

# ART HISTORY

---

New & Forthcoming Titles

AUTUMN-WINTER 2022



BREPOLS

© A. Coorssen

## TABLE OF CONTENTS

Italian & Mediterranean Art	p. 4
Netherlandish & Northern European Art	p. 13
General Art History & Theory	p. 20

### New Website

Brepols has launched its new website, aiming to fully support our current and future ambitions. It not only provides a clear overview of our entire product range, both print and online, but also aims to be a platform for all stakeholders: customers, current and future authors, editorial boards, libraries and library suppliers, etc. Much attention has been paid to the visual attractiveness, the findability of products (both print and online), the enrichment of metadata, additional content (Sample Pages, Video,...), the clarity of information, and the simplicity of the ordering process on our webshop. [www.brepols.net](http://www.brepols.net)

### E-Newsletter

Subscribe to our free E-Newsletter: [info@brepols.net](mailto:info@brepols.net)  
Please specify your field(s) of interest.

### Follow us on



Cover image:  
*Gooseberries on a Table*, Adriaen Coorte  
Cleveland Museum of Art

# ART HISTORY

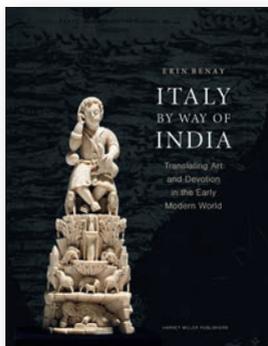
---

New & Forthcoming Titles

AUTUMN-WINTER 2022



BREPOLS



## 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.

 HARVEY MILLER PUBLISHERS

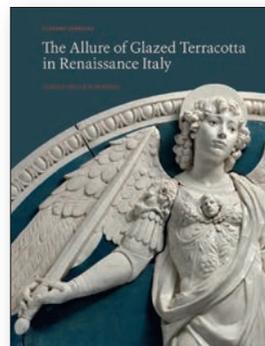
iv + 202 p., 120 col. ills, 220 x 280 mm, 2022, ISBN 978-1-912554-77-5

Hardback: € 100

Series: Studies in Medieval and Early Renaissance Art History

AVAILABLE

 [Sample Pages Available on www.brepols.net](http://www.brepols.net)



## The Allure of Glazed Terracotta in Renaissance Italy

Zuzanna Sarnecka

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

 HARVEY MILLER PUBLISHERS

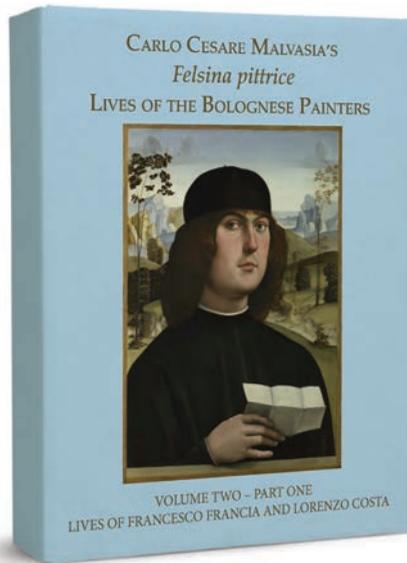
184 p., 144 col. ills, 220 x 280 mm, 2022, ISBN 978-1-912554-78-2

Hardback: € 75

Series: Studies in Medieval and Early Renaissance Art History

AVAILABLE

 Also in Open Access on [www.brepolsonline.net](http://www.brepolsonline.net)



## Carlo Cesare Malvasia's *Felsina Pittrice*: The Lives of the Bolognese Painters The Lives of Francesco Francia and Lorenzo Costa

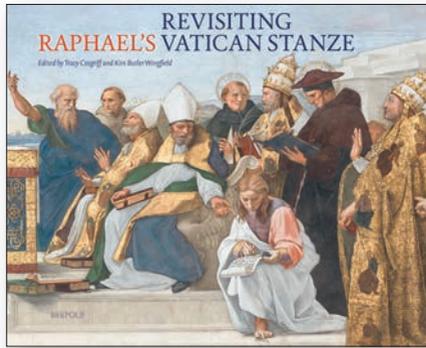
Elizabeth Cropper, Lorenzo Pericolo (eds)

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.

 HARVEY MILLER PUBLISHERS

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



## Revisiting Raphael's Vatican Stanze

Kim Butler Wingfield, Tracy Cosgriff (eds)

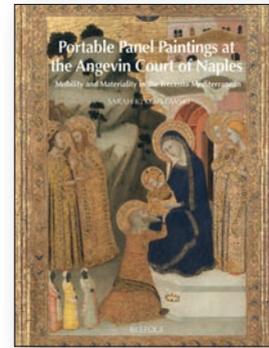
Painted between 1508 and 1527, Raphael's Vatican *Stanze* are counted among the greatest masterpieces in Western art. For centuries, they have served as formative touchstones for artistic definition, debate, and theory. Over the last several decades, Raphael's legacy has enjoyed renewed interest and study. Until now, however, there have been few comprehensive accounts of the Vatican apartments and their artistic design. Spanning the papacies of Julius II, Leo X, and Clement VII, the suite of *stanze* is as much a witness of the Raphael's transformative methods and style as it is a magnificent testament of papal traditions, trials, and triumph.

The recent quincentennial of the artist's death brings with it a fresh opportunity to reappraise these canonical works. In celebration of this occasion, this volume offers new interpretations of Raphael's Vatican paintings, addressing questions of meaning and invention, artistic process and design, patronage and ritual, and workshop collaborations. Striving to sustain the cooperative ideals famously embodied by the young artist and his circles, the volume's essays revisit these significant spaces, traversing the *Stanza della Segnatura*, the *Stanza d'Eliodoro*, the *Stanza dell'Incendio*, and the *Sala di Costantino*, as well as other related Vatican venues and influences. In so doing, they illuminate new issues regarding Raphael's praxis, experience, and critical fortune for specialists and students alike.

Contributors include: Kim Butler Wingfield, Tracy Cosgriff, Paul Gwynne, Marcia Hall, Christiane Joost-Gaugier, Dana Katz, Christian Kleinbub, Elizabeth McCahill, Nelson Minnich, Lisa Pon, Patricia Reilly, Sheryl Reiss, Maria Ruvoldt, and Linda Wolk-Simon.

 HARVEY MILLER PUBLISHERS

307 p., 177 col. ills, 300 x 240 mm, 2022, ISBN 978-1-912554-03-4  
Hardback: € 125  
Series: Studies in Medieval and Early Renaissance Art History  
AVAILABLE



## Portable Panel Paintings at the Angevin Court of Naples

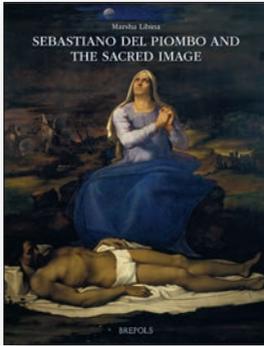
### Mobility and Materiality in the Trecento Mediterranean

Sarah Kozlowski

This book explores the mobilities and materialities of panel painting at and beyond the Angevin court of Naples in the context of objects, materials, patrons, and painters on the move through the fourteenth-century world. It 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.

292 p., 11 b/w ills, 132 col. ills, 216 x 280 mm, 2022, ISBN 978-2-503-59695-2  
Hardback: € 135  
Series: Trecento Forum, vol. 4  
AVAILABLE



## Sebastiano del Piombo and the Sacred Image

### Mediating the Divine in the Age of Reform

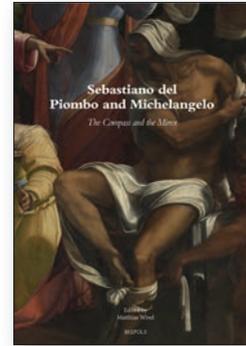
Marsha Libina

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.

---

270 p., 121 col. ills, 220 x 280 mm, 2022, ISBN 978-2-503-59475-0  
Hardback: € 125  
Series: Arts and the Sacred, vol. 7  
AVAILABLE



## Sebastiano del Piombo and Michelangelo: The Compass and the Mirror

### An Anthology

Matthias Wivel (ed.)

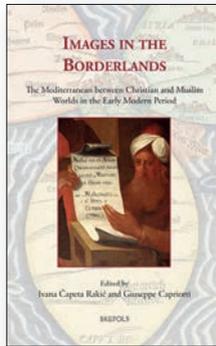
The collaboration between Michelangelo Buonarroti (1475-1564) and Sebastiano del Piombo (1485-1547), is among the most extraordinary artistic partnerships of the early modern period. It produced works of startling originality, crucial to the development of the so-called High Renaissance in the first decades of the sixteenth century.

