



ART HISTORY

New & Forthcoming Titles

SPRING & SUMMER 2024



BREPOLS

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ART HISTORY

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SPRING & SUMMER 2024



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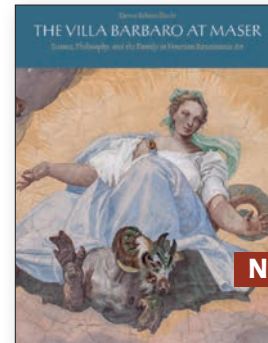
Painters and Sitters in Early-Seventeenth Century Rome Portraits of the Soul

Esther Theiler

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

336 p., 6 b/w ills, 146 col. ills, 225 x 300 mm, ISBN 978-2-503-59083-7
Hardback: approx. € 125
Series: Irreplaceable Portraits, vol. 2
AVAILABLE

 Sample Pages Available on www.brepols.net



The Villa Barbaro at Maser Science, Philosophy, and the Family in Venetian Renaissance Art

Denis Ribouillault

Through a careful description of its architecture, paintings and sculptures, this book offers the first comprehensive analysis of the Villa Barbaro at Maser, one of the most famous masterpieces of the Italian Renaissance. Commissioned and designed by Daniele Barbaro, a leading humanist of the Venetian Renaissance, and his brother Marc'Antonio, an important politician of the Republic of Venice and a talented amateur artist, the villa's architecture and painted decoration were created by two canonical figures of Renaissance art: the architect Andrea Palladio and the painter Paolo Veronese. By offering a new and holistic reading of the iconographic program of Villa Barbaro, the study highlights in particular the importance of women, childbirth and motherhood. With a strong multidisciplinary approach, the book is also a contribution to the history of astronomy, philosophy and domesticity in sixteenth-century Venice.

 HARVEY MILLER PUBLISHERS

272 p., 10 b/w ills, 220 col. ills, 220 x 280 mm, 2023, ISBN 978-1-915487-02-5
Hardback: € 125
Series: Renovatio Artium, vol. 11
AVAILABLE

 Sample Pages Available on www.brepols.net



Paolo Veronese

David Rosand †
Mary Frank (ed.)

David Rosand's *Paolo Veronese* is a masterly account of the Venetian painter's artistic achievement, demonstrating a complete command of the literature and scholarly issues, insightful interpretations of individual paintings and drawings, and a marvelously elegant prose style. Rosand's reading of each painting judiciously considers how Veronese brought his pictorial intelligence to bear on the formal qualities of his work to create his own personal rhetoric of visual expression, one that embodies the "dignity and nobility of painting" and resonates with viewers and readers today. Rosand's arguments are not solely visual, however, but are buttressed by extensive quotations from scripture and textual sources. The author synthesizes decades of research and careful reflection, refining his own approaches, which have themselves stood the test of time. Careful readings of specific paintings, including the celebrated *Wedding Feast at Cana*, the frescoes at the *Villa Barbaro*, and the church of *San Sebastiano*, where Rosand played an integral part in the recent restoration by *Save Venice Inc.*, are all accompanied by lavish illustrations, providing the reader the opportunity to put into practice the author's conviction that our own responses to paintings will guide their interpretation.

 HARVEY MILLER PUBLISHERS

376 p., 2 b/w ills, 357 col. ills, 225 x 300 mm, 2023, ISBN 978-1-909400-98-6
Hardback: € 150
Series: *Renovatio Artium*, vol. 7
AVAILABLE



Ingenious Italians

Immigrant Artists in Eighteenth-Century Britain

Katherine McHale

This book fills a significant gap in the literature on eighteenth-century art in Britain. Although immigrant Italian artists played a crucial role in the development of Britain's expanding art world over the course of that century, they have been largely overlooked in books on both British and Italian art. When mentioned in works on eighteenth-century British art, Italian artists are regarded as bit players who were tangential to the art world. *Ingenious Italians* seeks to correct this view, demonstrating the critical role played by immigrants who brought their skills and talents to a new country. In Britain, they established networks of Italian and British colleagues, cultivated new patrons and created innovative works for a growing market. In doing so, they influenced the development of art in British society. This little-explored facet of art history in Britain presents readers with a new perspective from which to consider the art of the era, highlighting the important work contributed by Italian artists in Britain.

 HARVEY MILLER PUBLISHERS

328 p., 176 col. ills, 220 x 280 mm, 2024, ISBN 978-1-915487-17-9
Hardback: € 175
Published outside a Series
AVAILABLE



Painting Architecture in Early Renaissance Italy

Innovation and Persuasion at the Intersection of Artistic and Architectural Practice

Livia Lupi

Why did artists include prominent architectural settings in their narrative paintings? Why did they labour over specific, highly innovative structural solutions? Why did they endeavour to design original ornamental motifs which brought together sculptural, painterly and architectural approaches, as well as showcasing their understanding of materiality? *Painting Architecture in Early Renaissance Italy* addresses these questions in order to shed light on the early exchanges between artistic and architectural practice in Italy, arguing that architecture in painting provided a unique platform for architectural experimentation.

Rather than interpreting architectural settings as purely spatial devices and as lesser counterparts of their built cognates, this book emphasises their intrinsic value as designs as well as communicative tools, contending that the architectural imagination of artists was instrumental in redefining the status of architectural forms as a kind of cultural currency. Exploring the nexus between innovation and persuasion, Livia Lupi highlights an early form of little-discussed paragone between painting and architecture which relied on a shared understanding of architectural invention as a symbol of prestige.

This approach offers a precious insight into how architectural forms were perceived and deployed, be they two or three-dimensional, at the same time clarifying the intersection of architecture and the figural arts in the work of later, influential figures like Giuliano da Sangallo, Raphael, Michelangelo and Baldassarre Peruzzi, whose work would not have been possible without the architectural experimentation of early fifteenth-century artists.

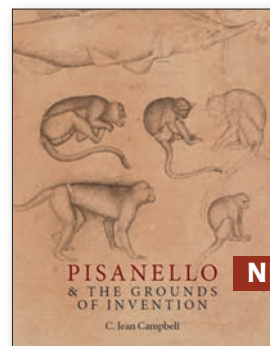
 HARVEY MILLER PUBLISHERS

220 p., 3 b/w ills, 138 col. ills, 220 x 280 mm, 2024, ISBN 978-1-915487-03-2

Hardback: € 135

Series: *Renovatio Artium*, vol. 12

AVAILABLE



Pisanello and the Grounds of Invention

C. Jean Campbell

The work of the fifteenth-century Italian painter Pisanello has long proven resistant to the interpretative procedures of art history, in ways that point to the limits of those procedures as they evolved in the period after the Second World War. Taking Pisanello's art as an example of a larger theoretical issue, the book proposes a model of interpretation that addresses the realm of imitative practice. Using Cennino Cennini's *Il Libro del' Arte* as a primer, the author argues for an approach that confronts the evidence of the artist's self-tempering work, and then tests that model through an examination of Pisanello's drawings and medals. She exposes the drawings as primary evidence of the ontological groundwork within which the painter finds his own habits of invention, and also demonstrates the value of looking for the groundwork in a selection of Pisanello's official works, including the surviving wall paintings in Veronese churches. In the end, the author contends that the self-reflexive recognition of creative agency is a prerequisite for the apprehension of Pisanello's art, especially the agonistic scenario staged in his panel of *The Virgin and Child with Saints George and Anthony* and its enigmatic signature.

