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The commercial manuscript book-trade in Paris, that had begun as early as the mid-12th century, was severely disrupted by the arrival of the first printing presses in Paris around 1475. This new invention converted a traditional system of book production that had developed and flourished over the centuries from a handcraft to the mechanical printing press. It was a change that affected not only the livelihood of those who wrote the books and the artists who decorated them, but also the social life of the whole workforce involved in the production of books.

This publication traces the activities to which 16th- and 17th-century book artisans had to turn, faced as they were with a dwindling market for manuscripts. Those most affected were the illuminators and scribes who now had to seek alternative ways of making a living and so devise strategems for finding employment in other trades that would benefit from their skills. Thus the reader will discover well-known artists and illuminators finding jobs like adding illustrations to printed books, colouring wood-block prints and designing patterns and motifs for embroideries, tapestries and even glass and metal objects. A most interesting opportunity for illuminators was to get involved with the decorating of fans, a new fashion promoted late in the 17th century by the Sun King Louis XIV himself. In addition to the richly illustrated text, the volume also includes a Register of more than 500 named Illuminators in alphabetical order, giving also their affiliation to their alternative trades and listing personal details including family members and professional associates.

The authors Richard and Mary Rouse, who are already widely known for their thorough research into the medieval book trade in Paris with their volume Manuscripts and their Makers, published a similar biographical Register of documented book producers up to the year 1500. With the present publication they are able to reconstruct how much the younger members and relatives of whole families of previous manuscript illuminators were able to continue to contribute to the now newly developing book-trade. This volume is therefore not only a contribution to the history of art and that of the book, but also provides a vivid glimpse into the social history of the period.
Salvator Rosa, Friendship and the Free Artist in Seventeenth-Century Italy

Alexandra 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, Salvator 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 author argues that the social bond of friendship – its rituals and discourses – was vital to both Rosa’s self-conception and his achievements. Five chapters explore this phenomenon in connection with various contexts central to Rosa’s professional practice and identity: theatrical performance; the academy; the practices of conversation, letter writing and poetry; the ritual of gift-giving and the cultivation of the topos of “the friend as a second self,” here considered in relation to a portrait painted for a friend; and the art market. The book also responds to and outlines for the reader the current state of scholarship on Rosa, a field of study that has gained significant momentum in the last decade and to which the book itself seeks to make a meaningful contribution.

From 2013, Alexandra Hoare has been Lecturer in Early Modern Art at the University of Bristol, where she teaches undergraduate and graduate courses in Renaissance and Baroque topics. After graduating from Toronto, she held a three-year post-doctoral fellowship as Research Associate at CASVA (Center for Advanced Study in the Visual Arts), National Gallery of Art, Washington DC, where she worked with visiting scholars and the Dean on a series of research projects and publications, including the two first volumes of a new critical edition and translation of Carlo Cesare Malvasia’s Felsina Pittrice.
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. Unique among early modern primary documents for their quantity and exceptional for their candour, Rosa’s letters are not only a fascinating and intimate chronicle of the artist himself but also an invaluable record of the activities and aspirations of his contemporaries, offering useful insights into historical persons, ideas and events. An indispensable early modern primary source, comparable in significance to the letters of Michelangelo, Nicolas Poussin or Peter Paul Rubens, Rosa’s letters here receive a long-overdue analysis and an English translation that seeks to make more accessible their contents, frequently impenetrable to even native Italian speakers.
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 the mirror that Murillo, with his command of local codes and the devices of painting, places in front of viewers to trigger a complex empathetic process designed solely to persuade and seduce them, often anticipating their response.

Benito Navarrete Prieto (1970) is 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 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 UNA, the Universidad Iberoamericana of México and the Ospite Scientifico at Kunsthistorisches Institut-Max-Planck-Institut in Florenz.

