

New Titles

2021-2022

 HARVEY
MILLER

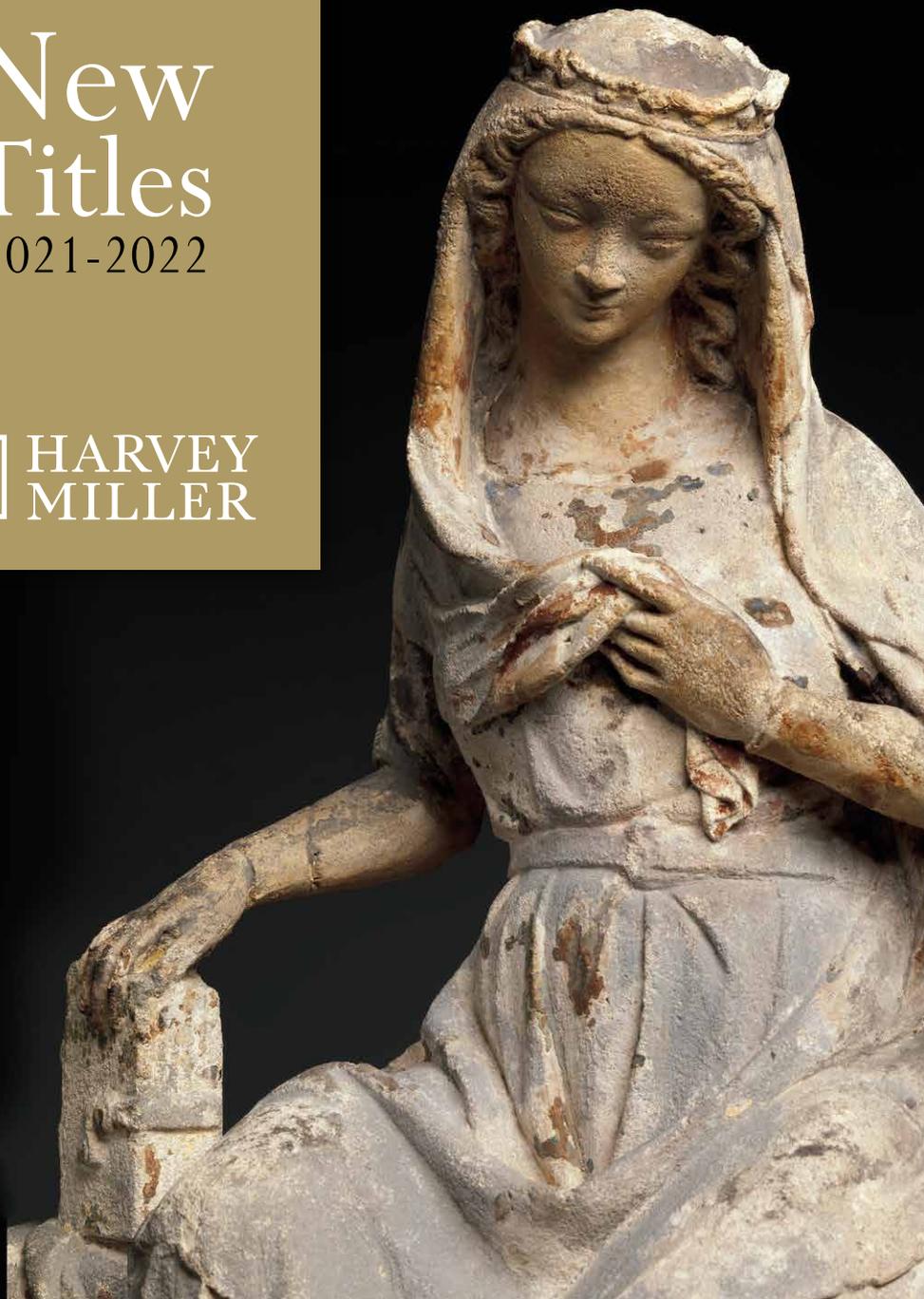


Table of Contents

Manuscripts in the Making / Book Series _____	3
Harvey Miller Studies in the History of Culture _____	4
The Medici Archive Project _____	5
Renovatio Artium _____	6
Reading Dante with Images _____	8
VISTAS _____	11
Studies in Medieval and Early Renaissance Art History _____	16
Carlo Cesare Malvasia's <i>Felsina Pittrice</i> : The Lives of the Bolognese Painters _____	30
Studies in Baroque Art _____	31
Corpus Rubenianum Ludwig Burchard _____	36
Distinguished Contributions to the Study of the Arts in the Burgundian Netherlands _____	38
In the Shadow of the Lion of St. Mark _____	40
The Inventory of King Henry VIII _____	43
Tributes _____	44

WEBSITE

www.harveymillerpublishers.com – www.brepols.net

E-NEWSLETTER

Subscribe to our free E-Newsletter: info@brepols.net

Please specify your field(s) of interest.

SOCIAL MEDIA

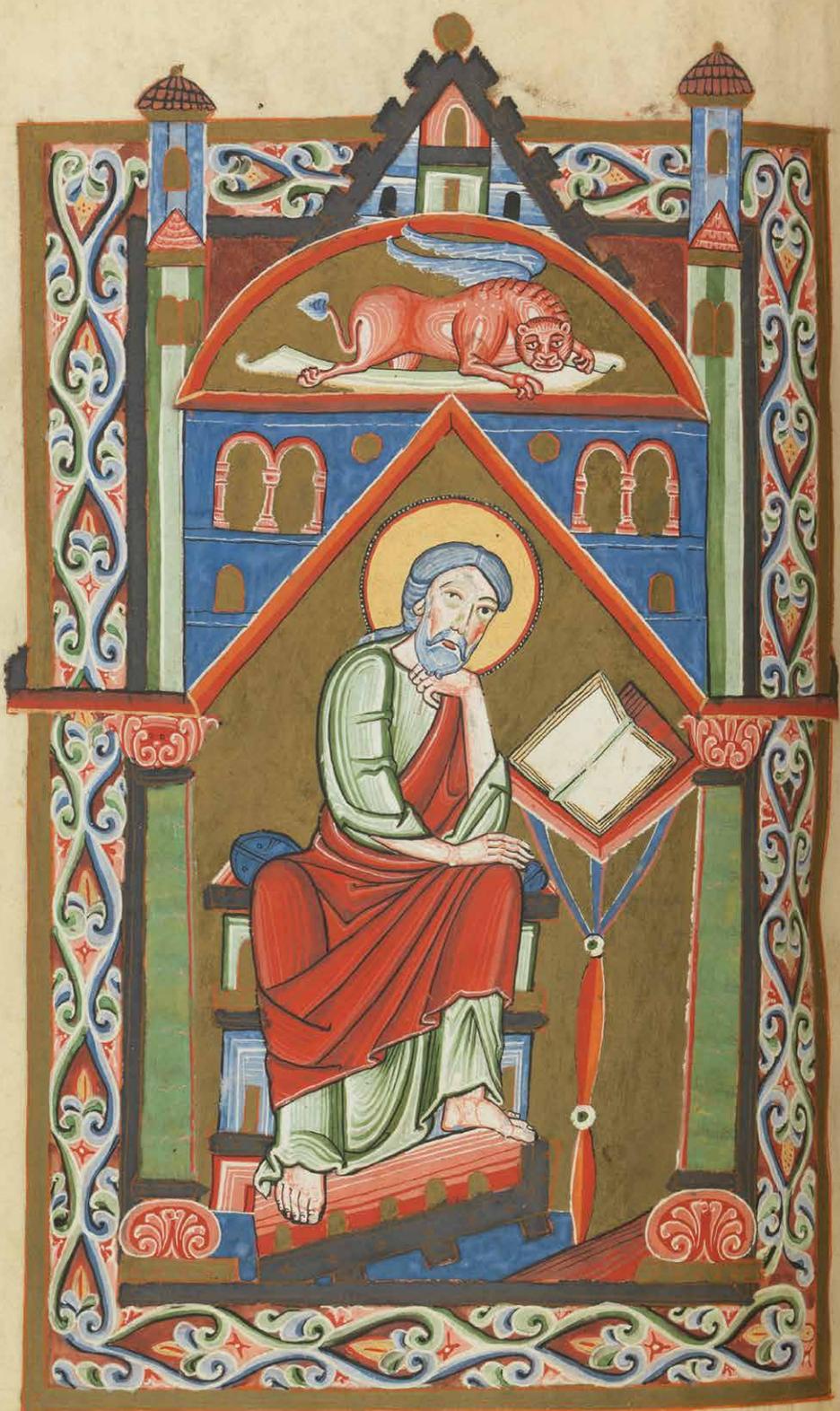


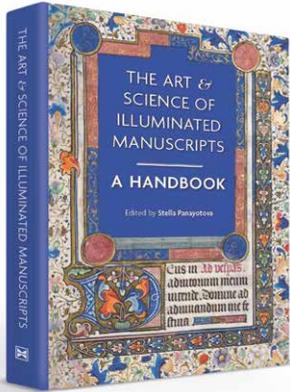
NEW TITLES
2021-2022



HARVEY MILLER PUBLISHERS

An imprint of Brepols





THE ART & SCIENCE OF ILLUMINATED MANUSCRIPTS

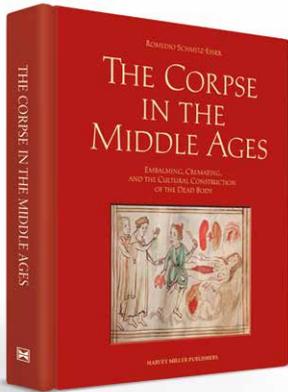
A HANDBOOK

Stella Panayotova (ed.)

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

The results achieved by the research of the pioneering MINIARE research project based at the Fitzwilliam Museum in Cambridge led to the ground-breaking and acclaimed 2016 exhibition “COLOUR: The Art and Science of Illuminated Manuscripts.” This was followed by an international Conference, in which art historians, paper and book conservators, and cultural heritage scientists were brought together to share new recent research not only on manuscripts but also on painting in other media. The Conference proceedings were published in the first two volumes of the HMMIMA series (2017-2018). The present publication includes 6 Essays by way

of introducing and explaining the major topics being investigated, including the range of inks, pigments and paint binders used by illuminators; parchment-making; pigment recipes; and model books. The many analytical instruments and techniques that are used to investigate manuscripts are also discussed. Then follow 58 Case Studies of manuscripts from as early as the year 700 up to c.1600. All these are fully illustrated in colour and in great detail, and should act as examples to inform scholars in libraries, museums and other cultural institutions of the benefits of adding scientific tools to the range of methods used to investigate manuscripts.