 HARVEY MILLER PUBLISHERS

xviii + 188 p., 69 col. ills, 220 x 280 mm, 2024, ISBN 978-1-915487-12-4

Hardback: € 100

Series: *Renovatio Artium*, vol. 15

AVAILABLE

 Sample Pages Available on www.brepols.net



Titian's Poetics

Selected Essays by David Rosand

Diane H. Bodart, Cleo Nisse (eds)

The present volume offers an extensive compendium of the late Professor David Rosand's writings on Titian through a collection of essays published between 1971 and 2014. Throughout his illustrious career at Columbia University, Rosand indefatigably investigated the Venetian artist's pictorial intelligence, and much as the continuous conversation of an enduring friendship creates ever new levels of intimacy and understanding, this lifelong engagement resulted in some of the most convincing interpretations of Titian's artworks penned to date. While his scholarship has been extremely influential on Titian studies, Rosand's most significant texts on the artist are chapters in books with a broader subject or papers disseminated in journals and collective volumes. Through a careful selection of essays, curated around Rosand's primary concerns with «Titian the painter and on the affective structures of his art, his technique and mimetic power, on its poetry,» this book reconstitutes the many facets of his vision of the artist. The reader is invited to enjoy this volume both as a means to gain deeper insight into the art of Renaissance Venice, and also the shifting priorities in the field of art history in the second half of the twentieth century, which Rosand himself did much to mold. His ground-breaking interrogation of the relationship between making and meaning in Titian's art remains remarkably fresh and will doubtless continue to offer prompts to future generations of scholars. At the same time, his lively and inimitable style means his essays will engage any individual curious about art, its creation, and its connection to literature and society.

 HARVEY MILLER PUBLISHERS

448 p., 27 b/w ills, 273 col. ills, 225 x 300 mm, 2024, ISBN 978-1-915487-36-0
Hardback: € 175
Series: Studies in Medieval and Early Renaissance Art History
AVAILABLE



The Fate of Early Italian Art during World War Two

Protection, Rescue, Restoration

Cathleen Hoeniger

In Italy, art historians can study wall-paintings, tombs, and stained-glass windows in the early churches for which they were created because they have been preserved in situ over the centuries. This book explores one fraught period of this critical preservation work, during the five years of World War II in Italy, when numerous artistic monuments of value were vulnerable to damage and destruction. Works of art from the late Middle Ages and Early Renaissance lie at the focus, among them, the Angevin tombs of Santa Chiara in Naples, the frescoes of Pisa's Camposanto, Piero della Francesca's wall-painting of Sigismondo in the Tempio Malatestiano in Rimini, and the Mazzatosta Chapel in Viterbo. Rooted in the archives, the narrative charts the formidable task of safeguarding stationary art in the midst of aerial and ground attacks. Taking centre stage are the struggles endured by heritage superintendents, the innovations tested under pressure by art restorers, and the desperate position of clerical custodians of churches. The Allied Monuments Officers, who arrived over halfway through the war, provided substantial assistance in the rescue of damaged art from ruined buildings. This study offers an original perspective by emphasizing the Italian protagonists, whose efforts played out against the political and economic landscape of fascism and the devastation wrought by the war on Italian soil.

 HARVEY MILLER PUBLISHERS

416 p., 59 b/w ills, 42 col. ills, 216 x 280 mm, 2024, ISBN 978-2-503-60974-4
Hardback: € 160
Series: Trecento Forum, vol. 5
FORTHCOMING



The Ponte Vecchio

Architecture, Politics, and Civic Identity in Late Medieval Florence

Theresa Flanigan

Famous today for the shops lining its sloped street, the Ponte Vecchio is the last premodern bridge spanning the Arno River at Florence and one of the few remaining examples of the once more prevalent urbanized bridge type. Drawing from early Florentine chronicles and previously unpublished archival documents, this book traces the history of the Ponte Vecchio, focusing on the current bridge's construction after the flood of 1333. Much of the Ponte Vecchio's original fourteenth-century appearance is now obscured beneath later accretions, often mistakenly interpreted as original to its medieval character. To the contrary, as argued in this book and illustrated by new reconstruction drawings, the mid-trecento Ponte Vecchio's vaulted substructure was technically advanced, its urban superstructure was designed in accordance with contemporary Florentine urban planning strategies, and its «beautiful and honorable» appearance was maintained by government regulations. The documents also reveal new information about the commission and rental of its famous shops. Relying on these sources, this study offers a more complete history of the Ponte Vecchio, adding significantly to what is currently known about the bridge's patronage and construction, as well as the aims of civic architecture and urban planning in late medieval Florence.

 HARVEY MILLER PUBLISHERS

260 p., 19 b/w ills, 111 col. ills, 240 x 240 mm, 2024, ISBN 978-1-912554-68-3
Hardback: € 150
Series: Architecture and the Arts in Early Modern Italy, vol. 5
FORTHCOMING



Contending Representations III

Questioning Republicanism in Early Modern Genoa

Edited by Enrico Zucchi, Alessandro Metlica (eds)

Several studies have been devoted to the flowering of the republic of Genoa during the so-called 'siglo de los Genoveses', when Genoa became the hub of European trade and an important center of artistic and literary production. Yet, little attention has been granted to the political and cultural crisis that followed, starting in 1559 and culminating in 1684, when the French bombed Genoa. Addressing this chronological gap, the volume explores how the image of the Genoese Republic was shaped, exploited, or contested in the long seventeenth century. How did Genoese politicians and men of letters represent their homeland? How was Genoa represented in Spain or in the Low Countries? How was its political system conceived by Italian and foreign political writers, and how did the prevailing absolutist model influence such ideas? In order to answer these questions, the volume gathers contributions from art historians, literary scholars, political and cultural historians, thus adopting a comparative, multidisciplinary approach that has never been applied to the matter before.

approx. 176 p., 2 b/w ills, 63 col. ills, 216 x 280 mm, 2024, ISBN 978-2-503-60521-0
Hardback: € 50
Series: Dunamis, vol. 3
FORTHCOMING

 Also in Open Access on www.brepolonline.net



Musical Images at the Court of Alfonso I d'Este

Patronage and Self-Representation in Early Sixteenth-Century Ferrara

Gaia Prignano

Alfonso I d'Este ruled Ferrara from 1505 to 1534. His passionate patronage raised the arts and music to unprecedented heights despite frequent wars and chronic economic difficulties. His reign was characterized by a stunning proliferation of sacred and profane musical images, reflecting the central role played by music in his personal life and the city as a whole.

The book addresses the rich musical imaginary at the court of Alfonso I, investigating the identity, laudatory, moral, and allegorical meanings ascribed to musical images. It explores the network of shared knowledge and values underpinning the creation of these works, analysing their distinctive use in courtly dynamics. This exceptional *corpus* of images offers a broad overview of iconographic themes, often steeped in humanistic references, in which various forms of music are present at different levels. Most of these artworks, which include masterpieces by Titian, Bellini, Dosso Dossi, and Antonio Lombardo, are examined here for the first time through a musical-iconographic approach.

vi + 230 p., 15 b/w ills, 36 col. ills, 216 x 280 mm, 2022, ISBN 978-2-503-59998-4
Paperback: € 90
Series: Music and Visual Cultures, vol. 8
AVAILABLE



Florence and the Idea of Jerusalem

Monsignor Timothy Verdon (ed.)

From the time of Dante through the 17th century and beyond, Florence had a special relationship with the Biblical Jerusalem—with the idea, that is, of a city chosen by God to be a sign of human peace. This collection of essays traces the development of this 'Idea of Jerusalem' from the Divine Comedy and medieval Holy Land pilgrimages through the 1439 Council of Florence, Savonarola's end of the 15th-century preaching, and the astonishing project of Grand Duke Ferdinand I to transfer the Holy Sepulcher from Jerusalem to Florence. The volume also recalls the city's 19th- and 20th-century Jerusalem image.

