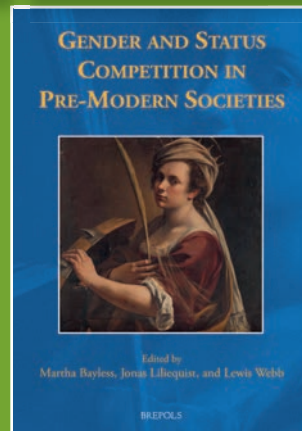
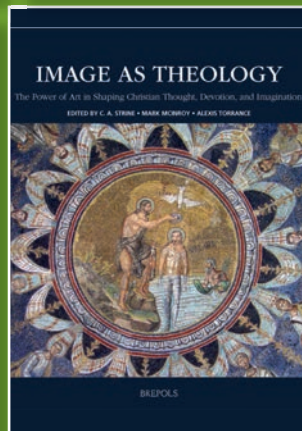
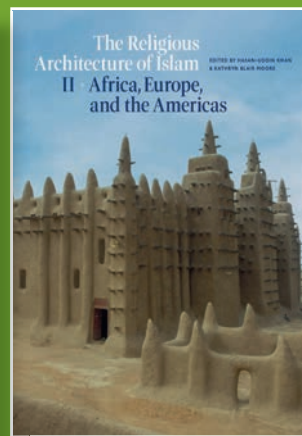
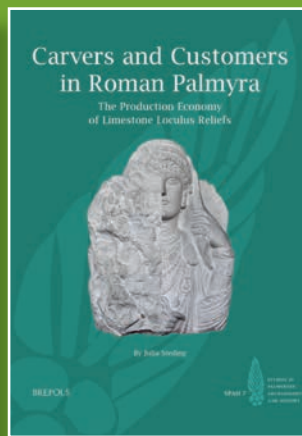
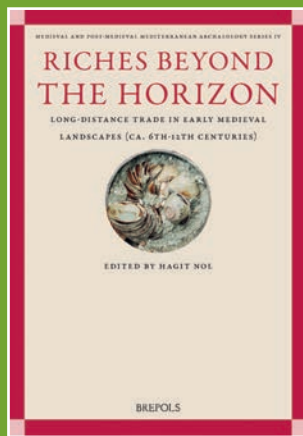


NEW & FORTHCOMING TITLES

SPRING-SUMMER 2022



MEDIEVAL STUDIES ■ RELIGIOUS STUDIES & THEOLOGY ■ LANGUAGE & LITERATURE
■ BOOK HISTORY & MANUSCRIPT STUDIES ■ ART HISTORY ■ RENAISSANCE &
EARLY MODERN STUDIES ■ SOCIAL & ECONOMIC HISTORY ■ NEAR EASTERN
& ORIENTAL STUDIES ■ CLASSICS ■ CORPVS CHRISTIANORVM ■ HISTORY
OF SCIENCE ■ PHILOSOPHY ■ MUSIC HISTORY & PERFORMANCE STUDIES



BREPOLS

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Dear customer,

We are pleased to share with you our **Forthcoming Titles Catalogue for Spring-Summer 2022**. This contains details of our new and forthcoming titles published between 1 January 2022 and Summer 2022. However, due to ongoing **capacity problems at printers** owing to an international scarcity of paper and cardboard, certain titles are now likely to only be published in the Autumn of 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 the Summer.

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 **2,100 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.

This catalogue also provides an opportunity for us to announce other important developments for early 2022. With the launch of *Centaureus. 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 Spring 2022 our **new website** will go live, with a strong focus on user-friendliness and reliability for all our stakeholders.

Sincerely,
The Brepols Team

Scope of this catalogue

1 January 2022 - Summer 2022 (unless otherwise stated)

As a rule, publications already mentioned in previous Forthcoming Titles Catalogues are not repeated.

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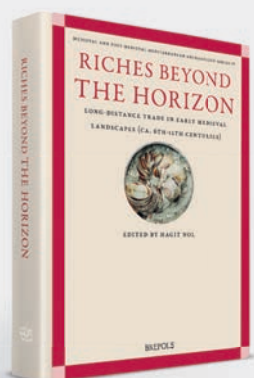
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MEDIEVAL STUDIES



Riches Beyond the Horizon

Long-distance Trade in Early Medieval Landscapes (ca. 6th-12th Centuries)

Hagit Nal (ed.)

The book offers innovative perspectives, exciting historical insights and often astonishing archaeological data on long distance trade and the mobility of goods during Early Medieval times in the Indian Ocean area, the Mediterranean, East Africa, the Near East and northern Europe.

Hagit Nal was awarded with a PhD by Universität Hamburg and holds a postdoctoral fellowship at the Université libre de Bruxelles. She combines archaeology with a critical reading of textual sources.

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Sterenn Le Maguer-Gillon, *Elusive remains: Identifying incense trade routes in western Asia from biodegradable commodities (ca. 7th-13th centuries)*

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Guangcan Xin, *Maritime trade in Southeast Asia from the 9th-10th centuries: A study of the Belitung and Cirebon Shipwrecks*

Joanita Vroom, *From Xian to Birka and back: Constantinople as a nodal point in long-distance contacts during the early Middle Ages (ca. 6th-12th centuries)*

Hagit Nal, *Rolling stones: Distribution patterns of marble, basalt and beach rock from Early Medieval Israel (ca. 7th-11th centuries)*

Orit Shamir & Alisa Baginski, *Early medieval textiles from excavations in Israel (9th-13th centuries) trade and Transfer*

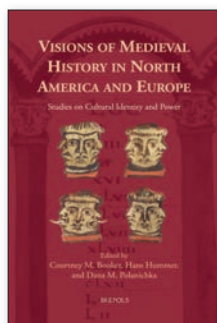
Ralf Wiechmann, *Advancing into unknown lands: The numismatic material of Gros Stromkendorf near Wismar during the Early Viking age (ca. 8th-9th centuries)*

320 p., 106 col. ill., 178 x 254 mm, 2022, € 75

ISBN 978-2-503-59981-6 (PB) / eISBN 978-2-503-59982-3

Series: Medieval and Post-Medieval Mediterranean Archaeology, vol. 4

AVAILABLE



Visions of Medieval History in North America and Europe

Studies on Cultural Identity and Power

Courtney M. Booker, Hans Hummer, Dana Polanichka (eds)

Explores the formation of local and universal cultural dynamics that powerfully shaped Europe from Late Antiquity to the late Middle Ages.

Courtney M. Booker is Associate Professor of History at the University of British Columbia, Vancouver. *Hans Hummer* is Professor of History at Wayne State University. *Dana M. Polanichka* is Associate Professor of History at Wheaton College.

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Inheritance and Identity

Edward M. Schoolman (University of Nevada, Reno), 'Inheriting Identity and Constructing History in Medieval Ravenna' / Sarah Whitten (Hobart and Williams Colleges), 'Secundum Legem: Gender, Law, and Ethnicity in Early Medieval Southern Italian Documents' / Hans Hummer (Wayne State University), 'Kinship and Inheritance in Early Medieval Europe'

Religious Identities

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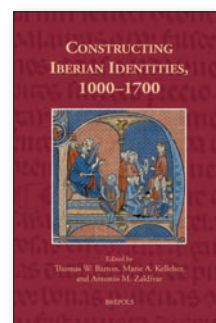
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approx. 475 p., 18 b/w ill., 156 x 234 mm, 2022, € 120

ISBN 978-2-503-59628-0 (HB) / eISBN 978-2-503-59629-7

Series: *Cursor Mundi*, vol. 41

IN PREPARATION



Constructing Iberian Identities, 1000-1700

Thomas Barton, Marie A. Kelleher, Antonio M. Zaldivar (eds)

This volume brings together twelve essays from an international collection of scholars that collectively explore the formation and expression of individual and collective identities within pre-modern Iberian context.

Over the past several decades, scholars of medieval and early modern Iberia have transformed the study of the region into one of the most vibrant areas of research today. This volume brings together twelve essays from a diverse group of international historians who explore the formation of the multiple and overlapping identities, both individual and collective, that made up the Iberian peninsula during the eleventh through seventeenth centuries. Individually, the contributions in this volume engage with the notion of identity in varied ways, including the formation of collective identities at the level of the late medieval city, the use of writing and political discourse to construct or promote common political or socio-cultural identities, the role of encounters with states and cultures beyond the peninsula in identity formation, and the ongoing debates surrounding the peninsula's characteristic ethno-religious pluralism. Collectively, these essays challenge the traditional dividing line between the medieval and early modern periods, providing a broader framework for approaching Iberia's fragmented yet interconnected internal dynamics while simultaneously reflecting on the implications of Iberia's positioning within the broader Mediterranean and Atlantic worlds.

Thomas Barton, Assoc. Prof., History, University of San Diego.

Marie Kelleher, Prof., History, California State University Long Beach.

Antonio M. Zaldivar, Asst. Prof., History, California State University San Marcos.

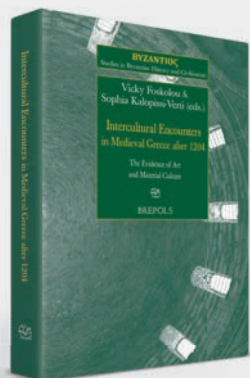
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approx. 225 p., 5 b/w ill., 156 x 234 mm, 2022, € 80

ISBN 978-2-503-59630-3 (HB) / eISBN 978-2-503-59631-0

Series: *Cursor Mundi*, vol. 42

IN PREPARATION



Intercultural Encounters in Medieval Greece after 1204 The Evidence of Art and Material Culture

Sophia Kalopissi-Verti, Vicky Foskolou (eds)

This volume is a contribution to the ongoing scholarly dialogue on a crucial topic, viz. the relations between East and West and their reflection in art and culture in late medieval Greece.

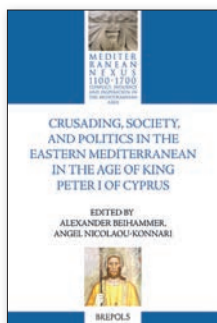
Based on the evidence of artistic production and material culture this collective volume aims at exploring cross-cultural relations and interaction between Greeks and Latins in late medieval Greece in the aftermath of the Fourth Crusade. Fourteen essays discuss mostly new and unpublished archaeological and artistic material, including architecture, sculpture, wall-paintings and icons, pottery and other small finds, but also the evidence of music and poetry. Through the surviving material of these artistic activities this volume explores the way Byzantines and Latins lived side by side on the Greek mainland and the Aegean islands from the thirteenth to the fifteenth centuries and traces the mechanisms that led to the emergence of the new, composite world of the Latin East. Issues of identity, patronage, papal policy, the missionary activities of the Latin religious orders and the reactions and responses of the Byzantines are also re-considered, offering fresh insights into and a better understanding of the various manifestations of the interrelationship between the two ethnicities, confessions and cultures.

Sophia Kalopissi-Verti is Professor Emerita of Byzantine Archaeology at the National and Kapodistrian University of Athens.

Vicky Foskolou is Assistant Professor of Byzantine Archaeology at the University of Crete.

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558 p., 220 b/w ills, 35 col. ills, 156 x 234 mm, 2022, € 95
ISBN 978-2-503-59850-5 (PB) / eISBN 978-2-503-59851-2
Series: Byzantios. Studies in Byzantine History and Civilization,
vol. 19
IN PREPARATION



Crusading, Society, and Politics in the Eastern Mediterranean in the Age of King Peter I of Cyprus

Alexander Beihammer, Angel Nicolaou-Konnari (eds)

King Peter I of Lusignan of Cyprus, his crusading policy in the Eastern Mediterranean against the Turkish beyliks of Anatolia and the Mamluk sultanate of Egypt, and the Byzantine-Western European power politics.

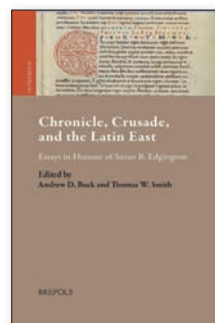
The King of Cyprus, Peter I of Lusignan (1359-1369), was one of the most fascinating figures in the history of the Latin East and the later crusades. He was involved in European power politics, his crusading activities brought him into conflict with the Turkish beyliks of Anatolia and the Mamluk sultanate of Egypt, and his rule was closely linked with broader developments in the Eastern Mediterranean, such as the decay of Byzantium, the East-West schism, and the beginning of the Ottoman expansion in the Balkans. His adventurous life constitutes a captivating case study of court life, feudal and chivalric ethos, and political culture in the fourteenth century. This volume investigates developments in the Eastern Mediterranean before and during the reign of Peter I from a comparative perspective. It consists of five parts, which treat the political, diplomatic, and ecological context of the crusading movement in the time between the fall of Acre (1291) and the sack of Alexandria (1365), Peter I's crusading policy and the Alexandrian crusade, Cypriot society and court life in the time of Peter I, the situation in Muslim-Turkish Anatolia, the second target of King Peter's crusading policy, and, finally, Byzantium, its encounter with the Turks, the schism of the Churches, and theological trends in the time of the Hesychast Controversy.

Alexander Beihammer, Heiden Family Professor of Byzantine History, University of Notre Dame, has published widely on the relations between Byzantium and the Muslim World, the Seljuk Turks, and the transformation of Asia Minor.

Angel Nicolaou-Konnari is Associate Professor of the History of Hellenism under Latin Rule at the University of Cyprus. Her research focuses on various aspects of the history of Lusignan and Venetian Cyprus.

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approx. 600 p., 38 b/w ills, 156 x 234 mm, 2022, approx. € 100
ISBN 978-2-503-59856-7 (HB) / eISBN 978-2-503-59857-4
Series: Mediterranean Nexus 1100-1700, vol. 10
IN PREPARATION



Chronicle, Crusade, and the Latin East Essays in Honour of Susan B. Edgington

Andrew Buck, Thomas W. Smith (eds)

Dedicated to Susan B. Edgington, *Chronicle, Crusade, and the Latin East* offers a collection of essays exploring three key thematic areas: the narrative traditions surrounding the early crusading movement, the influence of these textual traditions over wider medieval historical writing and story-telling, and the history of crusading and the Latin East.

Chronicle, Crusade, and the Latin East offers a collection of essays exploring three closely connected thematic areas: the narrative traditions surrounding the early crusading movement, the influence of these textual traditions on wider processes of medieval historical writing and storytelling, and the history of crusading and the Latin East.

In recent years, the field of crusade studies has witnessed a significant groundswell of scholarly work, with particular emphasis on the narrative construction of crusading deeds in text and song, of the important role played by memory and memorialisation in transmitting crusading tales and promoting participation, and the nature of life in the Latin states of the East. This volume not only engages with, and offer fresh insights into, these topics, but also serves as a monument to the career of Susan B. Edgington, who has done so much to increase modern understanding of crusade narratives and the crusading past, and who has made a significant impact on the careers of many scholars. The collection of essays gathered here by established and early career historians, Edgington's friends and students, thus furthers the study of both crusading as narrative and crusading as a lived experience.

Andrew D. Buck is Government of Ireland Postdoctoral Fellow at University College Dublin.

Thomas W. Smith is Keeper of the Scholars and Head of Oxbridge Admissions (Arts and Humanities) at Rugby School, where he teaches history.

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approx. 336 p., 156 x 234 mm, 2022, € 89
ISBN 978-2-503-58620-5 (HB) / eISBN 978-2-503-58621-2
Series: Outremer. Studies in the Crusades and the Latin East, vol. 16
IN PREPARATION



The Rise of an Academic Elite Deans, Masters, and Scribes at the University of Vienna before 1400

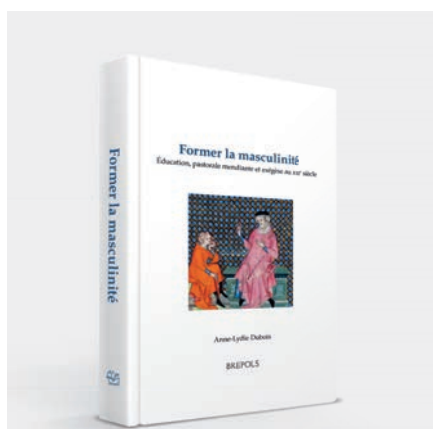
Monica Brinzei (ed.)

Through Rheinfelden's notebooks, this volume provides access to unique and previously unknown texts that together offer a new image of the medieval University of Vienna.

Henry of Rheinfelden, a Dominican from Basel, spent the last decade of the fourteenth century at the University of Vienna studying theology. During this time he took notes on the academic activities of the first rectors of the university and deans of the Faculties of Arts and Theology. This volume explores Rheinfelden's contribution to our understanding of the doctrinal, curricular, administrative, and prosopographical history of the early University of Vienna. Deciphering Rheinfelden's surviving notebooks in the Universitätsbibliothek Basel sheds new light on the rise of an academic elite in Vienna. His manuscripts reveal a network of scholars sharing a passion for knowledge and supply a gallery of intellectual profiles, starting with the mentors of the group, Henry of Langenstein and Henry Toting of Oyta, and continuing with the lesser-known figures Stephen of Enzersdorf, Gerhard Vischpekch of Osnabrück, Paul (Fabri) of Geldern, Andreas of Langenstein, Rutger Dole of Roermond, Nicholas of Hönhartkirchen, Nicholas of Dinkelsbühl, John Berwart of Villingen, John Stadel of Russbach, Peter de Treysa, Michael Suchenschatz of Hausleiten, Peter Schad of Walse, Thomas of Cleves, and Leonhard of Dorffen. The papers gathered in this volume highlight the intricate relationship between a commitment to administrative duty and an appetite for the creation of a doctrinal tradition via debating, forging arguments, defending and attacking positions, commenting on authorities, and adopting and adapting academic practices imported from Paris, since the majority of the authors in our gallery were educated in Paris and built their careers in Vienna. Through Rheinfelden's notebooks, this volume provides access to unique and previously unknown texts that together offer a new image of the medieval University of Vienna.

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approx. 670 p., 15 b/w ills, 156 x 234 mm, 2022, approx. € 95
ISBN 978-2-503-60102-1 (PB) / eISBN 978-2-503-60103-8
Series: Studia Sententiarum, vol. 6
IN PREPARATION



Former la masculinité Éducation, pastorale mendicante et exégèse au XIII^e siècle

Anne-Lydie Dubois

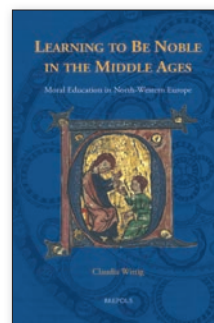
Dans une perspective d'histoire culturelle, cet ouvrage interroge la construction de la masculinité dans le discours des ordres mendiants au XIII^e siècle.

« On ne naît pas homme, on le devient ». La formule de Simone de Beauvoir détournée par les historiennes et les historiens des masculinités peut également s'appliquer à la période médiévale à travers l'éducation. Au sein du discours clérical du XIII^e siècle, la masculinité laïque, loin d'être innée, est en effet envisagée comme un apprentissage autant pour les garçons et les adolescents que pour les adultes – pères de famille et maris. Cette identité de genre constitue un statut qui s'acquiert au prix de nombreux efforts sur soi-même, par un long processus de transformation intérieure. Élaboré dans les commentaires bibliques, un idéal de masculinité incarné par Adam se dessine également et exerce une grande influence sur le comportement masculin prescrit dans les textes pédagogiques. Le discours normatif ainsi produit participe de la différenciation des sexes. Il constitue un moyen privilégié de forger l'identité sexuée et un terreau fertile d'exploration historique.

Dans une perspective d'histoire culturelle et sociale, cet ouvrage s'intéresse à la manière dont la masculinité est construite au sein d'un corpus de sources du XIII^e siècle principalement composé par des frères mendiants. Il interroge un domaine de recherche au développement récent, en plein essor depuis les années 1990-2000, qui reste toutefois encore peu exploité pour la période médiévale, en particulier dans le milieu francophone. Ayant rendu les hommes visibles en tant qu'êtres sexués, l'étude des masculinités s'avère pourtant complémentaire de l'histoire des femmes et indispensable pour appréhender les sociétés médiévales dans le dialogue entre les genres qui y prend place.

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approx. 458 p., 156 x 234 mm, 2022, € 85
ISBN 978-2-503-59522-1 (PB) / eISBN 978-2-503-59523-8
Série: Bibliothèque d'histoire culturelle du Moyen Âge, vol. 21
EN PRÉPARATION



Learning to be Noble in the Middle Ages Moral Education in North-Western Europe

Claudia Wittig

Explores the moral education of secular elites in North-Western Europe in the high medieval period.

This book explores for the first time the moral education of the Western European nobility in the high Middle Ages. The medieval nobility created and utilized values and ideals such as chivalry and courtliness to legitimize their exalted position in society, and these values were largely the same across Europe. Noble codes of conduct communicated these ideals in everyday interactions and symbolic acts at court that formed the basis of European courtly society. This book asks how noble men and women were taught about morality and good conduct and how the values of their society were disseminated. While a major part of moral education took place in person, this period also produced a growing corpus of writing on the subject, in both Latin and the vernacular languages, addressing audiences that encompassed the lay elites from kings to the knightly class, men as well as women. Participation in this teaching became a distinguishing feature of the nobility, who actively promoted their moral superiority through their self-fashioning as they evolved into a social class. This book brings together analyses of several major European didactic texts and miscellanies, examining the way nobles learned about norms and values. Investigating the didactic writings of the Middle Ages helps us to better understand the role of moral education in the formation of class, gender, and social identities, and its long-term contribution to a shared European aristocratic culture.

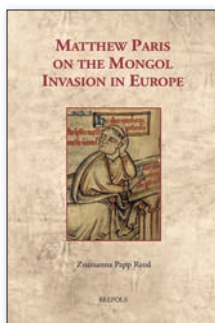
Claudia Wittig specializes in the history of secular elites in high and late medieval Europe. Trained in both history and philology, her work explores the use of literature and language as a means to create identity and perform social status.

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approx. 300 p., 4 b/w ills, 156 x 234 mm, 2022, € 85
ISBN 978-2-503-59500-9 (HB) / eISBN 978-2-503-59501-6
Series: Disputatio, vol. 33
EN PRÉPARATION



MEDIEVAL STUDIES



Matthew Paris on the Mongol Invasion in Europe

Zsuzsanna Papp Reed

The volume provides detailed analysis of the entirety of the Mongol-related texts in Matthew Paris's *Chronica majora*.

This is a novel, interdisciplinary study of the Mongol military campaign in Eastern Europe (1241–1242) — the North, as thirteenth-century Europeans saw the region — in the works of contemporary English chronicler, Matthew Paris of St Albans Monastery. Tracing the journey of his sources, the volume explores thirteenth-century information networks against the backdrop of the struggle between Emperor Frederick II and Pope Innocent IV.

Parallel to the history of information, the subject of the study is the *Chronica majora* and its afterlife, Matthew's chronicle world where the sometimes fictitious (and often very real) episodes of the Mongol story unfold. Tracing major landmarks in the meta-history of the *Chronica majora*, the author wishes to emancipate Matthew Paris as a historian — one in the series of a multitude of others who continue to write and rewrite the history of the Mongol invasion across centuries of historiography.

The volume is a handy companion both to scholars of English historiography and those who want to read critically the oft-cited primary sources of the history of the Mongol military operations in Europe.

Zsuzsanna Papp Reed is a literary historian and medievalist, currently teaching at the Central European University, Vienna.

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approx. 470 p., 12 b/w illus, 156 x 234 mm, 2022, € 120
ISBN 978-2-503-59552-8 (HB) / eISBN 978-2-503-59553-5
Series: Cultural Encounters in Late Antiquity and the Middle Ages, vol. 38
IN PREPARATION



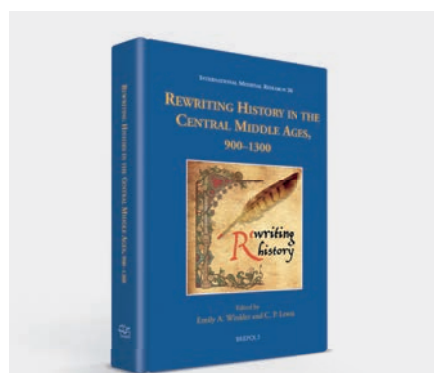
Publications du Centre Européen d'Etudes Bourguignonnes 61 (2021)

Entre réel et imaginaire :
les animaux dans l'histoire, l'art et
la littérature à l'époque bourguignonne
(XIV^e-XVI^e siècles)

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Rewriting History in the Central Middle Ages, 900–1300

Emily A. Winkler, Chris P. Lewis (eds)

How historians in the central Middle Ages rewrote the past to meet the needs of a changing present.

In the Middle Ages, rewriting history was a distinct activity within the larger sphere of historical writing. Rewriting started with existing historical accounts, recasting them into new forms as new stories about the past. Changes in circumstances drove rewriting, encouraging historically literate writers and their patrons to examine their histories anew, to jettison what no longer made sense or was useful, and to supply new material to fill gaps or expand ideas. Writers rewrote not only for the present and future, but also for the past. They curated the past and reorganized its intellectual artifacts, thereby revealing new facets of old history to future eyes.

Rewriting was a defining characteristic of the central Middle Ages (900–1300), distinct both from earlier traditions of universal history and from later traditions of making continuations which left the narrative core intact. Reimagining the past by rewriting happened across genres, in the vernaculars as well as the universal languages of Latin and Greek, and across Europe, west and east. The chapters in this book explore the reasons and methods for rewriting, ranging across the Anglo-Norman realm, France and Flanders, Christian Iberia, Norman Italy and the Mediterranean, Byzantium, and Georgia and Armenia. Together, they show a set of rewriters who made themselves the authorities for their own age.

Emily A. Winkler is Principal Investigator of a research project on medieval historical writing in England and Wales, funded by the Arts and Humanities Research Council. She is a Research Fellow at St Edmund Hall and the Faculty of History at the University of Oxford.

C. P. Lewis is Research Fellow in the Department of History at King's College London, and Senior Fellow at the Institute of Historical Research. He has published on English and Welsh history in the central Middle Ages.

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Biblia regum Bibbia dei re, Bibbia per i re

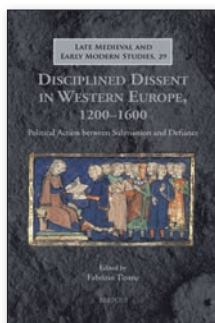
Franca Ela Consolino, Chiara Staiti (eds)

This volume collects contributions from the international conference *Biblia regum. Bibbia dei re, Bibbia per i re* (sec. IV-XIII) held at the University of L'Aquila, 16-17 April 2018. The collection sheds a new light on the relation between the Bible and royal authority in the Late Antique and Medieval West. By focussing both on the use of biblical quotations and on distinct features of biblical manuscripts – such as dedications, comments, translations, and illustrations – contributors investigate how the Bible functioned as a behavioural model to which rulers and their subjects should conform, as well as a text that supported royal power. Collectively, the contributions address significant aspects of the layered interconnection between royal power and the Holy Writ, and lead to a fruitful dialogue between different fields of research.

Franca Ela Consolino has been Professor of Latin language and literature at the University of L'Aquila.

Chiara Staiti is Associate Professor of Germanic Philology at the University of L'Aquila.

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Disciplined Dissent in Western Europe, 1200-1600

Political Action between Submission and Defiance

Fabrizio Titone (ed.)

This innovative collection explores the causes and effects of 'disciplined dissent' – forms of protest or political action positioned between the poles of submission and defiance. To identify the political influence of commoners, the emphasis is neither 'top down' nor 'bottom up' but on mutual influence and the interplay between rulers and ruled. Contributions concerning quite diverse polities show a careful opposition of non-elite people through an effort to respect the legislative system and to find common ground with the authorities. The aim was to emphasize aspects of the norms and institutions in favour of the benefit of the community, or to ensure adjustments of some aspects if found to be beneficial for the few and detrimental for many. The examination of non-violent pressure can help us to have a more exhaustive understanding of the protagonists, causes, and effects of socio-political changes in contexts of governmental development. The analysis includes cases of violent action that managed to secure royal approval. The premise of the book is that inequality, far from being accepted as normal and inevitable, was frequently questioned by less powerful people. When targeted by more or less evident forms of political marginalization, they laid claim to principles of justice and on this basis developed a critical comprehension of government, pursued a selective rejection of injustice, and gained recognition through negotiation.

