Dear customer,

We are pleased to share with you our Forthcoming Titles Catalogue for Autumn-Winter 2021-2022. This contains details of our new and forthcoming titles published between July 2021 and Winter 2021-22. However, due to ongoing capacity problems at printers owing to an international scarcity of paper and cardboard (a by-product of the Covid pandemic), certain titles are now likely to only be published in Spring 2022. We will of course do all we can to meet the planned publication dates, but still recommend that you consult our website at www.brepols.net for the latest updates (see webcatalogue > forthcoming publications). At the end of this catalogue, we have included a list of titles that were included in our previous Forthcoming Titles Catalogue but that were held up due to these capacity problems, and that are now scheduled to appear by the end of this year.

Meanwhile, Brepols continues to future-proof itself. We are increasingly placing emphasis on eBooks as an alternative to paper books. Our aim, as far as possible, is to make the online content available at the same time as the printed book. We are also pleased to offer eBooks in fields where the focus has until recently been on printed volumes, such as archaeology. In total, Brepols now offers more than 2,000 eBooks in a whole range of subjects. We encourage libraries to check our eBook Collections, and are pleased to offer special Backlist discounts until the end of this year. We also have a special offer until 31 December 2021 for our flexible pick-and-choose formula.

This catalogue also provides an opportunity for us to announce other important developments for early 2022. With the launch of Centaurus: Journal of the European Society for the History of Science in a Subscribe-to-Open publishing model, Brepols aims to strengthen its ambition as an Open Access publisher. And in early 2022 our new website will go live, with a strong focus on user-friendliness and reliability for all our stakeholders.

Sincerely,
The Brepols Team
Urban Literacy in the Nordic Middle Ages
Kasper H. Andersen, Jeppe Büchert Netterstrøm, Lisbeth M. Imer, Bjørn Poulsen, Rikke Steenholt Olesen (eds.)

This volume explores literacy in the medieval towns of Denmark, Norway, Sweden, and Finland, and aims to understand the extent to which these medieval urban centres constituted a driving force in the development of literacy in Nordic societies generally.

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Lost Notes and Hidden Spells: Scraps of Worldly Literacy from the Choir Stalls in Lund Cathedral - Andreas Manhag

Civic Identity and Civic Participation in Late Antiquity and the Early Middle Ages
Cédric Bélizal, Els Rose (eds.)

Studies the continuities and discontinuities in the functioning of civic bodies in the late and post-Roman world.

During the Ancient Greek and Roman eras, participation in political communities at the local level, and assertion of belonging to these communities, were among the fundamental principles and values on which societies would rely. For that reason, citizenship and democracy are generally considered as concepts typical of the political experience of Classical Antiquity. These concepts of citizenship and democracy are often seen as inconsistent with the political, social, and ideological context of the late and post-Roman world. As a result, scholarship has largely overlooked participation in local political communities when it comes to the period between the disintegration of the Classical model of local citizenship in the later Roman Empire and the emergence of ‘pre-urban’ entities in Northern Italy from the ninth century onwards. By reassessing the period c. 300-1000 CE through the concepts of civic identity and civic participation, this volume will reassess both the impact of Classical heritage with regard to civic identities in the political experiences of the late and post-Roman world, and the rephrasing of new forms of social and political partnership according to ethnic or religious criteria in the early Middle Ages. Starting from the earlier imperial background, the fourteen chapters examine the ways in which people shared identity and gave shape to their communal life, as well as the role played by the people in local government in the later Roman Empire, the Germanic kingdoms, Byzantium, the early Islamic world, and the early medieval West. By focusing on the post-Classical, late antique, and early medieval periods, this volume intends to be an innovative contribution to the general history of citizenship and democracy.

Cédric Bélizal is Professor of Ancient History at the University of Fribourg, Switzerland. Els Rose is Professor of Late and Medieval Latin at Utrecht University

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Medieval Buildings
Hans-Werner Goetz, Ian N. Wood (eds.)

Although ‘Otherness’ is an extremely common phenomenon in every society, related research is still at its beginnings. ‘Otherness’ in the Middle Ages is a versatile and complex theme that covers a great number of different aspects, facets, and approaches. The methodological introduction and the 18 contributions of this volume demonstrate the great diversity of the theme and its different manifestations and perspectives. They examine all kinds of ‘Otherness’, highlight demarcation and rejection, aversion or acceptance, assimilation and integration, thus relativizing a strict dichotomy between ‘the Self’ and ‘the Other’ or between inside and outside. This volume is so far the most comprehensive attempt to tackle the huge problem of ‘Otherness’ in the Middle Ages.

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Otherness in the Middle Ages
Hans-Werner Goetz, Ian N. Wood (eds.)

Selected Proceedings of the International Medieval Congress, Leeds

Although ‘Otherness’ is an extremely common phenomenon in every society, related research is still at its beginnings. ‘Otherness’ in the Middle Ages is a versatile and complex theme that covers a great number of different aspects, facets, and approaches. The methodological introduction and the 18 contributions of this volume demonstrate the great diversity of the theme and its different manifestations and perspectives. They examine all kinds of ‘Otherness’, highlight demarcation and rejection, aversion or acceptance, assimilation and integration, thus relativizing a strict dichotomy between ‘the Self’ and ‘the Other’ or between inside and outside. This volume is so far the most comprehensive attempt to tackle the huge problem of ‘Otherness’ in the Middle Ages.
Pierre Abélard, génie multiforme
Actes du colloque international, organisé par l’Institut d’Études Médiévales et tenu à l’Institut Catholique de Paris les 29-30 novembre 2018
Dominique Poirel (éd.)

Étudiant terrible et maître illustre, amant légendaire et logicien virtueux, moine instable et abbé réformateur, poète de génie et philosophe précurseur, théologien prestigieux et deux fois condamné pour hérésie, auteur entre autres de commentaires sur Porphyre et sur la Bible, de traités sur la dialectique et sur la Trinité, de poèmes amoureux et liturgiques, et encore – dans le même dossier – d’une autobiographie controversée, d’une correspondance passionnée et d’une règle religieuse, Pierre Abélard n’est pas seulement une des figures les plus célèbres de tout le Moyen Âge, il en est aussi, comme homme, comme écrivain et comme penseur, une des plus riches, des plus complexes et des plus insaisissables.

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Order into Action
How Large-Scale Concepts of World-Order determine Practices in the Premodern World
Christof MAUNTEL, Klaus OESCHMA (éd.)

Focusing on religious, political, and geographical ideas and models, this volume explores, how and to which extent pertinent large-scale concepts influenced or determined concrete actions in premodern cultures.

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The Medieval Dominicans
Books, Buildings, Music, and Liturgy
Eleanor Giraud, Christian Leitmeir (éd.)

This international and interdisciplinary collection discusses a wide range of aspects relating to the material and devotional culture of the Dominican Order across medieval Europe.

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Compilation and Adaptation: How ‘Dominican’ is Hieronymus de Moravia’s Tractatus de Musica? – Christian Thomas Leitmeir
Political Liturgies in the High Middle Ages
Beyond the Legacy of Ernst H. Kantorowicz
Paweł Figurski, Johanna Dale, Pieter Byttebier (eds)

The essays in this book demonstrate how a careful reading of liturgical sources can shed new light on political cultures and practices, how liturgical rituals shaped politics and how political realities influenced liturgical ceremonial. They demonstrate the interrelationship between liturgical scholarship and political theory, and challenge the paradigm of the desacralization of kingship and politics in this period.

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Marginal Figures in the Global Middle Ages and the Renaissance
Meg Lota Brown (ed.)

Spanning five continents, this volume examines how the motives and methods of marginalization shaped the literature, economies, art, politics, and mythology of the Middle Ages and the Renaissance.

The essays in this collection explore the motives and methods of marginalization throughout pre-modern Europe, Japan, the Ottoman Empire, and areas that are now Mexico, Iran, Peru, Syria, and Costa Rica. The authors offer a rich variety of perspectives on precarity and privilege, resistance and hybridity. They unpack the intersections of power, tradition, and difference. And they examine the relationship of marginality to both violence and creativity not only in the global Middle Ages and Renaissance but also in our present moment. While deepening readers’ understanding of our antecedents, the collection illuminates the contemporary urgency of being ‘ethically awake to the needs, sufferings, sorrows, and dignity of others around the globe.’

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Richesse, terre et valeur dans l’occident médiéval
Économie politique et économie chrétienne
Laurent Feller

Quelles sont les conséquences de l’encastrement de l’économique dans le social ? Posée dès les années 1940 par Karl Polanyi à propos des sociétés qui se situent de l’autre côté du « grand partage », cette question est déterminante pour comprendre les conditions autant culturelles que matérielles du développement au sein de l’Occident médiéval. Sans renoncer à un certain nombre d’interrogations de l’économie politique, l’ouvrage de Laurent Feller intègre les méthodes et les résultats des sciences sociales afin de parvenir à une description du réel qui rend compte de l’action des hommes sur les choses et de ce que font les agents, dans la société chrétienne du Moyen Âge, lorsqu’ils produisent, échangent et consomment. Il s’intéresse notamment à l’attitude des élites à l’égard de la terre, à la fois outil de production et vecteur de prestige, aux instruments cognitifs des moines, des évêques et des aristocrates laïcs qui manipulent les richesses, aux modes d’évaluation et aux façons de solder les échanges.

Laurent Feller est professeur d’histoire du Moyen Âge à l’Université Paris 1 Panthéon-Sorbonne. Spécialisé dans l’étude de l’économie et de la société rurale dans le haut Moyen Âge, il a dirigé ou co-dirigé de nombreux collections concernant les aspects sociaux et culturels de la vie économique.

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Memory and Recollection in the Aristotelian Tradition

Essays on the Reception of Aristotle’s
De memoria et reminiscencia

Véronique Decaix, Christina Thomsen Thørnqvist (eds)

Aristotle’s De memoria et reminiscencia (“On Memory and Recollection”) is the oldest surviving systematic study of the nature of human memory.

Aristotle’s De memoria et reminiscencia (“On Memory and Recollection”) is the oldest surviving systematic study of the nature of human memory. Forming part of Aristotle’s other minor writings on psychology that were intended as a supplement to his De anima (“On the Soul”) and known under the collective title Peri natuvlia, Aristotle’s De memoria et reminiscencia gave rise to a vast number of commentaries in the Middle Ages. The present volume offers new knowledge on the medieval understanding of Aristotle’s theories on memory and recollection across the linguistic traditions including the Byzantine Creek, Latin and Arabic reception.

Véronique Decaix is Associate Professor in Medieval Philosophy at the University Paris 1 Panthéon-Sorbonne. Her research focus is on psychology during the Middle Ages, precisely on intentionalty in cognitive processes such as sensation, memory, dream and intelllection.

Christina Thomsen Thørnqvist is professor of Latin (University of Copenhagen) and specializes on the Latin reception of Aristotle’s syllogistic theory and his natural philosophy.

The Cult of Saints in Nidaros Archbishopric

Manuscripts, Miracles, Objects

Ragnhild M. Ba, Jon Vidar Sigurdsson (eds)

Scandinavia has often been considered as a peripheral part of the Christian world, with its archbishopric in Nidaros an isolated outpost of the Catholic Church. This volume, however, offers a reassessment of such preconceptions by exploring the way in which the Nidaros see celebrated the cult of saints and followed traditions that were both part of, and distinct from, elsewhere in Christian Europe.

Ragnhild M. Ba is art historian, currently visiting postdoctoral fellow at the Courtauld Institute of Art; Jon Vidar Sigurdsson is professor in medieval history at the University of Oslo.

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Saints in Everyday Life: Epigraphy as a Source for the Medieval Cult of Saints — ELISE KLEVANE

Material Exchanges in Medieval and Early Modern Europe

Archaeological Perspectives

Magdalena E. Naum, Jette Linna, Sergio Escribano-Ruiz (eds)

The study of the movement of ‘things’ — the exchange of objects as gifts or through trade, the itineraries that they followed when on the move, and their changing importance from location to location — can offer unique insights into our understanding of past societies; and archaeology plays a vital role in allowing such movements to be traced. Nonetheless, the circulation of objects across time, and between peoples and places, has long been neglected as a field of research in its own right. This volume aims to address this gap in scholarship by drawing on recent archaeological research to provide a detailed study of the moment of objects across Europe in the late medieval and early modern period. The contributions gathered here trace the interactions between peoples, ideas, and objects in order to explore the impact of movement both on the material things themselves, and on the people who manufactured, exchanged, or used such goods.

The volume draws on a wide range of archaeological evidence to explore subjects as varied as production and transport, modes of trade, the connections between trade and religion, and the emotional connections between things and people. Together, they offer a pioneering approach to our understanding of objects and their movement in the past.

Magdalena Naum is an associate professor at the Department of Archaeology and Heritage Studies, Aarhus University. Her research focuses on migration, Scandinavian colonialism and cultures of collecting.

Jette Linna is curator of historical archaeology at Moesgaard Museum and adjunct assoc. prof at Department of Archaeology and Cultural Studies, University of Aarhus. Linna is the author of several volumes and papers on Early Modern consumption, as well as editor of an anthology on diasporic communities in Early Modern Scandinavia.

Sergio Escribano-Ruiz is part-time Professor and Post-Doctoral Fellow at the University of the Basque Country (UPV/EHU). He has carried out research across Europe (Spain, Italy), America (Canada, Argentina) and Africa (Sahara), studying several topics ranging from historical pottery and settlements to colonialism.

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Regular Essays
Le phénomène formulaire est foisonnant, protéiforme dans tous les aspects des pratiques culturelles médiévales. Poésie, actes épiscopaux, encyclopédies, récits de miracles, charmes, formulaires notariaux, chroniques, tous ces genres textuels emploient des formules à des degrés divers et sous des formes variées. Au-delà de cette diversité apparente se dessinent cependant des problématiques communes : désir de permanence, argumentation fondée sur un savoir partagé unissant une communauté d’utilisateurs (et excluant ainsi ceux qui n’appartiendraient pas à ladite communauté), souplesse et adaptabilité bien réelles derrière la fixité apparente de la forme. Ce quatrième ouvrage consacré à la formule médiévale rassemble des contributions en français, en anglais et en espagnol. À travers l’étude fine d’une multitude de documents de natures et d’origines géographiques très variées, ces articles analysent les formules à la fois dans leur fonctionnement textuel (et parfois graphique) et dans leur rôle social. La confrontation de disciplines différentes permet d’aborder le phénomène formulaire dans sa globalité, et ainsi de mieux distinguer ce qui n’est propre qu’à un type de formules ou de texte particulier et ce qui est au contraire essentiel au concept de formule.

Elise Louvriot, maîtresse de conférences en linguistique anglaise à l’Université de Reims Champagne-Ardenne. Charles Garcia et Stephen Morrison sont membres du Centre d’Études Supérieures de Civilisation Médiévale et respectivement maître de conférence en civilisation espagnole et professeur en philologie anglaise médiévale.

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Un livre qui permet de décoder les multiples interactions entre les cultures. Les objets des transferts culturels sont innombrables et leur étude est particulièrement importante pour comprendre les mondes normands médiévaux et leurs multiples interfaces avec le monde scandinave, les îles Britanniques, l’Europe orientale et la Méditerranée. Cet ouvrage s’intéresse aux processus de transmission et de réception, d’adaptation, d’adoption ou de rejet, en montrant comment ces dynamiques font évoluer les cultures entre le VIIe et l’XIe siècle. Différents types d’objets sont ainsi abordés, qu’ils soient matériels (broderie, accessoires du costume ; artefacts en fer, monnaies, manuscrits ; monuments funéraires ; sculptures…) ou immatériels (savoir-faire, modèles littéraires, langue, pratiques religieuses et funéraires, idéologie du pouvoir, serment…), dont quelques-uns sont des ‘monuments’ emblématiques des mondes normands (la Tapisserie de Bayeux ; les mosaïques du sol de la cathédrale d’Otrante). Une attention particulière a été attachée à la mise en contexte de ces objets permettant d’en saisir la réinterprétation dans des environnements socio-culturels différents. L’ouvrage permet également de questionner le rôle et l’implication des acteurs des transferts culturels (élites aristocratiques, hommes d’Église, marchands, artistes, lettrés, copistes…), du fait de leur statut ou leur fonction, mais aussi selon leur aptitude à promouvoir un transfert. Il met en lumière des liens et des réseaux jusque-là mal connus, la circulation des modèles qui intéressent une multitude d’objets et de productions, et il contribue ainsi à explorer des situations de contact entre des populations différentes et la construction de leurs interactions.

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This volume explores how the crusades have been remembered, revered and ridiculed by those who participated in them and by those who in later periods made use of the crusades as an historical phenomenon. The volume thus traces the memory and legacy of the crusades by putting together essays that focus on the specific ways in which the crusades have been memorized, evoked and exploited from the eleventh century until today.

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Legacies of the Crusades

When war ended, the hard work began. Crusader warfare was only the beginning, for after peace came huge and often fundamental changes for individuals and societies. First it was necessary to establish firm and secure agreements between enemies, and take care of prisoners of war and refugees. Soon followed new legal systems, and new social groups emerged as old and new families intermarried, or entire segments of the population became subordinates under new rulers. And in a longer time perspective, the entire physical landscape was changed to conform to and express the beliefs and values of the conquerors.

The military expeditions of the medieval crusades are well studied, at different times and in many diverse areas, but the consequences for individuals and societies much less. This book opens up a new research area, and contributes with 11 studies covering the Middle Eastern crusader states, the Mediterranean, and the Baltic Sea.

Torben Kjersgaard Nielsen is Associate Professor in Medieval History at Aalborg University, Denmark, and currently Head of Studies. Kurt Villads Jensen is Professor in Medieval History and Director of the Centre for Medieval Studies, Stockholm University, Sweden.

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The Expansion of the Faith
Crusading on the Frontiers of Latin Christendom in the High Middle Ages
Paul Srodecki, Norbert Kersken (eds)

Research on medieval crusades, their historical concepts, their course, and their social and regional range

This volume offers a comparative approach to the crusade movement on the frontiers of Latin Christendom in the High Middle Ages, bringing a regional focus to research on these peripheral phenomena. It features several key questions: Which military campaigns were propagated as crusades on the peripheries of the Christian West? What efforts were made to gain recognition for them as crusades and what effects did these have? What value did the crusade movement have for societies at the lines christianitatis? What role did the crusades have in strengthening pan-Western sense of togetherness and solidarity, and what role did they have for creation of a crusader and frontier identity? The nineteen papers, ranging in scope from the southern and eastern Baltic regions to Iberia, Egypt and the Balkans, provide new insights into the ways in which crusade rhetoric was reflected in the culture and literature of countries involved in crusading beyond the Holy Land.