This book examines how Murillo constructed his paintings and the devices he employed to provoke responses in the viewer, both then and now.
The essays collected in this volume meet at a point of convergence between costume, art, and history, and focus on the seventeenth-century Southern Netherlands. *Undressing Rubens* looks at the significance of costume in life and art in the age of Rubens, confirming that, as is increasingly recognised by scholars of many aspects of early modern European culture, this is hardly an insular topic. Cloth and clothing in seventeenth-century Flemish paintings lead the contributing scholars north of the border to the United Provinces, south to courts in Florence, Mantua, Madrid and elsewhere, and east to Cologne and, ultimately, to Japan. Stretching back several centuries to provide critical context and points of origin for many seventeenth-century practices and ideas, the innovative research presented here also points forward in time, dealing with implications in later centuries but also, in many cases, engaging directly with questions of historiography still quite relevant today.
Rubens had a profound impact on the visual culture of his age. He was admired not only as a painter but also for his learning, for the knowledge of classical literature and imagery which he exploited so brilliantly in arresting and powerful pictures. Rubens was particularly drawn to allegory, to the use of personified figures, sometimes in combination with the gods of the ancient pantheon and certain humans (historical individuals), to express concepts, ideals and even political messages. A contemporary praised him for using in his allegorical compositions ‘only symbols of Antiquity, thus popularising the coins and other monuments of the ancient world’, but Rubens adapted ancient symbolism to new effect, with the aim of creating pictures whose essential meaning would be the more accessible for it.

This volume presents works that Ludwig Burchard (1886–1960) planned to include in his catalogue raisonné under the heading ‘Allegories and Subjects from Literature’. It features some of the artist’s most celebrated paintings, as well as some lesser-known or recently discovered items. The themes range from nature’s abundance to the dangers of excess, from human love to political expediency, triumph and the celebration of religion. It includes masterpieces as diverse in tone as the Shivering Venus (Antwerp, Koninklijk Museum voor Schone Kunsten) and the Horrors of War (Florence, Palazzo Pitti), memorably described by a great historian as ‘the immortal and unforgettable frontispiece to the Thirty Years’ War’.

As well as an introduction to the subject, the catalogue provides extensive analyses of each work, revealing Rubens’ literary and visual references. The circumstances surrounding the making and display of every item are investigated and considered alongside the artist’s own creative process, since knowledge of the intended context and the early viewing conditions of Rubens’ works is so important to the understanding of their significance. Thus particular attention is paid to provenance, not only for the works themselves, but for the copies made after them.
Painted altarpieces form an important and familiar part of Peter Paul Rubens’s substantial oeuvre. Much less widely known is the fact that Rubens’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. Rubens’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’s inspiration for the visual language he brought to bear in this area was frequently drawn from celebrated examples from antiquity and sixteenth-century Italy.
Crime and Illusion
The Art of Truth in the Spanish Golden Age
Felipe Pereda

The book explores the artists’ skeptical reflection on the problematic relationship of painting and sculpture to the art of truth.