Fabrizio Titone is Senior Lecturer (Profesor Titular) of Medieval History at the Universidad of País Vasco and P. I. of the project Beyond the Exercise of a Public Office: Political Recognition According to Disciplined Dissent in Later Medieval Europe. His research focuses on the institutions and the society of Sicily considered in the Mediterranean context and beyond.

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Petrus Comestor Lectures on the *Glossa ordinaria*

David M. Foley, Simon Whedbee (eds)

Edited for the first time from the late twelfth-century manuscript Troyes, Médiathèque du Grand Troyes, MS 1024, the prefatory material of Comestor's lecture courses on the four glossed Gospels offers a unique glimpse into the classroom of one of Paris's preeminent masters at the height of the renaissance of the twelfth century. Peter Comestor's oral lectures on the *Glossa ordinaria* were originally delivered at the cathedral school of Paris around the year 1160 and survive in the form of student transcripts. As one of the period's pioneering masters, Comestor lectured using the newly-fashioned biblical Gloss as his textbook, meticulously weaving its component glosses into his teaching to distil its richly varied patristic exegesis. While at times elegant and consciously rhetorical, Comestor's lectures are preserved in vividly conversational Latin, bearing traces of the master's direct address to his students and lively examples drawn from contemporary life in the schools.

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IN PREPARATION

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MEDIEVAL STUDIES



Marguerite de France, comtesse de Flandre, d'Artois et de Bourgogne (1312-1382)

Jean-Baptiste Santamaria

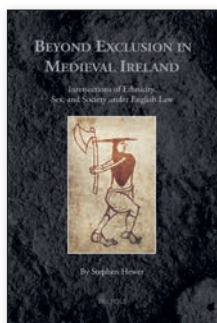
Véritable marraine de l'État bourguignon, Marguerite de France, comtesse de Flandre, d'Artois et de Bourgogne représente une figure politique majeure et pourtant oubliée du XIV^e siècle, dont le faste et le mode de vie éclairent sur l'incarnation du pouvoir au féminin à la fin du Moyen Âge.

Fille du roi Philippe V et de Jeanne de Bourgogne, Marguerite de France (1312-1382) est une figure majeure et pourtant méconnue du XIV^e siècle. Après une éducation soignée marquée par l'influence de Mahaut ainsi que par les raffinements et les crises qui caractérisent la cour des derniers Capétiens, elle est mariée au futur comte de Flandre Louis de Nevers en 1320. Investie de la délicate mission de réconcilier les lions et les lys, elle affronte des débuts calamiteux sur le plan personnel et politique avant que son installation en Flandre et la naissance de l'héritier Louis de Male ne lui confèrent une certaine influence. Si les révoltes flamandes puis le veuvage la conduisent à un retrait apparent, elle maintient la Flandre dans l'alliance française en imposant à son fils une série de mariages. Héritant en 1361 des comtés d'Artois et de Bourgogne, elle devient une figure essentielle du jeu politique, redressant une situation d'abord périlleuse et rassemblant autour d'elle un nouveau parti bourguignon. Cette vie de princesse est marquée par une intense circulation s'appuyant sur un vaste réseau de résidences, et s'accompagne des raffinements d'un mode de vie princier qui éclaire sur une culture matérielle mêlant usages français, septentrionaux et bourguignons. Du mécénat aux pratiques dévotionnelles s'élabore l'identité complexe d'une fille de roi de France marquée par Mahaut d'Artois, jouant des images traditionnelles d'un pouvoir féminin pacificateur tout en recourant à la force. À ce titre, elle peut être considérée comme une marraine de l'État bourguignon.

Jean-Baptiste Santamaria est maître de conférences HDR à l'université de Lille.

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Série: Burgundica, vol. 34
EN PRÉPARATION



Beyond Exclusion in Medieval Ireland Intersections of Ethnicity, Sex, and Society under English Law

Stephen Hewer

To achieve a fuller understanding of the legal status of peoples within English Ireland, this book compares the treatment of Gaelic women and men to that of the English of Ireland and it also offers an in-depth examination of other 'Irish Sea Region' ethnicities.

The notion that, upon the advent of the English in 1167, all Gaelic peoples in Ireland were immediately and *ipso facto* denied access to the English royal courts has become so widely accepted in popular culture that it is often treated as fact. In this ground-breaking monograph, however, the narrative of absolute ethnic discrimination in thirteenth- and early fourteenth-century English Ireland is for the first time tackled head-on through a thorough re-examination of the Irish plea rolls. Through a forensic study of these records, the author demonstrates not only that there was a great deal of variation in how members of various ethnic groups and women who came before the English royal courts in Ireland were treated, but also that there was a large — and hitherto scarcely noticed — population of Gaels with regular and unimpeded access to English law, and that the intersections between gender/sex and ethnicity have too often been deeply misunderstood or disregarded. A close comparison between the treatment of Gaelic women and men and that of the English of Ireland, together with an in-depth examination of other ethnicities from around the Irish Sea, provide a new understanding of English Ireland in which it is clear that there was not a simple dichotomy between the English and the unfree, but rather that people lived an altogether more complex and nuanced existence.

Stephen Hewer is a Leverhulme Early Career Fellow at the Institute of Irish Studies in the University of Liverpool. He specialises in deconstructing modern misconceptions and distortions of medieval peoples.

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NEW BOOK SERIES

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Carolingian Experiments

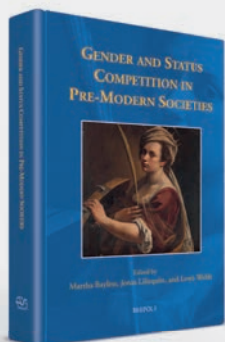
Matthew Gillis (ed.)

Carolingian Experiments presents essays exploring how the Carolingians (ca. 700–ca. 900 CE) — a regime known especially for concerns over imperial power, order, and moral correction — fostered a remarkable era of experimentation in medieval Europe. The scholars featured here ask new questions and conduct their own methodological experiments to uncover some of the many ways that people innovated within the Carolingian world. To that end, numerous themes are covered in this volume: culture and society, family and politics, religion and spirituality, literature and historiography, law and hierarchy, epistemology and science. This array of scholarly experiments reveals some of the range and depth of Carolingian invention. Furthermore, the essays consider how Carolingian innovation can be found in places both more and less known today, employing novel approaches to unearth some unexpected, even uncanny phenomena. This volume consequently offers a defamiliarizing view of the Franks, unveiling them as a people whose seemingly straightforward imperialism and reform were effective precisely because they stimulated and nurtured potent, creative impulses. In fact, one might argue that the Carolingian world's conservative, moralizing authorities — despite, or perhaps at times because of, their determination to instill correct thought and behaviour in their subjects — fostered many varieties of experimentation. Collectively, the authors of this volume seek to inspire new thinking about the Carolingians, while modelling alternative approaches and potential avenues for future research. Carolingian Experiments overall encourages readers to see that much remains unexplored, unknown and even unexpected about the Carolingians and their world.

Matthew Bryan Gillis is Associate Professor in the History Department at the University of Tennessee, Knoxville.

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Series: Medieval and Renaissance Studies, vol. 1
IN PRÉPARATION



Gender and Status Competition in Pre-Modern Societies

Martha Bayless, Jonas Liliequist, Lewis Webb (eds)

This innovative volume of pre-modern cultural history offers the opportunity to compare the ways in which gender and status competition intersect across periods and places.

This innovative volume of cultural history offers a unique exploration of how gender and status competition have intersected across different periods and places. The contributions collected here focus on the role of women and the practice of masculinity in settings as varied as ancient Rome, China, Iran, and Arabia, medieval and early modern England, and early modern Italy, France, and Scandinavia, as well as exploring issues that affected people of all social rank, from raillery and pranks to shaming, male boasting about sexual conquests, court rituals, violence, and the use and display of wealth. Particular attention is paid to the performance of such issues, with chapters examining status and gender through cultural practices, especially specific (re)presentations of women. These include Roman priestesses, early Christian virgin martyrs, flirtation in seventh-century Arabia, and the attempt by an early modern French woman to take her place among the immortals. Together this wide-ranging and fascinating array of studies from renowned scholars offers new insights into how and why different cultures responded to the drive for status, and the complications of gender within that drive.

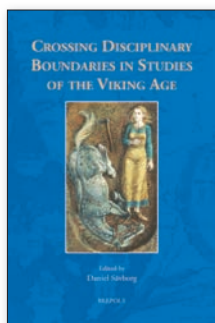
Martha Bayless is Professor of English at the University of Oregon, USA.

Jonas Liliequist is Professor Emeritus of History at Umeå University, Sweden.

Lewis Webb is a Swedish Research Council Postdoctoral Fellow in Classical Archaeology and Ancient History at the University of Gothenburg and the University of Oxford.

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Crossing Disciplinary Boundaries in Studies of the Viking Age

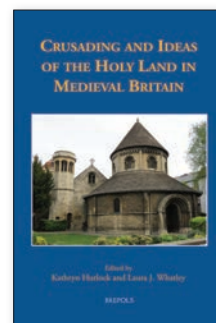
Daniel Sävborg (ed.)

What happens when scholars cross outside the perceived 'boundaries' of their discipline? What problems arise when a scholar trained in one field employs materials or methodologies from an adjacent subject area, engaging with new sources, research methodologies, and traditions, and how can such issues be resolved? Taking as its starting point the increasing shift towards interdisciplinarity seen within Viking-age studies, this collection of essays aims to explore the benefits and pitfalls that can arise from crossing disciplinary borders in this area, and to gain new knowledge about how to address issues that have occurred in previous examples of interdisciplinary combinations. The volume draws together contributions from authors in different disciplines, among them philology, history, archaeology, literary studies, folklore studies and history of religion, in order to hold a constructive and multi-perspective discussion on the benefits and issues arising from interdisciplinary research in studies of the Viking Age. Together, these chapters aim to bridge the gap that often exists between scholars from adjacent fields of research, and in doing so, to stimulate the trend in interdisciplinary approaches to research that can improve our understanding of the past.

Daniel Sävborg is Professor of Scandinavian Studies at the University of Tartu. He got his PhD from Stockholm University in 1997 and has since then published c. 70 works within the field of Scandinavian studies, mostly concerning Old Norse literature, manuscript philology, Scandinavian folklore, and medieval Swedish history.

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IN PREPARATION



Crusading and Ideas of the Holy Land in Medieval Britain

Kathryn Hurlock, Laura J. Whatley (eds)

This new volume re-examines the role of crusading and contact with the Holy Land in medieval Britain, to investigate the myriad ways in which these contacts influenced artistic, literary, visual and social culture in medieval Britain.

Crusading and western interaction with the Holy Land is often a contentious topic, not least because modern popular perception of medieval east-west contact is that it was defined by violence, conquest, and religious persecution. Building on recent scholarship, this collection of essays takes an interdisciplinary approach to the role of crusading and contact with the Holy Land in medieval Britain in order to investigate the myriad ways in which these contacts influenced artistic, literary, visual, and social culture in medieval Britain. By looking at new material and focusing on the domestic response to crusading and the Holy Land, the contributions gathered here offer new insights into the influence of these contacts on the medieval British world view, as well as their impact on topics such as ideals about masculinity and kingship, geographical perception, and aspirational codes of conduct for the medieval British elite.

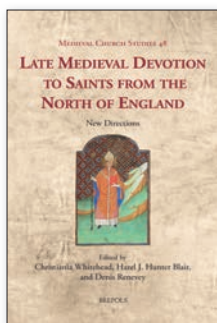
Kathryn Hurlock is Reader in Medieval History at Manchester Metropolitan University.

Laura J. Whatley is Assistant Professor of Art History, Auburn University Montgomery, Alabama.

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IN PREPARATION



RELIGIOUS STUDIES & THEOLOGY



Late Medieval Devotion to Saints from the North of England

New Directions

Christiania Whitehead, Hazel Blair, Denis Renevey (eds)

Examines the later development of pre-conquest northern saints' cults, and the establishment and evolution of many more between 1150-1500, paying particular attention to cultures of episcopal and eremitic devotion and hagiographic production in Yorkshire, Cumbria, Durham, and Lincolnshire.

This volume fills an important gap in the study of medieval English sanctity. Focused on the period 1150-1550, it examines later manifestations of pre-conquest northern English cults (John of Beverley, Oswald, Hilda, Ætheldreda etc.), and the establishment and development of many more during the twelfth to fifteenth centuries (Godric of Finchale, Robert of Knaresborough, Oswine of Tynemouth, Æbbe of Coldingham, Bega of Copeland, William of York, etc.). It showcases the *diversity* of new northern cults that emerged after 1150 and pays particular attention to cultures of episcopal and eremitic devotion and hagiographic production in Yorkshire, Cumbria, and Lincolnshire. Divided into five subsections, the volume opens by exploring the relation of sanctity to constructions of northern identity through targeted examinations of northern textual and material cultures. It then turns to a series of case studies of northern saints' cults, grouped with reference to the eremitic life, female networks and locations, and the contextualisation of northern sanctity within national, transnational, and post-medieval currents of veneration. Underlying all these essays is a concern with the conflicted idea of 'northernness'. This collection argues for a northern sanctity that is imagined in varying ways by different communities (monastic, diocesan, national etc.), allied to a series of conceptual 'norths' that differ significantly in accordance with the bodies of evidence under survey.

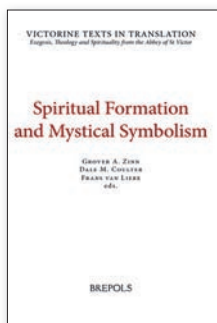
Christiania Whitehead is Professor of Middle English Literature.

Hazel J. Hunter Blair is completing a doctorate at the University of Lausanne on Robert of Knaresborough and the English Trinitarians.

Denis Renevey is Professor of Middle English Literature at the University of Lausanne.

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IN PREPARATION



Spiritual Formation and Mystical Symbolism

A Selection of Works of Hugh and Richard of St Victor, and of Thomas Gallus

Grover A. Zinn, Dale M. Coulter, Frans van Liere

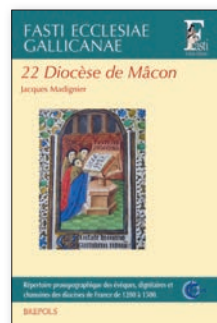
Key writings on contemplation, symbolism, mystical experience, and Biblical images by authors associated with the Abbey of St. Victor, Paris.

Biblical interpretation, writings on the contemplative/mystical life and a continuing deep reflection on the nature and meaning of symbols come together in powerful ways in Victorine writers, particularly Hugh and Richard, as well as the lesser-known writer, Thomas Gallus (Thomas of Vercelli), a Victorine canon who became the abbot of a house of regular canons in Vercelli, Italy. This volume contains: (1) Hugh's *On the Ark of Noah* and *A Short Treatise on the Form of the Ark*, treatises that unfold Hugh's teaching on stages and fruition of the mystical quest in relation to a complex drawing that incorporates a figure of Christ seated in majesty, embracing a map of the world on which is superimposed a diagram of Noah's Ark, representing the 12 stages of the contemplative quest; (2) Richard's *On the Ark of Moses*, a work that uses the symbolic (allegorical and tropological) interpretation of the Ark of the Covenant and the figures of the Cherubim that accompany the Ark in the Jerusalem Temple to convey Richard's vivid and compelling teaching on the varieties of contemplative experience as he understood them in twelfth-century Paris; and (3) Thomas Gallus' *Commentary on the Song of Songs*, which offers a window into a formative period of transition in the western Christian spiritual tradition, with Gallus's commentary on the *Song of Songs* giving voice to a more "affective" (versus "speculative") understanding of the mystical quest and experience, drawing upon and extending earlier Victorine explorations of the interrelationship of love and knowing in the experience of contemplation. For those interested in the dynamics of the spiritual quest and symbolic understanding in the twelfth and early thirteen centuries, as well as insights that can inform the modern quest for knowledge and love of God, these are essential works for any library.

Dale M. Coulter (D.Phil. Oxford University) is Associate Professor of Historical Theology, The Divinity School, Regent University.

Grover A. Zinn (Ph.D. Duke University) is William H. Danforth Professor of Religion, emeritus, Oberlin College.

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IN PREPARATION



Diocèse de Mâcon

Madignier Jacques

Les *Fasti Ecclesiae Gallicanae* présentent, pour chaque diocèse de France entre 1200 et 1500 :

- des notices biographiques des évêques, auxiliaires de l'évêque, dignitaires et chanoines prébendés du chapitre cathédral,
- des tables chronologiques pour les évêques, leurs auxiliaires, les dignitaires et les chanoines du chapitre cathédral,
- une présentation des institutions diocésaines et des sources, avec une bibliographie,
- quelques notices faisant le point sur les aspects particuliers de chaque diocèse.

Les notices biographiques offertes par le présent volume concernent les vingt et un prélats qui ont occupé le siège épiscopal de Mâcon et plus de 360 auxiliaires de l'évêque, dignitaires et chanoines de Saint-Vincent identifiés pour la période considérée. Dans une cité épiscopale où les édifices religieux ont largement été détruits au cours des siècles, les études conduites dans les fonds d'archives et appuyées par des relevés archéologiques permettent de présenter plusieurs notices concernant l'enclos canonial, le palais épiscopal et la cathédrale Saint-Vincent dont ne subsiste que le massif occidental, c'est-à-dire deux tours encadrant une galilée abritant un jugement dernier réalisé au début du XII^e siècle.

Les *Fasti Ecclesiae Gallicanae*, ce sont aussi des chercheurs, débutants ou confirmés, rassemblés dans une équipe qui se réunit une fois par an ainsi qu'une base de données réunissant actuellement plus de 19 200 ecclésiastiques, enrichie chaque jour, qui doit être mise en ligne et diffusée sur le site Brepols de Brepols Publishers. L'équipe dispose d'un site web offrant de nombreuses informations sur ses activités : <https://fasti.huma-num.fr/>

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Série : Fasti Ecclesiae Gallicanae, vol. 22
EN PRÉPARATION



L'abbaye de Marchiennes milieu VII^e – début XIII^e

Du monastère familial à l'abbaye bénédictine d'hommes : histoire et chartes

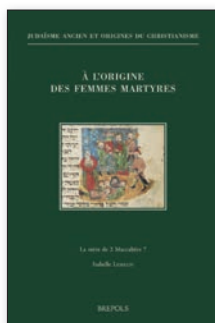
Jean-Pierre Gerzaguet

L'abbaye de Marchiennes au miroir de ses chartes (milieu VII^e – début XIII^e).

L'abbaye de Marchiennes, l'un des quatre monastères bénédictins installés sur les bords de la Scarpe, aux confins de la Flandre et du Hainaut, est à l'origine un monastère familial avec une double communauté d'hommes et de femmes, fondé vers 630/640 par saint Amand et confié à Rictrude, veuve de l'aristocrate franc Adalbald. À partir de 1024/25, après l'expulsion des moniales, Marchiennes sort véritablement de l'obscurité. Essor et évolution peuvent être reconstitués grâce à une production écrite substantielle et variée (récits narratifs et hagiographiques, nécrologe, coutumier, bibliothèque, chartes et cartulaires) à laquelle se joint un souci précoce de conservation. La présente édition de 124 chartes (72% d'originaux), quatre annexes et le recours à d'autres sources servent d'appui à une introduction historique. Celle-ci permet de présenter les temps obscurs puis la vitalité de la communauté ; affermissement du temporel (donations, récupérations, confirmations laïques et ecclésiastiques), développement d'un vaste réseau social (comtes de Flandre, de Hainaut, aristocratie, évêques d'Arras, Cambrai, Théroutanne, Tournai), rayonnement intellectuel et spirituel (réseau de confraternités, scriptorium actif). Au-delà des donations, des contestations et des confirmations précieuses pour l'histoire rurale et sociale, quelques chartes livrent de discrètes mais suggestives informations sur la vie de la communauté. Ce dynamisme n'est pas isolé et prend toute sa dimension en le reliant à celui des autres monastères bénédictins voisins, la toute puissante Anchin, la vénérable Saint-Amand et, dans une mesure moindre, Hasnon. L'abbaye de Marchiennes participe pleinement à la forte emprise monastique de la vallée de la Scarpe, véritable boulevard des moines.

Jean-Pierre Gerzaguet, agrégé d'histoire, docteur en histoire, a été maître de conférences habilité à diriger les recherches en histoire médiévale à l'université de Lille. Il est spécialiste du monachisme médiéval en Flandre et en Hainaut.

485 p., 156 x 234 mm, 2022, € 95
ISBN 978-2-503-59472-9 (HB) / eISBN 978-2-503-59473-6
Série: Atelier de recherche sur les textes médiévaux, vol. 32
DISPONIBLE



À l'origine des femmes martyres

La mère de 2 Maccabées 7

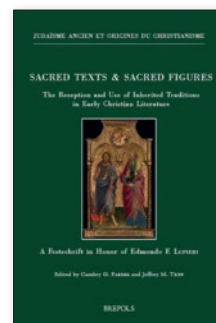
Isabelle Lemelin

La première étude approfondie du personnage de la mère de 2 Maccabées 7 (2 M 7), la première martyre de la littérature, laquelle apparaît comme une incontournable pour comprendre autant le martyre au féminin que le 2^e livre des Maccabées et l'important rôle des femmes dans des religions qui semblent trop souvent les exclure ou les éclipser.

Le présent ouvrage porte sur la première martyre de la littérature monothéiste, c'est-à-dire la mère anonyme du 7^{ème} chapitre du 2^{ème} livre des Maccabées (2 M). L'exégèse qui y est faite démontre, grâce à une critique structurelle et des analyses narratologique, comparative et philologique, que ce personnage est central, autant dans le texte deutérocanonique que pour la martyrologie, bien qu'il soit généralement éclipé dans la littérature savante. Or, la particulière virilité des femmes martyres d'hier et d'aujourd'hui s'y inscrit en primeur au verset 7, 21 et la nouvelle traduction proposée par l'auteure bouscule les idées reçues. En effet, les habituels « sentiments féminins » deviennent « une pensée féminine » et le « mâle courage » fait place à « une colère virile ou humaine », selon que l'épithète est comparée au féminin dans le parallélisme croisé du verset ou mise en parallèle avec les colères inhumaines de certains personnages masculins du livre, dont le roi Antiochos IV Épiphane et les guerriers judéens. D'ailleurs, les analyses comparées des éléments identitaires de la martyre avec ceux du roi séleucide permettent de constater que son trouble dans le genre s'observe sur divers plans et contribue indéniablement à son unicité. C'est sans compter que les discours de la mère représentent la plus importante innovation du livre, et ce, tant sur le plan anthropologique que théologique. En somme, l'ouvrage montre que la mère de 2 M 7 est belle et bien « éminemment admirable et digne de bonne mémoire » (2 M 7, 21).

Après une maîtrise en anthropologie (ULaval) et un DESS en gestion des organismes culturels (HEC Montréal), **Isabelle Lemelin** a complété un doctorat en sciences des religions (UQAM). Professeure enseignante et chercheure postdoctorale, elle poursuit ses recherches sur la martyrologie, puisant aux récits de l'Antiquité pour éclairer le phénomène contemporain en s'intéressant toujours plus particulièrement aux femmes.

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Série: Judaïsme ancien et origines du christianisme, vol. 24
EN PRÉPARATION



Sacred Texts & Sacred Figures: The Reception and Use of Inherited Traditions in Early Christian Literature

A Festschrift in Honor of Edmondo F. Lupieri

Cambry G. Pardee, Jeffrey M. Tripp (eds)

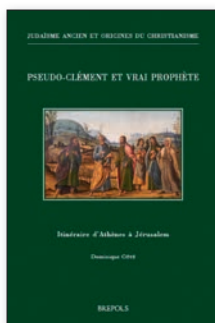
In tribute to the scholarly legacy of Edmondo F. Lupieri, in *Sacred Texts, Sacred Figures* an international group of esteemed biblical scholars offer essays on the ways religious traditions, texts, and even the legacies of notable figures were received, re-interpreted, and used by the authors of gospels, epistles, and apocalypses to address the ever-evolving circumstances of emerging Christianity. In the first and second century CE, oral and written traditions about the life of Jesus proliferated and formed the basis for written narratives. The authors of the gospels received and redacted those traditions to make distinctive theological claims about Jesus and to address their specific milieu and the wider movement of Jesus followers. Among some groups of Jesus-followers the sacred texts of Judaism remained paramount. Authors like that of the Epistle to the Hebrews re-examined their inheritance of Jewish scriptures in order to demonstrate the continuity of their novel claims about Jesus with the sacred texts and traditions of Judaism. Similarly, the authors of first- and second-century apocalypses drew on the heritage of Jewish apocalypticism to write and record new revelations of and about Jesus. In addition to traditions and texts, authors in the first and second centuries re-examined the legacy of significant Jewish figures and followers of Jesus and wrote about them in the context of their own contemporary circumstances. Using innovative strategies and written in an engaging style, the essays assembled here explore the reception and reinterpretation of sacred traditions, texts, and figures in the writings of early Christianity.

Cambry G. Pardee, Ph.D., author of *Scribal Harmonization in the Synoptic Gospels* (2019), is Visiting Assistant Professor of Religion at Pepperdine University, London.

Jeffrey M. Tripp, Ph.D., author of *Direct Internal Quotation in the Gospel of John* (2019), is Instructor of Developmental Mathematics at Rock Valley College, Illinois.

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approx. 300 p., 156 x 234 mm, 2022, approx. € 70
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Série: Judaïsme ancien et origines du christianisme, vol. 25
IN PRÉPARATION



Pseudo-Clément et Vrai Prophète

Itinéraire de Rome à Jérusalem

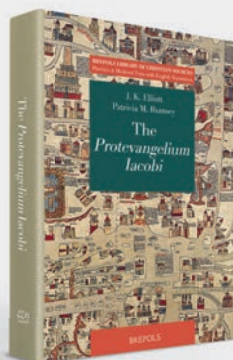
Dominique Côté

Le roman de Clément ou l'itinéraire philosophique d'un noble Romain.

Les personnages historiques que sont Clément de Rome, Simon le Magicien, Pierre l'Apôtre et Apion le grammairien deviennent, dans les *Reconnaitances* de Clément, les personnages d'une fiction romanesque. Rufin d'Aquilée, à la fin du IV^e siècle, nous apprend qu'il existait de son temps deux versions de ces *Reconnaitances* dans lesquelles discussions philosophiques et rebondissements de l'intrigue visaient le même but : démontrer la supériorité de la vérité prophétique sur celle des philosophes et des autres tenants de la culture grecque. Les études que regroupe ce volume propose une analyse du roman de Clément dans sa composition littéraire et dans son contexte culturel et religieux. On y aborde tout d'abord la question des rapports du texte clémentin avec la *paideia*, dans les études qui portent sur la discussion entre Clément de Rome et Apion d'Alexandrie. C'est la nature littéraire du corpus qui occupe ensuite la partie centrale du recueil. On s'intéresse aussi à la relation qu'entretient le texte avec la philosophie et ses représentations, dans les chapitres qui cherchent à comprendre l'opposition entre Pierre et Simon. C'est enfin la dimension judéenne du texte qui fait l'objet d'une série d'études qui traitent de prophétie, de mystique et d'identité religieuse.

Dominique Côté, diplômé de l'Université de Montréal et de l'Université Laval, est professeur agrégé au Département d'études anciennes et de sciences des religions à l'Université d'Ottawa.

approx. 330 p., 156 x 234 mm, 2022, approx. € 70
ISBN 978-2-503-59920-5 (PB) / eISBN 978-2-503-59921-2
Série: Judaïsme ancien et origines du christianisme, vol. 26
EN PRÉPARATION



The Protevangelium Iacobi

Critical Edition, with Translation and Commentary

J. K. Elliott, Patricia M. Rumsey

The Greek text with an English translation and a new commentary on the most important apocryphon, the *Protevangelium Iacobi* or 'Protogospel of James'.

As a prehistory to the Nativity accounts of the gospels of Matthew and Luke the *Protevangelium Iacobi*, dated to the second half of the second century, aimed to fill in alleged gaps in the canonical accounts of Jesus' and his mother's ancestry and births. Thus, it describes the birth of Mary, the mother of Christ, the Annunciation, the Nativity and the death of Zachariah, the high priest and father of John the Baptist.

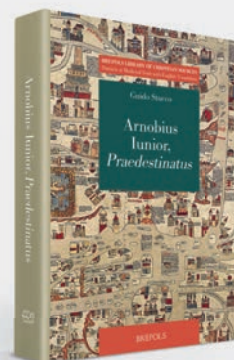
The edition of the original Greek text has an English version on its facing pages. There are also editorial notes to enable all interested parties to benefit from reading this important and influential text.