It was arguably Michelangelo's most creative collaboration, helping him refine motifs and narrative strategies, and it proved determining for Sebastiano's development of a monumental, spiritually invested idiom whose influence became a touchstone for religious art deep into the following century, and for principles of painterly abstraction beyond.

Inspired by the exhibition *Michelangelo & Sebastiano*, mounted at The National Gallery in London in 2017, this book unites a group of international scholars in reflection on the two artists, their collaboration and its wider significance.

---

344 p., 10 b/w ills, 150 col. ills, 210 x 297 mm, 2022, ISBN 978-2-503-58026-5  
Paperback: € 120  
Series: Museums at the Crossroads, vol. 31  
AVAILABLE



## Images in the Borderlands

### The Mediterranean between Christian and Muslim Worlds in the Early Modern Period

Ivana Čapeta Rakić, Giuseppe Capriotti (eds)

This volume offers a unique exploration into the cultural history of the Mediterranean in the Early Modern Period by examining the region through the prism of Christian-Muslim encounters and conflicts and the way in which such relationships were represented in art works from the time. Taking images from the period as its starting point, this interdisciplinary work draws together contributors from fields as varied as cultural history, art history, archaeology, and the political sciences in order to reconstruct the history of a region that was often construed in the Early Modern period as a 'borderland' between religions. From discussions of borders as both physical construction and mental construct in the Mediterranean to case studies exploring the Battle of Lepanto, and from analyses of art work produced from the fifteenth to eighteenth centuries to a consideration of the influence of the Ottoman Empire in the Mediterranean Basin, the chapters gathered together in this insightful volume provide a new approach to our understanding of Early Modern Mediterranean history.

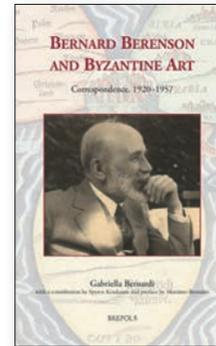
310 p., 21 b/w ills, 58 col. ills, 156 x 234 mm, 2022, ISBN 978-2-503-59508-5

Hardback: € 100

**New Series:** Medieval and Early Modern Europe and the World, vol. 1

AVAILABLE

 Also in Open Access on [www.brepolonline.net](http://www.brepolonline.net)



## Bernard Berenson and Byzantine Art Correspondence, 1920-1957

Gabriella Bernardi, Spyros Koulouris

The American art historian Bernard Berenson, born in 1865, is famous for his pioneering studies of the Italian Renaissance, but his work on Byzantine art remains less well-known and less studied. Yet his passion for studies of Byzantium — dubbed the 'Byzantine infection' — played a major role throughout Berenson's life, and in the 1920s, he began work on a magnum opus on this topic that was sadly never completed. This volume aims to illuminate and revisit Berenson's approach to Byzantium and the art of the Christian East through an exploration and analysis of the correspondence, travel notes, and photo archive that Berenson built up over his lifetime, and that taken together, clearly points to an explicit recognition by Berenson of the importance of Byzantine art in the Latin Middle Ages.

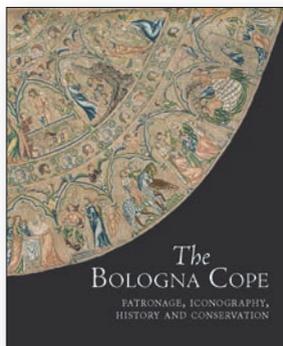
In doing so, it sheds light onto a period in which important discoveries and extensive restoration campaigns were carried out, such as those of the mosaics of Hagia Sophia and Kariye Camii in Istanbul, as well as of the Basilica of San Marco in Venice and its decoration.

approx. 500 p., 20 b/w ills, 20 col. ills, 156 x 234 mm, 2022, ISBN 978-2-503-59671-6

Hardback: € 120

**New Series:** Medieval and Early Modern Europe and the World, vol. 3

FORTHCOMING



## The Bologna Cope

### Patronage, Iconography, History, and Conservation

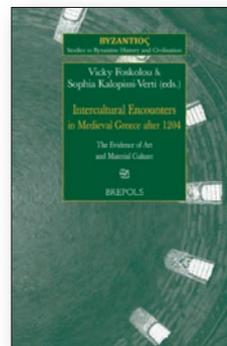
M.A. Michael (ed.)

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.

 HARVEY MILLER PUBLISHERS

228 p., 160 col. ills, 225 x 300 mm, 2022, ISBN 978-1-912554-87-4  
Hardback: € 125  
Series: *Studies in English Medieval Embroidery*, vol. 2  
AVAILABLE



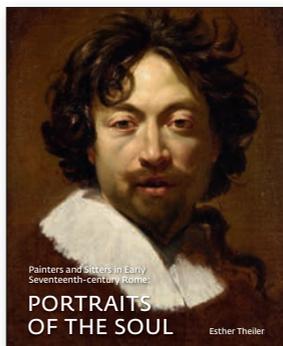
## Intercultural Encounters in Medieval Greece after 1204

### The Evidence of Art and Material Culture

Sophia Kalopissi-Verti, Vicky Foskolou (eds)

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.

572 p., 220 b/w ills, 35 col. ills, 156 x 234 mm, 2022, ISBN 978-2-503-59850-5  
Paperback: € 95  
Series: *Byzantios, Studies in Byzantine History and Civilization*, vol. 19  
AVAILABLE



## Painters and Sitters in Early-Seventeenth Century Rome

### Portraits of the Soul

Esther Theiler

Significant innovations in portraiture occurred during the transitional period from the end of the sixteenth-century to the early seventeenth-century in Rome. Portraits by Annibale Carracci, Valentin de Boulogne, Anthony van Dyck, Simon Vouet and Gianlorenzo Bernini display a loosening of formality and a trend towards movement. These artists produced a portrait type that was more inclusive of the viewer, more communicative, more revealing of a private face. The portraits in this study were less likely to celebrate achievements, family or social standing, titles, rank or station. Instead they portray individuals who exist apart from their professional personae. They reveal unique and characteristic traits of their subjects captured at a particular moment in time. They used subtle *affetti*, painting technique and colour to express mood and atmosphere and evoke the presence of the sitter. The sitters include poets, courtiers, buffoons and the artists themselves, and each composition is attentive to the thoughts, emotions and imaginative life of the individuals.

approx. 336 p., 143 col. ills, 225 x 300 mm, ISBN 978-2-503-59083-7  
 Hardback: approx. € 125  
 Series: Irreplaceable Portraits, vol. 2  
 FORTHCOMING



## Late Gothic Sculpture in Northern Italy: Andrea da Giona and I Maestri Caronesi

### An Addition to the Pantheon of Venetian Sculptors

Anne Markham Schulz

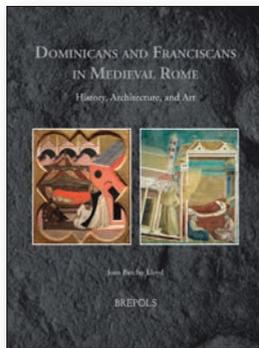
Over the course of a century and a half more than forty late Gothic sculptures have been recognized as sharing a vocabulary of figure and facial types, drapery, wings, and hair. Despite the fact that all the works date from the second quarter of the fifteenth century, they were widely distributed throughout Northern Italy - from Udine in the east to Venice, Ferrara, Vicenza, Verona, Milan, Genoa, and Savona in the west.

Payments for the greatest of these works, the Milanese Tomb of Giovanni Borromeo, name as its authors Filippo Solari and Andrea, both from Carona or its satellite Giona, towns in the Ticino close to Lake Lugano which gave birth to several famous dynasties of stonecarvers. How Filippo and Andrea and their numerous assistants, known generally as *maestri caronesi*, were linked and what kinds of organizations permitted such wide-spread activity over such a narrow span of time are questions asked here for the first time.

On the basis of close analyses of comparable works, moreover, it proves possible - not only to identify the chief among these maestri caronesi as Andrea da Giona (d. 1449) - but to follow his career in Castiglione Olona, Milan, and Venice where he was preeminent during the transition from late Gothic to Renaissance sculpture.