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

Felipe Pereda is the Fernando Zóbel de Ayala Professor of Spanish Art at Harvard University. Born in Madrid, he studied at the Universidad Complutense, and the Autónoma University where he received his PhD (1995) and taught until 2011. In more recent years, he has also taught at the Instituto de Investigaciones Estéticas (Universidad Autónoma de México), and Johns Hopkins University (2011-15). He has worked on Spanish late medieval and early modern art, art theory, image theory and history of architecture.
Felipe Pereda reconstructs the history of religious art in Spain between two crucial dates in the “politics of the image” enforced by the “Reyes Católicos”: 1478 and 1501. By focusing first on Seville, then on Granada Pereda evokes the first moments of the institution of the “Santo Oficio” and its later developments. In both cities, the local authorities had established the obligation for citizens to keep religious images within their houses. In Seville, the authorities in particular targeted the “marranos” (Jewish converts); in Granada, the new “moriscos” (converted Muslims). In both cases, the edicts emanated from the confessor of Queen Isabella of Castile, Fray Hernando de Talavera, himself of “converso” origin. At the intersection of social history and intellectual history, Images of Discord shows in which ways religious and social conflicts determined the status and development of sacred art in late fifteenth- and early sixteenth-century Castile and Andalusia and, more broadly, the history of Spanish art in the early modern period.
This ground-breaking publication presents the papers delivered at the international Conference held in Cambridge in December 2016 to mark the end of the Fitzwilliam Museum’s acclaimed bicentenary exhibition COLOUR: THE ART AND SCIENCE OF ILLUMINATED MANUSCRIPTS. It is the first of two volumes in which medievalists and scientists share the results of their research, and combine here to elucidate both the materials and techniques of production of illuminated manuscripts, as well as the artists’ collaboration and their aesthetic objectives. Of the 34 papers given at the proceedings, 17 are included in the present volume covering scientific analyses of West European, Byzantine and Islamic manuscripts, Colour and Pigment Studies, Painting Techniques and Workshop Practices, as well as details of the latest scientific techniques and instruments employed for these non-invasive and non-destructive investigations into the delicate manuscripts. The texts are accompanied by over 200 illustrations as well as explanatory Tables and Diagrams.
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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’s martial support for the Medici in the dangerous 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 two centuries the family showcased, 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 inflicted 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’Agnolo, the Montelupo 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. 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 mirrored 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.

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NEW TITLES

Portrait of a Woman,  
Piero del Pollaiuolo

The Metropolitan Museum of Art, New York
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 marginalia – 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.

About the series

In the Shadow of the Lion of St. Mark
Art in Venice and its Territories from its Founding to 1895

This series focuses on Venetian art and culture in relation to their social/historical context from Venice’s formation through the centuries of its power as an independent Republic and while its artists established the city and state as one of the pre-eminent centers of artistic creation. Among the themes our series focuses on are distinctive forms of patronage and collecting, innovative materials and the connections between the capital city and its possessions on the mainland and in the empire. Yet our cutoff point is not 1797 when Venice tragically fell to Napoleon but rather 1895, that is, the date of the establishment of the Biennale in 1895 in order to encompass another century of Venetian art when new creative horizons opened notwithstanding political turbulence and altering jurisdictions over the city.

approx. 380 p., 225 col. ills, 225 x 300 mm, 2019, ISBN 978-1-912554-29-4
Hardback: approx. € 150
Series: In the Shadow of the Lion of St. Mark, vol. 1
Forthcoming
Count Carlo Cesare Malvasia’s *Felsina pittrice* (1678), or *Lives of the Bolognese Painters*, is one of the most important sources for the history and criticism of painting in Italy. In this new critical edition careful analysis of all materials will make it possible to reevaluate Malvasia’s status as a historian, and provide new information about the construction of the *Felsina pittrice* as a book.

