la nature des humains.

Docteure en philosophie, Marion Bourbon enseigne actuellement la philosophie à l’Université de Rouen Normandie.

The Codex Amiatinus in Context
Jane Hawks, Meg Boulton (eds)

These essays reassess the varying contexts of the Codex Amiatinus, bringing together a the work of group of scholars who consider its text, its images, its production, its social, political and ecclesiastical contexts, and its legacy – highlighting several previously unrecognized aspects and details of this remarkable eighth-century manuscript, and furthering our understanding of the Codex, both as a book and as inheritor and progenitor of manuscript traditions in its own right.

Jane Hawks is a professor of Medieval Art History based in the Department of History of Art and the Centre for Medieval Studies at the University of York. Meg Boulton is a research affiliate in the Department of History of Art at the University of York.

Table of Contents

J. Hawks, An early encounter with the Codex Amiatinus: George Forrest Browne and the art of the manuscript
C. Chazelle, The Illustrations of the Codex Amiatinus and of Cosmas Indicopleustes’ Christian Topography
N.G. Barber, Putting your best foot forward: reviewing the evangelist portraits in the Codex Amiatinus
M. Boulton, From cover to cover: (re)presentations of ecclesia and eschatology in the miniatures of the Codex Amiatinus
G. Michael, Portraits of the divine: reception, visual convention and ingenuity in the Codex Amiatinus
C. Fark, The graphic presentation of inscriptions: the first quire of the Codex Amiatinus’ diagrams and Ezra picture
H.A.G. Houghton, The text of the gospels in the Codex Amiatinus
T.H. O’Loughlin, Who, O Lord, shall live in your tabernacle?: the map of the tabernacle within the life of the monasteries of Wearmouth and Jarrow
C. O’Brien, Moses, Aaron and the abacy of Wearmouth–Jarrow in 716
A. Trager, Pope Sergius’ letter to Abbot Geoffrey: Wearmouth-Jarrow, Rome and the papacy in the early eighth century
M. Harrison, Alcuin, Carmen 69, and the Codex-Franciscan Pandects
L. Yahn, The Italian Giant Bibles and the Codex Amiatinus
A late-antique exposition of the Roman calendar.

The first book of Macrobius’ Saturnalia, written probably in the 430s AD, includes a historical exposition of the Roman calendar with a dramatic date some fifty years earlier; set in the mouth of the learned senator Vettius Agorius Praetextatus, followed by more technical detail at the request of an Egyptian named Horus, who as a foreigner is allowed to seek elementary information for which no one brought up in Roman culture would need to ask. This text was excerpted in early medieval Ireland, with some but by no means all its pagan matter excised, to provide an introduction for those who at best understood the rules of this recent import but not the rationale for them; it is quoted by Bede as Disputatio Chori et Praetextati, Chorus being a corrupted form of Horus. The excerpt took on a textual life of its own, which opens the way to further inquiry into the influence of the 364-day calendar tradition on the astronomical science of Assyria and Babylon. At the same time close analysis of the Epistle of Jude opens the way to further inquiry into the influence of the 364-day calendar tradition on the liturgy associated with the 364-day calendar and its foundation in early myths.

In this work Dr Osborne shows how the importance of Sunday, Wednesday, and Friday in the 364-day liturgical calendar used at Qumran is based on what happened on these days according to the Priestly creation narrative in Genesis and the myth of a cosmic covenant established between God and the angels on the first day. He then examines the myth of the apostasy of the angels guiding the seven planets and show how this myth was used to explain the discrepancy between the 364-day calendar and observation. Contradictions between and within the Book of the Watchers and the Astronomical Book in 1 Enoch and Jubilees then make it possible to see that the two Enochian works have been revised to obscure this earlier mythology and bring them into line with contemporary expectations. As a result it is possible to see more clearly the dependence of the 364-day calendar tradition on the astronomical science of Assyria and Babylon.

At the same time close analysis of the Epistle of Jude opens the way to further inquiry into the influence of the 364-day calendar tradition on the liturgy and calendar of the nascent Church.

Dr Alfred Osborne, who retired as a bishop of the Orthodox Church, trained as a Classicist with an interest in Semitic languages. He was the first chairman of the Institute for Orthodox Christian Studies in Cambridge and has served as a member of the International Commission for Anglican-Orthodox Theological Dialogue.
**Chaldaean Oracles and Theurgy**

*Mysticism, Magic and Platonism in the later Roman Empire. Troisième édition par Michel Tardieu, avec un supplément « Les Oracles chaldéens 1891-2011 »*

H. Lewy


**Review**

“...Nearly impossible to overstate the importance of Lewy’s book.”


---

**Prosper d’Aquitaine contre Jean Cassien**

*Le Contra collabororum, l’appel à Rome du parti augustinien dans la querelle postpégénienne* Jérémie Delmulle

Une lecture du principal traité polémique de Prosper d’Aquitaine contre Jean Cassien sur la question de la grâce et du libre arbitre.


---

**Il Calamo dell’esistenza**

*La corrispondenza epistolare tra Ṣadr al-Dīn al-Qūnawi e Naṣīr al-Dīn al-Ṭūsī*  

Uno degli esempi più significativi dei frutti prodotti dal confronto aperto tra un sull ed un filosofo è la corrispondenza tenutasi nel xiii secolo tra Sadr al-Dīn al-Qūnawi (m. 1274) e Naṣīr al-Dīn al-Ṭūsī (m. 1274), il primo discipolo diretto e figlio adottivo dello Ṣadr al-akbar bin al-ʿArabī, il secondo seguesse e commentatore di Avicenna. Soggetto centrale del dibattito è l’analisi dell’essere in tutte le sue molteplici determinazioni e manifestazioni: la realtà di Dio, l’espressività e la sua contegno, la sostanza e la materia, l’unità e la molteplicità, la natura dell’anima, del corpo, delle forze celesti, il dolore e la gioia spirituale, l’emanazione, il finito e l’infinito. Tutti questi si sviluppano su uno scenario in cui si prenda in considerazione gli estremi estremi del pensiero teoretico che guarda e si interroga sulla sfera contemplativa della luce rivelativa; una dialettica serratà nel tentativo di armonizzare due dimensioni all’apparente incomplessabili ma in realtà complementari.

**Table of Contents**

La trattazione risulta così strutturata in diverse sezioni.

1) Una prima lettera scritta in lingua persiana, Qūnawī esprime il desiderio di aprire una corrispondenza con Ṣifrī e precisa che invierà un trattato cui aggiungerà diverse domande che sono state oggetto di svariate discussioni con studiosi di sua conoscenza.

2) segue il trattato in lingua araba di Qūnawī dal titolo *Arristàl al-muḥfaza ‘an muntahā al-.afkār wa sabab iḫtilāf maqāla* (Trattato che esprime gli estremi limiti delle opinioni e la causa delle dissonanze delle religioni).

3) L’esposizione delle domande poste da Qūnawī a Naṣīr al-Dīn al-Ṭūsī in cui si prendono in considerazione gli estremi limiti e l’emanazione, la catena delle cause e degli effetti, il finito e l’infinito, la sostanza e la materia.

4) Una lettera di risposta in persiano di Ṣifrī a Qūnawī in cui l’autore ringrazia per la decisione di essersi messo in comunicazione con lui. In aggiunta alla Muḥafaza Ṣifrī riceve anche un’opera di Ṣadr al-Ṭūsī al-ṣabīf (La secessione dello spirito), un’opera che secondo il filosofo è adatta più ai novizi appena avvicinati alla via mistica e che non rispecchia il vero grado spirituale raggiunto da Qūnawī.

5) La risposta a Ṣadr al-Ṭūsī in cui il filosofo espone il suo punto di vista su ogni questione posta.

6) Ancora una missiva di Qūnawī in cui egli risponde di aver compreso, dalle risposte ricevute, che nella copia del testo da lui inviata vi sono stati degli errori causati dal copista che purtroppo hanno distolto il senso del suo pensiero.

7) Un trattato in arabo di Qūnawī dal titolo Al-risāla al-mufṣiḥa ‘an muntahā al-afkār wa sabab iḫtilāf maqāla (La corrispondenza epistolare tra Ṣadr al-Dīn al-Qūnawi e Naṣīr al-Dīn al-Ṭūsī).
RESEARCH AND PHILOSOPHY

Historiography and Identity I
Ancient and Early Christian Narratives of Community
Walter Pohl, Veronika Wieser (eds)
Examines the many ways historiographical works shaped identities in ancient and medieval societies, providing a basis for understanding the successive developments in Western historiography.
The six-volume sub-series Historiography and Identity unites a wide variety of case studies from Antiquity to the Late Middle Ages, from the Latin West to the emerging polities in Northern and Eastern Europe, and also incorporates a Eurasian perspective which includes the Islamic World and China. The series aims to develop a critical methodology that harnesses the potential of identity studies to enhance our understanding of the construction and impact of historiography. This first volume in the Historiography and Identity sub-series examines the many ways in which historiographical works shaped identities in ancient and medieval societies by focusing on the historians of ancient Greece and the late Roman Empire. It presents in-depth studies about how history writing could create a sense of community, thereby shedding light on the links between authorial strategies, processes of identification, and cultural memory. The contributions explore the importance of regional, ethnic, cultural, and imperial identities to the process of history writing, embedding the works in the changing political landscape.

Table of Contents
W. Pohl, Preface
W. Pohl, Historiography and Identity — Methodological Perspectives
N. Luraghi, Historiography and Community: Some Thoughts on the Greco-Roman Heritage
H.-W. Goetz, On the Difficulties of Tracing a Religious Identity in the Early Middle Ages: Some Methodological Remarks and a Case Study on Gregory of Tours’s Perception and Assessment of Other Religions
H.-J. Gehani, Intentional History and the Social Context of Remembrance in Ancient Greece
N. Luraghi, Memory and Community in Early Hellenistic Athens
D. Tcher, Greek Local History and the Shape of the Past
A. Felder, Love Stories, The Paradoxes of Pleasure in Roman Historiography
S. Johnson, Lists, Originality, and Christian Time: Eusebius’ Historiography of Succession
M. McAdams, Polygenesis in Translation: Jerome’s Fashioning of History in the Chronicle
V. Wieser, Reading the Past into the Present: Constructing Community and Identity in the Chronicle of Sulpicius Severus
P. van Nijlenen, The Marty and the One: Communities and Ecclesiastical Histories in the Age of Theodosius II
Index

Approx. 350 p., 156 x 234 mm, 2019.
Hardback: € 90
Series Cultural Encounters in Late Antiquity and the Middle Ages, vol. 24
Publication scheduled for Spring 2019

Inclusion and Exclusion in Mediterranean Christianities, 400-800
Yaniv Fox, Erica Buchberger (eds)
The fifth to the ninth centuries were a formative period around the Mediterranean in which new forces were redefining traditional social divisions. This volume looks at these centuries through the lens of inclusion and exclusion as social forces at work on the self, the community, and society as a whole. For late antique and early medieval societies, inclusion and exclusion were the means of redrawing the boundaries of cultural and political discourse, and ultimately, of deciding how resources — material, spiritual, and intellectual — were allocated. This is the first of two volumes to explore inclusion and exclusion as processes affecting Mediterranean communities. Contributions to the present volume look at how distinctions were fostered through both space and text, aligning ethnic and religious lines, and at the level of both eccumenical councils and individual friendships.

