Overview

Catalogue

HARVEY MILLER PUBLISHERS

Celebrating 20 years as a Brepols imprint of authority and quality for books on the history of art and culture

Overview of the past decade (2010-2020)
Celebrating 20 years Harvey Miller as a Brepols imprint, this catalogue gives an overview of all titles published over the past decade (2010-2020)

About
Harvey Miller Publishers was founded in 1968 by Harvey and Elly Miller, who established its tradition of producing richly illustrated, well-designed, and meticulously edited books. The London-based imprint quickly earned a reputation for publishing essential works of scholarship that make a significant contribution to the study of medieval art.
Since 2000, Harvey Miller has been an imprint of the international publishing house Brepols, whose experience in the production and marketing of academic books has facilitated the expansion of both the scope and range of Harvey Miller titles. Enterprising editorial planning and production support from Brepols Publishers has made it possible for Harvey Miller to acquire and publish books on painting, drawing, sculpture, and architecture of later periods.
The imprint by now has widened its approach to art history – placing art in the context of the cultural history – while continuing to publish high quality, academic volumes written by authors in the forefront of worldwide art historical scholarship.

Discount Prices
A selected number of publications are listed with discount prices that are valid until December 31st, 2020.

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PAINTING

ITALY / LOW COUNTRIES / SPAIN
Celebrated by Malvasia as the creator and promoter of the new maniera moderna, Guido Reni (1575–1642) introduces the fourth age of painting: a period marked by an original and sometimes bold elaboration of the notion of artistic perfection developed by the Carracci and embodied more specifically by Ludovico’s “synthesis of styles.”

Illustrated with numerous color images, these two volumes provide a critical edition and annotated translation of Malvasia’s life of Guido. Based on a radical reassessment of the historical documentation and a profound investigation of Malvasia’s art criticism, these volumes offer the most thorough treatment to date of the artist’s work.
Raised to the status of an international luminary by her contemporaries and now revered as one of the defining talents of the seventeenth century, Artemisia Gentileschi poses urgent questions for today’s scholars. By reconstructing the chronology and rationale of Artemisia’s artistic iter, connoisseurship reveals the richness of her visual dialogues, including those with prominent contemporaries such as Caravaggio, Annibale Carracci, Vouet, Cristofano Allori, and Stanzione; with past artistic giants like Donatello and Michelangelo; and with the various hands who passed through her workshop as collaborators and assistants. These essays infuse our understanding of Artemisia with complexity and nuance, yet they also trace her characteristic mix of intelligence and verve in her art, her correspondence, and her deft social maneuvering, running like a thread through all stages of her life.
This book offers a fresh look at the broader question of artistic change in the late thirteenth century by examining the intersection of two histories: that of the artist Cimabue (ca. 1240-1302), and that of the Franciscan Order. While focused on the work of a single artist, this study sheds new light on the religious motives and artistic means that fueled the period’s visual and spiritual transformations. Flora’s study reveals that Cimabue was not just a crucial figure in processes of stylistic change. He and his Franciscan patrons engaged with complicated intellectual and theological ideas about materials, memory, beauty, and experience, creating innovative works of art that celebrated the Order and enabled new modes of Christian devotion. Cimabue’s contributions to the history of art thus can finally be recognized for their wide-ranging scope and impact within the rapidly-evolving religious culture of the late thirteenth century.
The Corpus Rubenianum holds a unique place within Art History as one of the most ambitious projects ever undertaken. Both its massive scale and sheer duration fully parallel the complexity of the oeuvre of Peter Paul Rubens. In every brushstroke he ever painted, the grand baroque master blended art with literature, art theory with theology, mythology with history. Studying Rubens in this collaborative effort is much like studying the very foundations of European civilization, for the oeuvre of Rubens is a true treasure trove of the principal elements of our culture. Rubens’s compositions are the most fascinating combinations of ideas ranging from kabbalah to Greco-Roman mythology, from optics to image-theology, from linguistics to archeology, or from politics to ethics (not to mention esthetics).

Rubens designed and made over 2500 compositions, most of which were extensively copied. The complexity of his oeuvre is unrivalled. The Corpus is based on the material assembled over several decades by Ludwig Burchard, universally recognized as the foremost scholar in this field. Each part is written by a well-known scholar and the aim is to realize Burchard’s intention of embodying all present-day knowledge of the work of Rubens.