 HARVEY MILLER PUBLISHERS

2 vols, approx. 660 p., 505 b/w ills, 27 col. ills, 225 x 300 mm, 2022, ISBN 978-1-912554-80-5  
 Hardback: approx. € 250  
 Series: Studies in Medieval and Early Renaissance Art History  
 FORTHCOMING



## Dominicans and Franciscans in Medieval Rome

History, Architecture, and Art

Joan Barclay Lloyd

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, focussing 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.



## The Making of the Affetti

Torquato Tasso's *Jerusalem Delivered*  
from the Carracci to Tiepolo

Giovanni Careri

Armida reaches out to Rinaldo armed with a long knife. She hates him, she wants to kill him. Cupid restrains her arm, but the left hand of the sorceress already lies on that of the sleeping hero, a touch that leads her to fall in love. The blue and the red divide the scene. Two contrary passions — narrated by Torquato Tasso, depicted by Nicolas Poussin — are depicted across the canvas. Tasso's *Jerusalem Delivered* is by definition the poem of the *affetti*, and on this account it drew the undivided attention of painters, musicians, playwrights and choreographers throughout Europe from the moment of its publication in 1581 onward. Going beyond the narrated action, painters in particular focused on the complex dynamics of passion that Tasso's masterpiece conveys in literary images. This volume investigates the exchange between the poetic word and the most stimulating works that have interacted with it. Condensed within visual formulas, a variety of themes emerge such as the blurring of the lines between male and female identity, between love and war; the modern hero divided between the worldly, affective arena of the court and a *locus amoenus* where he could be sheltered from the assault of passions. Ultimately, the book examines the political implications of art in relation to court rituals and to all those practices through which power is built and strengthened. Examining the images that permeate poetry and the poetic devices that have found their way into painting, Careri identifies and examines a fundamental moment of reconfiguration in the visual history of passions. Through the paintings of great artists such as Poussin, Tintoretto, Guercino, Tiepolo, and the Carracci, he explores the «affective» revolution at the origin of the contemporary world.

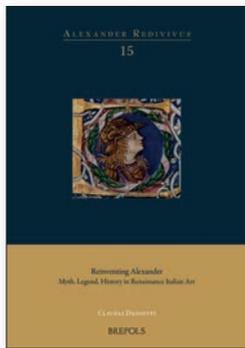
 HARVEY MILLER PUBLISHERS

---

439 p., 159 b/w ills, 10 col. ills, 216 x 280 mm, 2022, ISBN 978-2-503-57883-5  
Hardback: € 110  
Series: Medieval Monastic Studies, vol. 6  
AVAILABLE

---

284 p., 8 b/w ills, 55 col. ills, 220 x 280 mm, 2022, ISBN 978-1-912554-10-2  
Hardback: € 125  
Series: Studies in Baroque Art, vol. 14  
AVAILABLE



## Reinventing Alexander

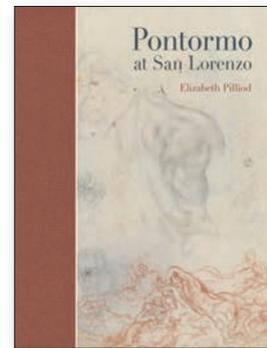
### Myth, Legend, History in Renaissance Italian Art

Claudia Daniotti

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. 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.

---

approx. 355 p., 80 b/w ills, 16 col. ills, 178 x 254 mm, 2022, ISBN 978-2-503-59743-0  
Hardback: € 100  
Series: Alexander redivivus, vol. 15  
FORTHCOMING



## Pontormo at San Lorenzo

### The Making and Meaning of a Lost Renaissance Masterpiece

Elizabeth Pilliod

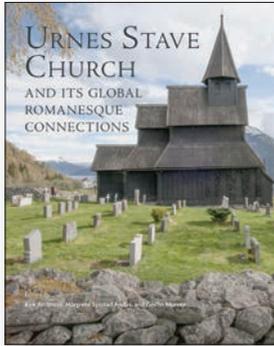
Pontormo's frescoes in San Lorenzo were the most important cycle of the sixteenth century after Michelangelo's Sistine frescoes. They had an enormous impact on artists until their destruction in the eighteenth century, and their interpretation has also had a significant bearing not only on the reception of this artist, but also of late Renaissance art in Florence. Based on archival and historical research, this book determines a new date for the inception of the fresco cycle and reconstructs the day-by-day activity in the church that had an impact on Pontormo's project. It reveals Pontormo's painstaking working method. The new reconstruction corrects the visual order of the frescoed scenes, and conclusively demonstrates the orthodoxy of the choir's iconography. It sets them into the artistic and architectural context of the church of San Lorenzo, relating them to works of art by Fra Bartolomeo and Michelangelo, as well as to complex liturgical and religious functions. This study establishes the intentions of the Medici and the canons of the church in having Pontormo paint the specific space in the church where he painted, and the specific subjects that were included. Finally, it reveals the unsuspected impact Pontormo's paintings had on other works of art.

---

 HARVEY MILLER PUBLISHERS

---

384 p., 58 b/w ills, 90 col. ills, ISBN 978-1-909400-94-8,  
Hardback: € 125  
Series: Studies in Medieval and Early Renaissance Art History  
AVAILABLE



## Urnes Stave Church and Its Global Romanesque Connections

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

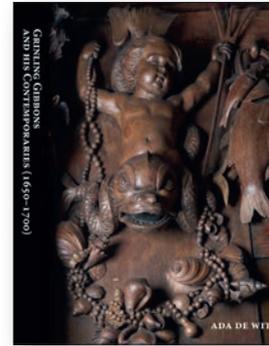
Urnes is the oldest and best known of the Norwegian stave churches. Despite its rich sculptural program, complex building history, fine medieval furnishings, and UNESCO World Heritage Site status, Urnes has attracted scant scholarly attention beyond Scandinavia. Broadly speaking, the church has been 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.

“Thankfully, the copious illustrations of this new book are the next best thing, since they combine exemplary detailed photographs with evocative views of its situation: in one particularly memorable case against the wintry backdrop of the fjord and snowy hills beyond.”

David Ekserdjian in *The Art Newspaper*, September 2022

480 p., 7 b/w ills, 230 col. ills, 225 x 280 mm, 2022, ISBN 978-2-503-59451-4  
 Hardback: € 165  
 Series: Studies in the Visual Cultures of the Middle Ages, vol. 18  
 AVAILABLE

 [Sample Pages Available on www.brepols.net](http://www.brepols.net)



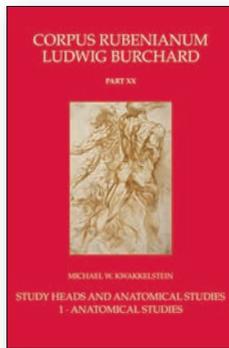
## Grinling Gibbons and his Contemporaries (1650-1700)

The Golden Age of Woodcarving in the Netherlands and Britain

Ada De Wit

One of the greatest artists of the English Baroque, Grinling Gibbons (1648–1721) was born in Rotterdam to English parents. He moved to England at the age of nineteen and embarked on a spectacular career. His exuberant lifelike carvings in limewood can be admired at Hampton Court Palace and at St Paul’s Cathedral in London. But what was the Dutch tradition that shaped him? And what set him apart from the other carvers of his time? This book explains the importance of woodcarving and provides new insights into the work of woodcarvers in the Netherlands and Britain. Full of discoveries and new images, it discusses little-known interiors, objects, craftsmen and their patrons, and provides a rich introduction to the ornamental world of woodcarving.

426 p., 350 col. ills, 220 x 280 mm, 2022, ISBN 978-2-503-58488-1  
 Hardback: € 150  
 Published outside a Series  
 AVAILABLE



## Corpus Rubenianum Ludwig Burchard, vol. XX.1 **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.

 HARVEY MILLER PUBLISHERS

220 p., 94 b/w ills, 62 col. ills, 175 x 260 mm, 2022, ISBN 978-0-905203-80-5  
Hardback: € 140  
Series: Corpus Rubenianum Ludwig Burchard, vol. 20.1  
AVAILABLE



## Corpus Rubenianum Ludwig Burchard XXII.2 **Rubens's House**

Nora De Poorter, Frans Baudouin

The house that Rubens built a few years after his return to Antwerp from Italy, and where he lived to the end of his life, was for the most part lost during the course of alterations carried out over the years. Two original parts survive, and they attest to the grandeur of the artist's house: the portico and garden pavilion. When the house came to be reconstructed in 1938–1946 a great many unsolved questions had to be tackled, but eventually the difficult project was concluded successfully, although the result sometimes departs from what is historically correct. The reconstructed house became a popular museum.