THE CORPSE IN THE MIDDLE AGES

EMBALMING, CREMATING, AND
THE CULTURAL CONSTRUCTION
OF THE DEAD BODY

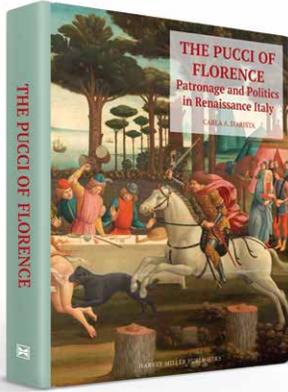
Romedio Schmitz-Esser

To what extent are the dead truly dead? In medieval society, corpses were assigned special functions and meanings in several different ways. They were still present in the daily life of the family of the deceased, and could even play active roles in the life of the community. Taking the materiality of death as a point of departure, this book comprehensively examines the conservation, burial and destruction of the corpse in its specific historical context. A complex and ambivalent treatment of the dead body emerges, one which necessarily confronts established modern perspectives on death. New scientific methods have enabled archaeologists to understand the remains of the dead as valuable source material. This book contextualizes the resulting insights for the first time in an interdisciplinary framework,

considering their place in the broader picture drawn by the written sources of this period, ranging from canon law and hagiography to medieval literature and historiography. It soon becomes obvious that the dead body is more than a physical object, since its existence only becomes relevant in the cultural setting it is perceived in. In analogy to the findings for the living body in gender studies, the corpse too, can best be understood as constructed. Ultimately, the dead body is shaped by society, i.e. the living. This book examines the mechanisms by which this cultural construction of the body took place in medieval Europe. The result is a fascinating story that leads deep into medieval theories and social practices, into the discourses of the time and the daily life experiences during this epoch.

vi + 780 p., 220 x 280 mm, 2021, ISBN 978-1-909400-87-0
Hardback: € 150
Series: Harvey Miller Studies in the History of Culture

AVAILABLE



THE PUCCI OF FLORENCE

PATRONAGE AND POLITICS IN
RENAISSANCE ITALY

Carla D'Arista

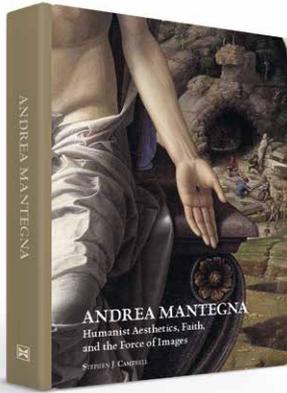
The story of the Pucci family, great patrons of Renaissance art and architecture.

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

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

Carla D'Arista holds a PhD in architectural history and a masters degree in European history from Columbia University.

Table of Contents: www.brepols.net



ANDREA MANTEGNA

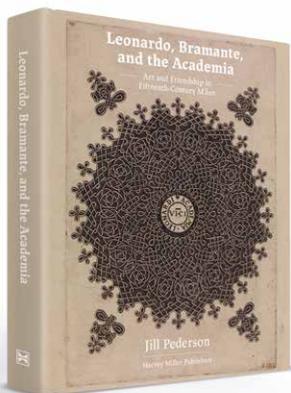
HUMANIST AESTHETICS, FAITH, AND THE FORCE OF IMAGES

Stephen Campbell

No other artist before him could boast a celebrity like that of Andrea Mantegna (1431-1506), whose career reads like an archetype of Renaissance social ascent. Half a millennium later Mantegna is well-remembered; yet while his importance in any account of a Western Tradition of painting has long been beyond dispute, it has been and remains under-examined and misunderstood. In this provocative re-assessment, based on his Betty Allison Rand lectures at the University of North Carolina 2017, Stephen J. Campbell shows that Mantegna has served the function of illustrating early Renaissance painting, whether the principles of a “humanist theory of art” as prescribed in the *De pictura* of Alberti, with its elaboration of perspective techniques, or the preoccupation with antiquity and its reconstruction. While he is rightly regarded a crucial nexus of interaction between the world of the artisan, of the court, and of intellectual life, Mantegna’s importance is still perceived to lie in an early formulation of

what is called the “classical tradition,” destined to be surpassed after his death by Raphael and his followers. Campbell argues that the place of normativity or typicality that Mantegna occupies in the History of Art – “Early Renaissance artist,” “artist as antiquarian,” “Albertian perspectivist,” has kept from view the more radical potential of his work for a re-description of early Renaissance painting. In particular, this study of the artist’s major works re-open the questions of “humanist art,” of the relationship between painting and intellectual life, of image-making as a form of discourse that bears a far from passive or ancillary relationship to poetry, history, or rhetoric. Mantegna’s work is shown to challenge and complicate prevailing understandings of the way works of art address their beholders and construct their spatial milieu, of the materiality of painting and the relationship of painting and writing, and the volatile ideologies of classical antiquity as a component of Renaissance painting.

xx + 308 p., 150 col. ills, 220 x 300 mm, 2020, ISBN 978-1-912554-34-8
Hardback: € 100
Series: *Renovatio Artium*, vol. 8
AVAILABLE



LEONARDO, BRAMANTE, AND THE ACADEMIA

ART AND FRIENDSHIP IN
FIFTEENTH-CENTURY MILAN

Jill Pederson

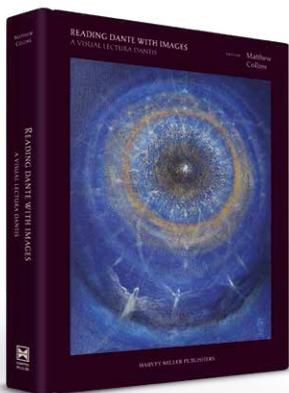
This book is the first study to provide a comprehensive historical and theoretical account of the *Accademia Leonardi Vinci*. Pederson brings together literary sources to offer a new interpretation of the academy not as one singular entity, but as a collection of academic modalities in Renaissance Milan. Eventually these various modalities converged around their namesake Leonardo da Vinci, as well as the architect Donato Bramante. This group drew together not only humanists, as in other early Italian academies, but also practitioners of a range of disciplines that ultimately gave way to a new kind of group. This collective of creative personages generated forms of expression that explored the liminal spaces between art, geometry, architecture,

and the natural world, which in turn stimulated conversation and debate. This activity made it different from other early Italian academies, and in this way it offered something entirely new.

Jill Pederson is Associate Professor of Art History at Arcadia University. She specializes in Italian art of the late fourteenth through sixteenth centuries. Her research focuses on the intersection of visual, literary, and intellectual culture in northern Italy, with a particular emphasis on the work of Leonardo da Vinci and his circle. She is the recipient of numerous grants, including a Fulbright Fellowship, Kress Foundation Fellowship, Ahmanson Research Fellowship (UCLA), and a Franklin Research Grant from the American Philosophical Society.

xvi + 360 p., 110 col. ills, 215 x 280 mm, 2021, ISBN 978-1-912554-42-3
Hardback: € 135
Series: *Renovatio Artium*, vol. 9

AVAILABLE



READING DANTE WITH IMAGES

A VISUAL LECTURA DANTIS

Matthew Collins (ed.)

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

This volume contains an unprecedented meeting of two major traditions, each of which are forms of careful engagement with Dante's *Commedia*: the *Lectura Dantis*, and the illustrations of this work. The *Lectura Dantis*, initiated by Giovanni Boccaccio in the fourteenth century, consists of a canto by canto study of Dante's poem. The history of *Commedia* illustration has equally deep roots, as illuminated manuscripts of the text were being produced within decades of the work's completion in 1321. While both of these traditions have continued, mostly uninterrupted, for more than six hundred years, they have never been directly brought together. In this volume, Dante scholars take on a single canto of the *Commedia* of their choosing, reading not just the text, but also exploring the illustrations of their selected text to

form multifaceted and multi-layered visual-textual readings. In addition to enlivening the *Lectura Dantis*, and confronting the illustrated tradition of the poem in a new fashion, these studies present a variety of approaches to studying not just the *Commedia* but any illustrated literary work through a serious inquiry into the words themselves as well as the images that these words have inspired.

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

xvi + 360 p., 110 col. ills, 220 x 280 mm, 2021, ISBN 978-1-912554-50-8
Hardback: € 150

NEW Series: Reading Dante with Images, vol. 1

AVAILABLE



SERIES INTRODUCTION

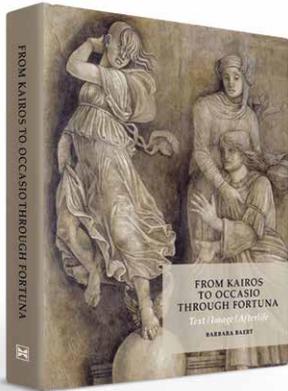
Reading Dante with Images

Series Editor: by Matthew Collins

The *Lectura Dantis* is among the most traditional modes of studying Dante's *Commedia*. This series undertakes a new approach to conducting canto by canto studies of the poem, in keeping with this tradition, while simultaneously engaging in an innovative way with the work's vast illustration history. Important Dante scholars with a diversity of methodological and conceptual backgrounds will contribute chapters focused on a canto of their choice in which they conduct a close reading of that canto while also engaging with selections of its illustrations, exploring the manners in which the images relate to the text, and even, how the images have informed their readings of the text. Such an approach has never been taken up before in a systematic fashion.

The series will continue until all 100 cantos have been covered. A student or scholar of Dante will thus have, in the end, a chapter to consult on any given canto that explores its visually-oriented qualities. In direct relation to the *Commedia*, this series sheds new light on these cantos, on selected illustrations and illustrators, and on the poem's ekphrastic tendencies. More broadly, this series will demonstrate a wide variety of models for engaging with illustrated literature, of use to scholars working on any well-illustrated literary work. It thus fits into broader interests, in theory and/or practice, concerning the relations between images and texts that has in recent years been of noteworthy interest to art historians and literary scholars.





FROM KAIROS TO OCCASIO THROUGH FORTUNA

TEXT / IMAGE / AFTERLIFE

On the Antique Critical Moment, a Grisaille in Mantua (School of Mantegna, 1495-1510) and the Fortunes of Aby Warburg (1866-1929)

Barbara Baert

The author discusses the Mantuan fresco's key position in the iconographic *Nachleben* of the Kairos/Occasio figure, and the way the theme was accustomed in the Quattrocento and the transition from the Middle Ages to the Renaissance.

The ancient Greeks had a name for the joy as well as the sorrow of an occasion that suddenly presents itself, but disappears just as swiftly: *kairos*, or in Latin *occasio*.

Using the Mantua grisaille as starting point and leading motif, Barbara Baert guides us in her own intriguing way through the history of the representation of this figure in art.

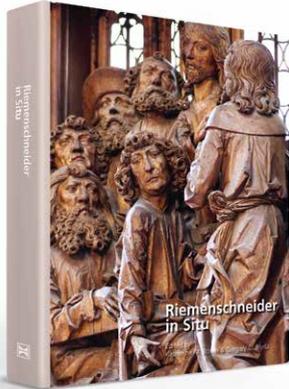
How did the archaic Greek *Kairos* model survive in the Quattrocento? Which appearances did *Kairos* take on along the way and how can we explain his mutations?