The commentary pays particular attention to the early liturgical use of the *Protevangelium Iacobi* and to artistic representations of the scenes it describes as these were the main means by which this highly influential text was transmitted throughout the known world. It also questions the usually accepted genre and purpose of the text and suggests that its author may have had a satirical intention or have intended it as an early Christian novelette, using scriptural scenes and themes as his inspiration. Maybe we have approached the *Protevangelium Iacobi* with solemn faces and have been prepared to carry out serious theological investigations, whereas the many inconsistencies and glaring contradictions so obvious as to be ridiculous might suggest the author's intentions were not quite so grave or weighty.

J.K. Elliott is Professor Emeritus of New Testament Textual Criticism at the University of Leeds, UK.

Patricia Rumsey is the abbess of a Poor Clare monastery with a PhD in liturgical theology. She is an honorary associate professor at Nottingham University.

approx. 150 p., 7 b/w illus, 156 x 234 mm, 2022, € 45
ISBN 978-2-503-59314-2 (PB) / eISBN 978-2-503-59315-9
Series: Brepols Library of Christian Sources, vol. 3
IN PREPARATION



Arnobius Iunior, Praedestinationatus

Guido Stucco

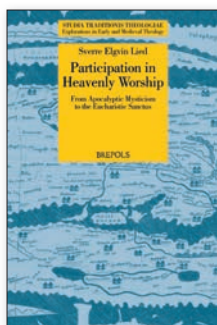
For the first time in English, the *Praedestinationatus* represents a moment in the fifteen-century old theological conversation in Latin Christianity about the topics of grace, predestination and free will. Written as a response to Augustine's growing theological influence, this book should not merely be regarded as a work of apologetics, despite the author's intention, but seen as breaking controversial new ground because of his claim that a small circle of heretics was acting as a 'fifth column' within the Church, undermining orthodox beliefs concerning God, his providence and all-inclusive love.

The introduction sheds light on the authorship, dating and historical context of this work. It documents how this text was received and critically assessed for a period of over twelve centuries: from the time of Augustine in the fifth century to that of the bitter Jansenist controversy in the seventeenth. It entered those latter debates shortly after its rediscovery by Jacques Sirmond in the library of the Reims cathedral in a manuscript that, in the ninth century, was in the possession of Hincmar – the archbishop of Reims who in his time had revived disputes about grace and free will. Sirmond named the text '[the] *Praedestinationatus*' when he published its first edition in 1643.

After a three-hundred-year hiatus, interest in the *Praedestinationatus* revived in the twentieth century thanks to German and French scholars who studied the book's theological trajectory and claims. Its critical edition was eventually accomplished in 2000 by Italian scholar Franco Gori. The present translation is based on Gori's edition.

Guido Stucco earned a Ph.D. in Historical Theology from Saint Louis University. He has written five books in which he outlined the Catholic doctrine of predestination from the fifth to the seventeenth centuries.

256 p., 156 x 234 mm, 2022, € 50
ISBN 978-2-503-59676-1 (PB) / eISBN 978-2-503-59677-8
Series: Brepols Library of Christian Sources, vol. 6
AVAILABLE



Participation in Heavenly Worship From Apocalyptic Mysticism to the Eucharistic Sanctus

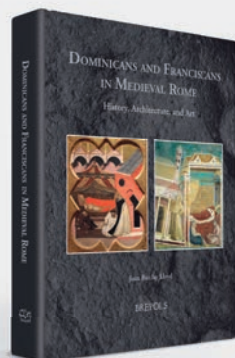
Sverre Elgvin Lied

The idea of participation in heavenly worship is a fascinating perspective on the Christian Eucharistic liturgy. Although somewhat forgotten in modern times, the early church knew it as a central aspect of meaning in interpretations of the Eucharistic rite. Through this rite worshippers could see themselves in communion with angels and saints in the eternal liturgy of heaven. Interpretations along such lines emerge clearly in catechesis and homilies from the fourth century onwards, and continue to develop in the following centuries, especially in the eastern liturgical traditions. The question remains, however, what are the origins of this concept?

In *Participation in Heavenly Worship*, Sverre Lied explores how the relations between the earthly and heavenly realms were understood within the context of Christian worship during the first three centuries CE. He argues that the idea of participation is an aspect of Christian worship that may be traced back to Jewish Christian apocalyptic mysticism, and shows how this concept, with considerable variations, was preserved and developed during the following centuries. These observations also shed new light on the appearance of the *Sanctus* in the Eucharistic liturgy.

Sverre Elgvin Lied holds a PhD (2016) in church history from VID Specialized University, Stavanger, and serves as pastor in the Lutheran Church of Norway.

approx. 240 p., 156 x 234 mm, 2022, € 65
ISBN 978-2-503-59928-1 (PB) / eISBN 978-2-503-59929-8
Series: Studia Traditionis Theologiae, vol. 50
IN PREPARATION



Dominicans and Franciscans in Medieval Rome

History, Architecture, and Art

Joan Barclay Lloyd

When Saint Dominic (c. 1174–1221) came to Rome to seek papal approval of the Order of Preachers, he founded two houses on the periphery of the city — a nunnery at S. Sisto, in structures rebuilt by Pope Innocent III, and a priory next to the early Christian Basilica of S. Sabina. The Dominicans modified and enlarged the existing buildings, according to their needs. Saint Francis of Assisi (c. 1182–1226) also came to consult the Pope, but he did not make any foundations in Rome. In 1229, Pope Gregory IX ordered the Benedictine monks of SS. Cosma e Damiano in Mica Aurea to cede to the Franciscans their hospice of S. Biagio in Trastevere, where Saint Francis had stayed. The friars built the church and friary of S. Francesco a Ripa there. Later, Gregory IX took over the Benedictine monastery itself, where he established the Franciscan nunnery of S. Cosimato in 1234. Moving into the more densely inhabited parts of the city, the Friars Minor built a new friary and church at S. Maria in Aracoeli on the Capitoline Hill from c. 1248–1252 onwards. The Dominicans, in 1266, acquired a convent near the Pantheon, where they constructed the Gothic church of S. Maria sopra Minerva. In 1285, the Colonna family established a Franciscan nunnery at S. Silvestro in Capite.

In the context of the origin and evolution of the two Mendicant Orders, this book traces the history of these thirteenth-century Dominican and Franciscan foundations, focusing on their location in Rome, the history of each site, their architecture, and the medieval works of art connected with them. Popes and cardinals, members of important families, and Franciscan Tertiaries contributed generously to their construction and decoration. The book ends with Saint Catherine of Siena, who lived near S. Maria sopra Minerva, where she was buried.

approx. 375 p., 159 b/w ills, 10 col. ills, 216 x 280 mm, 2022, € 110
ISBN 978-2-503-57883-5 (HB) / eISBN 978-2-503-57884-2
Series: Medieval Monastic Studies, vol. 6
IN PREPARATION



Lieux saints et pèlerinages : la tradition taoïste vivante

Holy Sites and Pilgrimages:
The Daoist Living Tradition

Vincent Goossaert, Masaaki Tsuchiya (éd.)

Volume illustré sur les conceptions et pratiques des montagnes saintes en Chine.

La Chine est couverte de lieux saints, des hautes montagnes jusqu'au sanctuaires locaux, qui attirent depuis plus de deux mille ans des foules de pèlerins. Ce volume, richement illustré, propose quinze études sur des montagnes saintes et des pratiques pèlerines par des approches historiques et anthropologiques ; elles mettent l'accent sur les conceptions et les rites taoïstes qui sont au cœur de la géographie sacrée chinoise, mais en les comparant à d'autres telles que pèlerinages bouddhiques et les troupes de théâtre processionnels.

Vincent Goossaert est professeur d'histoire du taoïsme à EPHE-PSL et coéditeur de *Toung Pao*.

Tsuchiya Masaaki est professeur de langue et civilisation chinoise à l'Université Senshu, Tokyo.

approx. 479 p., 49 b/w ills, 39 col. ills, 156 x 234 mm, 2022, approx. € 85
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Série: Bibliothèque de l'Ecole des Hautes Etudes, Sciences Religieuses,
vol. 192
EN PRÉPARATION



À la recherche de la continuité iranienne : de la tradition zoroastrienne à la mystique islamique

Recueil de textes autour de l'œuvre de Marijan Molé (1924-1963)

Samra Azarnouche (éd.)

Les travaux de l'iranisant slovéno-polonais Marijan Molé (1924-1963) ont exercé sur les sciences religieuses une profonde influence qui se laisse observer jusqu'à nos jours. En à peine quinze ans (1948-1963), il a su donner une impulsion sans précédent aux études iraniennes, grâce à l'étude minutieuse des corpus allant de l'Avesta et de la littérature moyen-perse zoroastrienne aux traités de mystique islamique, en passant par les épopées persanes et les gestes mythiques. Trop tôt interrompu, le vaste projet qu'il avait mis en œuvre dès ses années d'étude à Cracovie et qu'il poursuivait à Paris et à Téhéran avait pour axe principal la mise au jour d'un système unitaire qui sous-tendrait l'évolution d'une doctrine religieuse sur la longue durée, une « continuité iranienne ».

La découverte récente de son Nachlass (IRHT et BULAC, Paris) nous fournit l'occasion de faire un état des lieux de son héritage et de tenter de mettre en lumière l'originalité de sa démarche et son apport à l'histoire des idées et au débat intellectuel sur les religions de l'Iran, en dégageant à la fois les acquis et les impasses, les innovations et les prolongements.

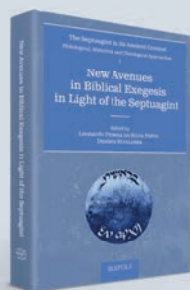
Le présent volume rassemble les contributions sur le zoroastrisme et la mystique islamique, présentées à la journée d'étude internationale intitulée « Entre le mazdéisme et l'islam », dédiée à l'œuvre de Marijan Molé, qui s'est tenue le 24 juin 2016 à Paris.

Samra Azarnouche est maître de conférences à la Section des Sciences religieuses de l'École Pratique des Hautes Études-PSL (chaire Religions de l'Iran ancien : études zoroastriennes) et membre du Centre de Recherche sur le Monde iranien, CNRS.

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Série: Bibliothèque de l'Ecole des Hautes Études, Sciences Religieuses,
vol. 193
EN PRÉPARATION

NEW BOOK SERIES



New Avenues in Biblical Exegesis in Light of the Septuagint

Daniela Scialabba, Leonardo Pessoa da Silva Pinto (eds)

A collection of studies by renowned biblical and Septuagint scholars on applying a variety of exegetical methods to the Septuagint text

Leonardo Pessoa da Silva Pinto is Lecturer Professor of textual criticism and Old Testament exegesis at the Pontifical Biblical Institute in Rome. **Daniela Scialabba** is Lecturer Professor of Old Testament exegesis at the Pontifical Biblical Institute in Rome.

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approx. 360 p., 5 b/w ills, 12 col. ills, 156 x 234 mm, 2022, approx. € 75
ISBN 978-2-503-59806-2 (PB) / eISBN 978-2-503-59807-9
Series: The Septuagint in its Ancient Context, vol. 1
IN PREPARATION



Gott im Bild

Eidôlon – Studien zur Herkunft und Verwendung des Begriffes für das Götterbild in der Septuaginta

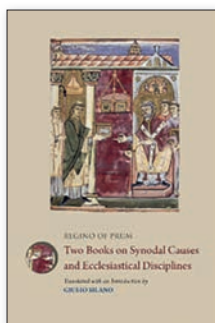
Stefanie Peintner

This study fills a gap in theological and religious studies research by systematically exploring the various uses and connotations of the term *eidôlon*. Its starting point is an examination of the use of *eidôlon* in Greek literature and in Egyptian sources from the Hellenistic period. The main part of the work is devoted to the various connotations of the term that later find their way into the Septuagint, the Greek Bible.

In the present day, the term idol is often associated with a personality cult, but it still contains traces of its ancient meaning, namely above all the idea of worship. But this reveals the problem for the faith in God attested in the Old Testament. Worship and imagery obviously contradict the Old Testament commandment of the imageless sole worship of the God of Israel. This study fills a gap in theological and religious studies research by systematically exploring the various uses and connotations of the term *eidôlon*. The starting point is an examination of the use of *eidôlon* in Greek literature and in Egyptian sources from the Hellenistic period. The main part of the work is devoted to the various connotations of the term that later find their way into the *Septuagint*, the Greek Bible. There, as well as in later Jewish-Hellenistic literature, *eidôlon* becomes the *terminus technicus* for the pictorial representation of deities. The term is given a central position in significant and authoritative texts such as the prohibition of images within the Decalogue in Exodus 20 and Deuteronomy 5 as well as in the *Song of Moses* in Deuteronomy 32, but not only there, but also in the Psalter, in wisdom literature and in prophetic texts. The corresponding passages are examined in detail, so that in conclusion theses can be put forward as to the connotations with which the term *eidôlon* is associated in the Septuagint and Jewish Hellenistic literature and why it has become the central term for the image of God.

Stefanie Peintner (née Plangger), studied theology at the Universities of Innsbruck (A) and Strasbourg (F) with a research stay in Cambridge, 2018 Dr. theol. (University of Strasbourg), editorial member of the *Historical and Theological Lexicon of the Septuagint* (2013-2018). Since 2018 she has a responsible position in the Jewish-Christian dialogue in Austria.

approx. 300 p., 156 x 234 mm, 2022, approx. € 70
ISBN 978-2-503-59611-2 (PB) / eISBN 978-2-503-59612-9
Series: The Septuagint in its Ancient Context, vol. 2
IN PREPARATION



Regino of Prüm

Two Books on Synodal Causes and Ecclesiastical Disciplines

Giulio Silano

Regino of Prüm (ca. 840–915), after being deposed as abbot of Prüm, became a notable musical theorist, historical chronicler, and student of the canons. His *Two Books on Synodal Causes and Ecclesiastical Disciplines* have generally been seen as practical handbooks to be used in the decision of synodal cases. Although they may have been used in the course of episcopal visitations, they are not to be read as limited to such use. They are to be regarded primarily as a pedagogical tool, intended to remedy an ignorance of the canonical tradition by the clerics in his part of the world. They are intended to be of use to all who have some position of responsibility within the Church and, ultimately, to every member of the Church. They are meant to help form every Christian, but particularly those clerics who have the responsibility to issue judgments and hear confessions in the Church, and to develop in them a disciplined discernment and a habit of addressing issues as they arise in personal and community life in the light of Scripture and of the long experience of the Church. They are brilliantly arranged around the device of questionnaires which fosters a case-based and tentative approach to the resolution of problems while avoiding abstraction and striving to mitigate legalism. The work was influential in its own region but obtained much greater resonance through its eventual absorption into the *Decretum* of Burchard of Worms, thus affecting the whole Western canonical tradition.

Giulio Silano teaches in the *Mediaeval Studies and the Christianity & Culture* programs at the University of St Michael's College and is Professor of History and of Medieval Studies in the University of Toronto.

viii + 366 p., 152 x 229 mm, Pontifical Institute of Mediaeval Studies, 2022, € 32.50
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Royal Nunneries at the Center of Medieval Europe

K. Benešová, T. Michalska, D. Rywiková, E. Scirocco (eds)

The contributions of this special issue – proceedings of the conference on royal nunneries that took place in Prague in July 2020 – focus on the monasteries connected to the ruling houses, which were endowed with special privileges and enriched by royal and aristocratic donations, often serving as instrumenta regni. They are introduced as active cultural hubs, stages for royal and courtly promotion, and places of personal and dynastic self-representation. This includes female monasteries, the agency of female élites in medieval society and their role as patrons and addressees of works of art.

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E. KONRÁD, 'Helisabet filia Stephani regis ungarorum illustris'. Image of a Sainly Nun of the Arpad Dynasty as Reflected in Hagiographic Sources

M. ZÖSCHG, Beyond Naples. Fourteenth-Century Royal Widows and their Clarissan Foundations in a Trans-Regional Perspective

approx. 250 p., 210 x 270 mm, approx. € 75
978-80-280-0023-3 (PB) / eISBN 978-80-280-0024-0
Series: Conventus Supplementum, vol. 9
IN PREPARATION



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LANGUAGE & LITERATURE



Qui nous délivrera du grand Alexandre le Grand ?

Alexandre tourné en dérision de l'Antiquité à l'époque moderne

Catherine Gaullier-Bougassas, Hélène Tropé (éd.)

Alexandre le Grand n'a jamais cessé de susciter l'intérêt des historiens, des écrivains et des artistes. Alors que nombre d'auteurs le célèbrent comme un modèle de roi parfait, de conquérant exemplaire et parfois de mécène accompli, d'autres, moins nombreux mais bien présents aussi, imaginent sa confrontation au rire, le temps d'un ou de plusieurs épisodes, ou le tournent en dérision à l'échelle d'une œuvre entière. Réunissant dix-neuf contributions de spécialistes des littératures de l'Antiquité, du Moyen Âge et du XVI^e jusqu'au XX^e siècle – littératures grecque, latine, française, hébraïque, italienne, espagnole, anglaise, germanique, cinéma grec moderne – le présent volume réfléchit sur le lien établi entre différentes formes de dérision et le modèle héroïque et royal prestigieux qu'incarne Alexandre le Grand, il s'interroge sur les significations et les finalités du rire à son encontre, que le héros sache le retourner à son profit ou bien que les œuvres mettent en œuvre une dégradation burlesque de cette illustre figure, ainsi que sur les évolutions de ces réceptions ironiques et comiques depuis l'Antiquité jusqu'au XX^e siècle.

Catherine Gaullier-Bougassas est professeur de langue et de littérature médiévales françaises à l'Université de Lille et membre senior honoraire de l'Institut universitaire de France. Elle est l'auteur de nombreuses études sur la réception de l'Antiquité.

Hélène Tropé est maître de conférences HDR à l'Université de la Sorbonne nouvelle Paris III, spécialiste de la littérature espagnole des XVI^e et XVII^e siècles.

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ISBN 978-2-503-59026-4 (PB) / eISBN 978-2-503-59027-1
Série: Alexander redivivus, vol. 13
EN PRÉPARATION



Reinventing Alexander

Myth, Legend, History in Renaissance Italian Art

Claudia Daniotti

A thorough investigation and new insights into the representation of Alexander the Great in Renaissance Italian art

In this book Claudia Daniotti provides the first comprehensive study of the representation of Alexander the Great in Renaissance Italian art, exploring a fundamental turning point in the tradition: the transition from the medieval imagery of Alexander as a legendary, fairy-tale hero to the new historically grounded portrait of him as an example of moral virtue and military prowess.

During the Middle Ages, Alexander was turned into a fabled creature and fearless explorer, whose Flight to Heaven and other marvellous adventures were tirelessly recounted and illustrated, enjoying huge popularity. With the humanist recovery of the ancient historical texts and the changing taste and expectations of the wider, wealthier and more diverse public of the courts and cities of the Italian peninsula, the fabulous aura that had surrounded Alexander for centuries evaporated. He was recast as the moral *exemplum* and valorous military commander spoken of by the newly available ancient historians, and became the protagonist of an unprecedentedly vast iconographic repertoire established in the course of the sixteenth century.

By discussing a body of artworks from 1160s to 1560s spanning several media (from illuminated manuscripts and frescoes to sculptural reliefs, wedding chests and tapestries) and researching this material in constant dialogue with the literary tradition, this book offers a reassessment of the whole visual tradition of Alexander in Renaissance Italy, making sense of a figurative repertoire often perceived as fragmentary and disparate, and casting new light on an overall still neglected chapter in the tradition of the myth of Alexander.

Claudia Daniotti is an art historian specialising in Italian Renaissance art, with an emphasis on iconography, the classical tradition, and the transmission of visual motifs from antiquity to the present times. She holds a PhD from the Warburg Institute, London, and is currently a Leverhulme Early Career Fellow in the Centre for the Study of the Renaissance at the University of Warwick.

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approx. 350 p., 80 b/w ills, 16 col. ills, 178 x 254 mm, 2022, approx. € 90
ISBN 978-2-503-59743-0 (HB) / eISBN 978-2-503-59744-7
Series: Alexander redivivus, vol. 15
IN PRÉPARATION



Réécritures et adaptations de l'Ovide moralisé (XIV^e-XVII^e siècle)

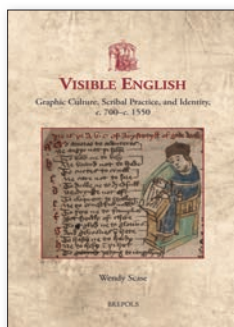
Catherine Gaullier-Bougassas, Marylène Possamai-Pérez (éd.)

L'*Ovide moralisé* a joué un rôle significatif pour la connaissance des mythes antiques et la création de nouvelles œuvres littéraires qui se les approprient au moins jusque dans la première moitié du XVI^e siècle, avant qu'il ne soit moqué et condamné. Dès son écriture au XIV^e siècle, cette traduction en langue française des *Métamorphoses* d'Ovide accompagnée d'interprétations chrétiennes a rapidement connu le succès et une diffusion large auprès de publics divers qui la lisaient souvent, elle et ses gloses, plutôt que l'œuvre latine d'Ovide. De nombreux auteurs en français, en latin ou en anglais se sont inspirés de son texte pour créer leurs propres représentations littéraires de héros et héroïnes antiques, dans des œuvres poétiques, didactiques et historiographiques, ou pour élaborer leurs écritures de la moralisation. Les deux mises en prose de l'*Ovide moralisé* à la cour d'Anjou et à la cour de Bourgogne, les réécritures et remaniements qui sont ensuite imprimés, la traduction anglaise imprimée par William Caxton ont aussi contribué à prolonger l'influence qu'il a exercée. Cette dernière se lit aussi sans nul doute dans certaines des nouvelles traductions des *Métamorphoses* qui sont composées au XVI^e siècle. Si cette influence a souvent été notée, si des emprunts de poètes du XIV^e et du XV^e siècles – Guillaume de Machaut, Jean Froissart, Eustache Deschamps, Christine de Pizan, Chaucer, Gower – ont été étudiés, la postérité de l'*Ovide moralisé* reste encore pour une large part à explorer. C'est l'objet de ce volume collectif, le premier qui soit consacré à la réception du texte du XIV^e au XVII^e siècle.

Catherine Gaullier-Bougassas est professeur de langue et de littérature médiévales françaises à l'Université de Lille et membre senior honoraire de l'Institut universitaire de France. Elle est l'auteur de nombreuses études sur la réception de l'Antiquité.

Marylène Possamai-Pérez est professeur de langues et littératures françaises et latines du Moyen Âge à l'Université Lumière – Lyon2. Elle est spécialiste de l'*Ovide moralisé*, de latin médiéval et de la réception médiévale de l'Antiquité.

approx. 306 p., 156 x 234 mm, 2022, approx. € 90
ISBN 978-2-503-59024-0 (HB) / eISBN 978-2-503-59025-7
Série: Recherches sur les Réceptions de l'Antiquité, vol. 3
EN PRÉPARATION



Visible English

Graphic Culture, Scribal Practice, and Identity, c. 700-c. 1550

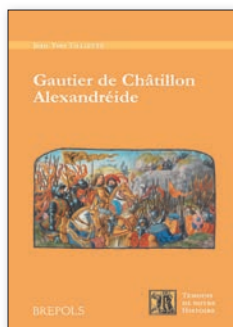
Wendy Scase

Discussing a broad range of materials, this book provides new perspectives on the ways that the alphabet was understood, on genres such as alphabet poems, riddles, and scribal signatures, and on the different ways in which scribes copied Old and Middle English texts.

Visible English recovers for the first time the experience of reading and writing the English language in the medieval period through the perspectives of *littera* pedagogy, the basis of medieval learning and teaching of literate skills in Latin. *Littera* is at the heart of the set of theories and practices that constitute the 'graphic culture' of the book's title. The book shows for the first time that *littera* pedagogy was an 'us and them' discourse that functioned as a vehicle for identity formation. Using *littera* pedagogy as a framework for understanding the medieval English-language corpus from the point of view of the readers and writers who produced it, *Visible English* offers new insights on experiences of writing and reading English in communities ranging from those first in contact with Latin literacy to those where print was an alternative to manuscript. Discussing a broad range of materials from so-called 'pen-trials' and graffiti to key literary manuscripts, *Visible English* provides new perspectives on the ways that the alphabet was understood, on genres such as alphabet poems, riddles, and scribal signatures, and on the different ways in which scribes copied Old and Middle English texts. It argues that the graphic culture underpinned and transmitted by *littera* pedagogy provided frameworks for the development and understanding of English-language literacy practices and new ways of experiencing social belonging and difference. To be literate in English, it proposes, was to inhabit identities marked by Anglophone literate practices.

Wendy Scase is Emeritus Geoffrey Shepherd Professor of Medieval English Literature, University of Birmingham.

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Gautier de Châtillon Alexandrède

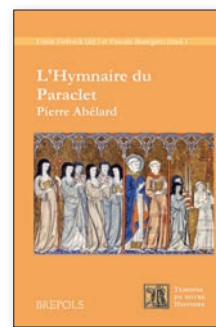
Jean-Yves Tilliette (éd.)

La première traduction en français de l'un des plus beaux poèmes latins du Moyen âge

Gautier de Châtillon (ca. 1135-1200) passe en général pour le meilleur poète latin du moyen âge. À côté d'une œuvre lyrique riche et variée (Hymnes religieuses, chansons d'amour, pièces satiriques), il a composé vers 1180 à la demande de l'archevêque de Reims Guillaume aux Blanches Mains une épopée de style virgilen qui retrace la carrière fulgurante d'Alexandre le Grand, un héros très populaire au XII^e siècle. Ce poème en 10 livres de près de 5500 vers, l'*Alexandrède*, a connu en son temps un succès formidable (plus de 200 manuscrits). On entreprend de traduire pour la première fois en français moderne ce monument de la culture médiévale, et d'en évaluer, dans une introduction détaillée, les enjeux historiques, littéraires et moraux.

Jean-Yves Tilliette, membre de l'Institut de France (Académie des Inscriptions et Belles-Lettres), a été professeur ordinaire de langue et littérature latines du Moyen Âge à la Faculté des lettres de l'Université de Genève de 1990 à 2019.

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L'Hymnaire du Paraclet

Introduction, texte latin et notes par Franz Dolveck, préface et traduction par Pascale Bourgain

Franz Dolveck, Pascale Bourgain (éd.)

Édition bilingue complète de l'*Hymnaire du Paraclet*, à partir d'un texte scientifiquement établi (mais sans appareil critique), et les éléments essentiels (en introduction et en notes) pour en permettre la compréhension à destination d'un large public.

Les œuvres en vers les plus célèbres d'Abélard sont ces poèmes d'amour composés pour Héloïse au temps qu'il la séduisait ; mais ils sont perdus, et c'est en vain qu'on les cherche. La célébrité de ces textes inconnus a laissé dans l'ombre d'autres poèmes qui, eux, sont bien parvenus jusqu'à nous. Eux aussi ont été composés pour Héloïse, d'une certaine manière ; eux aussi sont, d'une certaine manière, des produits de l'amour, et même des poèmes d'amour. Il s'agit des hymnes que, dans les années 1130, Abélard composa pour le monastère dont Héloïse était la supérieure, le Paraclet. Leur série, presque complète, constitue au fil de l'année liturgique un itinéraire spirituel et intellectuel d'une cohérence inégalée. Ces hymnes ne sont pas seulement des témoins d'une tentative quasiment inouïe dans l'histoire du christianisme de réformer la totalité de la liturgie : ils sont aussi la pensée d'un théologien exceptionnel coulée dans les vers d'un poète génial. L'*Hymnaire du Paraclet* mérite bien ainsi, à de multiples titres, d'être appelé un monument de la culture occidentale. Ce volume offre à la fois le texte latin original, entièrement établi et contrôlé sur les manuscrits, et, en regard, l'une des premières traductions complètes de l'*Hymnaire*, et la première en français.

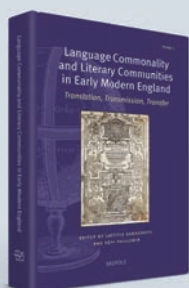
Pascale Bourgain est archiviste paléographe, professeur émérite à l'École nationale des chartes, correspondant de l'Académie des inscriptions et belles lettres.

