Art History
New Titles
— Winter 2020-21 —
Treasure, Memory, Nature
Church Objects in the Middle Ages
Philippe Cordez

Precious metalwork, relics, chess pieces, ostrich eggs, unicorn horns, and bones of giants were among the treasury objects accumulated in churches during the Middle Ages. The material manifestations of a Christian worldview, they would only later become *naturalia* and *objets d'art*, from the sixteenth and the nineteenth century onwards, respectively.

Philippe Cordez traces the rhetorical origination, economic development, and later history of church treasures, and explores the forms and functions of the memorial objects that constituted them. Such objects were a source of wonder for their contemporaries and remain so today, albeit for quite different reasons. Indeed, our fascination relates primarily to their epistemic and aesthetic qualities. Dealing also with these paradigm shifts, this study opens up new paths toward an archeology of current scholarly and museum practices.

*Philippe Cordez* is Deputy Director of the German Center for Art History in Paris.

Hardback: € 90
Series: Studies in Medieval and Early Renaissance Art History

HARVEY MILLER PUBLISHERS
The Ghent Altarpiece
Research and Conservation of the Exterior
Bart Fransen, Cyriel Stroo (eds)

The outer panels of the Ghent Altarpiece had been overpainted to a considerable extent. The virtuosity of the Eyckian technique and aesthetics remained hardly visible. And yet, this had never been observed before the start of the conservation treatment. By removing the overpaint, the tonal richness and the coherent rendering of light and space once again came to the fore. Especially the suggestion of volumes and the spaciousness of the ensemble gained strength because of the virtuoso play of deep shadows and bright light accents, and not in the least because of the surprising trompe-l’oeil effect of the frames conceived as a stone framework. Or to put it in the words of the comments of one of the experts, dr. Maryan Ainsworth: The paintings live and breathe again in the time of the Van Eyck brothers. The sharp observation skills, the quick, accurate execution, the knowledge, curiosity and ingenuity about all the things that are depicted, are now unveiled after centuries. The profit for the knowledge of and further research into the essence of Eyckian aesthetics is considerable. And finally there is the discovery that the much-discussed quatrain was applied simultaneously with the polychromy of the frames: a real ‘coup de foudre’ in the discourse of the current art-historical research! We hope that this publication of the results of the research and conservation campaign on the exterior of the altarpiece can help future researchers to ask better questions. Questions, and answers, that may produce a more balanced picture of Van Eyck’s techniques, methods and materials.

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Hardback: € 66.04
Series: Contributions to the Study of the Flemish Primitives, vol. 14
Christ on the Cross
The Boston Crucifix and the Rise of Monumental Wood Sculpture, 970-1200
Shirin Fozi, Gerhard Lutz (eds)

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

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

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Hardback: € 150
Series: Studies in the Visual Cultures of the Middle Ages, vol. 14
Emerging Naturalism
Contexts and Narratives in European Sculpture
1140–1220
Gerardo Boto Varela, Marta Serrano Coll, John McNeill

For many decades, specialists in Romanesque and Early Gothic art and architecture have questioned the usefulness of traditional stylistic terminology. It is regarded as having limited relevance insofar as it fails to reflect the complexity and plurality of the period under discussion. Nor does it embrace functional, formal or iconographic specificities. Despite these deficiencies, we still have no better way of referring to the art of the period than Romanesque, Late Romanesque or Early Gothic which we make yet more cumbersome by adding a geographical or political term. Of the various media which were affected by artistic innovation in Europe during the second half of the 12th century, particular attention has been paid to stained glass, manuscript illumination, metalwork and enamel. Monumental sculpture was equally subject to profound change during the period, in addition to developing in directions that were largely independent of other media. As a result, late Romanesque sculpture extends across the period from 1140 to 1220, from Saxony to Galicia, though it is still impossible to encapsulate in a single statement what this complex network represented. However, the attainment of a compelling naturalism does seem to have been a shared aspiration among Latin European sculptors. Emerging Naturalism: Contexts and Narratives in European Sculpture 1140–1220 offers a panoramic analysis of this artistic landscape, focused on a central issue in medieval European artistic production. To narrow this field of study, the book concentrates on the innovations and solutions adopted in the great church workshops of western Europe.