Allegories and Subjects from Literature
Nils Büttner

Architectural Sculpture
Valerie Herremans
This book contextualizes and to brings to light the man who stood at the beginning of the Rubenianum collection. What is his role within Rubens research? What characterizes the documentation he left us? How might he have operated when compared to his peers? Who was Ludwig Burchard?

“Martin’s book makes a valuable contribution, particularly for the meticulous way it examines the surviving evidence of the evolution of the Whitehall commission. A handy chronological table, useful appendices and an abundance of well-chosen illustrations add to its utility, while the author’s lucid writing and care in explaining the political and diplomatic background will make it thoroughly accessible to non-specialists.”

M. Smuts, in: Historians of Netherlandish Art Reviews, 2012

The Antwerp artist Jan van Kessel the Elder (1626-1679) was esteemed throughout Europe for producing finely-wrought, miniature paintings on copper that depict a wide range of flora and fauna, exotic landscapes, and objects of natural artistry (e.g. shells, coral, precious stones). The ‘natural’ world presented in Van Kessel’s art was not a transparent window onto nature, however, but instead was ambitiously crafted through the artist’s reappropriation of Antwerp’s artistic traditions, material culture, and artisanal knowledge practices. Through a combination of wit, technical virtuosity, self-referentiality, and allusions to local art-historical lineage, Van Kessel’s paintings encourage viewers to simultaneously think about art, in terms of collecting, connoisseurship, citation, and media, and think anew about nature. This study uses Van Kessel’s art as a distinctive lens through which to examine the relationship between craft, curiosity, and the pursuit of natural knowledge in the early modern period.
This collection of essays explores the diverse ways in which Netherlandish art and luxury goods permeated the artistic landscape of Renaissance Spain. Covering a wide range of approaches and perspectives, the book includes studies on carved altarpieces, stone sculpture, painting, tapestry, architectural design, prints and mathematical instruments. Through the lens of artists, patrons, collectors, merchants and other intermediaries, special attention is paid to local cultures of collecting and display. Together, the essays provide a fascinating and multifaceted view of the reciprocal relationships between the Low Countries and Spain from the fifteenth to the early seventeenth centuries.

Table of Contents: www.brepols.net
Felipe Pereda reconstructs the history of religious art in Spain between two crucial dates in the “politics of the image” enforced by the “Reyes Católicos”: 1478 and 1501. By focusing first on Seville, then on Granada, Pereda evokes the first moments of the institution of the “Santo Oficio” and its later developments.

According to an old historiographic tradition, the Spanish Golden Age placed the imitation of nature at the service of religion: its radical naturalism responded to the deep faith of that culture and moment. *Crime & Illusion* argues the opposite. It defends the thesis that the fundamental problem artists of the Golden Age confronted was not imitation but Truth.

“This most inspiring and carefully documented book would influence generations of readers and scholars. Pereda’s writing style is captivating, enticing us to read a profound text with a relaxation uncommon to the general tenor of art historical texts. (...) This book is most welcome and invites more literature coming from this fascinating scholar.”

Livia Stoenescu, in *Seventeenth-Century News*, 77, 2019

**Felipe Pereda** is the Fernando Zóbel de Ayala Professor of Spanish Art at Harvard University. Born in Madrid, he studied at the Universidad Complutense, and the Autónoma University where he received his PhD (1995) and taught until 2011. In more recent years, he has also taught at the Instituto de Investigaciones Estéticas (Universidad Autónoma de México), and Johns Hopkins University (2011-15). He has worked on Spanish late medieval and early modern art, art theory, image theory and history of architecture.
2  ART THEORY, HISTORY OF COLLECTING & CULTURAL STUDIES
Eye and Art in Ancient Greece
A STUDY IN ARCHAEOAESTHETICS
Christopher Witcombe