Paul Srodecki holds a Ph.D. from Gießen University, Germany, and has been working as a Research Fellow and Lecturer in Medieval and Eastern European History at various academic institutions, including the Universities of Gießen, Kiel, Germany, and Ostrava, Czechia. Norbert Kersken holds a Ph.D. from the University of Münster with a dissertation on medieval national historiography. He is a teaching and research fellow at the Heidel Institute for Historical Research on East Central Europe and the University of Giessen.

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Agricultural Landscapes of Al-Andalus, and the Aftermath of the Feudal Conquest

Helena Kirchner, Florcel Sabaté (eds)

This book is a compilation of significant, recent research on agricultural systems in Al-Andalus, undertaken from an archaeological perspective, with particular reference to irrigated and drained areas, dry agriculture field systems, and pasturelands.

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Introduction. Research on Irrigation, Drainage, Dry Agriculture and Pasturelands in Al-Andalus — HELENA KIRCHNER

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Watermills in Ibiza (Balearic Islands): A Documentary and Archaeological Case Study in Santa Eulària des Riu — ANTONI PUY, ANTONI VIRGILI

Dry Farming and Pasturelands

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On the Problem of Andalusi Dry Farming: Aialt (Castell de Castells), a Village with no Irrigation System in the Mountains of Valencia — ANTONIO MALPICA, SONIA IRRIGATED AREAS

Woven into the Urban Fabric

Cloth Manufacture and Economic Development in the Flemish West-Quarter (1300-1600)

Jim van der Meulen

Woven into the urban fabric is a regional study about economic development in late medieval Low Countries that offers novel insights and conclusions pertinent to all economic historians of pre-industrial Europe through its innovative combination of widely diverse source materials and state-of-the-art analytical frameworks.

This regional study focuses on the socio-economic development of the so-called West-Quarter of the county of Flanders during the period 1300-1600. Through the expansion of potent textile industries in the countryside from the fourteenth century onwards, this region gradually attained distinctly urban characterizations in terms of production scale, specialization, product quality, and the aim for external markets. By the middle of the sixteenth century the West-Quarter had even become one of Flanders’s main production regions of woolen cloth. This book assesses how and why this economic expansion took place, why it happened at that particular moment, and why in this region. The broader aims of the research are twofold: first, to offer a contribution to the debate on Europe’s transition from a ‘feudal’ to a ‘capitalist’ or market economy by looking at the influence of specific socio-structural and institutional frameworks on the economic development of pre-industrial societies. Secondly, this book contributes to the debate about the divide between town and countryside in pre-industrial Europe, combining the outlooks and methods of both urban and rural historians in order to qualify this supposed dichotomy.

Jim van der Meulen obtained his PhD-degree from the University of Antwerp in the fall of 2017. Currently he is affiliated with Ghent University as a post-doctoral researcher in a team-project, financed by the ERC, about late medieval lordship in Europe. His research interests stretch from the socio-economic development of late medieval society to political elites and state formation in the same period, with a regional specialization in the Low Countries.

Raising Claims

Justice and Commune in Late Medieval Italy

So Nakaya


Ceccholo, making a claim against Nello for the payment of unpaid land rent. Jacopo, Giovanni and Turi, appealing for an exemption from tax. The long queue of claimants that formed in front of the communal palace was an everyday scene in fourteenth century Lucca. What is remarkable is the enormous ubiquity of such claims. In this Tuscan city of only twenty thousand people, an average of ten thousand claims were filed at the civil court each year. Why did local residents submit claims to the commune in such numbers? And what effect did this daily accumulation have on the development of the commune?

In the fourteenth century, Italian communes, the established public authorities that governed the populace, underwent a shift toward becoming oligarchic regimes. The communes’ character as a form of government in which power was held ‘in common’ by ‘the public’ seemed on the verge of disappearing. At this time, political leaders and judicial magistrates began to rely on their own discretion when rendering their decisions, a practice that was recognized as legitimate even when such decisions deviated from positive law. By the beginning of the fifteenth century, this shift in the underlying logic of the legitimacy of rulings became entrenched in the jural and political character of the commune, prompting the advent of the modern era. Based on the archival records from law courts and councils, this book elucidates the process of the emergence and shaping of a new form of justice and the transformation of the commune by focusing on everyday practices that unfolded in the spheres of civil and criminal justice by inhabitants who raised claims and the governors who heard them.

So Nakaya is a Associate Professor at Osaka University (Japan). His research interests primarily focus on social and legal history of the medieval Italian cities.

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Materiality and Religious Practice in Medieval Denmark
Sarah Croix, Mads Heilskov (eds)

Materiality and Religious Practice in Medieval Denmark stresses the significance of the sensory, dramatic enactment that moved the soul, body, heart and mind of the medieval faithful and proposes to revisit and pave the way ahead for research in religious material culture in medieval Denmark.

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Couples et conjugalité au haut Moyen Âge (VIe-XIIe siècles)
Emmanuelle Santinelli-Folz

Dans ce volume, l’étude s’attache à préciser ce qu’est un couple dans le royaume des Francs du haut Moyen Âge, à en saisir les différentes formes et la réalité sociale, ainsi les évolutions entre le VIe et le XIIe siècle.

Qu’est-ce qu’un couple dans le royaume des Francs du haut Moyen Âge ? Quelles en sont les différentes formes ? À quelle réalité sociale correspond-il ? Sur quelles bases s’organisent les relations entre les conjoints ? Comment le discours et les pratiques évoluent-elles entre le VIe et le XIIe siècle ? Pour y répondre, il a fallu croiser des sources de nature diversifiée (narratives, diplomatiques, législatives, morales, administratives, poétiques, épistolaires, iconographiques et archéologiques), analysées à la lumière des questionnements sociologiques, psychologiques, anthropologiques et philosophiques actuels. Il en ressort, même si la conjugalité constitue la norme dans tous les milieux sociaux, une grande diversité de situations et de parcours. Tous les couples n’étaient pas mariés, monogames, formant une communauté de résidence, d’affectation et de solidarité hiérarchisée, comme pourrait le laisser supposer la documentation écrite, monopole d’une élite, le plus souvent ecclésiastique, qui tend à présenter comme des normes ce qui n’est qu’un idéal souhaité.


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Le comté de Bourgogne d’Eudes IV à Philippe de Rouvres (1330-1361)
Sylvie Le Strat-Lelong

Une étude de la construction du pouvoir princier en Franche-Comté au temps de la première union bourguignonne

En 1330, le duc de Bourgogne Eudes IV prend en main le gouvernement du comté de Bourgogne dont vient d’hériter son épouse. Comme après lui son petit-fils Philippe de Rouvres, il se retrouve alors à la tête d’une principauté incluant l’Artois et les duché et comté de Bourgogne. Quelles sont les retombées de cette situation inédite en Franche-Comté ? C’est ce que se propose d’étudier l’ouvrage. Cet intermède de 31 ans a contribué à poser les bases du futur État bourguignon des ducs Valois par des réformes d’envergure. Cela n’a pas été sans difficultés et inachèvements de toute sorte. Ils tiennent autant à la conjoncture problématique des débuts de la guerre de Cent ans qu’à la puisance remarquable de la haute noblesse comtoise, menacée par la politique d’affirmation souveraine du duc-comte. Mais celle-ci ne peut paralement être menée qu’avec le soutien de l’aristocratie des grands, que les princes ont finalement choisi d’associer au pouvoir après de tumultueux épisodes de conflit armé ; de la petite et moyenne noblesse, peu à peu ralliée à un système de gouvernance dont elle tire de multiples avantages. On trouve là des caractéristiques propres aux États princiers de la fin du Moyen Âge. Il se dégage cependant une forte singularité de la Franche-Comté en ce deuxième tiers du XVème siècle. Elle s’illustre par les possibilités économiques liées à l’industrie du sel et les vicissitudes de la progressive intégration dans un vaste espace bourguignon.

Ancienne élève de l’école normale supérieure de Saint-Cloud, Sylive Le Strat-Lelong a enseigné à l’Université de Bourgogne-Franche-Comté. Ses recherches portent sur la Franche-Comté au XVè siècle.

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Écrire le voyage au temps des ducs de Bourgogne

Actes du colloque international organisé les 19 et 20 octobre 2017 à l’Université du Littoral – Côte d’Opale (Dunkerque)

Jean Devaux, Matthieu Marchal, Alexandra Velissariou (éd.)

Situation aux confins de l’histoire littéraire et de l’histoire culturelle, cet ouvrage vise à mettre en lumière le rôle prépondérant joué par les États bourguignons dans l’essor de l’écriture du voyage.

Issu des rencontres internationales qui se sont tenues à l’Université du Littoral – Côte d’Opale (Dunkerque) les 19 et 20 octobre 2017, le présent ouvrage vise à mieux appréhender le rôle prépondérant joué par les États bourguignons dans l’essor de l’écriture du voyage. Il s’attache en particulier au genre du récit de voyage qui, dans les villes des Pays-Bas comme à la cour des ducs, gagna bien vite la faveur des élites bourguignonne - pélerins, diplomates, soldats ou marchands, les voyageurs écrivains apportent pour beaucoup une contribution originale à ce mode spécifique de narration. Ce recueil d’études a par ailleurs pour objectif de mettre en lumière les liens subtils que ce genre littéraire entretient tout à la fois avec la littérature romanesque et la production historiographique qui s’épanouissent alors en terre bourguignonne et à l’époque bourguignonne (XIVe-XVIe siècles).

Alexandra Velissariou (1981-2020), maître de conférences à l’Université du Littoral – Côte d’Opale, a consacré la majeure partie de ses travaux à l’art du récit bref et à l’écriture du voyage au temps des ducs Valois de la maison de Bourgogne.

Matthieu Marchal est maître de conférences à l’Université du Littoral – Côte d’Opale, a consacré la majeure partie de ses travaux à l’art du récit bref et à l’écriture du voyage au temps des ducs Valois de la maison de Bourgogne.

Jean Devaux, professeur à l’Université du Littoral – Côte d’Opale, s’intéresse plus particulièrement à la littérature bourguignonne et à l’histoire du Bas Moyen Âge français.

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Alain Servantie, La découverte des animaux d’Amérique

Écrire le voyage au temps des ducs de Bourgogne

Stéphane Vanderputten

Stéphane Vanderputten studies the paradoxical relationship of the early modern canonses of Bouxières abbey with their medieval past.

While various documentary, material, spatial, and immaterial legacies of that past remained a crucial presence in the convent’s narrative of self, the canonses also used and manipulated them to pursue and justify drastic changes in their organization and lifestyle. Thanks to an unusually rich and varied body of evidence, we are able to reconstruct in unprecedented detail this elite convent’s memory culture over a period of more than two centuries. We see how it was expressed and how it evolved, and what were the factors that drove forward its development. The resulting image of a highly flexible memorial culture helps us to explain how and why it lived on throughout many crises and transformations, including even the abbey’s dissolution in 1791.

Stéphane Vanderputten is a full professor in the history of the early and high Middle Ages at Ghent University. He specializes in the study of the culture and societal embedding of religious communities, with a particular focus on memory culture, leadership, and reform.

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Watch a video presentation by Stéphane Vanderputten via https://youtu.be/jBPhx_w21lk

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Marco Guida (Pontificia Università Antonianum, Rome, Italy)
Dominique Poirel (Institut de recherche et d’histoire des textes, France)

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The Birth of the Author
Pictorial Prefaces in Glossed Books of the Twelfth Century
Jeffrey J. Hamburger

This book argues that the images devised to accompany medieval commentaries, whether on the Bible or on classical texts, made claims to authority, even inspiration, that at times were even more forceful than those made by the texts themselves. Paradoxically, it was in the context of commentaries that modern conceptions of independent authorship first were forged.

Looking beyond author portraits and the genre known as the accessus ad auctores, usually seen as the sites of such claims, this study examines pictorial programmes in copies of Horace’s poetic works, the Glossa ordinaria, the dominant biblical commentary of the first half of the twelfth century, anti-heretical polemics, and Rupert of Deutz’s commentary on the Song of Songs. The inventive images fashioned to accompany these works do not merely illustrate or exemplify pre-existing understandings of authorship, rather, they help to shape them at the very moment at which a particularly historically situated set of ideas about authorship was itself coming into being.

Pictorial prefaces of the twelfth century represent commentaries of their own that work both in concert with the commentaries to which they are attached but also, at times, in ways that go beyond anything that the commentator himself authored or authorized. In this way, they participate in a broader trend in the High Middle Ages to champion the ability of images to articulate and elaborate in the manner of rhetorical persuasion complex arguments regarding critical matters of faith.

Review
“The Birth of the Author is the very model of what interdisciplinary research should be. It demonstrates superbly well that images which functioned as avatars of authorship and authority could, in their own right, serve as vessels of truth and vehicles of complex, self-conscious argumentation.”

Alastair J. Minnis, Yale University

Marie de Bourgogne/
Mary of Burgundy
‘Persona’, Reign, and Legacy of a Late Medieval Duchess / Figure, Principat et Postérité d’une Duchesse Tardo-Médiévale
Michael Depeter, Jonathan Dumont, Elizabeth L’Estrange, Samuel Mareel (eds)

Mary of Burgundy (r. 1477-1482) occupies an important place in the history of late medieval and early modern Europe, yet her life and principate have received relatively little scholarly attention. They are, however, key to the history both of the Low Countries and of Europe, since her marriage to Maximilian of Austria united the Habsburgs with the Valois-Burgundy dynasty, giving them vast territories on the borders of France. In this book, some of the best specialists in the field contribute to a better understanding of Mary’s principate, its features, and its long-term perception. In the first part, the authors address the issue of Mary’s contested legitimacy as a late medieval female ruler: law, literature, visual arts and theatrical representations are examined as means of communication, strengthening or weakening her authority. In the second part, the authors examine some of Mary’s governmental tools and the agents behind them. Finally, the last part questions the ways in which Mary’s power and her principate have been represented and reinterpreted in subsequent eras, often with political or social intent, beginning with Maximiilian’s long regency and reign immediately after her death, right up to modern-day Belgium.

This volume was published with the support of the Fondation pour la protection du patrimoine culturel, historique et artisanal de Lausanne.

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Gerardo Larghi

Guilhem de l’Olivier fu un politico e funzionario di Arles tra 1200 e 1230 che ci ha lasciato un canzoniere d’autore. Già nel 1869, Edmé Consat aveva pubblicato una edizione del canzoniere di Guilhem de l’Olivier d’Arles.

Guilhem de l’Olivier fu politico e funzionario ad Arles tra 1200 e 1230, e di lui ci sono rimaste 77 cobbelle in lingua oc, destinate al pubblico dei cavalieri urbani, dei mercanti e da quelle famiglie che si andavano imponendo e stavano rivoluzionan- do la società provenzale dell’epoca.

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Le cobbelle di Guilhem de l’Olivier appartengono a un modello di istituzionalità e di lingua d’oc, destinate al pubblico dei cavalieri urbani, dei mercanti e da quelle famiglie che stavano sov- vertendo la tradizionale struttura sociale della città rodaniana. Nel suo canzoniere trovano spazio la vita municipale e le esigenze di quella classe colta che guidava Arles attraverso complicati vicende istitu- zionali. Centro commerciale di primaria importanza, infatti, tra la fine del Cento e i primissimi decenni del Duecento quella che era stata una delle metropoli più fiorenti delle Gallie e una delle capitali dell’impero costantiniano, si trasformò in comune consolare e municipale e le esigenze di quella classe colta che vertendo la tradizionale struttura sociale della città nel suo insieme fu scossa da tali rivoluzioni.

La produzione poetica di Guilhem si inserisce in tale complesso quadro: i suoi versi propongono una sintesi tra la cultura ufficiale feudal-cortese della città nel suo insieme fu scossa da tali rivoluzioni.

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Guilhem de l’Olivier d’Arles tra 1200 e 1230 che ci ha lasciato un canzoniere d’autore. Già nel 1869, Edmé Consat aveva pubblicato una edizione del canzoniere di Guilhem de l’Olivier d’Arles.

Guilhem de l’Olivier fu politico e funzionario ad Arles tra 1200 e 1230, e di lui ci sono rimaste 77 cobbelle in lingua oc, destinate al pubblico dei cavalieri urba- ni, dei mercanti e da quelle famiglie che stavano sov- vertendo la tradizionale struttura sociale della città rodaniana. Nel suo canzoniere trovano spazio la vita municipale e le esigenze di quella classe colta che guidava Arles attraverso complicati vicende istitu- zionali. Centro commerciale di primaria importanza, infatti, tra la fine del Cento e i primissimi decenni del Duecento quella che era stata una delle metropoli più fiorenti delle Gallie e una delle capitali dell’impero costantiniano, si trasformò in comune consolare e municipale e le esigenze di quella classe colta che vertendo la tradizionale struttura sociale della città nel suo insieme fu scossa da tali rivoluzioni.

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La collection de livres rares et précieux des ducs d’Arenberg à Bruxelles, XIXe-XXe siècles

Elly Cockx-Indestege, Pierre Delsaedt
Reconstitution et analyse d’une collection devenue légendaire dans l’histoire de la bibliophilie en Belgique.

Dans ce volume, les auteurs présentent le résultat de leurs recherches sur la célèbre « Collection spéciale » du duc Engelbert-Auguste d’Arenberg (1824–1875). Cette bibliothèque de premier plan se trouvait à Bruxelles, tout près du Palais d’Egmont où la famille d’Arenberg possédait déjà une importante bibliothèque d’étude et de lecture. La Collection spéciale était constituée en majeure partie d’imprimés des anciens Pays-Bas datant des 15e et 16e siècles. Elle s’attache à illustrer l’histoire des Pays-Bas et l’ancienne littérature en néerlandais et doit donc être comprise comme témoignage de la patrimonialisation du livre au 19e siècle. Il s’agissait d’une collection de tout premier ordre, avec bon nombre d’incunables et post-incunables fort rares et même uniques. Les auteurs situent la Collection spéciale dans le contexte des orientations de la bibliophilie belge au 19e siècle. Ils la reconstituent et en analysent le contenu. Ils décrivent également la façon dont elle fut assemblée, puis dispersée. Si la Collection spéciale d’Arenberg parvint à ce degré de perfection, c’est entre autres grâce à l’acquisition de nombreux volumes rares et même uniques ayant fait partie de la bibliothèque du bibliophile gantois Constant Philippe Serrure (1805–72). Malheureusement, la Collection spéciale n’eut pas la vie longue. Au cours des années 1950, elle fut petit à petit vendue. Aujourd’hui, des volumes ayant fait partie de la Collection spéciale se trouvent dans d’importantes bibliothèques européennes et américaines, de Bruxelles à Washington. Un catalogue de tous les livres est joint en annexe.