Franz Dolveck est archiviste paléographe, agrégé de l'Université, dottore di ricerca in filologia classico-medievale, ancien membre de l'École française de Rome.

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POLYGLOT ENCOUNTERS IN EARLY MODERN BRITAIN

Series Editors: Laetitia Sansonetti and Ladan Niahyesh



Language Commonality and Literary Communities in Early Modern England

Translation, Transmission, Transfer

Laetitia Sansonetti, Rémi Vuillemin (eds)

The volume focuses on the role of translation and lexical borrowing in the expansion of specific English lexicons (erudite, technical, or artisanal) as evidenced in printed texts from the early modern period. It considers how language shapes identity in social, religious, philosophical, artistic and literary contexts, and is in turn shaped by claims of social, religious, philosophical, artistic and literary identity.

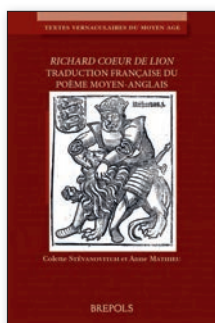
In the early modern period, the humanist practice of translation of sacred as well as secular texts created new readerships in the vernacular for authoritative texts, religious or classical. As the circulation of languages within Europe reshuffled hierarchies between classical languages and vernacular tongues, transmission via translation was not only vertical, but also horizontal, and the contacts between European languages enabled the expansion of local lexicons from sources other than Latin or Greek. This volume focuses on the role of translation and lexical borrowing in the expansion of specific English lexicons (erudite, technical, or artisanal) as evidenced in printed texts from the early modern period. It considers how language shapes identity in social, religious, philosophical, artistic, and literary contexts, and is in turn shaped by claims of social, religious, philosophical, artistic, and literary identity.

Laetitia Sansonetti is Senior Lecturer in English (Translation Studies) at Université Paris Nanterre.

Rémi Vuillemin is Senior Lecturer in English at Université de Strasbourg.

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approx. 300 p., 12 b/w ill., 156 x 234 mm, 2022, € 85
ISBN 978-2-503-59814-7 (HB) / eISBN 978-2-503-59817-8
Series: Polyglot Encounters in Early Modern Britain, vol. 1
IN PREPARATION



Richard Coeur de Lion

Traduction française du poème moyen-anglais

Colette Stévanovitch, Anne Mathieu, et al.

Ce poème moyen-anglais relate les exploits du roi Richard Coeur de Lion lors de la troisième croisade. Il occupe une place à part dans le corpus des romans moyen-anglais du fait que son héros est un roi anglais et que les événements racontés sont historiques. Cependant, au fil des réécritures, la vérité historique est progressivement déformée et le roi Richard devient un héros de roman. Sous sa forme définitive ce texte se singularise par la présence d'éléments macabres et en particulier de scènes de cannibalisme. Très célèbre de son temps, encore édité au XVI^e siècle, le poème est redécouvert au XIX^e siècle et notamment exploité par Walter Scott.

Ce volume présente, à côté du texte moyen-anglais dans l'édition de Larkin (2015), la première traduction française du poème. Les notes et l'introduction attachent une importance toute particulière à l'étude des sources et à l'élaboration du texte version après version.

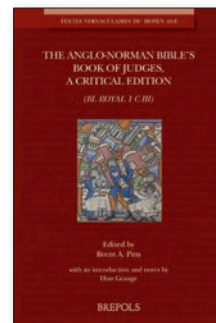
Ont participé à la traduction : Jean-Paul Débax, Philippe Mahoux-Pauzin, Anne Mathieu, Marthe Mensah, Colette Stévanovitch, Claire Vial, Martine Yvernault.

Colette Stévanovitch est professeur à l'Université de Lorraine. Sa recherche porte sur la littérature vieil-anglaise et moyen-anglaise et l'histoire de la langue anglaise.

Anne Mathieu est maître de conférences à l'Université Paul Valéry (Montpellier). Sa recherche porte sur la littérature vieil-anglaise et moyen-anglaise et la linguistique anglaise.

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ISBN 978-2-503-59902-1 (PB) / eISBN 978-2-503-59903-8
Série: Textes vernaculaires du moyen âge, vol. 29
EN PRÉPARATION



The Anglo-Norman Bible's Book of Judges. A Critical Edition

(BL Royal 1 C III)

unknown

The critical text of the Anglo-Norman Bible's Book of Judges is here based on the fourteenth-century manuscript British Library Royal I C III. An introduction and notes elucidate the text for the modern reader.

A silver-tongued assassin, a motherly prophetess, a consecrated strongman unable to resist the charms of foreign women: the Anglo-Norman Bible's Book of Judges features a roll-call of unlikely heroes. At the book's core is a cycle of saviour stories. Twelve times the Israelites embrace foreign gods, succumb to neighbouring enemies, repent and are delivered by a 'judge'. As Israel itself descends into ever-greater religious, moral and political decay, the narrative pattern also unravels. The book ends bleakly, with stories of rape, murder and civil war. The stage is set for a king. Gideon—a doubting Thomas who repeatedly 'tests' God—and Samson—lion-killer and lover of Delilah—were firm medieval favourites. Their tales and those of other flawed judges inspired heroic deeds on the battlefield and provided lessons on how to behave (and indeed how *not* to behave). With its remarkable heroines, moreover—from cut-throat Jael, who wields a tent-peg to devastating effect, to Jephthah's dignified daughter, sacrificed because of her father's rash vow—this is a book that prompted much reflection in the Middle Ages on the place of women in society. The ANB's Judges survives in two fourteenth-century manuscripts: British Library Royal MS 1 C III (L), noted for its multilingual glosses, and the richly illustrated Paris, Bibliothèque nationale de France, fonds français 1 (P). The critical text, based on L, has been prepared by Pitts. An introduction and notes by Grange aim to elucidate and interpret the ANB's Judges for the modern reader.

Brent A. Pitts is the editor of numerous geographical and biblical works in Anglo-Norman, including the Anglo-Norman Bible's books of Joshua, Ruth and Tobit. He is professor emeritus of French at Meredith College, Raleigh, North Carolina.

Huw Grange is the author of *Saints and Monsters in Medieval French and Occitan Literature* (2017). He is currently a researcher at UiT The Arctic University of Norway.

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approx. 170 p., 1 b/w ill., 156 x 234 mm, 2022, € 70
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Series: Textes vernaculaires du moyen âge, vol. 30
IN PREPARATION



Trans-mission. Création et hybridation dans le domaine d'oc

Nouvelles perspectives de la recherche en domaine occitan

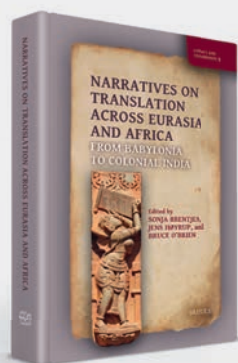
Fabio Barberini, Camilla Talfani (éd.)

Recueil de recherches réalisées par des jeunes chercheurs internationaux, qui s'inscrivent dans le domaine de la littérature, de la linguistique et de la culture occitanes

Ce volume est le fruit des échanges et de la collaboration entre de jeunes chercheurs de tous horizons qui consacrent leurs études à la langue, la littérature et la culture occitanes dans une optique diachronique et multidisciplinaire. Le recueil comprend 22 travaux conçus dans le cadre de projets étudiants de master, de thèses doctorales en cours ou récemment achevées, ainsi que d'études post-doctorales. Les contributions sont menées avec une approche scientifique rigoureuse et innovatrice et une méthode visant à l'interdisciplinarité. Elles portent sur des sujets nombreux et fort variés : des analyses géolinguistiques et sociolinguistiques, réalisées dans une perspective diachronique ou synchronique, sur les parlers occitans et sur des variétés intimement liés à ceux-ci, comme le catalano-valencien et les dialectes du nord-ouest de l'Italie ; les politiques et la sauvegarde de la langue occitane ; des relectures critiques de textes médiévaux ou modernes ; des études sur l'évolution de la culture occitane en France et en Europe. Afin d'organiser les travaux dans cet ouvrage collectif, ils ont été répartis en trois blocs, en fonction de la période concernée : Moyen Âge ; Réception du Moyen Âge et études savantes ; Époques moderne et contemporaine. Le but principal du recueil est d'offrir une vue d'ensemble sur les travaux les plus récents qui s'inscrivent ou touchent au domaine occitan et d'attirer l'attention sur les nouvelles tendances d'une recherche qui a enfin franchi les confins, chronologiques et thématiques, traditionnellement imposés par les sujets et les secteurs disciplinaires. En même temps, la publication veut mettre l'accent sur la vitalité, la richesse et la fertilité des études en langue d'oc, qui continuent à se développer et à se diffuser au niveau international, malgré les difficultés du monde de la recherche à l'heure actuelle.

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395 p., 7 b/w ills, 156 x 234 mm, 2022, € 89
ISBN 978-2-503-59640-2 (PB) / eISBN 978-2-503-59641-9
Série: Publications de l'Association Internationale d'Études Occitanes, vol. 14
EN PRÉPARATION



Narratives on Translation across Eurasia and Africa

From Babylonia to Colonial India

Sonja Brentjes, Jens Hoyrup, Bruce R. O'Brien (eds)

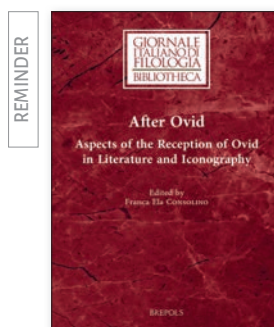
The book disentangles histories of translations from their treatment in specialized intellectual fields, making the point that histories of translations are not merely sub-categories of the histories of pre-modern sciences, religion, law, or literature but are in fact histories of cultural practices that cut synchronically and diachronically through the entire textual fabric of the investigated societies.

What has driven acts of translation in the past, and what were the conditions that shaped the results? In this volume, scholars from across the humanities interrogate narratives on the process of translation: by historical translators ranging from ancient Babylonia to early modern Japan and the British Empire, and by academics from the nineteenth to the twentieth centuries who interpreted these translators' practices.

In Part I the volume authors reflect on the history of the approaches to the phenomenon of translation in their specific fields of competence in order to learn what shaped the academic questions asked, what theoretical and practical tools were deployed, which arguments were privileged, and why certain kinds of evidence (but not others) were thought to be the basis for understanding the function and purpose of all translation performed in a given culture. Part II explores how translators and authors from antiquity to modern times described their own motivations and the circumstances in which they chose to translate. In both parts, the contributors disentangle histories of translation from the specialized intellectual fields (such as science, religion, law, or literature) with which they have been bound in order to make the case that we understand translation best when we take into account all cultural practices and translation activities cutting synchronically and diachronically through the entire societal fabric.

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approx. 375 p., 2 b/w ills, 2 col. ills, 156 x 234 mm, 2022, € 110
ISBN 978-2-503-59489-7 (HB) / 978-2-503-59490-3
Series: Contact and Transmission, vol. 3
IN PRÉPARATION



After Ovid

Aspects of the Reception of Ovid in Literature and Iconography

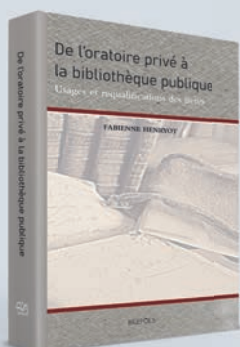
Franca Ela Consolino (ed.)

The 2000th anniversary of Ovid's death, in 2017–2018, led to an upsurge in conferences and publications dedicated to the author's work and afterlife. One of these is the present volume, resulting from the conference *Dopo Ovidio. Aspetti della ricezione ovidiana fra letteratura e iconografia*, which was held on 7–8 May 2019 at the Department of Human Sciences (DSU) of the University of L'Aquila, and which looked at various aspects of Ovid's fortune, from a diachronic and interdisciplinary perspective. The contributions cover a period of about fourteen centuries, from late antiquity until the end of the eighteenth century, and range from late Latin to medieval literature, from humanistic production to modern English and Italian literature, and from linguistics to the figurative arts. All these studies contribute to a collective appraisal of the multifarious impact of Ovid's works, and especially of the *Metamorphoses*, the latter's treatment of myth having been a starting point for integrations, developments, (re)interpretations and representations, in isolation or included in an iconographic program.

Franca Ela Consolino is professor of Latin language and literature at the University of L'Aquila. Her research is focused on literary, historical, and philological aspects of Latin literary production in Late Antiquity and the early Middle Ages.

approx. 390 p., 15 b/w ills, 10 col. ills, 156 x 234 mm, € 75
ISBN 978-2-503-59250-3 / eISBN 978-2-503-59269-5
Série: Giornale Italiano di Filologia - Bibliotheca, vol. 28
IN PRÉPARATION

FROM TEXT TO WRITTEN HERITAGE



De l'oratoire privé à la bibliothèque publique Usages et requalifications des livres d'heures

Fabienne Henryot

Les livres d'heures, best-seller durant six siècles, sont le meilleur témoin des mutations qui affectent l'objet-livre entre le XIV^e et le XX^e siècle. L'économie dans laquelle il s'insère, les mutations iconographiques et textuelles, enfin les usages symboliques qu'on font de leurs propriétaires sont révélateurs des inflexions majeures que connaît le livre au cours du temps. Au-delà d'une classique histoire du livre, cet essai entend aussi et surtout prolonger la réflexion en direction des usages patrimoniaux des livres de prière : comment un livre conçu pour les oratoires domestiques renaît-il aujourd'hui dans les réserves climatisées des bibliothèques publiques d'Occident ? Ce parcours est retracé dans le détail, des cabinets des collectionneurs depuis le XVII^e siècle jusqu'aux équipements culturels actuels, en passant par les salles des ventes, les bureaux des érudits depuis le XIX^e siècle, les manuels scolaires, les tables à dessin des enlumineurs amateurs. Une attention particulière est réservée aux politiques culturelles et aux mesures conservatoires édictées par l'État depuis le début du XIX^e siècle, et aux effets des « classements » sur les biens patrimoniaux. Cette histoire des livres d'heures entend donc articuler le temps de la production et de la consommation d'une part, et celui des requalifications patrimoniales sur le temps long.

approx. 440 p., 178 x 254 mm, 2022, approx. € 85
ISBN 978-2-503-59377-7 (PB)
Série: From Text to Written Heritage, vol. 1
EN PRÉPARATION



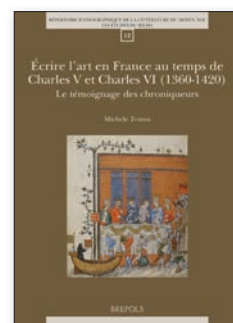
A Survey of Manuscripts Illuminated in France Frankish Manuscripts: The Seventh to the Ninth Centuries

Lawrence Nees

Frankish Manuscripts covers the earliest period in this series devoted to manuscripts illuminated in France. The two volumes explore those manuscripts that originate in the period before the kingdom of France emerged at the end of the tenth century. From the seventh to the tenth century most of modern France was ruled by kings of the Franks, from dynasties known as Merovingian and Carolingian, whose territories also included significant portions of other modern nations, especially the Low Countries, Germany, Switzerland and Austria. The introductory essay in Volume I offers an overview of salient issues in this creative period, formative for later medieval manuscripts produced in France and elsewhere, in the former Frankish territories and beyond; the volume includes 341 photographs from the manuscripts in the catalogue, the great majority reproduced in colour. Volume II comprises a detailed catalogue of 100 manuscripts from this large region, each with a detailed description, an interpretive commentary focused on the decoration of the text as well as illustrations, and a survey of previous scholarly literature, including digital access when available. The catalogue includes some of the most famous early medieval manuscripts, decorated with luxury materials and exceptionally beautiful script, ornament and illustrations. In the spirit of a survey intended to show the range of Frankish illumination, it also includes manuscripts of ancient and contemporary poems, scientific works, commentaries, a cookbook, and one manuscript in a vernacular language. Together, these two volumes provide the most comprehensive survey of manuscript illumination in Francia, its large corpus of illustrations making the manuscripts more readily available for study not only by scholars of illumination but also by others interested in early medieval culture.

Lawrence Nees is Professor in the Department of Art History and H. Fletcher Brown Chair of Humanities at the University of Delaware. He is a Fellow of the Medieval Academy of America and Fellow of the Society of Antiquaries.

2 vols, approx. 712 p., 29 b/w ills, 302 col. ills, 230 x 330 mm, 2022, approx. € 250
ISBN 978-1-872501-25-3 (HB)
Series: A Survey of Manuscripts Illuminated in France, vol. 2
IN PREPARATION
HARVEY MILLER



Écrire l'art en France au temps de Charles V et Charles VI (1360-1420) Le témoignage des chroniqueurs

Michele Tomasi

La réception des arts dans les cours françaises à l'époque du gothique international étudiée à travers le témoignage vivant des chroniqueurs de l'époque.

Sous les règnes des rois Charles V (1364-1380) et Charles VI (1380-1422), les arts ont connu en France une floraison exceptionnelle, notamment dans les milieux de cour. Les sculptures, les objets précieux, les manuscrits de cette époque nous fascinent toujours. Mais comment les aristocrates du temps regardaient-ils ces créations flamboyantes ? La lecture attentive des plus importantes œuvres historiques de l'époque – les célèbres chroniques de Jean Froissart, le récit officiel du règne de Charles VI rédigé par le moine Michel Pintoin, les Grandes Chroniques de France – offre des réponses à cette question. Ces témoins privilégiés nous apprennent que les princes et les nobles accordaient plus d'importance et d'attention à l'orfèvrerie, aux textiles et aux tapisseries qu'à la peinture ou à la sculpture, nous révèlent le goût pour les spectacles multi-sensoriels, mettent en scène la complicité de puissants qui adorent ce qui est rare et exotique, nous montrent combien les arts étaient au cœur des rapports sociaux mais aussi l'objet d'un vrai plaisir esthétique. L'analyse fine du texte des chroniqueurs et de leurs mots donne accès aux mentalités et dévoile les pratiques, les attentes et les hiérarchies des élites françaises aux XIV^e et XV^e siècles. Ce livre apporte ainsi une contribution à l'histoire de la réception des arts à une période clé de leur histoire, mais esquisse également une protohistoire du discours sur les arts au nord des Alpes et éclaire les valeurs et les usages de la noblesse à la fin du Moyen Âge.

Michele Tomasi est professeur ordinaire d'histoire de l'art médiéval à l'Université de Lausanne.

approx. 200 p., 15 b/w ills, 27 col. ills, 210 x 297 mm, approx. € 90
ISBN 978-2-503-59588-7 (PB)
Série: Les Études du RILMA, vol. 12
EN PRÉPARATION



The Lancelot-Grail Project Pictorial Choices in Three Related Manuscripts

Alison Stones & Martine Meuwese

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 200 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 10292-4 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.

Martine Meuwese is Assistant Professor in History of Art at the University of Utrecht.

approx. 400 p., 260 col. ills., 216 x 280 mm, approx. € 175
ISBN 978-2-503-59700-3 (HB)
Series: Manuscripta Illuminata, vol. 6
IN PREPARATION



The Art of the Renaissance Book: Venice and Beyond Tributes to Lilian Armstrong

Helena Szepe & Ilaria Andreoli (eds)

This volume presents new research by eminent and emerging scholars in honor of Lilian Armstrong, whose pioneering art historical approach to the study of early printed books focused upon the unique nature of each copy of an edition to reveal a vast, previously unstudied corpus of beautiful and important paintings within them.

Helena Szépe and Ilaria Andreoli have published extensively on manuscript illumination and early printed book illustration

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approx. 260 p., 33 b/w ills., 81 col. ills., 220 x 280 mm, approx. € 150
ISBN 978-2-503-58463-8 (HB)
Published outside a Series
IN PREPARATION



How the Secularization of Religious Houses transformed the Libraries of Europe

Cristina Dondi, Dorit Raines & Richard Sharpe † (eds)

The closure of religious houses, in varying circumstances, affected all of Europe at some point between the sixteenth and nineteenth century. At different times and in different countries the consequences were widely varied, in some cases preserving medieval and early modern collections intact, in others abandoning books to their fate, or transferring them piecemeal into new ownership to serve different cultural purposes. Integral preservation or dispersal may each be viewed in positive or negative terms. For religious and political history there are many, and bigger, factors involved, and the effects of secularization worked on many things beside libraries and books. None the less, by focusing on books and libraries through these changes a particular narrative emerges of great cultural importance. It is the most important book-historical story for the survival and accessibility of Europe's heritage of the written word, one that interacts with major historical themes and still connects with future issues for the continuing role of books and libraries in the European heritage.

A conference held in Oxford in 2012 brought together thirty experts in different aspects of this process or with knowledge of its impact in different countries and at different periods. The result was to bring together and share for the first time the similar and different experiences of different European countries, from Portugal and Spain in the west to Poland and Ukraine in the east, from Finland and Sweden in the north to Naples in the south, with ramifications stretching to North and South America.

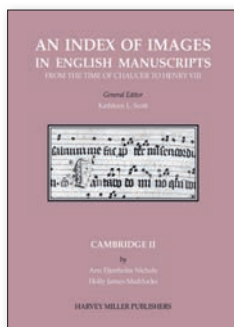
Cristina Dondi is Professor of Early European Book Heritage at the University of Oxford, a Fellow of Lincoln College, and Secretary of the Consortium of European Research Libraries (CERL).

Dorit Raines is Associate Professor in the History of Libraries and Archives at Università Ca' Foscari of Venice.

Richard Sharpe († 2020) was Professor of Diplomatic at the University of Oxford and a Fellow of Wadham College.

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approx. 670 p., 11 col. ills., 216 x 280 mm, 2022, € 98
ISBN 978-2-503-59392-0 (HB) / eISBN 978-2-503-59560-3
Series: Bibliologia, vol. 63
IN PREPARATION



An Index of Images in English Manuscripts from Chaucer to Henry VIII Cambridge II

Ann Eljenholm Nichols, Holly James-Maddocks

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

328 p., 47 b/w ills, 210 x 270 mm, 2022, € 100
ISBN 978-1-912554-27-0 (PB)
Series: An Index of Images in English Manuscripts from Chaucer to Henry VIII, vol. 9

IN PREPARATION
HARVEY MILLER

**NEW
SUBSERIES**

MONUMENTA PALAEOGRAPHICA MEDII AEVI SERIES ROSSICA, VOL. I

Les plus anciennes chartes russes Древнейшие русские грамоты

Le fonds des Archives municipales de Riga, XII-XIV s.
Фонды архивов рижского магистрата, XII-XIV вв.

Pierre Gonneau, Aleksandrs Ivanovs & Anatoly Kuznetsov

410 p., 201 b/w ill., 28 b/w tables, 305 x 440 mm, 2021
ISBN: 978-2-503-59003-5
Hardback: € 470,00 excl. tax & shipping costs

Publication de 27 documents originaux qui sont les plus anciens témoignages de la pratique diplomatique des villes et principautés russes médiévales et qui proviennent tous du fonds de la municipalité de Riga, historiquement préservé depuis le XIII^e siècle.

Ce volume publie les 27 plus anciennes chartes conservées dans le fonds du conseil municipal de Riga concernant les relations de la ville hanséatique avec le monde russe, les principautés de Smolensk et Polotsk, les cités de Novgorod et de Pskov. Ces chartes sont les plus anciens documents originaux et les copies contemporaines témoignant de la pratique diplomatique russe entre 1191/1192 et 1338-1341. Tous les documents sont transcrits (transcriptions paléographique et diplomatique) et traduits en français. La publication met aussi l'accent sur la forme extérieure et donc sur les particularités paléographiques, sigillographiques et autres des chartes russes médiévales. Les études introductives sont rédigées en français ; les textes des descriptions paléographiques ainsi que des commentaires historiques et diplomatiques sont bilingues, en français et en russe. Sont publiées pour la première fois des facsimilés numériques de haute qualité de chaque pièce. Les études comparatistes en paléographie, diplomatique et, en particulier, sur l'histoire de l'espace Baltique, s'en trouvent considérablement facilitées.

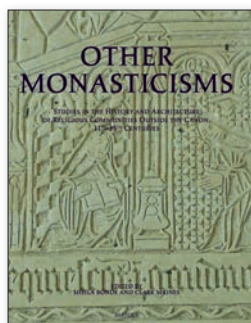
Publication of 27 original documents, which are the oldest testimonies of the diplomatic practice of medieval Russian cities and principalities, and which all come from the collection of the Riga City Council, historically preserved since the 13th century.

This volume publishes the 27 oldest charters preserved in the Riga City Council's collections on the relations of the Hanseatic city with the Russian world, the principalities of Smolensk and Polotsk, the cities of Novgorod and Pskov. These charters are the oldest original documents and contemporary copies testifying about Russian diplomatic practice between 1191/1192 and 1338-1341. All documents are transcribed (palaeographic and diplomatic transcription) and translated into French. The publication also focuses on the external characteristics, and thus on the palaeographic, sigillographic and other peculiarities of medieval Russian charters. The introductory studies are published in French, and all palaeographic descriptions as well as historical and diplomatic comments are bilingual, in French and Russian. High-quality digital facsimiles of each document are published for the first time. The publication will considerably facilitate comparative studies in palaeography, diplomatics, and especially on the history of the Baltic region.



BREPOLS

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Other Monasticisms

Studies in the History and Architecture of Religious Communities Outside the Canon, 11th - 15th Centuries

Sheila Bonde, Clark Maines (eds)

Other Monasticisms considers the art, architecture and history of eight important, but little studied, religious congregations of the middle ages in France and Italy.

Monasteries contributed to every aspect of life during the middle ages, from the structures monks built, to land management, craft production to the intellectual and spiritual life of the medieval world. There were more than 300 orders or congregations in existence during the middle ages, yet scholarship considers only a small number of them (notably Cistercians and Cluniacs), and privileges selected sites, such as Mont Saint-Michel, San Francesco in Assisi or Christ Church in Canterbury. This volume considers the history and architecture of other congregations that are essential to a more complete understanding of monasticism in the European middle ages: Augustinians, lesser known Benedictines, Carthusians, Celestines, Clarissans, and Tironensians in France, as well as the Camaldolese and Vallombrosans in Italy.

Sheila Bonde is Christopher Chan and Michelle Ma Professor of the History of Art and Professor of Archaeology at Brown University.

Clark Maines is Professor of Art History, Professor of Archaeology and Kenan Professor of the Humanities (Emeritus) at Wesleyan University.

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Portable Panel Paintings at the Angevin Court of Naples

Mobility and Materiality in the Trecento Mediterranean

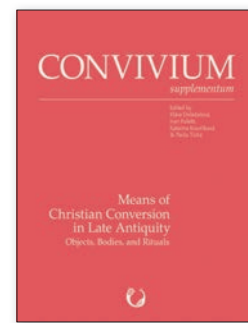
Sarah Kozlowski

Sarah K. Kozlowski's new study of panel painting in fourteenth-century Naples explores the materialities and mobilities of the medium at and beyond the Angevin court, and reframes trecento art in the broader context of artistic circulation, exchange, and transformation across the late medieval and early Renaissance world.

This book asks how panel paintings participated in and thematized patterns of circulation and exchange; how they extended the artistic and political geography of the court far beyond Naples itself; how their materialities intersected with other mediums from woven silk to precious metalwork to stone; and how painters' formal and technical experimentation combined with painted panels' real and imagined itineraries to create meaning. The volume traces a series of painted panels through networks of patronage, production, gift giving, transport, and replication. It locates the making, movement, and meaning of these works in the overlapping contexts of Angevin dynastic and territorial ambitions, including the family's stakes in the Holy Land; patterns of collecting and adapting authoritative icons; practices of royal female patronage; and painters' engagement with the limits of the medium of panel painting itself. Each chapter weaves together sustained analysis of paintings' pictorial and material structures, close reading of primary sources, and questions of art's materialities and mobilities. Moving between single objects and larger patterns, between the local and the global, this study presents new research on individual works even as it reframes trecento art in the broader context of artistic circulation, exchange, and transformation across the late medieval and early Renaissance world.

Sarah K. Kozlowski (BA Wheaton College, MA Williams College, PhD Yale University) is Associate Director of the Edith O'Donnell Institute of Art History at the University of Texas at Dallas, and Director of the Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali at the Museo di Capodimonte in Naples.