Celebrated by Malvasia as the creator and promoter of the new maniera moderna, Guido Reni (1575–1642) introduces the fourth age of painting: a period marked by an original and sometimes bold elaboration of the notion of artistic perfection developed by the Carracci and embodied more specifically by Ludovico’s “synthesis of styles.” Art in Italy could have declined once again after the deaths of the Carracci, but thanks to Guido and Domenichino, Francesco Albani and Guercino, painting is restored to its full blossoming, and, as a result, the Carracci lesson spreads and triumphs throughout Italy. In assessing Guido’s role in promoting this artistic vanguard, Malvasia finds himself in a theoretical impasse. On the one hand, he cannot resist his infatuation with Guido’s work. Endowed with spellbinding powers, Guido’s paintings constitute the greatest luxury of modernity insofar as they reflect an endless search for aesthetic refinement and transcendental beauty both in the representation of the human body and in the orchestration of light, color, and impasto. On the other hand, Malvasia balks at embracing Guido’s “last manner.” In Malvasia’s eyes, Guido’s final production is both exceedingly sophisticated and tainted by its very sophistication: delicacy verges on feebleness, transcendence coalesces into purposeless abstraction, divine vision engenders incompleteness, and sprezzatura turns into apparent negligence. Furthermore, for Malvasia Guido is both a paragon of virtue and the self-indulgent victim of the gambling demon. With acuity, Malvasia praises Guido the money maker, the self-confident artist able to overhaul the mechanisms of the art market by exponentially increasing the value of painting. And yet, Malvasia cannot help but condemn Guido the money squanderer, the indebted painter who gambles away his reputation and jeopardizes the quality of his sublime output. Illustrated with numerous color images, these two volumes provide a critical edition and annotated translation of Malvasia’s life of Guido. Based on a radical reassessment of the historical documentation and a profound investigation of Malvasia’s art criticism, these volumes offer the most thorough treatment to date of the artist’s work.
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. A complex and ambivalent treatment of the dead body emerges, one which necessarily confronts established modern perspectives on death. New scientific methods have enabled archaeologists to understand the remains of the dead as valuable source material. This book contextualizes the resulting insights for the first time in an interdisciplinary framework, considering their place in the broader picture drawn by the written sources of this period, ranging from canon law and hagiography to medieval literature and historiography. It soon becomes obvious that the dead body is more than a physical object, since its existence only becomes relevant in the cultural setting it is perceived in. In analogy to the findings for the living body in gender studies, the corpse too, can best be understood as constructed. Ultimately, the dead body is shaped by society, i.e. the living. This book examines the mechanisms by which this cultural construction of the body took place in medieval Europe. The result is a fascinating story that leads deep into medieval theories and social practices, into the discourses of the time and the daily life experiences during this epoch.
The dal Pozzo print collection was unique in its scope and organisation. Some 3,000 prints are known, in fourteen albums and many loose impressions mainly divided between the British Library and the Royal Library at Windsor Castle. Acquired from the flourishing printmaking industry of the time, the prints assembled by Cassiano dal Pozzo (1588–1657) and his younger brother Carlo Antonio (1606–89) were largely documentary and carefully ordered by subject matter: costumes, religious processions and ceremonies, tombs and catafalques, portraits, social and humorous subjects, architecture, topography, maps and military engagements.

This second and final part of the catalogue presents the architectural, topographical and military prints. Over 750 prints are devoted to ancient and modern Rome: from an album entirely dedicated to St Peter’s – the largest building project of the day – to another covering the major pilgrim and other churches in Rome, including exterior views, plans, altarpieces and statuary. The palaces and villas of Rome are also well represented, including Falda’s famous *Palazzi di Roma*, while the ancient city is evoked through two compilations of sixteenth-century prints: Hieronymous Cock’s Roman ruins and the *Speculum Romanae Magnificentiae* with many reconstructions of ancient buildings. The collection stretched well beyond Rome, however, and included architecture in other Italian and European cities (including Rubens’s *Palazzi di Genova* and Perret’s engravings of the Escorial). The European theatre of war is represented in more than 600 prints recording major sixteenth- and seventeenth-century military engagements: an extraordinary assemblage that testifies to the popularity of this genre of printmaking that not only celebrated victory but provided information to convey news of military events. This ground-breaking catalogue will be an essential resource not only for students of prints, but for all those studying European visual culture in the seventeenth century.
Meta-painting refers to the ways in which artworks playfully reveal or critically expose their own fictiveness, and is considered a constitutive aspect of Western art. Its rise was connected to changes in the consumption of religious imagery in the sixteenth century and to the advent of the portable framed canvas, the single most important medium of modernity. While the key initial contributions of some Renaissance painters from Jan van Eyck to Andrea Mantegna have always been acknowledged, in the principal narrative the Renaissance has largely remained the naïve moment of realistic experimentation to be ultimately superseded by the complex reflexive developments in Early Modern art, following the Reformation.

Aiming to challenge this view, this volume examines how painters interrogated the constructed nature of representation before 1500, and evaluates the possibilities of a critical pictorial vocabulary in the predominantly religious framework of Latin Christianity. The contributions delve into an analysis of illusionism, embedded images, subversive attributes, equivocal frames, transparent veils and the staging of the painter at work. The case studies trace these issues in mural and panel painting, as well as in book illumination on both sides of the Alps, and reconstruct their invention and reception during the Italian and Northern Renaissance. The collection also features the first-ever English translations of seminal articles by André Chastel (1964), Klaus Krüger (1993) and Wolfgang Kemp (1995).