Eye and Art in Ancient Greece examines the art of ancient Greece through reconstructions of how the Greeks saw and understood the products of their own visual culture. The material is approached using a newly developed methodology of archaeoaesthetics by which past modes of vision and perception are examined in conjunction with prevailing notions of pleasure and judgement with the purpose of identifying the visual and psychological contexts within which the aesthetics of a culture emerge. Through a wide-ranging examination of ideas found in early written sources, the book examines various key aspects of Greek visual culture, such as continuity and change, nudity, identity, lifelikeness, mimesis, personation and enactment, symmetria, dance, harmony, and the modal representation of emotions, with the aim of comprehending how and why choices were made in the conception and making of artifacts. Special attention is given to factors contributing to the formation of taste and the emergence and transmission over time of concepts of art and beauty and the means by which they were identified and judged. The approach facilitates encounters with the material in ways that give rise to new insights into how the ancient Greeks experienced their own visual culture and how Greek art may be understood by us today.
The Life & Letters of Gavin Hamilton (1723-1798)
Artist & Art Dealer in Eighteenth-Century Rome
Brendan Cassidy

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

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

Collecting and Empires
An Historical and Global Perspective
Maia W. Gahtan, Eva-Maria Troelenberg (eds)

The comparative historical investigation of imperialism through the lens of collecting practices, museum archetypes and museums proper, helps shape our understanding of contemporary aesthetics and diversity management as well as helps identify what is imperial about our own approaches to material culture. Building on previous work on European and Colonial object histories, this collection of essays – for the first time – approaches the subject of collecting and empires from a global and inclusive comparative perspective by addressing selection of the greatest empires the world has known from Han China to Hellenistic Greece to Aztec Mexico to the Third Reich.

Table of Contents: www.brepols.net
Pleasure and Politics at the Court of France

The Artistic Patronage of Queen Marie of Brabant (1260-1321)

Tracy Chapman Hamilton

Pleasure and Politics seeks to illustrate how the historical and material records reveals Queen Marie of Brabant’s essential contributions to the burgeoning court. This emerging importance of the secular and redefinition of the sacred during the last decades of Capetian rule becomes all the more striking when juxtaposed to the pious tone of the lengthy reign of Louis IX (1214-1270), which had ended just four years before Marie’s marriage to his son. That Marie often chose innovative materials and iconographies for these objects – ones that would later in the fourteenth century become the norm – signals her impact on late medieval patronage. Court, culture, politics, and gender – these are the themes that flow throughout Marie of Brabant’s life and tie together the material effects of a long, pleasure-filled existence enlivened by the politics of Europe on the cusp of a new age.

Renaissance Invention and the Haunted Infancy

Alfred Acres

“(…) meticulously researched book.”

Mitchell Merback, in Renaissance Quarterly, 68/4, 2015

Staging the Court of Burgundy

Till-Holger Borchert, Wim Blockmans, Nele Gabriëls, Johan Oosterman, Anne Van Oosterwijk (eds)

“(…) these essays present a great number of excellent thoughts about cultural products and their display and reception in the era of the last Burgundian dukes. The volume offers a wide range of material that will prove invaluable to scholars of the fifteenth-century Low Countries, and stands as a worthy companion to the catalogue for the exhibition that inspired it.”

Mark Trowbridge in: Historians of Netherlandish Art Reviews, April 2016
Saintly Brides and Bridegrooms
The Mystic Marriage in Northern Renaissance Art
Carolyn D. Muir

The Arca di Sant’Agostino and the Hermits of St. Augustine in Fourteenth-Century Pavia
Sharon Dale

King’s College Chapel 1515-2015
Art, Music and Religion in Cambridge
Jean Michel Massing, Nicolette Zeeman (eds)

Art Moves
The Material Culture of Processions in Renaissance Perugia
Jean-Claude Schmitt (intro.), Pascale Rihouet

Art Moves reconstructs the appearance and conditions of use of processional artifacts, whether they were worn (uniforms and liveries), held by individuals, (maces, flags, and candles), or carried communally (canopy, reliquaries, banners, or statues). This is the first book on the material culture of processions as a performative, multi-media, apparatus. It investigates how objects were charged with meaning from medium and fabrication to market value to size and weight. It offers a new way of looking at the dynamics of urban processions while revivifying the sensory experience of public life in Italy, ca. 1350-1600.
Art and Faith in the Venetian World  
Venerating Christ as the Man of Sorrows  
Catherine R. Puglisi, William Barcham

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

Tributes to Jean Michel Massing
Towards a Global Art History
Mark Stocker, Phillip G. Lindley (eds)

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

Tributes to Nigel J. Morgan
Contexts of Medieval Art: Images, Objects and Ideas
J. Luxford, M. Michael (eds)

Tributes to David Freedberg
Image and Insight
Claudia Swan (ed.)
Workshop of Hans Thoman, Virgin and Child, from an Adoration Group
Metropolitan Museum of Art, New York
**Rogier Van der Weyden and Stone Sculpture in Brussels**
Bart Fransen

This book, with its focus on stone sculpture in Brussels at the time that Rogier was established there, an area of art history that to date has been little explored, offers a fresh and fascinating look at the context in which Brussels’s famous city painter operated.