Table of Contents
Y. Fox, Introduction
Part I: Literate Communities and their Texts
C. Franklin, Inclusion/Exclusion and the Transmission of Texts: Ideology and Politics in the Reception of the Liber Pontificalis
D. Richardson, Reading Site: Textual and Spatial Exclusion of Scholarly Communities in Late Antiquity
S. Borner, Beowulf and the Textual Exclusion of Vikings in the Carolingian world
Part II: The Internal Dialogue of the Church
Y. Lurah, The Theme of Late-Ancient Inner-Church Discord Reconsidered
D. Neeley, Inclusion and Exclusion in the Writings of Anthony of Chazba
P. Scholz, Constructing a Church of Councils: The Heraesy of Conciliar Rejection in Eighth-Century Palestine
Part III: Persecution and Dissent
E. Fourrier, Excluding Heretics: Intolerant Bishops and Tolerant Vandals
R. Wallan, Ethnicity, Christianity and Groups: Rethinking Gothic Hispanic Christianity in the Post-Imperial West
E. Buchberger, Gothic Identity and the ‘Othering’ of Jews in Seventh-Century Spain
F. J. MacMaster, The Pogram That Time Forgot: The Ecumenical Anti-Jewish Campaign of 632 and its Impact
Part IV: Elite Networks
E. Raga, Aristocrats, Christians, and Barbarians at the Banquet: Food Practices, Inclusion and Exclusion in Fifth-Century Gaul According to Sidonius Apollinaris
A. Pahdenyi, Inclusion and Exclusion of ‘Barbarians’ in the Roman Elites of the Fifth Century: A Case of Aspar’s Family
C. Wachsmuth, Conclusions
Index

Approx. 300 p., 156 x 234 mm, 2019.
Hardback: € 90
Series Cultural Encounters in Late Antiquity and the Middle Ages, vol. 25
Publication scheduled for Spring 2019

Recherches augustiniennes et patristiques 38/2018
Table of Contents
Anne-Catherine Baldoz, Lo Vetus Latina de MT 26-28 dans le manuscrit de Vienne, ÖNB, cod. 563
Gert Patzelt, Augustine on Private Correctio: Content, Date, Manuscript Transmission and Critical Edition of Sermo 82
Jesse Kissack, The Chapter Headings and Annotations to Augustine’s De Genesi ad litteram in Paris Bnf lat. 2112
Gilbert Danan, L’exégèse médiévale du livre de Sophonie
Bruno Cara De Vaux, Les Passiles de Hugues de Saint-Cher sur les livres historiques et prophétiques de l’Ancien Testament

278 p., 160 x 245 mm, EA, 2019.
Paperback: DISCONTINUED
Multiple subscription options available.
Contact: periodicals@brepols.net

BREPOLS PUBLISHERS
Strange and Recognition
Mystery and Familiarity in Renaissance Paintings of Christ
Chloë Reddaway

“A transformative new work of scholarship: beautifully written and intellectually challenging this book has made me think again about pictures I thought I knew well.”
(Caroline Campbell, The Jacob Rothschild Head of the Curatorial Department, The National Gallery, London)

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

Strange 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 personal 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 unspeakable, 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.

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

Table of Contents: www.brepols.net

Hardback: approx. € 100
Series: Arts and the Sacred, vol. 4
Publication scheduled for Spring 2019

Les portails romans de Bourgogne
Thèmes et programmes
Marcello Angheben

Dans le domaine de la sculpture romane, la Bourgogne est incontestablement l’une des terres les plus fécondes, avec des centaines de chapiteaux et une cinquantaine de portails historisés. L'iconographie de ces portails n’a pourtant jamais fait l’objet d’une étude d’ensemble. Cet ouvrage vient donc combler cette importante lacune à travers une démarche originale consistant à étudier séparément les thèmes et les programmes. Cette méthode, qui a déjà montré sa pertinence dans l’analyse des chapiteaux romans de Bourgogne, permet de comprendre les programmes les plus rudimentaires à travers ceux qui intègrent des composantes iconiques plus explicites, et tenter ainsi de dégager des sens génériques partagés par la totalité ou, du moins, par la majorité des œuvres appartenant à la même série. Il est alors plus aisé de dégager, dans un second temps, les significations plus spécifiques des programmes par le biais d’une approche monographique.

Le premier chapitre de cet ouvrage est consacré à la genèse et au développement des portails romans de Bourgogne, dans le but de les situer dans leur contexte chronologique et artistique. Les chapitres centraux, qui constituent le cœur de l’étude, traitent des thèmes principaux, en les confrontant systématiquement aux textes, à la tradition iconographique et au contexte historique et culturel : l’Ascension et les théophanies dérivées de l’Ascension, le Jugement dernier, la Pentecôte de Vézelay et la Vierge à l’Enfant. Le sixième chapitre, qui traite des thèmes plus spécifiques des programmes par le biais d’une approche monographique, est consacré à étudier séparément les thèmes et les portails romans de Bourgogne.

Marcello Angheben est maître de conférences habilité à diriger des recherches à l’Université de Poitiers et membre du CESC. Ses recherches portent principalement sur l’art des XV-XVI siècles et plus particulièrement sur l'iconographie.

Christ on the Cross
The Boston Crucifix and the Rise of Monumental Wood Sculpture, 970-1200
Shirin Fozi, Gerhard Lutz (eds)

A comprehensive view of the first generation of monumental crucifixes to appear in medieval Europe, which balances examinations of the history, theology, styles, and material properties of these evocative objects.

Few medieval images are as iconic, or as challenging, as the life-sized sculptural crucifixes that emerged in the Holy Roman Empire at the end of the tenth century. Striking at the fundamental mysteries of Christianity — the idea of a God made flesh, who died on the Cross and was resurrected after three days — these objects were made to attract attention and inspire veneration, and they exist in uneasy tension with medieval anxieties about idolatry and the cult of images. This volume presents new research on the Boston Crucifix, the earliest medieval crucifix in North America and one of the most significant examples of the genre, in dialogue with new directions in this field as a whole. Essays, on the history, theology, style, condition, and provenance of early wood crucifixes are presented here together for the first time in a format that is intended as a major scholarly resource, but will also prove accessible to students and non-specialists who are curious about the origins of monumental crucifixes in the High Middle Ages.

Shirin Fozi (PhD Harvard University) is assistant professor of the History of Art and Architecture at the University of Pittsburgh. Gerhard Lutz (PhD Technische Universität, Berlin) is associate director and curator at the Dommuseum Hildesheim. The editors have invited essays from internationally recognized authors who are active on both sides of the Atlantic, taking special care to include the perspectives of conservators, curators, and other scholars of medieval art.

Table of Contents: www.brepols.net

Paperback: approx. € 125
Published hors série
Publication jour le 1er janvier 2019

Hardback: approx. € 125
Series: Studies in the Visual Cultures of the Middle Ages, vol. 14
Publication scheduled for Spring 2019

Table of Contents: www.brepols.net

Hardback: approx. € 100
Series: Arts and the Sacred, vol. 4
Publication scheduled for Spring 2019
The Image of the City in Early Netherlandish Painting (1400-1550)

Jelle De Rock

Painted cityscapes have always captivated the viewers of medieval works of art. To this day scholars are mesmerised by their capacity to mirror the urban context from which they sprang, combined with their ability to symbolise 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. 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 a 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 dominated 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 (1984) 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 within the AP programme VI/26 City & Society in the Low Countries (1200-1850), funded by the Belgian Federal Science Policy (Belspo).

Ravenna in the Imagination of Renaissance Art

Alexander Nagel, Giancarla Periti (eds)

It is clear that Renaissance artists and their patrons were interested in Ravenna’s buildings and their decorations, both before Vasari’s negative pronouncements and after them. Contemporary European travelers and diarists have left descriptions of the city’s heritage, by then in ruinous condition. What happens if we reinsert this corpus of Ravenna’s treasures and their multiple imbrications into our histories of Renaissance art? How can our narratives change if we trace and study an almost forgotten, albeit rich and articulated series of intersections between Ravenna’s splendours and ambitious works of art and architecture from early modern Italy? We have ignored a series of visual engagements and imaginative plays with Ravenna’s forms, materials, and iconographies, folding the past into the present and the present into the past. These instances of creative imitations and recreations can best be recovered if we focus on the Renaissance production and humanists’ accounts of the city’s treasures, that is, works in various media and size, to map out an extended dimension of early modern visual culture.

Table of Contents

1. Alexander Nagel, Giancarla Periti, Introduction
2. Sarah McHam, Byzantine Sources in Ravenna Influence Venetian Renaissance Sculpture
3. Nicholas Herman, Reframing the Past: Viewing Mosaics in Renaissance Ravenna
4. Linda A. Koch, Creating the Legitimate Prince at the Tempio Malatestiana, Rimini: Ravenna and the Continuity of Imperial Tradition
5. Giancarla Periti, Ravenna, Vasari, and the Problem of the Late Antique Heritage
6. Debra Pincaus, Ravenna’s Unlikely Monument: The Tomb of Dante at the Church of San Francesco
7. Silvia Foschi, San Vitale in Ravenna: the Renaissance Interpretation of a Church between East and West
8. Claudia Franzoni, Art or History? The Mosaics of San Vitale in Ravenna between the Middle Ages and Avantgardes

approx. 400 p., 200 col. ils., 216 x 280 mm, 2019,
Hardback: approx. € 125
Series: Early Modern Cultural Studies, vol. I
Publication scheduled for Spring 2019

approx. 270 p., 95 b/w ils., 16 col. ils., 178 x 254 mm, 2019,
Hardback: € 94
Series: Studies in European Urban History (1100-1800), vol. 44
Publication scheduled for Spring 2019

approx. 260 p., 100 col. ils., 216 x 280 mm, 2019,
ISBN 978-2-503-58399-0
Paperback: approx. € 110
Published outside a Series
Publication scheduled for Spring 2019
The Interaction of Art and Relics in Late Medieval and Early Modern Art
Livia Stoinescu (ed.)

The collection of essays gathered in this volume investigates the interaction between art and relics as a distinct historical relevance for devotional art of Early Modernity and the Renaissance. Recent studies in the material culture of artifacts from these periods have drawn increasing attention to a sense of material tangibility derived from relics. Putting that conclusion into perspective, this edited collection focuses on the aesthetic meaning generated by a specific material culture of sanctity – one in which artists based their practice upon the nature, variety, and history of relics. Works of art that contained relics shared in the aura of the relics, defining themselves as non-substitutable signs, or signs that preserved the physical relationship to the immutable nature and origin of relics. As studied in this volume, funerary monuments, chapel decorations, altarpieces, liturgical objects, and sacred sites yielded an unordinary aesthetic meaning, one that captured and at the same time transmitted the histories linked to a relic. Each chapter emphasizes the specific history contained within works of art premised upon relics and thus forever embedded in the relics’ status as sacred origins.