The present volume is the result of a quest to gather together and critically assess all authentic architectural elements and written, pictorial, and archaeological sources. This allows us to form an impression of the appearance of Rubens's unique house as well as the functions of its various parts. In addition, the sources that the *pictor doctus* Rubens used for inspiration in his design are discussed at length: architectural treatises, ancient art as well as the Renaissance architecture he had come to know during his stay in Italy.

 HARVEY MILLER PUBLISHERS

2 vols, 704 p., 199 b/w ills, 245 col. ills, 175 x 260 mm, 2022, ISBN 978-1-912554-64-5  
Hardback: € 275  
Series: Corpus Rubenianum Ludwig Burchard, vol. 22.2  
AVAILABLE



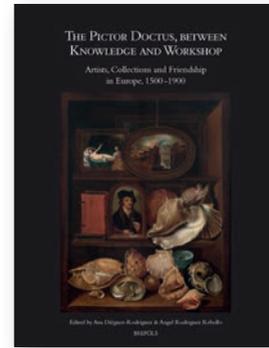
## New Perspectives on Abraham Bloemaert and his Workshop

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?

---

291 p., 115 b/w ills, 25 col. ills, 216 x 280 mm, 2022, ISBN 978-2-503-59801-7  
Paperback: € 100  
Series: Gouden Eeuw. New Perspectives on Dutch Seventeenth-Century Art, vol. 3  
AVAILABLE



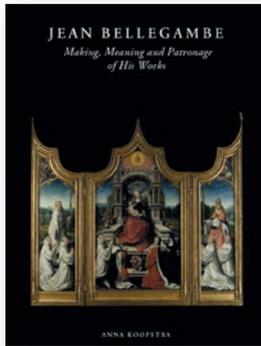
## The Pictor Doctus, between Knowledge and Workshop Artists, Collections and Friendship in Europe, 1500-1900

Ana Diéguez, Angel Rodriguez Rebollo (eds)

Recent research on the collections treasured by artists during their lifetime, or those collections they had access to, has contributed significantly to the understanding of their own compositions. Traditional historiography has favoured the study of the royal and aristocratic collections that could have inspired artists rather than of the artists' own collections. Only those of the 'great' artists, such as Rubens, Bernini, Velázquez or Mengs, have been comprehensively examined. In the eighteenth century, the notion of collecting itself was transformed. An aesthetic taste was fostered and developed through the gathering of objects, and the personal collection of an artist could therefore provide the key to a more thorough understanding of their production. The nineteenth century witnessed artists bequeathing their collections to different institutions, sometimes even creating their own institutional collection. Architects, painters, sculptors and goldsmiths assembled some of the most important artistic collections of their time in their workshops.

---

279 p., 11 b/w ills, 70 col. ills, 216 x 280 mm, 2022, ISBN 978-2-503-58908-4  
Paperback: € 125  
Published outside a Series  
AVAILABLE



## Jean Bellegambe (c. 1470-1535/36) Making, Meaning and Patronage of his Works

Anna Koopstra

Jean Bellegambe (c. 1470- 1535/36), whose career as far as we know spanned the first three decades of the sixteenth century, was a successful painter. His patrons included some of the most high-ranking clerics in the Habsburg-Burgundian Netherlands as well as members of the ruling class of Douai, the town where he lived and worked all his life.

This is the first study to appear since Dehaisnes' 1890 monograph that is exclusively devoted to the artist. By reassessing primary evidence - archival documents and material evidence from the works of art themselves - it aims to highlight Bellegambe's artistic achievements. Close scrutiny of his paintings and investigation of the artist's working methods will show that Bellegambe visualised the concerns of his patrons by closely linking the physical characteristics of his works to their original imagery, function and use.

This volume presents a series of five case studies of his works that were made for a monastic community, two individual clerics, a town hall and a bourgeois layman, thus providing rich evidence of patronage and audiences. The objective here is to examine how Bellegambe met the challenges posed by these commissions, and to gain further insight into the practice of a skilled artist who - rooted in a long line of craftsmanship and artistic tradition and in close collaboration with his colleagues and patrons - produced a body of highly original works.

---

160 p., 10 b/w ills, 105 col. ills, 210 x 297 mm, 2022, ISBN 978-2-503-57437-0  
Hardback: € 100  
Series: Me Fecit, vol. 11  
AVAILABLE



## Riemenschneider in Situ

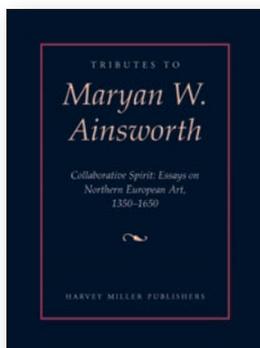
Katherine M. Boivin, Gregory C. Bryda (eds)

*Riemenschneider in Situ* presents the newest research on the work of one of the most famous late medieval and early Renaissance sculptors, Tilman Riemenschneider. Moving beyond questions of style, date, and workshop practice, this volume investigates the sculptor's programs across the south German region of Franconia that survive *in situ*, within the particular contexts for which they were designed and in which they were originally experienced. In shifting the focus from fragmentary pieces in museum collections to extant installations in their original church settings, the volume contributes to a wave of scholarship interested in reanimating medieval artistic ensembles by considering them as complex visual environments. Together, the authors—conservators, museum professionals, and art historians—provide an essential and overdue study of Riemenschneider's best-preserved pieces, while also making an important, collaborative addition to the broader discipline of pre-modern art history.

---

 HARVEY MILLER PUBLISHERS

416 p., 33 b/w ills, 222 col. ills, 225 x 300 mm, 2022, ISBN 978-1-912554-45-4  
Hardback: € 180  
Series: VISTAS, vol. 4  
AVAILABLE



## Tributes to Maryan W. Ainsworth

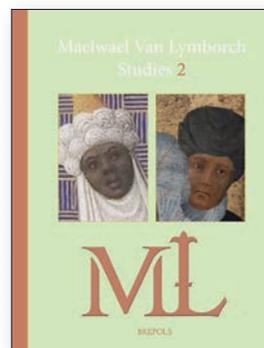
### Collaborative Spirit: Essays on Northern European Art, 1350-1650

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

This volume honors 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.

 HARVEY MILLER PUBLISHERS

346 p., 250 col. ills, 210 x 275 mm, 2022, ISBN 978-1-912554-75-1  
Hardback: € 75  
Series: Tributes, vol. 12  
AVAILABLE



## Maelwael Van Lymborch Studies 2

André Stufkens (ed.)

### TABLE OF CONTENTS

Prelude

Pieter Roelofs — *Johan Maelwael & the Van Lymborch Brothers: New Perspectives*

### Theme I: The Battle of Nicopolis and Burgundian Art

Susie Nash — *The Martyrdom of St Denis, the Chartreuse de Champmol and the Battle of Nicopolis*

David de Bruijn Kops — *Pseudo-Arabic Inscriptions in the Work of Claus Sluter, Johan Maelwael, Henry Bellechose, and the Van Lymborch Brothers during the Post-Nicopolis Reign of Philip the Bold and John the Fearless, 1398–1419*

### Theme II: New, Unique Discoveries

Rob Dücker — *An Unrecorded Book of Hours for Jean, Duke of Berry?*

Frits Scholten — *Claus Sluter in the Rijksmuseum*

### Theme III: The Practice of Illuminators, Painters & Margin Decorators

Ines Villela-Petit — *Painter versus Illuminator: Looking for Paul van Lymborch*

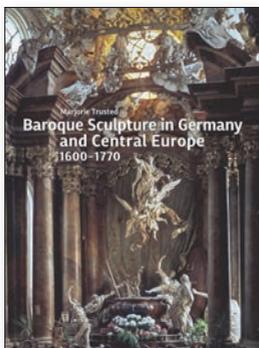
Ella Letort — *Plagues and Processions: Re-Examining the Drawings of Ms. Douce 144*

André Stufkens and Jacobus Trijsburg — *The Seal and Blazon of Johan Maelwael*

André Stufkens — *The Exaltation of the Cross. A High Density of Meanings: From Africans to Zacharias*

Index

260 p., 360 col. ills, 220 x 300 mm, 2022, ISBN 978-2-503-59894-9  
Hardback: € 110  
Series: Maelwael Van Lymborch Studies, vol. 2  
AVAILABLE



## Baroque Sculpture in Germany and Central Europe (1600-1770)

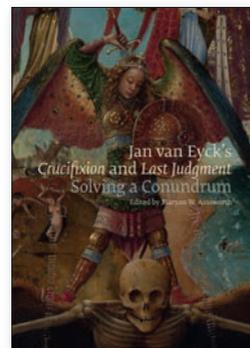
Marjorie Trusted

Around 1600, a new style of sculpture started to evolve and flourish in Central Europe and in the German-speaking lands. Dramatic wood and stone figures peopled the palaces, gardens and churches of Munich, Berlin, Dresden, Düsseldorf, Vienna and Prague. These great works of art are little known outside Germany and Austria, partly because their colour and vivacity are so astoundingly different from the sculpture that was being produced in Italy, France and elsewhere in Northern Europe at that time. They are overpowering, and amongst the greatest works of art produced in Europe in the seventeenth century. This groundbreaking book explores their history and conveys their visual power.