**The Mermaids of Venice**
Fantastic Sea Creatures in Venetian Renaissance Art
Alison Luchs

Exploring the ways in which artists could interpret and contemporary viewers might experience these wide-ranging sea-creatures, the book brings their best images together as a source of delight.

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

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

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

**Kim Woods** is a senior lecturer in Art History at the Open University, and a specialist in northern European late Gothic sculpture. She combines an object-based approach with an interest in materials and cultural exchange. Her single-authored book, Imported Images (Donington, 2007), focussed on wood sculpture. Since then she has been working on alabaster.

Table of Contents: www.brepols.net
Renaissance Artists and Antique Sculpture. A Handbook of Sources
New, Revised and Updated Edition
Phyllis Bober, Ruth Rubinstein

Borman: A Family of Northern Renaissance Sculptors
Marjan Debaene (ed.)

Archaeological Campaigns below the Florence Duomo and Baptistry, 1895-1980
Franklin Toker

The Paper Museum of Cassiano dal Pozzo
Renaissance and Later Architecture and Ornament
Paul Davies, David Hemsoll

The Bargello Palace
The Invention of Civic Architecture in Florence
Amee Yunn

Jerusalem on the Hill
Rome and the Vision of Saint Peter’s Basilica in the Renaissance
Marie Tanner

SCULPTURE & ARCHITECTURE
As the first comprehensive treatment of Venetian sculpture of the early Renaissance in nearly a century, this book examines the documents, literary sources, and oeuvre of all Venetian sculptors in stone, bronze, and wood between the decoration of the crowning of San Marco at the beginning of the fifteenth century and the artistic revolution wrought by Jacopo Sansovino from ca. 1530 on. Its text pays particular attention to the style of individual works, to their physical and artistic context, their sources and their influence, and synthesizes forty-five years of attentive looking, of research in archives and libraries of the Veneto, and hundreds of photographic campaigns throughout Italy and as far afield as Croatia and Poland—many from specially mounted scaffolds. The introduction treats general questions of material, purpose, patronage, the origin of sculptors, their workshop practices and the structure of guilds, while the conclusion considers ways in which Venetian sculpture was unique.

There is no aspect of the subject to which the author has not contributed major discoveries and her book, with its 800 illustrations, should constitute a work of reference long into the future.
4 TEXTILE & FASHION HISTORY, CONSERVATION STUDIES & DECORATIVE ARTS
Undressing Rubens
Fashion and Painting in Seventeenth-Century Antwerp
Abigail Newman, Lieneke Nijkamp (eds)

A range of perspectives on the convergence of costume, art and history in the early modern Low Countries.

The essays collected in this volume meet at a point of convergence between costume, art, and history, and focus on the seventeenth-century Southern Netherlands. Undressing Rubens looks at the significance of costume in life and art in the age of Rubens, confirming that, as is increasingly recognised by scholars of many aspects of early modern European culture, this is hardly an insular topic. Cloth and clothing in seventeenth-century Flemish paintings lead the contributing scholars north of the border to the United Provinces, south to courts in Florence, Mantua, Madrid and elsewhere, and east to Cologne and, ultimately, to Japan. Stretching back several centuries to provide critical context and points of origin for many seventeenth-century practices and ideas, the innovative research presented here also points forward in time, dealing with implications in later centuries but also, in many cases, engaging directly with questions of historiography still quite relevant today.

The Inventory of King Henry VIII
Textiles and Dress
Maria Hayward, Philip Ward (eds)

Winner of the British Art Book Prize 2014 awarded by the Historians of British Art

The Age of Opus Anglicanum
Michael A. Michael (ed.)