The author shows us how the semantic and rhetorical expansion of the concept *kairos/occasio* brought about gender switches and confluences with other personifications of time and fate.

Grasping the lock of hair of *Kairos/Occasio*, spinning the wheel of fortune of *Tyche/Fortuna*, acting as the mast of the ship and holding the billowing sails, she steers us through depictions of the motionlessness of the moment throughout history before dropping anchor in the fascinating vocabulary of Aby Warburg.

During this journey, she invites us to go offshore looking for a new critical moment that presents itself as a powerful opening of possibilities

Barbara Baert (1967) is Professor in Medieval Art, Iconology and Historiography at the KU Leuven. Her research involves the methodological space between text and image, the impact of the sensorium in the visual arts, and critical reflection on the art historical discipline. Barbara Baert was honored with the prestigious Francqui Prize for Human Sciences in 2016.



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.

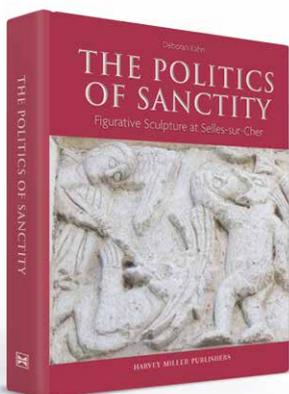
Moving beyond questions of style, date, and workshop practice, this volume investigates the sculptor's programs across the south German region of Franconia that survive *in situ*, within the particular contexts for which they were designed and in which they were originally experienced. In shifting the 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.

Katherine M. Boivin is Assistant Professor of Art History at Bard College. Her scholarship focuses on the dynamic interactions among architecture, figural arts, and human action in the medieval period.

Gregory C. Bryda is Assistant Professor of Art History at Columbia University, Barnard College. He teaches and publishes on the history of medieval art.

Table of Contents: www.brepols.net



THE POLITICS OF SANCTITY

FIGURATIVE SCULPTURE
AT SELLES-SUR-CHER

Deborah Kahn

This book introduces the importance of the eleventh-century monastery at Selles-sur-Cher (Loir-et-Cher) and its early Romanesque sculpture. The frieze at Selles is the first episodic narrative in monumental architectural sculpture to survive on the European stage. It represents a little-known saint – St Eusice. The narrative draws on a surviving text – the *Miracula Sancti Eusicii Confessoris* written by Letaldus of Micy, a prolific local hagiographer in the generation before the frieze was carved and an author of great literary flare. The imagery of the obscure St Eusice would be inexplicable without this text. The carvings of St Eusice are juxtaposed with the Life of Christ in a series of approximately 35 panels, not quite 2 feet in height, that wrap around the east end of the church, above and below the choir windows. This frieze has been overlooked until now, not only because of its damaged condition but because it was interpreted as a provincial, late Romanesque work. Early twentieth-century scholars followed

Émile Mâle and Henri Focillon, placing it in the 12th century – over a century too late. As a result its seminal position in the re-emergence of sculpture during the first half of the 11th century was overlooked. But the historical and stylistic evidence provide clear proof of a date in the 1040s not the 1160s. As the first substantial surviving episodic narrative in stone and the earliest narrative frieze to remain since Antiquity the carving at Selles borrows extensively and astutely from classical remains. The iconography of Selles-sur-Cher further serves as a springboard for the examination of a range of important post-millennial developments.

Deborah Kahn is Associate Professor in the Department of The History of Art & Architecture at Boston University. She has worked extensively on English Romanesque sculpture, the *Song of Roland* and its representation in Romanesque art and the problem of the grotesque in Romanesque sculpture.

272 p., 40 b/w illus, 200 col. illus, 220 x 280 mm, 2021, ISBN 978-1-912554-36-2
Hardback: € 125
Series: VISTAS, vol. 5
AVAILABLE

"A formidable study of the architecture and sculpture at Selles-sur-Cher, Kahn's book situates the church's artistic and intellectual creativity as a crucial site for the emergence of narrative monumental sculpture. Kahn skilfully shows how these early reliefs deploy narrative to encourage pilgrimage, warn of heresy, and decry Jews, while also mystifying the legend of a local saint, Eusice. Methodically argued, closely researched, and superbly illustrated, this book re-writes an important chapter in eleventh-century art."

Robert A. Maxwell,

*Sherman Fairchild Associate Professor of Fine Arts,
Institute of Fine Arts, New York University*

"Kahn's beautifully illustrated, wide-ranging and meticulous study provides an eloquent model of how to situate an enigmatic sculptural program, here on the church at Selles-sur-Cher, within the broadest possible cultural context, one defined by the charged politics and anti-Jewish and anti-heretical polemics that marked the period prior to the First Crusade. This is a book that will command the interest of art historians and historians alike."

Jeffrey F. Hamburger

*Kuno Francke Professor of German Art & Culture,
Harvard University*

"Deborah Kahn's monumental and remarkable analysis provides the keys to the creative process which gave rise to an astonishing carved narrative frieze, affirming the dogma of the Eucharist. The sculptors drew on multiple sources including the notebooks of Adémar de Chabannes. As a result of Kahn's work, the study of graphic models of transmission and the subtle play of the adaptation and reinterpretation of those models will be essential for anyone wishing to understand the genesis and diffusion of Romanesque art."

Philippe Plagnieux

*Professeur d'histoire de l'art médiéval à l'Université Paris
1 Panthéon-Sorbonne et à l'École nationale des chartes*





The Stock-Jobbing
 Ombre and Ballet laid aside
 New Games employ the Fair
 And Brokers all these Hours divide
 Which Lovers used to spare
 The Court the Park the foreign Soil
 And Harlequin's Grimace
 Forlorn; amidst the City Throng
 Behold each blooming Face
 With Jews and Gentiles, undismay'd,
 Young Tender Virgins Mix
 Of Whiskers, nor of Beards afraid,
 Nor all their Courning Tricks
 Bright Jewels, polish'd once to deck
 The fair One's rising Breast!
 Or sparkle round her Ivory Neck,
 Lie pawn'd in Iron-Chest
 The gentle Passions of the Mind
 How Avarice combroules!
 Ev'n Love now does no longer find
 A Place in Female Souls

poor dejected wretch,
 a Sea Coach of late,
 glad to humbly catch
 the Prison grate.
 One sett of Knaves should
 id for Wealth & Wit,
 still that Men in Power,
 a Sanction to the Cheat.

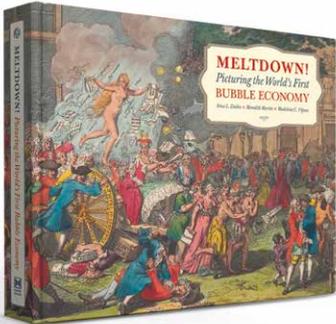
What mind Numbers daily mourn
 Their
 Yet see
 Or w
 Fools
 But r
 And w
 Old M



Three hundred years ago, the collapse of two joint stock corporations that capitalized on the anticipated expansion of maritime trade in the new world precipitated the first modern bubble and financial meltdown. The caustic satirical prints generated by this catastrophe immortalize a fascinating story of economic speculation, folly, desperation and destruction, illuminating, in the process, the otherwise invisible forces of a nascent credit economy. Drawing from the riches of The New York Public Library's print collection, the authors explore with humor and expertise the fantasies and major figures who triggered the disaster. Meltdown! Picturing the World's First Bubble Economy is an innovative, insightful study of how art and economics intersected in the early eighteenth century to tell a quintessentially modern story.

Ann Bermingham
 University of California, Santa Barbara

A South



MELTDOWN!

PICTURING THE WORLD'S FIRST BUBBLE ECONOMY

Madeleine Viljoen, Meredith Martin, Nina Dubin

This book focuses on the depiction of the first international financial crisis following the 1720 collapse of stock market bubbles in England, France and the Netherlands.

This book tells two parallel stories: one of the spectacular rise and fall of the world's first bubble economy, and another of the enterprising art industry that chronicled its collapse. The Mississippi and South Sea Bubbles, spawning the invention of French banknotes as well as joint-stock companies built on fantasies of New World trade, imposed on everyday Europeans a crash course in new financial products. In turn, a bubbling print market relentlessly caricatured the meltdown of 1720, offering viewers an entertaining primer on the otherwise bewildering realities of modern economic life. Such satirical works — most notably a Dutch compendium titled *The Great Mirror of Folly* (*Het groote tafereel der dwaasheid*) — helped to demystify the disaster by deploying familiar theatrical characters and tragic-comic motifs. Likening the speculative mania to an infectious disease, and spoofing the “herd behavior” of a money-crazed public, its prints portrayed malevolent traders, hoodwinked investors, and a chorus of heroes and villains both real and legendary, from the rakish financier

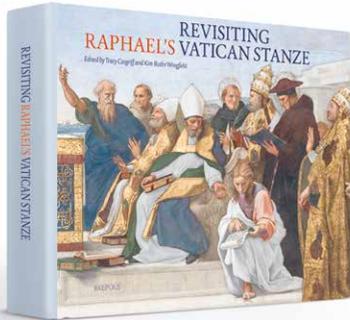
John Law to the foolish Harlequin to the goddess Fortuna. Three hundred years later, our current moment offers a uniquely fitting vantage point from which to reconsider the significance of the bubbles and of the artworks that channeled the fears and desires they unleashed.

Nina L. Dubin is an associate professor of Art History at the University of Illinois at Chicago. Specializing in European art since 1700, she has published widely on the production of art within an economy of risk.

Meredith Martin is an 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.

Madeleine C. Viljoen is Curator of Prints and the Spencer Collection at The New York Public Library. Responsible for the Library's collection of prints and rare illustrated books, she has published widely on early modern printed images, with special attention to the goldsmith-engraver, the reproductive print, and ornament.

157 p., 120 col. ills, 300 x 240 mm, 2020, ISBN 978-1-912554-51-5
Hardback: € 50
Published outside a Series
AVAILABLE



REVISITING RAPHAEL'S VATICAN STANZE

Kim Butler Wingfield, Tracy Cosgriff (eds)

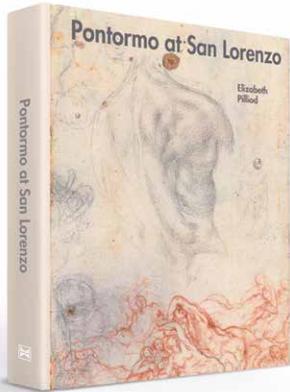
This volume revisits Raphael's famous Vatican 'Rooms' on the occasion of the quincentennial of the artist's death. It introduces new scholarship that addresses questions of meaning and invention, artistic process and design, patronage and ritual, and workshop collaborations. With all rooms and details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

Painted between 1508 and 1524, Raphael's Vatican *Stanze* are counted among the greatest masterpieces in Western art. The quincentennial of the artist's death brings with it a new opportunity to reappraise these canonical works. In celebration of this occasion, this volume offers new interpretations of these famous Vatican spaces, addressing questions of meaning and invention, artistic process and design, patronage and ritual, and workshop collaborations. With all rooms and details published in color, including ceilings and *basamenti*, it constitutes an essential resource for further study of these important Renaissance artworks.