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Décirle le manuscrit liturgique
Méthodes, problématiques, perspectives
Laura Albiero, Eleonora Celora (éd.)

Ce volume se propose de contribuer à la discussion sur les problématiques relatives à l’identification, la compréhension et la description du manuscrit liturgique, à faire émerger le cas les plus problématiques et à offrir des instruments de référence pour l’étude des sources liturgiques.

Objet complexe en raison de sa nature à la fois normative et documentaire, le livre liturgique offre une diversité de formes qui rend parfois son classement malaisé. Les différents livres destinés au culte sont à considérer non seulement en fonction des textes qu’ils contiennent, mais aussi quant à la manière dont les textes sont organisés, voire présentés, aux aspects codicologiques et surtout aux raisons pour lesquelles ils ont été copiés, à savoir les circonstances liturgiques, le lieu et / ou le destinataire ultime. Malgré cette approche analytique déjà expérimentée, il faut constater une difficulté considérable, de la part des chercheurs et conservateurs de bibliothèques, à comprendre les manuscrits liturgiques et à en donner une description efficace. Ces aspects ont fait l’objet de deux journées d’étude qui se sont tenues à Paris, l’une en 2014 (« Aspiciens a longe. Sources et transmission des livres liturgiques. Répertoires, éditions et catalogues ») et l’autre en 2019 (« La description du manuscrit liturgique. Hommage à Victor Leroquais », destinataire de la dotation Hermans). Le présent volume regroupe une grande partie des communications, qui offrent des approches différentes et s’avèrent être d’une importance fondamentale pour la compréhension de ce type de sources.


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Scribes and the Presentation of Texts (from Antiquity to c. 1550)
Proceedings of the 20th Colloquium of the Comité international de paléographie latine
Barbara A. Shailor, Consuelo Dutschke (eds)

What roles did scribes play in Antiquity, the Middle Ages, the Renaissance?

Scribes played complex, often overlooked roles in the production of hand-written texts across Antiquity, the Middle Ages, and the Renaissance. Some scribes simply copied the exemplar, other scribes participated with authors and decorators in establishing the mise-en-page and overall appearance of a text. Many decisions needed to be made regarding the selection of text script, the style of rubrication, display scripts, and initials; the placement and execution of potentially elaborate illuminated images. What was the role of the scribe in contributing to the decision-making process or in determining the final format and material appearance of a document, scroll or codex? This volume explores many of the choices that a single scribe or groups of scribes would need to make when writing and presenting a text, whether in a monastic, cathedral or lay setting. The articles in the volume range from case studies of a single artifact to the analysis of multiple copies and versions of a particular text. The authors include eminent specialists in the field of manuscript studies as well as mid- and early career scholars.

Barbara A. Shailor became the Director of the Beinecke Rare Book and Manuscript Library at Yale University in 2001; she then assumed the position of Deputy Provost for the Arts.

Consuelo W. Dutschke, recently retired Curator of Medieval and Renaissance Collections at Columbia University, has worked with medieval manuscripts since graduate school days, as Curator at Columbia she was responsible for adding to the collection, for teaching palgraphy from this collection, as well as beginning the online Digital Scriptorium database.

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Poetry, Art, and Music in Guillaume de Machaut’s Earliest Manuscript (BnF fr. 1586)
Lawrence M. Earp, Jared C. Hartt (eds)

This amply illustrated volume, the first dedicated entirely to MS C, offers a multidisciplinary collection of essays written by fourteen leading scholars, who provide innovative approaches to literary, musical, art-historical, and manuscript studies.

Around the middle of a career lasting over forty years, Guillaume de Machaut (c.1300–77) was afforded an outstanding opportunity to present his oeuvre in a book. The occasion arose in the late 1340s, when a special manuscript was commissioned, perhaps by Queen Jeanne de Bourgogne, for the first time collecting all of Machaut’s works, including narrative poems, lyrical poems, musical settings of lyrics, and motets. The manuscript would celebrate Bonne of Luxembourg, the wife of a future king of France. Only the royal treasury could have funded the extraordinary team of craftsmen involved in its production—from the careful preparation of fine parchment, to the calligraphy and ornament of the text, to the carefully copied innovative musical notation, to the miniatures painted in a shop directed by one of the greatest illuminators in France. Then Bonne died of the Black Death in 1349, just before the manuscript was completed. It would be finished for her son, the future King Charles the Wise. Although Machaut would go on to supervise other manuscripts, none were so luxuriously executed as his first complete-works manuscript (Paris, Bibliothèque nationale de France, fr. 1586), known today as Machaut MS C. The present volume, the first dedicated entirely to MS C, offers a multidisciplinary collection of essays written by fourteen leading scholars, who provide innovative approaches to literary, musical, art-historical, and manuscript studies. It is replete with images, including over sixty colour reproductions from MS C itself.

Lawrence Earp (Emeritus Professor of Musicology at the University of Wisconsin-Madison)
Jared C. Hartt (Professor of Music Theory at the Oberlin Conservatory of Music)

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A comparative study of different approaches to text and picture in three early fourteenth-century Lancelot-Grail manuscripts from Flanders

The Lancelot-Grail romance in French (also known as the Vulgate Cycle of Arthurian Romance) was one of the most popular vernacular texts of the Middle Ages, surviving in whole or in part in close to 700 manuscript copies. Several clusters of manuscripts were produced by the same or closely similar scribes, decorators and artists. These clusters are particularly important in allowing comparisons that shed light on production practices and the choices that were made in terms of the selection and treatment of subjects for illustration and the placing of illustrations in the text. We chose three manuscript copies made in Flanders (probably Saint-Omer, Ghent or Tournai) in the second decade of the fourteenth century to conduct a comparative study with a view to determining what strategies were at play in the construction of the illustrative programmes and their relationships. Our selected manuscripts include BL Additional 10922-4 which has more illustrations than any other surviving copy and was the basis for H.O. Sommer’s edition, published in 8 vols., 1909-1913.

Alison Stones is Professor Emerita of History of Art and Architecture, University of Pittsburgh and is now an independent scholar based in London and rural France. She works on illuminated manuscripts in French and Latin.

Martine Meuwese is Assistant Professor in History of Art at the University of Utrecht. She works on illuminated manuscripts in Dutch and French.

The medieval manuscript – storage medium and witness of its time – is marked by its diversity. Thus, an interdisciplinary approach is necessary to address it in all its forms. The historian, first and foremost, cannot ignore its sources. The philologist reveals its words. The bibliophile marvels at its charms. The art historian interprets its illumination. Leaves and margins thus offer this indispensable material to researchers for the development of these many studies which will advance our knowledge of the medieval manuscript.


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Le manuscrit médiéval: texte, objet et outil de transmission. Volume I

Pecia. Le livre et l’écrit, 23 (2020, publ. 2021)
Le manuscrit médiéval: texte, objet et outil de transmission. Volume II
Le reliquaire de Charles le Téméraire est une œuvre d’art majeure du patrimoine artistique international et l’un des fleurons du Trésor rénové de la Cathédrale de Liège. La multiplicité des questions que suscite ce groupe orfévré, dans un dossier interdisciplinaire très complexe, contribue à l’engouement sans cesse croissant d’un large public pour le « siècle de Bourgogne ». L’ouvrage se veut novateur dans la problématique et apporte de nouvelles hypothèses ; il ouvre aussi un vaste regard sur le mécénat des ducs de Bourgogne et le raffinement d’une des cours les plus riches du XVème siècle européen.

Philippe George est un médiéviste belge spécialisé dans l’art religieux.
Santa Maria Antiqua
The Sistine Chapel of the Early Middle Ages
Eileen Rubery, Ciulsa Bori, John Osborne (eds)

Lavishly illustrated and containing the most recent images and research on this unique church, this is an essential resource for early medieval historians and archeologists working on Rome, the medieval West and Byzantium.

The Santa Maria Antiqua Complex in the Forum in Rome was probably established at the foot of the Palatine Hill in the 6th century. Over the following 600 years it was decorated with a unique series of frescoes bearing evidence of imperial, papal and monastic influences. Abandoned in the 9th century, limited use probably continued up to the 11th century. By the 17th century the complex was completely buried under the rising floor of the Forum. Excavations in 1900 exposed a largely intact complex containing hundreds of 6th-11th century frescoes, in some places over four layers deep and a unique Chapel of Medical Saints which suggests this was also an incubation site. The English Press hailed the site as the ‘Sistine Chapel of the Ninth Century.’ Lavish illustrations of these frescoes, following recent restoration, make this book an indispensable resource, not only for those working on the church but also for those interested in contemporaneous material in medieval sites especially in Rome, Europe and Byzantium. This monograph contains the proceedings of an International Conference held at the British School at Rome on 4-6 December, 2013. It reports results of the major project of preservation and research led by the Soprintendenza and carried out over the last 12 years on the fabric of the church, its frescoes, floor, wall and ceiling mosaics, its drainage and infrastructure. Much of the restoration was funded by the World Monuments Fund.

Eileen Rubery teaches at Cambridge and Oxford Universities, Birkbeck and the Courtauld Institute within London University and the Victoria and Albert Museum.

Ciulsa Bori teaches Medieval Art History at the Roma Tre University.

John Osborne is a medievalist and cultural historian, with a special focus on the art and archaeology of the cities of Rome and Venice.

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Revisiting Raphael’s Vatican Stanze
Kim Butler Wingfield, Tracy Cosgriff (eds)

This volume revisits Raphael’s famous Vatican ‘Rooms’ on the occasion of the quincentennial of the artist’s death. It introduces new scholarship that addresses questions of meaning and invention, artistic process and design, patronage and ritual, and workshop collaborations. With all rooms and details published in color, including ceilings and basamenti, it constitutes an essential resource for further study of these important Renaissance artworks.

Painted between 1518 and 1524, Raphael’s Vatican Stanze are counted among the greatest masterpieces in Western art. The quincentennial of the artist’s death brings with it a new opportunity to reappraise these canonical works. In celebration of this occasion, this volume offers new interpretations of these famous Vatican spaces, addressing questions of meaning and invention, artistic process and design, patronage and ritual, and workshop collaborations. With all rooms and details published in color, including ceilings and basamenti, it constitutes an essential resource for further study of these important Renaissance artworks.

Contributors include: Kim Butler Wingfield, Tracy Cosgriff, Paul Gayonne, Marcia Hall, Tom Henry, Christian Kleinbub, Elizabeth McCallill, Nelson Minnicl, John O’Malley, Lisa Pon, Patricia Reilly, Sheryl Reiss, Ingrid Rowland, Maria Ruvoldt, and Linda Wolk-Simcson.

Kim Butler Wingfield is Associate Professor of Renaissance Art History at American University in Washington, DC.

Tracy Cosgriff is Assistant Professor of Art History at the College of Wooster in Wooster, OH. Both research Raphael, textual-image relationships, and the classical tradition. In addition, Butler Wingfield has published on Michelangelo, theology, and gender, while Cosgriff’s research interests also include the history of the book.

Italy by Way of India
Translating Art and Devotion in the Early Modern World
Erin Benay

Italy by Way of India recovers peripheral narratives of image-making from the margins of cultural exchange between India and Italy during early modernity and promotes indigenous artists as central to the construction of Christian art in India and to the representation of India in Europe.

The return of a saint’s body to its rightful resting place was an event of civic and spiritual significance retooled in Medieval sources and substantiated by artistic commissions. Legends of Saint Thomas Apostle, for instance, claimed that the martyred saint had been miraculously transported from India to Italy during the thirteenth century. However, Saint Thomas’s purported resting place in Ortona, Italy did not become a major stopping point on pilgrimage or exploration routes, nor did this event punctuate frescoed life cycles or become a subject for Renaissance altarpieces as one would expect. Instead, the site of the apostle’s burial in Chennai, India has flourished as a terminus of religious pilgrimage, where a multifaceted visual tradition emerged, and where a vibrant local cult of ‘Thomas Christians’ remains to this day. An unlikely destination on the edge of the ‘known’ world thus became a surprising source of early modern Christian piety. By studying the art and texts associated with this little-known cult, this book disrupts assumptions about how knowledge of Asia took shape during the Renaissance and challenges art historical paradigms in which art was crafted by locals merely to be exported, collected, and consumed by curious European patrons. In so doing, Italy by Way of India proposes that we redefine the parameters of early modern visual culture to account for the ways that global mobility and the circulation of objects profoundly influence how cultures see and know each other as well as themselves.

Erin Benay is Associate Professor of Early Modern Art at Case Western Reserve University in Ohio.
The Allure of Glazed Terracotta in Renaissance Italy
Zuzanna Sarnecka
In her richly illustrated study Sarnecka brings together devotional glazed terracotta produced in Italy by the Della Robbia family and by unidentified contemporaries working in the same medium to propose a new way of thinking about the religious art in Renaissance Italy.

This book explores the role of glazed terracotta sculpture in Renaissance Italy, from c. 1450 to the mid-1530s. In its brightness and intense colour glazed terracotta strongly attracted the viewer’s gaze. Its pure and radiant surfaces also had the power to raise the mind and soul of the faithful to contemplation of the divine. The quasi-magical process of firing earthenware coated with tin-based paste, promoted initially by imports from the East, was seized upon by Luca della Robbia, who realised that glazed terracotta was the ideal vehicle for the numinous. He began to create sculptures in the medium in the 1430s, and continued to produce them for the rest of his life. After Luca’s death, his nephew Andrea della Robbia, inherited his workshop in Florence and continued to develop the medium, together with his sons. The book considers some of the large-scale altarpieces created by the Della Robbia family in parallel with a number of small-scale figures in glazed terracotta, mostly made by unidentified sculptors. The captivating illustrations integrate these two categories of glazed terracotta sculpture into the history of Italian Renaissance art. By focusing on a specific artistic medium which stimulated piety in both ecclesiastical and domestic contexts, this book offers new ways of thinking about the religious art of the Italian Renaissance. The links it establishes between lay devotion and the creation of religious images in glazed terracotta invite reassessment of habitual distinctions between private and public art.

Zuzanna Sarnecka is assistant professor in the Institute of Art History at the University of Warsaw.

Picturing Animals in Early Modern Europe
Art and Soul
Sarah Cohen
Do nonhuman animals have consciousness? This question, still debated today, arose forcefully in Europe during the sixteenth and seventeenth centuries, when empirical approaches to studying nature were on the rise.

Do animals other than humans have consciousness? Do they knowingly feel and think, rather than simply respond to stimuli? Can they be said to have their own subjectivity? These questions, which are still debated today, arose forcefully in Europe during the sixteenth and seventeenth centuries, when empirical approaches to defining and studying the natural world were coming to the fore. Philosophers, physicians and moralists debated the question of whether the immaterial ‘soul’—which in the early modern era encompassed all forms of thought and subjective experience—belonged to the human mind alone, or whether it could also exist in the material bodies of nonhuman animals. This book argues that early modern visual art offers uniquely probing and nuanced demonstrations of animal consciousness and agency. The questions that impelled the early modern debates over animal soul are used as a guide to examine a range of works produced in different media by artists in Germany, the Netherlands, northern Italy, and France. Manipulating the matter of their respective mediums, artists emphasized animals’ substantial existence, and a number of them explicitly connected their own role as painters, sculptors, or graphic artists with the life force of animal matter. As nature’s protagonists, the animals in these artworks assume many different kinds of roles, often quite subtle and hard to construe. When studied as a group, they offer striking insight into how early moderns struggled to define and depict the animal ‘soul.’

Sarah R. Cohen is Professor of Art History at the University at Albany, State University of New York.

Late Gothic Sculpture in Northern Italy
Andrea da Giona and I Maestri Caronesi
Anne Markham Schulz
This book explores the sculpture dispersed throughout Northern Italy in the second quarter of the fifteenth century by masters from the shores of Lake Lugano and identifies Andrea da Giona as the elusive author of Venice’s preeminent sculpture at the intersection of Gothic and Renaissance art, the Mascoli Altarpiece in San Marco.

Over the course of a century and a half more than forty late Gothic sculptures have been recognized as sharing a vocabulary of figure and facial types, drapery, wings, and hair. Despite the fact that all the works date from the second quarter of the fifteenth century, they were widely distributed throughout Northern Italy - from Udine in the east to Venice, Ferrara, Vicenza, Verona, Milan, Genoa, and Savona in the west. Payments for the greatest of these works, the Milanese Tomb of Giovanni Borromeo, name as its authors Filippo Solari and Andrea, both from Carona or its satellite Giona, towns in the Ticino close to Lake Lugano which gave birth to several famous dynasties of stonemasons. How Filippo and Andrea and their numerous assistants, known generally as maestri caronesi, were linked and what kinds of organizations permitted such wide-spread activity over such a narrow span of time are questions asked here for the first time. On the basis of close analyses of comparable works, moreover, it proves possible - not only to identify the chief among these maestri caronesi as Andrea da Giona (d. 1449) - but to follow his career in Castiglione Olona, Milan, and Venice where he was preeminent during the transition from late Gothic to Renaissance sculpture.