This book attempts to re-assess the importance of English medieval embroidery as a unique cultural phenomenon. The wealth of illustrations in this volume—over 200 images and comparative material from other forms of medieval art—are all in full colour.
Painting Restoration before “La Restauration”
The Origins of the Profession in France
Ann Massing

320 p., 240 b/w ills, 258 x 280 mm, 2012.
Hardback:
€ 125 / £106.00 / $163.00
Series: Painting and Practice, vol. 3

The Art of Collaboration
Stained-Glass Conservation in the 21st Century
M. B. Shepard, L. Pilosi, S. Strobl (eds.)

iv + 235 p., 140 col. ills, 250 x 320 mm, 2010
ISBN 978-1-905375-56-1
Paperback:
€ 80 / £68.00 / $104.00
Series: Corpus Vitrearum USA

Stained Glass before 1700 in the Philadelphia Museum of Art
Renee Burnam

432 p., 60 b/w ills, 300 col. ills, 230 x 315 mm, 2013.
Hardback:
€ 150 / £127.50 / $195.00
Series: Corpus Vitrearum USA, vol. 6

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

Supported by dozens of magnificent illustrations, this volume demonstrates the variety of ways in which ongoing research and the development of new technology can serve to revive the splendour of fragile tapestries kept in European and American museums. As the Royal Manufacturers of Tapestry, De Wit has been a leading force in undertaking the most pioneering and impressive restoration and conservation campaigns for more than a century.

Through its original and creative scope of investigation, this book aims to make an invaluable contribution to art-historical discussion and research on nineteenth- and twentieth-century tapestry production, restoration and conservation.

Table of Contents: www.brepols.net
Wenceslaus Hollar, Coronation Procession of Charles II Through London
Metropolitan Museum of Art, New York

5 DRAWINGS & PRINTS
Between 1769 and 1819 London experienced an unprecedented growth in the proliferation of texts and images in the popular sphere, engaging learned citizens in discussion and commentary on the most pressing social and political issues of the day. From the repeal of the Stamp Act to the French revolution, the local Westminster election or the abolition of the slave trade, these prints, political pamphlets, plays, novels and periodicals collaborated (sometimes intentionally) in critique, praise and assessment of the country’s changing socio-economic climate. African people were a critical aspect of this world of images, and their presence conveyed much about the implications of travel, colonialism and slavery on the collective psyche. Whether encountered on the streets of the city, in opulent stately homes, or in tracts describing the horrors of the slave trade, the British paid attention to Africans (consciously or not), and developed a means of expressing the impact of these encounters through images. Scholarship has begun to interrogate the presence of Africans in British art of this period, but very little has been written about their place in visual and literary humour created in a metropolitan context. This book fills this scholarly lacuna, exploring how and why satirical artists both mocked and utilized these characters as subversive comic weaponry.
“Rarely does one see any catalogue about Northern drawings from the sixteenth century, let alone one that illustrates works from across the United States. The very appearance of this catalogue, third volume in an ongoing series by the Midwest Art History Society, should excite not only curators but academics alike.”


“Everything about the Museo Cartaceo dal Pozzo is impressive – size, encyclopaedic comprehensiveness, systematic arrangement (…) these are excellent volumes, a monument to careful and intelligent scholarship with a helpful bibliography and index.”

Helen Watanabe-O’Kelly, in: The Art Newspaper Review, 298, 2018
The Antichità Diverse Album

Elena Vaiani

“...only one album within the many folios, volumes and other works on paper within Cassiano’s enterprise, is an immense undertaking of impeccable scholarship and, I surmise, many years in the making. (...) Cassiano dal Pozzo’s extraordinary endeavour to encapsulate the knowledge of his time is intriguing on many levels. The publication of the Antichità Diverse album is a crowning achievement, but it is by no means the last word.”

Gillian Darley, in: Apollo, September 2017

"This handsome edition, only one album within the many folios, volumes and other works on paper within Cassiano’s enterprise, is an immense undertaking of impeccable scholarship and, I surmise, many years in the making. (...) Cassiano dal Pozzo’s extraordinary endeavour to encapsulate the knowledge of his time is intriguing on many levels. The publication of the Antichità Diverse album is a crowning achievement, but it is by no means the last word.”

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Birds, Other Animals and Natural Curiosities


“The quality of the essays is excellent throughout, and the editors and authors have done an impressive job in organizing this recalcitrant and heterogeneous material, making it accessible, and lucidly explaining to what extent we can still discern traces of its original organization (...) A top quality standard work for many decades!”