Contributors include: Kim Butler Wingfield, Tracy Cosgriff, Paul Gwynne, Marcia Hall, Tom Henry, Christian Kleinbub, Elizabeth McCahill, Nelson Minnich, John O'Malley, Lisa Pon, Patricia Reilly, Sheryl Reiss, Ingrid Rowland, Maria Ruvoldt, and Linda Wolk-Simon.

Kim Butler Wingfield is Associate Professor of Renaissance Art History at American University in Washington, DC. *Tracy Cosgriff* is Assistant Professor of Art History at the College of Wooster in Wooster, OH. Both research Raphael, text-image relationships, and the classical tradition. In addition, Butler Wingfield has published on Michelangelo, theology, and gender, while Cosgriff's research interests also include the history of the book.

approx. 280 p., 45 b/w ills, 100 col. ills, 300 x 240 mm, 2022, ISBN 978-1-912554-03-4
Hardback: approx. € 125
Series: Studies in Medieval and Early Renaissance Art History
FORTHCOMING



PONTORMO AT SAN LORENZO

THE MAKING AND MEANING OF
A LOST RENAISSANCE MASTERPIECE

Elizabeth Pilliod

This book completely revises and corrects the standard interpretations and understanding of Jacopo da Pontormo's lost masterpiece, the frescoes in the choir of the church of San Lorenzo at Florence, Italy.

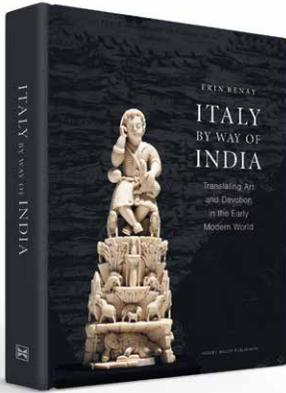
Pontormo's frescoes in San Lorenzo were the most important cycle of the sixteenth century after Michelangelo's Sistine frescoes. They had an enormous impact on artists until their destruction in the eighteenth century, and their interpretation has also had a significant bearing not only on the reception of this artist, but also of late Renaissance art in Florence.

Based on careful archival and historical scholarship, this book determines a new date for the inception of the fresco cycle and reconstructs the day by day procedures through which the artist generated his creation. It establishes his working method, and what it produced. It creates a new visual order for the frescoes. It sets them into the artistic and architectural context of the church in which they were created, relating them to a complex liturgical and religious function. It establishes the intentions

of both 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 hitherto unsuspected impact Pontormo's paintings had on other works of art.

Elizabeth Pilliod is the author of Pontormo, Bronzino, Allori: A Genealogy of Florentine Art; Italian Drawings: Florence, Siena, Modena, Bologna; Drawings in Swedish Public Collections 8; numerous articles on 16th century Florentine art; and co-editor of Time and Place. Essays in the Geohistory of Art. She has been a Fellow at Villa I Tatti, the Harvard Center for Italian Renaissance Studies in Florence and a NEH stipend recipient.

Table of Contents: www.brepols.net



ITALY BY WAY OF INDIA

TRANSLATING ART AND DEVOTION IN THE EARLY MODERN WORLD

Erin Benay

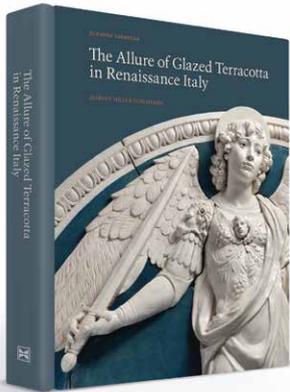
Italy by Way of India recovers peripheral narratives of image-making from the margins of cultural exchange between India and Italy during early modernity and promotes indigenous artists as central to the construction of Christian art in India and to the representation of India in Europe.

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

Erin Benay is Associate Professor of Early Modern Art at Case Western Reserve University in Ohio.

approx. 280 p., 20 b/w ills, 90 col. ills, 220 x 280 mm, ISBN 978-1-912554-77-5
Hardback: approx. € 125
Series: Studies in Medieval and Early Renaissance Art History
FORTHCOMING



THE ALLURE OF GLAZED TERRACOTTA IN RENAISSANCE ITALY

Zuzanna Sarnecka

In her richly illustrated study Sarnecka brings together devotional glazed terracotta produced in Italy by the Della Robbia family and by unidentified contemporaries working in the same medium to propose a new way of thinking about the religious art in Renaissance Italy.

This book explores the role of glazed terracotta sculpture in Renaissance Italy, from c. 1450 to the mid-1530s. In its brightness and intense colour glazed terracotta strongly attracted the viewer's gaze. Its pure and radiant surfaces also had the power to raise the mind and soul of the faithful to contemplation of the divine. The quasi-magical process of firing earthenware coated with tin-based paste, promoted initially by imports from the East, was seized upon by Luca della Robbia, who realised that glazed terracotta was the ideal vehicle for the numinous. He began to create sculptures in the medium in the 1430s, and continued to produce them for the rest of his life. After Luca's death, his nephew, Andrea della Robbia, inherited his workshop in Florence and continued to develop the medium, together with his sons.

The book considers some of the large-scale altarpieces created by the Della Robbia family in parallel with a number of small-scale figures in glazed terracotta, mostly made by unidentified

sculptors. The captivating illustrations integrate these two categories of glazed terracotta sculpture into the history of Italian Renaissance art. By focusing on a specific artistic medium which stimulated piety in both ecclesiastical and domestic contexts, this book offers new ways of thinking about the religious art of the Italian Renaissance. The links it establishes between lay devotion and the creation of religious images in glazed terracotta invite reassessment of habitual distinctions between private and public art.

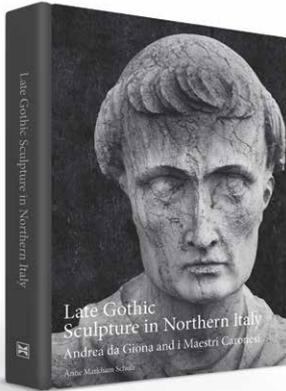
Assistant professor in the Institute of Art History at the University of Warsaw, Zuzanna Sarnecka was educated at the University of Cambridge and at the Courtauld Institute of Art. She collaborated on projects funded by the ERC and the National Science Centre, Poland and currently leads a project on the devotional terracotta sculpture in the Papal States 1450-1550. Her publications focus on the relationship between devotion and craftsmanship in fifteenth- and sixteenth-century Italian art.

approx. 300 p., 144 col. ills, 220 x 280 mm, ISBN 978-1-912554-78-2
Hardback: approx. € 125
Series: Studies in Medieval and Early Renaissance Art History
FORTHCOMING (THIS BOOK WILL ALSO BE PUBLISHED IN OPEN ACCESS)

LATE GOTHIC SCULPTURE IN NORTHERN ITALY: ANDREA DA GIONA AND I MAESTRI CARONESI

AN ADDITION TO THE PANTHEON
OF VENETIAN SCULPTORS

Anne Markham Schulz



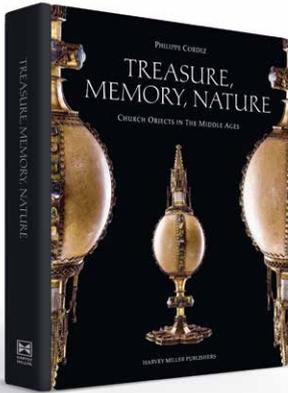
This book explores the sculpture dispersed throughout Northern Italy in the second quarter of the fifteenth century by masters from the shores of Lake Lugano and identifies Andrea da Giona as the elusive author of Venice's preeminent sculpture at the intersection of Gothic and Renaissance art, the Mascoli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

Over the course of a century and a half more than forty late Gothic sculptures have been recognized as sharing a vocabulary of figure and facial types, drapery, wings, and hair. Despite the fact that all the works date from the second quarter of the fifteenth century, they were widely distributed throughout Northern Italy - from Udine in the east to Venice, Ferrara, Vicenza, Verona, Milan, Genoa, and Savona in the west. Payments for the greatest of these works, the Milanese Tomb of Giovanni Borromeo, name as its authors Filippo Solari and Andrea, both from Carona or its satellite Giona, towns in the Ticino close to Lake Lugano which gave birth to several famous dynasties of 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.

Educated in the History of Art at Radcliffe College, Harvard University, and the Institute of Fine Arts, NYU, Anne Markham Schulz has taught at the University of Illinois at Chicago Circle, Brown University, and the Università Federico II at Naples. Her previous book, The History of Venetian Sculpture, ca. 1400 to 1530, was named Book of the Year by Apollo magazine in 2018.

approx. 600 p., 505 b/w ills., 27 col. ills., 225 x 300 mm, ISBN 978-1-912554-80-5
Hardback: approx. € 250
Series: Studies in Medieval and Early Renaissance Art History
FORTHCOMING



TREASURE, MEMORY, NATURE

CHURCH OBJECTS IN THE MIDDLE AGES

Philippe Cordez

This book traces the origins, economic development, and later history of church treasures, and explores the forms and function of these objects of memory and wonder.

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

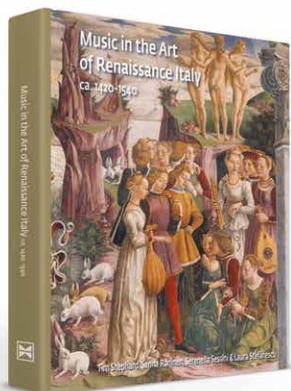
Philippe Cordez traces the rhetorical origination, economic development, and later history of church treasures, and explores the forms and functions of the memorial objects that constituted

them. Such objects were a source of wonder for their contemporaries and remain so today, albeit for quite different reasons. Indeed, our fascination relates primarily to their epistemic and aesthetic qualities. Dealing also with these paradigm shifts, this study opens up new paths toward an archeology of current scholarly and museum practices.

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

The original German edition of this book was awarded with the Prize of the German Medievalists' Society (Mediävistenverband e.V.)

284 p., 75 col. ills, 220 x 280 mm, 2020, ISBN 978-1-912554-61-4
Hardback: € 90
Series: Studies in Medieval and Early Renaissance Art History
AVAILABLE



MUSIC IN THE ART OF RENAISSANCE ITALY,

1420–1540

Tim Shephard, Sanna Raninen,
Serenella Sessini, Laura Stefanescu

The first detailed survey of the representation of music in the art of Renaissance Italy, opening up new vistas within the social and culture history of Italian music and art in the fifteenth and early sixteenth centuries.

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

about music in particular ways. This book offers the first detailed survey of the representation of music in the art of Renaissance Italy, and in the process opens up new vistas within the social and cultural history of Italian Renaissance music and art.