Educated in the History of Art at Radcliffe College, Harvard University, and the Institute of Fine Arts, NYU, Anne Markham Schulz has taught at the University of Illinois at Chicago Circle, Brown University, and the Università Federico II at Naples. Her previous book, The History of Venetian Sculpture, ca. 1400 to 1530, was named Book of the Year by Apollo magazine in 2018.
In Bologna, Giorgio Vasari's maniera moderna is inaugurated through the art of the goldsmith-painter Francesco Francia (c.1447–1517). Malvasia assimilates the beginning of this new era with the end of night and the crack of dawn, when never before seen colors are revealed to the eyes with extraordinary intensity. In his life of Francia, Vasari had acknowledged the role of precursor played by this Bolognese master in the history of Italian painting. By the same token, he had tarnished Francia's reputation by alleging that he had died soon after unpacking Raphael's Estayo di Sant Cecilia upon its arrival in Bologna. His death, Vasari insisted, was a moment of reckoning: it was then that Francia recognized his artistic inferiority and damned with regard not only to Raphael, but also to the highest achievements of the maniera moderna. Aware of the historical validity of Vasari's account, Malvasia “lifted” it wholesale into his Felsina pittrice, but not without bringing its author to trial by examining his biased testimony in light of the rich documentary evidence he had gathered against his narrative. Equipped with the most refined tools of forensic eloquence, seething with outrage, Malvasia is at his best in challenging Vasari's historical distortions and prejudices not only in connection with Francia, but also his disciples, Tiziano Viti (1469–1523), Lorenzo Costa (1460–1530), and Giovanni Maria Chiordaroli (1480–1530). Denouncing Vasari's silence about the works and importance of Francia's progeny—in particular Giacomo (1484–1557) and Giovan Battista Francia—Malvasia explains how the activity of these masters promoted the education and social status of painters in Bologna before the foundation of the Carracci Academy in 1582. Illustrated with numerous color images (many of them taken expressly for this publication), this volume provides a critical edition and annotated translation of Malvasia's lives of Francia and his disciples, among them prominently Costa. The integral transcription (for the first time) in this volume of Malvasia's preparatory notes (Scritti originali) to the lives of Francia, Costa, and Chiordaroli presents important material that could foster the study of Bolognese painting in the age of humanism under the rulership of the Bentivoglio.

Reading Dante with Images
A Visual Lectura Dantis
Matthew Collins (ed.)

A new approach to the traditional Lectura Dantis: Dante scholars study selected cantos while also taking into consideration the illustrations of those cantos, thus engaging with illustrations as interpretation, and further considering the Commedia from the perspective of its ekphrastic nature.

This volume contains an unprecedented meeting of two major traditions, each of which are forms of careful engagement with Dante's Commedia: the Lectura Dantis, and the illustrations of this work. The Lectura Dantis, initiated by Giovanni Boccaccio in the fourteenth century, consists of a canto by canto study of Dante's poem. The history of Commedia illustration has equally deep roots, as illuminated manuscripts of the text were being produced within decades of the work's completion in 1321. While both of these traditions have continued, mostly uninterruptedly, for more than six hundred years, they have never been directly brought together. In this volume, Dante scholars take on a single canto of the Commedia of their choosing, reading not just the text, but also exploring the illustrations of their selected text to form multifaceted and multi-layered visual-textual readings. In addition to enlivening the Lectura Dantis, and confronting the illustrated tradition of the poem in a new fashion, these studies present a variety of approaches to studying not just the Commedia but any illustrated literary work through a serious inquiry into the words themselves as well as the images that these words have inspired.

Notes from the Author
Matthew Collins

“The Lectura Dantis is an interpretive tradition initiated by Giovanni Boccaccio in the late fourteenth century in which one reads and comments on Dante's Comedy on a canto-by-canto basis. This volume, the first of a series, unprecedently merges the Lectura with another longstanding interpretative tradition, the illustration of Dante's work, beginning with manuscript illuminations created in the near immediate wake of the poem's completion in 1320 or 1321. In this Visual Lectura Dantis, scholars select a canto and engage in some intrinsic fashion with images that intertwine with it. In addition, three artists in this volume provide their creative perspectives on the process of developing visual representations of the poem. In Reading Dante with Images, authors thus develop and apply methods for inquiring into the multimediaal quality of literary interpretation—or, more broadly stated, they confront and/or develop paradigms of visual and verbal relations.”

Matthew Collins holds a PhD from Harvard University's Department of Romance Languages and Literatures. He has published, among other things, on the reception history of Dante's Commedia in illuminated manuscripts, drawings, and early printed illustrations, as well as later literary receptions of the work, including the influence of Dante on Giacomo Leopardi and Bob Dylan.
The Meditations on the Life of Christ

New Perspectives on Text and Image

Holly Flora, Peter Toth (eds)

Drawing on diverse literary traditions, the author of the fourteenth-century Meditations Vitae Christi transformed the Gospel accounts into an emotionally charged and vivid narrative that became one of the most popular texts of the late Middle Ages. Over the past few years, new theories about the authorship, date, and original language of the text have emerged, raising new questions about this text and its impact on late medieval art and spirituality. The essays in this interdisciplinary volume examine multiple aspects of the Meditations history, from its possible authorship to its manuscript traditions to its reflections in art.

Holly Flora is Professor of Art History and Associate Dean for Faculty Affairs at Tulane University. Peter Toth is Curator of Ancient and Medieval Manuscripts, British Library.

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Mixed Media: Questioning Format in Late Medieval Pictorial Vita Christi Cycles — Lynn Ransom

The Drawings of Peter Paul Rubens, A Critical Catalogue,

Volume One (1590–1608)

Anne-Marie Logan, Kristin Bellin

This is Volume I of the three-volume catalogue raisonné of all drawings considered by the authors to be by Rubens. It covers the years 1590–1608, Volumes II and III dealing, respectively, with the periods 1609–20 and 1621–40.

It is the first publication that presents the artist’s entire drawn oeuvre in chronological order, previous such publications containing only selections of drawings. By leafing through the illustrations, this arrangement provides the user with a quick visual impression of the variety of techniques, media, subject and functions of Rubens’ drawings at any one time.

Volume I consists of the drawings of the artist’s childhood, apprenticeship and first years as a master in Antwerp to his formative years in Italy, spent mostly in Mantua and Rome, with an excursion to Spain. These are the years primarily devoted to learning and absorbing the art of the past, from sixteenth-century German and Netherlandish prints to the works of the ancient and Italian Renaissance masters. A large number of these drawings consists of copies after the works of other artists, largely executed as part of the artistic training at the time.

For the first time, Rubens’s copies and their models are not discussed and illustrated as a separate entity but are fully integrated into the rest of his graphic oeuvre, thus showing copies and original compositions created at the same time side by side. The volume contains 204 entries, including several sheets with drawings on recto and verso. Each entry consists of a detailed physical description of the drawing, provenance, exhibition history, full bibliography and a critical, interpretative discussion. In addition, Volume I contains an essay on the history of the scholarship of Rubens’s drawings, a subject that has not been treated before. All drawings by Rubens and the works by other artists he copied as well as a selection of other comparative images are reproduced in color.

Anne-Marie Logan is a specialist in Ruben’s drawings and in those of his Flemish contemporaries, especially Van Dyck’s. Kristin Lahse Bellin is a Rubens specialist who has carried out extensive research on the artist.

Questioning Pictorial Genres in Dutch Seventeenth-Century Art

Definitions, Artistic Practices, Market & Society

Manje Osnabrugg (ed.)

This volume embraces the complex and often messy reality of pictorial genres in seventeenth-century Dutch art, by examining how they were defined by artists, theorists, audiences and art historians, how they were part of artistic practices and developed within a specific societal and economic context.

Church interiors, cortegae, scenes of everyday life, tronies, landscapes, spoeken, group portraits, bannock, hunting scenes, history paintings, sottoboschi, still lives and many other subjects: the wide variety of pictorial genres and sub-genres in which Dutch artists specialized is a key component in our perception of Dutch seventeenth-century art. Yet the epistemological framework constituted by genre definitions, conventions and hierarchies is far from self-evident, nor does it necessarily reflect how people in the seventeenth-century thought about artworks. In fact, art literature of the period is largely silent on these matters and artists do not appear to have followed an established set of principles.

This volume examines the way pictorial genres can be, and have been, defined by artists, theorists, audiences and art historians; how individual artists conceived the subject matter of their artworks; and how society and the art market contributed to the development of certain subjects. As such, it embraces the complex and often messy reality of pictorial genres in seventeenth-century Dutch art.

Manje Osnabrugg is researcher at the University of Geneva. Her research focuses on mobility and exchange, art theory, and artistic practices of the early modern period in the Netherlands and Italy.

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Scottish Portraiture 1644-1714
David John and Scougal
and Their Contemporaries
Carla van de Puttelaar

This book is the first comprehensive publication on Scottish portraiture from the period 1644 to 1714, with an emphasis on the painters David Scougal (1644-1685), and his son John Scougal (1657-1737). It is based on in-depth art historical and archival research. As such, it is an important academic contribution to this thus far little-researched field.

 Virtually nothing was known about the Scougal portraitists, who also included the somewhat obscure George Scougal (active c. 1690-1737). Thorough archival research has provided substantial biographical information. It has yielded life dates and data on family relations and, also, it has become clear that David Scougal had two parallel careers, as a portrait painter and as a writer (solicitor). The legal community in which the Scougalls were embedded has been defined, as well as an extended group of servers and their social, economic, and family networks.

The book includes a catalogue raisonné of the oeuvre of David Scougal. The most important contemporaries of the Scougalls were the portraitist L. Schuerman (active c. 1655/60-1668 or slightly later), his successor James Carrudus (active c. 1668-1683 or later), whose works identified for the first time in this book, David Paton (c. 1650-in or after 1708), Jacob Jacobisz. de Wet (1641-1677) and Sir John Baptist Medina (1679-1710). Their lives and work are discussed.

An extensive survey of Scottish por-

traits, with an emphasis on the work of the Scougal painters, is presented for the period 1644 to 1714. Numerous attributions to various artists and sitter identifications have been established or revised. An overview of the next generation is provided, in which the oeuvres and biographical details are highlighted of the principal portrait painters, such as William Aikman (1682-1713), Richard Watt (1684-1733) and John Alexander (1686-1767). Countless portraits have been photographed anew or for the first time, and have been compared in detail, which had hardly been done before, while information is also included on technical aspects and (original) frames. The resulting data have been complemented by analysing the social and (art-) historical context in which the portraits were made. The works of the portrait painters in Scotland from this period, as this book shows, now form a solid bridge between the portraits painted prior to George Jameson’s death in 1644, and those by the renowned Scottish painters of the eighteenth century.

Ikon 14/2021
Iconography and Hagiography

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Uremes Stave Church and Its Global Connections
Kirk Ambrose, Griffin Murray, Margrethe Syrstad Andås (eds)

This book situates the art and architecture of the stave church of Uremes within a global perspective and aims to reinvigorate scholarly interest and debate in one of the world’s most important churches.

Uremes is the oldest and best known of the Norwegian stave churches. Despite its rich sculptural program, complex building history, fine medieval furnishings, and UNESCO World Heritage Site status, Uremes has attracted scant scholarly attention beyond Scandinavia. Broadly speaking, the church has been seen to exemplify Nordic traditions, a view manifest in the frequent use of “Uremes style” to designate the final phase of Viking art. While in no way denying or diminishing the importance of local or regional traditions, this book examines Uremes from a global perspective, considering how its art and architecture engaged international developments from across the European, Mediterranean, and Central Asia. In adopting this alternative approach, the articles collected in this volume offer the most current study on Uremes, published in English to reach a broad audience. The aim is to reinvigorate academic interest and debate in not only what is one of the most important churches in the world, but also in the rich cultural heritage of Northern Europe.
The Religious Architecture of Islam
Volume I: Asia and Australia
Kathryn Moore, Hasan-Uddin Khan (eds)

The Religious Architecture of Islam is a wide-ranging multi-author study of the architectural traditions associated with the religion of Islam across the globe. A total of 59 essays by 48 authors are presented across two volumes, Volume I: Asia and Australia and Volume 2: Africa, Europe, and the Americas. Essays address major themes across historical and contemporary periods of Islam and provide more focused studies of developments unique to specific regions and historical periods.

The essays cover Islamic religious architecture broadly defined, including mosques, madrasas, saints’ shrines, and funerary architecture. The Religious Architecture of Islam both provides an introduction to the history of Islamic architecture and reflects the most recent scholarship within the field.

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**Time and Science in the Liber floridus of Lambert of Saint-Omer**

Patrizia Carmassi (ed.)

The Liber floridus is an encyclopedic compilation written in the first quarter of the twelfth century by a canon of Saint-Omer named Lambert. The work was conceived as an illustrated edition combining texts with images, with Lambert collecting earlier sources as well as contemporary literature in his attempt at synthesis and innovation. Time plays an important role, manifested in the liturgical calendar, the idea of the end of time, the movements of planets, the divisions of time in ages and years, local and universal history. Approached from a range of perspectives and from different disciplines, this volume investigates the reception of scientific ideas and the many concepts of time in the Liber floridus, conveyed in its images, texts, and diagrams, while also taking into account the various exegetical and philosophical contexts. The manuscript tradition of the Liber floridus is likewise considered, with particular attention given to the autograph manuscript, now held at the Ghent University Library, and to the oldest and most accurate copy of Lambert’s autograph, now at the Herzog August Bibliothek, Wolfenbüttel.

Patrizia Carmassi studied in Pisa and Munster Classical Philology, Medieval History and Palaeography. Her research focuses on Medieval History, liturgy, Latin philology, codicology, the history of libraries and the concepts of time in medieval culture.

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Georgia as a Bridge between Cultures: Dynamics of Artistic Exchanges
Manuela Studer-Karlen, Ivan Foletti, Adrien Palladino, Ekaterine Gedevanishvili, Irene Giviashvili, Nato Chitishvili, Thomas Kaffenberger, Irma Mamasakhlisi (eds)

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Medieval Art at the Intersection of Visuality and Material Culture: Studies in the ‘Semantics of Vision’
Raphaèle Preisinger (ed.)

Over the last two decades the historiography of medi eval art has been defined by two seemingly contradicto ry trends: a focus on questions of visuality and more recently an emphasis on materiality. The latter, which has encouraged multi-sensorial approaches to medi eval art, has come to be perceived as a counterpoint to the study of visuality as defined in ocularcentric terms. Bringing together specialists from different areas of art history, this book grapples with this dialectic and poses new avenues for reconciling these two opposing tendencies. The essays in this volume demonstrate the necessity of returning to questions of visuality, taking into account the insights gained from the ‘ma terial turn’. They highlight conceptions of vision that attribute a haptic quality to the act of seeing and draw on bodily perception to shed new light on visuality in the Middle Ages.

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British Royal Weddings: From the Stuarts to the Early Twentieth Century
Matthias Range

In-depth study of the ceremonies of British royal weddings from the early-modern period to the early twentieth century.

This is the first comprehensive, in-depth study of the history and ceremonial at British royal weddings from the late sixteenth century onwards. Focusing on the actual wedding service, it overall follows the three main aspects of the choice of venue, the structure of the ceremonial, and the music of these events up to the early twentieth century. Many newly discovered sources have allowed for new insights and conclusions. While the religious changes of the Reformation did not significantly affect actual wedding rites, there are other notable changes detectable in these ceremonies over the following centuries. For instance, there was the shift from being an important state occasion to more exclusive, so-called ‘private’ ceremonies after the Restoration — with a change to grand court occasions in the Georgian and then to greater publicity in the later Victorian era. This study pays particular attention to the music: being so closely linked with the performance of these ceremonies, music presents itself as an intriguing aspect for discussing the ceremonial details. Since the eighteenth century, at least some royal weddings have also been notable musical occasions and since Victorian times they have clearly influenced the choices at other weddings. With its holistic approach and interdisciplinary character, this study is an extensive resource for those with an interest in music and in a wider range of other topics related to British royal weddings. It presents the most complete account to date of how these magnificent occasions were celebrated.

Matthias Range has published widely in both history and music, with the focus of his interdisciplinary research being sacred music and religious culture since the sixteenth century. An area of particular interest is the history of the British monarchy, which is the topic of his major publications. He currently works as a post-doctoral researcher for the Digital Image Archive of Medieval Music at the Faculty of Music, University of Oxford.

Belgian Photographers 1839-1939
Frank Driessen

A Chronological Bibliography of Publications from 1945 to 2020

Searching for information on locally, nationally or internationally renowned amateur or professional photographers working in Belgium before the Second World War? Maybe you will find some information on the internet, but still a lot has only been published in print. This printed information is very scattered and difficult to find. It may have been published in journals on culture and art, on heritage, on local and general history, on photography and history of photography, in catalogues of collections and exhibitions, in reference works, monographs and theses.

Belgian Photographers 1839-1939 provides an overview of printed publications published after 1945 about Belgian photographers active from the discovery of photography until the Second World War. It presents a chronological bibliography, an author index and – most importantly – a completely comprehensive photographer index. This means that the references of all publications in which a particular photographer is mentioned, can be found in the bibliography.

Definitely this book will be an essential guide for all those with an interest in the history of photography in Belgium, including photo and art historians, heritage researchers, genealogists and archivists.

Frank Driessen (*1954) is a philosopher and librarian by training. During his career as a librarian at Thomas More University of Applied Sciences, he set up the INVERT database for Dutch-language nursing journal literature. However, he soon became interested in photography. He studied with Bart Michielsen and followed Jan van Dijk’s course on historical photographic processes. Since 2014 he has been working as a volunteer at the Collection Department of FOMU Fotomuseum Antwerpen.

The Nature of Art

Pliny the Elder on Materials

Andreas Gruener, Anna Angiussola (eds)

This volume addresses the presentation of artistic processes and their materials in the Natural History and focuses on the issues that lie at the root of Pliny’s work: his account of the technological, economical, ideological, and aesthetic aspects of materials.

In his Natural History, Pliny the Elder organizes his discussion of crafts according to the raw materials they utilize. However, scholarly literature has paid little attention to the aspect of materiality, preferring to focus on the biographies and achievements of ancient Greek artists. This collection instead addresses the presentation of artistic processes and their materials in the Natural History. This approach corresponds with current developments in the study of Greco-Roman art, wherein scientific analysis of artistic materials including stones, pigments, and metal alloys, as well as a deeper understanding of workshop practices, has imposed profound changes on the methods used in the study of ancient artefacts.

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Glass, Lamps, and Jerash Bowls
Final Publications from the Danish-German Jerash Northwest Quarter Project III
Achim Lichtenberger & Rubina Raja (eds)
Ceraca, a Decapolis city in northern Jordan, has long been of interest to the international community of archaeologists and ancient historians. The final publications of the Danish-German Jerash Northwest Quarter Project is the most comprehensive publication on the archaeology of the site, since the 1958 publication edited by C. H. Kraeling.