338 p., 30 b/w ills, 107 col. ills, 216 x 280 mm, 2024, ISBN 978-2-503-59786-7
Hardback: € 150
Published outside a Series
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 Sample Pages Available on www.brepols.net



Italy by Way of India

Translating Art and Devotion in the Early Modern World

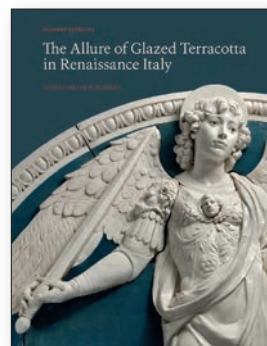
Erin Benay

The return of a saint's body to its rightful resting place was an event of civic and spiritual significance retold in Medieval sources and substantiated by artistic commissions. Legends of Saint Thomas Apostle, for instance, claimed that the martyred saint had been miraculously transported from India to Italy during the thirteenth century. However, Saint Thomas's purported resting place in Ortona, Italy did not become a major stopping point on pilgrimage or exploration routes, nor did this event punctuate frescoed life cycles or become a subject for Renaissance altarpieces as one would expect. Instead, the site of the apostle's burial in Chennai, India has flourished as a terminus of religious pilgrimage, where a multifaceted visual tradition emerged, and where a vibrant local cult of 'Thomas Christians' remains to this day. An unlikely destination on the edge of the 'known' world thus became a surprising source of early modern Christian piety. By studying the art and texts associated with this little-known cult, this book disrupts assumptions about how knowledge of Asia took shape during the Renaissance and challenges art historical paradigms in which art was crafted by locals merely to be exported, collected, and consumed by curious European patrons. In so doing, *Italy by Way of India* proposes that we redefine the parameters of early modern visual culture to account for the ways that global mobility and the circulation of objects profoundly influence how cultures see and know each other as well as themselves.

✉ HARVEY MILLER PUBLISHERS

iv + 202 p., 120 col. ills, 220 x 280 mm, 2022, ISBN 978-1-912554-77-5
Hardback: € 100
Series: Studies in Medieval and Early Renaissance Art History
AVAILABLE

📖 Sample Pages Available on www.brepols.net



The Allure of Glazed Terracotta in Renaissance Italy

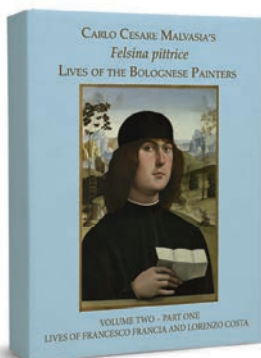
Zuzanna Sarnecka

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

✉ HARVEY MILLER PUBLISHERS

184 p., 144 col. ills, 220 x 280 mm, 2022, ISBN 978-1-912554-78-2
Hardback: € 75
Series: Studies in Medieval and Early Renaissance Art History
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Carlo Cesare Malvasia's *Felsina Pittrice*: The Lives of the Bolognese Painters

The Lives of Francesco Francia and Lorenzo Costa

Elizabeth Cropper, Lorenzo Pericolo (eds)

Count Carlo Cesare Malvasia's *Felsina pittrice*, or *Lives of the Bolognese Painters*, first published in two volumes in Bologna in 1678, is one of the most important sources for the history and criticism of painting in Italy. In this new critical edition by Lorenzo Pericolo, Malvasia's relevant preparatory notes to the *Felsina pittrice*, or the *Scritti originali*, will be published for the first time in their entirety. Careful analysis of all these materials will make it possible to reevaluate Malvasia's status as a historian, and provide new information about the construction of the *Felsina pittrice* as a book.

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).

 HARVEY MILLER PUBLISHERS

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



The Smiling Walls

Dante e le arte figurative / Dante and the Visual Arts

Rossend Arqués, Laura Pasquini, Silvia Maddalo (eds)

This book addresses the artistic reception of Dante's *Divine Comedy* in mural painting from the Trecento to the Cinquecento, created by some of the greatest fresco painters of this period, and presented here for the first time in its articulated and composite totality. Well-known specialists address each of the epochs and each of the artists studied, analyzing in particular the different moments in which the painters of these centuries have placed the figuration of the afterlife and of the universal judgment in the light of the Dante experience.

All contributions in Italian are accompagnied by an English translation at the end of the book.

544 p., 120 col. ills, 220 x 280 mm, 2023, ISBN 978-2-503-59450-7
Hardback: € 190
Published outside a Series
AVAILABLE

 Sample Pages Available on www.brepols.net



Revisiting Raphael's Vatican Stanze

Kim Butler Wingfield, Tracy Cosgriff (eds)

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

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

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

 HARVEY MILLER PUBLISHERS

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



Portable Panel Paintings at the Angevin Court of Naples

Mobility and Materiality in the Trecento Mediterranean

Sarah Kozlowski

This book explores the mobilities and materialities of panel painting at and beyond the Angevin court of Naples in the context of objects, materials, patrons, and painters on the move through the fourteenth-century world. It asks how panel paintings participated in and thematized patterns of circulation and exchange; how they extended the artistic and political geography of the court far beyond Naples itself; how their materialities intersected with other mediums from woven silk to precious metalwork to stone; and how painters' formal and technical experimentation combined with painted panels' real and imagined itineraries to create meaning.

The volume traces a series of painted panels through networks of patronage, production, gift giving, transport, and replication. It locates the making, movement, and meaning of these works in the overlapping contexts of Angevin dynastic and territorial ambitions, including the family's stakes in the Holy Land; patterns of collecting and adapting authoritative icons; practices of royal female patronage; and painters' engagement with the limits of the medium of panel painting itself. Each chapter weaves together sustained analysis of paintings' pictorial and material structures, close reading of primary sources, and questions of art's materialities and mobilities. Moving between single objects and larger patterns, between the local and the global, this study presents new research on individual works even as it reframes trecento art in the broader context of artistic circulation, exchange, and transformation across the late medieval and early Renaissance world.

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



Sebastiano del Piombo and the Sacred Image

Mediating the Divine in the Age of Reform

Marsha Libina

On account of the artists' collaborative practice, Sebastiano del Piombo's oeuvre is often misconstrued as a coloristic supplement to Michelangelo's disegno or as a mere extension of the older master's drawings and ideas. Marsha Libina's book complicates this narrative by offering a critical reevaluation of the devotional art of Sebastiano del Piombo (1485–1547), an important Venetian artist whose Roman work stands at the nexus of questions regarding art, religious reform and the largely unexplored history of artistic collaboration. Investigating new ways of understanding Sebastiano's interest in soliciting Michelangelo's drawings as catalysts of invention, Libina tells the story of a collaboration driven neither by a compliant imitation of Michelangelo nor the reconciliation of opposing regional styles but, rather, by an interest in hermeneutically productive difference – generating complementary yet divergent approaches to art as a vehicle of reform.

This volume presents an in-depth exploration of how Sebastiano's experiments with the sacred image – like Michelangelo's – were formulated in response to the early years of Catholic reform. The years preceding the Council of Trent saw the rise of divisive investigations into the repercussions of an increasingly mediated knowledge of the divine. Libina reveals how these concerns converge in Sebastiano's new language of devotional painting, which embraces an aesthetic of figural stillness, isolation and psychological detachment. At a moment when religious debates and questions about the role of image-based devotion took center stage, Sebastiano's work offered a reflection on what it meant to view and meditate on the body of Christ in the Renaissance altarpiece.

270 p., 121 col. ills, 220 x 280 mm, 2022, ISBN 978-2-503-59475-0

Hardback: € 125

Series: Arts and the Sacred, vol. 7

AVAILABLE



Sebastiano del Piombo and Michelangelo: The Compass and the Mirror

An Anthology

Matthias Wivel (ed.)

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

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

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

344 p., 10 b/w ills, 150 col. ills, 210 x 297 mm, 2022, ISBN 978-2-503-58026-5

Paperback: € 120

Series: Museums at the Crossroads, vol. 31

AVAILABLE



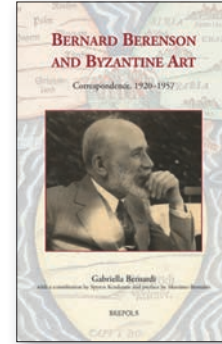
Aemulatio Italorum

La réception culturelle des gravures de Mantegna dans l'art germanique au temps d'Albrecht Dürer

Anne-Sophie Pellé

À la Renaissance, si le medium de la gravure permet désormais aux artistes de rivaliser entre eux à distance, dès la fin du *xv^e* siècle, la diffusion des modèles gravés par l'atelier du prestigieux peintre de cour des marquis de Mantoue, Andrea Mantegna, a suscité sur le territoire germanique une véritable émulation d'ordre culturelle, dans laquelle la question du rapport à l'identité occupe une place fondamentale. Dès lors, dans les images, deux paradigmes se dessinent : d'une part le *Welsch*, qui désigne ce qui est romain, de style à l'antique, et, plus généralement, italien ; d'autre part le *Deutsch*, qui renvoie à une tradition artistique et aux coutumes typiquement germaniques. Inscrite dans la problématique des transferts culturels, cette étude analyse, dans une approche résolument pluridisciplinaire, les différentes transformations iconographiques, formelles et stylistiques dont les motifs empruntés aux estampes de Mantegna ont fait l'objet ainsi que l'appareil rhétorique qui accompagne ces transformations pour mieux leur donner du sens (comparaison, parodie, dissimulation, etc.).