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

Table of Contents: www.brepols.net

iv + 408 p., 227 col. ills, 220 x 280 mm, 2020, ISBN 978-1-912554-02-7
Hardback: € 140
Series: Studies in Medieval and Early Renaissance Art History

AVAILABLE

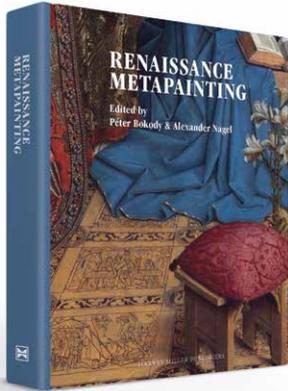


"The fruit of a sustained and cutting-edge interdisciplinary collaboration among musicologists and art historians, this book reopens unresolved issues regarding the relationship between music and the visual arts, from both sides. The authors astute analysis and ability to connect a vast array of materials and concepts."

Giovanni Zanovello, *Indiana University*

"This richly detailed, wide-ranging book provides a valuable and evocative account of the relationships between musical and visual cultures in Renaissance Italy."

Flora Dennis, *University of Sussex*



RENAISSANCE METAPAINTING

Péter Bokody, Alexander Nagel (eds)

The volume offers an overview of metapictorial tendencies in book illumination, mural and panel painting during the Italian and Northern Renaissance. It examines visual forms of self-awareness in the changing context of Latin Christianity and claims the central role of the Renaissance in the establishment of the modern condition of art.

Metapainting refers to the ways in which artworks playfully reveal or critically expose their own fictiveness, and is considered a constitutive aspect of Western art. Its rise was connected to changes in the consumption of religious imagery in the sixteenth century and to the advent of the portable framed canvas, the single most important medium of modernity. While the key initial contributions of some Renaissance painters from Jan van Eyck to Andrea Mantegna have always been acknowledged, in the principal narrative the Renaissance has largely remained the naïve moment of realistic experimentation to be ultimately superseded by the complex reflexive developments in Early Modern art, following the Reformation.

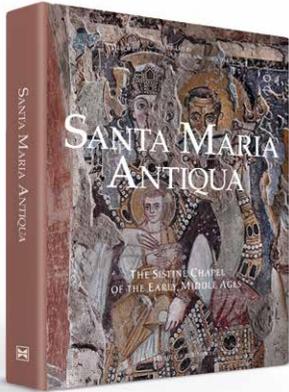
Aiming to challenge this view, this volume examines how painters interrogated the constructed nature of representation before 1500, and evaluates the possibilities of a critical pictorial vocabulary in

the predominantly religious framework of Latin Christianity. The contributions delve into an analysis of illusionism, embedded images, subversive attributes, equivoque frames, transparent veils and the staging of the painter at work. The case studies trace these issues in mural and panel painting, as well as in book illumination on both sides of the Alps, and reconstruct their invention and reception during the Italian and Northern Renaissance. The collection also features the first-ever English translations of seminal articles by André Chastel (1964), Klaus Krüger (1993) and Wolfgang Kemp (1995).

Alexander Nagel is Professor of Fine Arts at New York University.

Péter Bokody is Assistant Professor of Art History at Plymouth University, UK.

Table of Contents: www.brepols.net



SANTA MARIA ANTIQUA

THE SISTINE CHAPEL OF THE EARLY MIDDLE AGES

Eileen Rubery, Giulia Bordi, John Osborne (eds)

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

The Santa Maria Antiqua Complex in the Forum in Rome was probably established at the foot of the Palatine Hill in the 6th century. Over the following 600 years it was decorated with a unique series of frescoes bearing evidence of imperial, papal and monastic influences. Abandoned in the 9th century, limited use probably continued up to the 11th century. By the 17th century the complex was completely buried under the rising floor of the Forum. Excavations in 1900 exposed a largely intact complex containing hundreds of 6th - 11th century frescoes, in some places over four layers deep and a unique Chapel of Medical Saints which suggests this was also an incubation site. The English Press hailed the site as the 'Sistine Chapel of the Ninth century'. Lavish illustrations of these frescoes, following recent restoration, make this book an indispensable resource, not only for those working on the church but also for those interested in contemporaneous material in medieval sites especially in Rome, Europe and Byzantium.

This monograph contains the proceedings of an International Conference held at the British School at Rome on 4-6 December, 2013. It reports results

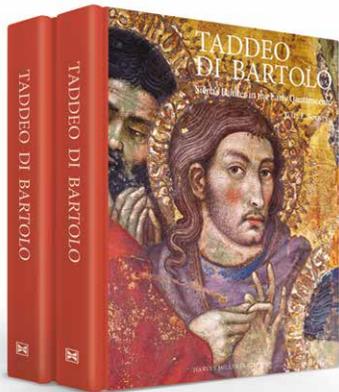
of the major project of preservation and research led by the Soprintendenza and carried out over the last 12 years on the fabric of the church, its frescoes, floor, wall and ceiling mosaics, its drainage and infrastructure. Much of the restoration was funded by the World Monuments Fund.

The conference also marked the 75th anniversary of the death of Gordon Rushforth, the first Director of the British School at Rome and the author of one of the earliest key papers on the S. Maria Antiqua site.

Since completing her MA at the Courtauld Institute of Art in 2004, Eileen Rubery has worked on the frescoes at S. Maria Antiqua, especially interpreting the mid-7th Century frescoes on the apsidal arch, identified by Rushforth as linked to the Lateran Synod that Pope Martin I had presided over in Rome in 649 before being martyred for treason by Emperor Constans II.

Giulia Bordi teaches Medieval Art History at the Roma Tre University.

John Osborne is a medievalist and cultural historian, with a special focus on the art and archaeology of the cities of Rome and Venice in the period between the fifth and thirteenth centuries.



TADDEO DI BARTOLO

SIENNA'S PAINTER IN THE EARLY
QUATTROCENTO

Gail Elizabeth Solberg

A new history of Siennese painting from
1380 to 1420

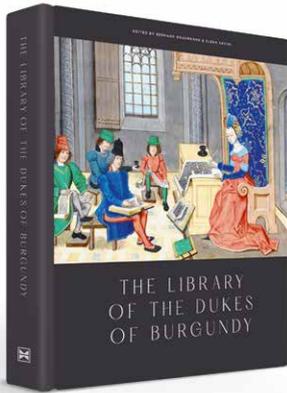
Taddeo di Bartolo, Siena's premier painter in the years around 1400, is the focus of a cultural history of a great Italian school in an understudied period. His patrons commissioned important fresco cycles and the most impressive polyptychs of the age. In part a travelogue, the text follows Taddeo (ca 1362-1422) from training in straitened times at Siena across central and northern Italy. Ten years of itinerancy drew him to various Tuscan centers, along the Ligurian coast from Genoa to Provence, probably to Padua, and into Umbria. About 1399 he resettled at Siena to rapidly become the preferred painter of his commune. His mural cycles made a greater imprint on Siena's civic iconography than has been acknowledged while his efficient Siennese shop produced outstanding panel paintings for, among others, the most dynamic religious orders. Until his last years he received grand commissions in and

from beyond Siena. He drew a pope's portrait and was employed by a cardinal at Rome. Attention to his production methods shows how his busy shop ensured variety in numerous paintings for mid-level clients by a flexible design system. Taddeo's works, including rediscovered and reconstructed paintings, come alive in beautiful illustrations. This chronicle of an indefatigable and successful late medieval career positions the painter, his colleagues, and his patrons in their political, economic, and social circumstances. It provides new insights on Siena's artistic culture at the start of the Renaissance.

Gail Solberg holds history and art history degrees from Stanford and the Institute of Fine Arts at NYU.

Table of Contents: www.brepols.net

2 vols, approx. 800 p., 166 b/w ills, 802 col. ills, 225 x 300 mm, 2021, ISBN 978-1-909400-81-8
Hardback: approx. € 200
Series: Studies in Medieval and Early Renaissance Art History
FORTHCOMING



THE LIBRARY OF THE DUKES OF BURGUNDY

Bernard Bousmanne, Elena Savini (eds)

Very richly illustrated, this volume re-frames this exceptional library within its political, economic, historical and artistic context, examining closely both scholarly literature and more than sixty manuscripts considered to be the jewels of the Library.

Formed under Philip the Bold and passed down to his successors, John the Fearless and Philip the Good, the Library of the Dukes of Burgundy comprised no less than nine hundred manuscripts copied and illuminated by the greatest artists of the Middle Ages by the time of Charles the Bold. This extraordinary and unique library included essential texts of medieval literature such as the works of Christine de Pizan, the *Roman de la Rose* by Jean de Meung and Guillaume de Lorris, the *History of Charles Martel*, as well as the *Ethics and Politics of Aristotle*. It was one of the largest collections of books of its time alongside those of the King of France Charles V, the Duke of Berry, the Medici and the papacy.

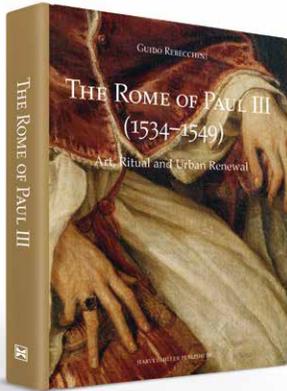
The two hundred and eighty manuscripts of the collection preserved today in the Royal Library of Belgium cover all fields of medieval thought: literature, ancient history, sciences, morals, religion philosophy, but also law, poetry and chivalric romance. The oldest of these works date back to the fourteenth century while the most recent date from the end of the feudal period. Many of them were transcribed at the express request of the dukes by renowned copyists such as Jean Miélot, Jean Wauquelin, and David Aubert. Many of these

codices are absolute masterpieces of the French or Flemish miniature and have been illuminated by Willem Vrelant, Loyset Liédet, Jean le Tavernier, Philippe de Mazerolles, Simon Marmion, and Liévin Van Lathem, miniaturists whose fame and talent competed with Flemish Primitives such as Jan Van Eyck, Rogier Van der Weyden or Hans Memling. In the unanimous opinion of researchers, manuscripts that belong to the collection such as the *Chronicles of Hainault* by Jacques de Guise, the *Hours of the Duke of Berry*, the *Psalter of Peterborough* or the *Cronic and Conquest of Charlemagne*, are among the fifty most prestigious manuscripts in the world.

***Bernard Bousmanne**, PhD in Medieval History, has been director of the Manuscripts Department since 1997. Curator of KBR museum and formerly President of the Centre International de Codicologie, he has published numerous monographs and essays on medieval art.*

***Elena Savini** holds degrees from the University of Bologna, the Université de Haute-Alsace (Mulhouse) and the Université libre de Bruxelles, and is currently a member of the Manuscripts Department of the KBR. A specialist in French literature of the nineteenth and twentieth centuries as well as medieval manuscripts, she is also co-curator of KBR museum.*

205 p., 134 col. ills, 220 x 280 mm, 2020, ISBN 978-1-912554-24-9
Hardback: € 75
Series: Studies in Medieval and Early Renaissance Art History
AVAILABLE



THE ROME OF PAUL III (1534-1549)

ART, RITUAL AND URBAN RENEWAL

Guido Rebecchini

This book sheds new light on a key stage in the development of the tightly knit urban fabric of early-modern Rome, adopting an innovative, multi-disciplinary approach.