Table of Contents

I. Relics in the Art, Decoration, and Architectural Memory of Early Modern Chapels
   Kristina Keogh, Authenticating the Holy Body: Transitions between Relic and Image in the Early Modern Cults of Caterina de’ Vigi and Maria Maddalena de’ Pazzi
   Claudio Caverio de Cardonelet, Reframing a Medieval Miracle in Early Modern Spain: The Origins of Our Lady of the Sagrario of Toledo
   Alison Fleming, Art and the Relics of St. Francis Xavier in Dialogue

II. Relics Integral to Sacred Spaces and Works of Art
   Sarah Cadigan, The Interrelation of Curtains, Altarpieces, Relics: Domenico Ghirlandaio’s Response to the Cult of the Volto Santo in Lucca Cathedral
   Suzanna Simor, Relics and the Visualization of the Christian Creed
   Livia Stoinescu, The Place of Relics in Loco Sancto, Medieval Constructions, and the Catholic Reform

III. Artists Engaging with Relics
   Jérémie Koering, Michelangelo’s Relics: Some Aspects of Artistic Devotion in Cinquecento Italy
   Sarah Dillon, The Duality of Glass: Revealing and Concealing Holy Relics in Early Modern Italy

Le langage des mains dans l’art
Histoire, significations et usages des chirogrammes picturaux aux xviie et xviiie siècles
Temenuzhka Dimova

Langage iconographique des mains aux xviie et xviiie siècles.

Le langage iconographique des mains est un système de signes gestuels conventionnels, employés par les peintres comme un puissant outil de narration et de conceptualisation. En un sens, c’est la langue des tableaux. Pour l’étudier il est nécessaire de procéder au croisement d’un grand nombre de sources et de traditions iconographiques. En partant des principes de la chronologie, discipline dédiée à l’étude des mains, cet ouvrage propose un inventaire des principaux chirogrammes iconographiques, avec une analyse de leurs occurrences et de leurs connotations. Ces signes n’opèrent pas de manière fragmentaire, mais sont généralement inclus dans des accords gestuels qui participent à la phraséologie visuelle de l’œuvre. En découvrant la structure de certaines compositions gestuelles on peut aussi comprendre les rapports qu’elles entretiennent avec les systèmes gestuels vivants. Les procédés d’élaboration du vocabulaire iconographique dans les œuvres d’art sont complexes, car il s’agit de suggérer le contenu et la trajectoire spatiale d’un geste par l’intermédiaire d’une image fixe. Les peintres ont su trouver des solutions de différents types, tout en faisant preuve de cohérence et d’efficacité. La représentation de toutes ces configurations digitales recouvre plusieurs étapes : des études préparatoires à l’étude des consignes éventuelles et des compositions finales, c’est un véritable laboratoire graphique et linguistique des mains. Son étude approfondie révèle une des manifestations les plus intéressantes du langage humain et ouvre une fenêtre vers la compréhension et la conservation des patrimoines gestuels européens.

Docteure en Histoire de l’art, Temenuzhka Dimova étudie les facultés linguistiques, symboliques et artistiques des mains. Ayant été chargée de cours à l’Université de Strasbourg, elle se consacre à l'étude des chirogrammes iconographiques dans l'art de l'artiste du xviie siècle.

Making Waves
Crosscurrents in the Study of Nineteenth-Century Art
Laurynda Dixon, Gabriel P. Weisberg (eds)

This book points the way toward further appreciation and understanding of an era that still resonates strongly in our contemporary culture.

Making Waves: Crosscurrents in the Study of Nineteenth-Century Art honours the life work of Petra ten-Doesschate Chu, who continues to lead the field in the study of the art of the nineteenth century. The twenty-eight essays in this book are authored by some of her many friends, students, and colleagues, including seasoned academics and those at the beginning of their careers; museum professionals and private-sector arts administrators; and American, European, and Chinese scholars. Following Petra Chu’s example, and avoiding opaque theoretical language and extended technical analysis, authors present original ideas, based primarily on the study of objects and their documented historical contexts. Though their methodologies are diverse, their purposes are clear and their language straightforward. The essays thoughtfully and respectfully address the solidity of the nineteenth century in all of its complex (and sometimes repugnant) sensibilities. They disrupt traditional art historical categories and methodologies, and highlight topics that have been long ignored and overlooked. Making Waves demonstrates, in no uncertain terms, that art historians still have much to say to each other and to their readers, and that nineteenth-century art has only begun to be explored in all its complexity and variety.

Laurynda S. Dixon is Professor Emerita of Art History at Syracuse University, New York. Her scholarship considers the intersection of art and science—particularly alchemy, heresy, language, anatomy, and music—from the fifteenth through the nineteenth centuries. She is the author of many articles, book chapters, and ten books.

Gabriel P. Weisberg is Professor Emeritus in Art History at the University of Minnesota in Minneapolis. He has curated many important international exhibitions, and is the author of more than fifty books and exhibition catalogues.

Table of Contents: www.brepols.net
The Great Palace in Constantiople
An Architectural Interpretation
Nigel Westbrook

The Early Byzantine Great Palace in Constantiople, while profoundly influential upon later Western architecture, remains largely unknown, however in this study, a focus upon the operation of ascription of meaning upon forms, and emulation of them in later architecture will enable a sense of the complex, in its physical and social contexts, to be established.

The Byzantine Great Palace, located adjacent to the Hagia Sophia, is arguably the most important Western complex to have disappeared from the architectural archive. Despite this absence, it may be argued that the representational halls of the palace – crown halls, basilicas, and reception halls or triclinia – served as models for the ascription of imperial symbolism, and for emulation by rival political centres. In a later phase of its existence, Byzantine emperors, in turn, looked to the example of Islamic palaces in constructing settings for diplomatic exchange. While the Great Palace has been studied through the archaeological record and Byzantine texts, its form remains a matter of conjecture, however in this study, a novel focus upon the operation of ascription of meaning applied to architectural forms, and their emulation in later architecture will enable a sense of how the forms of the palace were understood by their inhabitants and their clients and visiting emissaries. Through comparative analysis of both emulative models and copies, a hypothesis of the layout of the complex, in its physical and social contexts, is proposed.

Dr. Nigel Westbrook is a Professor of Architecture at the University of Western Australia. He teaches in the areas of ancient and modern architectural history and urban theory, supervises and coordinates postgraduate studies, and researches in the areas of historic urban topographies and Early Medieval palatine architecture, with a focus upon Early Byzantine palaces.

Flamboyant Architecture and Medieval Technicality
The Rise of Artistic Consciousness at the End of Middle Ages (c. 1400-1530)
Jean-Marie Guillouët

This book seeks to further our understanding of the socio-genesis of artistic modernity by turning to micro-history. It explores a late-medieval decorative procedure that emerged and spread in northern and central France from the early fifteenth century to the start of the following century. Using the well-known miniature, the Building of Solomon’s Temple in Jerusalem from the fifteenth-century codex of Les Antiquités judaïques as a starting point, this study deals with architecture and technical knowledge of builders. This investigation unpacks and reveals many aspects of the technical and visual culture of late medieval craftsmen and artists. The virtuoso skills these artisans displayed are worthy of inclusion in the development of technical practices of Flamboyant Gothic architecture. They also reflect broader cultural and social configurations, which go far beyond the history of building. This micro-historical perspective on what can be called “hyper-technical” Gothic contributes to our appreciation of the role of technical mastery in establishing social hierarchies and artistic individualization processes during the Late Middle Ages and Early Modern period.

Jean-Marie Guillouët was trained at the Sorbonne (Paris IV) where he began his teaching career. Since 2002, he is a professor at the University of Nantes and was also in charge of the Medieval Studies section of the Institut National d’Histoire de l’Art (INHA), between 2008 and 2012. His principal field is fourteenth- and fifteenth-century sculpture and architecture in France and Portugal, but he also works on artistic and cultural interchanges in Gothic Europe. He has recently published several studies relating to microarchitecture in Flamboyant Gothic and late medieval construction techniques as well as several books and papers on artistic production of the Late Middle Ages with a particular focus on sculpture and architecture. He is currently working on the social and cultural history of the technical gesture in late medieval craftsmanship. Since 2016, he is the scientific secretary of the Comité International d’Histoire de l’Art (CIMA).

Table of Contents: www.brepols.net
A Soul’s Journey into God
Franciscan Art, Theology, and Devotion in the Supplicationes variae
Amy Neff

“This is a major book. It makes an uncompromisingly meticulous presentation of the texts, imagery, and specially composed poems in the Supplicationes variae with a passionate, probing analysis of the spiritual content of the manuscript. The Supplicationes variae is a complicated, highly personalized volume; the author encompasses its complexity with steady mastery. Her text is a work of utmost seriousness, presenting an artifact of great depth and beauty that is of interest on a wide range of fronts: its Genoese origin is exceptional in an artistic world dominated by Tuscany and the Veneto; its selective balance of north European, north Italian, and Byzantine imagery is unique and sophisticated; its use of full-page wash drawings along with fully painted marginalia and historiated initials is unparalleled; its Franciscan content is deeply serious; its spiritual function aligns it with a type of manuscript that has seen intense recent interest, but does so in a strikingly distinctive way given its Italian rather than transalpine origin. The intensity and meticulous care with which the author has explored the rich spiritual content and high artistic quality of the manuscript are unlikely ever to be matched. Her book presents a major work of art with a major effort of scholarly and spiritual insight.”

Annemarie Weyl Carr
Southern Methodist University

“A Man of Vision
Paul Coremans and the Preservation of Cultural Heritage Worldwide
Dominique Deneffe and Dominique Vanwijnsberghhe (eds)

This book – the Proceedings of the 2015 Brussels Symposium – presents twenty original contributions that reveal Coremans’ multi-faceted personality and action. It is the first monograph devoted to this visionary Belgian scientist and Monuments Man.

In June 2015, the Royal Institute for Cultural Heritage (KIK-IRPA) organized an international symposium in honour of its founder and first director Paul Coremans (1908-1965). Exactly fifty years after his death, it was a unique opportunity to look back on his extraordinary career and the impact of his innovative ideas and vision on the conservation and restoration of works of art. His ground-breaking insights have been widely recognized in Belgium and all over the world. Paul Coremans’ fields of interest were broad: the conservation of works of art in museums, preventive conservation and climate control, the protection of cultural heritage in times of war – a highly topical issue –, as well as the status and role of the restorer, the importance of photographic documentation and scientific research, or the detection of art forgeries. Coremans’ belief in the importance of an interdisciplinary approach to the study of works of art still inspires many art historians, conservator-restorers and scientists today.

Table of contents: www.brepols.net

600 p., 205 x 255 mm, Pontifical Institute of Mediaeval Studies, 2019, ISBN 978-0-88844-210-9
Hardback: approx. € 150
Series: Studies and Texts, vol. 210

Publication scheduled for Spring 2019

North American customers are advised to order through University of Toronto Press.