Egyptian and Roman Antiquities, and Renaissance Decorative Arts

Elena Vaiani, Simonetta Prosperi Valenti Rodinò, Helen Whitehouse

This two-volume catalogue of more than 400 drawings includes depictions of portable Roman, Etruscan and Greek antiquities such as vases, lamps, mirrors, tripods, bells, armour, weights, measures, musical instruments, mirrors, brooches and jewellery, as well as a range of Egyptian and Egyptianising antiquities (from sarcophagi and mummy masks to cult statues and reliefs) and designs for Renaissance and seventeenth-century vases, candelabra, princely gold and silver tableware.

"The lasting value of these drawings remains their pioneering use of the microscope. Cesi’s artists, in the 1620s, recorded details of plant anatomy with a precision, and on a scale, that would not be matched for centuries. Engravings were made of a few of the drawings; if the entire series had been published at the time, how the science of botany would have been advanced.”


Flora: Federico Cesi’s Botanical Manuscripts

Brent Elliott, Luigi Guerrini, David Pegler

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Jean Pucelle, The Hours of Jeanne d’Evreux, Queen of France
Metropolitan Museum of Art, New York


**Editio princeps**

*A History of the Gutenberg Bible*

Eric White

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

*Editio princeps* is the first book to tell the whole story of Europe’s first printed edition, describing its creation at Mainz circa 1455, its impact on fifteenth-century life and religion, its fall into oblivion during the sixteenth and seventeenth centuries, and its rediscovery and rise to worldwide fame during the centuries thereafter. This comprehensive study examines the forty-nine surviving Gutenberg Bibles, and fragments of at least fourteen others, in the chronological order in which they came to light. Along the way it introduces the colorful cast of proud possessors, crafty booksellers, observant travelers, and scholarly librarians who shaped our understanding of Europe’s first printed book.

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**The Paper Museum of Cassiano dal Pozzo**

*Classical Manuscript Illustrations*

Amanda Claridge, Ingo Herklotz

“In addition to being a catalogue of serious scholarship, the book is a beautiful item in its own right, with very high quality reproductions of the work of Dal Pozzo’s artists, and seems to be designed to work as a monograph in its own right to a certain extent. (...) A valuable and even enjoyable work, which will be of benefit to library collections with a focus on the history of the study of classical manuscripts.”

Anna James, in: *Rare Books Newsletter*, Issue 96, December 2013

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**Jean Pucelle**

*Innovation and Collaboration in Manuscript Painting*

Kyunghie Pyun, Anna Russakoff (eds)

“The volume under review here offers a rich assortment of new perspectives on one of the most discussed and admired artists of the Middle Ages. (...) The editors are to be complimented on bringing together such interesting articles. Just as importantly, the publisher should be lauded for the quality of the book. The generous number of color illustrations alone stands as an important resource for those interested in the manuscript art of the fourteenth century.”

The Medieval World at our Fingertips
Manuscript Illuminations from the Collection of Sandra Hindman
Christopher de Hamel

The illuminated pages presented here are part of the impressive and broad-ranging collection assembled over twenty-five years by the medieval scholar and long-time Chicagoan Sandra Hindman. They represent both biblical and secular subjects and include the work of master illuminators such as Maestro Daddesco, Giovanni di Paolo and the Master of Mary of Burgundy. In addition to the colour reproductions of all the exhibited pages, the essays are sumptuously illustrated with further related and comparative images, many of which are drawn from the collections of the Chicago Institute of Art itself. The Introduction to the volume is by the well-known medievalist James Marrow, and there is also a Catalogue by Matthew Westerby giving full details, descriptions, provenance and bibliography of the exhibited illuminations.

Manuscript Painting in Thirteenth-Century Flanders
Bruges, Ghent and the Circle of the Counts
Kerstin Carlvant

“(...) an extremely important contribution to the study of Gothic book illumination. The volume’s catalogue will surely prove the leading source for research into the Bruges-Ghent corpus for years to come.”

Richard A. Leson, University of Wisconsin, in: The Medieval Review 14.01.09

La Chronique Anonyme Universelle
Reading and Writing History in Fifteenth-Century France
Lisa Fagin Davis

“Such a monumental work devoted to the critical edition, accompanied by an eclectic and compelling study of one of the most successful universal chronologies spread in fifteenth-century France, is without doubt of the greatest interest from a historical, sociological, philological, codicological, and art historical standpoint.”