336 p., o b/w ill., 151 col. ills, 210 x 270 mm, 2023, ISBN 978-2-503-60498-5
Paperback: € 90
Série: Études Renaissance, vol. 38
DISPONIBLE



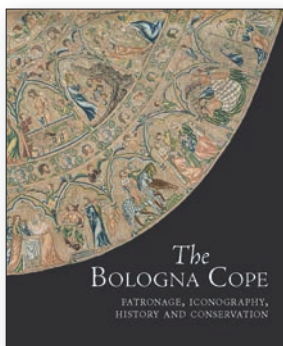
Bernard Berenson and Byzantine Art Correspondence, 1920-1957

Gabriella Bernardi, Spyros Koulouris

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

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

700 p., 63 b/w ills, 55 col. ills, 156 x 234 mm, 2022, ISBN 978-2-503-59671-6
Hardback: € 120
New Series: Medieval and Early Modern Europe and the World, vol. 3
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The Bologna Cope

Patronage, Iconography, History, and Conservation

M.A. Michael (ed.)

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

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

 HARVEY MILLER PUBLISHERS

228 p., 160 col. ills, 225 x 300 mm, 2022, ISBN 978-1-912554-87-4

Hardback: € 125

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

AVAILABLE



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

An Addition to the Pantheon of Venetian Sculptors

Anne Markham Schulz

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

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

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

 HARVEY MILLER PUBLISHERS

2 vols, 660 p., 505 b/w ills, 27 col. ills, 225 x 300 mm, 2022, ISBN 978-1-912554-80-5

Hardback: € 275

Series: *Studies in Medieval and Early Renaissance Art History*

AVAILABLE

 Sample Pages Available on www.brepols.net



Trecento Pictoriality

Diagrammatic Painting in Late Medieval Italy

Karl Whittington

In dozens of monumental examples across central and northern Italy, late-medieval artists created complex diagrammatic paintings whose content was conveyed not through proto-perspectival spaces but rather through complex circles, trees, hierarchical stemmata, and winding pathways. *Trecento Pictoriality* is the first comprehensive study of the practice of monumental diagrammatic painting in late-medieval Italy, moving the study of diagrams from the manuscript page to the frescoed wall and tempera panel.

Closely examining the visual and communicative strategies of these paintings expands the horizon of trecento art history beyond narrative and devotional painting, and shifts our understanding of all of the arts of the trecento, calling attention to issues of scale, visual rhetoric, pictorial ingenuity, and reception.

 HARVEY MILLER PUBLISHERS

367 p., 115 col. ills, 220 x 280 mm, 2023, ISBN 978-1-915487-04-9

Hardback: € 150

Series: Renovatio Artium, vol. 13

AVAILABLE



The Making of the Affetti

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

Giovanni Careri

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

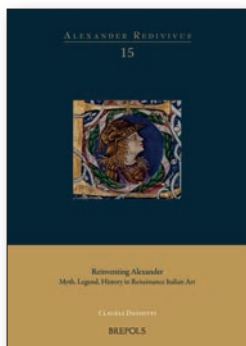
 HARVEY MILLER PUBLISHERS

284 p., 8 b/w ills, 55 col. ills, 220 x 280 mm, 2022, ISBN 978-1-912554-10-2

Hardback: € 125

Series: Studies in Baroque Art, vol. 14

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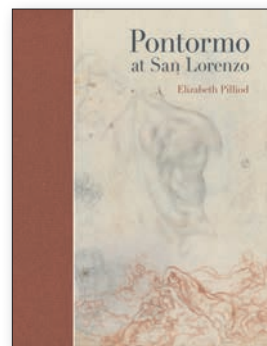
Reinventing Alexander

Myth, Legend, History in Renaissance Italian Art

Claudia Daniotti

In this book Claudia Daniotti provides the first comprehensive study of the representation of Alexander the Great in Renaissance Italian art, exploring a fundamental turning point in the tradition: the transition from the medieval imagery of Alexander as a legendary, fairy-tale hero to the new historically grounded portrait of him as an example of moral virtue and military prowess. By discussing a body of artworks from 1160s to 1560s spanning several media (from illuminated manuscripts and frescoes to sculptural reliefs, wedding chests and tapestries) and researching this material in constant dialogue with the literary tradition, this book offers a reassessment of the whole visual tradition of Alexander in Renaissance Italy, making sense of a figurative repertoire often perceived as fragmentary and disparate, and casting new light on an overall still neglected chapter in the tradition of the myth of Alexander.

348 p., 80 b/w ills, 16 col. ills, 178 x 254 mm, 2022, ISBN 978-2-503-59743-0
Hardback: € 100
Series: Alexander redivivus, vol. 15
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Pontormo at San Lorenzo

The Making and Meaning of a Lost Renaissance Masterpiece

Elizabeth Pilliod

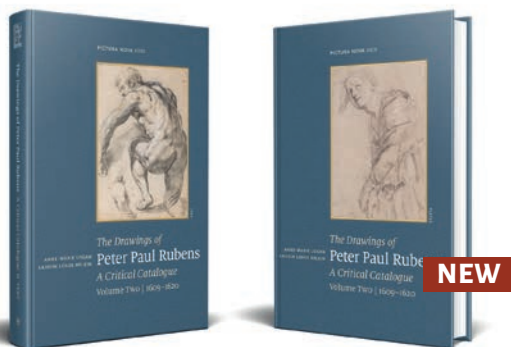
Pontormo's frescoes in San Lorenzo were the most important cycle of the sixteenth century after Michelangelo's Sistine frescoes. They had an enormous impact on artists until their destruction in the eighteenth century, and their interpretation has also had a significant bearing not only on the reception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

Based on archival and historical research, this book determines a new date for the inception of the fresco cycle and reconstructs the day-by-day activity in the church that had an impact on Pontormo's project. It reveals Pontormo's painstaking working method. The new reconstruction corrects the visual order of the frescoed scenes, and conclusively demonstrates the orthodoxy of the choir's iconography. It sets them into the artistic and architectural context of the church of San Lorenzo, relating them to works of art by Fra Bartolomeo and Michelangelo, as well as to complex liturgical and religious functions. This study establishes the intentions of the Medici and the canons of the church in having Pontormo paint the specific space in the church where he painted, and the specific subjects that were included. Finally, it reveals the unsuspected impact Pontormo's paintings had on other works of art.

 HARVEY MILLER PUBLISHERS

384 p., 58 b/w ills, 90 col. ills, ISBN 978-1-909400-94-8,
Hardback: € 125
Series: Studies in Medieval and Early Renaissance Art History
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 Sample Pages Available on www.brepols.net



The Drawings of Peter Paul Rubens A Critical Catalogue

Volume Two (1609–1620)

Anne-Marie Logan, Kristin Lohse Belkin

This is Volume II in the three-volume catalogue raisonné of the drawings by Rubens covering the years 1609–20. It consists of the drawings from the time of Rubens's return from Italy and the establishment of his workshop in Antwerp to the completion of his contribution to the furnishing and decoration of the city's new Jesuit church, today's St. Charles Borromeo. The decade is characterized by a broad range of genres and iconography: large altarpieces stand next to cabinet-size pictures, book illustrations next to designs for tapestry, sculpture and architectural reliefs; religious, mythological and historical subjects alternate with allegories, portraits, exotic hunts and scenes from country life. Copies after other artists' works that constitute such a large part of Rubens's early years discussed in Volume I have given way to original inventions in pen and ink and, above all, by life studies in chalk of the human body, naked or dressed. The whole spectrum of Rubens's extraordinary creativity, nowhere presented as directly and immediately as in his drawings, is there to be contemplated in all its astonishing diversity.