The contributions gathered in this volume provide an in-depth analysis of the glass finds, the lamps, and the iconography of the Jerash bowls discovered in the Northwest Quarter during the excavations. Together, these chapters provide both general overviews and more detailed insights into these important groups of material evidence, and also examine their stratigraphic contextualization and chronological spread across the centuries.

Achim Lichtenberger and Rubina Raja are professors of classical archaeology and directors of the Danish-German Jerash Northwest Quarter Project.

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Bassit (Syrie) - Fouilles Paul Courbin (1971–1984)
Le tell du XVIe siècle av. J.-C. au VIIe siècle ap. J.-C.
Frank Braemmer & Pascal Darcque
Bassit : archéologie d’une escale du littoral de la Méditerranée orientale du Bronze récent à la période byzantine

Frank Braemmer est directeur de recherche CNRS, CEFAM, Université Côte d’Azur; Pascal Darcque est directeur de recherche CNRS, Archéologies et Sciences de l’Antiquité (UMR 7041), Maison des sciences de l’Homme, Monde Méditerranéen.

L’architecture de Mésopotamie et du Caucase de la fin du 7e à la fin du 5e millénaire
Emmanuel Baudouin
Un ouvrage original portant sur les relations culturales entre les communautés de Mésopotamie et du Caucase au travers les échanges techniques en architecture à l’aube du phénomène proto-urbain.

Cet ouvrage invite à retracer l’histoire des relations culturelles entre les communautés de Mésopotamie et du Caucase durant le Néolithique et le Chalcolithique par une étude des mécanismes d’innovation et de transmission des connaissances en architecture. Le premier objectif est de caractériser ces échanges techniques pour déterminer si les communautés du Caucase se sont installées de manière autonome ou si elles ont profité de l’expérience de celles de Mésopotamie. Le second objectif est de comprendre l’évolution de l’architecture « complexe » au Sémérope et à l’Oédoï et de mesurer l’impact social de l’expansion obernienne. Ces recherches montrent que le milieu du sixième millénaire marque un tournant dans les échanges techniques et les relations culturelles entre ces deux régions. Auparavant, ces échanges apparaissent diffus dans les régions situées au nord de la Mésopotamie centrale. Ensuite, l’expansion obédiante entraîne une homogénéisation progressive des techniques dans l’ensemble du bassin syro-mésopotamien, à laquelle se sont greffés emprunts techniques et adaptations régionales.

Emmanuel Baudouin est doctor en archéologie du Proche-Orient ancien de l’université Sorbonne Université. Il est actuellement attaché temporaire d’enseignement et de recherche à l’Université Toulouse Jean-Jaurès (UMR 5628 TRACES).
Excavating Palmyra
Harald Ingholt’s Excavation Diaries: A Transcript, Translation, and Commentary
Harald Ingholt

The Danish archaeologist Harald Ingholt’s diaries from his excavations in Palmyra in the 1920s and 1930s are for the first time transcribed and translated into English, and published here with a full commentary written by Professor Rubina Raja, Dr Julia Steding, and Dr Jean-Baptiste Yon, in order to make these unique texts available to a wider public.

When the Danish archaeologist Harald Ingholt conducted his groundbreaking excavations of Palmyra in the 1920s and 1930s, during which time he investigated several grave monuments and carried out the first observations of Palmyra’s famous funerary portraits, he kept detailed diaries of his work. For a long time, these have been stored at the Ny Carlsberg Glyptotek in Copenhagen together with the extensive Ingholt Archive, while further photographs and notes on Palmyrene sculpture have been kept with Ingholt’s family in the United States. Now this material and Ingholt’s diaries, written primarily in Danish, have for the first time been transcribed and translated into English with a full commentary written by Professor Rubina Raja, Dr Julia Steding, and Dr Jean-Baptiste Yon, in order to make these unique texts available to a wider public. The diaries contain a wealth of information on Palmyrene sculpture, grave complexes, and inscriptions from the city, as well as offering previously unpublished details into Ingholt’s excavations, and his time in the field that will provide essential new insights for scholars working on Palmyra.

Rubina Raja is professor of Classical Archaeology and directs three projects on Palmyra. Julia Steding is a research assistant in the Circular Economy and Urban Sustainability project directed by Professor Rubina Raja. Jean-Baptiste Yon is researcher at the CNRS, (FPO) in Beirut, Lebanon.

Hellenistic Sealing & Archives
Proceedings of The Edfu Connection, an international conference
Braniko Freddie van Oppen de Ruiter & Ronald Wallenfels eds

Ancient seal impressions that were once employed to seal a variety of objects, in particular different kinds of documents, can offer a wealth of information not only about iconography, but also about the dissemination of ideas and beliefs. Their usage provides evidence about the continuation, transformation, and mutual influences that impacted upon local traditions, as well as shed light on administrative and bureaucratic practices.

This volume brings together the proceedings of an international conference on Hellenistic seal impressions and archival practices, dealing with issues of iconography, portraiture and ideology, the continuation, transformation and mutual influence of cultural traditions, the dissemination of ideas and beliefs, as well as social, administrative, and bureaucratic procedures.

Braniko F. van Oppen is the Richard E. Perry Curator of Greek and Roman Art at the Tampa Museum of Art, Tampa, Florida.

Ronald Wallenfels is an Adjunct Associate Professor of Hebrew and Judaic Studies at New York University.

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The Archaeology of Seasonality
Achim Lichtenberger & Rubina Raja (eds)

This volume offers an in-depth study of the impact of the seasons on the Graeco-Roman world, drawing on the archaeology of seasonality to open up new perspectives into the temporal dimension that underpins human activity, as well as offering fresh insights into space and spatial practices in the ancient world.

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Series: Studies in Classical Archaeology, vol. 11

This book presents the very first discussion of an astonishing group of painted Roman reliefs discovered from an imperial complex, at the centre of Diocletian’s empire at Nicomedia.

This ground-breaking volume offers the first publication of a major new monument of Roman power in Asia Minor — sixty-six painted marble frieze panels from the city of Nicomedia with an excellent archaeological and architectural context from the Tetrarchic period. During the rule of Diocletian, Nicomedia was the centre of the Late Roman Empire in the east, and the reliefs of the frieze, which decorate an imperial complex built at this time, represent an astonishing combination of imperial, mythological, and agonistic scenes. The reliefs found in Nicomedia fill an important gap in our knowledge between the Severan and Constantinian periods and provide the East Roman Empire with a defining monument that can be set beside and in striking counterpoint to — the Arch of Constantine in Rome. Published here in full colour for the first time, these painted panels bring to light a major new monument of Roman power in the empire.

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The ’Alawi Religion: An Anthology
Meir Bar-Asher & Aryeh Kofsky

The ’Alawi religion, known for most of its history by the name Nusayriyya, emerged in Iraq over a millenium ago. An esoteric, syncretistic religion with a close affinity to Shi‘i Islam, its origins are shrouded in obscurity. Over time, beliefs and rituals deriving from paganisms, Zoroastrianism and Christianity were grafted to the radical Shi‘i substrate, giving the religion its distinctive character. Throughout their history, the Alawites were a persecuted religious minority, but in the 1970s they came to power in Syria and retained absolute rule until recently. There is also a significant population in Hatay Province in southern Turkey.

Arising from the authors’ long-standing interest in the Alawi religion, this anthology offers for the first time a selection from the distinctive literature of the mysterious religion. The book opens with a detailed introduction setting the background for the themes it will cover: the mystery of the divinity in the Alawi faith, rituals and ceremonies; calendar and festivals; the doctrine of reincarnation, initiation into the divine mysteries and the esoteric circle; and finally, the identity and self-definition of the religion’s followers vis-à-vis Islam and other religions.

Meir M. Bar-Asher is Professor of Islamic Studies at the Hebrew University of Jerusalem and a member of the Department of Arabic Language and Literature at this university. He is Professor of Islamic Studies at the Hebrew University of Jerusalem and a member of the Department of Arabic Language and Literature at this university. He is also a member of the Meir M. Bar-Asher & Aryeh Kofsky

The ’Alawi Religion: An Anthology

Aryeh Kofsky

L’Éthique protestante de Max Weber et les historiens français (1905-1979)

Vincent Genin


Vincent Genin est titulaire d’un post-doctorat de l’École pratique des hautes études, section des Sciences religieuses.

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La source sans fin
Cahiers de Biblindex, 4: La Bible chez Jean Chrysostome
Guillaume Bady (éd.)

Études sur l’oeuvre de Jean Chrysostome, qui constitue le plus vaste corpus exégétique de l’Antiquité grecque, Jean Chrysostome (v. 350 – 407) semble intarissable lui aussi. Mais est-il seulement exégète, ou bien pasteur avant tout ? Ou qu’est-ce que ses œuvres révèlent des Écritures et de leur utilisation chez celui qui a influencé après lui tant de lecteurs, à Byzance et ailleurs ?

Neuf études sont ici réunies pour interroger le corpus chrysostomien et sa terminologie exégétique (Jean-Noël Guinot), sa position sur le rôle de la femme après la Genèse et Paul (Monique Alexandre), son utilisation parfois contrastée de la figure de Cain (Pierre Molinié), sa condamnation de la trompette juive (Guilhem Girard), son regard sur des paraboles (Pierre Molinié), sa condamnation de la trompette (Monique Alexandre), son texte biblique, qui s’avère loin d’être apologétique de l’épisode de Paul à Athènes (Marie-Ève Geiger), son regard sur des paraboles (Pierre Molinié), sa condamnation de la trompette (Monique Alexandre), son texte biblique, qui s’avère loin d’être apologétique de l’épisode de Paul à Athènes (Marie-Ève Geiger), son utilisation parfois contrastée de la figure de Cain, et ainsi de suite (Guillaume Bady).

Chercheur au CNRS (UMR 5189 HiSoMA) et directeur des Sources Chrétiennes à Lyon, Guillaume Bady consacre ses recherches à Jean Chrysostome, à Grégoire de Nazianze et à la réception de la Bible grecque.

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Notitia de locis sanctis
Pietro D’Agostino (éd.)

Series: Patrologia Orientalis, vol. 253 (58.1)

Oratio III contra Arianos, Old Slavonic version
V. Lytvynenko

Series: Patrologia Orientalis, vol. 254 (58.1)

The Discoveries of Manuscripts from Late Antiquity
Their Impact on Patristic Studies and the Contemporary World
(Conference Proceedings 2nd International Conference on Patristic Studies)
Patricia Ciner & Alyson Nunez (eds)

A selection of studies dealing with the impact of discoveries of late antique manuscripts on early Christian studies and the contemporary world

This book is an anthology of the proceedings from the Second International Conference on Patristic Studies: “The Discoveries of Manuscripts from Late Antiquity: Their Impact on Patristic Studies and the Contemporary World”. This event was held in San Juan, Argentina in March 2017.

Time has an obvious lineal component where past, present and future seem to play out inevitably after the other. However, time also has an enigmatic and reversible component by which the past can transform the present and future. This mysterious aspect of time seems to have been revealed in the discoveries of the Manuscripts of Late Antiquity, manuscripts discovered during the 20th and 21st centuries. Apparently as if by chance, complete libraries of manuscripts as well as individual documents of great importance for our understanding of historical authors and situations have come to light after having been buried for millennia. Just some examples are the incredible discoveries of the Nag Hammadi Gnostic library, the Dead Sea Scrolls, Origen of Alexandria’s homilies, Augustine’s sermons, etc.

These manuscripts are not passive documents. They pose numerous questions to specialists from a diverse array of fields, demanding new evaluations of a past that was thought to be already understood and judged.

This event attempted to answer these and other questions with careful scientific rigor, seeking answers that enrich our understanding of both the specific field of Patristic Studies and the contemporary world in general.

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A Manichaean Prayer and Confession Book
Nicholas Sims-Williams (ed.)

This new edition of The Manichaean Prayer and Confession Book also includes the supplementary Sogdian texts which Henning added to his ‘BBB’.

The Manichaean Prayer and Confession Book was first published by W. B. Henning in 1937 as ‘Ein manichaisches Bet- und Beichtbuch’ (BBB). It is one of the best-preserved of the Manichaean books found in the Turfan area and the only one which survives in the form of a bound codex. The surviving parts of this beautifully decorated miniature book include Middle Persian and Panthian hymns and readings for the Bema festival, the high-point of the Manichaean liturgical calendar, followed by an elaborate confessional formula for the Elect in the Sogdian language.

The manuscript constitutes a precious treasure-trove of information on its three languages, on Manichaean codicology and book-art, and on the Manichaean religion itself. This new edition also includes the supplementary Sogdian texts which Henning added to his ‘BBB’. Written by leading experts and incorporating magnificently colour photos never seen before, the volume appropriately inaugurates the Series Iranica of the Corpus Fontium Manichaeorum. With the volume appropriately inaugurates the Series Iranica of the Corpus Fontium Manichaeorum. With the volume appropriately inaugurates the Series Iranica of the Corpus Fontium Manichaeorum. With the volume appropriately inaugurates the Series Iranica of the Corpus Fontium Manichaeorum.

Nicholas Sims-Williams is Emeritus Professor of Iranian and Central Asian Studies at SOAS University of London.

The Manichaean Coptic Papyri in the Chester Beatty Library: Psalm Book Part I
Siegfried Richter (ed.)

Unter den manichaischen Originalschriften in kop- tischer Übersetzung befinden sich unter anderem Sonnennymen und Psalmen, die den Inhalt von Manis Evangelium wiedergeben.

Im 3. Jh. n. Chr. wurde vom Perser Mani eine neue Religion gegründet, die alle bisherigen Religionen und Erkenntnisse umfassen sollte. In der Spätantike avancierte sie zu einem ernsthaf- ten Konkurrenten des Christentums und wurde mit Edikten, intellektuellen Auseinandersetzungen, aber auch Buchverbrennungen bekämpft. Da der Manischäismus die Zeiten nicht überdauerte und die direkte Überlieferung abbrach, war es eine Sensation als 1929 in Medinet Madi (Ägypten) ein Fund der bis dato ältesten Originalschriften in koptischer Übersetzung gemacht wurde.


Siegfried G. Richter ist apl. Prof. am Institut für Ägyptologie und Kapitolologie an der Universität Münster und leitet dort die Arbeitsstelle für Manichäismusforschung. Als wissenschaftlicher Mitarbeiter ist er am Institut für neutestamentliche Textforschung tätig und dort die koptische Überlieferung des NT zuständig.

Dictionary of Manichaean Texts
Volume III, 2: Texts from Central Asia and China (Texts in Sogdian and Bactrian)
Second, Revised and Enlarged Edition
Nicholas Sims-Williams & Desmond Durkin-Meisterernst

This revised and substantially enlarged edition of the Dictionary of Manichaean Sogdian and Bactrian covers the vocabulary of all Manichaean (and anti-Man- ichaean) texts in these languages (material published up to 2020, including short passages and even indi- vidual words which have been cited in print). Unlike the first edition, it also contains a substantial amount of material from texts which are still unpublished, especially unusual or otherwise unattested words and expressions. As before, the volume contains a full bibliography, references to discussions in the scholar- ly literature, and numerous corrections to previously published readings and interpretations. It is com- pleted by an English index. Providing an up-to-date analysis of all published Manichaean material in the Eastern Middle Iranian languages, the new edition of the Dictionary will continue to be an essential tool for everyone interested in Manichaism, Iranian languag- es, or Central Asian history.

Approx. 224 p., 100 ill. (8s. 210 x 297 mm, 2021, approx. € 100
Series: Corpus Fontium Manichaeorum. Series Iranica, vol. 1

Approx. 288 p., 210 x 297 mm, 2021, approx. € 95
Series: Corpus Fontium Manichaeorum. Series Coptica, vol. 3

Approx. 356 p., 210 x 297 mm, 2021.
Series: Corpus Fontium Manichaeorum. Subsidia, vol. 7
Des saints et des livres
Christianisme flamboyant et manuscrits hagiographiques du Nord à la fin du Moyen Âge (XIIIe–XVIe siècle)
Fernand Peloux (éd.)

Comprendre le dernier âge d’or de l’hagiographie manuscrite
Presbyter Kozma, Gegen die Bogomilen
Orthodoxie und Häresie auf dem mittelalterlichen Balkan
Martin Illert

Cosmas’ homily is one of the most important sources on Christian dualism in the Christian East and an intriguing theological text.

S’il est difficile d’ignorer les chapitres nobles lorsqu’abord l’histoire des noblesse européennes au XVIIIe siècle, notamment dans les rapports qu’elles entretenaient avec l’Église, ces instituts restent toutefois peu étudiés. Plus marqué que pour les chapitres nobles masculins, le dynamisme de ceux de femmes intrigue. Le cas des chapitres nobles de chanoinesses de Franche-Comté, demeurés réguliers en un siècle qui ne passe pas pour avoir été favorable à l’Église régulière, comme le confirme la sécurisation d’un certain nombre de ces compagnies, est très éclairant sur les raisons de leur faveur. Celle-ci ne réside pas dans cette fonction d’asile et de secours matériel à destination d’une ancienne noblesse paupérisée que décriaient leurs contemporains, mais dans leurs réponses précoce aux attentes de reconnaissance d’un groupe social convaincu de son déclin ainsi que dans leur aptitude à contenter une spiritualité en phase avec celle de la Féudalité. L’effort accompli par les chapitres de chanoinesses, à l’apogée de la Réforme protestante, pour conserver et développer leur spécificité est un témoignage de la persévérance de l’Église et de son influence dans leur environnement.

Cosmas’ homily is one of the most important sources on Christian dualism in the Christian East and an intriguing theological text. Founded at the beginning of the twelfth century on the outskirts of Paris, the Parisian school of Saint-Victor soon became an intellectual centre on a European scale: a curiosity for all fields of knowledge and, at the same time, an effort to unify them into a universal and unified wisdom explains the role, direct or indirect, played by the masters of Saint-Victor in the constitution of a common European thought, at the time of medieval universities and beyond. The Book gathers new studies on original sources concerning Hugh of St. Victor, as the intellectual founder or the Victorine school; several of his Victorine brothers and disciples: Richard, Achard, Andrew, Godfrey, Absalon, up to late and little known Victorine masters as Pierre Leduc and Henri le Boulanger, at the time of the Great Schism (with critical edition of inedited texts); their influences on twelfth century texts as Ysagoge in theologiam or Speculum Ecclesiae, on Franciscan authors including Antony of Padua, Bonaventure, Rudolf of Biberach, and Duns Scotus, on romance literature of trouvadours, on Carmelite authors of the sixteenth century and — a still uncharted territory — on Polish culture from Middle Ages to contemporary times.