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436 p., 156 b/w ills, 18 col. ills, 220 x 280 mm, 2020,
Hardback: €100
Published outside a Series
Les stratégies de la narration dans la peinture médiévale
La représentation de l'Ancien Testament aux IVe-XIIe siècles
Marcello Angheben (éd.)

Depuis les débuts de l'art chrétien, l'Ancien Testament a reçu une place singulière dans le décor des églises comme dans l’illustration des manuscrits. Certaines formules conçues aux IVe-Ve siècles se sont imposées durant tout le Moyen Âge, comme celles de Saint-Pierre de Rome, et une influence encore plus large a longtemps été attribuée à la Genèse Cotton ou à son modèle. Les œuvres médiévales ne reproduisent toutefois presque jamais servilement celles qui les ont précédées. Les concepteurs les ont constamment réélaborées pour des raisons probablement multiples : adapter la composition au cadre imposé par l'architecture ou le découpage du folio, optimiser les ressorts de la narration pour en faciliter la lecture ou toucher plus efficacement la sensibilité du spectateur, enchaîner les scènes pour entraîner le regard dans le sens de la lecture ou relier sémantiquement deux épisodes voisins, induire un sens spécifique inspiré par la théologie ou la liturgie, ou encore exprimer visuellement des ambitions institutionnelles voire politiques. L’ouvrage offre ainsi un panorama très complet de la représentation de l'Ancien Testament et une réflexion foisonnante sur les stratégies de la narration.

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Hardback: € 105
Série: Culture et société médiévales, vol. 37
The Notion of Liminality and the Medieval Sacred Space
Ivan Foletti, Klára Doležalová (eds)

The thematic frame of this issue is the anthropological notion of liminality, applied both to physical as well as imaginary places of transition in medieval art. The volume is thus dedicated to the phenomenon of the limen, the threshold in medieval culture, understood mainly as a spatial, ritual and temporal category. The structure of the book follows the virtual path of any medieval visitor entering the sacred space. While doing so, the visitor encountered and eventually crossed several «liminal zones» that have been constructed around a series of physical and mental thresholds. In order to truly access the sacred – once again both physically and metaphorically – many transitional (micro)rituals were required and were therefore given particular attention within this volume. The volume was published as proceedings of the ‘Liminality and Medieval Art II’ conference, which was held in October 2018 at the Masaryk University in Brno. Authors were supposed to conceive their contributions in pairs in order to reflect on the selected topics with an interdisciplinary approach. In the end, the very same pattern was also maintained for the final publication.

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Paperback: € 75
Series: Convivium Supplementum, vol. 3
Stella Panayotova (ed.)

This book is designed to provide a guide for art historians, conservators and manuscript scholars to understand and support the increasingly popular cross-disciplinary research efforts focused on non-invasive scientific analyses of illuminated manuscripts.

The results achieved by the research of the pioneering MINIARE research project based at the Fitzwilliam Museum in Cambridge led to the groundbreaking and acclaimed 2016 exhibition ‘COLOUR: The Art and Science of Illuminated Manuscripts.’ This was followed by an international Conference, in which art historians, paper and book conservators, and cultural heritage scientists were brought together to share new recent research not only on manuscripts but also on painting in other media. The Conference proceedings were published in the first two volumes of the HMMIMA series (2017-2018). The present publication includes six Essays by way of introducing and explaining the major topics being investigated, including the range of inks, pigments and paint binders used by illuminators; parchment-making; pigment recipes; and model books. The many analytical instruments and techniques that are used to investigate manuscripts are also discussed. Then follow fifty eight Case Studies of manuscripts from as early as the year 700 up to c. 1600. All these are fully illustrated in colour and in great detail, and should act as examples to inform scholars in libraries, museums and other cultural institutions of the benefits of adding scientific tools to the range of methods used to investigate manuscripts.