600 p., 205 x 255 mm, Pontifical Institute of Mediaeval Studies, 2019, ISBN 978-0-88844-210-9
Hardback: approx. € 135
Series: Studies and Texts, vol. 210
Publication scheduled for Spring 2019

North American customers are advised to order through University of Toronto Press.
Murillo Persuasion and Aura
Benito Navarrete Prieto

This book examines how Murillo constructed his paintings and the devices he employed to provoke responses in the viewer, both then and now.

Murillo has attracted particular attention from historians since the seventeenth century to the present day, though opinions of his oeuvre have varied from period to period. The communicative power of his paintings, both then and now, has led him to be used and exploited for different ends. He deliberately cultivated this quality from the time he became an accomplished artist in his native Seville, where he enjoyed great prestige during his lifetime thanks to the resources of his art, his talent and his ability to elicit emotions and arouse passions. His paintings, as if they were prophecies, can only be understood from a visual culture approach and by analysing what his images provoke. Their seemingly easy and familiar appearance is merely designed solely to persuade and seduce them, often anticipating their response.

Benito Navarrete Prieto (1970) is a Assistant Professor in the History of Art at Universidad de Alcalá and Director to the Department of History and Philosophy. He has been (2011-2015) the Director of Cultural Infrastructure and Heritage for Seville City Council and in the past he has worked as a lecturer at the universities of Valencia, Oviedo and Valladolid. He has curated numerous exhibitions (1998-2017). He has worked as a scientific advisor for the Diego Velázquez Research Centre. He has been visiting professor at the Instituto de Investigaciones Estéticas de la UNAM the Universidad Iberoamericana of México and the Ospite Scientifico at de Investigaciones Estéticas of the UNA, the Universidad de Valencia, Oviedo and Valladolid. He has curated numerous exhibitions (1998-2017).

Corpus Rubenianum Ludwig Burchard, Part XXII.4
Architectural Sculpture
Valerie Herreman

Painted altarpieces form an important and familiar part of Peter Paul Ruben's substantial oeuvre. Much less widely known is the fact that Ruben's involvement in such commissions sometimes went beyond the paintings themselves, and that he also designed sculptural framing and decorative surrounds for his patrons. There are several examples of designs by Rubens for sepulchral monuments too. These altar surrounds and tombs belong to the category of 'architectural sculpture', comprising the elements of the orders of architecture and their free application on the one hand, and monumental figurative or ornamental sculptural elements on the other. This was a visual language in which Rubens was especially well versed, and he drew on it not only in his paintings but also in his designs for tapestries, title-pages, book illustrations and ephemeral decorations. Ruben's designs for architectural sculpture were more than just a natural extension of his own artistic activities: they fulfilled a need in the design practice of the sculptors and architects of the period who executed the works. Hans van Mildert, for example, regularly turned to designs by his friend Rubens. Evidence is found in both Van Mildert's own work and that of Rubens himself of a design and workshop practice with, at its core, a collection of models that represented the intellectual capital of each of the artists concerned.

The architectural sculpture that Rubens designed is also an expression and application of his personal views on art theory, which centred on the study of sculpture by painters and defined how they ought to render it in their own work. As elsewhere in his oeuvre, Rubens' inspiration for the visual language he brought to bear in this area was frequently drawn from celebrated examples from antiquity and sixteenth-century Italy.

An Index of Images in English Manuscripts from Chaucer to Henry VIII
Cambridge II
Ann Elijahomis Nichols, Holly James-Maddocks

This is the ninth volume in a continuing series of publications listing and identifying all illustrations contained in English manuscripts from the time of Chaucer to Henry VIII. Because representations of all types are included—from miniatures to marginals—the series provides unparalleled reference to imagery in the long fifteenth century. The present fascicle, the second of two devoted to the collections in Cambridge, catalogues 553 manuscripts for eleven colleges and can be used as a search tool for manuscripts available online. The manuscript entries in the catalogue note the subject of every illustration, all of which are fully indexed in the index of pictorial subjects. Entries for alchemy and medicine are particularly rich in this fascicle; the largest entry is for costume. The broad range of pictorial information makes the Cambridge fascicles useful supplements to the fifth volume of A Catalogue of Western Illumination in the Fitzwilliam Museum and Cambridge Colleges. Like the other fascicles in the series, Cambridge II includes a manual for users, an extensive glossary of subjects and terms, indexes of authors, texts and incipits, as well as a list of manuscripts with coats of arms. There are forty-two black and white illustrations.
Art and Faith in the Venetian World
Venerating Christ as the Man of Sorrows
Catherine R. Puglisi, William Barcham

A study of Christ as Man of Sorrows in the Venetian world from the late Medieval through the Baroque era.

Art and Faith in the Venetian World is the first study of the Man of Sorrows in the art and culture of Venice and her dominions across three centuries. A subject imbued with deep spiritual and metaphorical significance, the image pervaded late-Medieval Europe but assumed in the Venetian world an unusually rich and long life. The book presents a biography, first tracing the transmission of the image as a vertical, half-length figure devoid of narrative from the Byzantine East c. 1275 and then exploring its gradual adaptation and diffusion across the Venetian state to a wide range of media, reaching from small manuscript illuminations to panel paintings, altarpieces, tombs and liturgical furnishings. Analyzing its nomenclature, visual form and layered meanings, the study demonstrates how this universal image played a prominent role responding to public and private devotions in the spiritual and cultural life of Venice and its larger political sphere of influence.

Catherine Puglisi and William Barcham have written extensively on the Man of Sorrows and co-curated an exhibition on the subject in New York in 2011. Each also publishes separately, Puglisi on Caravaggio and Bolognese art, and Barcham on Venetian 18th-century painting.

The Corpse in the Middle Ages
Embalming, Cremating, and the Cultural Construction of the Dead Body
Romedio Schmitz-Esser

To what extent are the dead truly dead? In medieval society, corpses were assigned special functions and meanings in several different ways. They were still present in the daily life of the family of the deceased, and could even play active roles in the life of the community. Taking the materiality of death as a point of departure, this book comprehensively examines the conservation, burial and destruction of the corpse in its specific historical context. An ambivalent treatment of the dead body emerges, one which necessarily confronts established modern perspectives on death.

The Pucci of Florence
Patronage and Politics in Renaissance Italy
Carla D’Arista

The story of the Pucci family, great patrons of Renaissance art and architecture.

Shrewd and ruthless, the Pucci were Medici loyalists whose political and cultural alignment with the most powerful family in Renaissance Florence was rewarded with wealth and influence. The Pucci family’s martial support for the Medici in the ugly business of ruling Tuscany drove their transformation from a clan of minor guildsmen to a noble dynasty with three cardinals to its name. Over the next centuries, they showcased their exalted status with art and architecture that mirrored Medici tastes and reflected the values of civic humanism. The political and religious turmoil of the High Renaissance is writ large in this vivid portrait of the Pucci cardinals and their artistic patronage, a cultural biography reflected by the expulsion of the Medici from Florence, the Sack of Rome, the Reformation, and the occupation of Italy by Emperor Charles V.

New archival evidence documents the chapels, palaces, and villas that were built, expanded, and decorated by the Pucci family in Rome, Tuscany, and Umbria. These celebrated projects were carried out by luminaries of Renaissance art and architecture: Michelozzo, the Pollaiuolo brothers, the Sangallo family, Baccio d’Agno, the Montelparo workshop, and others. A remarkable body of inventories reveals how the family’s trials and tribulations shaped the fate of their estates and illustrates the role luxury goods played in the social ambitions of this newly-arrived family. Finally, a previously unknown catalogue of Palazzo Pucci tells the tale of the nineteenth-century dispersal of the family’s priceless Renaissance artworks, a collection that once paralleled the splendor of the Medici court.

Carla D’Arista holds a PhD in architectural history and a masters degree in European history from Columbia University.

Table of Contents: www.brepols.net
Renaissance Meta-Painting
Péter Bokody, Alexander Nagel (eds)

The volume offers an overview of meta-pictorial tendencies in book illumination, mural and panel painting during the Italian and Northern Renaissance.

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, equivoque 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).

Péter Bokody is Assistant Professor of Art History at Plymouth University, UK. He is currently working on a book on representations of sexual violence in early Italian painting. Alexander Nagel is Professor of Fine Arts at New York University. His work is focused mostly on Renaissance art, and is mostly concerned with how material artefacts allow humans to think through time and find orientation in the world.

Table of Contents: www.brepols.net

Salvator Rosa, Friendship and the Free Artist in Seventeenth-Century Italy
Alex Hoare

This book examines the Neapolitan painter and satirist Salvator Rosa (1615-1673) from a new perspective. Preoccupied with a performative brand of self-manufacture that is everywhere apparent in his work as an artist, satirist and actor, Rosa was a key protagonist in a period of significant social change. A precursor of the modern independent artist, Rosa was also among the first of his generation to actively seek and in many ways achieve the kind of professional autonomy his predecessors desired and his successors fully accomplished.

The Letters of Salvator Rosa (1615-1673)
An Italian Transcription, English Translation and Critical Edition
Alex Hoare

These two volumes comprise the first English translation and critical edition of the extant letters of the Neapolitan painter and satirist Salvator Rosa (1615-1673). Presented in a revised Italian transcription and a complete English translation, the letters are accompanied by extensive historical notes, a philological apparatus, a comprehensive index, appendices, and photographs of the manuscripts. A number of previously unpublished letters also appear here for the first time.
Gli Italiani e la Bibbia nella prima età moderna
Leggere, interpretare, riscrivere
Erminia Ardissino, Elise Boillet (eds)

A collection of essays on the diffusion, reading, and elaboration of biblical texts in Early Modern Italy.