Dominique Poiré, Marcin Jan Jęczek, Wanda Bajor & Michał Buraczewski (eds)

Studies on Victorine thought and influence

Disponible

Omnium expetendorum prima est sapientia

Les raisons sociales et religieuses d’un âge d’or des chapitres de dames nobles au XVIIIe siècle par l’exemple de ceux de Franche-Comté

Le cas de la Franche-Comté

Corinne Marchal

S’il est difficile d’ignorer les chapitres nobles lorsqu’abord l’histoire des noblesse européennes au XVIIIe siècle, notamment dans les rapports qu’elles entretenaient avec l’Église, ces instituts restent toutefois peu étudiés. Plus marqué que pour les chapitres nobles masculins, le dynamisme de ceux de femmes intrigue. Le cas des chapitres nobles de chanoinesses de Franche-Comté, demeurés réguliers en un siècle qui ne passe pas pour avoir été favorable à l’Église régulière, comme le confirme la sécurisation d’un certain nombre de ces compagnies, est très éclairant sur les raisons de leur faveur. Celle-ci ne réside pas dans cette fonction d’asile et de secours matériel à destination d’une ancienne noblesse paupérisée que décriaient leurs contemporains, mais dans leurs réponses précoce aux attentes de reconnaissance d’un groupe social convaincu de son déclin ainsi que dans leur aptitude à contenter une spiritualité en phase avec celle de la Féudalité. L’effort accompli par les chapitres de chanoinesses, à l’apogée de la Réforme protestante, pour conserver et développer leur spécificité est un témoignage de la persévérance de l’Église et de son influence dans leur environnement.

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Dominique Poiré, Marcin Jan Jęczek, Wanda Bajor & Michał Buraczewski (eds)

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Eschatology in the Work of Jan Hus
Lucie Mazalová

A comprehensive overview of the ideas of Hus, one of the most important figures in the Bohemian Reformation, conceptualized within the framework of Czech and European thought.

This study provides a systematic and comprehensive overview of Hus’s ideas on the last things as they are presented in both his work and life. It examines the content and language of his works, particularly his Latin sermons and correspondence, from a literary-historical perspective. It explores general eschatology (Antichrist, purgatory, heaven and hell), as well as its intertwining with the Last Things that Jan Hus experienced personally in his struggle against Antichrist. Thus, the reader will learn not only about Hus’s official ideas, but also about his intimate thoughts contained in correspondence written during his exile and even as he was in prison awaiting death.

The book also presents Hus’s eschatology in the broader context of Church reform. It clarifies how Hus’s eschatology developed from its beginnings up to his death, and takes into account the writings of other thinkers whose ideas are connected to Hus’s eschatology, such as John Wycliffe, Mill of Kroměříž, Matěj of Janov, and Nicholas of Dresden. The book also features an introductory prolegomena on Hus’s life and work and early reform eschatology, which describes not only relevant Czech influences on Hus’s eschatology (e.g. university theology, social-political factors, the Czech preaching tradition), but also European influences (e.g. Peter Lombard, heterodox doctrines).

Lucie Mazalová is a Latin medievalist who specializes in the Bohemian Reformation, with a focus on medieval eschatology. She works at the Department of Classical Studies of the Faculty of Arts of Masaryk University in Brno.

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Wycliffism and Hussitism

Methods of Thinking, Writing, and Persuasion, c. 1360 – c. 1460
Kantik Ghosh & Pavel Soukup (eds)

A groundbreaking interdisciplinary volume bringing together the latest in Wycliffite and Hussite scholarship on methods, impact, and responses.

John Wyclif (d. 1384), famous Oxford philosopher-theologian and controversialist, was posthumously condemned as a heretic at the Council of Constance in 1415. Wyclif’s influence was pan-European and had a particular impact on Prague, where Jan Hus, from Charles University, was his avowed disciple and the leader of a dissident reformist movement. Hus, condemned to the stake at Constance, gathered around him a prolific circle of disciples who changed the landscape of late medieval religion and literature in Bohemia, just as Wyclif’s own followers had done in England.

Both thinkers, and the movements associated with them, played a crucial role in the transformation of later medieval European thought, in particular through a radically enlarged role of textual production in the vernaculars (especially Middle English and Old Czech), as well as in Latin, in the philosophical, theological, and ecclesiological realms.

This interdisciplinary volume of essays brings together cutting-edge research from scholars working in these and contiguous fields and asks fundamental questions about the methods that informed Wycliffite and Hussite writings and those by their interlocutors and opponents. Viewing these debates through a methodological lens enables a reassessment of the impact and responses. The studies collected in this volume highlight the rising of an ecumenical consciousness within the Catholic Church in the early twentieth century. The Catholic paths, suggested in view of the hoped-for Christian unity before the Second Vatican Council, were different but complementary: the path of prayer and liturgy, that of theological reflection, that of fraternal witness and that of martyrdom. The text offers valuable contributions on all these paths, written by specialists in the history of ecumenism.

Gli studi raccolti nel presente volume mettono in luce il nascere di una coscienza ecumenica all’interno della Chiesa cattolica nel primo Novecento. Le vie cattoliche suggerite in vista dell’auspicato unità cristiana prima del concilio Vaticano II furono diverse ma complementari: la via della preghiera e della liturgia, quella della riflessione teologica, quella della testimonianza fraterna, quella del martirio. Su tutti questi cammini il testo offre preziosi contributi, scritti da specialisti della storia dell’ecumenismo.

Philippe Chenaux is ordinary professor of Modern and Contemporary Church History at the Faculty of Theology of the Pontifical Lateran University, member of the Pontifical Committee of Historical Sciences. Lubomír Žak is ordinary professor of Introduction to theology and History of theology at the Pontifical Lateran University. He is member of the Scientific Committee of the Center for Studies and Research on Vatican Council II and Scientific Director of the Academy of Lutheran Studies in Italy.

Verso l’Ut Omnes - Towards Ut Omnes

Vie, luoghi e protagonisti dell’ecumenismo cattolico prima del Vaticano II - Ways, places and protagonists of Catholic ecumenism before Vatican II
Philippe Chenaux & Lubomír Žak (eds)

The studies collected in this volume highlight the rising of an ecumenical consciousness within the Catholic Church in the early twentieth century. The Catholic paths, suggested in view of the hoped-for Christian unity before the Second Vatican Council, were different but complementary: the path of prayer and liturgy, that of theological reflection, that of fraternal witness and that of martyrdom. The text offers valuable contributions on all these paths, written by specialists in the history of ecumenism.

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Livres reçus à la Rédaction
Du sens visible au sens caché de l'Écriture. Arpenteurs du temps
Essai sur l'histoire religieuse de la Judée à la période hellénistique. Nouvelle édition
Bernard Barc

La rédaction finale de la Torah est communément datée de période perse (entre -400 et -350). C’est à partir de cette époque que la Bible aurait occupé une place centrale dans la religion juvénienne. L'artisan de cette réforme aurait été un grand prêtre venu de Babylone, Esdras. Il aurait bénéficié du soutien officiel d'un roi persé.
Cette version des faits s'est imposée depuis que les juifs et les chrétiens ont reconnu le statut de texte sacré au livre d’Esdras. Aujourd'hui encore la plupart des spécialistes retiennent ce scénario, au moins dans ce qu'il a d'essentiel : « la Torah serait devenue la clé de voûte de la religion juvénienne à la période perse ».
Il existe pourtant une autre version dont le scénario est identique, mais dans laquelle les noms et les dates sont autres. La réforme aurait eu lieu, non pas à la période perse, mais deux siècles plus tard à la période hellénistique. La Torah aurait bien été pro-mulquée par un grand prêtre, mais son nom serait Siméon fils d'Onias. Il serait bien venu de l'étranger, mais d'Égypte. Il aurait bénéficié du soutien d'un roi étranger, mais d'un roi grec d'Alexandrie.
Le texte fondateur des religions juive et chrétienne a-t-il été écrit par Esdras pour une communauté juvénienne encore imprégnée de sa culture traditionnelle ou par Siméon pour une élite sacerdotale largement ouverte à la culture hellénistique ? Son auteur est-il un personnage de légende dont on ignore tout, ou un acteur connu de l'histoire politique, sociale et culturelle de la Judée de 200 avant notre ère ?

Bernard Barc a enseigné l'hébreu ancien comme maître de conférences à Nancy et Lyon Jean Moulin entre 1967 et 2005.

Irénée entre Asie et Occident
Actes de la journée du 30 juin 2014 à Lyon
Agnès Bastit (éd.)

Ce volume rassemble des contributions autour de la figure d’Irénée de Lyon (vers 130-vers 200), auteur chrétien originaire d’Asie mineure, de langue et de culture grecques, qui a passé la seconde partie de sa vie « chez le Céltes », « dans les régions voisines du Rhône », pour reprendre ses propres expressions. Il est probable que la route d’Irénée de l’Orient vers l’Occident se soit trouvée coupée par une étape à Rome : c’est pourquoi les études de ce volume sont regroupées en trois parties correspondant à ces trois zones géographiques – Asie, Rome, la Gaulle – et à leurs contextes culturels respectifs.

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Interpreting Changes and Changes of Interpretation
Ian Johnson & Ana Maria Rodrigues (eds)

Change in religious practices in the ‘long fifteenth century’
The essays in this book bring to light and analyse the continuities and shifts in daily religious practices across Europe — from Portugal to Hungary and from Italy to the British Isles — in the transition from the Middle Ages to the early modern period. While some of these changes, such as the increasing use of rosaries and the resort to Ars Morivendi, were the consequence of the rise of a more personal and interiorized faith, other changes had different causes. These included the spreading of the Reformation over Europe, the expulsion or compulsory conversion of the Jews in the Iberian Peninsula, and the conquest of large portions of eastern Christianity by the Turks — all of which forced people, who suddenly found that they had become religious minorities, to adopt new ways of living and new strategies for expressing their religiosity.
By recovering and analysing the cultural dynamics and connections between religious power, knowledge, culture, and practices, this collection reconsiders and enriches our understanding of one of the most critical phases of Europe’s cultural history. At the same time, it challenges existing narratives of the development of (early) modern identities that still, all too often, dominate the self-understanding of contemporary European society.

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Augustin d'Hippone

**Contre Julien**

Mickaël Ribreau (éd.)


Augustin d’Hippone

**Les commentaires des psaumes (Ps 53-60)**

Martine Dulaey (éd.)

Les huit *Enarrationes* de ce volume sont des commentaires des Ps 53 à 60 prêchés par Augustin à des dates diverses et portent la marque de la polémique contre les donatistes pour les unes, et de la lutte contre les idées pélagiennes pour les autres. La traduction française, œuvre d’une équipe de chercheurs qui travaillent ensemble depuis longtemps, se fonde sur le texte latin du CCL 39 qui a été mis à jour à l’aide de l’édition d’H. Müller dans le *CSEL* 94/1 (2004). Chaque *Enarratio* est précédée d’une introduction propre qui précise les circonstances qui l’ont vu naître et sa visée propre, et elle est accompagnée d’une abondante annotation infra-paginale ainsi que de 20 notes complémentaires.
Le philosophe dans la cité
Sénèque et l’otium philosophique
Juliette Dross

Ce livre étudie l’acclimatation, à Rome, du débat hellénistique sur les genres de vie et plus spécifiquement la conception de l’otium développée par Sénèque.


L’œuvre de Sénèque s’avère, sur cette question, tout à fait novatrice. Dans une approche qui mêle des enjeux philosophiques et culturels, mais aussi linguistiques et littéraires, le philosophe romain renouvelle à la fois le débat philosophique et la notion romaine d’otium, synonyme chez lui de retraite philosophique. Prolongeant les réflexions de Cicéron sur la légitimité de l’étude philosophique, mais poussant plus loin ce que ce dernier la promotion de la contemplation et précisant la posture sociale du philosophe, Sénèque est le premier penseur romain à construire une véritable éthique de l’otium. L’intérêt philosophique de l’œuvre sénénique se double d’un intérêt littéraire dans la mesure où l’écriture est une activité majeure du philosophe retracé dans l’otium. La réflexion de Sénèque sur l’activité intellectuelle du philosophe et ses modalités de l’écriture philosophique.

Juliette Dross, ancienne élève de l’École Normale Supérieure, est maître de conférences HDR à Sorbonne Université et membre de l’unité de recherche « Rome et ses renaissances ».

Eradication ou modernisation des passions
Histoire de la controverse chez Cicéron, Sénèque et Philon d’Alexandrie
Sharon Weisser

Ce livre analyse la controverse à propos des passions entre les Stoïciens et les péripatéticiens chez Cicéron, Sénèque et Philon d’Alexandrie. Ce livre retrace l’histoire de la controverse qui opposa les Stoïciens aux Péripatéticiens à propos des passions. Alors que les Stoïciens prônent un sage dépourvu de toute passion, les Péripatéticiens quant à eux admettent les passions modérées. Contrairement aux études dont la démarche consiste à reconstruire la doctrine stoïcienne au moyen d’une lecture synoptique de fragments issus de sources et de périodes variées, cette étude favorise les témoignages complets et se concentre sur les textes qui attestent clairement de la polémique entre éradication et modulation des passions. Ainsi, cet ouvrage s’attelle aussi bien à l’argumentation théorique qu’aux différentes articulations de la controverse telle qu’elle émerge chez Cicéron, le premier témoin important de la dispute, Sénèque et Philon d’Alexandrie. L’approche de cette étude est à la fois analytique et historique et s’articule autour de trois objectifs majeurs. Il s’agit tout d’abord de) décliner les problématiques philosophiques soulevées ou relayées par la polémique à propos des passions à chaque époque déterminée, 2) d’éluder les mécanismes polémiques ainsi que 3) de comprendre la manière dont les identités philosophiques sont articulées à travers la controverse. La double méthodologie (analytique et historique) permet d’élaborer les fondements théoriques de la théorie des passions du Portico afin de disputer la question des acteurs, des sources, des modes d’expression de la dispute ainsi que de la terminologie à travers laquelle elle fut véhiculée à chaque époque.

Sharon Weisser est Lecturer au Département de philosophie de l’Université de Tel-Aviv (Israël).

The Popularization of Philosophy in Medieval Islam, Judaism, and Christianity
Steven Harvey, Marieke Abram & Lukas Mühlethaler (eds)

This pioneering volume is the first of its kind to bring together scholars of medieval Islamic, Jewish, and Christian thought to discuss the popularization of philosophy in these three religious traditions of philosophy.

This volume explores attempts at the popularization of philosophy and natural science in medieval Islam, Judaism, and Christianity. Medieval philosophers usually wrote their philosophical books for philosophers, so the desire to convey philosophical, cosmological, metaphysical, or even physical teachings to the ‘vulgus’ may seem surprising. This disdain for the multitude and their weak intellectual capabilities is expressed most clearly in the medieval Islamic and Jewish Aristotelian traditions of philosophy, but it is certainly found among the Scholastics as well. Yet philosophy was taught to non-philosophers and via a variety of literary genres. Indeed, scholars have argued that philosophy most influenced medieval society through popular forms of transmission. Among the questions this volume addresses are the following: Which philosophers or theologians sought to direct their philosophical writings to the many? For what purposes did they seek to popularize philosophy? Was the goal to teach philosophical truths? Were certain teachings not transmitted? Which teachings were transmitted most often? For whom exactly were these popularized texts written? Were the authors of popularized philosophy always aware they were writing for non-philosophers? How did they go about teaching philosophy to a wide audience? How successful were these attempts? In what ways did popularized philosophy impact upon society? To what extent were the considerations and problems in the medieval popularization of philosophy the same or different in the various religious traditions of philosophy? How philosophical was the popularized philosophy?

In addressing these questions, this pioneering volume is the first of its kind to bring together scholars of medieval Islamic, Jewish, and Christian thought to discuss the popularization of philosophy in these three religious traditions of philosophy.

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Medieval Science in the North
Travelling Wisdom, 1000–1500

Christian Etheridge & Michele Campopiano (eds)

This volume brings science in Northern Europe to the centre of the study of medieval intellectual history. Medieval science has become an increasingly popular area of academic interest over the past couple of decades, but much of this work has up to now concentrated on France and the Mediterranean, while relatively little attention has been paid to the north of Europe. This has led to the assumption that Northern Europe stood aside from the mainstream of scientific knowledge in the Middle Ages, when in fact the region was a vital part of the medieval network of scientific scholarship. This important volume aims to redress the balance in scholarship by bringing together for the first time a collection of studies on medieval scientific knowledge that focuses on both Scandinavia and England.

The essays gathered here examine topics as wide-ranging as the intellectual network between Denmark and Paris; the role of Dominican friars in spreading scientific knowledge in Scandinavia; the practical application of technology by English armours; fragments of scientific manuscripts found in early modern Swedish documents; the use of scientific volumes and descriptions of university life in medieval Icelandic literature; and fresh insights into the careers of the English scientists Roger of Hertford, Roger Bacon, and Robert Grosseteste. Together, these papers show the dynamism and depth of science in the medieval North, and offer new insights into how scientific wisdom travelled through, across, and between the peoples of this region.

Christian Etheridge is a Novo Nordisk Foundation Mads Øvlisen Postdoctoral Fellow at the National Museum of Denmark. Michele Campopiano is Senior Lecturer (Associate Professor) at the University of York at the Department of English and Related Literature and the Centre for Medieval Studies.

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Astronomical tables are a significant yet understudied part of the scientific historical corpus. They circulated among many cultures and were adopted and transformed by astronomical practitioners for a variety of purposes. The numerical data conveyed in these tables provides rich evidence for pre-modern scientific practices.

In the last fifty years, new approaches to the analysis and critical editing of astronomical tables have flourished due to advances in computing power and associated modern mathematical tools. In more recent times, the rapid growth of digital humanities and modern data analysis promises exciting further developments in this area. The present collection of studies on astronomical tables captures this momentum. It is a result of long-term collaborative work on building a database of astronomical tables and other objects found in manuscripts, released under the name DISHAS (Digital Information System for the History of Astral Sciences).