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Means of Christian Conversion in Late Antiquity

Objects, Bodies, and Rituals

Klára Doležalová, Ivan Foletti, Katarína Kravčíková, Pavla Tichá (eds)

This volume presents the proceedings of the conference *Materiality and Conversion: The Role of Material and Visual Cultures in the Christianization of the Latin West* organized by the Centre for Early Medieval Studies in 2020. Its contributions thus focus on the Christianization of the Roman Empire between the fourth and sixth centuries. The studies examine the religious change through the "material turn" approach, building on the material and sensorial dimension of Christian conversion and especially the baptismal rite as one of the key components of the process.

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Alžběta Filipová and Adrien Palladino, *Converting Minds, Eyes, and Bodies? The Early Cult of Relics between Rhetoric and Material Practices in Northern Italy and Gallia*



ART HISTORY

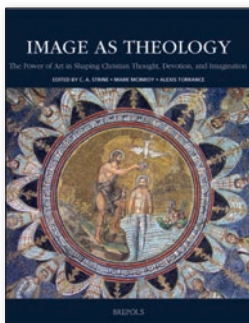


Image as Theology

The Power of Art in Shaping Christian Thought, Devotion, and Imagination

Strine Casey, Mark McInroy, Alexis Torrance (eds)

Our lives are saturated with images, and this book explores how they shape sacred texts and theological concepts.

Our lives are saturated with images. They exert an unparalleled power in contemporary culture. However, the power of images is in fact nothing new. Although texts are often the most important historical sources for academics, the image played an enormous role for those who actually lived in these past societies. Images communicated all manner of concepts and messages to a much wider audience than theological texts. Throughout history, images frequently depicted God, human beings, and their relationship in a manner that was meant to teach theology and inspire awe. Historically speaking, most people who have done theological reflection have done so in intimate conversation with the images seen in sacred spaces. This volume explores how images themselves are theology, how they influence sacred texts and theological concepts in a way that words cannot on their own. In part one, the book presents five essays investigating the ways in which images have shaped sacred and theological texts. In part two, the book offers five discussions of the sort of theological work that images can perform that words are unable to do. The volume concludes by outlining areas for future research and exploration based on the insights achieved among the chapters. The collection is, in its totality, a celebration of how central the image has been in shaping theology and how it should continue to do so.

C. A. Strine is Lecturer in Ancient Near Eastern History and Literature at the University of Sheffield.

Mark McInroy is Associate Professor of Theology at the University of St. Thomas (Minnesota).

Alexis Torrance is Archbishop Demetrios College Chair of Byzantine Theology.

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approx. 250 p., 11 b/w ills, 40 col. ills, 220 x 280 mm, approx. € 110
ISBN 978-2-503-58121-7 (HB)
Series: Arts and the Sacred, vol. 6
IN PREPARATION



Sebastiano del Piombo and the Sacred Image

Mediating the Divine in the Age of Reform

Marsha Libina

This book offers a new interpretation of the devotional art of the Venetian artist Sebastiano del Piombo, whose Roman work stands at the nexus of questions regarding reform in religious art and the largely unexplored history of artistic collaboration.

On account of the artists' collaborative practice, Sebastiano del Piombo's *oeuvre* is often misconstrued as a coloristic supplement to Michelangelo's *disegno* or as a mere extension of the older master's drawings and ideas. Marsha Libina's book complicates this narrative by offering a critical reevaluation of the devotional art of Sebastiano del Piombo (1485–1547), an important Venetian artist whose Roman work stands at the nexus of questions regarding art, religious reform and the largely unexplored history of artistic collaboration. Investigating new ways of understanding Sebastiano's interest in soliciting Michelangelo's drawings as catalysts of invention, Libina tells the story of a collaboration driven neither by a compliant imitation of Michelangelo nor the reconciliation of opposing regional styles but, rather, by an interest in hermeneutically productive difference – generating complementary yet divergent approaches to art as a vehicle of reform. This volume presents an in-depth exploration of how Sebastiano's experiments with the sacred image – like Michelangelo's – were formulated in response to the early years of Catholic reform. The years preceding the Council of Trent saw the rise of divisive investigations into the repercussions of an increasingly mediated knowledge of the divine. Libina reveals how these concerns converge in Sebastiano's new language of devotional painting, which embraces an aesthetic of figural stillness, isolation and psychological detachment. At a moment when religious debates and questions about the role of image-based devotion took center stage, Sebastiano's work offered a reflection on what it meant to view and meditate on the body of Christ in the Renaissance altarpiece.

Marsha Libina is a specialist of Italian Renaissance art, whose work examines artistic responses to the religious controversies of the Catholic Reformation. She is Assistant Professor of Art History at the American University of Paris, and was previously a Fellow at the University of Toronto Centre for Reformation and Renaissance Studies and a Volkswagen-Mellon Fellow at the University of Goettingen.

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approx. 320 p., 10 b/w ills, 110 col. ills, 220 x 280 mm, approx. € 125
ISBN 978-2-503-59475-0 (HB)
Series: Arts and the Sacred, vol. 7
IN PREPARATION



La Renaissance des origines

Commencement, genèse et création dans l'art des XV^e et XVI^e siècles

Sefy Hendler, Florian Métral, Philippe Morel (éd.)

Dans l'histoire occidentale, la première modernité n'est pas seulement l'âge de l'« Humanisme », des « génies » de l'art, des « Grandes découvertes » et de la « Révolution scientifique », elle marque aussi l'avènement d'une réflexion inédite sur les origines, où les individus se prennent à imaginer et à réinventer les commencements pour mieux penser un présent qui ne cesse de se reconfigurer.

Cette Renaissance des origines se nourrit des divers mythes et croyances cosmogoniques et anthropogoniques, mais aussi des généalogies symboliques du pouvoir qui, se multipliant dans toute l'Europe, témoignent de l'investissement politique du temps originel. Pour les artistes – dont les productions furent les principaux agents de cette réflexion –, la figuration des origines apparaît inséparable des mythes de naissance de l'art et de la mise en scène du travail artistique.

Voir ou revoir la Renaissance à la lumière des origines – du monde, de l'humanité, de la *polis* et de l'art –, telle est l'ambition de ce volume qui réunit les contributions de spécialistes en sciences humaines – histoire de l'art, histoire, géographie, littérature ou philosophie –, intervenus à l'occasion du colloque *La Renaissance des origines* qui s'est tenu en juin 2018 à l'Université de Tel Aviv et à l'Université Paris 1 Panthéon-Sorbonne.

Docteur en histoire de l'art de l'université Paris 1 Panthéon-Sorbonne, **Sefy Hendler** est historien de l'art, Senior Lecturer à l'Université de Tel Aviv et directeur de la Genia Schreiber University Art Gallery.

Florian Métral est docteur en histoire de l'art de l'université Paris 1 Panthéon-Sorbonne, actuellement chercheur post-doc à l'Université de Fribourg.

Philippe Morel est docteur d'État, professeur d'histoire de l'art de la Renaissance à l'Université Paris 1 Panthéon-Sorbonne, membre de l'Institut Universitaire de France, de l'Academia Europaea et de l'Accademia delle Arti del Disegno.

Table des matières : www.brepols.net

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ISBN 978-2-503-59901-4 (PB)
Série: Études Renaissance, vol. 37
EN PRÉPARATION



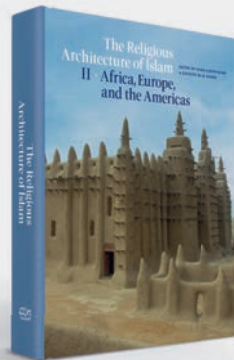
New Perspectives on Abraham Bloemaert and his Workshop

Léonie Marquaille (ed.)

The essays collected in this volume are devoted to the Utrecht painter Abraham Bloemaert. The artist has received considerable scholarly attention following the publication of the catalogue raisonné of his paintings and, more recently, of his drawings, particularly in connection with the major exhibition *The Bloemaert Effect* (2012, Utrecht & Schwerin). This publication examines Abraham Bloemaert as a universal artist while it also aims to better understand his contribution towards the development of new iconographic themes. The choice and execution of specific subjects are considered in light of the local religious context, among others. In order to offer new perspectives and stimulate further research, the volume carefully examines the role of his workshop and the various artistic practices – painting, engraving, and drawing – in which its members engaged under Bloemaert's supervision. A key question ties together the multifaceted approaches presented here: should Bloemaert be considered as the 'father of the Utrecht school' and the founder of a dynasty of artists?

Léonie Marquaille is a lecturer in modern art history at the University of Lausanne. A specialist in Dutch art, she is interested in the relationship between art and confession in the age of the Counter-Reformation.

approx. 300 p., 115 b/w ills, 25 col. ills, 216 x 280 mm, approx. € 90
ISBN 978-2-503-59801-7 (PB)
Series: Gouden Eeuw. New Perspectives on Dutch Seventeenth-Century Art, vol. 3
IN PREPARATION

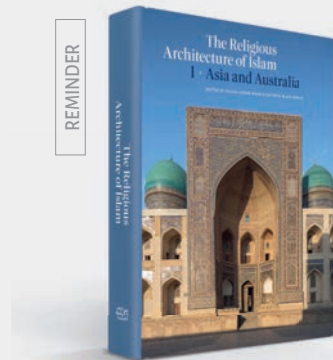


The Religious Architecture of Islam Volume II: Africa, Europe, and the Americas

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. Essays both address major themes across the history of Islamic architecture and provide more focused studies of developments unique to specific regions and historical periods. The essays cover the history of 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.

approx. 360 p., 293 col. ills, 220 x 280 mm, approx. € 150
ISBN 978-2-503-58936-7 (HB)
Published outside a Series
IN PREPARATION



The Religious Architecture of Islam Volume I: Asia and Australia

Kathryn Moore, Hasan-Uddin Khan (eds)

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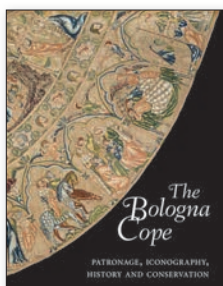
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Australia

Tammy Gaber — *New Australian Mosques*

488 p., 300 col. ills, 220 x 280 mm, 2021, € 150
ISBN 978-2-503-58935-0 (HB)
Published outside a Series
AVAILABLE



The Bologna Cope

Patronage, Iconography, History, and Conservation

M.A. Michael (ed.)

This second volume in the series *Studies in English Medieval Embroidery* is dedicated to the *Opus Anglicanum* Cope of St Domenico, Bologna now housed in the *Museo Civico Medievale*. Essays are by the Director, curators and conservation staff of the Museo Civico in collaboration with new archival research by leading scholars in the field of textiles and the production of medieval liturgical vestments. It is edited by Dr. M.A. Michael, head of the *Opus Anglicanum* Project at the University of Glasgow.

This volume presents the first detailed investigation of the iconographical cycle depicted on the cope and provides new evidence for dating which places the Bologna Cope within the short-lived patronage of Pope Benedict XI before 1304. A comprehensive investigation of the archival materials relating to the Cope and its rediscovery in the 19th century is also accompanied by a detailed historiography of the literature and exhibition history of the cope and an account of the challenges faced during its recent conservation.

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Massimo Medica — *A King's Gift to a Pope: Benedict XI and the Bologna Cope*

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Manuela Farinelli — *The Conservation of the Bologna Cope*

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Bibliography

Glossary

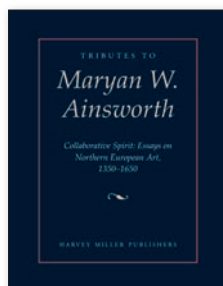
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approx. 300 p., 170 col. ills, 225 x 300 mm, 2022, approx. € 150

ISBN 978-1-912554-87-4 (HB)

Series: *Studies in English Medieval Embroidery*, vol. 2

IN PREPARATION



Tributes to Maryan W. Ainsworth

Collaborative Spirit: Essays on Northern European Art, 1350–1650

Anna Koopstra, Christine Seidel, Joshua P. Waterman (eds)

This volume honors the vital impact of **Maryan Ainsworth, Alvaro Saieh Curator of Northern Renaissance Painting at the Metropolitan Museum of Art, on the field of art history and several related areas of research.**

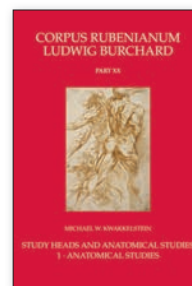
This volume honors Maryan W. Ainsworth, curator emerita at The Metropolitan Museum of Art and former adjunct professor at Barnard College, whose work as a scholar, curator, and teacher has profoundly impacted the study of early northern European painting. Contributions by leading specialists from museums and academia, including former interns and fellows, reflect Ainsworth's emphasis on the centrality of the object and on the interdisciplinary methods of technical art history, while also paying homage to the variety of Ainsworth's research interests as a whole. The essays explore topics such as the working methods of individual artists, workshop practice, artistic collaboration, and patronage across a range of media—mainly painting, but also manuscript illumination, drawing, tapestry, sculpture, and stained glass.

approx. 320 p., 250 col. ills, 210 x 275 mm, 2022, € 100

ISBN 978-1-912554-75-1 (HB)

Series: *Tributes*, vol. 12

IN PREPARATION



Corpus Rubenianum Ludwig Burchard Anatomical Studies

Michael W. Kwakkelstein

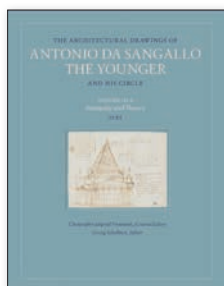
The central theme of Rubens's paintings is the human figure, often represented nude or partially clothed and involved in dramatic action. As a history painter, Rubens's acclaimed skill in rendering the human body whether male or female, lean or fleshy, mature in years or young, animated or lifeless, vigorous or diseased, heroic or cowering, sensuous or decrepit, idealised or blemished and imperfect enabled him to vie with the greatest artists ever known, while creating increasing demand for his work among Europe's intellectual, cultural, religious and political elite. His mastery in depicting human figures and their dynamic movements suggests that he followed the example of Leonardo da Vinci (1452–1519), Michelangelo Buonarroti (1475–1564) and other Italian artists he admired, who made extensive studies of human anatomy. As pointed out by two recent perceptive scholars, however, the robust, muscular male nudes in action who appear in so many of Rubens's narrative paintings are often anatomically inaccurate. Moreover, and as will become clear in this volume, Rubens's approach to anatomical study was not closely similar to that of any of his forbears. In many respects his ways of working are comparable to those of Michelangelo, who used the knowledge he acquired through dissection not to pursue verisimilitude but to invent the anatomy of his figures according to his own idea of physical beauty, strength and expression. Yet unlike Italian Renaissance artists such as Leonardo, Michelangelo, and Alessandro Allori (1535–1607), Rubens did not perform or witness dissections and seems to have rarely studied from the live nude model. What, then, was the nature and extent of Rubens's study of human anatomy? The present volume will offer an answer to that question, while also establishing when and where most of his anatomical works were made and reassessing the issue of their intended purpose.

approx. 200 p., 94 b/w ills, 62 col. ills, 175 x 260 mm, 2022, approx. € 175

ISBN 978-0-905203-80-5 (HB)

Series: *Corpus Rubenianum Ludwig Burchard*, vol. 20.1

IN PREPARATION

 HARVEY MILLER PUBLISHERS


The Architectural Drawings of Antonio da Sangallo the Younger and His Circle

Vol. III: Antiquity and Theory

Christoph Frommel, Georg Schelbert (eds)

This volume completes the catalogue of the Sangallo workshop drawings collection housed at the Uffizi Gallery in Florence.

These volumes complete the catalogue of the Sangallo workshop drawings collection housed at the Uffizi Gallery in Florence. Antonio da Sangallo the Younger (1484–1546) and his workshop were involved in St. Peter's Basilica, the Palazzo Farnese, and Villa Madama in Rome; vast fortification projects in Castro, Florence, Perugia, and Rome; and dozens of other secular and religious buildings throughout Italy. After Bramante, it was the Sangallo workshop that most strongly influenced sixteenth- and seventeenth-century Italian architecture. Andrea Palladio, Giacomo della Porta, Carlo Maderno, Francesco Borromini and Gianlorenzo Bernini are among those indebted to him. In all of the projects touched by the Sangallo workshop one senses an intense laboratory in action. This volume focuses on the study of ancient architecture, as well as the drawings for palaces and the Vatican. An international team of scholars has written entries for the drawings. The volume also includes essays by Christoph L. Frommel and Pier Nicola Pagliara, as well as a translation of the Codex Stosch-Rothstein by Ian Campbell.

Christoph Luitpold Frommel has held academic posts in Bonn, Princeton, Berkeley and Rome. He was director of the Bibliotheca Herziana in Rome from 1980 to 2001.

REMINDER



Italy by Way of India

Translating Art and Devotion in the Early Modern World

Erin Benay

The return of a saint's body to its rightful resting place was an event of civic and spiritual significance retold 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.

Review

"Erin Benay's *Italy by Way of India* is a groundbreaking study of complicated networks of cultural exchange in which indigenous artists actively participated. (...) Her work, which draws together many types of evidence, material and textual, is a methodological tour-de-force that avoids the problematic dichotomy between center and periphery (...)."

Claire Farago, Professor Emerita,
University of Colorado Boulder

REMINDER



Carlo Cesare Malvasia's *Felsina Pittrice*

The Lives of the Bolognese Painters Vol. 2.1

The Lives of Francesco Francia and Lorenzo Costa

Elizabeth Cropper, Lorenzo Pericolo (eds)

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 *Ecstasy of Saint 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 damnation 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, Timoteo Viti (1469–1523), Lorenzo Costa (1460–1535), and Giovanni Maria Chiodarolo (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 Chiodarolo presents important material that could foster the study of Bolognese painting in the age of humanism under the rulership of the Bentivoglio.

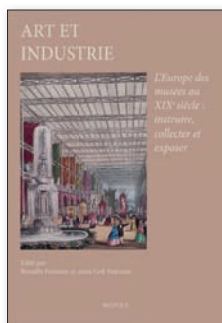
2 vols, approx. 1200 p., 700 b/w ills, 216 x 280 mm, approx. € 250
ISBN 978-1-912554-39-3 (HB)
Series: Studies in Medieval and Early Renaissance Art History
IN PREPARATION

iv + 202 p., 120 col. ills, 220 x 280 mm, € 100
ISBN 978-1-912554-77-5 (HB)
Series: Studies in Medieval and Early Renaissance Art History
AVAILABLE

xxiv + 410 p., 14 b/w ills, 163 col. ills, 220 x 280 mm, 2022, € 200
ISBN 978-1-912554-79-9 (HB)
Series: *Felsina Pittrice: The Lives of the Bolognese Painters*, vol. 2.1
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ART HISTORY



Art et industrie

L'Europe des musées au XIX^e siècle : instruire, collecter et exposer

Rossella Froissart, Aziza Gril-Mariotte (éd.)

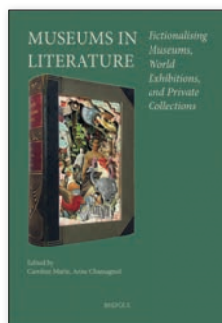
Cet ouvrage rassemble des contributions diverses autour des musées d'art industriels et des collections d'arts décoratifs qui ont marqué le paysage muséal en Europe au XIX^e siècle. Les auteurs analysent l'apport de ces musées à l'histoire matérielle, culturelle et esthétique d'une époque. Une nouvelle approche du phénomène du collectionnisme est proposée, relue à travers le prisme de l'institution muséale. La naissance et l'évolution de celle-ci est inscrite dans le contexte des expositions industrielles et universelles et en lien avec la réflexion sur le renouvellement de la formation artistique.

Rossella Froissart est Directrice d'études à l'École Pratiques des Hautes Études. Ses travaux actuels portent sur l'histoire et les théories des arts décoratifs et de l'ornement, sur l'histoire de la tapisserie, de la verrerie et du bijou à l'articulation des historicismes et des modernismes.

Aziza Gril-Mariotte est maître de conférences-HDR en histoire de l'art à l'université de Haute-Alsace et muséographe. Après avoir soutenu une thèse sur le textile imprimé aux XVIII^e et XIX^e siècles à l'Université d'Aix-Marseille, elle poursuit ses recherches sur la création et l'innovation dans les arts industriels et sur les musées d'art industriel au XIX^e siècle en France.

Table des matières : www.brepols.net

approx. 300 p., 56 b/w ills, 220 x 280 mm, € 100
ISBN 978-2-503-59995-3 (HB)
Série: Museums and Ideas
EN PRÉPARATION



Museums in Literature

Fictionalising Museums, World Exhibitions, and Private Collections

Caroline Marie, Anne Chassagnol (eds)

How does literature represent, fictionalise, or theorise real or imaginary museums?

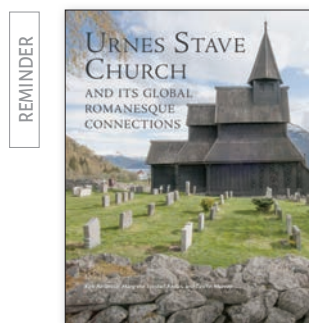
Museum studies today understand museums as symbolic spaces shaping, staging, and disseminating images and imaginaries as well as discourses of knowledge and power. As they try to encompass, gather and classify all times and places within one purpose-built building, they may be theorised with Michel Foucault as "heterotopias," like theatre and libraries, that is to say spaces both within and without time and place. As such, they invent specific discourse and partake of story telling and narrativisation.

This collective volume in English and French adopts the perspective of literary studies to investigate the way museums, be they real or imaginary, have been represented, reminisced, or fictionalised in many literary genres from the eighteenth-century to the early twenty-first century. It explores the ways fiction, children's picture story books, and grey literature mediatise and fictionalise art museums, archaeological or Egyptological museums, war museums and museum-like spaces such as World exhibitions, private collections, or, arguably, hoarders' houses, sometimes theorising both literature and museums as discursive spaces producing imaginaries.

It includes diachronical, comparative, generical overviews as well as case studies and interviews that together map out the varied modes of appropriation and figuration of museums by fiction, gothic, horror and fantasy, memoirs, reviews, children's literature, and *bande dessinée*.

Caroline Marie and **Anne Chassagnol** are co-founders of the research project Muséalitté (COMUE UPL).

approx. 234 p., 75 col. ills, 220 x 280 mm, approx. € 150
ISBN 978-2-503-59357-9 (HB)
Series: Museums and Ideas
IN PRÉPARATION



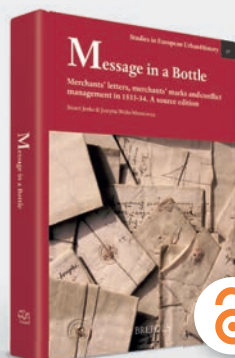
Urnes Stave Church and its Global Connections

Kirk Ambrose, Griffin Murray, Margrete Syrstad Andås (eds)

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

Urnes 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, Urnes 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 "Urnes 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 Urnes from a global perspective, considering how its art and architecture engaged international developments from across Europe, the Mediterranean, and Central Asia. In adopting this alternative approach, the articles collected in this volume offer the most current research on Urnes, 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.

480 p., 7 b/w ills, 230 col. ills, 220 x 280 mm, 2021, € 165
ISBN 978-2-503-59451-4 (HB)
Series: Studies in the Visual Cultures of the Middle Ages, vol. 18
AVAILABLE



Message in a Bottle

Merchants' Letters, Merchants' Marks and Conflict Management in 1533-34. A Source Edition

Stuart Jenks, Justyna Wubs-Mrozewicz

The serendipitous discovery of unique and unopened English and Dutch letters from 1533, as well as a set of administrative documents shedding light on why they were never delivered, offers new openings into the study of economic, political, and social history of premodern northern Europe.

In 1533, a batch of merchant letters was to be delivered from Antwerp to London. They never reached their destination, and were only opened in a Hanseatic archive almost 500 years later. Like a message in a bottle, the letters unfold unknown individual stories and large-scale drama. They offer a fascinating glimpse into the world of the early 16th century, from hard-nosed business and prices in code sent to a wife, to the fond greetings of an English father to his three young sons or a secretive message of a grandmother from Antwerp. At the backdrop, war was looming: the letters were part of a booty taken in the English Channel in August of 1533. Lübeck privateers plundered six neutral ships, carting the goods of English, Dutch, Spanish, Venetian and Hanseatic merchants off to Lübeck and Hamburg. As a result, Henry VIII of England exploded with rage and restitution claims were made. Soon after, Lübeck realized the potential political cost of the action and an administrative machinery for the return of the booty was set in motion. Extensive documentation was produced under the eye of notaries, providing an overview of properties of the involved parties, including many merchant marks.

The combination of unique letters and administrative documents offers new openings into the study of economic, political and social history of pre-modern northern Europe. Highlights are the migration of people and goods, resourceful conflict management and the voice of ordinary people, captured in their letters.

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approx. 250 p., 178 x 254 mm, 2022, approx. € 86
ISBN 978-2-503-59540-5 (HB) / eISBN 978-2-503-59541-2
Series: Studies in European Urban History (1100-1800), vol. 57
IN PREPARATION [Also in Open Access](https://www.brepols.net)



Transforming Space

Visible and Invisible Changes in Premodern European Cities

Jaap Evert Abrahamse, Heidi Deneweth (eds)

Essays on the often-ignored spatial dynamism of pre-modern towns: about urban space gradually or radically adapting to the changing conditions of city life.

Transforming Space deals with visible and invisible changes in pre-modern cities, their causes and the way in which they were perceived and received. The chapters in this book analyse the development and management of urban space, combining case studies and insights from a range of cities from all over Europe. Several contributions deal with the impact of major events on the urban tissue: geopolitics; disasters such as fires or wars; expropriation or redevelopment projects directed by urban governments; religious change such as the Dissolution in England, and the Reformation and Counter-Reformation on the continent. On closer scrutiny, however, some of these major events were only an accelerator of already ongoing processes of change. By shifting the perspective from the city as a whole, to neighbourhoods, urban blocks or even plots of land, other chapters reveal how functional change or real estate dynamics changed the urban landscape almost imperceptibly. This book is written from a comparative perspective that takes into account path-dependency. Pre-existing power relations, ideology and mentality, the resilience of property structures, the impact of building regulations, subsidies, or the effects of real estate markets are shown to have had different outcomes for different social groups and the evolution of neighbourhoods.

Jaap Evert Abrahamse is a senior researcher of planning history for the Cultural Heritage Agency of the Netherlands.

Heidi Deneweth is postdoctoral researcher at research team HOST (Historical Research into Urban Transformation Processes) at Vrije Universiteit Brussel.

approx. 254 p., 50 b/w ills, 50 col. ills, 178 x 254 mm, 2022, € 87
ISBN 978-2-503-57984-9 (HB) / eISBN 978-2-503-57985-6
Series: Studies in European Urban History (1100-1800), vol. 58
IN PREPARATION



Le doute dans l'Europe moderne

Élise Boillet, Marco Faini (éd.)

L'époque moderne, depuis l'Humanisme et la Renaissance jusqu'aux Lumières, fut propice au doute et largement travaillée par celui-ci. La découverte de nouvelles techniques, l'exploration de nouveaux espaces, le développement de nouvelles disciplines, la formulation de nouvelles doctrines religieuses et politiques, la circulation accélérée et élargie des productions écrites par la voie de l'imprimerie ont favorisé, notamment dans les villes, la pluralité et la confrontation des idées et des opinions et l'émergence du doute dans tous les domaines. L'ambition de ce volume est de contribuer à une histoire culturelle du doute, qui reste largement à construire à partir de l'exploration de ses divers aspects. Là où le scepticisme, qui renvoie d'abord à un système, une position ou un argument philosophique, oriente l'enquête vers l'histoire intellectuelle, le doute, qui désigne un état de l'esprit ou une attitude mentale, s'applique à tous les modes de la connaissance, théoriques et pragmatiques, et invite à élargir son étude à l'histoire des émotions, des mentalités, des comportements et des pratiques. S'agissant de l'époque moderne, il a paru particulièrement opérant de privilégier le fil directeur du rapport à la religion, considérée aussi bien comme croyance que doctrine et église. En effet, loin de refermer l'enquête sur l'histoire confessionnelle, ce rapport ouvre sur les différents champs culturels, du droit aux sciences et à la littérature, et contribue à révéler les enjeux anthropologiques de la question.