L’Italia ha prodotto prestissimo, seconda solo alla Germania, la stampa della Bibbia in volgare con ben due diverse edizioni nel 1471. Il testo sacro, che era già molto noto in forma manoscritta, si è così diffuso ampiamente pure tra i laici, anche attraverso riscritte devotionali, erudite e letterarie. Spesso lo accompagnavano immagini, che erano già intelrettualizzazioni o venivano adattati per essere usati nella liturgia, per l’istruzione dei fanciulli, per la preghiera o l’orientamento morale, per essere letto ad alta voce o in privato, per essere rappresentato. Anche quando i volgarizzamenti delle Sacre Scritture vennero proibiti dalla Chiesa Cattolica, i testi biblici continuarono a essere letti nelle forme consensite o clandestine, rielaborati in forme letterarie o devotionali di grande successo, che ebbero a volte molte edizioni e un largo mercato editoriale. La Bibbia è entrata così nelle case degli Italiani e veniva tenuta presente non solo per la pietà, ma anche per le normative sociali, professionali e ovviamente etiche. La raccolta di saggi studied sotto tre prospettive (circolazione del testo, lettura e interpretazione, riscrittura letteraria) il modo con cui in Italia il mondo laico ha frutto del libro sacro nella prima età moderna, dall’avvio della stampa a metà del Seicento. Permette perciò di conoscere come gli Italiani e veniva tenuta presente non solo per la pietà, ma anche per le normative sociali, professionali e ovviamente etiche. La raccolta di saggi studied sotto tre prospettive (circolazione del testo, lettura e interpretazione, riscrittura letteraria) il modo con cui in Italia il mondo laico ha frutto del libro sacro nella prima età moderna, dall’avvio della stampa a metà del Seicento. Permette perciò di conoscere come gli Italiani e veniva tenuta presente non solo per la pietà, ma anche per le normative sociali, professionali e ovviamente etiche. La raccolta di saggi studied sotto tre prospettive (circolazione del testo, lettura e interpretazione, riscrittura letteraria) il modo con cui in Italia il mondo laico ha frutto del libro sacro nella prima età moderna, dall’avvio della stampa a metà del Seicento. Permette perciò di conoscere come gli Italiani e veniva tenuta presente non solo per la pietà, ma anche per le normative sociali, professionali e ovviamente etiche. La raccolta di saggi studied sotto tre prospettive (circolazione del testo, lettura e interpretazione, riscrittura letteraria) il modo con cui in Italia il mondo laico ha frutto del libro sacro nella prima età moderna, dall’avvio della stampa a metà del Seicento. Permette perciò di conoscere come gli Italiani e veniva tenuta presente non solo per la pietà, ma anche per le normative sociali, professionali e ovviamente etiche. La raccolta di saggi studied sotto tre prospettive (circolazione del testo, lettura e interpretazione, riscrittura letteraria) il modo con cui in Italia il mondo laico ha frutto del libro sacro nella prima età moderna, dall’avvio della stampa a metà del Seicento. Permette perciò di conoscere come gli Italiani e veniva tenuta presente non solo per la pietà, ma anche per le normative sociali, professionali e ovviamente etiche. La raccolta di saggi studied sotto tre prospettive (circolazione del testo, lettura e interpretazione, riscrittura letteraria) il modo con cui in Italia il mondo laico ha frutto del libro sacro nella prima età moderna, dall’avvio della stampa a metà del Seicento. Permette perciò di conoscere come gli Italiani e veniva tenuta presente non solo per la pietà, ma anche per le normative sociali, professionali e ovviamente etiche. La raccolta di saggi studied sotto tre prospettive (circolazione del testo, lettura e interpretazione, riscrittura letteraria) il modo con cui in Italia il mondo laico ha frutto del libro sacro nella prima età moderna, dall’avio...
The Matter of Honour
The Leading Urban Elite in Sixteenth Century Cluj and Sibiu
Ágnes Flóra

"...an exceptional work showing sustained effort and dedication to research."
(Maria Crăciun, Babeș-Bolyai University)

This monograph entails a comparative study of two early modern urban centers in Transylvania (nowadays Romania): Cluj (Kolozsvár, Klausenburg) and Sibiu (Nagyzeben, Hermannstadt). It develops a new perspective on urban history in Transylvania, by filling the recent historiographical lacuna on early modern urban elites since not much has been written recently on early modern urban elites. This book attempts to combine traditional and modern research methods, by analyzing and comparing a large volume of unpublished data along three research lines. First, the historical background within which the town elites of Cluj and Sibiu monopolized power are analyzed, including the development of town autonomy and governmental systems, the legal background of urban leadership, its continuity and the conditions under which the political urban elite acted in each town. Secondly, a thorough archontological and prosopographical research, with a special focus on marriage strategies and professional competence leads to a socio-political characterisation of the elites of Cluj and Sibiu. Finally, an attempt is made to provide insight into the representation and self-fashioning of these elites.

Ágnes Flóra studied history and art history in Cluj-Napoca (Romania), and then followed an MA training in medieval studies at the Central European University in Budapest, where she defended her PhD thesis in 2014. She currently works at the Romanian National Archives in Cluj. Her major field of interest is early modern urban history, development of urban governments, formation of elites and urban identity.

Table of Contents: www.brepols.net

Subaltern City?
Alternative and Peripheral Urban Spaces in the Pre-modern Period
Denis Menjot, Peter Clark (eds)

The purpose of this volume is to question traditional notions of city space in pre-modern Europe (with its stress on space being incorporated, regulated and integrated, dominated by its merchants and crafts), and to investigate how far it was in fact economically and politically pluralistic with a great variety of functions and jurisdictions. The volume examines comparatively the range of different urban spaces in and outside the medieval and early modern city from gardens, farmland and wasteland to industrial sites, poor and rich suburbs, shooting grounds, green space, grey space and military zones. Case studies cover cities in France, Germany, Italy, the Low Countries, England, Portugal and the Middle East. We ask how far was the pre-modern city a compact city? Or was it in fact a ‘subaltern city’, as geographers have recently proposed, where many urban spaces were contested and the municipality has to be seen as only one key spatial actor?

Table of Contents
Preface - Introduction, Peter Clark, Denis Menjot

Urban History Writing
in Northwest Europe (15th-16th centuries)
Bram Caers, Lisa Demets, Tinke Van Gaszen (eds)

This volume aims at taking the first steps towards a revaluation of urban historiography in Northwest Europe, including rather than excluding texts that do not fit common definitions. It confronts examples from the Low Countries to well-studied cases abroad, in order to develop new approaches to urban historiography in general. In the authors’ view, there are no fixed textual formats, social or political categories, or material forms that exclusively define ‘the urban chronicle’. The contributions in this volume attest to the diversity of the genre and look more closely at these texts from a broader comparative perspective, unrestricted by typologies and genre definitions. It is mainly because of these hybrid genres, that many examples of urban historiography from the Low Countries for instance succeeded in going unnoticed for a considerable amount of time.

Table of Contents
Introduction
Jan Dumolyn and Anne-Laure Van Bruaene - Urban Historiography in Late Medieval and Early Modern Europe
Chapter 1: Questioning genre and typologies
Marco Tomasewski - Constructing Urban Historiography. The Edition Basler Chroniken and the Beinhein Manuscript / Ina Serff - Urban chronicles - urban consciousness! On the chronicle of Jakob Xynger von Königshofen in new codicological contexts / Jeremie de Vries - It’s not just about chronicles. The diversity of forms of historical writing in late medieval towns in England and the Southern Low Countries / Paul Trio - Ypres as a historiographical breeding ground in late medieval Flanders. Origin and interconnectedness of urban and regional historiography

Chapter 2: The memory of conflict: the social and political context of urban historiography
Laura Crembrie - Records and rumours from Tournai; Jehan Nicolay’s account of a town at war and the construction of memory / Tinke Van Gaszen - The Diary of Ghent: between urban politics and late medieval historiography / Bram Caers and Lisa Demets - Opposing reports on loyalty and rebellion. Urban history writing in late medieval Bruges and Mechelen

Chapter 3: Materiality and mixed media
Marcus Meer - Heraldry, Historiography and Urban Identity in Late Medieval Augsburg. The Chronographia Augustensi and the Gosenbrant Armorial / Peter Bakker - The origin and purpose of the town chronicles of the city Kampen / Louise Vermeesch - Printed Almanacs: A Popular Medium for Urban Historiography and Religious Dissent
Folk Songs and Material Culture in Medieval Central Europe
Old Stones and New Music
Nancy van Deusen

Presenting the past in terms of conceptual tools and manners of dealing with cultural material in order to understand the present is the purpose of this book.

This book takes a unique approach to the study of folk music in Central Europe. Through an analysis of this cultural tradition, and of how words and ideas that were first introduced in Latin Antiquity became increasingly cultivated, refined, and established in the centuries that followed, the volume also questions present-day studies of sound and its organization into the field of so-called ‘folk music’. In so doing, it breaks down boundaries that separate historical studies from ethnomusicology, and sheds light on what music continues to mean in daily life. While the focus is primarily on Central European folk music, and in particular on material found in the Hungarian archives, the approach taken here also points to a fruitful comparative methodology that could be employed on a larger scale, enabling scholars to consider broader chronological and geographical contexts.

Rubens et la musique
Fabien Guilloux, Céline Drèze

Quelle était la culture musicale de Pierre Paul Rubens (1577-1640)? Les archives et les témoignages directs restent évagis et laconiques sur la question. Son œuvre picturale comporte en revanche de nombreux éléments qui permettent non seulement de restituer l’univers sincère du peintre mais également d’apprécier sa haute maîtrise des codes iconographiques contemporains. Pour la première fois, cet ouvrage collectif jette un regard neuf sur la production du doctus pictor, ses sources d’inspirations, ses influences et ses dispositifs iconographiques en matière de musique et, plus largement, contribue à une meilleure connaissance de l’iconographie musicale des xviᵉ et xviiᵉ siècles.

Table des matières
Introduction (C. Drèze & F. Guilloux)
I. Rubens et l’Europe musicale
1. Rubens et l’Europe musicale
2. Présences musicales
II. Présences musicales
Les instruments de musique dans l’œuvre de Rubens (N. Guidobaldi) - Rubens et les milieux musicaux anversois (C. Drèze)
III. À l’écoute des images
L’applicance des sens dans la culture spirituelle et artistique anversoise du xviie siècle (F. Dekoninck) - L’exercice spirituel de la musique. Sainte Cécile selon Courie et Rubens (M. Guggioli) - Représentation musicale dans les frontispices anversois : l’apport de Rubens (A. Lemmens) - La Sainte Cécile de Rubens : une enquête organologique (A.-E. Ceulemans) - Deux couvercles de clavecins des ateliers Ruckers peints au siècle de Rubens (F. Gétreau, Iremus)
Liste des illustrations – Bibliographie – Index – Biographies des auteurs

Music and Theology in the European Reformations
David Burn, Grantley Robert McDonald, Joseph Verheyden, Peter De Mey (eds)

A multidisciplinary collection of twenty essays that examine the debates and controversies around music and theology during the period of the European Reformations from both Catholic and various Protestant perspectives.

Throughout the history of the Church, music has regularly been placed under the critical microscope. Nonetheless, the intensity of thought concerning music’s role in the liturgy and in spiritual life in general reached a peak during the period of the European Reformations. This multidisciplinary collection examines the debates and controversies around music and theology during that time from both Catholic and various Protestant perspectives. It includes twenty essays from musicologists, theologians, Biblical scholars, and Church historians that attempt to answer the following questions: What difference did the theological and ecclesiological developments of the sixteenth century make to musical forms and practices? What continuities of practice existed with former times? How was the desire to restore the church to an imagined pristine state manifest in music and liturgy? How did developments in exegesis arising from the massively increased knowledge and access to the Bible in Hebrew and Greek affect the way composers wrote and congregations heard? Why did some reformers embrace music, while others rejected it?

David J. Burn is associate professor of musicology and head of the Early Music Research Group at the University of Leuven. Grantley McDonald is a postdoctoral researcher and lecturer in the department of musicology, University of Vennes.

Table of Contents: www.brepols.net
Sigismondo D’India
et ses mondes
Un compositeur italien
d’avant-garde
Jorge Morales

Cet ouvrage analyse le parcours artistique d’un compositeur majeur de l’époque de Monteverdi, Sigismondo D’India (c.1582-c.1629), depuis l’Italie méridionale de ses origines jusqu’à son séjour à Rome et à Modène, où le musicien acheva son existence. En étudiant les villes, les cours, les princes protecteurs, les dîcataires et les lieux destinés à la musique, chacune des parties suit une étape de la carrière de D’India et redonne vie aux mondes de ce compositeur italien d’avant-garde. Apparaissent alors les thématiques du voyage, de la circularité et du croisement, lesquelles permettent de penser l’histoire de la musique comme une histoire à la fois des pratiques culturelles et de l’expérience musicale.