Alexander Nagel is Professor of Fine Arts at New York University. He is the author of Medieval Modern (2012), The Controversy of Renaissance Art (2011 – winner of Charles Rufus Morey Award) and Anachronic Renaissance (2010 – co-authored with Christopher Wood). 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.

Péter Bokody is Assistant Professor of Art History at Plymouth University, UK. His chief interest is the emergence of painting as a complex and political medium in late-medieval visual culture. He is currently working on a book on representations of sexual violence in early Italian painting.

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Supported by dozens of magnificent illustrations, this volume demonstrates the variety of ways in which ongoing research and the development of new technology can serve to revive the splendour of fragile tapestries kept in European and American museums. As the Royal Manufacturers of Tapestry, De Wit has been a leading force in undertaking the most pioneering and impressive restoration and conservation campaigns for more than a century. The entrepreneurial and artistic strategies that marked the beginning and subsequent development of De Wit, are extensively discussed in the first part of this book. Koenraad Brosens provides an in-depth analysis of the roles played by the three directors of the Royal Manufacturers – from founding father Theophiel De Wit, to Gaspard De Wit, to current director Yvan Maes De Wit. Each of these individuals’ choices have been closely linked to the increasingly rapid and significant developments in the European and American tapestry landscapes. The second part of this volume, by Yvan Maes De Wit, surveys the most pioneering and impressive restoration and conservation campaigns undertaken by the Royal Manufactory. Through its original and creative scope of investigation, this book aims to make an invaluable contribution to art-historical discussion and research on nineteenth- and twentieth-century tapestry production, restoration and conservation.
Taddeo di Bartolo, Siena’s premier painter in the years around 1400, is the focus of a cultural history of a great Italian school in an understudied period. His patrons commissioned important fresco cycles and the most impressive polyptychs of the age. In part a travelogue, the text follows Taddeo (ca 1362-1422) from training in straitened times at Siena across central and northern Italy. Ten years of itinerancy drew him to various Tuscan centers, along the Ligurian coast from Genoa to Provence, probably to Padua, and into Umbria. About 1399 he resettled at Siena to rapidly become the preferred painter of his commune. His mural cycles made a greater imprint on Siena’s civic iconography than has been acknowledged while his efficient Sienese shop produced outstanding panel paintings for, among others, the most dynamic religious orders. Until his last years he received grand commissions in and from beyond Siena. He drew a pope’s portrait and was employed by a cardinal at Rome. Attention to his production methods shows how his busy shop ensured variety in numerous paintings for mid-level clients by a flexible design system. Taddeo’s works, including rediscovered and reconstructed paintings, come alive in beautiful illustrations. This chronicle of an indefatigable and successful late medieval career positions the painter, his colleagues, and his patrons in their political, economic, and social circumstances. It provides new insights on Siena’s artistic culture at the start of the Renaissance.

Gail Elizabeth Solberg holds history and art history degrees from Stanford and the Institute of Fine Arts at NYU. A resident of Florence, she has written extensively on Taddeo di Bartolo and here gathers decades of research. Her particular interests include the transmission of ideas across the schools of painting, patronage networks, and the mechanics of the painter’s practice. She looks with care at single objects and beyond to the circumstances that endow them with ulterior meaning.

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TADDEO DI BARTOLO
SIENA’S PAINTER IN THE EARLY QUATTROCENTO
Gail Elizabeth Solberg

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St Geminianus sails to Constantinople, Taddeo di Bartolo
San Gimignano, Musei Civici
Photo: Lensini, Siena
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The Inventory of King Henry VIII
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Robert Brennan

approx. 250 p., 15 b/w ills, 107 col. ills, 220 x 280 mm, 2019,
ISBN 978-1-912554-00-3
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