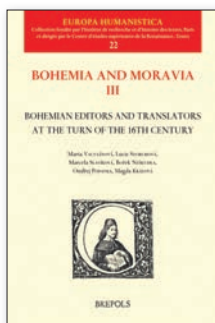
Les développements du doute au début de l'époque moderne semblent bien avoir introduit des attitudes que l'on retrouve dans le monde contemporain : le relativisme culturel ; la suspicion envers une information souvent surabondante et/ou peu fiable ; un élément personnel dans l'adhésion aux croyances religieuses ; la prédominance dans l'espace public de l'opinion sur le savoir. Une raison qui rend d'autant plus nécessaire la construction d'une histoire culturelle du doute à l'époque moderne.

Élise Boillet (CNRS–CESR, Université de Tours), spécialiste de littérature italienne de la Renaissance, a notamment publié sur la production religieuse de Pierre l'Arétin et sur la réception des psaumes aux XV^e-XVI^e siècles.

Marco Faini (Università Ca' Foscari, Venise), spécialiste de littérature italienne de la Renaissance, a notamment publié sur Pietro Aretino, Teofilo Folengo, Pietro Bembo, le poème biblique et la littérature dévotionnelle.

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266 p., 3 b/w ills, 2 col. ills, 156 x 234 mm, 2022, € 55
ISBN 978-2-503-58818-6 (PB) / eISBN 978-2-503-58819-3
Série: Études Renaissance, vol. 36
DISPONIBLE



Bohemian Editors and Translators at the Turn of the 16th Century

Marta Vaculínová, Ondřej Podavka, Bořek Neškudla, Lucie Storchová, Magda Králová, Marcela Slavíková (eds)

The volume with a joint introductory chapter is in the first part devoted to Humanists publishing in the circle of the university of Leipzig at the turn of the 15th century: Paulus Nivis / Schneevogel (ca. 1453–1517) and Ioannes Honorius Cubitensis (ca. 1465–1504). The second part includes the translation work of Řehoř Hrubý of Jelení (ca. 1460–1514), mostly preserved in manuscript, the first translation from Ancient Greek into Czech by Václav Písecký (ca. 1482–1511), and a remarkable edition of Martianus Capella's work *De nuptiis Philologiae et Mercurii* prepared by Ioannes Dubravius (ca. 1486–1553). The volume covers a relatively short period beginning in 1488, when the editions of Nivis and Honorius are first documented in Leipzig, and ending with 1516, when Dubravius's edition of Martianus Capella was published in Vienna.

Majority of the authors and editors are Researchers at the Institute of Philosophy of the Czech Academy of Sciences.

Marta Vaculínová deals with Latin humanist poetry, correspondence, libraries, and history of education.

Lucie Storchová has published internationally on the Renaissance humanism, early modern intellectual history, and cultural transmission of knowledge.

Marcela Slavíková specializes in Neo-Latin and Humanist Greek poetry of Bohemian origin and in the Latin correspondence of Johann Amos Comenius.

Bořek Neškudla works in the Strahov Library in Prague. His main scientific interest is history of books and libraries and the reception of Classical Antiquity in Renaissance.

Ondřej Podavka is a postdoctoral researcher at the Institute of Philosophy. His main research interests are ego-documents and history of scholarship.

Magda Králová is a PhD student in Classical philology at Charles University in Prague and works at the Institute of Philosophy. Her main research interest is reception of Classical and Old Norse culture.

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La Austriaca sive Naumachia de Francisco de Pedrosa

Juan Carlos Jiménez del Castillo (ed.)

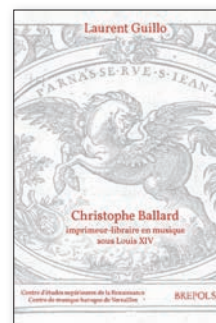
Edición crítica y estudio de la *Austriaca sive Naumachia* de Francisco de Pedrosa.

La insólita victoria de la Santa Liga sobre la flota turca en la batalla de Lepanto (1571) inspiró la puesta en marcha de la maquinaria propagandística imperial, destinada a ensalzar el reinado de Felipe II y las virtudes de Juan de Austria como general de la armada cristiana. Esto ofrecía un marco idóneo para el desarrollo de toda clase de poesía encomiástica, donde el género épico había ocupado un lugar destacado desde antiguo. El vigoroso aliento poético de Lepanto llegó a Santiago de Guatemala, donde el poeta y gramático madrileño Francisco de Pedrosa compuso una epopeya titulada *Austriaca sive Naumachia*, que ha permanecido inédita hasta nuestros días.

Este volumen consta de dos partes. La parte I contiene el estudio introductorio de la obra, donde se ofrecen, en primer lugar, los datos biográficos de Pedrosa. Seguidamente se examinan las características y los diversos procedimientos compositivos de la *Austriaca*, donde lo clásico y lo moderno, la épica y la historia, lo pagano y lo cristiano confluyen en un juego incesante. También se abordan algunas cuestiones problemáticas como la datación de algunos de los paratextos del manuscrito y los indicios que apuntan al estado *in fieri* de la versión que se ha conservado de esta epopeya. La parte II consta de la edición crítica del poema y de estos escritos que lo acompañan: dos versiones —una en latín y otra en castellano— de una carta prologal, los poemas laudatorios y una carta de fray Martín de la Cueva dirigida a Pedrosa.

Juan Carlos Jiménez del Castillo se doctoró en Filología Latina por la Universidad de Cádiz. En la actualidad es Profesor Ayudante Doctor de la Universidad de Granada.

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Christophe Ballard, imprimeur-libraire en musique sous Louis XIV

Avec un inventaire des éditions des Ballard de 1672 à 1715

Laurent Guillo

Dès son origine, l'Académie royale de musique va fonctionner en combinant la protection et le contrôle du pouvoir avec une gestion d'entreprise de spectacles. Jean-Baptiste Lully développe son Académie en cumulant la détention du privilège, la direction de la gestion et une bonne part de la direction artistique, tandis que l'institution impose des limitations aux autres formes de musique dramatique, tels la musique de scène à Paris ou les opéras de province.

En 1673, le privilège de « seul imprimeur du roi pour la musique » accordé depuis plusieurs générations à la famille Ballard est réattribué au jeune Christophe avec une clause formelle d'exclusivité pour la typographie musicale. La forte visibilité des créations entre Paris et Versailles et l'unicité de son atelier d'imprimerie génèrent la publication d'un répertoire très homogène mais qui exclut largement la musique composée en province. La splendeur de la musique sous le règne de Louis XIV ne doit pas cacher que les musiciens de ce temps n'ont eu que peu de facilité pour être interprétés, publiés et se faire connaître, du fait de la combinaison des privilèges de l'Académie et de Ballard.

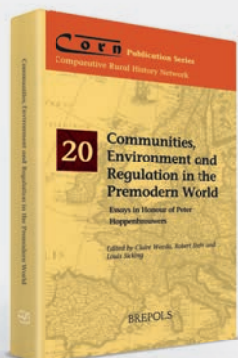
Les contraintes réglementaires et contractuelles qui régissent cette situation sont exposées dans ce volume, qui traite de la vie et de la production de Christophe Ballard entre 1672 et 1715. Il inclut la description des 1300 éditions sorties de son atelier ainsi que celles de son frère cadet Pierre III et de son fils Jean-Baptiste Christophe (jusqu'en 1715). Il propose également une synthèse sur la concurrence française ou étrangère comme sur le commerce des copistes en musique.

Laurent Guillo est chercheur au Centre de musique baroque de Versailles ; il consacre ses travaux aux sources de la musique du XVI^e au XVIII^e siècle. Ses recherches s'inscrivent dans la problématique de l'Histoire du Livre, approfondissant simultanément les composantes technique, intellectuelle et commerciale de l'acte éditorial.

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SOCIAL & ECONOMIC HISTORY



Communities, Environment and Regulation in the Premodern World

Essays in Honour of Peter Hoppenbrouwers

Claire Weeda, Robert Stein, Louis Sicking (eds)

Communities, Environment and Regulation explores how communities organised control over natural resources and the impact of environment on power relations in society.

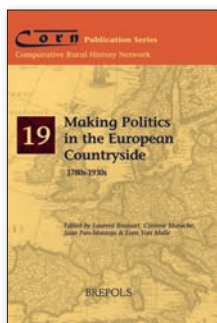
Who had a say in making decisions about the natural world, when, how and to what end? How were rights to natural resources established? How did communities handle environmental crises? And how did dealing with the environment have an impact on the power relations in communities? This volume explores communities' relationship with the natural environment in customs and laws, ideas, practices and memories. Taking a transregional perspective, it considers how the availability of natural resources in diverse societies within and outside Europe impacted mobility and gender structures, the consolidation of territorial power and property rights. *Communities, Environment and Regulation in the Premodern World* marks Peter Hoppenbrouwers's career, spanning over three decades, as a professor of medieval history at Leiden University.

Claire Weeda is a cultural historian whose main research interests include environmental thought, community membership and biopolitics.

Robert Stein is senior lecturer in medieval history. His research focusses on the cultural and political-institutional history of the Netherlands in the late Middle Ages.

Louis Sicking is the Aemilius Papinianus professor of history of international law at Vrije Universiteit Amsterdam. His main research interests include maritime and colonial history and the history of international law and diplomacy. All three are colleagues at the Institute of History of Leiden University.

approx. 308 p., 8 b/w ills, 156 x 234 mm, 2022, € 88
ISBN 978-2-503-59446-0 (PB) / eISBN 978-2-503-59447-7
Series: Comparative Rural History Network- Publications, vol. 20
IN PREPARATION



Making Politics in the European Countryside, 1780s-1930s

Laurent Brassart, Corinne Marache, Juan Pan-Montojo, Leen Van Molle (eds)

This book offers a fresh look at the so-called 'politicisation' of the European countryside, from the late eighteenth century to the 1930s, in the context of waning monarchies, rising and staggering parliamentary nation states, and fascist and communist dictatorships. The concept 'politicisation', however, is misleading. The book argues that Europe's rural societies were far from immobile spaces, set in routines, that had to be politicised from outside and against the grain. The thirteen articles in the volume demonstrate that, instead of politicisation from scratch, political thinking and acting of country dwellers – from Scandinavia to Spain, from Moravia to France – evolved in a constant, dialectical relationship with their urban, regional and national surroundings: they reacted to wars, revolutions and shifting borders, their political loyalties changed, so did their political agendas, their repertoires of collective action and their role in the establishment, successes and failures of political parties, separate agrarian parties included.

Laurent Brassart, senior lecturer, early modern and modern history, Université de Lille 3, France.

Corinne Marache, professor of modern history, Université de Bordeaux Montaigne, France.

Juan Pan-Montojo, professor of modern history, Universidad Autónoma de Madrid, Spain.

Leen Van Molle, em. professor of social history, KU Leuven, Belgium.

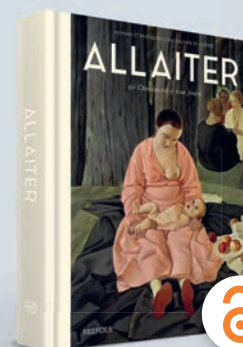
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approx. 328 p., 156 x 234 mm, 2022, € 89
ISBN 978-2-503-59506-1 (PB) / eISBN 978-2-503-59507-8
Series: Comparative Rural History Network- Publications, vol. 19
IN PREPARATION

NEW BOOK SERIES

GENERATION

Bodies and Gender in History - Corps et genre dans l'histoire



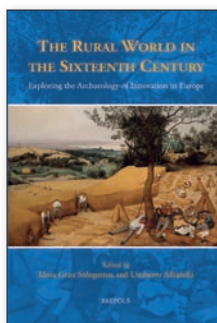
Allaiter de l'Antiquité à nos jours Histoire et pratiques d'une culture en Europe

Yasmina Foehr-Janssens, Daniela Solfaroli Camillocci, Véronique Dasen, Irene Maffi, Francesca Arena (éd.)

Aujourd'hui, l'allaitement est au centre des préoccupations des organismes internationaux, en ce qui concerne les soins destinés aux nouveau-nés et la santé des femmes. Ces questions occupent une place importante dans les débats autour de la maternité et du travail féminin. Mais les pratiques et les représentations de l'allaitement sont traversées par des tensions politiques, économiques et religieuses. Pouvons-nous éclairer les controverses par une mise en perspective historique large de leurs enjeux socio-culturels ? Faire l'histoire de l'allaitement en Europe est une manière de contribuer à une approche globale de la question de la reproduction. Emboitant le pas aux recherches récentes sur la maternité, les quatre sections de cet ouvrage proposent les résultats d'une vaste enquête collective pluridisciplinaire et ouvrent des pistes pour une réflexion critique sur les enjeux actuels de la parentalité et de la reproduction. Les chapitres de ce volume associent les investigations historiques, anthropologiques et archéologiques à l'histoire de l'art et aux études littéraires. L'ouvrage présente également une riche documentation visuelle et des focus conçus comme outils pour la recherche, la divulgation scientifique et la didactique.

approx. 520 p., 62 b/w ills, 77 col. ills, 178 x 254 mm, 2021, approx. € 95
ISBN 978-2-503-59652-5 (HB) / eISBN 978-2-503-59653-2
Série: Generation
EN PRÉPARATION

Also in Open Access



The Rural World in the Sixteenth Century

Exploring the Archaeology of Innovation in Europe

Idoia Grau Sologestoa, Umberto Albarella (eds)

This volume represents the first attempt to review the archaeology of changes that occurred in the rural world during the transition between the Middle Ages and the Modern Era.

The sixteenth century in Europe was a time of profound change, the threshold between the 'medieval' and the 'modern', as new technologies were introduced, distant lands explored, oceanic trade routes opened, and innovative ideas pursued in fields as varied as politics, science, philosophy, law, and religion. But sweeping transformations also occurred in the rural world, profoundly altering the countryside in both appearance and practices. Crucially for historians, there is abundant documentary evidence for these changes but, while they are less well-documented, their impact can also be traced archaeologically. This cutting-edge volume is the first to explore the archaeology of the rural world across the 'long' sixteenth century and to investigate the changing innovations that were seen in landscape, technology, agriculture, and husbandry during this period. Drawing together contributions from across Europe, and from a range of archaeological disciplines, including zooarchaeology, archaeobotany, landscape archaeology, material culture studies, and technology, this collection of essays sheds new light on a key period of innovation that was a significant precursor to modern economies and societies.

Idoia Grau Sologestoa is a zooarchaeologist working at the University of Basel, predominantly on human-animal relationships during historical time periods in Europe. She has wide research interests that include animal husbandry, diet, biometry and statistics.

Umberto Albarella is Professor in Zooarchaeology at the University of Sheffield. His research is wide-ranging, including animal domestication and husbandry intensification, ethnoarchaeology, ritual use of animals, husbandry evidence of Romanization, animals and medieval life, and archaeology and politics.

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225 p., 59 b/w ills, 17 col. ills, 156 x 234 mm, 2022, € 65
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JOURNAL



Journal for the History of Environment and Society,

Vol. 6 – 2021

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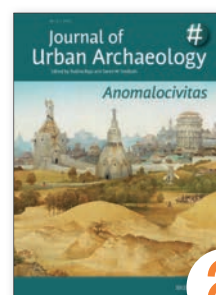
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157 p., 7 b/w ills, 13 col. ills, 156 x 234 mm, 2022, € 42
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JOURNAL



Journal of Urban Archaeology,

Vol. 5 (2022)

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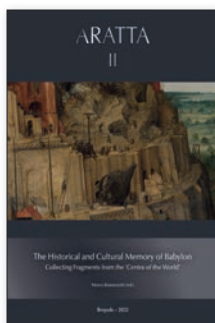
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216 x 280 mm, 2022, € 51
ISBN 978-2-503-59757-7 (PB)
Series: Journal of Urban Archaeology, vol. 5 (2022)
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NEAR EASTERN & ORIENTAL STUDIES



The Historical and Cultural Memory of the Babylonian World

Collecting Fragments from the 'Centre of the World'

Marco Ramazzotti (ed.)

In the study of the ancient world, Babylon can be considered as the most impressive representation, historically, archaeologically, and in literature, of urbanism in the Near East. This first example of an urban centre and its cultural heritage — both tangible and intangible — provides a focal point for discussions of historical and cultural memory in the region. The eleven contributions in this volume draw together multidisciplinary research into Babylonian culture, exploring the epistemic foundations, contacts, resilience, and cultural transmission of the city and its milieu from ancient times up until the modern day. Through this approach, this volume is able to support the conversation of the historical and cultural memory of Babylon and promote a dialogue that cuts across and unites both cultures and academic disciplines.

Marco Ramazzotti is researcher and professor of Archaeology and Art History of the Ancient Near East in the Sapienza University of Rome.

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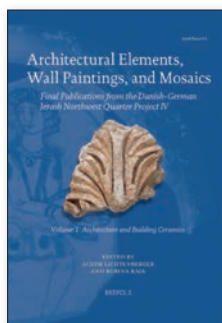
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VIII+193 p., 30 b/w ills, 5 col. ills, 216 x 280 mm, 2022, € 75
ISBN 978-2-503-59536-8 (PB) / eISBN 978-2-503-59537-5
Series: ARATTA, vol. 2 [From the ARWA collection]
IN PREPARATION



Architectural Elements, Wall Paintings, and Mosaics

Final Publications from the Danish-German Jerash Northwest Quarter Project IV

Achim Lichtenberger, Rubina Raja (eds)

This two-part set offers a comprehensive presentation of Jerash's rich building heritage from the Late Hellenistic period up to the city's destruction in the mid-eighth century AD through a discussion of architectural elements, together with analysis of the mosaics, wall paintings, and building ceramics excavated from the Northwest Quarter. As well as providing a general overview of the city's changing patterns of habitation, the contributions gathered here also include close case-studies and object biographies that shed new light on the intense use, reuse, and recycling of materials that testify to evolving urban practices and optimization of resources across the Roman, Byzantine, and Islamic periods.

Achim Lichtenberger and Rubina Raja are professors of classical archaeology and directors of the Danish-German Jerash Northwest Quarter Project. They specialise in the archaeology of the Mediterranean and Levant and have published widely on Gerasa and the region in general.

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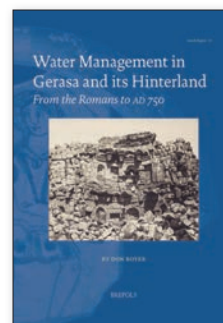
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2 vols, approx. 720 p., 216 x 280 mm, 2022, approx. € 150
ISBN 978-2-503-59666-2 (PB) / eISBN 978-2-503-59113-1
Series: Jerash Papers, vol. 9
IN PREPARATION



Water Management in Gerasa and its Hinterland

From the Romans to AD 750

David D. Boyer

The Decapolis city of Gerasa has seen occupation since the Bronze Age but reached its zenith in the Roman to early Islamic period as a population centre and trading hub. Located in a fertile valley in the limestone foothills of the Ajlun mountains, the city benefitted from a benign climate and an excellent local water supply from karstic springs and perennial streams. By the Roman–early Byzantine period, these water sources were harnessed and managed by extensive aqueduct and distribution networks that satisfied the broad range of water needs of both urban and rural dwellers.

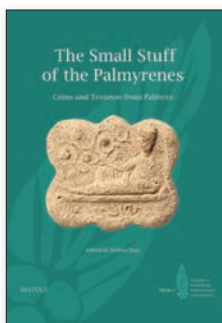
This volume offers an up-to-date, comprehensive, and multidisciplinary analysis of the water management system employed in both Gerasa and its hinterland from the time of Roman occupation to the devastating earthquakes that struck the city at the end of the Umayyad period. Drawing on archaeological evidence from the author's field research, together with a critical and detailed analysis of the evidence of water installations and the results of a radiocarbon dating study, this insightful book offers the first diachronic interpretation of Gerasa's water distribution, setting the city in its geoarchaeological, historical, and landscape contexts, and contributing to the broader understanding of its archaeological history.

Dr Don Boyer is a Research Associate and Adjunct Lecturer at The University of Western Australia. He established the Jerash Water Project in 2012 to evaluate the water management history of Gerasa (modern Jerash), the focus of his doctoral research.

approx. 500 p., 323 b/w ills, 10 col. ills, 216 x 280 mm, 2022, € 125
ISBN 978-2-503-59862-8 (PB) / eISBN 978-2-503-59863-5
Series: Jerash Papers, vol. 10
IN PREPARATION



NEAR EASTERN & ORIENTAL STUDIES



The Small Stuff of the Palmyrenes Coins and Tesseræ from Palmyra

Rubina Raja (ed.)

Up to now, relatively little attention has been paid to the 'small stuff' from Palmyra — seemingly minor items such as the enigmatic local coinage and the richly iconographic banqueting tesseræ found scattered across the city's sanctuaries — although it may have had huge importance for the people who lived in Roman Palmyra.

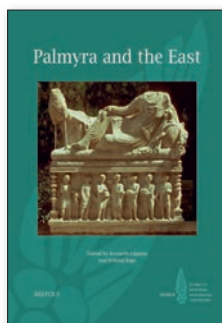
This volume, which arises from the research project *Circular Economy and Urban Sustainability in Antiquity* headed by Prof. Rubina Raja, aims to redress the balance by giving new focus to these small finds with a view to studying them and better understanding their significance in Palmyrene social and religious life. Drawing together experts on Palmyra's archaeology, history, and language, the volume offers insights and reflections into various aspects of the city's coins and tesseræ in both their local setting and their wider regional context. In doing so, the contributions gathered here open up new lines of enquiry, and at the same time underline how much we still have to learn from studying even the smallest items.

Rubina Raja is professor of Classical Archaeology and centre director of Centre for Urban Network Evolutions at Aarhus University.

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xvi + 177 p., 1204 b/w ills, 2 col. ills, 216 x 280 mm, 2022, € 130
ISBN 978-2-503-59760-7 (PB)
Series: Studies in Palmyrene Archaeology and History, vol. 5
AVAILABLE



Palmyra and the East

Kenneth Lapatin, Rubina Raja (eds)

The contributions in this volume focus on the rich archaeology and history of the oasis city Palmyra in the Syrian Desert in the first three centuries CE.

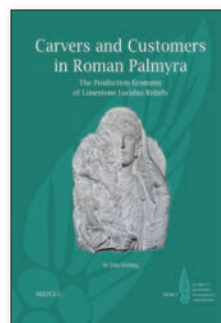
The ancient caravan city of Palmyra, although located in the Syrian Desert, was very much a cultural locus, a place where peoples, goods, and ideas met and mingled from as far afield as Europe to the west and India and China to the east. It was a city that stood balanced between the power of the Roman Empire to one side, and the Parthian Empire to the other. Yet despite the city's location at a cultural crossroads, and its greater proximity to Parthia than Rome, scholars focusing on Palmyra have traditionally focused on links with the west, while relatively little attention has been paid to the threads that wove a connection between Palmyra and regions further to the east.

This edited volume seeks to address this lacuna in scholarship by offering an in-depth exploration of Palmyra's connections with its eastern neighbours in the first three centuries ad. The papers gathered here examine the city's art, architecture, and material finds, its languages and inscriptions, its political interactions, social life, and religious identity from a time when Palmyra was at the height of its powers in order to shed light on the city's own distinctive identity, as well as its close — and often tense — relationships with Parthia and beyond. Together, these contributions offer fascinating new insights into Palmyra's dynamic relationships with the regions to its east, as well as on how these influences underpinned and were diffused throughout Palmyrene culture.

Kenneth Lapatin is senior curator at the J. Paul Getty Museum in Malibu, Los Angeles and has written extensively on the art of the Roman Empire and curated numerous exhibitions on the art and culture of the Roman world.

Rubina Raja is professor of Classical Archaeology and centre director of Centre for Urban Network Evolutions at Aarhus University.

approx. 210 p., 110 b/w ills, 216 x 280 mm, 2022, approx. € 85
ISBN 978-2-503-59825-3 (PB)
Series: Studies in Palmyrene Archaeology and History, vol. 6
IN PREPARATION



Carvers and Customers in Roman Palmyra

The Production Economy of Limestone Loculus Reliefs

Julia Steding

This volume is a study on the production processes of the largest group of funerary representation, the loculus reliefs in Palmyra.

Palmyra, located in the Syrian desert, is famous for the portraiture of its citizens, produced when the ancient city was at the height of its powers in the Roman era. At this time, several hundred funerary monuments were built and the Palmyrenes decorated their tombs with numerous portraits. The most common of these are the loculus reliefs that depicted Palmyra's men, women, and children, and were used to close off the niches in tombs behind which the dead were buried. Between AD 50 and AD 273, these stone slabs were produced in sufficient numbers to make Palmyra home to the largest corpus of funerary portraits outside Rome itself.

This volume offers a fresh and nuanced analysis of Palmyrene funerary reliefs and their production in order to shed light not just on the people they depicted, but on the individuals responsible for their creation. Across a range of different case studies, the author explores the making of single portraits from the local limestone, examining how Palmyrene carvers worked, the techniques they used, the tools they employed, the ways in which style and technique changed over time, and the mode of production that was in place. Furthermore, the workshops' organization, the interaction between carvers and customers, and their influence on the portraits are explored. In doing so, the volume offers not just a detailed study of limestone carving and the techniques that underpinned Palmyra's famous portraits, but also offers a significant contribution to wider research on funerary portraiture of the city and in Roman Syria.

Julia Steding is a classical archaeologist at Aarhus University. Her field of research is Roman funerary art from Italy and the Near East.

approx. 270 p., 20 b/w ills, 64 col. ills, 216 x 280 mm, 2022, € 105
ISBN 978-2-503-59785-0 (PB)
Series: Studies in Palmyrene Archaeology and History, vol. 7
IN PREPARATION



Interdisciplinary Research on the Bronze Age Diyala

Proceedings of the Conference Held at the Paris Institute for Advanced Study, 25–26 June, 2018

Carlos Gonçalves, Cécile Michel (eds)

The Diyala region in eastern Iraq has long been a focal area of study for scholars of the Bronze Age, thanks both to its long history of human occupation, and its position as a site of strategic importance. Drawing on this strong tradition of scholarship and the results of numerous excavations and collections in the area, the seven contributions gathered in this volume aim to offer new insights into the cultures and societies of the Bronze Age Diyala by proposing new questions, problems, and approaches. Exploring subjects as widespread as architecture and iconography, cultural and economic history, the study of social networks, historiography, and the identification of ancient cities, these chapters explore the richness of the Bronze Age Diyala from a range of perspectives, and together offer important new insights into our understanding of the area.

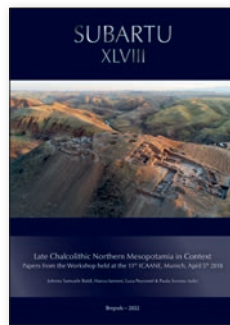
Carlos Gonçalves is Associate Professor of History of Science at the University of São Paulo, Brazil.

Cécile Michel is Senior Researcher at CNRS (Nanterre, France) and Professor at Hamburg University (Germany).

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122 p., 23 b/w ills, 16 col. ills, 216 x 280 mm, 2022, € 60
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AVAILABLE



Late Chalcolithic Northern Mesopotamia in Context

Papers from the Workshop held at the 11th ICAANE, Munich, April 5th 2018

Paola Sconzo, Marco Iamoni, Luca Peyronel, Johnny Samuele Baldi (eds)

Many of the debates that have until recently driven research into Mesopotamia's proto-urban phase (5th–4th millennia BCE) have now been reassessed thanks to new fieldwork in Iraqi Kurdistan and new data into the relationships between the north and south of the Alluvium from hitherto poorly-documented regions. These debates were re-examined in the light of this new material during a workshop held at the ICAANE in 2018 in Munich, leading to unprecedented perspectives on the patterns of early urbanization, social mobility, and the organization of Late Chalcolithic communities. Drawing on research first presented at ICAANE, and building on the most recent data from surveys and excavations, this volume engages with one key question from different angles: namely, how can we reconcile detailed analysis of the multifaceted local variations of proto-urbanism with the supra-regional, intricate, and more widespread nature of this same phenomenon across Mesopotamia?

Johnny Samuele Baldi is a prehistoric and protohistoric archaeologist, specialist in ceramic techniques between Mesopotamia and the Levant, researcher at the CNRS (UMR 5133 Archéorient, Lyon).

Marco Iamoni is an archaeologist specialised in the Bronze Age of the Levant and the Late Neolithic and Chalcolithic of Northern Mesopotamia.

Luca Peyronel is an archaeologist specialised in ancient Near Eastern cultural interactions, exchange networks and economic structures. He is professor of Near Eastern Archaeology and Art History at the University of Milan.