Hardback: € 100
Series: Manuscripts in the Making, vol. 3

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The Interaction of Art and Relics in Late Medieval and Early Modern Art

Livia Stoenescu (ed.)

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

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The Hidden Life of Textiles in the Medieval and Early Modern Mediterranean
Contexts and Cross-Cultural Encounters in the Islamic, Latinate and Eastern Christian Worlds
Nikolaos Vryzidis (ed.)

The book contains published papers of the conference 'Textiles & Identity in the Medieval and Early Modern Mediterranean: Paradigms of Contexts and Cross-Cultural Exchanges' of the British School at Athens held at the (Benaki) Museum of Islamic Art in 2016, as well as some new contributions. The focus in this wide-ranging collection of studies by key scholars in the field is on textiles and their functions in various Mediterranean contexts (and beyond) during medieval and post-medieval times (c. 10th-19th c.). The scope of the contributions encompasses archaeological, anthropological and art historical perspectives on a great variety of subjects, such as textiles from the Byzantine Empire and the Medieval Islamic World (e.g. Spain, Mamluk Egypt, Seljuk Anatolia), as well as the production and use of textiles in Italy, the Ottoman Empire, Armenia and Ethiopia. The volume offers a state-of-the-art of an often still hardly known area of study of textiles as historical and cultural sources of information, which makes it essential reading for scholars and a larger audience alike.

The book includes contributions by Laura Rodríguez Peinado, Ana Cabrera-Lafuente, Avinoam Shalem, Scott Redford, Maria Sardi, Vera-Simone Schulz, Nikolaos Vryzidis, Marielle Martiniani-Reber, Elena Papastavrou, Jacopo Gnisci and Dickran Kouymjian.

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Paperback: € 70
Series: Medieval and Post-Medieval Mediterranean Archaeology, vol. 3
Ritual, Gender, and Narrative in Late Medieval Italy

Fina Buzzacarini and the Baptistery of Padua

Anne Derbes

*Ritual, Gender, and Narrative in Late Medieval Italy* is the first English-language study of the baptistery of Padua and its extraordinarily rich fresco program, which opens with Genesis and closes with the Apocalypse. Remarkably, when the building was refashioned and frescoed by Giusto de’ Menabuoi in the 1370s, it was a woman, Fina Buzzacarini, who funded the enterprise. In late medieval Italy, baptisteries were potent symbols of civic identity, solidarity, and pride, and towns spent lavishly on them— but no other baptistery was so radically reworked at the behest of a woman. Remarkably, too, though the building continued to function as Padua’s baptismal church, the renovations transformed it into the mausoleum of Fina Buzzacarini and her family. This volume takes an interdisciplinary approach, using close visual analysis to argue that to a surprising degree, Fina exerted control over the images. The author argues too that ritual is equally important in understanding the frescoes: that in multiple ways that have rarely been considered, the images respond to and participate in the ritual enacted in this sacred space. The prayers intoned at the font, the actions of the officiant, the hymns chanted in procession and inside the baptistery, and even details of the rite all find visual echoes on the baptistery’s walls. Ultimately, gender and ritual intersect in the multilayered frescoes of the Padua baptistery.

Anne Derbes is professor emerita of art history at Hood College.