Each entry consists of a detailed physical description of the drawing, provenance, exhibition history, full bibliography and a critical, interpretive discussion. All drawings by Rubens as well as a selection of comparative images are reproduced in color.

2 vols, 732 p., 291 col. ills, 216 x 280 mm, 2023, ISBN 978-2-503-59953-3

Hardback: € 250

Series: Pictura Nova, vol. 23

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 Sample Pages Available on www.brepols.net



The Drawings of Peter Paul Rubens A Critical Catalogue

Volume One (1590–1608)

Anne-Marie Logan, Kristin Belkin

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

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

Review

"(...) this landmark publication is going to be eagerly read for many years to come, and it will also have a great impact on the wider understanding of Rubens's work. It is a true cleansing of the Augean Stables."

Jeremy Wood, in *The Burlington Magazine*, 165, 2023

2 vols, 536 p., 260 col. ills, 216 x 280 mm, 2021, ISBN 978-2-503-59570-2

Hardback: € 175

Series: Pictura Nova, vol. 22

AVAILABLE

 Sample Pages Available on www.brepols.net



Corpus Rubenianum Ludwig Burchard XIV.1 The Medici Series

Nils Büttner

The decoration of the Luxembourg Palace galleries was the largest commission Rubens ever received. On Saturday 26 February 1622, the artist signed two contracts at the Louvre with the agreement 'to make and paint with his own hand each and every one of the figures' of the paintings which would decorate the two parallel galleries of the palace that the Queen Mother, Maria de' Medici (1573–1642), had begun to have built on the left bank of the Seine. According to the first contract, the western gallery was now ready and Rubens 'will be bound and obliged to design and to paint with his own hand twenty-four paintings depicting the history of the very illustrious life and heroic exploits' of the Queen Mother, conforming to an incomplete memoir, of which he had received a copy. Rubens arrived in Paris to put the final touches to the finished canvases celebrating the life of Maria de' Medici at the beginning of February 1625. But at this time the eastern gallery, planned to display the 'battles... and triumphs' of King Henri IV (1553–1610), Maria's late husband, was still under construction. The Henri IV Gallery was to be an unfinished masterpiece: after a temporary suspension of the work in 1630, the project was definitively abandoned in 1631. Alexis Merle du Bourg's in-depth study of the Henri IV Series was published as Part XIV.2 of the Corpus Rubenianum Ludwig Burchard in 2017. The present volume charts the earlier part of the Medici commission, which happily survives, splendidly completed. It presents Maria in her relationship with Henri, her public role after her husband's death and, not least, her difficulties and then reconciliation with Louis XIII, her son. Here Rubens invoked the gods of ancient myth and a whole company of personified abstractions to help mask problematic episodes, dignify banal events and create a glorious commemoration of the life and aims of the Queen Mother.

 HARVEY MILLER PUBLISHERS

802 p., 158 b/w ills, 110 col. ills, 180 x 265 mm, 2024, ISBN 978-1-915487-27-8
Hardback: € 275
Series: Corpus Rubenianum Ludwig Burchard, vol. 14.1
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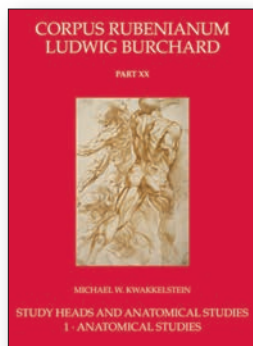
Thinking through Rubens Selected Studies by Arnout Balis

Elizabeth McGrath, Paul van Calster (eds)

Over the course of his life, Arnout Balis (d. 2021) did a lot of thinking about and around Rubens. A principal beneficiary of this was the Corpus Rubenianum, that multi-volume catalogue of the work of the artist to which he devoted so much of his scholarly endeavour – as author, and, still more, as the most generous of editors. But he also produced wide-ranging, as well as more closely detailed, studies on the artist that were written for a variety of contexts. Arnout Balis was an artist before he was an art historian, and the question of how Rubens channelled his ideas into visual form constantly attracted and intrigued him. He was fascinated, too, by the practicalities of the artist's method of production, given the enormous output of Rubens's studio. Not only did he rigorously assemble and analyse every scrap of information about pupils or associates of the master, but he made himself an expert in the work of each of Rubens's artistic contemporaries. In all his investigations, whether involving the attribution of a painting, an iconographic puzzle or the solution to a historical problem, he took nothing for granted, treating any received idea or initial intuition with due scepticism until it could be shown to stand the test of the evidence, documentary and visual. The present volume shows the Balis method in action. It includes several studies already acclaimed as exemplary, and others which deserve to be more widely known. Five of them are made available here for the first time in English translation.

 HARVEY MILLER PUBLISHERS

220 p., 18 b/w ills, 88 col. ills, 190 x 255 mm, 2023, ISBN 978-1-915487-28-5
Hardback: € 90
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Corpus Rubenianum Ludwig Burchard, vol. XX.1 **Anatomical Studies**

Michael W. Kwakkelstein

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

 HARVEY MILLER PUBLISHERS

220 p., 94 b/w ills, 62 col. ills, 175 x 260 mm, 2022, ISBN 978-0-905203-80-5
Hardback: € 140
Series: Corpus Rubenianum Ludwig Burchard, vol. 20.1
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Corpus Rubenianum Ludwig Burchard, vol. IV.1 **The Holy Trinity, The Life of the Virgin, Madonnas, and The Holy Family** The Holy Trinity and The Life of the Virgin

Fiona Healy (auth), Brecht Vanoppen (ed)

Whereas other volumes in the Corpus Rubenianum series address a single topic, Part IV (*The Holy Trinity, The Life of the Virgin, Madonnas and The Holy Family*) deals with very distinct topics, two of which, *The Trinity and The Life of the Virgin*, form the subject of the present book. More precisely, the focus of this book is on Mary's birth, upbringing and marriage, events described in varying detail in Early Christian and medieval texts. Not all the works discussed are by Rubens himself, but all show his artistic ingenuity, evident in his novel treatment of well-known subjects, often with a long visual tradition, as well as in his ability to devise new ones. Also catalogued here are such important altarpieces as *The Immaculate Conception* once owned by Philip IV of Spain and the magnificent *Virgin as the Woman of the Apocalypse*. The very different theme of *The Holy Trinity* comprises just four entries, which, however, constitute half the volume.

The analysis of these works offers the first comprehensive treatment of the material in English and highlights this project as the earliest indication of Rubens's creative potential in designing large-scale decorative programmes.

 HARVEY MILLER PUBLISHERS

2 vols, approx. 603 p., 256 b/w ills, 143 col. ills, 180 x 265 mm, 2024, ISBN 978-1-915487-42-1
Hardback: € 275
Series: Corpus Rubenianum Ludwig Burchard, vol. 4.1
FORTHCOMING



NEW

Contending Representations I

The Dutch Republic and the Lure of Monarchy

Joris Oddens, Alessandro Metlica, Gloria Moorman (eds)

This volume is the first book-length study to thematise the representation of power in the seventeenth-century Dutch Republic. Bringing together scholars from different backgrounds, the volume aims to stimulate a cross-disciplinary dialogue about representations in art, literature, ritual, and other media. Within the Dutch Republic, different state actors – the city, the provincial states, the States General, the stadtholders, and individual power-holders – vied for the supremacy of power. A vital aspect of this persistent struggle was its representative dimension. In making representative claims about their place in the balance of power, these institutions all faced the challenge of developing a republican language that was both distinctive enough and universally understood. In the cultural repertoires available to political figures, artists, and intellectuals, republican models contended with monarchical ones. In visual and literary depictions, public ritual, and diplomatic encounters alike, the temptation to stand up to the grandeur of powerful European monarchies by borrowing from their representative traditions was not always easy to resist.