The fourteen contributions in this volume provide a broad coverage of astronomical traditions throughout Eurasia and North Africa, which, with very few exceptions, find their roots in the mathematical astronomy of Ptolemy. The contributions include critical editions of previously unexamined astronomical tables along with insightful mathematical analyses, as well as reflective methodological surveys that open up new perspectives for research on these fundamental sources for the history of mathematics and astronomy.

Matthieu Husson is a researcher in the history of late medieval astronomy in Europe and is the PI of the ERC project ALFA based at the Paris Observatory. Clemency Montelle is a researcher in the history of mathematics and astronomy in India and is a professor in the School of Mathematics and Statistics at the University of Canterbury, Christchurch, New Zealand. Benno van Dalen is a researcher in the history of Islamic astronomy and is one of the two research leaders of the project Ptolemaeus Arabus et Latinus at the Bayerische Akademie der Wissenschaften in Munich.

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Will be available in Open Access on www.brepolsonline.net
This volume sprang from the ambition to study the interplay between polemics and intellectual networks from a variety of perspectives: from the Old Academy and the Hellenistic schools to the Neoplatonic commentators of Late Antiquity, from biographical literature to literary criticism, from artistic manuals to scientific treatises, and from pagans to Christians.

Disagreement, rivalry, and dispute are essential to any intellectual development. This holds true for ancient cultures no less than for us today. From the classical period to the Hellenistic age and to Late Antiquity, competition and polemics have shaped the course of intellectual history in Antiquity. Polemical encounters and controversies are often linked to group identities and intellectual networks such as philosophical schools, textual traditions, artistic circles and religious communities. This collection of studies sprang from the ambition to study the interplay between polemics and intellectual networks from a variety of perspectives and disciplines.

The volume gathers fifteen case studies by leading scholars and young researchers alike. They address a wide range of topics, from the Old Academy and the Hellenistic schools to the Neoplatonic commentators of Late Antiquity, from biographical literature to literary criticism, from artistic manuals to scientific treatises, and from pagans to Christians. As multi-sided as the picture that emerges from these case studies may be, they all testify to the fact that explicit and implicit polemics are ubiquitous in ancient Greek and Roman literature and have served as triggers of intellectual progress across times and disciplinary boundaries.
Ritorno alla Flat Tax
Un itinerario di Atene antica fra VII e IV secolo?
Michele R. Cataudella

Proportional or progressive? A tax problem today as in ancient Athens.

Proportazionale o progressiva? Un problema di imposta oggi come in Atene antica. La ricerca muove da urtipotesi di interpretazione di un lemma di Polluce relativo all'imposizione fiscale, non sempre oggetto di adeguato interesse; essa procede in funzione della verifica dell'urtiposi, sia attraverso una accurata lettura dei testi, particolarmente attenta ai valori lessicali e ai problemi di natura critico-testuale, sia attraverso il confronto con vari dati forniti dalla tradizione o deducibili da essa, attinenti soprattutto all'ambito demografico e fiscale. In relazione a tale ordine di temi, che costituiscono la linea dominante dell'indagine, assume un interesse di notevole rilievo il carattere specifico delle cifre che sono elemento essenziale della discussione, soprattutto le cifre tondé, e un ruolo determinante acquisiscono le coincidenze che emergono fra i dati attestati e quelli che risultano dalle presmesse ipotetiche (coincidenze esatte, o, a volte, non esatte, ma con differenze generalmente irrilevanti).

Di conseguenza non appaiono trascurabili gli indizi che potesse esistere un disegno preordinato allo svolgimento della città nelle sue diverse componenti, un disegno di cui le cifre sembrano conservare il riflesso.

Michele R. Cataudella (*1940) graduated with Santo Mazzarino and was full professor of Greek history from 1981 to 2010 at the University of Florence.

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Livius noster
Atti del convegno internazionale di studi liviani (Padova, 6-10 novembre 2017)
Gianluigi Baldo & Luca Beltramini (eds)

This volume aims to shed new light on less-known aspects of Livy’s historiography by approaching his work from a broad and interdisciplinary perspective.

This volume gathers the papers of a conference on Livy held at the University of Padua, on the occasion of the bimillenary of the historian’s death (6-10 November 2017). The aim of the volume is to shed new light on lesser-known aspects of Livy’s historiography, by approaching his work from a broad and interdisciplinary perspective. The papers, written by established scholars as well as by younger researchers, span from classical philology to ancient history and archaeology, also incorporating an in-depth investigation of Livy’s reception through the centuries (from the Middle Ages to the Modern Era) and different fields of the humanities (philosophy, political thought, figurative arts).

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Au-delà de l’épithalame
Le mariage dans la littérature latine (IIe s. av. - IVe s. ap. J.-C.)
Lavinia Galli Millic & Annick Stoehr-Monjou (éd.)

Un recueil d’études mettant en perspective le discours des Romains sur le mariage à travers les siècles et les genres littéraires.

Lavinia Galli Millic est chargée d’enseignement et de recherche à l’Université de Genève. Annick Stoehr-Monjou est maître de conférences à l’Université Clermont Auvergne.

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Le mariage dans la littérature latine
Au-delà de l’épithalame

S. Laigneau-Blanchard
After Ovid
Aspects of the Reception of Ovid in Literature and Iconography
Franca Ela Consolino (ed.)

Studies in Theodore Anagnostes
Rafael Kosiński & Adrian Szopa (eds)

In spite of its importance, Theodore Anagnostes’ Church History has attracted only little scholarly attention so far. To a large extent, we still rely on the assertions of philologists and historians from around the turn of the 19th to the 20th centuries, and the authoritative edition of the text is still the one published by C. G. Hansen in 1971, which for the most part remained unchanged in its 1995 reissue. The studies collected in this volume aim to fill this gap in the literature and to answer three main questions: (1) How can Theodore’s working method and the aim of his work be reconstructed? (2) To what extent can the Church History be considered a reliable historical source? And (3) which impact did the work have on contemporary and later historiography?

Rafael Kosiński is an associate professor at the University of Bialystok. Adrian Szopa is an assistant professor at the Pedagogical University of Cracow.

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Dulces ante omnia Musae
Essays on Neo-Latin Poetry in Honour of Dirk Sacré
Jeanine De Landtsheer, Fabio Della Schiava & Toon Van Houdt (eds)

The first collection of articles ever to be published about Neo-Latin verse composition from its very beginnings in Italian Renaissance humanism until its revivals in the late nineteenth and early twentieth centuries and beyond.

Dulces ante omnia Musae: Essays on Neo-Latin Poetry in Honour of Dirk Sacré is the very first collection of articles ever to be published about the fascinating phenomenon of Neo-Latin verse composition from its very beginning in Italian Renaissance humanism until its modest but important revival in the late nineteenth and early twentieth centuries – and even beyond. The editors have attracted both young and promising scholars and internationally recognized authorities to write specific case studies which will shed light on the rich diversity of scholarly approaches currently prevailing in the field of Neo-Latin poetical studies, as well as highlight both continuities and discontinuities in the writing and publishing of Latin verses from the fifteenth until the twenty-first centuries.

This volume is dedicated to Dirk Sacré, professor emeritus of Neo-Latin at KU Leuven who, apart from writing numerous articles on Neo-Latin poets from Italy and the Low Countries in early modern times, has contributed more than anyone else in exploring the vast territory, until recently largely neglected and uncharted, of modern and late modern Latin verse compositions.

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Approx. 320 p., 15 b/w ills, 10 col. ills. 156 x 234 mm. 2022. € 75
Published outside a Series

Approx. 300 p., 15 b/w ills. 156 x 234 mm. 2021. approx. € 75
Series: Studi e testi tardantichi, vol. 19
In Preparation

Approx. 250 p., 15 b/w ills, 10 col. ills. 156 x 234 mm. 2021. € 120
Series: Classici, vol. 2
Available
Les Lettres théologiques de Grégoire de Nazianze, rédigées en 382 et adressées à Clédonius (CPG 3032), sont transmises en grec avec des discours, il en va de même de cette ancienne traduction latine qui, dans le plus ancien manuscrit, Florence, Laur. San Marco 584, comme dans ses copies, accompagne les discours 19 et 45 et le poème Ad virginem (Carm. I, 2, 3).

Le texte latin est édité dans l’ordre des textes dans la tradition manuscrite (Epist. 102 et 101), qui a de bonnes chances de correspondre à la réalité chronologique. Ces deux lettres constituent des documents importants de la polémique anti-apollinariste. Le texte est édité dans l’ordre des textes dans la version latine, organises ces textes long avec d’autres documents importants de la polémique anti-apollinariste. Le texte est intéressant pour mieux connaître la langue et les techniques de tradition de l’Antiquité tardive et apporte des informations précieuses sur les états anciens du texte grec.

Alessandro Capone est depuis 2008 professeur de littérature chrétienne ancienne à l’Université du Salento, à Lecce (Italie).
Gli autografi di Tommaso d’Aquino

Maria Cristina Rossi

Un nuovo studio paleografico e codicologico degli autografi di Tommaso d’Aquino

Di Tommaso d’Aquino, il più noto e studiato teologo medievale, ci sono giunti cinque testi autografi, che vengono presentati qui per la prima volta all’interno di uno studio complessivo.

La scrittura che li caratterizza è talmente ostica da essersi guadagnata, già nel Medioevo, l’appellativo di lettera inintelligibile, e spesso viene considerata una scrittura assolutamente personale. Quando si studiano le opere di un uomo considerato eccezionale, in effetti, è facile incorrere nell’errore di giudicare anomalo, o straordinario, tutto ciò che egli produsse, anche sul piano materiale. Obiettivo principale di questo lavoro è quello di descrivere la scrittura di Tommaso e di inserirla nel suo contesto, esaminandola come un’espressione della scrittura dei dotti del tempo.

Il volume è suddiviso in tre parti. Dopo una descrizione codicologica dei manoscritti conservati, ci si concentra sulla scrittura attraverso una minuziosa descrizione dei fatti grafici. Infine, a partire dagli elementi materiali ricavati dall’esame degli autografi, viene esaminato il metodo di lavoro seguito da Tommaso e dai suoi collaboratori.

Il punto di vista privilegiato è quello della storia della cultura scritta: gli autografi di Tommaso sono analizzati nella loro materialità come testimonianze importanti che aprono spiragli di conoscenza sul lavoro intellettuale nel medioevo.

Maria Cristina Rossi è ricercatrice in paleografia latina all’Università di Pisa. Si occupa principalmente di testimianze scritte prodotte in Italia nel pieno medioevo e di scrittura nell’ambito delle università delle origini.

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Apollonius Dyscule et Priscien : Transmettre, traduire, interpréter

Éléments d’une histoire problématique

Frédéric Lambert & Guillaume Bonnet (éd.)

Ce recueil de contributions se propose de faire le point sur l’histoire de la réception de Apollonius Dyscule et Priscien, ces deux grammairiens essentiels, pour mieux comprendre comment s’est constitué, à travers ruptures et continuité, une discipline cumulative comme la grammaire.

Frédéric Lambert est professeur de Linguistique au l’université Bordeaux Montaigne. Guillaume Bonnet est professeur de langue et littérature latine à l’université de Bourgogne.

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Di Tommaso d’Aquino, il più noto e studiato teologo medievale, ci sono giunti cinque testi autografi, che vengono presentati qui per la prima volta all’interno di uno studio complessivo.

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Capital at Work in Antwerp's Golden Age

**Hugo Soly**

Antwerp in the first half of the sixteenth century provides an ideal vantage point from which to observe ‘capital at work’ in close-up and in practical detail, with as central question: what were capitalists really up to, and how did they achieve their objectives?

Erasmus Schetz, Gaspar Ducci, and Gilbert van Schoonbeke. Contemporary made it indisputably clear that these three moneymakers were exceptional, from different perspectives and for different reasons, but all commentators implicitly or explicitly referred to their unique economic achievements, and they were right to do so. The exceptional careers of the three protagonists shed light on the potential of the most dynamic economic initiatives were far more ambitious than what other businessmen in Antwerp could or would consider or achieve, their careers are ideal vantage points for observing and analysing ‘capital at work’. They also provide an opportunity to examine how commercial capitalism changed and/or was transformed, and in what measure the three protagonists extended the frontiers of capitalism.

**Hugo Soly** is Professor Emeritus at Vrije Universiteit Brussel (Free University of Brussels) and Guest Professor at University of Antwerp.

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**Urban Hierarchy**

**The Interaction between Towns and Cities in Europe in Late Medieval and Early Modern Times**

Maria Asenjo González, Elisabeth Crouzet-Pavan, Andrea Zorzi (eds)

Urban hierarchy means a new study approach that focuses on the reciprocal concurrence of relationships between urban centers, their complementarity, opposition, support and ongoing collaboration. The goal is to go beyond the single analysis of a city and focus on the interaction between towns and cities and to distinguish their dynamics and the degree of specialization within a political framework. The final objective is to provide a comprehensive historical analysis as urban history requires, open to the advantages of interdisciplinarity and the contributions of the international researchers that will take part in the session.

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ARIE VAN STEENSEL — ‘Urban hierarchies and the institutional fabric of late-medieval European towns’

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JANA VOJTIŠKOVÁ — “The interaction Between Bohemian Towns and Cities of Central Europe in Early Modern Times of 16th and Early 17th centuries”

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**Des amitiés ciblées**

**Concours de tir et diplomatie urbaine dans le Saint-Empire, XVème-XVIème siècle**

Jean-Dominique Delle Luche

Une nouvelle synthèse sur un phénomène majeur de la diplomatie urbaine et de l’histoire du sport avant la modernité.

Plus d’un millier de concours de tir sont organisés aux XVᵉ et XVIᵉ siècles dans le sud du Saint-Empire. Comme pour les jeux olympiques modernes, villes libres et résidences des princes rivalisent lors de compétitions d’arbalète et d’arquebuse à travers des performances sportives, des rituels symboliques, des stratégies de communication, la constitution de délégations aux couleurs de chaque ville, ainsi que des descriptions poétiques, c’est la hiérarchie des villes allemandes et suisses ainsi que leur influence dans les réseaux régionaux ou confessionnels qui sont ré-affirmées. Cet ouvrage contribue à la fois à l’histoire des villes de l’espace germanophone et à l’histoire des sports avant la modernité.


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**L’apprentissage de Rome à la Renaissance**

Officiers à l’ombre de la Curie (XVe-XVIIe siècles)

Benedetta Borello

Un voyage dans la Rome de la Renaissance sur les traces des officiers du pape.

Un officier à la Curie pontificale à la Renaissance devait évoluer dans la ville de pape et de Romains. Ce livre conduit le lecteur sur les lieux et dans les milieux fréquentés par ces hommes du pape et par les autres Romains, bien entendu.

En conjuguant la logique des charges avec les équilibres complexes d’une ville en pleine expansion dans ses structures de gouvernement, dans les palais du pouvoir, dans les manifestations artistiques et dans la production littéraire, ce livre se focalise sur le processus multiforme d’apprentissage imposé par les offices. Il ne regardé pas seulement à la formation requise aux officiers et à la renommée qui les suivait jusqu’à la Curie, mais également à l’entraînement sur le terrain, fruit d’un intense échange avec les nœuds les plus résistants de leur système de relations de. En effet, à la Renaissance, et probablement pas seulement à cette époque-là, la protection d’un réseau ne peut pas être nettement scindée des notions de formation et de compétence.

Au cours du premier âge moderne les offices fonctionnaient moins grâce aux compétences professionnelles qu’à celles transversales, que j’ai appelées soft skills. À travers ces compétences, l’histoire matérielle et l’histoire de la littérature doivent aider à comprendre l’histoire de la société kurde avant de promouvoir un parti islamiste radical contre l’expansion du PKK.


Adnan Gökçe est anthropologue et historien, docteur en anthropologie sociale de l’ÉHESS. Il est actuellement chercheur postdoctoral à Sciences-Po Lille et chercheur invité à l’université de Cambridge. Il est associé à l’Institut français d’études anatoliennes (IFEA, Turquie), et au Centre d’études turques, ottomanes, balkaniques et centrasiatiques (CETOUBC, France) ainsi qu’au réseau de recherche de la DFG, Contemporary History of Turkey (Allemagne).

**Dans l’ombre de l’État : Kurdes contre Kurdes**

Une anthropologie historique des conflits intra-kurdes au Kurdistan de Turquie

Adnan Gökçe

...
Theatres of Belief
Music and Conversion in the Early Modern City
Marie-Alexis Colin, Iain Fenlon, Matthew Laube (eds)

These eleven essays, all centrally concerned with the intimate relationship between sound, religion, and society in the early modern world, present a sequence of test cases located in a wide variety of urban environments in Europe and the Americas. Written by an international cast of acclaimed historians and musicologists, they explore in depth the interrelated notions of conversion and confessionalisation in the shared belief that the early modern city was neither socially static nor religiously uniform. With its examples drawn from the Holy Roman Empire and the Southern Netherlands, the plural-religious Mediterranean, and the colonial Americas both North and South, this book takes discussion of the urban soundscape, so often discussed in purely traditional terms of European institutional histories, to a new level of engagement with the concept of a totally immersive acoustic environment as conceptualised by R. Murray Schafer. From the Protestants of Douai, a bastion of the Catholic Reformation, to the bi-confessional city of Augsburg and seventeenth-century Farmington in Connecticut, where the indigenous Indian population fashioned a separate Christian entity, the intertwined religious, musical, and emotional lives of specifically grounded communities of early modern men and women are here vividly brought to life.

Marie-Alexis Colin is Professor of Musicology at the Université libre de Bruxelles and Adjunct Professor at the Université de Montréal.

Iain Fenlon is Emeritus Professor of Historical Musicology at the University of Cambridge, and a fellow of King’s College.

Matthew Laube was a Wiener-Anspach Postdoctoral Fellow in Cambridge and Brussels (2014-17), and is currently a Leverhulme Early Career Fellow at Birkbeck, University of London.

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Storia della lauda
Secoli XIII-XVI
Matteo Leonardi

The history of the Italian lauda is a fascinating journey through four centuries of history, from the Middle Ages to the dawn of modernity.