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Hardback: € 150
Series: Studies in the Visual Cultures of the Middle Ages, vol. 15
The Visualization of Knowledge in Medieval and Early Modern Europe
Marcia Kupfer, Adam S. Cohen, J.H. Chajes (eds)

All of us are exposed to graphic means of communication on a daily basis. Our life seems flooded with lists, tables, charts, diagrams, models, maps, and forms of notation. Although we now take such devices for granted, their role in the codification and transmission of knowledge evolved within historical contexts where they performed particular tasks. The medieval and early modern periods stand as a formative era during which visual structures, both mental and material, increasingly shaped and systematized knowledge. Yet these periods have been sidelined as theorists interested in the epistemic potential of visual strategies have privileged the modern natural sciences. This volume expands the field of research by focusing on the relationship between the arts of memory and modes of graphic mediation through the sixteenth century. Chapters encompass Christian (Greek as well as Latin) production, Jewish (Hebrew) traditions, and the transfer of Arabic learning. The linked essays anthologized here consider the generative power of schemata, cartographic representation, and even the layout of text: more than merely compiling information, visual arrangements formalize abstract concepts, provide grids through which to process data, set in motion analytic operations that give rise to new ideas, and create interpretive frameworks for understanding the world.

With contributions by Yuval Harari, Jeffrey F. Hamburger, Mary Carruthers, Lucy Freeman Sandler, ...

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Hardback: € 200
Series: Studies in the Visual Cultures of the Middle Ages, vol. 16
If the fifteenth century in Italy has been seen as the moment when the constellation of disciplines known as “the humanities” begins to take shape, it was also a time when a “crisis in the humanities” – their value, their limits, who and what they included or excluded – was also manifest. A largely nineteenth century construction of “Renaissance humanism” has indelibly cast humanist pursuits in terms of writing, with arts of making or techne sometimes idealized as a second order manifestation of humanist ideas. This book re-examines the career of one socially and intellectually ambitious artist, Andrea Mantegna (1431-1506) and his intellectual network, to re-open questions of the locations of humanism, the notion of “humanist art,” or painting as a form of discourse that far from being ancillary to poetry, history, or rhetoric, served as a model for all three. It will be shown that the place of normativity or typicality that Andrea Mantegna occupies in the History of Art – “Early Renaissance artist,” “artist as antiquarian,” “Albertian perspectivist,” has kept from view the more radical potential of his work for a re-description of early Renaissance painting. The major works examined here – the Ovetari Chapel, the Camera Picta, the altarpieces for Padua and Verona, the Triumphs of Caesar, adopt strikingly original means to address their beholder, and to control and even produce their spatial and ideological milieu, challenging conventional notions of “the gaze” and how it operates in early Renaissance art.
Painting as a Modern Art in Early Renaissance Italy

Robert Brennan

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

Brennan argues that discussions of “modern art” were in fact widespread during Giotto’s time, according to the broad, medieval definition of “art” (ars) that encompassed activities as diverse as arithmetic, poetry, carpentry, music, and preaching. Within this discourse, to make an art “modern” meant setting it on a new foundation in “science” (scientia) and rationalizing it accordingly. By the year 1400, Florentine writers such as Cennino Cennini and Franco Sacchetti were applying these same terms and principles to Giotto. In doing so they shed light not only on the structure of artistic development in the fourteenth century, but also on the way Giotto’s legacy shaped the prerogatives of artists in the early fifteenth – that is, in the generation of Brunelleschi, Donatello, and Masaccio.
Renaissance Metapainting
Péter Bokody, Alexander Nagel (eds)

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

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

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

Harvey Miller Publishers
Ravenna in the Imagination of Renaissance Art
Alexander Nagel, Giancarla Periti (eds)

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

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Paperback: € 95
Published outside a Series
This book engages with Antwerp in the Renaissance. Bringing together several specialists of sixteenth-century Antwerp, it offers new research results and fresh perspectives on the economic, cultural and social history of the metropolis in the sixteenth century. Recurrent themes are the creative ways in which the Italian Renaissance was translated in the Antwerp context. Imperfect imitation often resulted from the specific social context in which the Renaissance was translated: Antwerp was a metropolis marked by a strong commercial ideology, a high level of affluence and social inequality, but also by the presence of large and strong middling layers, which contributed to the city's 'bourgeois' character. The growth of the Antwerp market was remarkable: in no time the city gained metropolitan status. This book does a good job in showing how quite a few of the Antwerp 'achievements' did result from the absence of existing structures' and 'examples'. Moreover, the city and its culture were given shape by the many frictions, and uncertainties that came along with rapid urban growth and religious turmoil.