 HARVEY MILLER PUBLISHERS

288 p., 3 b/w ills, 150 col. ills, 225 x 300 mm, 2022, ISBN 978-1-909400-95-5  
Hardback: € 50  
Published outside a Series  
AVAILABLE

 Sample Pages Available on [www.brepols.net](http://www.brepols.net)



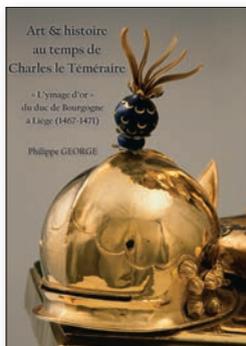
## Jan van Eyck's Crucifixion and Last Judgment: Solving a Conundrum

Maryan Ainsworth (ed.)

Among the most intriguing and confounding works of Jan van Eyck's oeuvre are the Crucifixion and Last Judgment in New York's Metropolitan Museum of Art. Although acquired in 1933 as a diptych, questions have remained about their initial configuration, and how these paintings functioned. The recent technical investigations of the paintings and their original frames added further complexities to these inquiries when a fragmentary text in Middle Dutch was discovered through X-radiography on the frames surrounding the two paintings. The many facets of the ensuing investigation necessitated an interdisciplinary collaboration of researchers involving an art historian, paintings conservator, and museum scientist – namely, Maryan Ainsworth, Sophie Scully, and Silvia Centeno. Moreover, the new discovery of the formerly hidden text called for the enrichment of the interdisciplinary team by a paleographer and a classical philologist, Marc Smith and Christina Meckelnborg. This book relates the unfolding story of the investigations from in-depth technical research, facilitating the conservation treatment of the frames, to the art historical study that connected these findings to the religious, political, and social contexts of the times.

195 p., 170 col. ills, 225 x 300 mm, 2022, ISBN 978-2-503-59690-7  
Hardback: € 125  
Series: Me Fecit, vol. 13  
AVAILABLE

 Sample Pages Available on [www.brepols.net](http://www.brepols.net)



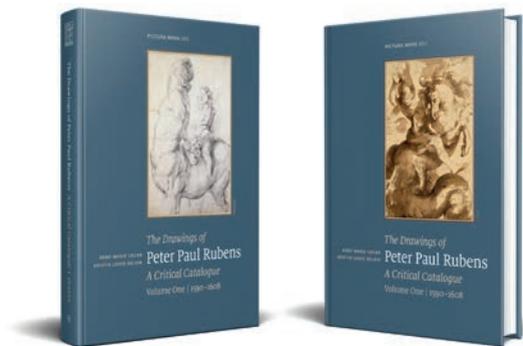
## Art et histoire au temps de Charles le Téméraire

« L'ymage d'or » du duc de Bourgogne à Liège (1467-1471)

Philippe George

Le reliquaire de Charles le Téméraire est une œuvre d'art majeure du patrimoine artistique international et l'un des fleurons du Trésor rénové de la Cathédrale de Liège. La multiplicité des questions que suscite ce groupe orfèvre, dans un dossier interdisciplinaire très complexe, contribue à l'engouement sans cesse croissant d'un large public pour le « siècle de Bourgogne ». L'ouvrage se veut novateur dans la problématique et apporte de nouvelles hypothèses; il ouvre aussi un vaste regard sur le mécénat des ducs de Bourgogne et le raffinement d'une des cours les plus riches du XVe siècle européen.

136 p., 3 b/w ills, 143 col. ills, 210 x 297 mm, 2022, ISBN 978-2-503-59542-9  
 Paperback: € 60  
 Série: Art & Histoire du Pays de Liège, vol. 3  
 FORTHCOMING



## The Drawings of Peter Paul Rubens A Critical Catalogue

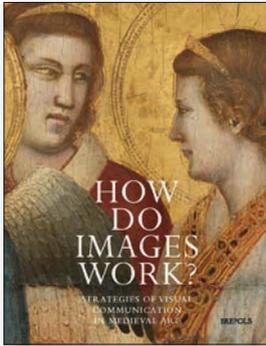
Volume One (1590–1608)

Anne-Marie Logan, Kristin Belkin

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

Volume I consists of the drawings of the artist's childhood, apprenticeship and first years as a master in Antwerp to his formative years in Italy, spent mostly in Mantua and Rome, with an excursion to Spain. For the first time, Rubens's copies and their models are not discussed and illustrated as a separate entity but are fully integrated into the rest of his graphic oeuvre, thus showing copies and original compositions created at the same time side by side. The volume contains 204 entries, including several sheets with drawings on recto and verso. Each entry consists of a detailed physical description of the drawing, provenance, exhibition history, full bibliography and a critical, interpretive discussion. In addition, Volume I contains an essay on the history of the scholarship of Rubens's drawings, a subject that has not been treated before.

2 vols, 536 p., 260 col. ills, ISBN 978-2-503-59570-2  
 Hardback: € 175  
 Series: Pictura Nova, vol. 22  
 AVAILABLE



## How Do Images Work? Strategies of Visual Communication in Medieval Art

Christine Beier, Tim Juckes, Assaf Pinkus (eds)

How did historical images work and interact with their beholders and users? Drawing on the results of an international conference held in Vienna in 2018, this volume offers new perspectives on a central question for contemporary art history. The fourteen authors approach working imagery from the medieval and early modern periods in terms of its production, usage, and reception. They address wide-ranging media — architecture, sculpture, painting, metalwork, stained glass — in similarly wide-ranging contexts: from monumental installations in the most public zones of urban churches to exquisite devotional objects and illuminated books reserved for more exclusive settings. While including research from West European and American institutions, the project also engages with the distinctive scholarly traditions of Eastern Europe and Israel. In all these ways, it reflects the interests of the dedicatee Michael Viktor Schwarz, whose introductory interview lays out the parameters of the subject.

---

iv + 244 p., 31 b/w ills, 140 col. ills, 216 x 280 mm, 2022, ISBN 978-2-503-59587-0  
Hardback: € 100  
Published outside a Series  
AVAILABLE



## Sacred Images and Normativity Contested Forms in Early Modern Art

Chiara Franceschini (ed.)

Early modern objects, images and artworks often served as nodes of discussion and contestation. If images were sometimes contested by external and often competing agencies (religious and secular authorities, image theoreticians, inquisitions, or single individuals), artists and objects were often just as likely to impose their own rules and standards through the continuation or contestation of established visual traditions, styles, iconographies, materialities, reproductions and reframings.

Centering on the capacity of the image as agent — either in actual legal processes or, more generally, in the creation of new visual standards — this volume provides a first exploration of image normativity by means of a series of case studies that focus in different ways on the intersections between the limits of the sacred image and the power of art between 1450 and 1650.

The fourteen contributors to this volume discuss the status of images and objects in trials; contested portraits, objects and iconographies; the limits to representations of suffering; the tensions between theology and art; and the significance of copies and adaptations that establish as well as contest visual norms from Europe and beyond.

---

320 p., 37 b/w ills, 97 col. ills, 216 x 280 mm, 2022, ISBN 978-2-503-58466-9  
Hardback: € 115  
Series: The Normativity of Sacred Images in Early Modern Europe, vol. 1  
AVAILABLE



## Reimagining the *Ballet des Porcelaines* A Tale of Magic, Desire, and Exotic Entanglement

Meredith Martin (ed.)

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.