La lauda, ovvero la poesia religiosa in volgare, soprattutto nella forma del canto collettivo di lode, è un genere letterario-musicale di profondissima raffinatezza intellettuale. La lauda, non smette di accompagnare la storia della civiltà italiana, generando una tradizione ininterrotta che interseca, nella molteplicità delle sue forme, la storia della lette ratura, della musica e della spiritualità. Laude liriche e laude drammatiche, di corte e di piazza, meditative e pubbliche: la lauda si riveste d’abiti sempre nuovi, assecondando lo spirito mutevole dei tempi, capace di intrecciare i gesti e le aspirazioni senza tradire la propria identità. Questo studio riannoda i fili della straordinaria storia della lauda, per apprezzare la natura multimedial e proteiforme e la capacità d’aveso anche a culture “di margine”, dalla spiritualità dei laidi a quella delle donne, costituendo una delle più significative eredità consegnate dalla cultura medievale all’età moderna.

Matteo Leonardi has conducted teaching and research activities at the Universities of Bero, Aosta and Turin. His studies have mainly focused on medieval literature, from the Franciscan and mystical tradition to Dante and Boccaccio, favouring the reconstruction of the intertextual dialogue that generates history.

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Hobrecht and His Singers
Robert Nosow

A biography with extensive new documentation on the fifteenth-century composer Jacob Hobrecht (Jacobus Obrecht), framed by a social history and collective biography of the singers he worked with at the Church of St. Donatian in Bruges.

Hobrecht and His Singers frames the life of the illustrious composer Jacob Hobrecht (Obrecht) within a single institution, the Church of St. Donatian in Bruges. As a collective biography of the musicians at an important collegiate church in the late fifteenth century, the book will be of interest to readers of ecclesiastical, social, and urban history. Hobrecht twice served as succentor, or master of the choirboys, and twice was forced to leave the city—the first time in the wake of a devastating civil war, the second time in disgrace. The monograph focuses on the social and economic realities for the succentors and polyphonic singers, the Companions of Music, who worked closely together on a daily basis, during the years 1485–1505. Thick description provides a more comprehensive context for the lives of Jacob Hobrecht and seven musicians whose biographies are recounted here for the first time. Conflicts between the singers and the collegiate church to which they were pledged, driven in part by their emerging professional status circa 1500, helped lead to different career trajectories, in one case ending in tragedy. Numerous new documents add uncommon detail, both quotidian and dramatic, to the career of Hobrecht, necessitating original interpretations. Seven representative compositions written during his two periods in Bruges—both Masses and motets—demonstrate the kinds of work he undertook as succentor and the occasions for which he composed them, poised at the intersection of church and urban culture.

Robert Nosow has written widely on fifteenth-century Latin polyphony, the interrelationships of written and oral traditions, and the social history of early music.

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The contributors to this project — musicologists, historians, philosophers, art historians, and historians of philosophy — have been invited to participate in a multidisciplinary dialogue with respect to the position music has occupied in instructional and educational systems from medieval to modern times. Their essays are indicative of diverse disciplinary perspectives towards the subject and feature an array of innovative interpretations. On the whole, they neither claim the supremacy of music in the context of the various educational systems, nor do they focus on the artistic musical production that emerged as a consequence of the various educational approaches. Rather, this volume sketches the circulation and dissemination of ideas, images, and people, all related to the different paths and pedagogical practices that have characterised the teaching and learning of music in different locales and across history. It ultimately underscores the strategic role that music occupied within educational systems of all levels vis-à-vis other disciplines and, thus, it contributes to a better understanding of the role music education played in the formation of an educated citizenry — from children to adults, from “practicus” to “theoricus”, from men of arms to religious men, from the literate to politicians — bearing in mind the Isidorian definition that “music is a medium extending to all”.

Paola Dessì (ed.)

Music in Schools from the Middle Ages to the Modern Age

The contributors to this project — musicologists, historians, philosophers, art historians, and historians of philosophy — have been invited to participate in a multidisciplinary dialogue with respect to the position music has occupied in instructional and educational systems from medieval to modern times. Their essays are indicative of diverse disciplinary perspectives towards the subject and feature an array of innovative interpretations. On the whole, they neither claim the supremacy of music in the context of the various educational systems, nor do they focus on the artistic musical production that emerged as a consequence of the various educational approaches. Rather, this volume sketches the circulation and dissemination of ideas, images, and people, all related to the different paths and pedagogical practices that have characterised the teaching and learning of music in different locales and across history. It ultimately underscores the strategic role that music occupied within educational systems of all levels vis-à-vis other disciplines and, thus, it contributes to a better understanding of the role music education played in the formation of an educated citizenry — from children to adults, from “practicus” to “theoricus”, from men of arms to religious men, from the literate to politicians — bearing in mind the Isidorian definition that “music is a medium extending to all”.

Paola Dessì is associate professor at the University of Padua, where she teaches History of Medieval and Renaissance Music and Music Historiography. Her research centres on Late Antique, Medieval and Renaissance themes from historical and anthropological perspectives that conceptualise music as both tangible and intangible cultural heritage.

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La musique en Hainaut aux XVIIe et XVIIIe siècles

Fañch Thoraval, Brigitte Van Wymemersch (éd.)

La musique en Hainaut aux XVIIe et XVIIIe siècles

Fañch Thoraval, Brigitte Van Wymemersch (éd.)

Lorsqu’à l’aube du XVIIe siècle s’éteignent les voix du montois Roland de Lassus (Munich, 1594) et du valenciennais Claude le Jeune (Paris, 1600), la vie musicale ne s’arrête pas pour autant dans le comté de Hainaut : les individus continuent d’y chanter, jouer et écouter, les institutions de fonctionner et d’offrir à d’innombrables musiciens le cadre de pratiques aussi diverses que diversifiées. Si la célèbre de ces gloires musicales a placé le Hainaut au cœur de l’histoire de la musique renaissance, elle l’a échappé durant les siècles suivants, sans doute par effet de contraste, à un désert musicographique. C’est cette lacune que le présent ouvrage entend combler en se penchant sur la musique en Hainaut depuis l’avènement des archiducs Albert et Isabelle à la toute fin du XVIe siècle, jusqu’aux guerres révolutionnaires du XVIIIe siècle. Soumis à d’incessants bouleversements géopolitiques, située à l’écoute des grandes routes commerciales, dépouvée de siège diocésain ou universitaire, le Hainaut offre l’occasion d’écriture une histoire de la musique qui ne se limite pas aux grands centres politiques et économiques retenant habituellement l’attention. En adoptant successivement des points de vue politiques, religieux et socio-économiques, vingt-quatre contributeurs explorent la vie musicale de ce territoire qui reste encore largement inexploré. Ils et elles mettent ainsi au jour les pratiques musicales de grands seigneurs autant que de bourgeois méconnus, la facture instrumentale et l’édition musicale autant que la fonte de cloches, les grandes collégiales ou les congrégations religieuses autant que les théâtres communaux ou les loges maçonniques.

Fañch Thoraval, éd. scientifique, est chercheur au Centre de recherche en Musicologie (CERMUS) de l’ULouvain et au Musée des Instruments de Musique de Bruxelles (MIN). Il est spécialisé dans l’histoire sociale de la musique et l’étude des musiques rituelles et dévo nationnelles de la première modernité.

Brigitte Van Wymemersch, éd. scientifique, est responsable du Centre de recherche en Musicologie (CERMUS) de l’ULouvain. Elle traite notamment sur la philosophie et la théorie de la musique aux XVIIe et XVIIIe siècles, ainsi que sur la musique sacrée de l’Ancien Régime.

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La Musica disciplina d'Aurélien de Réome est le plus ancien traité de musique de l'Occident médiéval. Sa rédaction, vers 849/850, survient au cours des années qui suivent le partage de l'Empire carolingien entre les fils de Louis le Pieux et s'inscrit dans un temps de consolidation de la réforme de la liturgie et du chant romano-franç. Le traité a pour objet principal la description des catégories tonales du chant liturgique de la messe et de l'office, des principes de la psalmodie et surtout de l'articulation des tons, en particulier ceux des versets des rônes. Il témoigne enfin d'une réception précoce de la Musique de Boèce. Si le traité semble avoir connu une certaine fortune au cours du dernier tiers du IXe siècle, comme en témoigne le manuscrit de Valenciennes (Valenciennes, Bibli. Mun., Ms. 148), l'évolution de la théorie musicale et des modes de représentation graphique des mélodies autour de 900 par les auteurs de l'Aula music, de la Musica Enchiriadis, ou par Hucbald de Saint-Amand, enfin l'essor des notations musicales ont progressivement plongé le traité d'Aurélien et ses diverses recensions dans l'oubli. Édition du texte d'après l'ensemble de la tradition manuscrite (Shin Nishimagi). Traduction en français. Introduction et notes critiques et explicatives (Christian Meyer). Index des chants cités.

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**The Way of the Moderns**

Antoni Piza (ed.)

*The Way of the Moderns* gathers the talks organized by the Barry S. Brook Center of Music Research and Documentation that took place from 2012 to 2016 at The Graduate Center of The City University of New York (CUNY).

Exploring the concept of musical modernism from many different perspectives—including the audience's often initial rejection; the dominance of popular genres; the blurring of musical genres and categories; the alleged incapacity of modernism to express feelings and its intellectual aloofness; the struggle for an audience in times of a distracting attention economy; the transition from modernist to postmodernist aesthetics; the multicultural and collaborative aspects of many recent musical creations; and the need for questioning the ethics of musical works—they present a non-systematic and yet insightful assessment of some of the crucial issues around contemporary music. The texts address the changing consumption, creation, contexts, and valuations of today's concert music and, at the same time, highlight the agency of its practitioners—composers, performers, scholars, critics, and the audience—who pursue “the way of the moderns.”

Antoni Piza is the director of the Foundation for Iberian Music, where he has organized dozens of events, including conferences, talks, and concerts.

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**Music Patronage in Italy**

Galliano Ciliberti (ed.)

This book focuses on the various aspects of music patronage in Italy from the fifteenth to the eighteenth century.

During the Renaissance and throughout the Baroque and Classical periods, musical production was linked to patronage. There are essentially two types of patronage. The first relates to political institutions, to public life, and aims to promote musical events that highlight the wealth and power of the patron in the eyes of rival courts and subjects—hence the birth of the court chapels. The second type belongs to the private sphere, in which the patron, of noble birth and as such in possession of high moral and intellectual virtues, has a discriminating artistic sensibility—hence the promotion of chamber music activities, the collecting of rare and valuable musical instruments, and the compilation and collection of musical manuscripts, possibly in deluxe or personalized copies. This musical production system lasted until the middle of the nineteenth century, when the advent of capitalism and the rise of the bourgeois class caused the decline of patronage. This book focuses on the various aspects of music patronage in Italy from the fifteenth to the eighteenth century.

Galliano Ciliberti is professor of Music History at the Conservatory ‘Nino Rota’ of Monopoli. He graduated from the University of Perugia and obtained a Doctorate in Musicology from the University of Liège and a Post-Doctoral degree from the École Pratique des Hautes Études in Paris.

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Selling Pianos with Pictures
Commercial Art and Keyboard Instruments from the Eighteenth Century to the 1920s
Michael Saffle

Pianos aren’t just for “entertainment,” at home or in the concert hall: they’re also manufactured goods, meant to be purchased and used for a variety of purposes. And pictures have always helped sell pianos and associated products, including keyboard music, for domestic as well as professional use.

Nineteenth- and early twentieth-century advertisements for pianos, pianists, merchants, music publishers and, above all, for domestic purchases are full of images employed for commercial rather than cultural purposes. This volume examines the commercial characters and significances of how pianos were pictured between the early days of ‘modern’ marketing to today. During the early 1920s, piano sales peaked in the United States; nevertheless, pianos have continued to be sold even as radios, record players, television sets and electric keyboards increasingly replace them as must-have sources of entertainment and improvement. The market for player pianos, though comparatively short-lived, also provided manufacturers and retailers with opportunities to depict pianos and pictures.

Michael Saffle, Professor of Music and Humanities at Virginia Tech, has published books and articles about Franz Liszt, Richard Wagner, film and television music, and music for the 2012 and 2016 presidential elections. In 2000-2001 Saffle held the Bicentennial Fulbright Professorship in American Studies (a “Distinguished European Chair”) at the University of Helsinki, Finland. He has also held fellowships “Distinguished European Chair”) at the University of Helsinki, Finland. He has also held fellowships and research positions at Laboratoire de Musicologie (ULB, Bruxelles) and at IHRIM (Université Paris 13). His research interests include the cabaret-shadow tradition, science and faith.

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Singing Speech and Speaking Melodies
Minor Forms of Musical Theatre in the 18th and 19th Century
María Encina Cortizo, Michela Niccolai (eds)

This volume explores the different minor forms of musical theatre in the 18th and 19th century.

This volume addresses the complex variety of stage works with sung and spoken sections, such as «vaudeville», «singspiel», «opéra-comique», «zarzuela» or «operaetta» in different European countries from the eighteenth century to the beginning of the Twenties. Beyond a multifaceted perspective, twenty-one essays investigate the nature of these musical theatre forms, attending their origins, literary sources, relationships, vocality or cultural transfers, features that in some cases have made them become a mass phenomenon. The dissemination and adaptation of these genres through different national contexts, confirms the significance of the long-standing relationship between them and the contemporary dramatical and musical repertoire, revealing significant synergies, always conditioned by the market evolution.

María Encina Cortizo is Professor of Musicology at the University of Oviedo (Spain), coordinating the ‘Travessas’ Research Group. Her main field of research is zarzuela and Spanish opera in the nineteenth and early twentieth centuries.

Michela Niccolai is a Lecturer at the Université Sorbonne Nouvelle in Paris and research associate at Laboratoire de Musicologie (ULB, Bruxelles) and at IHRIM (Université Paris 13). Her research interests include the cabaret-shadow theatre and music-hall in French music production, opera staging, and music and politics in Third Republic France and in Fascist Italy.

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La Musique religieuse en France au XIXème siècle
Le sentiment religieux entre profane et sacré (1830-1914)
Nicolas Dufetel (éd.)

This volume investigates religious music in France during the 19th century, after the disruption of the French Revolution and the Concordat (1801), until a few years after the Law of Separation of Churches and State (1905).

This volume investigates religious music in France during the 19th century, after the disruption of the French Revolution and the Concordat (1801), until a few years after the Law of Separation of Churches and State (1905). With its various and complicated forms — choral, instrumental, orchestral, etc. — and aesthetic concepts, 19th-century French religious musical theatre reflected the many facets of religious life in France, dominated by the Catholic faith, but diversified into many neo-Catholic systems (saint-simonism, humanitarianism, ultramontanism, etc.). Religious music interacts with society, moral philosophy, aesthetics, and politics. Thinkers such as Lamennais, Lacordaire, Montalembert, Dom Guéranger, and Renan, who had a deep influence on their contemporaries, were influential on musicians. The ideas of music writers such as Fétis, d’Ortigue, Félix Clément are also studied. The texts in this volume explore the relation between music and worship, the liturgical movements and reforms, and the adoption of the Roman rite. Of particular interest is the research on plainchant and its role in liturgy and musical compositions, as well as its intersections with politics. Case studies (Berlioz, Gounod, Liszt, Saint-Saëns, Massenet, d’Indy, Fauré) illustrate these questions. Finally, several texts investigate the presence of religious elements in cabaret, and the educational or secular repertoire. According to d’Ortigue, «if one bases one’s thoughts on what we call “religious sentiment”, there are no more rules, no more limits.» “Religious sentiment” allows a global view of secular and sacred conceptions, and explains the great musical variety in a period divided between tradition, science and faith.
Stravinsky and the Musical Body
Creative Process and Meaning
Massimiliano Locanto

This book sheds new light on the role of the body in the music of Igor Stravinsky.

The idea that the body plays an essential role in music has stimulated a wide range of new approaches in recent musicology. This book tries to apply them to the music of Igor Stravinsky from the perspective of the creative process and the construction of meaning. Most of the works examined are compositions for theatre and dance, and the analyses address many other features of the spectacle, such as choreography, scenography, stage, and television direction. That said, many compositions not intended for the stage are also considered from the perspective of the ‘embodied’ creative process and their implicit bodily expressiveness. Each chapter focuses on a number of Stravinsky’s most famous and significant works, from the Firebird to the late serial compositions. A special place is reserved for the latter, which undoubtedly constitute the least well-known part of Stravinsky’s output. The chapters are accompanied by a large number of analyses that invite readers to ‘go beyond’ the musical text while still relying on it, allowing them to understand how the strong physicality clearly perceived in Stravinsky’s music can be associated with some of its formal and structural characteristics. In so doing, the book encourages the reader to overcome overly rigid dichotomies such as formalist/contextualist, or historical/analytical.

Massimiliano Locanto is Associate Professor in History of Music at the University of Salerno. His research interests and publications are in two main areas: the history of medieval monody and twentieth-century music, with a particular focus on the music of Igor Stravinsky and on the relationship between music theories, compositional techniques, and scientific thought. He edited, among others, the volume Igor Stravinsky: Sounds and Gestures of Modernism (Brepols 2014).

Performing Arts and Technical Issues
Roberto Illiano (ed.)

This volume focuses on the technical issues of a live performance.

This volume addresses multiple facets of the artistic expression of a live performance, with a particular focus on the technical issues, people, and institutions related to it. Dance, musical theatre, mime, puppetry, and other performing arts are investigated through the lens of their various components, as well as their protagonists — impresarios, companies, designers, conductors and directors. Specific sections of the book are devoted to lighting, scenography and costume design, staging, but also on circus, puppetry, dance, and entertainers. A number of articles are dedicated to single artists: Diaghilev, Massenet, Pacini, Poulenc, Verdi, and Wagner.


Roberto Illiano is General Secretary of the Centro Studi Opera Omnia Luigi Boccherini (Lucia) and President of the Italian National Edition of Muzio Clementi’s Complete Works. He is also a member of the scholarly committee of the Italian National Edition of Luigi Boccherini’s Complete Works. A founder of the journal «Ad Parnassum», he has published a variety of writings on 19th- and 20th-century music, in particular on Luigi Dallapiccola and Italian music under Italian fascism.

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Sound Studies Review (SSR) is an interdisciplinary, peer-reviewed journal, published semiannually that seeks to present multiple perspectives on the science and cultural reception of sound in our everyday listening environment. The purpose of the journal is to diversify the audience of sound studies by offering a wide range of differing topics that converge at the intersections between musicology, acoustical research, history of science, audio technology, performance studies, instrument building and media studies.

The journal’s aim is to model an area of knowledge that is critical of the current listening environment and equip individuals with the tools for further study in the humanities, social sciences and the sonic arts. SSR is housed in the Department of Music and Theater at Manhattan College.

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