Bruno Blondé and Jeroen Puttevils are colleagues at the Centre for Urban History at the University of Antwerp. The research fields of Blondé include the history of transportation, economic growth and social inequality, material culture, retail and consumption of the early modern Low Countries. Puttevils works on the late medieval Low Countries and deals with topics such as mercantile and financial culture, the history of lotteries and how people thought about the future in the past.

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Hardback: € 94
Series: Studies in European Urban History (1100-1800), vol. 49
Shrewd and ruthless, the Pucci were Medici loyalists whose political and cultural alignment with the most powerful family in Renaissance Florence was rewarded with wealth and influence. The Pucci’s martial support for the Medici in the dangerous business of ruling Tuscany drove their transformation from a clan of minor guildsmen to a noble dynasty with three cardinals to its name. Over the next two centuries, they showcased their exalted status with art and architecture that mirrored Medici tastes and reflected the values of civic humanism. The political and religious turmoil of the High Renaissance is writ large in this vivid portrait of the Pucci cardinals and their artistic patronage, a cultural biography inflected by the expulsion of the Medici from Florence, the Sack of Rome, the Reformation, and the occupation of Italy by Emperor Charles V.

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

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Music in the Art of Renaissance Italy, 1420-1540

Tim Shephard, Sanna Raninen, Serenella Sessini, Laura Stefanescu

Visual representations of music were ubiquitous in Renaissance Italy. Church interiors were enlivened by altarpieces representing biblical and heavenly musicians, placed in conjunction with the ritual song of the liturgy. The interior spaces of palaces and private houses, in which musical recreations were routine, were adorned with paintings depicting musical characters and myths of the ancient world, and with scenes of contemporary festivity in which music played a central role. Musical luminaries and dilettantes commissioned portraits symbolising their personal and social investment in musical expertise and skill. Such visual representations of music both reflected and sustained a musical culture. The strategies adopted by visual artists when depicting music in any guise betray period understandings of music shared by artists and their clients. At the same time, Renaissance Italians experienced music within a visual environment that prompted them to think about music in particular ways. This book offers the first detailed survey of the representation of music in the art of Renaissance Italy, and in the process opens up new vistas within the social and cultural history of Italian Renaissance music and art.

The authors formed the team for the three-year project ‘Music in the Art of Renaissance Italy, c.1420-1540’ at the University of Sheffield, funded by The Leverhulme Trust. Tim Shephard is Senior Lecturer in Musicology at the University of Sheffield and a specialist in music, art and identity at the Italian Renaissance courts. Sanna Raninen is a musicologist interested in the visual and material culture of music in Renaissance Europe. Serenella Sessini is an art historian specialising in Italian domestic art. Laura Stefanescu is an art historian working on Italian Renaissance art from the perspective of sensory perception and religious experience.

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Mary of Hungary, Renaissance Patron and Collector

Gender, Art and Culture

Noelia Garcia Pérez (ed.)

Mary of Hungary’s extensive artistic patronage and the collections she formed of an array of artworks, objects and books were by no means an isolated phenomenon within the Habsburg dynasty. On the contrary, the Regent of the Netherlands and loyal adviser to her brother, the Holy Roman Emperor Charles V, emulated the examples of the Habsburg women who preceded her, and in turn provided an exemplar for those that came after. She continued the traditions, trends and practices her ancestors and peers had established, which had been initiated by female members of the Trastámara dynasty, most notably Isabel of Castile. This collection of essays examines the cultural patronage of Mary of Hungary in the light of her multiple identities: a humanist-trained patron of the arts; a Habsburg princess closely implicated in the visual construction and projection of Charles V’s political identity across the alliances and divisions of early modern Europe; and a female regent bound by the imperial, dynastic and political ideologies cultivated by the sixteenth-century Habsburg monarchs.