212 p., 157 col. ills, 216 x 280 mm, 2023, ISBN 978-2-503-60517-3

Hardback: € 50

New Series: Dunamis, vol. 1

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NEW

Contending Representations II

Entangled Republican Spaces in Early Modern Venice

Giovanni Florio, Alessandro Metlica (eds)

The volume addresses the issue of political celebration in early modern Venice. Dealing with processional orders and iconographic programs, historiographical narratives and urbanistic canons, stylistic features and diplomatic accounts, the interdisciplinary contributions gathered in these pages aim to question the performative effectiveness and the social consistency of the so called 'myth' of Venice: a system of symbols, beliefs and meanings offering a self-portrait of the ruling elite, the Venetian patriciate. In order to do so, the volume calls for a spatial turn in Venetian studies, blurring the boundaries between institutionalized and unofficial ceremonial spaces and considering their ongoing interaction in representing the rule of the Serenissima. The twelve chapters move from Palazzo Ducale to the Venetian streets and from the city of Venice to its dominions, thus widening considerably the range of social and political actors and audiences involved in the analysis. Such multifocal perspective allows us to challenge the very idea of a single 'myth' of Venice.

192 p., 86 col. ills, 216 x 280 mm, 2024, ISBN 978-2-503-60519-7

Hardback: € 50

New Series: Dunamis, vol. 2

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Ars Habsburgica

New Perspectives on Sixteenth-Century Art

Fernando Checa, Miguel Ángel Zalama (eds)

Starting from a political reality, which is, at the same time, artistic and cultural, the book *Ars Habsburgica* aims to review the still so common historiographical conception of the Renaissance that conceives this period from a geographically Italo-centric, artistically classicist and politically centered the idea of «national» arts and schools.

But Renaissance is a more global and complex phenomenon. What this book aims to offer is an idea of the art of that period that considers the role played by the Habsburg dynasty and its various courts in this period, trying to verify whether, by applying other historiographic models, and having the art of the *Casa de Austria* as a focus, traditional ideas can continue to be maintained well into the twenty-first century. We refer to the so-called «Vasari paradigm», on which art history of the sixteenth century has largely been built over the last centuries. It is also intended to structure concepts about the art of the period not so much around nationalist considerations and identities of the arts, but to raise these issues throughout ideas such as that of the court as a political, artistic and cultural sphere, in the wake of the classical studies by Norbert Elias, Amedeo Quondam or Carlo Ossola.

268 p., 45 b/w ills, 156 x 234 mm, 2023, ISBN 978-2-503-59594-8
Paperback: € 99
Series: Habsburg Worlds, vol. 6
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Jan Massys (c. 1510–1573)

Renaissance Painter of Flemish Female Beauty

Maria Clelia Galassi

The painter Jan Massys (c. 1510–1573) trained under his father Quinten, succeeding him after his death (1530) at the head of Antwerp's most famous workshop. However, his career, destined for certain success, was abruptly cut short in 1544. Condemned for joining the Loysts sect, he had to flee Antwerp, finding refuge perhaps initially in France and at one point in Italy. Only in 1555 was he able to return to his homeland, regaining his artistic leadership within a few years. His oeuvre consists exclusively of works for private use and is characterized, in particular, by the depiction of elegant and seductive nude or half-naked female figures, protagonists of biblical or mythological subjects. The identification of the patron of the 1561 *Venus with the view of Genoa* (Stockholm, Nationalmuseum) in the person of the noble Genoese banker Ambrogio di Negro, offered the possibility of reconstructing the social context of the artist's clientele and his relations with those intellectuals – both Genoese and Flemish – who gave life to the lively humanist academies of Antwerp. The figure emerges of a cultivated and particularly refined painter, who shared with his patrons the ideals of neo-Petrarchan poetry and executed paintings of great preciousness, characterized by a meticulous and skillful painting technique.

244 p., 82 b/w ills, 223 col. ills, 210 x 297 mm, 2024, ISBN 978-2-503-60720-7
Hardback: € 150
Series: Me Fecit, vol. 14
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Private Collectors in Brussels, Antwerp, and Ghent, ca. 1780-1914

Between Public Relevance and Personal Pleasure

Ulrike Müller

This book uncovers the premises and reasons for private collectors' shifting public role and relevance in nineteenth-century Brussels, Antwerp and Ghent. It examines the specific social, cultural, political, artistic and material context of private collectors' activity. Its main focus is on three related issues: 1) collectors' social profiles and networks; 2) collectors' tastes; and 3) the function, accessibility, display and reception of the collections. Attention is also paid to the differences between Brussels, Antwerp and Ghent with regard to the urban collecting cultures. The book intends to further our understanding of the diverse ways in which private collectors interacted with the social, cultural and artistic life of their cities and what the collectors' changing relationship to the public sphere can tell us about broader shifts in nineteenth-century culture, art and society.

376 p., 19 b/w ills, 128 col. ills, 216 x 280 mm, 2024, ISBN 978-2-503-60619-4
 Hardback: € 150
 Series: XIX: Studies in 19th-Century Art and Visual Culture, vol. 9
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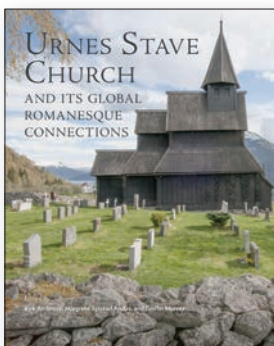
Antoine Wiertz (1806-65) and the Quest for Modern Genius

The Reverse of the Sublime

Bram van Oostveldt, Stijn Bussels, Caroline Van Eck (eds)

In art history, the Belgian romantic artist Antoine Joseph Wiertz (1806-65) is often considered as the prototype of the artist as a "failure". Contemporaries described his colossal and melodramatic works as an odd and monstrous potpourri lacking focus and escaping all aesthetic categories. This disparaging for his work already began in 1839 when Wiertz exhibited his *Greeks and Trojans fighting over the body of Patroclus* at the Paris Salon. After seeing the painting, the Parisian critic Eduard Thierry wrote that "the step from the sublime to the ridiculous has been completely trespassed", while Charles Baudelaire described Wiertz as this idiot whose paintings were as large as his stupidity. Until deep in the twentieth century, this criticism would set the tone for the Wiertz study and reception, often labeling him as a curiosity and an outcast operating within the margins of contemporary artistic circles. Written by internationally renowned scholars, this book provides a new and exciting perspective on this fascinating but hardly studied artist.

168 p., 75 col. ills, 216 x 280 mm, 2024, ISBN 978-2-503-60473-2
 Hardback: € 95
 Series: XIX: Studies in 19th-Century Art and Visual Culture, vol. 7
 FORTHCOMING



Urnes Stave Church and Its Global Romanesque Connections

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

Urnes is the oldest and best known of the Norwegian stave churches. Despite its rich sculptural program, complex building history, fine medieval furnishings, and UNESCO World Heritage Site status, Urnes has attracted scant scholarly attention beyond Scandinavia. Broadly speaking, the church has been seen to exemplify Nordic traditions, a view manifest in the frequent use of "Urnes style" to designate the final phase of Viking art. While in no way denying or diminishing the importance of local or regional traditions, this book examines Urnes from a global perspective, considering how its art and architecture engaged international developments from across Europe, the Mediterranean, and Central Asia. In adopting this alternative approach, the articles collected in this volume offer the most current research on Urnes, published in English to reach a broad audience. The aim is to reinvigorate academic interest and debate in not only what is one of the most important churches in the world, but also in the rich cultural heritage of Northern Europe.

Review

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

David Ekserdjian in *The Art Newspaper*, September 2022

480 p., 7 b/w ills, 230 col. ills, 225 x 280 mm, 2022, ISBN 978-2-503-59451-4

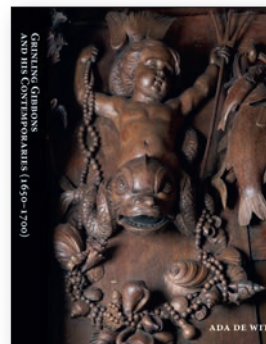
Hardback: € 165

Series: Studies in the Visual Cultures of the Middle Ages, vol. 18

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Grinling Gibbons and his Contemporaries (1650-1700)

The Golden Age of Woodcarving in the Netherlands and Britain

Ada De Wit

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

426 p., 350 col. ills, 220 x 280 mm, 2022, ISBN 978-2-503-58488-1

Hardback: € 150

Published outside a Series

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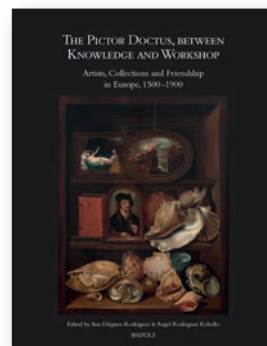


New Perspectives on Abraham Bloemaert and his Workshop

Léonie Marquaille (ed.)