Michela Cecconi, in: Renaissance Quarterly, LXIX, 2, 2016
A Catalogue of Western Book Illumination in the Fitzwilliam Museum and the Cambridge Colleges

Part Two
Italy and the Iberian Peninsula
Stella Panayotova, Nigel J. Morgan, Susanne Reynolds (eds)

Part Three
France
Volume One: C. 1000 - C. 1250
Stella Panayotova, Nigel J. Morgan

Part Four
England, Ireland, Scotland, Wales
Volume One: Insular and Anglo-Saxon Manuscripts
Stella Panayotova, Nigel J. Morgan (eds)

Part Five
Volume One: Books Printed in Italy before 1501
Azzurra Elena Andriolo, Suzanne Reynolds

Jews Among Christians
Hebrew Book Illumination from Lake Constance
Sarit Shalev-Eyni

“In [its] detailed research and scholarly analysis of the material, [this publication] demonstrates an impressive amount of background knowledge and interpretation free of ideological prejudice that sheds light on old problems. [This book] makes an outstanding contribution to the study of Hebrew manuscripts and Jewish-Christian relationships in the thirteenth and fourteenth centuries.”


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Manuscripts in the Making

Manuscripts in the Making provides a platform for medievalists and scientists to share the results of their research in this relatively new but rapidly growing field: the technical analysis of medieval and Renaissance manuscripts.

Art and Science I
Stella Panayotova, Paola Ricciardi (eds)

Art and Science II
Stella Panayotova, Paola Ricciardi (eds)

A Survey of Manuscripts Illuminated in France

Gothic Manuscripts: 1260-1320
Part One
Alison Stones

Gothic Manuscripts: 1260-1320
Part Two
Alison Stones

Renaissance Manuscripts: The Sixteenth Century
Myra Orth
A Renaissance Wedding
The Celebrations at Pesaro for the Marriage of Costanzo Sforza & Camilla Marzano d’Aragona (26 – 30 May 1475)
Jane Bridgeman

Books of Hours Reconsidered
Sandra Hindman, James Marrow (eds)

The Making and Meaning of the Liber Floridus
A Study of the Original Manuscript, Ghent, University Library, MS 92
Albert Derolez

Renaissance Illuminators in Paris
Artists & Artisans 1500-1715
Richard H. Rouse, Mary A. Rouse

This publication traces the activities to which 16th- and 17th-century book artisans had to turn, faced as they were with a dwindling market for manuscripts. Those most affected were the illuminators and scribes who now had to seek alternative ways of making a living and so devise strategies for finding employment in other trades that would benefit from their skills. Thus the reader will discover well-known artists and illuminators finding jobs like adding illustrations to printed books, colouring wood-block prints and designing patterns and motifs for embroideries, tapestries and even glass and metal objects. A most interesting opportunity for illuminators was to get involved with the decorating of fans, a new fashion promoted late in the 17th century by the Sun King Louis XIV himself.

In addition to the richly illustrated text, the volume also includes a Register of more than 500 named Illuminators in alphabetical order, giving also their affiliation to their alternative trades and listing personal details including family members and professional associates.
Women and Jews in the Sachsenspiegel Picture-Books

Madeline H. Caviness, Charles G. Nelson

A Germanist and an art historian examine the pictures and text in the four densely illustrated manuscripts of the Sachsenspiegel that were produced in the century following its composition by Eike von Repgow. This is the first extensive study of these famous picture books in English. Using critical frameworks based on performative and feminist theory, the authors give detailed consideration to the social differences reshaped and maintained by text and image. Although Eike’s project, realized in the early 1220s, was concerned with peaceful interaction between diverse groups, including Slavic Wends as well as Germans, and with the provision of guardians for the young, the handicapped and the judicially impaired, his text is open to subversion by the images. Changing emphases in the pictures accord with changing attitudes to women and Jews in the period of production of these works, between c. 1300 and 1360. A burgeoning book culture in the fourteenth century carried Eike’s law into the town halls at a time when the German cities were increasingly Christianized; market churches were constructed in the judicial and economic hub even as Synagogues disappeared from town centres during the pogroms. The market complex became part of the material culture of the law.
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