Jorge Morales est musicien et docteur en musicologie de l’Université de Paris-Sorbonne et de l’Université di Roma La Sapienza. Il a enseigné à l’Université de Paris-Sorbonne et est actuellement chercheur associé au Centre d’études supérieures de la Renaissance (CESR) de Tours et chercheur post-doctoral (PDR-FNRS) à l’Université de Liège.

Table des matières: www.brepols.net

With a grace not to be captured
Representing the Georgian theatrical dancer, 1760-1830
Michael Burden, Jennifer Thorp

A new volume on the rise and social impact of the celebrity dancer in late-Georgian London, as viewed through portraits, caricatures and eyewitness descriptions of the time.

If dance on the London stage can be said to have a ‘golden age’, it might be thought to be the years between 1760 and 1830. The changes included the arrival on London stage of ballet d’action, and the appearance of Vestris and Noverre. Dance in the theatre and the opera house continued to be essential to the financial success of any season, and it was a ubiquitous element in the London theatrical season both in dramatic works and as entr’acte pieces. These years also saw important changes that affected theatrical dance and thus public perceptions of celebrity dancers.

Despite this, and in comparison with other performers, far fewer portraits of dancers were produced. This can be explained in part by a visual culture that privileged a particularly national view of celebrity. As one of the contributors argues in this volume, ‘The rhetoric of a “British school of art” contributed to marginalizing foreign singers and dancers on the London stage, as well as other immigrant artists who had a major role to play in the economics of eighteenth-century London leisure life.’

Through the examination of series of major dancers, this volume examines the way in which the images created represented a dancer’s image, which was then often exploited through the medium of print. The images discussed in the volume include formal and informal portraits, portraits in character, prints, and caricatures.

Michael Burden is Professor in Opera Studies at Oxford University. His published research is on aspects of dance and theatre in the London theatres of the 17th, 18th, and 19th centuries. Jennifer Thorp has a particular interest in the dance of royal court and public theatre in England and France from the late-seventeenth to the late-eighteenth centuries.

L’air italien sur la scène des théâtres parisiens
(1680-1715)
Barbara Nestola

En 1913, l’ouvrage pionnier d’Henry Prunières, L’opéra italien en France avant Lully rendait compte de manière documentée et aussi complète que possible, de la production d’opéras italiens à la cour pendant le ministère de Mazarin, ouvrant la voie à l’étude de la réception de la musique italienne en France au xviiie siècle. Néanmoins, si aujourd’hui on connaît davantage l’activité des compositeurs d’outremer présents à Paris entre 1670 et 1725, ainsi que la diffusion d’autres genres italiens comme la cantate, la sonate ou le concerto, au début du xviiiie siècle, le répertoire d’airs italiens circulant à Paris à la fin du règne de Louis xvi et les dynamiques de sa réception n’ont pas encore été explorées en profondeur.

Par l’étude de la circulation de l’air italien et de sa pratique dans les théâtres parisiens entre 1687 et 1715, ce travail souhaite apporter une réponse à la méconnaissance de ce phénomène, lui rendant ainsi une visibilité dans le contexte de l’italianisme musical de la fin de siècle. Il s’agit de la première étude qui explore les différentes facettes d’un corpus documentaire : de sa constitution, à sa circulation, à l’appropriation par les interprètes du répertoire qu’il renferme. Ce dernier élément est fondamental puisqu’il permet par ailleurs de comprendre les particularités de sa réception (adaptation au goût local, transformation, etc.).

Cet ouvrage est structuré en deux parties : la première est consacrée à l’analyse des recueils d’airs italiens, manuscrits et imprimés, produits et circulant à Paris entre les deux siècles ; la seconde, à la pratique des airs dans le contexte du théâtre parisien (Comédie Italienne, Comédie Française et Opéra) entre la mort de Lully (1687) et celle de Louis xvi (1715). En complément du travail de réflexion, on présente le catalogue du corpus étudié.
Music Criticism 1950-2000
Roberto Illiano, Massimiliano Locanto (eds)

This book addresses the complex world of music criticism during the second half of the twentieth century, with particular emphasis on the relationship between music criticism and pivotal changes in politics, society, technology, and economics. The focus on music criticism should be understood in a very broad sense, as one of the various forms of communication and expression that contributes both to the formulation of judgments, and to a broader discourse on the constructions of music. In addition, the book deepens the topic of music criticism by addressing some defining aspects of the period, such as the development of music for the cinema, the growth of the music industry, and the new media that characterized the turn of the century. The book is divided into five sections: “Music Criticism and its Roles,” “Music Criticism and Italian Film Music,” “Music Criticism and Ideology,” “Music Criticism and the Web,” and “Case Studies” (Amiri Baraka, Astor Piazzolla, Louis Andriessen, Dieter Roth, John Cage, and Stravinsky).

Roberto Illiano is General Secretary of the Centro Studi Opera omnia Luigi Boccherini-Ortus (Lucco) and President of the Italian National Edition of Music Clementi’s Complete Works. Massimiliano Locanto is lecturer at the University of Salerno, where he teaches History of modern and contemporary music.

Hardback approx. € 120
Series Music, Criticism & Politics, vol. 8
PUBLICATION SCHEDULED FOR SPRING 2019

Nino Rota: La Dolce Vita
Sources of the Creative Process
Giada Viviani

La Dolce Vita (1960) was the sixth film to originate from the fruitful collaboration between Federico Fellini and Nino Rota, which lasted from 1952 to 1979. The soundtrack was nominated for the Grammy Awards in 1962. Based on her investigation of the rich collection of sources held at the Fondazione Giorgio Cini, Venice, Giada Viviani has reconstructed the most significant phases of the composition process of the soundtrack and has documented the close relationship between Rota and Fellini.

The book illustrates the standard compositional process of the audiovisual sequences, the genesis of the music for the introductory titles and final credits, the management of sound effects and improvised episodes, and the adoption of pre-existing material. The introductory essay presents the context within which the creative process took place and early reviews, the film narrative structure and the role of the music in the overall drama.

The text is complemented by a wide selection of sources reproduced in facsimile.

Giada Viviani is an Italian musicologist. The focus of her research is in 20th Century classical Italian music, music criticism, and the new media that characterized the turn of the century. The articles are divided into five sections: “Music Criticism and its Roles,” “Music Criticism and Ideology,” “Music Criticism and the Web,” and “Case Studies” (Amiri Baraka, Astor Piazzolla, Louis Andriessen, Dieter Roth, John Cage, and Stravinsky).

Hardback approx. € 120
Series Music, Criticism & Politics, vol. 8
PUBLICATION SCHEDULED FOR SPRING 2019

Music Criticism 1900-1950
Jordi Ballester, German Gan Quesada (eds)

This monograph focuses on the situation of music criticism throughout the first half of the twentieth century: Adorno, Stuckenschmidt, Stravinsky, Hindemith, Messiaen, Stage Music, Ballet, Opera, Avant-garde.

Hardback € 125
Series Music, Criticism & Politics, vol. 7
AVAILABLE

Music Criticism 1900-1919
Jordi Ballester, German Gan Quesada (eds)

This monograph focuses on the situation of music criticism throughout the first half of the twentieth century: Adorno, Stuckenschmidt, Stravinsky, Hindemith, Messiaen, Stage Music, Ballet, Opera, Avant-garde.

Hardback € 125
Series The Composer’s Workshop, vol. I
AVAILABLE
This is the first collected edition of the Old Uyghur fragments related with the postal system in the Mongol period.

It is well known that the Mongols recognized the need for a fast and reliable flow of information and commercial goods at an early stage of their conquests. This necessity led to the establishment of an empire-wide postal relay system. Unprecedented in both size and efficiency, the pan-Eurasian network of messengers and postal stations became one of the Chinggisids’ most important imperial institutions. This new volume of the Berlin Turfanfeste presents an edition and English translation (with detailed reconstructions, which tended to focus on narrative local and regional level. Their study therefore enables us to examine the postal system from a completely different point of view that than found in previous reconstructions, which tended to focus on narrative sources. Exposing administrative strata and regional nuance, the work sheds new light on this vital aspect of imperial Mongol rule. The book concludes with a bibliography, indices and tables of concordance. This work will be of interest to specialists in Turkology, Mongolian studies, medieval Central Eurasian history, information history and the Mongol Empire.

Márton Vér is a specialist in Turkology and the History of Central Asia. His research focuses on the edition and interpretation of Old Uyghur documents from the Mongol period. The book concludes with a bibliography, indices and tables of concordance. This work will be of interest to specialists in Turkology, Mongolian studies, medieval Central Eurasian history, information history and the Mongol Empire.

Márton Vér is a specialist in Turkology and the History of Central Asia. His research focuses on the edition and interpretation of Old Uyghur documents from the Mongol period.

Old Uyghur Documents concerning the Postal System of the Mongol Empire

Márton Vér (ed.)

A primordial Urbus

Atti del Convegno Internazionale di Studi Liviani (Padova, 21-23 ottobre 2015)

Gianluigi Baldo (ed.)

I contributi raccolti nel volume, provenienti da variati ambiti del sapere umanistico, si confrontano con l’opera di Livio in una prospettiva multidisciplinare, integrando competenze, suggestioni e punti di vista. A studi di carattere filologico-letterario si affiancano così approfondimenti storici, giuridici, archeologici e storico-artistici, con particolare attenzione alla fortuna dell’opera liviana in età medievale e moderna.