Beyond forming one of the most important art collections of the European Renaissance and playing a prominent role in the patronage of the artists she received under her protection, Mary used art to construct an image of herself that undeniably contributed to the consolidation and dissemination of both her political legitimacy and that of her dynasty among the courts of Europe.

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232 p., 18 b/w ills, 32 col. ills, 210 x 270 mm, 2020, ISBN 978-2-503-58948-0
Paperback: € 55
Series: Etudes Renaissantes, vol. 31
Willem van den Blocke
A Sculptor of the Low Countries in the Baltic Region
Franciszek Skibinski

Although entirely forgotten until the beginning of the nineteenth century, Van den Blocke was one of the most accomplished sculptors of the late sixteenth century in the Baltic Region and in Central Europe. Willem van den Blocke's activities in the Baltic region provide an excellent basis for a case study, since his career perfectly exemplifies challenges encountered by Netherlandish sculptors abroad in the sixteenth century. Born in Mechelen around 1550 and most probably apprenticed to the studio of Cornelis Floris, he was dispatched to Königsberg (Kaliningrad) in Prussia to erect the grand tomb of Duke Albrecht Hohenzollern in 1569. After completing this task, he settled in Königsberg. In 1582, Van den Blocke moved to Danzig (Gdańsk) and remained there until around 1620. In the Baltic region, he created sumptuous tombs and epitaphs, commemorating e.g. the Swedish King Johan III Vasa. He worked for members of the Báthory family and the Polish, Swedish, and Prussian nobility, as well as for the urban elites of Danzig, Elbląg (Elbing), and Toruń (Thorn). Despite his importance for the artistic development in the Baltic region, knowledge about Van den Blocke's life and activities has nonetheless remained limited. Only in recent years the artist began to feature in discussions about the impact made by Netherlandish sculptors in sixteenth-century Northern Europe. This book offers a detailed investigation of the origins of his art and design strategies, of his workshop practice, his relationship to other artists, his adaptation to the requirements encountered abroad and his patronage. In addition, a thorough analysis of Van den Blocke's work, following these new avenues of research, allows for a better understanding of the dynamic processes shaping art and architecture during a period of profound transformation of the European artistic landscape.

Hardback: € 175
New Series: Early Modern Cultural Studies, vol. 1
The Rome of Paul III (1534-1549)
Art, Ritual and Urban Renewal

Guido Rebecchini

During his reign (1534-1549), Pope Paul III transformed Rome from a derelict town to a dignified and even triumphal city. This richly illustrated book uses mainly unpublished documentation to investigate a range of multi-media urban, architectural and artistic projects promoted by Paul III. It adopts a multi-disciplinary approach to deepen our knowledge of Rome's visual culture after the Sack of 1527, providing a nuanced and fresh understanding of the social, economic and political conditions underpinning the creation of celebrated masterpieces, like Michelangelo's *Last Judgement* or his design of the Campidoglio. This study - the first entirely dedicated to Rome during the pontificate of Paul III - re-conceptualizes the periodization of Rome's early-modern history, which is traditionally polarized between the High Renaissance and the Baroque, and establishes Paul III's reign as the hinge between these two, seemingly disconnected, periods. In addressing these topics, artworks and urban spaces are analyzed as a means to engage with themes intensely discussed in recent scholarship, such as the creation of space, the inhabited urban environment and the intersection of art, politics and propaganda.

Guido Rebecchini obtained his PhD at the Warburg Institute and has subsequently taught at the Università di Siena from 2001 until 2009 and at the New York University and Syracuse University study-abroad centres in Florence in the years 2010-2012. In 2013, he joined The Courtauld Institute of Art where he is now Senior Lecturer in Sixteenth-Century Southern European Art. He has held fellowships awarded by the British Academy (1998-2000 and 2016-2018), Villa I Tatti (2004-2005) and CASVA (2007), among others. He has published extensively on sixteenth-century Italian art, history and culture.