 HARVEY MILLER PUBLISHERS

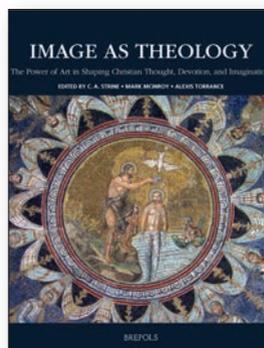
168 p., 84 col. ills, 220 x 280 mm, 2022, ISBN 978-1-912554-81-2

Hardback: € 75

Published outside a Series

AVAILABLE

 [Sample Pages Available on www.brepols.net](http://www.brepols.net)



## 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. 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.

244 p., 11 b/w ills, 40 col. ills, 220 x 280 mm, 2022, ISBN 978-2-503-58121-7

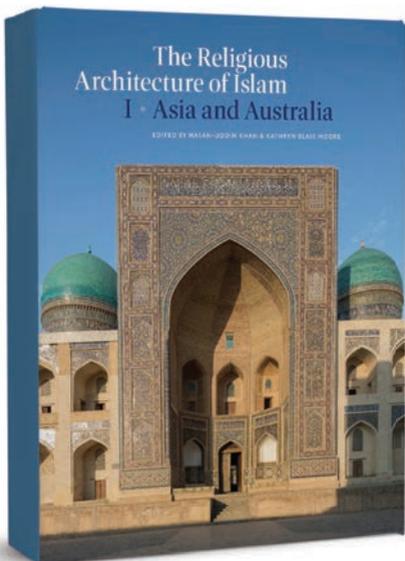
Hardback: € 110

Series: Arts and the Sacred, vol. 6

AVAILABLE

# The Religious Architecture of Islam

*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 address major themes across historical and contemporary periods of Islam and provide more focused studies of developments unique to specific regions and historical periods. The essays cover Islamic religious architecture broadly defined, including mosques, madrasas, saints' shrines, and funerary architecture. *The Religious Architecture of Islam* both provides an introduction to the history of Islamic architecture and reflects the most recent scholarship within the field.



## Volume I: Asia and Australia

Kathryn Moore, Hasan-Uddin Khan (eds)

488 p., 300 col. ills, 220 x 280 mm, 2021, ISBN 978-2-503-58935-0

Hardback: € 150

Published outside a Series

AVAILABLE

 [Sample Pages Available on www.brepols.net](http://www.brepols.net)

## TABLE OF CONTENTS

Hasan-Uddin Khan and Kathryn Blair Moore — *Introduction*

### Background Themes

Heba Mostafa — *Locating the Sacred in Early Islamic Architecture*

Nezar AlSayyad and İpek Türeli — *The Mosque in the Urban Context*

D. Fairchild Ruggles — *Gardens as Places of Piety and Faith*

Imdat As — *Complex Patterns and Three-Dimensional Geometry in Islamic Religious Architecture*

Matthew Saba and Michael A. Toler — *Archives and Archival Documents in the Study of Islamic Religious Architecture*

### West and Central Asia

Abeer Hussam Eddin Allahham — *The Holy Mosque of Mecca*

Akel Ismail Kahera — *The Mosque of the Prophet at Medina*

Kathryn Blair Moore — *The Dome of the Rock through the Centuries*

Mattia Guidetti — *The Great Mosque of Damascus through the Medieval Period*

Mattia Guidetti — *Early Islam and Byzantine Churches*

Melanie Michailidis — *Early Mosques in Iran and Central Asia*

Matthew Saba — *Funerary Architecture in Iraq under the Abbasids and their Successors, 750–1250*

Megan Boomer and Robert Ousterhout — *Muslims, Byzantines, and Western Christians on the Haram al-Sharif*

Stephennie Mulder — *Mosques under the Ayyubids*

Stephennie Mulder — *Shrines in the Central Islamic Lands*

Melanie Michailidis — *Shrines and Mausolea in Iran and Central Asia*

Sheila Blair — *The Ilkhanids and their Successors*

Bernard O'Kane — *Religious Architecture of Central Asia under the Timurids and their Successors*

Farshid Emami — *Religious Architecture of Safavid Iran*

Oya Pancaroğlu — *Islamic Architecture in Medieval Anatolia, 1150–1450*

Zeynep Yürekli — *Three Sufi Shrines under the Ottomans*

Ali Uzay Peker — *Seljuk and Ottoman Mosques*

Imdat As — *Kocatepe: The Unbuilt State Mosque of Turkey*

James Steele — *Regionalist Expressions of the Mosque in the Arabian Peninsula and Middle East*

### South and East Asia

Alka Patel — *The Sultanates in South Asia, 700–1690*

Laura E. Parodi — *Mughal Religious Architecture*

Kamil Khan Mumtaz — *Badshahi Masjid, Lahore*

Kamil Khan Mumtaz — *The Architecture of Sufi Shrines in Pakistan*

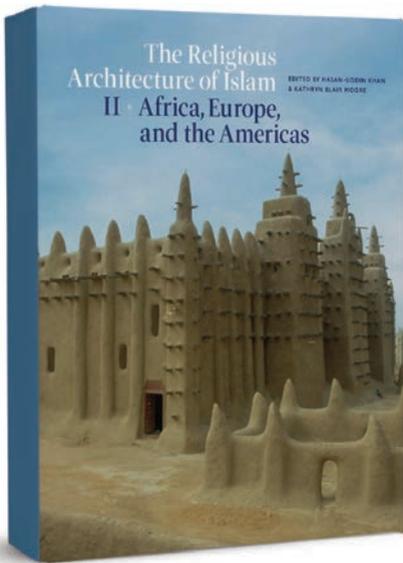
Imran bin Tajudeen — *Pre-Islamic and Vernacular Elements in the Southeast Asian Mosques of Nusantara*

Nancy S. Steinhardt — *The Mosque in China*

Hasan-Uddin Khan — *The Great Mosque of Xi'an (Qing Zhen Si)*

### Australia

Tammy Gaber — *New Australian Mosques*



## Volume II: Africa, Europe, and the Americas

Kathryn Moore, Hasan-Uddin Khan (eds)

**Hasan-Uddin Khan**, Distinguished Professor Emeritus of Architecture and Historic Preservation at Roger Williams University (RWU) has worked as an architect and critic around the globe.

**Kathryn Blair Moore**, Assistant Professor of Art History at the University of Connecticut, has a PhD in Art History from New York University's Institute of Fine Arts. Her research and publications have ranged from medieval Europe and the Middle East during the Crusades to the Italian Renaissance.

360 p., 293 col. ills, 220 x 280 mm, 2022, ISBN 978-2-503-58936-7

Hardback: € 150

Published outside a Series

AVAILABLE

 Sample Pages Available on [www.brepols.net](http://www.brepols.net)

## TABLE OF CONTENTS

### Al-Andalus and the Maghrib

- Claire D. Anderson — *Early Mosque Architecture in Al-Andalus and the Maghrib*  
 Claire D. Anderson — *Islamic Religious Spaces in Secular Monuments in the West Through the Caliphal Period*  
 Susana Calvo Capilla — *The Mosque of Cordoba*  
 Juan Carlos Ruiz Souza — *The Mosque of Cordoba and Iberia's Christians*  
 Jessica Renee Streit — *Almohad Religious Spaces*  
 Susana Calvo Capilla — *The Taifa-period Mosques of Al-Andalus*  
 Susana Calvo Capilla — *The Rural and Urban Mosques of Al-Andalus*

### Africa and Sicily

- Jonathan M. Bloom — *Fatimid Mosques*  
 Kristen Strehle — *Religious Spaces in Islamic and Norman Sicily*  
 Lara Tohme — *The Ribats of North Africa*  
 Mariam Rosser-Owen — *The Almoravid Religious Spaces of Marrakesh and Fez*  
 Cynthia Robinson — *The Great Mosque of Tlemcen*  
 Hasan-Uddin Khan — *The Mosque of Hassan II, Casablanca*  
 Amira K. Bennison — *Madrasas in the Maghrib*  
 Amira K. Bennison — *Mosques and Society in the Maghrib*  
 Stephennie Mulder — *Mamluk Religious Architecture*  
 Nnamdi Elleh — *The Earth Mosques of West Africa*  
 Vera-Simone Schulz — *Coral Stone Mosques in East Africa*

### Europe

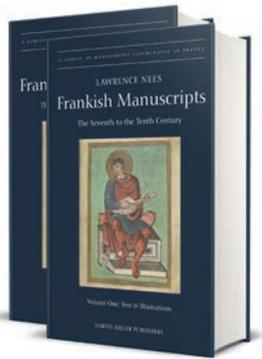
- Jelena Bogdanović — *Religious Landscape in the Balkans in the Fifteenth and Sixteenth Centuries*  
 Jelena Bogdanović and Vladimir Kulić — *The Šerefudin White Mosque*  
 Nebahat Avcioglu — *The Modern and Contemporary Mosque in Europe, Russia, and Turkey*  
 Nebahat Avcioglu — *Britain's First Mosque: Woking*