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

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



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

Ana Diéguez, Angel Rodríguez Rebollo (eds)

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

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



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

Anna Koopstra

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

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

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

Karel van Manderprijs 2023
(Vereniging van Nederlandse Kunsthistorici (VNK))

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

 Sample Pages Available on www.brepols.net



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.

Review

"(...) the volume presents a rich picture of medieval and early modern European material culture, revealing the multitude of journeys taken by objects and the transformative nature of their presence in various local contexts. It will appeal to students and scholars working both within the field of archaeology and in other adjacent disciplines such as history and material culture studies."

Rachel Winchcombe, in *Historians of Netherlandish Art Reviews*, October 2022

 HARVEY MILLER PUBLISHERS

416 p., 33 b/w ills, 222 col. ills, 225 x 300 mm, 2022, ISBN 978-1-912554-45-4
Hardback: € 180
Series: VISTAS - New Scholarship on Sculpture 1250-1780, vol. 4
AVAILABLE



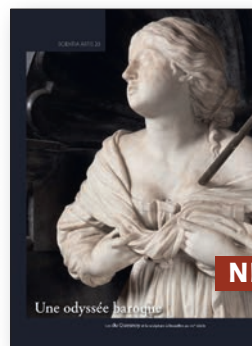
Narrating the Landscape on the Grand Tour

British Creativity in Landscape Portrayal (1760-1800)

Marie Claude Beaulieu Orna

As chosen by British landscapists traveling on the Grand Tour in the last third of the eighteenth century, our study explores the path to remedy the ambiguity of their pictorial genre. Indeed, being attached to certain continental artistic references while simultaneously willing to affirm a British character, those artists find their way experimenting processes and dealing with materiality issues in a particularly innovative manner. Their approach is to be closely related to the peculiarities of landscape art in Great Britain at that period, including its theoretical interpretation, teaching, and cultural perception. Through various examples, our research sheds light on this training and analyses painters' traveling practice, largely devoted to the exercise of plein air sketching and employed to satisfy aesthetic goals. The book also investigates the diffusion of this know-how through engraving and publishing. It raises the parallel issue of artistic interaction in the cosmopolitan environment of the Grand Tour, suggesting a certain transfer of skills from the British to the continental artistic communities. The inventiveness among British landscapists on the Grand Tour during its heyday is thus brought to light following its logical and sequential implementation, from training to sharing of travel art works.

approx. 260 p., 122 col. ills, 210 x 297 mm, 2024, ISBN 978-2-503-60251-6
Hardback: € 125
Series: Théorie de l'art (1400-1800) / Art Theory (1400-1800), vol. 10
FORTHCOMING



Une odysée baroque

Les du Quesnoy et la sculpture à Bruxelles au XVII^e siècle

Géraldine Patigny

La dynastie du Quesnoy est constituée de Jérôme le Vieux (Béthune, ca 1570-Bruxelles, 1650), arrivé à Bruxelles en 1594, et de ses deux fils : François (Bruxelles, 1597-Livourne, 1643) et Jérôme le Jeune (Bruxelles, 1602-Gand, 1654). Néanmoins, seuls la vie et l'œuvre de François du Quesnoy, qui avait connu à Rome une brillante carrière, avaient fait l'objet d'études approfondies. La condamnation au bûcher de Jérôme le Jeune en 1654 avait entraîné dans son sillage la considération que la critique aurait pu porter à son œuvre. Ce dernier avait pourtant lui aussi connu une importante ascension sociale et artistique, en devenant le sculpteur, statuaire et architecte de la cour de Léopold Guillaume (1647-1656), alors gouverneur des anciens Pays-Bas.

Cet ouvrage étudie sous un angle neuf la biographie et la production de Jérôme le Vieux et de Jérôme le Jeune. Les questionnements qui accompagnent cette recherche portent autant sur le dynamisme et le contexte de la sculpture bruxelloise durant la première moitié du xvii^e siècle, que sur l'existence d'une transmission intergénérationnelle au sein de l'atelier. L'analyse des sculptures du catalogue tend, une fois dégagée des présupposés largement diffusés à travers l'histoire de la sculpture flamande, à présenter de manière inédite les apports et l'originalité de cet atelier. Ces apports avaient en effet été occultés d'une part, par l'importante contribution de François du Quesnoy et, d'autre part, par celle, non moins importante, de Rubens, envisagé par beaucoup comme l'unique fondateur de l'art baroque flamand. Ce travail fournit également le premier catalogue raisonné des deux artistes.

485 p., incl. ills, 230 x 290 mm, 2024, ISBN 978-2-930054-45-2
Paperback: € 66,04
Série: Scientia Artis, vol. 20
DISPONIBLE



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

Marjorie Trusted

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

Review

"It is an outstanding achievement on the part of the author to have very largely succeeded in writing a coherent account of such a rich but complex period of sculptural history."

Jeremy Warren, in *Church Monuments*, 37, 2023

 HARVEY MILLER PUBLISHERS

288 p., 3 b/w ills, 150 col. ills, 225 x 300 mm, 2022, ISBN 978-1-909400-95-5

Hardback: € 50

Published outside a Series

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Sample Pages Available on www.brepols.net



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

Maryan Ainsworth (ed.)

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

This book relates the unfolding story of the investigations from in-depth technical research, facilitating the conservation treatment of the frames, to the art historical study that connected these findings to the religious, political, and social contexts of the times.

195 p., 170 col. ills, 225 x 300 mm, 2022, ISBN 978-2-503-59690-7

Hardback: € 125

Series: Me Fecit, vol. 13

AVAILABLE



Sample Pages Available on www.brepols.net



Giants in the Medieval City

Assaf Pinkus

With contributions by Noeït Williger Aviam, Orly Amit and Michal Ozeri

The visual landscape north of the Alps between the 14th and 16th centuries was shaped by colossal representations of epic and mythological giants, reincarnated and cast as Christian heroes. In contexts religious or lay, private or public, giants dominated urban spaces but also rural ones. They were painted on church facades and stood tall as sculptures in town squares. Rather than portraying specific characters from particular texts, the figures embodied the notion of “the gigantic” as it appeared in contemporary writings: superhuman creatures from foreign lands and liminal geographies, often associated with supernatural powers, magic, hypermasculinity, and, concomitantly, patriarchy.

This book explores the role and function of the vision and the experience of the gigantic. Executed “out of scale” and communicating ideas about excess, giants were experienced as physically and ethically abject and, at the same time, as magnificent, apotropaic, and redemptive; as such they came to embody the very notion of the medieval sublime.

272 p., 110 col. ill., 225 x 280 mm, 2024, ISBN 978-2-503-60768-9

Hardback: € 150

Series: Studies in the Visual Cultures of the Middle Ages, vol. 20

AVAILABLE



Sample Pages Available on www.brepols.net



The Making of Technique in the Arts

Theories and Practice from the Sixteenth to the Twentieth Century

Sven Dupré, Marieke Hendriksen (eds)

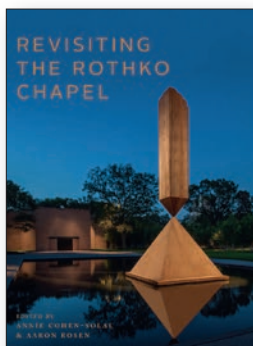
What is technique in the arts? Now widely used to refer to the practical aspects of art making, ‘technique’ was a neologism in the vernacular, and started to appear in treatises on arts and sciences from around 1750. Rooted in the Greek *technè*, which was translated routinely as ‘art’ until the mid-eighteenth century, technique referred to processes of making or doing and their products. Described previously as ‘art’, ‘methods’, ‘manners’ or ‘mechanics’, techniques were recorded in text with the intention of documenting or transmitting practical skills and knowledge. This book bridges the gap between the changing concept of technique and the practices currently described by it. It explores the linguistic, philosophical, and pedagogic history of technique in the arts, answering the question why the term ‘technique’ first emerged around 1750, and exploring how its meaning to artists, art theorists, and natural philosophers changed until the twentieth century.