Table of Contents

G. Baldon, Introduzione
S. P. Oakey, Livy’s use of Polybius in books 21-22
N. Gisele & M. Palma, Livio nel Quattrocento fra monografie e stampa: Scritture grafiche e materiali
C. B. Champion, Magister Vetae, Livy as Polybian Reader
L. Garofalo, Livio e il drillo arcaico
B. Minio, Tite-Live : une source historique déformante
D. Sevence, Managing Narrative Expectations and Moral Complexity: The Case of Connemara
G. Zecchin, Livio e la storia universale
A. Marconi, Livio e la politica culturale augustea
T. J. Cornell, Livy and the walls of archaic Rome
J. Bonetto, Tito Livio, la fondazione di Aulea e le mura della colonia
M. Salvadò & M. Baggio, Titre Livio come fonte per la storia dell’arte antica linee di ricerca
A. Giovito & J. Pelcigini, Il contributo dell’opera di Livio agli studi demografici sulle colonie dell’Italia settentrionale
C. Vella, Livio in età ellenistica
R. Molinollini, Appunti per la Vita Livia tra Medioevo e Rinascimento
M. Pietrelli, Episodi della fortuna di Livio nel Trecento
C. Burcasso, Testa e traduzione dei vulgarizzatori di Tito Livio
C. M. Monti, La lettera di Petronia a Livio (Fam. XXIV 8)
A. Locatii, “O Padua sidus praeclarum”. Il mito delle origini nei miti celebrativi di Johannes Cicania (c. 1235-1411)
G. Valenzano, Ab urbe condita: la mito del fondatore di città nell’arte monumentale della Padova medievale
Z. Murat, Jacopo di Paolo e il codice del De viris illustribus della Hessische Landesbibliothek di Darmstadt
A. Pittanaro, L’epigrafia ligure a Padova nel Rinascimento
G. Bianchi, Il Tito Livio di Arturo Martini
M. Nizzio, Sopra murata, sopra dipinto: Gio Ponti al Liviano

Antiquité Tardive 26

(2018, publ 2019)

Le gouvernement des cités dans l’Antiquité tardive

Table of Contents

S. Jonard, Introduction
1. Le quotidien institutionnel des cités tardives
J. C. Magalhães de Oliveira, Le peuple et le gouvernement des cités (v°-iv° siècles)
C. Machado, Civic Honours and Political Participation in Late Antique Italy
M. Hermann, L’intéret des centres civiques dans les provinces occidentales de l’Empire (v°-iv° siècles)
2. L’État, l’égide et les curies
J.-M. Currie, La législation impériale sur les gouvernements municipaux dans l’Antiquité tardive
R. M. Fawkes, The Defender Civitatis and the Late Roman City
R. L. Tost, I vescovi e il governo della città (v°-iv° secolo d.C.)
3. Le gouvernement des cités dans l’Empire : des trajectoires régionales variées
H. Dey, Privileged Cities: Provincial, Regional and Imperial Capitals
G. Hugonnot, Les cités de l’Afrique romaine au Bas-Empire : les curies et l’évasion des notables municipaux
E. Rozzi, Civil Administration in Byzantium and Thrace
4. Le devenir des curiales dans les royaumes successeurs de l’Empire
L. A. Codighini, Civitates and Local Government in Visigothic Hispania
S. Cosentino, Istituzioni curiali e amministrazione della città nell’Italia astigiana e bizantina

Varia
S. Martin-Kleber, Begleittextes Bad und assistante Toilette der Herren argenteum balnearie in der Spätantike
D. Glad, Fabricae armorum, Ars barbaricae et ateliers monétaires en contexte urbain. Entre adaptations techniques et contrôle écologique (v°-iv° s.)
K. Heinä, Amphoräenkundungen spätantiker Schiffswracks im westlichen Mittelmeeraum. Möglichkeiten und Grenzen der Rekonstruktion römischen Seehandels
M. Thaller, Dynamiques d’occupation de la périphérie septentrionale de Jerusalem du v° au vi° siècle
G. Castiglia, In Adula, Aethiopum urbs maritima. L’impatto monumentale del cristianesimo ad Adulis e nel Corso d’Africa in età tardo antica
Inner and Central Asian Art and Archaeology 2: New Research
Judith A. Lerner, Annette K. Juliano (eds)

This second volume of the series offers a broad range of subject matter from an equally broad range of regions. Michael Shenkar compares a particular type of deity from the Parthian West (Palmyra, Hatra) with the colossal image of a divinity from Alchachen-kala in ancient Choresmia (part of modern-day Uzbekistan). Careful iconographic analysis of a sealing showing the god Mithra, found at Kafir Qala near Samarkand, allows Fabrizio Sinisi to suggest a Kushan origin for the seal that made the impression. Several contributions on Sogdiana concern its archaeology and early history (Bi Bo on Kangju and Sogdiana); the iconography of one of the major wall painting cycles at Panjkent (Matteo Comparetti) as well as the city’s temples and deities worshipped (Markus Mode). By drawing on archaeological, ethnological and historical data, Sören Stark offers an extensive discussion of mountain pastoralism and seasonal occupation in northern Tajikistan, north of the Zeravshan River in what were borderlands for Sogdiana. Rounding out the first part of this volume is Suzanne G. Valentine’s publication of a Bactrian camel clay sculpture, excavated in the Sul-Tang capital of Xi’an, its saddles decorated with an unusual motif. The second and last part is guest-edited by John Clarke, convenor of a Buddhist conference in 2010. This section contains updated or new papers by some of the participants – Namnam Phaухa on Buddhist imagery in Bengal; Amy Heller on the impact of Kashmiri art on Guge and Ladakh; Deborah Klimburg-Salter on Buddhist pilgrimage sites in Afghanistan; and Michael Willis on sculpture from Sarnath in the British Museum – along with that of Chiara Bellini on the iconography of this volume is Suzanne G. Valentine’s publication of a Bactrian camel clay sculpture, excavated in the Sul-Tang capital of Xi’an, its saddles decorated with an unusual motif. The second and last part is guest-edited by John Clarke, convenor of a Buddhist conference in 2010. This section contains updated or new papers by some of the participants – Namnam Phaухa on Buddhist imagery in Bengal; Amy Heller on the impact of Kashmiri art on Guge and Ladakh; Deborah Klimburg-Salter on Buddhist pilgrimage sites in Afghanistan; and Michael Willis on sculpture from Sarnath in the British Museum – along with that of Chiara Bellini on the iconography of this volume is Suzanne G. Valentine’s publication of a Bactrian camel clay sculpture, excavated in the Sul-Tang capital of Xi’an, its saddles decorated with an unusual motif. The second and last part is guest-edited by John Clarke, convenor of a Buddhist conference in 2010. This section contains updated or new papers by some of the participants – Namnam Phaухa on Buddhist imagery in Bengal; Amy Heller on the impact of Kashmiri art on Guge and Ladakh; Deborah Klimburg-Salter on Buddhist pilgrimage sites in Afghanistan; and Michael Willis on sculpture from Sarnath in the British Museum – along with that of Chiara Bellini on the iconography of this volume is Suzanne G. Valentine’s publication of a Bactrian camel clay sculpture, excavated in the Sul-Tang capital of Xi’an, its saddles decorated with an unusual motif. The second and last part is guest-edited by John Clarke, convenor of a Buddhist conference in 2010. This section contains updated or new papers by some of the participants – Namnam Phaухa on Buddhist imagery in Bengal; Amy Heller on the impact of Kashmiri art on Guge and Ladakh; Deborah Klimburg-Salter on Buddhist pilgrimage sites in Afghanistan; and Michael Willis on sculpture from Sarnath in the British Museum – along with that of Chiara Bellini on the iconography of this volume is Suzanne G. Valentine’s publication of a Bactrian camel clay sculpture, excavated in the Sul-Tang capital of Xi’an, its saddles decorated with an unusual motif. The second and last part is guest-edited by John Clarke, convenor of a Buddhist conference in 2010. This section contains updated or new papers by some of the participants – Namnam Phaухa on Buddhist imagery in Bengal; Amy Heller on the impact of Kashmiri art on Guge and Ladakh; Deborah Klimburg-Salter on Buddhist pilgrimage sites in Afghanistan; and Michael Willis on sculpture from Sarnath in the British Museum – along with that of Chiara Bellini on the iconography of this volume is Suzanne G. Valentine’s publication of a Bactrian camel clay sculpture, excavated in the Sul-Tang capital of Xi’an, its saddles decorated with an unusual motif. The second and last part is guest-edited by John Clarke, convenor of a Buddhist conference in 2010. This section contains updated or new papers by some of the participants – Namnam Phaухa on Buddhist imagery in Bengal; Amy Heller on the impact of Kashmiri art on Guge and Ladakh; Deborah Klimburg-Salter on Buddhist pilgrimage sites in Afghanistan; and Michael Willis on sculpture from Sarnath in the British Museum – along with that of Chiara Bellini on the iconography of this volume is Suzanne G. Valentine’s publication of a Bactrian camel clay sculpture, excavated in the Sul-Tang capital of Xi’an, its saddles decorated with an unusual motif. The second and last part is guest-edited by John Clarke, convenor of a Buddhist conference in 2010. This section contains updated or new papers by some of the participants – Namnam Phaухa on Buddhist imagery in Bengal; Amy Heller on the impact of Kashmiri art on Guge and Ladakh; Deborah Klimburg-Salter on Buddhist pilgrimage sites in Afghanistan; and Michael Willis on sculpture from Sarnath in the British Museum – along with that of Chiara Bellini on the iconography...
Byzantine and Umayyad
Jerash Reconsidered
Transitions, Transformations,
Continuities
Achim Lichtenberger, Rubina Raja (eds)

This volume tackles aspects of the overlooked but crucial pottery of the Byzantine and Umayyad periods stemming from Gerasa, modern Jerash, in northern Jordan.

While the city of Gerasa — modern-day Jerash — is perhaps best known for the impressive remains left by its Roman inhabitants, the Byzantine and Umayyad periods (fifth–eighth centuries AD) were also eras during which the city blossomed and its population boomed. Pottery production in this period also peaked: excavations over the last hundred years have revealed a vast quantity of ceramic finds, creating a challenge for archaeologists to cope with the sheer quantity of material as they seek to define and refine the typology of local ceramics.

This volume presents an in-depth examination of finds from Jerash dating to the Byzantine and Umayyad periods. Through this analysis, it seeks to provide a better understanding of local pottery production and the role it played in the development of the city. The chapters included here explore techniques of production, identify key locations for ceramic work, and examine these developments as part of broader socio-economic patterns within the region. The contributions also analyse other artefacts from the city, including coinage and fine wares, as part of this wider discussion.

The volume thus offers a unique academic contribution aimed at bringing to the forefront issues of continuity and change in Jerash in the dynamic period between the fifth and eighth centuries CE.

Table of Contents

A. LICATISCULI, Revisiting Jerash Late Antique Fine Wares: A Material and Visual Cultural Approach
D. BALDWIN, Archaeological Evidence for Craft Activities in the Area of the Sanctuary of Artemis at Gerasa between the Byzantine and Umayyad Periods
A.-M. RAISON-SEGNE & J. SEGNE, La céramique de trois assemblés clos des ve/vi siècles à Gerasa
R. PAPULLARDO, The Late-Antique Jerash Project: Preliminary Results of the Pottery Data
S. MÉRIEX, Ceramic Petrography of Locally Produced Byzantine/Umayyad Pottery from Jerash
I. W. SCHULZ, Umayyad Numismatics in Bilad al-Sham with Particular Reference to Judah al-Urdunn
A. LICHTENBERGER & R. RAJA, Defining Borders: The Umayyad-Abbasid Transition and the Earthquake of ad 749 in Jerash

approx. 275 p., 180 b/w ills, 8 col. ills, 156 x 234 mm, 2019, ISBN 978-2-503-58024-1
Hardback: € 80
Series: Jerash Papers, vol. 4
Publication scheduled for Spring 2019
Athanasius Alexandrinus, Evagrius Antiochenus, Anonymus
Vitae Antonii Versiones latinae
Vita beati Antonii abbatis Evagri interprete. Versio uetustissima
Lois Gandt, Pascal H.E. Bertrand (eds)

This volume provides a critical edition of the two ancient Latin translations of the Life of Antony by Athanasius of Alexandria.