Paola Sconzo is specialist in the archaeology of Mesopotamia and the Levant, contributing to projects in Italy, Syria, and Iraqi Kurdistan. Dr. Sconzo is currently a post-doctoral researcher in the frame of the SFB 1070 at the University of Tübingen, where she leads the EHAS field survey.

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XXII + 263 p., 52 b/w ills, 16 col. ills, 216 x 280 mm, 2022, € 95
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Series: Subartu, vol. 48 [From the ARWA collection]
AVAILABLE



Les perles ordonnées : des vertus du Sultan Barqūq

Al-Durr al-naḍīd fī manāqib al-Malik al-Ẓāhir Abī Sa'īd

Ibn 'Aqīl Muḥammad

Édition et traduction *princeps* d'un traité panégyrique dédié au sultan Barqūq (784-801/1382-99), fondateur de la dynastie mamelouke circassienne.

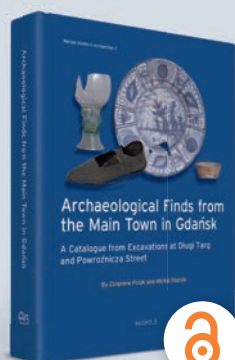
Les perles ordonnées est un petit traité inédit de 45 folios, un *unicum*, sans doute autographe, conservé à la Bibliothèque nationale de Berlin. Dédié au sultan mamelouk Barqūq (784-801/1382-99), il ressort d'une littérature panégyrique généralement connue sous le nom de *manāqib* (vertus, qualités), c'est-à-dire une littérature à caractère laudatif destinée à faire l'éloge du sujet décrit. Le but de l'auteur, en chantant les louanges de Barqūq, était surtout de légitimer sa prise de pouvoir en le remplaçant dans une longue lignée de sultans mamelouks, tout en profitant de cette occasion pour se rapprocher du sultan et lui faire valoir ses propres compétences de juriste. L'ouvrage est, en effet, composé d'une préface et de trois chapitres. Le premier est un bref résumé des règnes des sultans mamelouks bahrites, de l'avènement de la dynastie en 648/1250 à la prise de pouvoir par Barqūq en 784/1382 ; le deuxième comprend une suite de trente-deux questions et réponses juridiques sur des sujets variés qui concernent aussi bien des piliers de l'islam (prière, aumône légale, jeûne, pèlerinage) que les questions de témoignage en justice, achats de biens, héritage, femmes, esclaves, divorce ou chasse, le but étant d'aider le sultan à « tester » les connaissances des juristes qui l'entourent ; le troisième chapitre fait l'éloge des vertus de Barqūq.

Au travers de ce traité transparaissent quelques événements marquants du début du règne de ce sultan – notamment la célébration de certaines fêtes égyptiennes y compris chrétiennes –, mais aussi et surtout un discours de légitimation d'un pouvoir acquis par la force. L'image qui se dégage est celle d'un souverain investi par le calife, épris de justice et de religion, capable d'assurer protection et prospérité à ses sujets, sachant s'entourer des conseils avisés des oulémas, en général, et des juristes, en particulier.

Abdallah Cheikh-Moussa est professeur de littérature arabe classique à Sorbonne Université-Lettres.

Anna-Marie Eddé est professeure d'histoire médiévale à l'Université Paris 1 Panthéon-Sorbonne.

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Série: Miroir de l'Orient Musulman, vol. 11
EN PRÉPARATION



WARSAW STUDIES IN ARCHAEOLOGY

This series provides a forum for the publication of peer-reviewed, original research in archaeology conducted by the University of Warsaw, Poland. Volumes in this series showcase a ground-breaking wealth of evidence, interpretations, and perspectives that open up new horizons into our understanding of the peoples and material cultures of the past, from the ancient world to post-medieval times, and from Europe and the Mediterranean to the Near East, Asia, Africa, and pre-Columbian America.

Archaeological Finds from the Main Town in Gdańsk A Catalogue from Długi Targ-Powroźnicza-Ogarna City Quarter

Karolina Blusiewicz, Zbigniew Polak, Michał Starski (eds)

Between 2002 and 2004, archaeological excavations took place on Powroźnicza Street, in the Polish city of Gdańsk. Twelve burghers' plots, located in the centre of this former medieval metropolis, were investigated, and yielded a rich collection of archaeological finds, among them ceramics, and items of wood, metal, and glass, from a period stretching from the fourteenth to the twentieth century. These finds are presented here for the first time in this richly illustrated volume, which lays out a detailed catalogue of all the items, together with a discussion of the site, its settlement phases, and its most significant discoveries.

Karolina Blusiewicz, PhD, archaeologist, works at the Faculty of Archeology of the University of Warsaw.

Zbigniew Polak, MA, archaeologist, works at the Museum of Warsaw.

Michał Starski, PhD, archaeologist, works at the Faculty of Archeology of the University of Warsaw.

Symposium Egejskie Papers in Aegean Archaeology 3

Stephanie Aulsebrook, Katarzyna Żebrowska, Agata Ulanowska, Kazimierz Lewartowski (eds)

This third volume in the *Symposium Egejskie: Papers in Aegean Archaeology* series showcases sixteen further peer-reviewed papers on diverse themes from early career researchers working at the cutting-edge of studies on the prehistoric Aegean, and provides an invaluable insight into the state of the discipline and its future direction.

Symposium Egejskie: Papers in Aegean Archaeology is a peer-reviewed sub-series of *Warsaw Studies in Archaeology*. It has been designed to fulfil the role of a platform for presenting and introducing a wide range of new research approaches and themes within the broad area of Aegean Archaeology. This is primarily achieved through showcasing the work of newcomers to the discipline, in other words those scholars who are currently at the beginning of their research career in the field of Aegean Archaeology, as well as scholars working outside the traditional university structure such as independent scholars, professional field archaeologists, museum curators, and conservators. It is our hope that this series will serve as a concise guide to the most recent research undertaken by early career scholars and the diverse and inspiring new trends in the archaeology of the Prehistoric Aegean, as well as shining a light on the future direction of the discipline.

Stephanie Aulsebrook is an Assistant Professor at the Faculty of Archaeology, University of Warsaw.

Katarzyna Żebrowska is a PhD candidate at the Faculty of Archaeology, University of Warsaw.

Agata Ulanowska is an Assistant Professor at the Faculty of Archaeology, University of Warsaw.

Kazimierz Lewartowski is a Professor at the Faculty of Archaeology, University of Warsaw.

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Série: Warsaw Studies in Archaeology, vol. 2

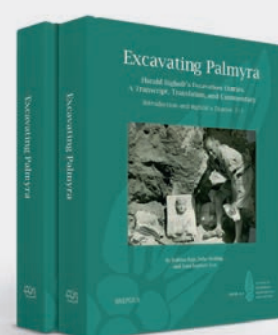
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Série: Warsaw Studies in Archaeology, vol. 3

IN PRÉPARATION

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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 ground-breaking 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.

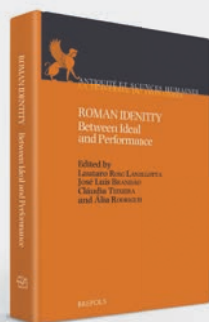
Rubina Raja is professor of Classical Archaeology and directs three projects on Palmyra.

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, IFPO in Beirut, Lebanon.

2 vols, 1846 p., 22 b/w ills, 1027 col. ills, 216 x 280 mm, 2021, € 190
ISBN 978-2-503-59531-3 (HB) / eISBN 978-2-503-59533-7
Series: Studies in Palmyrene Archaeology and History, vol. 4

AVAILABLE



Roman Identity Between Ideal and Performance

Lautaro Roig Lanzillotta, José Luís Brandão, Cláudia Teixeira, Ália Rodrigues (eds)

The contributions of this volume aim to shed light on a variety of performances and manifestations of Roman identity – not only by studying sources in which the self or individual is the primary focus, but also by considering case studies of specific elements associated with Roman identity

L. Roig Lanzillotta is a Full Professor in New Testament and Early Christian Studies at the University of Groningen.

J. Lopes Brandão is an Associate Professor in Roman History and Literature at the University of Coimbra and PI of the BioRom Project.

Cláudia Teixeira is an Assistant Professor in Literature at the University of Évora and co-PI of the BioRom Project.

Ália Rodrigues is a Postdoctoral Fellow of the BioRom Project (University of Coimbra).

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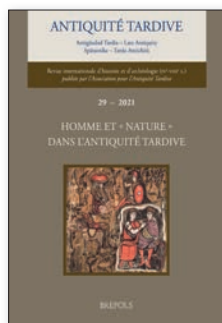
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approx. 375 p., 156 x 234 mm, 2022, approx. € 75
ISBN 978-2-503-59922-9 (PB) / eISBN 978-2-503-59923-6
Series: Antiquité et sciences humaines, vol. 8

IN PREPARATION

JOURNAL



Antiquité Tardive 29/2021 (publ 2022)

Homme et « nature » dans l'Antiquité tardive

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Bulletin critique

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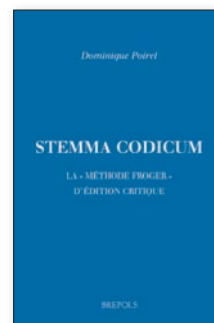
Journal: Antiquité Tardive, vol. 29

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Stemma codicum

La méthode sur la critique des textes de Jacques Froger

Dominique Poirel

Réédition introduite et commentée de l'ouvrage de dom J. Froger «La critique des textes et son automatisation».

Deux mauvaises raisons expliquent le quasi-oubli dans lequel est tombé l'ouvrage de Dom Jacques Froger, «La critique des textes et son automatisation», Paris: Dunod, 1968 (Initiations aux nouveautés de la science). D'abord, la méthode qu'il décrit continuerait celle de son confrère Dom Henri Quentin. Ensuite, son intérêt principal résiderait dans l'application à la critique textuelle d'une informatique alors naissante, et donc vite obsolète. En réalité, si la seconde partie du livre examine bien quelles opérations d'une édition critique peuvent être «automatisées», la première partie une théorie remarquablement claire, équilibrée, complète et rigoureuse de la méthode stemmatique. C'est cette première partie, toujours neuve et stimulante, qui est ici rééditée, accompagnée d'une ample introduction et d'une postface.

Dominique Poirel est directeur de recherche au CNRS, attaché à l'Institut de recherche et d'histoire des textes, directeur de l'Institut d'études médiévales de l'Institut catholique de Paris et professeur invité à l'Université catholique de Lublin en Pologne.

approx. 325 p., 140 x 216 mm, 2022, approx. € 65

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Série: Brepols Essays in European Culture, vol. 6

EN PRÉPARATION



ut pictura poeta

Author Images and the Reading of Ancient Literature / Autorbilder und die Lektüre antiker Literatur

Ute Tischer, Ursula Gärtner, Alexandra Forst (eds)

The leitmotif of this volume is the concept of 'author images', which is used in modern literary studies to describe processes of production and reading of literary works and seems particularly suitable for examining the intersections of material, rhetorical and mental representations of literary authorship in ancient literature.

Ute Tischer works at the University of Leipzig among others on authorship and authority in Latin commentaries on poetry.

The research of **Ursula Gärtner** at the Karl Franzens University in Graz focuses on the genre of ancient fables and its poetics.

Alexandra Forst, working at the University of Potsdam, is particularly interested in ancient rhetoric.

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approx. 300 p., 11 b/w ills, 6 col. ills, 156 x 234 mm, 2022, approx. € 70
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Series: Giornale Italiano di Filologia—Bibliotheca, vol. 29
IN PREPARATION



Vergilius orator

Lire et commenter les discours de l'Énéide dans l'Antiquité tardive

Daniel Vallat (éd.)

La réception des discours de l'Énéide dans l'Antiquité tardive.

En devenant le principal support pédagogique des *grammatici*, l'œuvre de Virgile a joué un rôle central dans la formation intellectuelle de la jeunesse lors de l'Antiquité romaine tardive, y compris dans la formation rhétorique: les discours—principalement ceux de l'*Énéide*—ont fourni aux commentateurs du grand poète l'occasion d'expliquer des notions rhétoriques et d'analyser des exemples précis de situations oratoires. Les contributions du présent volume explorent les différentes facettes de cet art virgilien de la parole, tel qu'il a été compris par les professionnels de l'éducation de l'Antiquité tardive.

Daniel Vallat est Maître de conférences en Latin et Grec à l'Université Lumière Lyon 2.

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M. SQUILLANTE, *Vergilius orator an poeta ? (Ti. Donat., Interp. Verg., Aen. 1-2)* / M. LAFOND, *Amour et persuasion dans l'Énéide à travers le regard de Servius* / F. STOK, *Obscura quidem, sed vera. Profezie e divinazioni nella prospettiva serviana*

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S. CLÉMENT TARANTINO, *Vt solet, Venus uincit : le dialogue entre Vénus et Junon au chant 4 de l'Énéide lu par les commentateurs antiques de Virgile* / M. MAHÉ, S. ESTIENNE & J. ROHMAN, *Les remarques de Servius à propos des discours féminins du chant 7 de l'Énéide* / L. PIROVANO, *Deliberat Diomedes, an Latinis auxilium petentibus ferat: Diomede e l'ambasceria dei Latini tra esegesi, retorica e prassi scolastiche* / I. TORZI, *Le parole di Drance al vaglio dei commentatori tardoantichi*

approx. 400 p., 156 x 234 mm, 2022, € 75
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Série: Studi e testi tardoantichi, vol. 20
EN PRÉPARATION



Gower and Anglo-Latin Verse

David R. Carlson

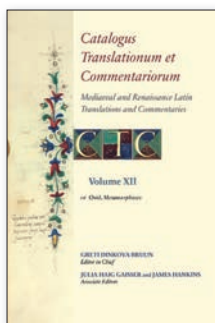
This study offers a novel paradigm for explaining the late-medieval Anglo-Latin verse, by analyzing the development of the writings of the English poet John Gower (ca. 1330–1408), who made major contributions to English- and French-language poetry, in addition to being the pre-eminent Latin poet of the "Age of Chaucer".

In addition to translating amongst the three languages in which he worked, Gower invented a plain style for Latin "public poetry" that was like his better-known English-language *Confessio amantis* in emphasizing regular prosodic simplicity; and his plain style was emulated by other Anglo-Latin poets. Gower's Latin public poetry contradicts the other kinds of Latin verse in use in England at the time: on the one hand, the demotic accentual-syllabic rhymed verse in use amongst clerical controversialists and other kinds of social polemicists, characterized by language-mixing and prosodic fluidity within individual poems; and on the other, the hyper-sophisticated *poetria nova* of the schoolmen. At the end of his career, however, Gower rejected his own plain-style Latin-verse invention to take up instead the late scholastic style, but only at the moment of its decadence, when the humanist neo-classicism that disdained scholasticism would already have begun to arrive in England.

David R. Carlson taught at the University of Texas at Dallas, Southern Methodist University, and York University before joining the University of Ottawa, from which he retired as Professor of English in 2016.

xii + 346 p., 152 x 229 mm, Pontifical Institute of Mediaeval Studies, 2022, approx. € 95
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Series: Studies and Texts, vol. 226
AVAILABLE

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Mediaeval and Renaissance Latin Translations and Commentaries: Annotated Lists and Guides

Greti Dinkova-Bruun (ed.)

Founded in 1945 by P. O. Kristeller, the *Catalogus Translationum et Commentariorum* has evolved over time to reflect developments in the field of reception studies; each article begins with an overview of a Greek or Latin author's reception and contains detailed and accurate information about manuscripts and early printed editions along with copious quotations of paratextual material. Volume 12 presents the reception history of only one author, Ovid, and of only one of his works, the *Metamorphoses*. Textual reactions to this work throughout the centuries vary from literal to allegorical and moralizing, from faithful translations to paraphrases, from serious and scholarly commentary to satirical and recontextualizing parody, thus showing this poem's broad cultural appeal.



Omnium Magistra Virtutum

Studies in Honour of Danuta Shanzer

Andrew Cain, Gregory Hays (eds)

Studies by twenty-seven scholars in honor of the distinguished Latinist Danuta Shanzer.

Over the course of her career Danuta Shanzer has contributed multifariously to the study of late antique and medieval Latin, as scholar, teacher, conference organizer, and journal and series editor. Author of a ground-breaking commentary on Book 1 of Martianus Capella's *De nuptiis Philologiae et Mercurii* and co-translator (with Ian Wood) of the letters of Avitus of Vienne, she has produced important articles on a wide range of Latin authors and texts, from Augustine to Gregory of Tours.

The contributors to this volume honour Shanzer's achievement with studies related to her scholarly interests.

Andrew Cain is Professor of Classics at the University of Colorado, Boulder.

Gregory Hays is Associate Professor of Classics at the University of Virginia.

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Figures exemplaires de pouvoir sous l'Empire dans la littérature gréco-latine

Agnès Molinier-Arbo, Jean-Luc Vix, Catherine Notter (éd.)

Ce volume propose une série de contributions sur des figures exemplaires de l'Antiquité gréco-latine.

La force que les Anciens attribuaient à l'*exemplum* était immense, notamment dans le domaine politique. Quel rôle jouaient, sous l'Empire, certains personnages historiques ou légendaires du passé gréco-romain dans les discours destinés à construire, légitimer ou interroger le pouvoir ou l'autorité ? Comment étaient-ils sélectionnés ? Quel était leur mode de fonctionnement ? Telles sont les questions auxquelles cherchent à répondre les dix-huit contributions rassemblées dans ce volume. L'approche est plurielle, croisant plusieurs genres littéraires (poésie, historiographie, discours politiques ou philosophiques) examinés sur six siècles et différents types de pouvoir ou d'autorité (l'empereur, mais aussi le magistrat dans la cité grecque au temps de la domination romaine, ou encore l'évêque). Ainsi est mise en lumière la plasticité d'*exempla* susceptibles, selon les contextes, de justifier ou remettre en question les idéologies et les pratiques de pouvoir les plus diverses.

C. Notter est maître de conférences en langue et littérature latines à Strasbourg.

J. L. Vix est maître de conférences habilité à diriger les recherches en langue et littérature grecques.

A. Molinier Arbo est professeur de langue et littérature latines à l'université de Strasbourg.

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Série: *Recherches sur les Rhétoriques Religieuses*, vol. 35
EN PRÉPARATION



CLASSICS



Boire sous l'œil de Gorgias

Un commentaire rhétorique du Banquet de Platon et du Banquet de Xénophon.

Johann Goeken

Une approche rhétorique, qui renouvelle la compréhension de deux textes classiques, à savoir le *Banquet* de Platon et le *Banquet* de Xénophon.

Le *Banquet* de Platon et le *Banquet* de Xénophon constituent des sources inattendues et inexploitées sur la rhétorique et sur les liens qu'elle entretient avec le rite socioreligieux du banquet. Ils proposent deux points de vue différents et parfois opposés sur la rhétorique, et ils comportent tous les deux, contrairement à ce qui a été souvent dit, une vision critique des rituels de sociabilité. Platon et Xénophon réagissent, l'un comme l'autre, en fonction des réalités de leur temps et ils suggèrent, chacun à leur manière, que la rhétorique, sous certaines conditions, peut être un mode de convivialité, c'est-à-dire un outil intellectuel, un exercice d'apprentissage de la citoyenneté, un instrument de recherche, voire une étape vers la vérité. Dans les deux cas, la figure tutélaire et fascinante de Gorgias est convoquée, tantôt pour critiquer la rhétorique mortifère des sophistes qui constitue un obstacle au dialogue convivial, tantôt pour promouvoir un exercice constructif de la parole dans l'espace communicationnel et visuel que construit le *symposion*.

Johann Goeken est maître de conférences habilité à diriger des recherches. Il enseigne la langue et la littérature grecques à l'Université de Strasbourg.

Sous Presse - Automne 2022



Dictionnaire de l'épigramme littéraire dans l'Antiquité grecque et romaine

Céline Urlacher-Becht (éd.)

Ce dictionnaire offre une somme inédite sur les épigrammatistes grecs et latins du IV^e siècle av. J.-C. au milieu du VII^e siècle apr. J.-C., ainsi que sur les sous-genres, les styles et les thèmes qu'ils ont développés.

Consacrer un dictionnaire à l'épigramme grecque et romaine peut sembler une gageure, d'autant plus que les enjeux de ce « petit » genre continuent parfois d'être minorés. Apparue très tôt dans l'épigraphie avant d'accéder, au début de la période hellénistique, à la dignité littéraire, l'épigramme connue cependant une longévité exceptionnelle tout au long de l'Antiquité, aussi bien sous sa forme inscrite que livresque. Sa vitalité s'est, par ailleurs, accompagnée d'une diversification constante de ses formes et de ses fonctions, jusqu'à aboutir, dans la latinité tardive, à un élargissement des limites traditionnelles du genre.

Ce volume vise à rendre compte de cette infinie richesse, en offrant une somme inédite sur les épigrammatistes du IV^e siècle av. J.-C. au milieu du VII^e siècle apr. J.-C., ainsi que sur les sous-genres, les styles et les thèmes qu'ils ont développés : tous font l'objet d'une étude diachronique prenant en compte l'épigramme grecque archaïque et classique ainsi que l'épigramme inscrite, et interrogeant, de manière originale, les relations entre les traditions grecque et latine. Plus de cent spécialistes internationaux de littérature, d'épigraphie, de papyrologie, d'histoire et de théologie ont travaillé de concert aux quelque 400 articles proposés.

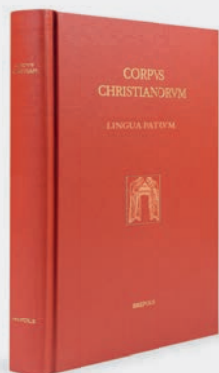
Céline Urlacher-Becht est maître de conférences en langue et littérature latines à l'Université de Haute-Alsace à Mulhouse. Ses domaines de recherche portent sur l'épigramme latine tardive et chrétienne, l'hymnologie chrétienne et la réception des auteurs de la latinité tardive à l'époque humaniste.



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2 vol., approx. 1700 p., 10 col. ill., 216 x 280 mm, 2022, € 425
ISBN 978-2-503-59310-4 (HB)
Hors-série
EN PRÉPARATION



Ars et commentarius

La grammaire dans le commentaire de Servius à Virgile

Alessandro Garcea, Daniel Vallat (éd.)

La grammaire présente dans le commentaire de Servius à Virgile reste encore peu connue. Mélangées à de nombreuses notes de toutes sortes, les scolies grammaticales constituent des remarques *ad locum* et forment un discours fragmenté et nécessairement partiel. Les seize contributions du présent volume mettent en valeur ce contenu grammatical en s'intéressant à la portée pédagogique, artigraphique et philologique de l'*ars commenti* de Servius.

Alessandro Garcea est Professeur de Littérature latine et histoire des textes à Sorbonne Université. **Daniel Vallat** est Maître de conférences en Latin et Grec à l'Université Lumière Lyon 2.

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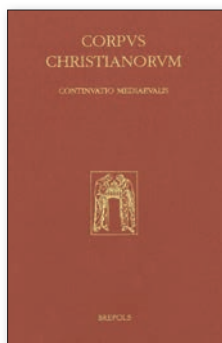
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Série: Corpus Christianorum. Lingua Patrum, vol. 14
EN PRÉPARATION



Hagiographica hispana regnorum Aragonum et Castellae Legionisque saeculorum IX-XIII

Vitae sanctorum, Inventiones et translationes, Libri miraculorum, Hymni

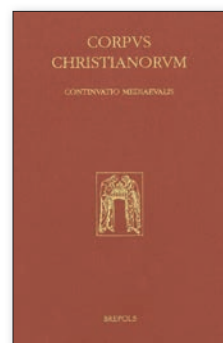
José Carlos Martín-Iglesias, Patrick Henriët, Álvaro Cancela Cilleruelo, Ainoa Castro Correa, Carmen Codoñer-Merino, Carmen Esteban Martínez (éd.)

Étude et édition critique de plusieurs œuvres hagiographiques latines de l'Espagne médiévale.

Ce volume réunit un grand nombre d'œuvres hagiographiques, en prose et en vers, d'origine essentiellement monastique, rédigées dans l'Espagne des IX^e-XIII^e siècles. Elles comportent plusieurs vies (notamment d'ermites), une passion (saint Zoïle de Cordoue), des récits de translation de reliques (comme celle de saint Indalèze, l'un des sept évangélistes mythiques de l'Espagne) et des recueils de miracles soit *in vita* soit *post mortem* ; la notice de la vie ou du transfert du corps du saint est souvent suivie des miracles survenus sur sa tombe ou à proximité. Ces textes ont été composés dans les monastères de San Juan de la Peña (Huesca : Aragon), San Millán de la Cogolla (La Rioja/Castille) et San Zoilo de Carrión (Palencia : Castille). La *Vita s. Vrbici confessoris* (BHL 8408m) a sans doute été écrite dans un monastère aragonais non identifié au IX^e s., enfin le *Liber de vita et miraculis s. Isidori agricolae* (BHL 4494-4495) est l'œuvre d'un diacre de l'église Santa María de la Almudena de Madrid (XIII^e s.), avec des continuations d'abord, quelques années plus tard, par un franciscain, puis ensuite par d'autres auteurs jusqu'au XV^e s.

José Carlos Martín-Iglesias (professeur), **Carmen Codoñer** (professeur émérite), **Carmen Esteban Martínez** (chercheuse doctorante), de l'Université de Salamanque, et **Álvaro Cancela Cilleruelo**, maître de conférences stagiaire à l'Université Complutense de Madrid, s'intéressent à la langue et la littérature latines de l'Espagne tardo-antique et médiévale. **Ainoa Castro Correa**, paléographe et maître de conférences à l'Université de Salamanque, est spécialiste en manuscrits écrits en écriture wisigothique. **Patrick Henriët**, directeur d'études à l'École Pratique des Hautes Études, est historien et travaille sur l'hagiographie latine médiévale.

approx. 550 p., 155 x 245 mm, 2022, approx. € 310
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Série: Corpus Christianorum. Continuatio Mediaevalis, vol. 310
IN PRÉPARATION



Anecdota rustica

Textus minores ad aedificationem pertinentes prout in codicibus saec. VIII-X asservati sunt

Javier Soage (ed.)

How did the least educated rows of the clergy get in touch with basic and more subtle religious teachings? Access to literacy was not the rule in the Early Middle Ages, but rather the exception. However, even the lowest rows of the Church were expected to be able to take care of their parishes. Therefore, the clergy was expected to be provided a certain knowledge. Oral transmission might have played the most important role in the formation of the lowest clergy. Still, several compositions have survived which might have also served this aim. These are rather simple, hardly original texts with friendly displays and oversimplified approaches to central matters of the Christian faith. Most of such compositions do not reach the highest standards of the time – nor do they attempt to do so. Yet, they are not mere personal notes for private use. They were surely meant to be circulated and to last – as they apparently did. This volume collects some of these texts, which appear to be related with one another in different ways. The collection, however, is not and could not be intended to be complete.

Javier Soage (1991, Spain) carries out research in Latin literature from the Middle Ages (PhD 2017, Univ. of Salamanca) and the Early Modern Period (2016-2020, Trier; 2021 Trier, Barcelona).

xxiv + 285 p., 155 x 245 mm, 2022, € 205
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Série: Corpus Christianorum. Continuatio Mediaevalis, vol. 311
AVAILABLE



Humbert de Romans

Traité sur la prédication de la croisade

Valentin Portnykh

Le traité *De predicatione crucis*, composé vers 1266-1268 par Humbert de Romans, le cinquième maître général de l'ordre dominicain, est sans doute l'instruction la plus détaillée pour les prédicateurs de la croix dont nous disposons. L'auteur donne ses commentaires sur des questions qu'il croit d'être les plus essentielles pour prêcher la croisade, sans pourtant donner des sermons prêts à être prononcés : le prédicateur est censé composer le sermon lui-même en utilisant le traité comme manuel. Il procure aussi des extraits de la Bible et des textes non-bibliques pour le même but. Le texte latin, dont on trouvera ici la traduction, a été édité dans *Humbertus de Romanis, De predicatione crucis* (*Corpus Christianorum. Continuatio Mediaevalis* 279). Des renvois aux pages correspondantes de l'édition sont fournis dans les marges de cette publication.

Valentin Portnykh a obtenu le doctorat sous la direction du Professeur Nicole Bériou. Ses recherches portent sur les croisades en Terre sainte, notamment sur leurs aspects idéologiques.