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320 p., 30 b/w ills, 120 col. ills, 220 x 280 mm, 2020, ISBN 978-1-912554-43-0

Hardback: € 100

Series: Studies in Medieval and Early Renaissance Art History

© HARVEY MILLER PUBLISHERS
In the House of the Muses
Collection, Display and Performance in the Veronese Palace of Mario Bevilacqua (1536-93)
Laura Moretti

Mario Bevilacqua was one of the greatest collectors of the second half of the sixteenth century in the territories of the Republic of Venice. He was a true lover of literature and the arts, expressing a deep appreciation for music and an instinctive attraction to antiquities. In the family palace on today’s Corso Cavour in Verona renovated in the mid-sixteenth century by the architect Michele Sanmicheli, Bevilacqua set up what early sources describe as a «museum» open to the public. Here it was possible to admire paintings, sculptures, drawings and prints, coins and medals, manuscripts, printed books and musical instruments – all objects collected over the course of approximately twenty-five years, to which Mario dedicated much of his time and resources. The library, also referred to as «studio», was considered one of the richest in the city, while the «galleria» contained masterpieces such as Tintoretto’s Paradise now at the Louvre, as well as antique statues and busts of Roman emperors. The famous «ridotto», in which salaried musicians and singers performed regularly, was frequented by citizens and foreigners and enjoyed international renown.

Laura Moretti is a Senior Lecturer in Art History at the University of St Andrews. Her field of expertise is Italian Renaissance art, architecture and music, with a particular interest in the history of early modern books.
After the Fall of Antwerp in 1585, Amsterdam took over its position as the central trade hub in northwestern Europe and grew rapidly to become one of Europe’s surge in trade and industry went hand in hand with an explosive growth of Amsterdam, in 1613 and 1663 respectively, which increased the surface area of the city fivefold. Around the old town, the famous ring of canals was constructed. Beyond this residential district, mixed-use and industrial zones were laid out, while the construction of new harbour islands resulted in a five-kilometre waterfront along the borders of the IJ, the sea-branch that connected Amsterdam to the rest of the world.

In the Dutch Golden Age, Amsterdam became an extraordinarily modern city, laid out in accordance with the trifold demand for functionality, beauty, and profit. It thus occupies a unique place in planning history because of its location, design, and impressive scale. This book examines how the administrative bodies of Amsterdam managed to undertake and complete these immense projects from the viewpoints of urban design, infrastructure, water management, logistics, and finance.

The first part of this study is dedicated to the extension projects. A thorough analysis of extant administrative archives and numerous cartographic documents has enabled the author to reconstruct the decision-making process concerning the scale, design, and realization of the extensions. The second part examines in detail the use of the land, public space, and water management. Metropolis in the Making tells the story of one of the most meticulously planned cities in the world, and reveals how Amsterdam thus became, among many other things, a significant cradle of early modern capitalism and urbanism.

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Meltdown!
Picturing the World’s First Bubble Economy
Madeleine Viljoen, Meredith Martin, Nina Dubin

This book tells two parallel stories: one of the spectacular rise and fall of the world’s first bubble economy, and another of the enterprising art industry that chronicled its collapse. The Mississippi and South Sea Bubbles, spawning the invention of French banknotes as well as joint-stock companies built on fantasies of New World trade, imposed on everyday Europeans a crash course in new financial products. In turn, a bubbling print market relentlessly caricatured the meltdown of 1720, offering viewers an entertaining primer on the otherwise bewildering realities of modern economic life. Such satirical works — most notably a Dutch compendium titled The Great Mirror of Folly (Het grote tafereel der dwaasheid) — helped to demystify the disaster by deploying familiar theatrical characters and tragic-comic motifs. Likening the speculative mania to an infectious disease, and spoofing the “herd behavior” of a money-crazed public, its prints portrayed malevolent traders, hoodwinked investors, and a chorus of heroes and villains both real and legendary, from the rakish financier John Law to the foolish Harlequin to the goddess Fortuna. Three hundred years later, our current moment offers a uniquely fitting vantage point from which to reconsider the significance of the bubbles and of the artworks that channeled the fears and desires they unleashed.
Le langage des mains dans l’art