### The Americas

- Omar Khalidi — *North American Mosques*  
 Tammy Gaber — *Canadian Mosques*  
 Caroline "Olivia" Wolf — *Modern and Contemporary Mosques in Latin America*  
 Caroline "Olivia" Wolf — *Argentina's King Fahd Islamic Cultural Center*

Glossary

Index



## A Survey of Manuscripts Illuminated in France, vol. 2 **Frankish Manuscripts: The Seventh to the Tenth Century**

Lawrence Nees

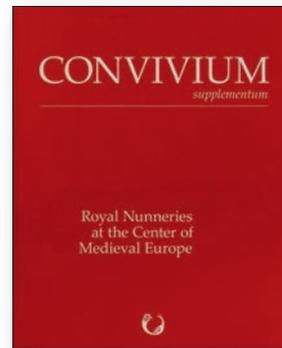
Frankish Manuscripts covers the earliest period in this series devoted to manuscripts illuminated in France. The two volumes explore those manuscripts that originate in the period before the kingdom of France emerged at the end of the tenth century. From the seventh to the tenth century most of modern 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 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.

---

2 vols, 708 p., 29 b/w ills, 302 col. ills, ISBN 978-1-872501-25-3  
Hardback: € 295  
Series: A Survey of Manuscripts Illuminated in France, vol. 2  
AVAILABLE

 [Sample Pages Available on www.brepols.net](http://www.brepols.net)



## **Royal Nunneries at the Center of Medieval Europe**

Art, Architecture, Aesthetics (13th-14th Centuries)

Klára Benešová, Tanja Michalsky, Daniela Rywiková,  
Elisabetta 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.

---

165 p., 210 x 270 mm, 2022, ISBN 978-80-280-0023-3  
Paperback: € 75  
Series: Convivium Supplementum, vol. 9  
AVAILABLE



## Picturing Animals in Early Modern Europe

### Art and Soul

Sarah Cohen

Do animals other than humans have consciousness? Do they knowingly feel and think, rather than simply respond to stimuli? Can they be said to have their own subjectivity? These questions, which are still debated today, arose forcefully in Europe during the sixteenth and seventeenth centuries, when empirical approaches to defining and studying the natural world were coming to the fore. Philosophers, physicians and moralists debated the question of whether the immaterial “soul”—which in the early modern era encompassed all forms of thought and subjective experience—belonged to the human mind alone, or whether it could also exist in the material bodies of nonhuman animals. This book argues that early modern visual art offers uniquely probing and nuanced demonstrations of animal consciousness and

agency. The questions that impelled the early modern debates over animal soul are used as a guide to examine a range of works produced in different media by artists in Germany, the Netherlands, northern Italy, and France. Manipulating the matter of their respective mediums, artists emphasized animals’ substantial existence, and a number of them explicitly connected their own role as painters, sculptors, or graphic artists with the life force of animal matter. As nature’s protagonists, the animals in these artworks assume many different kinds of roles, often quite subtle and hard to construe. When studied as a group, they offer striking insight into how early moderns struggled to define and depict the animal “soul.”

 HARVEY MILLER PUBLISHERS

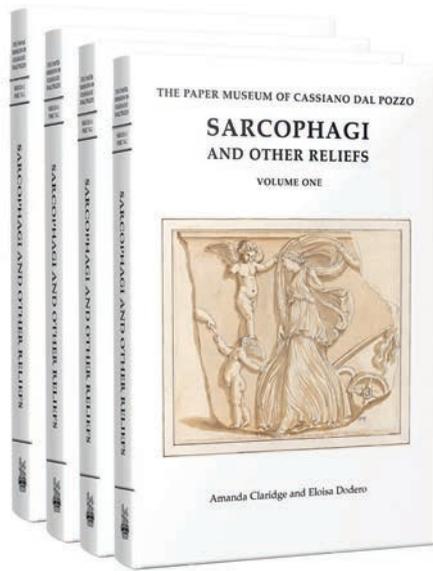
296 p., 165 col. ills, 225 x 300 mm, 2022, ISBN 978-1-912554-32-4

Hardback: € 150

Series: Studies in Baroque Art, vol. 15

AVAILABLE

 [Sample Pages Available on www.brepols.net](http://www.brepols.net)



## The Paper Museum of Cassiano dal Pozzo. Series A: Antiquities and Architecture **Sarcophagi and Other Reliefs**

Amanda Claridge, Eloisa Dodero

The 1,055 drawings catalogued in these four volumes are mainly divided between the Royal Library at Windsor Castle and the Department of Greece and Rome of the British Museum, but are also scattered in other public and private collections across the world. They correspond most closely to Cassiano's definition of the Paper Museum as his attempt to have 'skilled young draughtsmen' draw 'everything good in marbles and bronze which can provide some information about antiquity'. He focused in the first instance on the ancient figurative reliefs which are especially abundant in the city of Rome, carved on marble sarcophagi, tombstones, altars, bases and a wide range of other monuments. The drawings depict both the public reliefs of the city – such as those on the Arch of Constantine or the Column of Marcus Aurelius – and those from the major Roman private collections of the period, including the Aldobrandini, Borghese, Medici, Farnese, Barberini and Giustiniani collections.

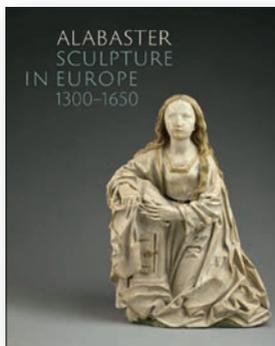
Cassiano started the project in the 1620s with the intention of publishing the drawings as a series of prints. No printed edition ever came to pass, but the drawings collection expanded with still greater energy in the 1630s, when Pietro Testa and other young artists from the circle of Pietro da Cortona were employed. After Cassiano's death in 1657 the enterprise was carried forward by his younger brother Carlo Antonio, who continued to collect drawings of sarcophagi and reliefs well into the 1680s. Sixteenth century purchases were also made for the collection, including works by Battista Franco and Pirro Ligorio.

Four introductory essays explore the context in which the project evolved and discuss the collecting history of the Paper Museum as attested by the mounts and numbering found on many of the drawings. The range of different hands at work are identified, and a detailed survey is provided of the existing albums or the past configurations of others now dismembered.

 HARVEY MILLER PUBLISHERS

4 vols, viii + 1794 p., 190 b/w ills, 1170 col. ills, 210 x 275 mm, 2022, ISBN 978-1-912554-56-0  
Hardback: € 235  
Series: The Paper Museum of Cassiano dal Pozzo. Series A: Antiquities and Architecture, vol. 3  
AVAILABLE

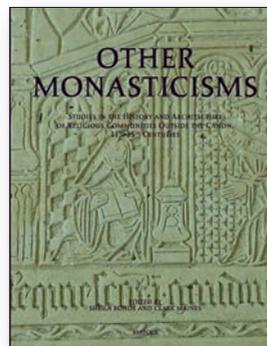
 [Sample Images Available on www.brepols.net](http://www.brepols.net)



## Alabaster Sculpture in Europe (1300-1650)

Marjan Debaene (ed.)

Alabaster was a popular material in European sculpture, especially from the fourteenth to the seventeenth century. Its relative availability and easy to sculpt characteristic made it a highly suitable material for both large monuments and small objects, for mass production and individual works, from England to Spain and France to the Netherlands, Germany and Poland. This material has been the subject of multidisciplinary research in various European countries for several decades. The research combines material analyses with historical and art-historical approaches. This publication, made for the occasion of the large exhibition on the theme at M Leuven, brings together all renown specialists on the material and sheds light on the many facets of alabaster, such as its physical and chemical properties as well as its translucency, its whiteness, its softness, and its beautiful sheen, all of which made it a popular material used in different types of sculpture from the middle ages to the baroque, all throughout Europe, ranging from bespoke tombs, funerary monuments and commissioned sculptures and altarpieces to commercially interesting formulas such as English or Mechelen alabaster reliefs.



## Other Monasticisms

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

Sheila Bonde, Clark Maines (eds)

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.