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

such as the creation of space, the inhabited urban environment and the intersection of art, politics and propaganda.

Guido Rebecchini read *History of Art* at the *Università degli Studi di Roma "La Sapienza"*, before going to the *Università degli Studi di Siena*, where he took a MA on the "*Tradizione dell'Antico nel Medioevo e nel Rinascimento*". In 2000, he obtained his PhD at the *Warburg Institute* and has subsequently taught at the *Università di Siena* from 2001 until 2009 and at the *New York University* and *Syracuse University* study-abroad centres in Florence in the years 2010-2012. In 2013, he joined *The Courtauld Institute of Art* where he is now Senior Lecturer in *Sixteenth-Century Southern European Art*. He has held fellowships awarded by the *British Academy* (1998-2000 and 2016-2018), *Villa I Tatti* (2004-2005) and *CASVA* (2007), among others. He has published extensively on *sixteenth-century Italian art, history and culture*.

Table of Contents: www.brepols.net

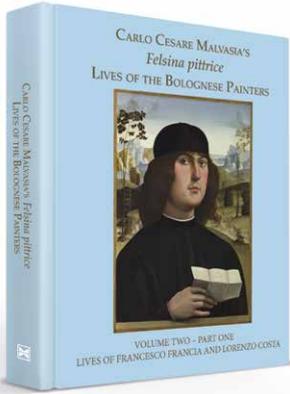


Notes from the author

The subject of this book began to materialize as soon as I moved away from the streets and squares of Rome where I had grown up, first to Florence, then Los Angeles, Mantua and, finally, to London. Each of these cities, large and small, underscored the exceptional complexity of the historical layering of Rome. As a result of my exposure to these very different kinds of places, what had been until then the ordinary suddenly became exceptional and unique. I began to re-consider the spaces of my schooldays, at the time traversed almost unthinkingly whether on foot, by bike or on a Vespa, as meaningful spaces which reveal long-lost historical conflicts and ambitions, hopes and horrors. It was as if, by the very act of leaving Rome, my role had switched from that of an actor, immersed in the ever-changing and chaotic plot of the city, to that of a spectator with a much more comprehensive view of the narrative unfolding on the urban stage.

And so the square that had once been a social or romantic space (sometimes even a football pitch), the Piazza Farnese, now appeared as the embodiment of the enormous dynastic ambitions of Paul III and his family; what had been a rather unappealing and crowded shopping street, Via del Corso, revealed itself to be an ancient ceremonial route, restored to its former glory by the Farnese pope as an opportunity to expand the city and its prestige, and to honour himself with lavish processions. Looking back at the origins of this book, it is evident that gaining this physical distance enabled in turn a critical detachment from the spaces that were most familiar to me, and which had now been re-cast as new, exciting fields of historical and intellectual inquiry.

Guido Rebecchini
The Courtauld Institute of Art



CARLO CESARE MALVASIA'S
FELSINA PITTRICE: THE LIVES OF
THE BOLOGNESE PAINTERS VOL. 2. 1

THE LIVES OF FRANCESCO FRANCA AND LORENZO COSTA

Elizabeth Cropper, Lorenzo Pericolo (eds)

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).

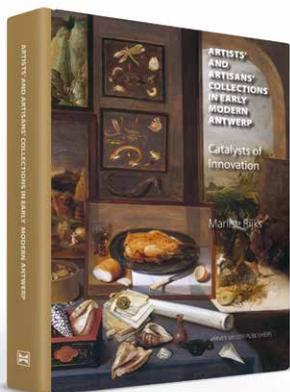
In Bologna, Giorgio Vasari's *maniera moderna* is inaugurated through the art of the goldsmith-painter Francesco Francia (c.1447–1517). Malvasia assimilates the beginning of this new era with the end of night and the crack of dawn, when never before seen colors are revealed to the eyes with extraordinary 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.

Elizabeth Cropper is Dean Emerita of the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC).

Lorenzo Pericolo is Professor of the History of Art at the University of Warwick.

approx. 480 p., 7 b/w ills, 160 col. ills, 220 x 280 mm, 2022, ISBN 978-1-912554-79-9
Hardback: approx. € 200
Series: Felsina Pittrice: The Lives of the Bolognese Painters, vol. 2.1
FORTHCOMING



ARTISTS' AND ARTISANS' COLLECTIONS IN EARLY MODERN ANTWERP

CATALYSTS OF INNOVATION

Marlise Rijks

For the first time, the collections of artists and artisans in Antwerp are investigated systematically. This yields new results about the connection between making and collecting: between innovation and appreciation.

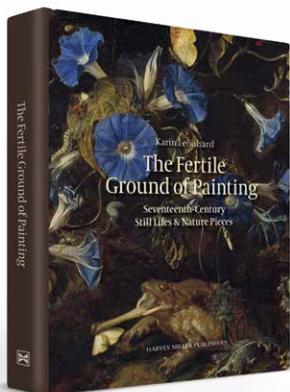
The crucial role of the city of Antwerp in the history of collecting has long been noted in historical and art historical scholarship. However, up to now there has not been a foundational study of the collecting practices of broader social groups in seventeenth-century Antwerp. This present study makes up for the lack in research by focusing on collecting activities of learned artists and artisans – the social groups that, together with

the educated merchants, stood at the centre of and shaped the city's cultural life. In their double roles as makers-collectors, they put a strong mark on the culture of collecting.

Marlise Rijks (1986) is a postdoc researcher at Leiden University, specialized in art and knowledge in the Early Modern period, in particular of the Low Countries.

approx. 250 p., 70 b/w ill., 30 col. ill., 220 x 280 mm, 2021, ISBN 978-1-912554-05-8
Hardback: approx. € 140
Series: Studies in Baroque Art, vol. 11

FORTHCOMING



THE FERTILE GROUND OF PAINTING

17TH-CENTURY STILL LIVES
& NATURE PIECES

Karin Leonhard

Still Life painting thematizes the ability of Nature and Art to produce similarities and is therefore predestined for a theorization of mimetic structures of Art in general.

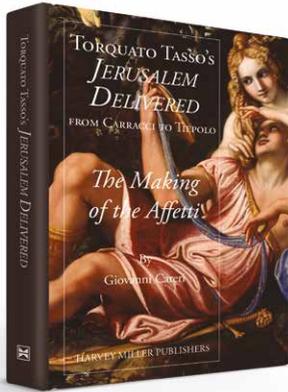
17th-Century Netherlandish Still Life painting actively participated in the intellectual discourse of natural philosophy and the natural sciences, even though art history until recently described it, somewhat simplifying, as realistic-representative painting. We urgently need a rehabilitation of the notion of Mimesis. The author restarts the discussion, by putting more emphasis on the historical notions of Nature and Image.

She examines how mimetic structures acquired a biotic reproductive capacity in the 17th century. Still Life painting thematizes the ability of Nature and Art to produce similarities and is therefore predestined for a theorization of mimetic structures of Art in general.

Karin Leonhard is professor of art history at the University of Konstanz.

304 p., 162 col. ills, 220 x 280 mm, 2021, ISBN 978-1-912554-06-5
Hardback: € 150
Series: Studies in Baroque Art, vol. 12

AVAILABLE



TORQUATO TASSO'S JERUSALEM DELIVERED FROM CARRACCI TO TIEPOLO

THE MAKING OF THE AFFETTI

Giovanni Careri

Through the paintings of great artists such as Poussin, Tintoretto, Guercino, Tiepolo and dei Carracci, the author explores the affective revolution at the base of the contemporary world.

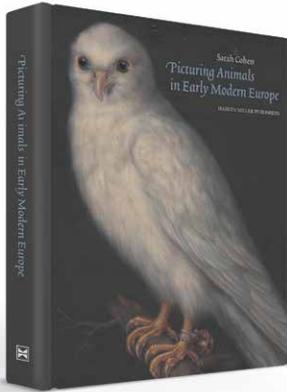
Armida reaches out to Rinaldo armed with a long knife. She hates him, she wants to kill him. Cupid restrains her arm, but the left hand of the sorceress already lies on that of the sleeping hero, a touch that leads her to fall in love. The blue and the red divide the scene. Two contrary passions – narrated by Torquato Tasso, depicted by Nicolas Poussin – are depicted across the canvas. The liberated Jerusalem is the privileged locus of the affetti, to which painting, music, dance and theater have been drawn throughout Europe starting from the sixteenth century. Going further than the narrated action, the painters have diverted the attention to the complex dynamics of passion that Tasso's masterpiece conveys in literary images, and have captured the devices for configuring this new profane affection as opposed to the *affectum devotionis* of the sacred texts.

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 confrontations and exchanges between different

cultures, through violence, religious conversion and the assimilation of one another; the modern hero divided between the worldly, affective arena of the court and the *locus amoenus* protected from passions. Ultimately, the study examines the astounding 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, Giovanni Careri traces a trajectory to the fundamental moment of reconfiguration of the visual history of passions. Through the paintings of great artists such as Poussin, Tintoretto, Guercino, Tiepolo and dei Carracci, the author explores the affective revolution at the base of the contemporary world.

Giovanni Careri est Directeur d'études à l'EHESS, membre associé au Laboratoire d'anthropologie sociale (EHESS, CNRS, Collège de France) et Professeur à l'Ecole des beaux-arts de Lyon. Il est responsable avec Bernhard Rüdiger du groupe de recherche « Art contemporain et temps de l'histoire » (CEHTA-EHESS / Ecole des beaux-arts de Lyon).

approx. 320 p., 220 x 280 mm, 2021, ISBN 978-1-912554-10-2
Hardback: approx. € 125
Series: Studies in Baroque Art, vol. 14
FORTHCOMING



PICTURING ANIMALS IN EARLY MODERN EUROPE

ART AND SOUL

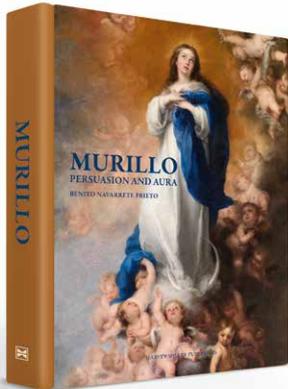
Sarah Cohen

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.”