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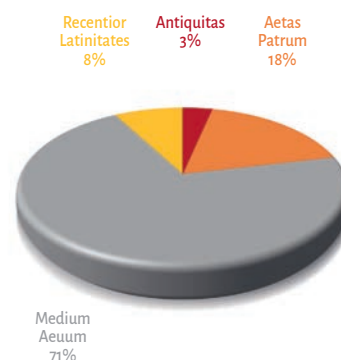
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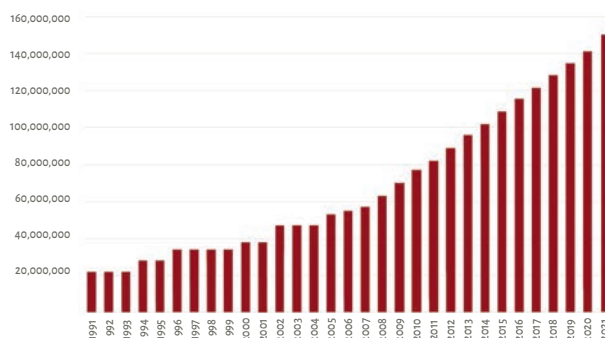
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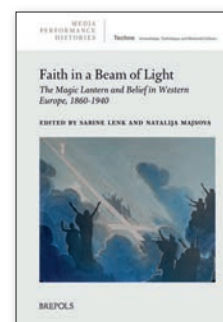
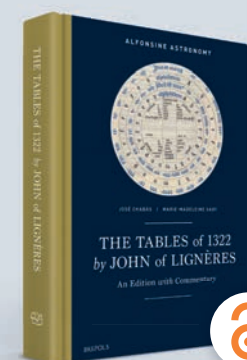
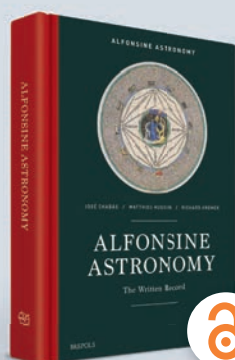
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ALFONSINE ASTRONOMY. STUDIES AND SOURCES

This collection is devoted to publications concerned with all aspects of Alfonsine astronomy especially, but not exclusively, as they are addressed in the context of the ERC project ALFA (Husson, 2017-2022). Alfonsine astronomy tradition is arguably among the first European scientific achievements. It shaped a scene for actors like Regiomontanus or Copernicus. There is however little detailed historical analysis encompassing its development in its full breadth. ALFA addresses this issue by studying tables, instruments, mathematical and theoretical texts in a methodologically innovative way relying on approaches from the history of manuscript cultures, history of mathematics, and history of astronomy.

Alfonsine Astronomy The Written Record

Richard Kremer, Matthieu Husson, José Chabás (eds)

Compiled between 1262 and 1272 in Toledo under the patronage of Alfonso X, the Castilian Alfonsine Tables were recast in Paris in the 1320s, resulting in what we now call the Parisian Alfonsine Tables. These materials circulated widely and fostered astronomical activities throughout Europe. This resulted in a significant number of new works, of which there are a few hundred, extant in more than 600 manuscript codices and dozens of printed editions. These manuscripts and imprints, broadly contemporary to the works they witness, comprise the written record of Alfonsine astronomy and provide the focus of this volume.

A first series of essays examines individual manuscripts containing Alfonsine works. A second series asks how particular works have been transmitted in surviving manuscript witnesses and how broader manuscript cultures shaped the diffusion, over two centuries, of Alfonsine astronomy across Europe. A final essay reflects on the challenges and opportunities offered by digital humanities approaches in such collective studies of a large manuscript corpus.

Richard Kremer is emeritus professor of history at Dartmouth College and associate and reviews editor of the *Journal for the History of 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. **José Chabás** is emeritus professor at Pompeu Fabra Universitat, Barcelona, and has authored several monographs on the history of astronomy.

approx. 426 p., 56 col. ills, 178 x 254 mm, 2022, € 85
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IN PREPARATION

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The Tables of 1322 by John of Lignères

An Edition with Commentary

José Chabás, Marie-Madeleine Saby

This monograph provides an edition of the Tables of 1322 by John of Lignères, the earliest major set of astronomical tables compiled in Latin astronomy.

Medieval astronomers used tables to solve most of the problems they faced. These tables were generally assembled in sets, which constituted genuine toolboxes aimed at facilitating the task of practitioners of astronomy. In the early fourteenth century, the set of tables compiled by the astronomers at the service of King Alfonso X of Castile and León (d. 1284), reached Paris, where several scholars linked to the university recast them and generated new tables. John of Lignères, one of the earliest Alfonsine astronomers, assembled his own set of astronomical tables, mainly building on the work of previous Muslim and Jewish astronomers in the Iberian Peninsula, especially in Toledo. Two major sets had been compiled in this town: one in Arabic, the Toledan Tables, during the second half of the eleventh century and the Castilian Alfonsine Tables, under the patronage of King Alfonso.

This monograph provides for the first time an edition of the Tables of 1322 by John of Lignères. It is the earliest major set of astronomical tables to be compiled in Latin astronomy. It was widely distributed and is found in about fifty manuscripts. A great number of the tables were borrowed directly from the work of the Toledan astronomers, while others were adapted to the meridian of Paris, and many were later transferred to the standard version of the Parisian Alfonsine Tables. Therefore, John of Lignères' set can be considered as an intermediary work between the Toledan Tables and the Parisian Alfonsine Tables.

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IN PREPARATION

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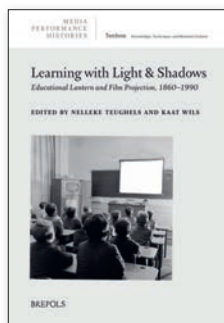
Faith in a Beam of Light The Magic Lantern and Belief in Western Europe, 1860-1940

Sabine Lenk, Natalija Majsova (eds)

An early visual mass medium, the magic lantern was omnipresent in most Western societies between 1880 and 1930. The Christian Church, especially the Catholics, spiritual associations such as the Freemasons, political interest groups and teaching institutions all made use of lectures enriched by projected images to disseminate information, convictions, and doctrines. Moreover, the lantern often featured as a concealed aid in stage spectacles. Nineteen authors analyse the effects of "the beam of light in the dark" in the context of religion, faith and belief. Attention is paid to the wide spectrum of locations where projections took place, as well as to the lantern's impressive versatility. The lavishly illustrated chapters collected in this volume range from analyses of religious propaganda to fundraising lectures for missionary work in China, from the fight against alcoholism to the secularisation of society, and from the lantern's application in spiritualist sessions to its use in science and teaching.

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Nelleke Teughels, Kaat Wils (eds)

This volume aims to challenge the prevalent top-down approach to the history of the introduction and the use of new visual technology in modern education.

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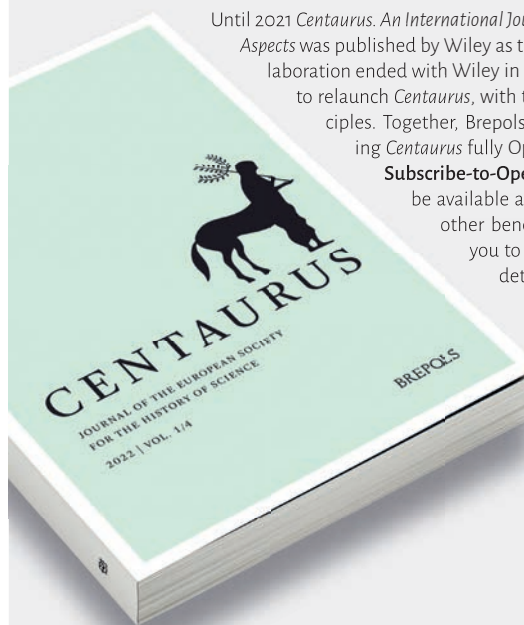
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Erica Charters is Professor of the Global History of Medicine in the History Faculty at the University of Oxford.

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PHILOSOPHY



La triade dell'Essere

Essenza – Potenza – Atto nel pensiero tardo-antico, medievale e rinascimentale

Renato de Filippis, Ernesto Sergio Mainoldi (eds)

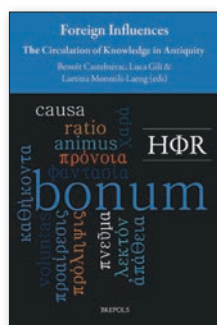
This volume offers the first comprehensive survey on the history of the ontological triad *ousia* (*substantia*)—*dynamis* (*virtus*)—*energeia* (*operatio*), from its Neoplatonic origins to its reception and adaptation into the frame of Christian thought, from Patristics to the Renaissance.

Renato de Filippis (Frosinone, 1981) is associate professor at the University of Salerno (Italy). **Ernesto Sergio Mainoldi** (Milano, 1970) is habilitated to associate professorship in Medieval philosophy and Medieval Latin philology. He is senior fellow of research at the Centro FITMU (Università di Salerno).

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Foreign Influences

The Circulation of Knowledge in Antiquity

Benoît Castelnérac, Luca Gili, Laetitia Monteils-Laeng (eds)

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Benoît Castelnérac is professor at Université de Sherbrooke.

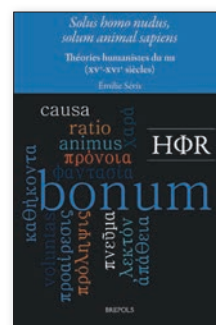
Prof. Luca Gili is a specialist of Ancient and Medieval philosophy teaching at Université du Québec à Montréal.

Prof. Laetitia Monteils-Laeng teaches Ancient philosophy at Université de Montréal.

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Solus homo nudus, solum animal sapiens

Théories humanistes du nu (XV^e-XVI^e siècles)

Émilie Séris

Comment les humanistes ont inventé le nu dans l'art.

L'ouvrage est une synthèse des théories du nu dans les traités d'art de la Renaissance en langue latine et italienne. Il soutient aussi une thèse : les humanistes, qui furent les premiers à employer le mot *nudus* comme un adjectif substantivé au singulier, ont inventé le nu en art à partir de trois sciences anciennes (les mathématiques, la médecine et la philosophie morale) et, plus précisément, en renouvelant trois doctrines qui constituent à la Renaissance les parties de l'art du nu, la symétrie, l'anatomie et la physiognomonie. Se plaçant sous le triple patronage de Vitruve, de Galien et d'Aristote, les théoriciens de l'art humanistes concevaient à la fois le nu comme un corps géométrisé, comme une « belle machine » et comme un miroir de l'âme. Ainsi existe-t-il au moins trois critères à l'aune desquels, à la Renaissance, les spécialistes de l'art reconnaissent et jugent un nu : le premier est le rapport de proportion qui règle ses parties entre elles et chacune d'elle avec la totalité du corps ; le second est la conformité de l'organisation anatomique et le troisième l'efficacité affective de l'image. Les artistes et théoriciens de l'art de la Renaissance fournissent eux-mêmes une définition du nu assez solide pour combler le vide laissé par la critique de celle de Kenneth Clark (*The Nude*, Washington, 1956).

Émilie Séris est Maître de Conférences Habilitée à Diriger des Recherches en Latin à Sorbonne Université Lettres, où elle enseigne depuis 2000.

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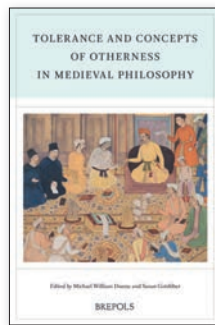
Deskriptivität und Normativität in den christlichen Anthropologien von Laktanz, Gregor von Nyssa und Nemesios von Emesa

Diego De Brasi

Den Menschen dem Menschen erklären stellt die erste, umfassende Vergleichsanalyse von drei anthropologischen Traktaten aus dem vierten Jahrhundert n. Chr. dar: Laktanzens *De opificio Dei*, Gregor von Nyssas *De hominis opificio* und Nemesios von Emesas *De natura hominis*. Diese Texte wurden oft als das jeweils erste Beispiel christlicher Anthropologie bezeichnet, doch ebenso oft waren die Kriterien, die zu diesem Urteil führten, unklar. Das Buch hinterfragt diese Einschätzungen und widmet sich der Analyse der literarischen Form und des philosophisch-theologischen Inhalts dieser Schriften. Es zeichnet die Intentionen, welche die drei Autoren beim Verfassen der Traktate verfolgten, nach. Es analysiert die philosophischen Grundgedanken, die diesen Beispielen christlicher Anthropologie zugrunde liegen. Es stellt dar, wie in den drei Texten eine deskriptive und eine normative Anthropologie miteinander verwoben werden, um ein protreptisch-paränetisches Ziel zu erreichen. Diese protreptische-paränetische Absicht, die auch – und insbesondere – eine überwiegend positive Einstellung zur menschlichen Körperlichkeit mit sich bringt, wird als gemeinsames Charakteristikum der drei Traktate identifiziert und als ein mögliches Hauptattribut christlicher Anthropologie erkannt. So will *Den Menschen dem Menschen erklären* eine Diskussion anstoßen, ob das anthropologische Traktat eine spezifisch christliche literarische Gattung darstellen könnte.

Diego De Brasi ist Junior professor für Klassische Philologie/Gräzistik an der Universität Trier.

approx. 240 p., 5 b/w ill., 156 x 234 mm, 2022, approx. € 75
ISBN 978-2-503-59910-6 (PB)
Series: Monothéismes et Philosophie, vol. 32
IN PREPARATION



Tolerance and Concepts of Otherness in Medieval Philosophy

Michael William Dunne, Susan Gottlöber (eds)

This volume sheds new light on the development of the perception of the other within the different philosophical, religious and cultural traditions in the late Middle Ages and Early Modern era, in both Christian and Arabic thought, by considering not only the theological background but also the philosophical presuppositions of the concepts which then were used to develop various apologetic writings and theological treatises which dealt with the questions of cultural and religious difference.

The proceedings of the S.I.E.P.M. Colloquium at Maynooth published in this volume shed new light on the development of the perception of the other within the different philosophical, religious, and cultural traditions in the late Middle Ages as well as the early modern era in both Christian and Islamic thought. The contributions consider not only the theological background but also the philosophical presuppositions of the concepts which were used to develop various apologetic writings and theological treatises that dealt with questions of cultural and religious difference. The rich and diverse medieval and early modern tradition of engaging with the other and the arguments for or against toleration on topics that are equally diverse are discussed with reference to both the Western and Eastern Christian tradition, to the contributions of Islamic Thinkers on the topic, and to the flourishing tradition of a constructed interreligious dialogue such as that between Christians and Jews. Finally, this book includes a number of important investigations exploring the relationship between toleration and rights not only within Europe but also in the lands of the so-called new world and its indigenous peoples where arguments of exclusion were grounded in theories such as grace-based dominium.

Michael W. Dunne is a professor of Medieval Philosophy at Maynooth University Ireland.

Susan Gottlöber is senior lecturer in Philosophy at Maynooth University Ireland.

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Series: Rencontres de Philosophie Médiévale, vol. 25
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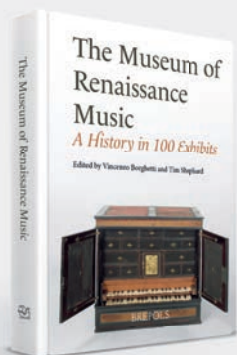


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MUSIC HISTORY & PERFORMANCE STUDIES



The Museum of Renaissance Music A History in 100 Exhibits

Vincenzo Borghetti, Tim Shephard (eds)

A history of Renaissance music told through 100 artefacts, revealing their witness to the priorities and activities of people in the past as they addressed their world through music.

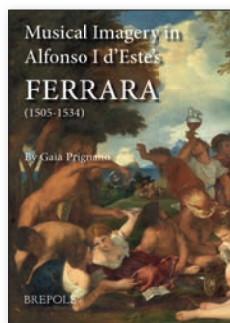
This book collates 100 exhibits with accompanying essays as an imaginary museum dedicated to the musical cultures of Renaissance Europe, at home and in its global horizons. It is a history through artefacts—materials, tools, instruments, art objects, images, texts, and spaces—and their witness to the priorities and activities of people in the past as they addressed their world through music. The result is a history by collage, revealing overlapping musical practices and meanings—not only those of the elite, but reflecting the everyday cacophony of a diverse culture and its musics. Through the lens of its exhibits, this museum surveys music's central role in culture and lived experience in fifteenth- and sixteenth-century Europe, offering interest and insights well beyond the strictly musicological field.

Vincenzo Borghetti is associate professor of music history at the University of Verona (Italy). His research centres on Renaissance music (especially issues of culture, ideology, intertextuality and historiography); the presence of Renaissance music in present-day media; opera and music theatre of early twentieth century; music philology (especially in relation to the operas by Gioachino Rossini).

Tim Shephard is Associate Professor of Musicology at the University of Sheffield. From 2014–17 he led the project 'Music in the Art of Renaissance Italy c.1420–1540', funded by the Leverhulme Trust. He is the author of numerous books and articles on music, identity and visual culture in Renaissance Italy.

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approx. 500 p., 250 col. ills, 215 x 280 mm, 2022, approx. € 100
ISBN 978-2-503-58856-8 (PB)
Series: Epitome musical
IN PREPARATION



Musical Imagery in Alfonso I d'Este's Ferrara (1505-1534)

Gaia Prignano

This book represents the first comprehensive survey on the musical imagery of an extremely vivid Renaissance cultural capital, Ferrara, during the duchy of one of the most peculiar and significative patrons of that time: Alfonso I d'Este.

Alfonso I d'Este ruled Ferrara from 1505 to 1534. Thanks to his passionate patronage, and despite frequent wars and chronic economic difficulties, arts and music gained unprecedented peaks. A stunning proliferation of musical images—whether sacred or profane—characterizes Alfonso's ducal reign, reflecting the central role by music in his personal life and in that of the entire city. In fact, musical elements are disseminated in works commissioned not only by the Duke himself, but also by other members of his family, prominent figures of the nobility, and the highest-ranking religious orders, all involved in a fruitful "dialogue" with the Castle in the name of a shared love for music.

Most of this works are here examined in terms of musical iconography for the first time. The *corpus* offers a broad overview of iconographic themes, imbued of humanistic culture. Music is present at different levels and in various forms conveying laudatory, moral, identity and allegorical meanings, often blended into complex semantic layers with multiple possible readings. A special attention is dedicated to the mythological iconographic program of the Duke's lost *studiolo* (the Camerino delle Pitture), of which is also presented a new interactive and sonorized virtual reconstruction. Finally, this book includes the very first musical-iconographical complete catalogue about Ferrara under Alfonso I.

After graduating in piano and specializing in chamber music, **Gaia Prignano** received her PhD on musical iconography from the University of Bologna. She is a collaborator of *La musica dipinta nelle dimore signorili del primo Rinascimento*, the database on musical imagery *Erato*, and *Eurythmia*—International Research Network on the Cultural History of Dance, all projects held at the University of Bologna. She is a member of the IMS Study Group on Musical Iconography.

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IN PREPARATION



Reimagining the Ballet des Porcelaines

A Tale of Magic, Desire,
and Exotic Entanglement

Meredith Martin (ed.)

In 1739 at a château outside of Paris, a group of artists and aristocrats staged a ballet pantomime known as the *Ballet des Porcelaines* and sometimes also as The Teapot Prince.

In September 1739 at the château de Morville near Paris, a group of elite amateur artists staged a ballet pantomime known as the "Ballet des Porcelaines," and sometimes also as "The Teapot Prince." Written by the comte de Caylus, with music by Grandval, it tells the story of a prince who searches for his beloved on a faraway island ruled by an evil magician. The magician has turned the island's inhabitants into porcelain, an event the audience witnesses in the form of a male and female singer who spin around on stage until they transform into vases. Aside from the libretto and the score, nothing survives of the *Ballet des Porcelaines*. The costumes and choreography are unknown. Although it inspired later famous ballets featuring sleeping beauties and porcelain princesses, it seems to have been staged only twice: first in 1739 and again two years later on the grounds of the estate, next to a lake encircled by vases and an illuminated arch suggesting a nighttime performance. The château's owner served as France's foreign minister and promoted trade with Asia. We can assume some kind of chinoiserie imagery and context for the ballet, which can be interpreted both as a standard fairy tale love story and as an allegory for the intense European desire to know and steal the secrets of porcelain manufacture. The ballet is an example of the deep intertwining of visual and performing arts in eighteenth-century France, and to an enchantment with Asia embodied on stage and in life by porcelain goods. The plot's animation of porcelain also relates to a period understanding of the permeable boundary between persons and things manifested in a variety of cultural forms. The ballet exemplifies the profound sense of magic, mystery, and desire that porcelain instilled in European viewers (who referred to it as "white gold"), an effect that is lost on many museumgoers today.

Meredith Martin is Associate Professor of Art History at New York University and the Institute of Fine Arts. Specializing in European art of the long eighteenth century, she has published widely on gender and architectural patronage as well as maritime art, mobility, and exchange in the early modern world.

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MUSIC HISTORY & PERFORMANCE STUDIES



Popular Song in the 19th Century

Derek B. Scott (ed.)

The volume focuses on historical and cultural environments of 19th-century popular song.

Many new and exciting kinds of popular song emerged in the 19th century, and the contributors to this volume place the development and reception of these songs in their social and cultural context. The chapters are grouped into four parts. Part I investigates border crossings: an internationally known gondola song, popular songs in the Southern United States, the impact of American music in Germany, and Brazilian music in Europe. Part II concentrates on public and private spaces: the cabarets of Montmartre, salons in Berlin and Prague, popular songs and the church organ, and theatre songs in Portugal and Spain. Part III takes up the subject of social struggle: German protest songs, Hussitism and Czech songs, and Antebellum American popular songs. Part IV is concerned with matters of cultural identity: songs of Flanders, songs of the Russian 'Slavic spirit', urban songs in Greece after the War of Independence (1821), and rural and urban Serbian songs. Taken as a whole, the chapters reveal the importance of understanding different historical and cultural environments when investigating the subject matter, structure and meaning of 19th-century popular song.

Derek B. Scott, Professor emeritus, University of Leeds, has published extensively on music and cultural history. 19th-century popular music has long been one of his primary research interests.



Music in the Disruptive Era

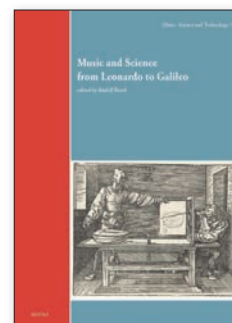
David Hurwitz, Pedro Ordoñez Eslava (eds)

The volume assesses the impact of today's revolutionary digital technologies on music.

«Music in the Disruptive Era» contains fifteen essays assessing the impact of today's revolutionary digital technologies on the ways audiences and industry professionals perceive, compose, consume, research, and communicate about music. After an initial assessment of «the Disruptive Era» in a series of six snapshots offering a summary and review of some of the technological challenges (and opportunities) confronting both music producers and consumers, a group of international scholars considers the impact of the digital era in three major areas. First, there is the revolution in data storage and retrieval, with online archives and other digital resources making an unprecedented volume and diversity of information available to scholars and researchers for the first time — all from the convenience of a home desktop. Second, three essays assess some of the myriad ways in which composers and music industry professionals have been influenced by the potentialities and discontinuities of the current age to find creative inspiration, attract new audiences, and reimagine traditional musical idioms. Finally, on the cutting edge of the digital divide, scholarly contributors examine two of the countless new genres birthed by the advent of the latest technological innovations: specifically, the «meme» and the «video loop».

Music critic, percussionist, independent scholar, YouTube Influencer, and author **David Hurwitz** is the founder and Executive Editor of *Classictoday.com*, the Internet's first classical music review magazine. Holding MA degrees from Johns Hopkins and Stanford Universities, Hurwitz is the author of more than fifteen books on classical music and various composers.

Pedro Ordoñez Eslava obtained his BA in both History of Art and Music Sciences as well as a PhD in Musicology from the University of Granada. His research is focused on the bond between music, arts, and poetry in 21st-century creations. Among his interests are new music and arts education, contemporary Flamenco, and sound art. He currently works in the Department of Musicology at the University of Granada.



Music and Science from Leonardo to Galileo

Rudolf Rasch (ed.)

The volume collects studies about the interrelations between music and science between Leonardo and Galilei.

Music is not only an art (either as the art of composition or the art of performance) but also a subject for scientific investigation. Scientists have always been interested in musical sound, philosophers in the impact of music on the human mind, and musicians may have been puzzled by the scientific foundations of their art. This book collects fourteen studies by authors from various countries about the interrelations between music and science as apparent in the long century from the lifetime of Leonardo da Vinci (1452-1519) to that of Galileo Galilei (1564-1642), a period termed Renaissance, Early Modern or the time of the (first) Scientific Revolution depending on the angle from which this period is approached. It is a time when the Aristotelian physics was replaced by modern pre-Newtonian physics, when Catholicism was challenged by the Reformation, when traditional polyphonic musical styles were supplemented by new monodic styles, vocal and instrumental. Both Leonardo and Galileo had vivid interests in music, but they were not the only ones. The ideas of scientists and philosophers, such as Marin Mersenne, René Descartes, Giordano Bruno and Philipp Melanchton are also discussed.

Rudolf Rasch studied musicology in Amsterdam and was affiliated with the Institute of Musicology, later Department of Media and Culture Studies, of Utrecht University from 1977 to 2010. His main research interests are the musical history of the Netherlands, tuning and temperament, and the works of composers such as Corelli, Vivaldi, Geminiani and Boccherini. He has published articles, books and editions related to all of these fields.

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IN PREPARATION



MUSIC HISTORY & PERFORMANCE STUDIES



Esquisses musicales

Enjeux et approches du XIX^e au XX^e siècle

François Delecluse (éd.)

La genèse d'une œuvre musicale attire l'attention au moins autant que l'œuvre achevée. Cette fascination a été nourrie à la fin du XVIII^e siècle par l'accès des compositeurs à une reconnaissance sociale et de leur travail jamais connue jusque-là. Cette légitimation les a conduits à conserver précieusement les traces de leur activité créatrice et parfois à mettre en scène leur travail compositionnel, conduisant à une valorisation des esquisses musicales, des brouillons, ébauches et carnets, mais aussi des épreuves corrigées et de nombreuses autres sources.

Néanmoins, ce n'est que depuis quelques décennies que les chercheurs ont véritablement pris en compte le potentiel que recèle l'étude attentive de tels documents. La place importante qu'elles prennent dans la construction du discours sur l'activité créatrice incite à examiner l'heuristique propre aux esquisses musicales. Si elles livrent de nombreuses informations sur les étapes de la composition, les esquisses musicales s'insèrent au sein d'une réflexion plus large sur les pratiques compositionnelles qui prend appui sur d'autres types de sources, qu'elles soient musicales ou non – correspondances, écrits théoriques, articles de presse, photographies.

Cet ouvrage issu des journées d'étude qui se sont tenues à la Bibliothèque François Lang en 2017 rassemble neuf études musicologiques dont les présupposés méthodologiques conduisent à aborder l'esquisse musicale de plusieurs points de vue différents. Dans leurs contributions, les auteur-e-s examinent la spécificité de l'esquisse musicale à l'aune du travail de différents compositeurs européens du XIX^e et du XX^e siècle – Saint-Saëns, Séverac, Satie, Debussy, Mahler, Schoenberg, Bartók, Ligeti, Nono. Cette diversité temporelle et esthétique permet d'englober les problématiques variées qui s'articulent autour d'un même objet, à l'aune de la philologie, de l'histoire, de la sociologie et de la critique génétique.

approx. 280 p., 6 b/w ills, 20 col. ills, 190 x 240 mm,
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EN PRÉPARATION

REMINDER



British Royal Weddings

From the Stuarts to the Early Twentieth Century

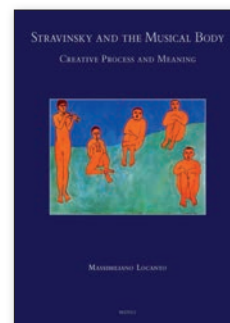
Matthias Range

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 important state occasions to more reclusive, 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.

approx. 400 p., 12 b/w ills, 220 x 280 mm, approx. € 100
ISBN 978-2-503-59696-9 (HB)
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IN PREPARATION

REMINDER



Stravinsky and the Musical Body

Creative Process and Meaning

Massimiliano Locanto

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.

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