 HARVEY MILLER PUBLISHERS

320 p., 360 col. ills, 240 x 280 mm, 2022, ISBN 978-1-912554-92-8

Hardback: € 100

Series: Studies in Medieval and Early Renaissance Art History

AVAILABLE

 [Sample Pages Available on www.brepols.net](http://www.brepols.net)

iv + 370 p., 20 b/w ills, 76 col. ills, 220 x 280 mm, 2022, ISBN 978-2-503-58784-4

Hardback: € 160

Published outside a Series

AVAILABLE



## Convivium 9.1 (2022)

Dynamics of Medieval Landscape.  
Cultural Shaping of the Environment

### TABLE OF CONTENTS

#### Introduction

Adrien Palladino — *Dynamics of Medieval Landscape. Measure, Environment, Conversion*

#### Articles

Michele Bacci — *The New Zion of Ot'kht'a*

Manuela Studer-Karlen — *The Pictorial Compositions on the Cross Stelae in Georgia (Fifth–Ninth Centuries)*

Alberto Viridis — *Landscapes of the Past. Interactions with Prehistoric Monuments and Early Medieval Conversion Practices Between Sardinia and the British Isles*

Fabio Mari — *Paesaggio sacro e cultura viva. Le pitture della chiesa inferiore del Sacro Speco di Subiaco*

Luca Capriotti — *Note sul paesaggio medievale. Cicli scultorei dei mesi nella Toscana del XII e XIII secolo*

Alessandra Panizzo — *The Medieval Origins of the Carthusian Landscape in Piedmont (Twelfth–Fourteenth Centuries)*

Martin F. Lešák — *Transforming a Desert, Claiming the Domain. The Early Medieval Landscape of Conques*

Ivan Foletti — *Spaces for Miracles. Constructing Sacred Space through the Body, from Conques to the Mediterranean, and Beyond*

188 p., 160 x 240 mm, 2022, ISBN 978-2-503-59746-1

Paperback: € 47.50

Series: Convivium, vol. 9.1

AVAILABLE



## Ikon 15/2022

Iconography and Religious Otherness

### TABLE OF CONTENTS

#### Uvodna riječ / Foreword

**Claudia Cieri Via**

Unveiling the Other: Art, Images, and Cultures

**Debra Higgs Strickland**

Otherness on the Hereford World Map (c. 1300)

**Iris Crötecke**

The Visibility of the Pagans: Transformation and Dissemination of an Undervalued Ancient Motif in Northern European Medieval Art

**Ivana Čapeta Rakić–Giuseppe Capriotti**

An Inquiry into the Image of Jews in 15<sup>th</sup>-Century Istria: The Iconography of the Jewish-Christian Dispute

**Nataša Kavčič**

Otherness in Medieval Document Decoration

**Jakov Đorđević**

Visualising Sexual Otherness in the Late Medieval Eastern Christian Monasteries

**Dmitriy Antonov**

Demonizing the Aggressors: Russian Icons of *The Battle of Novgorodians against Suzdalians*

**Sergei Zotov**

Pagan Otherness in the Christian Church: Iconography of Ancient Philosophers and Intellectuals in Russia and the Balkans

**Nicolás Kwiatkowski**

Martyrdom and the Visual Production of Otherness in Europe, 1450-1650)

...

Continue table of contents on [www.brepols.net](http://www.brepols.net)

296 p., 240 x 310 mm, 2022, ISBN 978-2-503-59867-3

Paperback: € 60

Series: IKON, vol. 15

AVAILABLE



## Bringing the Holy Land Home

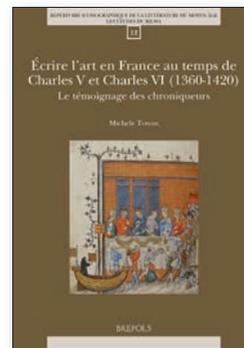
### The Crusades, Chertsey Abbey, and the Reconstruction of a Medieval Masterpiece

Amanda Luyster (ed.)

A carefully-integrated group of studies begins with the so-called “Chertsey” ceramic tiles, depicting combat between King Richard the Lionheart and Saladin. Found at Chertsey Abbey not far outside London and admired since the nineteenth century, we present here a new reconstruction of both the tiles and their previously-undeciphered Latin texts. The reconstruction demonstrates not only that the theme of the entire mosaic is the Crusades, but also that the overall appearance of the tiles, when laid as a floor, draws from the composition and iconography of imported Islamic and Byzantine silks. Essays illuminate specific material contexts that similarly witness western Europe’s, and particularly England’s, engagement with the material culture of the eastern Mediterranean, including ceramics, textiles, relics and reliquaries, metalwork, coins, sculpture, and ivories.

 HARVEY MILLER PUBLISHERS

376 p., 136 col. ills, 240 x 240 mm, 2022, ISBN 978-1-912554-94-2  
 Hardback: € 100  
 Series: Studies in Medieval and Early Renaissance Art History  
 AVAILABLE



## Écrire l'art en France au temps de Charles V et Charles VI (1360-1420)

### Le témoignage des chroniqueurs

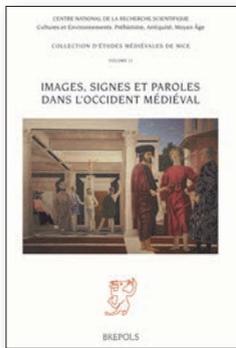
Michele Tomasi

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 importants ouvrages 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.

L'analyse fine du texte des chroniqueurs et de leurs mots donne accès aux représentations et dévoile les pratiques, les attentes et les hiérarchies des élites françaises aux xive et xve 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.

199 p., 11 b/w ills, 31 col. ills, 210 x 297 mm, 2022, ISBN 978-2-503-59588-7  
 Paperback: approx. € 55  
 Série: Les Études du RILMA, vol. 12  
 AVAILABLE



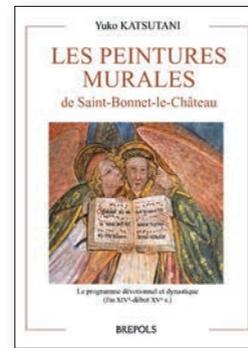
## Images, signes et paroles dans l'Occident médiéval

Rosa Maria Dessì, Didier Méhu (éd.)

Cet ouvrage rassemble dix contributions qui proposent des perspectives originales pour l'analyse conjointe des modes d'expression figurée de l'Occident médiéval. Menées tant par des « historiens de l'art » que par des « historiens », elles abordent la question de l'image-objet, des signes alphabétiques et iconiques, du lieu peint, de la liturgie et de la prédication. Documents d'archives, exégèse biblique, sermons et récits hagiographiques sont exploités de manière fine et exhaustive pour rendre compte, au plus près, du contexte d'exécution des œuvres, qu'elles soient inconnues ou célèbres. Ce sont alors les angles d'approches adoptés, comme l'anthropologie des images ou les études transgenre, mais aussi les relations complexes entre art, architecture et rites, qui enrichissent ici l'exploration et d'objets de culte – les lipsanothèques catalanes, les linges de l'autel ou les ex-voto – et de panneaux peints – comme la Flagellation du Christ de Piero della Francesca – et des cycles de peintures décorant la Tour Ferrande à Pernes-les-Fontaines, San Pellegrino à Bominaco, et cinq chapelles de la Ligurie et du Piémont.

---

376 p., 136 col. ills, 240 x 240 mm, 2022, ISBN 978-1-912554-94-2  
Hardback: approx. € 75  
Series: Studies in Medieval and Early Renaissance Art History  
FORTHCOMING



## Les peintures murales de Saint-Bonnet-le-Château

Yuko Katsutani

Les peintures murales de la chapelle basse de la collégiale de Saint-Bonnet-le-Château présentent un riche programme iconographique, supposant la succession de commanditaires distincts au début du XVe s. La première phase fut dévotionnelle ; la seconde affecta le décor de la voûte, à l'initiative d'Anne Dauphine, et proposa avec les Anges musiciens une iconographie élaborée, inspirée mais adaptée des exemples du Mans, en hommage à son époux défunt, Louis II, duc de Bourbon. Le talent de l'artiste, Louis Vobis, fut de lier les parties les unes aux autres. L'étude iconographique et stylistique définit les modèles et l'esthétique du maître passé par Avignon et Paris, informé des expériences des enlumineurs du duc de Berry et de l'art savoyard.

---

approx. 300 p., 200 col. ills, 225 x 300 mm, ISBN 978-2-503-59307-4  
Hardback: € 125  
Publié hors série  
FORTHCOMING





© A. Coorbe