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

approx. 300 p., 165 col. ills, 220 x 280 mm, 2021, ISBN 978-1-912554-32-4
Hardback: approx. € 150
Series: Studies in Baroque Art, vol. 15
FORTHCOMING



MURILLO

PERSUASION AND AURA

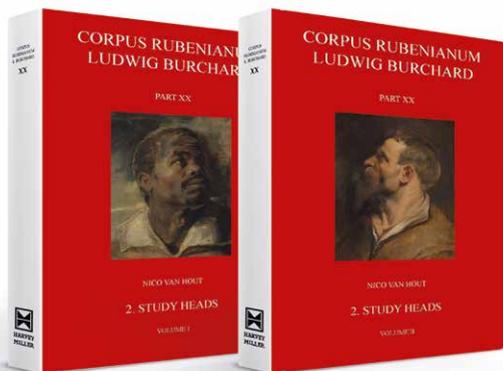
Benito Navarrete Prieto

This book examines how Murillo constructed his paintings and the devices he employed to provoke responses in the viewer, both then and now.

Murillo has attracted particular attention from historians since the seventeenth century to the present day, though opinions of his oeuvre have varied from period to period. The communicative power of his paintings, both then and now, has led him to be used and exploited for different ends. He deliberately cultivated this quality from the time he became an accomplished artist in his native Seville, where he enjoyed great prestige during his lifetime thanks to the resources of his art, his talent and his ability to elicit emotions and arouse passions. His paintings, as if they were prophecies, can only be understood from a

visual culture approach and by analysing what his images provoke. Their seemingly easy and familiar appearance is merely the mirror that Murillo, with his command of local codes and the devices of painting, places in front of viewers to trigger a complex empathetic process designed solely to persuade and seduce them, often anticipating their response.

Benito Navarrete Prieto (1970) is Assistant Professor in the History of Art at Universidad de Alcalá and Director to the Department of History and Philosophy.



CORPUS RUBENIANUM
LUDWIG BURCHARD,
PART XX. 2

STUDY HEADS

Nico Van Hout

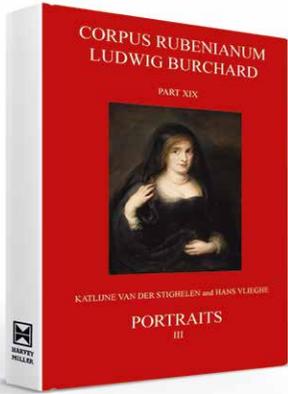
This book is devoted to a remarkable aspect of Rubens's painted production. It investigates and catalogues not only works that Ludwig Burchard (1886–1960) gathered into the category of 'Study Heads', but also head studies by artists closely connected to Rubens's workshop which were demonstrably used in his paintings. The existence of a stock of study heads or *tronies* allowed Rubens and his collaborators to exploit the same figures in many different contexts and create satisfying variety among the numerous characters involved in mythological, biblical or historical scenes. In Rubens's work, study heads constitute an exceptional type of painting in that they were created not as autonomous works of art, but as a means to an end, an indispensable part of his artistic practice. Yet, even in this marginal category of

work, Rubens achieves maximum artistic expression with an economy of means, as for example in the iconic *Four Studies of the Head of an African Man* in the Brussels Museum.

The originals of the study heads remained together until the sale of Rubens's possessions at his death in 1640. Over the centuries, many of Rubens's *tronies* have undergone transformation. Panels featuring several heads were cut up quite early on to be sold as separate pictures on the art market, and some *tronies* were converted by later artists into specific characters or even genre scenes by adding extra planks of wood and giving the heads distinctive clothes and attributes. This book aims to reconstruct as far as possible the original appearance of Rubens's *tronies*, aided by the evidence of copies and technical research on the works themselves.

2 vols, 680 p., 340 b/w ills, 150 col. ills, 175 x 260 mm, 2021, ISBN 978-1-912554-65-2
Hardback: € 250
Series: Corpus Rubenianum Ludwig Burchard, vol. 20.2

AVAILABLE



CORPUS RUBENIANUM
LUDWIG BURCHARD XIX.3

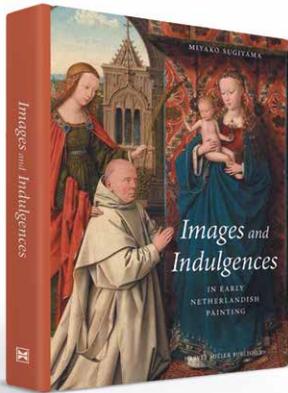
PORTRAITS OF UNIDENTIFIED AND NEWLY IDENTIFIED SITTERS PAINTED IN ANTWERP

Katlijne Van der Stighelen, Hans Vlieghe

This book, one of four devoted to Rubens's portraiture, contains a catalogue of all the portraits of unidentified individuals attributed by Ludwig Burchard or by the authors to Rubens and executed in Antwerp. The volume thus complements the catalogue of all the portraits of known persons painted by Rubens in Antwerp, published in the *Corpus Rubenianum Ludwig Burchard* as Part XIX.2 in 1987. A decade earlier the volume on the portraits painted by Rubens outside Antwerp (XIX. 1) had inaugurated the series on Rubens's portraits. In 2016, the book dealing with Portraits after Existing Prototypes (XIX. 4) also appeared, so that now the cataloguing

of Rubens' entire oeuvre in the field of portraiture is complete.

Not all the works discussed in the present book (XIX. 3) are, however, portraits of unidentified sitters – initially the volume's title. Recent scholarly research has not only allowed insights into sitters previously unrecognised, but has indeed made it possible to give an identity to a number of persons portrayed in works that were not included in the second volume (XIX.2). Among these sitters are members of Rubens's own family, as well as his contemporaries, including significant figures in the political, economic or religious life of the period.



IMAGES AND INDULGENCES IN EARLY NETHERLANDISH PAINTING

Miyako Sugiyama

This book demonstrates relationships between images and indulgences in the fifteenth- and the early sixteenth-century Netherlands. An indulgence is one of the methods to obtain spiritual wealth and to relieve fear of a life after death. The most honourable indulgences could be earned not by paying cash, but by reciting specific prayers, as well as performing specific devotional practices. It is this type of indulgence, generally called a devotional indulgence, that penitents could earn with the support of paintings and other artefacts. Theological, historical, and aesthetic values as well as performative and promissory natures, are all inherent to the artefacts which are discussed in this study. They were believed to have a certain

power which was to be activated by audiences. Through the five sections of this book, we not only see the power of images carrying indulgences, but also the power of their audiences, creating a way to communicate with the sacred presence.

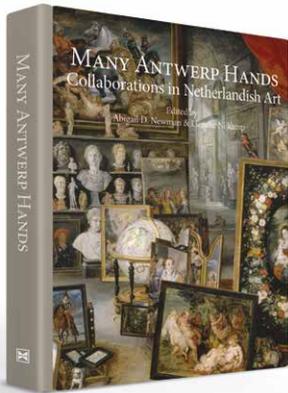
Miyako Sugiyama is an art historian specializing in early Netherlandish art. She received her Ph.D. in Art Science from Ghent University and is currently a postdoctoral researcher at the Japan Society for the Promotion of Science, Tokyo. Her research focuses on the functions of images and the relationships between art and devotional practices in the Netherlands in the fifteenth and early sixteenth century.

iv + 193 p., 10 b/w ills, 126 col. ills, 220 x 280 mm, 2021, ISBN 978-1-912554-58-4

Hardback: € 50

Series: Distinguished Contributions to the Study of the Arts in the Burgundian Netherlands, vol. 4

AVAILABLE



MANY ANTWERP HANDS

COLLABORATIONS IN NETHERLANDISH ART

Abigail D. Newman, Lieneke Nijkamp (eds)

Artists everywhere and across all time periods have collaborated with one another. Yet in the early modern Low Countries, collaboration was particularly widespread, resulting in a number of distinctive visual forms that have become strongly associated with artistic – and especially painterly – practice in this region. While art historians long glossed over this phenomenon, which appeared to discomfitingly counter nineteenth-century notions of authorship and artistic genius that have long shaped the field, the past few decades have seen increased attention to this rich and complicated subject. The essays in this book together constitute a current state of the question, while at once pointing the way forward. In broadening the art historical lens on this subject, they draw upon economic

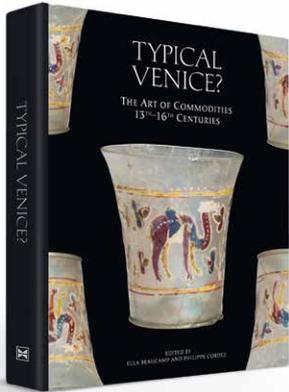
and social history, current interests in immigration and mobility, print studies, and technical analysis, embracing a range of literary and archival sources along the way. Interdisciplinary in their perspectives and methodologically diverse, these essays present both theoretical reflections on artistic collaboration and in-depth studies of particular artist-partnerships and collaboratively made objects.

Abigail D. Newman is a part-time professor of Art History in the History Department at the University of Antwerp and Research Adviser at the Rubenianum. *Lieneke Nijkamp* is Curator of Research Collections at the Rubenianum.

Table of Contents: www.brepols.net

242 p., 80 col. ill., 220 x 280 mm, ISBN 978-1-912554-73-7
Hardback: € 100
Published outside a Series

AVAILABLE



TYPICAL VENICE?

THE ART OF COMMODITIES,
13TH-16TH CENTURIES

Ella Sophie Beaucamp, Philippe Cordez (eds)

This book focuses on the question of how Venice designed and exported its own identity through all kinds of its goods.

What is the art of commodities, and how does it contribute to shaping a city? The case of Venice, which perhaps more than any other late medieval or early modern city depended on trade, offers some widely applicable considerations in response to these questions.

Commodities exist as such only when they can be bought and sold. Select materials, techniques and tools, motifs, and working processes are entailed in the conception and realization of commodities, with the aim of producing and selling in numbers. The art of commodities is an art of anticipation and organization, as complex as the material, social, and symbolic situations it results from, deals with, and contributes to shaping. In turn, an analysis of commodities allows for profound insights in these situations. The art of commodities ultimately presents specific challenges, solutions,

and styles; it is an art of objects, as well as an art of cities and societies.

In Venice, commodities did much more than circulate throughout the Lagoon: the city was made of them. The studies in this book consider the Serenissima's diverse commodities, merchants, and routes from multiple perspectives.

Ella Beaucamp is a doctoral candidate at Ludwig-Maximilians-Universität München. She studies the high medieval stone reliefs of Venetian house facades, relating them to the larger context of Mediterranean trade and artistic production.

Philippe Cordez is Deputy Director of the German Center for Art History in Paris. His research and teaching deal with medieval art history and more generally with object studies in art history.