Histoire, significations et usages des chirogrammes picturaux aux XVIIe et XVIIIe siècles

Temenuzhka Dimova

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

Docteure en Histoire de l’art, Temenuzhka Dimova étudie les facultés linguistiques, symboliques et artistiques des mains. Ayant été chargée de cours à l’Université de Strasbourg et impliquée dans plusieurs projets au sein des communautés sourdes, elle porte un intérêt particulier sur l’histoire et le devenir des langues des signes.

Paperback: € 125
Série: Théorie de l’art (1400-1800) / Art Theory (1400-1800), vol. 9
Museology and Values
Art and Human Dignity in the 21st Century
Timothy Verdon, Rita Filardi (eds)

Do 21st-century women and men still believe that museums can, through the way they display art, help shape their visitors’ sense of the dignity of the person? Through the readings of history and style which they propose, can museums help bridge the gap that today seems to separate present from past, isolating individuals and groups in a contemporaneity without roots? If so, how? If not, why?

Timothy Verdon is director of the Museo dell’Opera del Duomo, Florence. Monsignor Timothy Verdon, a Canon of the city’s cathedral, Santa Maria del Fiore, is also Director of the Office of Sacred Art of the Florentine Archdiocese and former Consultant of the Vatican Commission of Church Heritage. Author of numerous books and articles on Christian art, Verdon, who has a Ph.D. in art history from Yale University and has been a Fellow of the Harvard University Center for Italian Renaissance Studies, Villa I Tatti (Florence), is Robert and Katherine Burke Instructor in Art History at Stanford University’s Bing Center in Florence, Italy.

Rita Filardi is an experienced museum professional and art historian, she has been working in museums and the temporary exhibitions field since 1995. Since her arrival in 2012 at the Museum of the Opera del Duomo, she has been Collection Registrar, Assistant to the Director and currently she is Collection Manager, overseeing the condition and the records of 750 artworks of the museum.

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Hardback: € 75
Series: Museums and Ideas, vol. 2
Sculpting Abroad
Nationality and Mobility of Sculptors in the Nineteenth Century
Marjan Sterckx, Tom Verschaffel (eds)

This volume analyses the international mobility of sculptors and their work in the nineteenth century. The creation of nation-states at that time coincided with an increasingly international outlook shared by artists, their commissioners, sellers, buyers and critics. Sculptors were encouraged to study abroad, and were recognized for their experience and success overseas. As they were very much dependent on commissions, they had to travel to provide for their revenues. While abroad, they were nonetheless expected to represent their nation and showcase their essays in this collection reflect upon the theoretical and practical implications of the many aspects of transnationality, travel and (cultural) mobility for nineteenth-century sculptors, their work and their careers, by addressing the role of, among others, education, execution, commissions, exhibitions, art criticism and the art market. The main focus is on French, Belgian and Italian sculptors and their works but other countries are represented too, and well-known as well as lesser-known sculptors, through general articles and case studies.

Tom Verschaffel is professor in cultural history at KU Leuven. His research concerns the intellectual and cultural history of the eighteenth and nineteenth centuries, and more specifically the history of historical writing, the popular representation of history and cultural nationalism, the history of cultural infrastructure and of cultural transfers. Art historian Marjan Sterckx is associate professor in Art History at Ghent University, where she recently launched the research group THIS: The Inside Story: Art, Interior design & architecture 1750-1950. Her research concerns the intersections between sculpture, gender, photography and the interior.

Hardback: € 95
Making Waves
Crosscurrents in the Study of Nineteenth-Century Art

Laurinda Dixon, Gabriel P. Weisberg (eds)

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

Laurinda S. Dixon is Professor Emerita of Art History at Syracuse University, New York.

Gabriel P. Weisberg is Professor Emeritus in Art History at the University of Minnesota in Minneapolis.

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