Shortly after the death of Egypt's most famous hermit in 356, Athanasius of Alexandria wrote the Life of Antony, a text that had an immediate as well as enduring influence on monastic life and thought. While Athanasius's vivid description of the life of Antony the Great initiated the genre of the saint's life in Christian literature, his inclusion of many of his own theological ideas also provides insight into the turbulent doctrinal disputes of the fourth century. The significance of the Life of Antony is demonstrated by the fact that it was translated into Latin twice within two decades after its composition. The first version, prepared by an anonymous translator shortly after Athanasius completed his Greek text, provides a literal translation that is extant in only one complete manuscript. The literary translation prepared by Evagrius of Antioch in 373 was rapidly and widely transmitted throughout the Latin West. New editions of both translations are presented in this volume, with the edition of Evagrius's translation based on 28 manuscripts dating from the ninth to the eleventh century.

In recognition of the close relationship between these ancient Latin translations and the Greek original of the Life of Antony, this volume also includes an Appendix in which the text of these new editions is provided in parallel columns alongside the edition of the Greek text that was published by G.J.M. Bartelink in 1994 (Sources CHRÉTIENNES, 400).

Pascal Bertrand studied Dutch Language and Literature and Medieval Studies at Utrecht University. In 2005 he completed a PhD thesis on the manuscript tradition of the Latin Vita Antonii and the reception of this text from the fourth until the eleventh century. His research interests include hagiography (Latin and medieval Dutch) and church history.

Lois Gandt completed her PhD in Theology at Fordham University in 2008, with a specialization in Patristics. Her research interests include the development of early asceticism and monasticism, and the transmission of the spirituality of the desert elders to the West.

Servatius Lupus abbas Ferrariensis
Opuscula de praedestinatione
Jeremy Thompson (ed.)

This volume brings together four works on the doctrine of predestination penned by Lupus of Ferrières during the predestination contest that unfolded in the Carolingian kingdoms of the mid-ninth century. While Lupus has earned a reputation among students of medieval manuscripts and learning as a collector of books and as a scholar of the classics, this critical edition reveals Lupus's work as a theologian and polemicist. His "dossier" comprises two letters, a treatise-précis and a florilegium of patristic sources. The introduction of this edition situates the works in their historical, material and intellectual contexts. It furthermore traces the development of Lupus's research and thinking throughout his several contributions.

Jeremy Thompson received his PhD from the University of Chicago in 2014. He studies medieval intellectual history. He has held post-doctoral fellowships from the Scaliger Institute at the University of Leiden and from the Herzog August Bibliothek in Wolfenbüttel. Beginning April 2018 he will hold an Alexander von Humboldt Fellowship at the Friedrich-Alexander-Universität Erlangen-Nürnberg.

Petrus Pisanus
Ars grammatica
Anneli Luhtala, Anna Reinikka (eds)

Critical edition of a Latin grammar from Charlemagne's court circle

Peter of Pisa was among the scholars invited by Charlemagne to his court in the late 780s, and, according to Einhard, Charlemagne’s biographer, he taught grammar to the Emperor himself. The present book offers a critical edition of the textbook on grammar that Peter composed while teaching in the palatine school. It has survived in three versions, which enable us to see, how Peter’s ideas on language pedagogy developed, when new grammatical works and methods of teaching became accessible to scholars in the court circle. Grammatical education was at the heart of the Carolingian reform of learning, which owed many of its crucial features to Alcuin of York. His teaching of the Liberal Arts assigned major importance to the use of dialectic in all intellectual inquiry, including the study of grammar. This new approach to grammar, which is first attested in the works of Peter of Pisa and Alcuin, affected not only the advanced study of grammar but even secondary level pedagogy. Interaction between grammar and logic became standard practice with the subsequent generations of grammarians, establishing itself as a permanent feature of medieval culture from the eleventh century onwards. It is to this intellectual context that Peter’s manual on grammar is related in the present book.

Anneli Luhtala (PhD, 1994) is a lecturer of Latin literature at the University of Helsinki. She studied at the University of Helsinki and was a visiting student and scholar in Clare Hall, Cambridge. Her publications include two monographs on ancient language theories as well as articles and editions of medieval grammatical texts. Anna Reinikka’s PhD thesis (University of Helsinki, 2013) was a first edition of a late antique Latin grammar, Ars Pseudo-Scavi.
Abbo Floriacensis
Miscellanea de computo, de astronomia et de cosmographia
Edito secundum codicem Berolinensem Phill. 1833
Alfred Lohr (ed.)


Basilius Minimus
Commentarii in Gregorii Nazianzeni Oraciones IV et V
Gaëlle Rioual (ed.)
Édition critique, traduite et annotée des Commentaires de Basile le Minime (Xe siècle) aux Discours 4 et 5 de Grégoire de Nazianze.


Gaëlle Rioual a soutenu en 2017 une thèse de doctorat en catéchétique à l’Université Laval (Québec, Canada) et à l’Université de Fribourg (Suisse) sur les Commentaires aux Discours 4 et 5 de Basile le Minime. Elle travaille actuellement avec Paul-Hubert Poirier au sein du Groupe de recherche sur le christianisme et l’Antiquité tardive de l’Université Laval, à la préparation d’une édition de la paraphrase des Actes de Thomas par Nicétas de Thessalonique.

Clavis Historicorum Antiquitatis Posterioris
An Inventory of Late Antique Historiography (A.D. 300-800)
Peter Van Nuffelen, Lieve Van Hoof

This unique reference work inventorises the whole historiographical production of Late Antiquity. The Clavis Historicorum Antiquitatis Posterioris, part of the Brepols Claves, is an inventory of all attested works of historiography from Late Antiquity (300-800 AD), in any state of preservation. It offers full coverage of works written in Latin, Greek, Syriac, Armenian, Georgian and Coptic, while also including Jewish and Persian works. Containing information on author and work, it provides guidance on authorship, social and religious context, genre, sources, manuscript tradition, and editions and translations. A substantial introduction discusses genres in late ancient historiography, and numerous indices facilitate the use of the Clavis. In this way, the ClHP will be an essential research tool for scholars working on the history of historiography, Late Antiquity and Patristics, and it will facilitate further research on the genre.

This book is not included in a subscription to the series Corpus Christianorum Claves.

Peter Van Nuffelen is Research Professor of Ancient History in the Department of History of Ghent University. Lieve Van Hoof is Research Professor of Ancient History in the same department.
La patience et le zèle
Les Français devant la révolution hussite (années 1400-années 1510)
Olivier Marin

Le thème des relations entre les Français et le hussitisme n’apparaît au centre d’aucune recherche récente de grande ampleur. L’histoire des Français et du hussitisme passe d’abord par l’analyse des manœuvres et stratégies diplomatiques, centrée sur le temps court de l’événement. Ce point de vue politique doit être complété par une histoire intellectuelle des controverses, abordées à la fois à travers les conditions concrètes de leur production ou de leur dissémination et à la lumière de leurs enjeux doctrinaux. En dernier lieu, une approche culturelle prend le relais, avec pour ambition de suivre les chemins détournés par lesquels le hussitisme a été reçu dans le royaume.

Les recherches précédentes se sont limitées en général à l’une ou l’autre de ces démarches. Ce livre les combine et les cumule, dans l’espoir de faire voir des liens insoupçonnés grâce au retour des mêmes personnages, découverts sous des angles différents.

approx. 520 p., 165 x 250 mm, 2019,
ISBN 978-2-85121-302-0
Paperback: approx. € 50
Série: Collection des Études augustiniennes. Série Moyen Âge et Temps modernes, vol. 56
Publication Prévue Pour le Printemps 2019
ORDER ONLINE
The Brepols online store is available for individuals. Order available books directly online at www.brepols.net

NORTH AMERICAN CUSTOMERS
English-language titles published by Brepols and Harvey Miller are now available in North America through:

**ISD**
70 Enterprise Drive, Suite 2 - Bristol, CT 06010 - USA
Tel. 860 584-6546 - Fax 860 516 4873 - orders@isdistribution.com - www.isdistribution.com

PRICES
All prices are subject to change without prior notice. Prices exclude VAT, and shipping and handling costs, unless otherwise listed. Please accept a price variation when prices are listed approximative, since the final number of pages can be a little bit higher than originally planned. We will inform private customers when the price varies more than 15% from the price listed in the catalogue. For deliveries to customers within the European Union (EU) who do not have a VAT number, VAT will be added according to EU cross-border regulations (that is, individuals currently pay 6% on books). For deliveries to customers outside the European Union, VAT is not chargeable but national (import) duties or GSTs will be applied where necessary; in this case they will be charged through a local customs agent (usually the Post Office or another courier).

POSTAGE COSTS
Brepols undertakes to minimise costs of shipment. Several shipping options can be selected when placing an online order at our webshop (www.brepols.net). The postage cost for each option will be calculated automatically.

WHEN WILL THE ORDER BE DELIVERED?
Books available at our main warehouse and sent by “non-priority mail” will usually be delivered:
- for customers within the European Union: within 2 to 3 weeks
- to North America or Australasia: within 3 to 4 weeks
On request products can be sent by courier.
Customers may also order publications which are not yet available. The order will be held as pending and fulfilled when the publication becomes available.

ORDER FORM
Private individuals can purchase available titles directly from our webshop

☑ I wish to order a copy of / Je souhaite commander un exemplaire de :

<table>
<thead>
<tr>
<th>Title / Titre</th>
<th>ISBN</th>
<th>Price / Prix</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Prices exclude VAT and shipping costs / Prix hors TVA et frais de porte.

Name / Nom :
Address / Adresse :
City / Ville :
Postcode / Code Postal :
Country / Pays :
Telephone / Téléphone :
Fax :
E-mail :
VAT / TVA :

Date :

☐ Please keep me informed about new publications. Veuillez me tenir au courant de nouveautés.

An invoice outlining the different payment options will be sent to you together with your order. Une facture précisant les différents modes de paiement vous sera envoyées avec votre commande.
This unique reference work inventorises the whole historiographical production of Late Antiquity.

The Clavis Historicorum Antiquitatis Posterioris, part of the Brepols Claves, is an inventory of all attested works of historiography from Late Antiquity (300-800 AD), in any state of preservation. It offers full coverage of works written in Latin, Greek, Syriac, Armenian, Georgian and Coptic, while also including Jewish and Persian works. Containing information on author and work, it provides guidance on authorship, social and religious context, genre, sources, manuscript tradition, and editions and translations. A substantial introduction discusses genres in late ancient historiography, and numerous indices facilitate the use of the Clavis. In this way, the CHAP will be an essential research tool for scholars working on the history of historiography, Late Antiquity and Patristics, and it will facilitate further research on the genre.

This book is not included in a subscription to the series Corpus Christianorum Claves.

Peter Van Nuffelen is Research Professor of Ancient History in the Department of History of Ghent University.
Lieve Van Hoof is Research Professor of Ancient History in the same department.

approx. 700 p., 155 x 245 mm, 2019
Hardback: € 270
Introductory price: € 230 valid until 31 August 2019
Series: Corpus Christianorum Claves-Subsidia
Publication scheduled for Spring 2019