Notes from the author

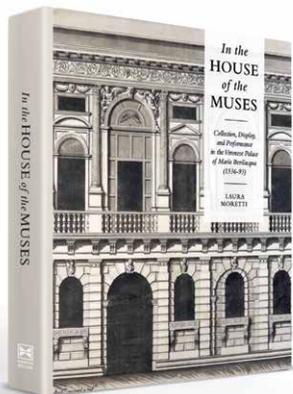
The idea of studying the Venetian art of commodities came to me in spring 2013, while spending a few days in Venice at the Centro Tedesco di Studi Veneziani — and more specifically, in its library. In thinking about art historical object studies in relation to other social sciences, I had previously realized that commodities were a crucial but, from this vantage point, still understudied topic. Navigating the bookshelves, I tried to ascertain the state of research on the *Serenissima* and which of my burgeoning questions were yet to be accounted for. With its profusion of high-quality imports and local productions, Venice topped all my expectations. The city proved to be an ideal case study in allowing for observations about how identity and alterity were negotiated on a most material basis in the interconnected histories of Europe, Asia, and Africa, as well as about changes in such practices from medieval to early modern times.

The project materialized in discussion with Romedio Schmitz-Esser: with shared enthusiasm, we planned a conference that took place in Venice in March 2016, as a collaboration between the Centro Tedesco di Studi Veneziani, of which he was Director at the time, and the research group “Premodern Objects. An Archaeology of Experience”, which I led at Ludwig-Maximilians-Universität München. Ella Beaucamp’s involvement began at this stage; she later developed her own PhD project on a related topic and became a co-editor of the volume. Working with Romedio and Ella has been a continuous source of pleasure and inspiration.

Medieval and early modern Venetian merchants were particularly successful at trading commodities over long distances. Modern collectors of decorative arts continued this practice, so that the objects in question are today scattered in a vast number of museums, mainly across Europe and America. To study Venetian commodities, with the aim of shedding light on the symbolic and material realities of early mercantile globalization, therefore entails that we make use of the very possibilities that resulted from these long-distance social dynamics, namely by traveling ourselves. With the limits of such a model becoming increasingly evident, and with Venice itself under particular threat from environmental changes, we hope that this book, highlighting some of the historical roots of our world crisis, will help to shape a common future.

Philippe Cordez

The German Center for Art History — DFK Paris



IN THE HOUSE OF THE MUSES

COLLECTION, DISPLAY AND PERFORMANCE
IN THE VERONESE PALACE OF MARIO
BEVILACQUA (1536-93)

Laura Moretti

This book reconstructs a cross-section of the activities that took place in the rooms of the Veronese palace of Mario Bevilacqua, with the aim of shedding light on the life, relationships and aspirations of a preeminent figure in the world of collecting and Italian artistic patronage in the final quarter of the sixteenth century.

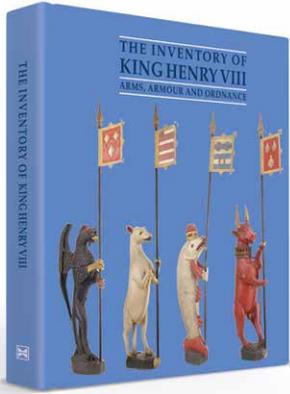
Mario Bevilacqua was one of the greatest collectors of the second half of the sixteenth century in the territories of the Republic of Venice. He was a true lover of literature and the arts, expressing a deep appreciation for music and an instinctive attraction to antiquities. In the family palace on today's Corso Cavour in Verona renovated in the mid-sixteenth century by the architect Michele Sanmicheli, Bevilacqua set up what early sources describe as a “museum” open to the public. Here it was possible to admire paintings, sculptures, drawings and prints, coins and medals, manuscripts, printed books and musical instruments – all objects collected over the course of approximately twenty-five years,

to which Mario dedicated much of his time and resources. The library, also referred to as “studio”, was considered one of the richest in the city, while the “galleria” contained masterpieces such as Tintoretto's *Paradise* now at the Louvre, as well as antique statues and busts of Roman emperors. The famous “ridotto”, in which salaried musicians and singers performed regularly, was frequented by citizens and foreigners and enjoyed international renown.

Laura Moretti is a Senior Lecturer in Art History at the University of St Andrews. Her field of expertise is Italian Renaissance art, architecture and music, with a particular interest in the history of early modern books.

approx. 320 p., 138 col. ills, 220 x 280 mm, 2020, ISBN 978-1-912554-44-7
Hardback: € 150
Series: In the Shadow of the Lion of St. Mark, vol. 3

AVAILABLE



THE INVENTORY OF KING HENRY VIII

ARMS, ARMOUR AND ORDNANCE

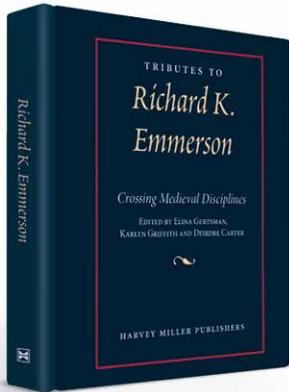
Maria Hayward, Philip Ward (eds)

The Inventory is not only a catalogue of magnificence but also a key text for evaluating the successes and failures of the Tudor monarchy under Henry VIII, telling us what once existed, and enabling us to identify surviving objects.

The Inventory is not only a catalogue of magnificence but also a key text for evaluating the successes and failures of the Tudor monarchy. Henry VIII had extravagant ideas of image and authority and loved his possessions, amongst which were over 2,000 pieces of tapestry, 2,028 items of gold and silver plate and 41 gowns. Although he left the country with heavy debts and an empty exchequer, he was far from bankrupting the monarchy as some scholars have suggested. Indeed the Inventory allows us to calculate that at the time of his death the contents of his palaces

and wardrobes were worth about £300,000 and the military and naval stores a further £300,000. Most of what the King owned has unfortunately since disappeared. Yet the Inventory tells us what once existed, enables us to identify surviving objects and also helps once belonged to him. The transcription of the inventory is accompanied by a historical introduction, a glossary of technical terms, and an exhaustive Index which is a major tool of scholarship in its own right.

Table of Contents: www.brepols.net



TRIBUTES TO RICHARD K. EMMERSON

CROSSING MEDIEVAL DISCIPLINES

Elina Gertsman, Karlyn Griffith, Deirdre Carter (eds)

Honoring the scholarship of Richard K. Emerson, this collection interrogates the concept of interdisciplinarity through a set of essays that traverse the traditional boundaries of various fields in medieval studies.

This interdisciplinary collection celebrates the scholarship of Richard K. Emerson, one of the most prominent medievalists of his generation. With contributions to the history of medieval literature, drama, theology, and art, this anthology not only showcases the fields with which Emerson's own work engaged, but also demonstrates the fruitfulness of the cross-disciplinary approach that has come to define these fields. Although the essays employ a broad range of source material—from devotional texts to royal chronicles and from architectural sculpture to illuminated manuscripts—the book focuses specifically on four distinct but related topics: word-image relationships, eschatology, identity, and moral argument. The contributions, written by Emerson's colleagues and former students, speak to the importance of interdisciplinarity

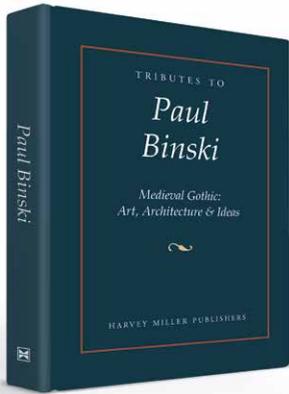
and demonstrate the profound influence of Emerson's work on the rich field of medieval studies.

*Elina Gertsman is Professor of Art History at CWRU. She is the author and editor of several books, including *The Dance of Death in the Middle Ages* (2010) and *Worlds Within* (2015).*

*Karlyn Griffith is Assistant Professor of Art History at Cal Poly, Pomona. She was the recipient of research grants from the American Philosophical Society and Bibliographical Society of the UK. Her work has been recently published in *Viator* and *Pecia*.*

Deirdre Carter is a doctoral candidate in Art History at FSU and was awarded the Medieval Academy's 2013-2014 Schallek Fellowship.

Table of Contents: www.brepols.net



TRIBUTES TO PAUL BINSKI

MEDIEVAL GOTHIC: ART, ARCHITECTURE & IDEAS

Julian Luxford (ed.)

Consistently fresh in their scholarship, these essays combine to make an important contribution to medieval art history, reflecting the admiration and affection which Paul Binski inspires in his students and colleagues.

This volume is published in honour of Paul Binski, whose scholarship and teaching have done so much to illuminate the material and intellectual worlds of Gothic art and architecture. Remarkable for its material scope and philosophical depth, Paul's work has had a powerful influence on the current state of the field: this is reflected here in thirty-four essays on buildings, works of art and ideas in a wide range of historical and geographical contexts, from Iberia to Scandinavia and Italy to Ireland. Consistently fresh in their scholarship, these essays combine to make an important contribution to medieval art history. In doing so they reflect the admiration and affection which Paul inspires in his students and colleagues.

With contributions by: Gabriel Byng, Meredith Cohen, Emily Guerry, James Hillson, Ethan Matt Kavaler, Tom Nickson, Zoë Opačić, Claudia Bolgia, Jean-Marie Guillouët, Justin E. A. Kroesen, Julian Luxford, Robert Mills, John Munns, Matthew M. Reeve, Laura Slater, Beth Williamson, Jessica Berenbeim, Spike Bucklow, Marcia Kupfer, Jean-Pascal Pouzet, Miri Rubin, Kathryn M. Rudy, Rocío Sánchez Ameijeiras, Lucy Wrapson, Patrick Zutshi, Mary Carruthers, Jill Caskey, Lucy Donkin, Kate Heard, Robert Maniura, Alexander Marr, M. A. Michael, Conrad Rudolph, Betsy Sears.

Julian Luxford is Professor in Art History at the University of St Andrews.

IN MEMORIAM



ELLY MILLER (1928-2020)

ORDER FORM

How to order:

- Go to our webshop on www.brepols.net (only for individuals and available titles)
- Use this order form

I wish to order a copy of

Title

Name:

Address:

City:

Postal code:

Country:

E-mail:

Telephone:

Fax:

All prices are subject to change without prior notice and exclude VAT & shipping costs

VAT N°:

Please keep me informed about new publications

Date: / /

Signature:

An invoice outlining your different payment options will be sent to you together with your order.

HARVEY MILLER PUBLISHERS

Brepols Publihers NV – Begijnhof 67 – B-2300 Turnhout (Belgium) – Tel: +32 14 44 80 20 – Fax: +32 14 42 89 19
info@brepols.net – www.brepols.net

UK Orders:

MARSTON Book Services

direct.orders@marston.co.uk – www.marston.co.uk

Orders North America:

ISD

orders@isdistribution.com – www.isdistribution.com



HARVEY MILLER PUBLISHERS

An imprint of Brepols

Harvey Miller Publishers aims at producing preeminent works of art-historical research and connoisseurship for a world-wide audience. As an imprint of Brepols, Harvey Miller maintains the high standards that established its reputation as the imprint of authority and quality for books in the history of art and culture.

www.harveymillerpublishers.com



BREPOLS

Begijnhof 67 – B-2300 Turnhout (Belgium) – Tel: +32 14 44 80 20 – Fax: +32 14 42 89 19
info@brepols.net – www.brepols.net