206 p., 35 col. ill., 178 x 254 mm, 2023, ISBN 978-2-503-59899-4

Hardback: € 80

Series: *Technè*, vol. 11

AVAILABLE



Revisiting the Rothko Chapel

Annie Cohen-Solal, Aaron Rosen (eds)

More than a half-century after its completion, the Rothko Chapel has become one of the great monuments of modern art as well as a veritable pilgrimage site for spiritual seekers. «I wonder if it is not prophetic», its founder Dominique de Menil noted in her inaugural address, «that Rothko should have left us with the one message that can be totally accepted by everyone, believers as well as non-believers: the sense of mystery.» This book plumbs this mystery in fresh ways, bringing an international and consummately interdisciplinary roster of scholars and practitioners into conversation and reflection on the legacy of the Rothko Chapel. Beginning with an exploration of the plans for the chapel by the artist's son, Christopher Rothko, the volume proceeds through an investigation of Rothko's early writings to a study of the chapel's interfaith dimensions as well as its place in social justice movements. It concludes with a breathtaking new collection of poems inspired by the chapel's enduring mysteries.

256 p., 16 b/w ills, 62 col. ills, 225 x 300 mm, 2024, ISBN 978-2-503-59476-7
Hardback: € 100
Series: Arts and the Sacred, vol. 8
FORTHCOMING

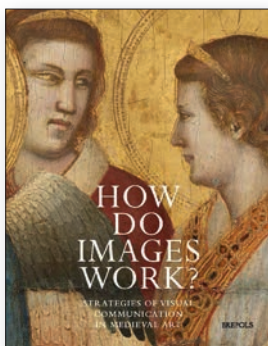


The Mediality of Culture and the Emblematic Way of Seeing and Thinking

György Endre Szönyi

Ut pictura poesis – as painting, so poetry. This ancient dictum has been intriguing and exciting Western artists and theoreticians since the time of Antiquity. Are words and images friends or enemies? How has culture been generating symbols and what is the fate of symbols as time passes? The present monograph revisits the historiography of these debates, offers various case studies from medieval and early modern art to films and hypertext, from Renaissance stagecraft to occult symbols, while outlining the 20th-century evolution of the scholarly understanding of the mediality of culture. The ideas of great art historians, semioticians, emblem scholars (such as Aby Warburg, Erwin Panofsky, Ernst Gombrich, Umberto Eco, Peter Daly) are confronted with their followers and critics, e.g. WJT Mitchell, Hans Belting, James Elkins. The individual opinions are placed in the context of historicism, structuralism, and poststructuralism (including gender studies and postcolonial awareness), while among the faultlines the connecting links are also revealed.

approx. 280 p., 142 b/w ills, 170 x 240 mm, 2024, ISBN 978-2-503-60488-6
Hardback: € 100
New Series: IKON Studies, vol. 1
FORTHCOMING



How Do Images Work?

Strategies of Visual Communication in Medieval Art

Christine Beier, Tim Juckes, Assaf Pinkus (eds)

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

Review

"Building on seminal work, the collection is engaging and represents a breadth of scholarship unmatched by any single specialized study. Summing Up: Highly recommended. Upper-division undergraduates through faculty."

D. H. Cibelli, Nicholls State University in CHOICE Reviews, June 2023

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



Sacred Images and Normativity

Contested Forms in Early Modern Art

Chiara Franceschini (ed.)

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

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

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

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



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

Meredith Martin (ed.)

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

 HARVEY MILLER PUBLISHERS

168 p., 84 col. ills, 220 x 280 mm, 2022, ISBN 978-1-912554-81-2
Hardback: € 75
Published outside a Series
AVAILABLE

 Sample Pages Available on www.brepols.net

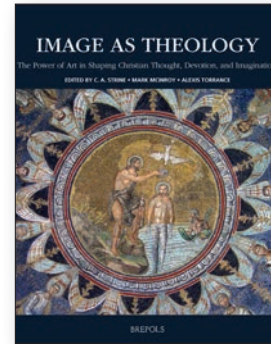


Image as Theology The Power of Art in Shaping Christian Thought, Devotion, and Imagination

Strine Casey, Mark McInroy, Alexis Torrance (eds)

Our lives are saturated with images. They exert an unparalleled power in contemporary culture. However, the power of images is in fact nothing new. Although texts are often the most important historical sources for academics, the image played an enormous role for those who actually lived in these past societies. Images communicated all manner of concepts and messages to a much wider audience than theological texts. Throughout history, images frequently depicted God, human beings, and their relationship in a manner that was meant to teach theology and inspire awe. Historically speaking, most people who have done theological reflection have done so in intimate conversation with the images seen in sacred spaces.

This volume explores how images themselves are theology, how they influence sacred texts and theological concepts in a way that words cannot on their own. In part one, the book presents five essays investigating the ways in which images have shaped sacred and theological texts. In part two, the book offers five discussions of the sort of theological work that images can perform that words are unable to do. The volume concludes by outlining areas for future research and exploration based on the insights achieved among the chapters. The collection is, in its totality, a celebration of how central the image has been in shaping theology and how it should continue to do so.

244 p., 11 b/w ills, 40 col. ills, 220 x 280 mm, 2022, ISBN 978-2-503-58121-7
Hardback: € 110
Series: Arts and the Sacred, vol. 6
AVAILABLE



The Museum of Renaissance Music

A History in 100 Exhibits

Vincenzo Borghetti, Tim Shephard (eds)

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

532 p., 250 col. ills, 230 x 280 mm, 2023, ISBN 978-2-503-58856-8
Paperback: € 110
Series: Epitome musical
AVAILABLE

 Sample Pages Available on www.brepols.net



La Renaissance des origines

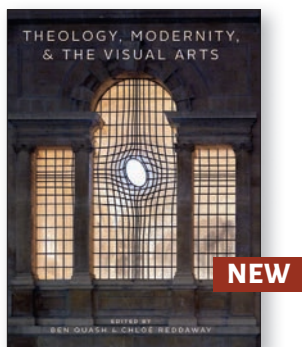
Commencement, genèse et création dans l'art
des XV^e et XVI^e siècles

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

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

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

408 p., 41 b/w ills, 127 col. ills, 210 x 270 mm, 2022, ISBN 978-2-503-59901-4
Paperback: € 80
Série: Études Renaissance, vol. 37
DISPONIBLE



Theology, Modernity, and the Visual Arts

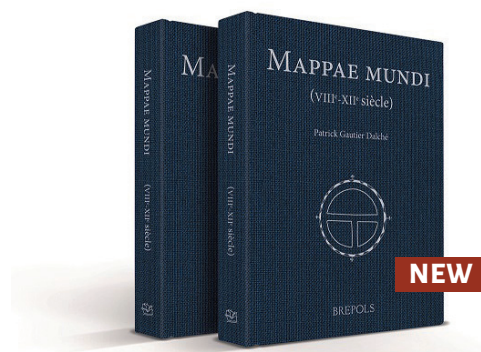
Ben Quash, Chloë Reddaway (eds)

Not only do the visual arts raise and explore some of the deepest questions of life and death, meaning and purpose, they are also the medium through which the 21st century is increasingly communicating. In the digital domain, where billions now interrelate, the visual arts have become a uniquely privileged form of exchange, particularly on a growing number of social media platforms. We are witnessing what in retrospect may look like a revolution in the use of visual imagery. Visual 'language' is becoming a new *lingua franca* that crosses geographical, historical, and cultural boundaries.

Christian theology must ask how this new *lingua franca* can be 'spoken' with maximum nuance and integrity, as well as how (to quote Rowan Williams) it can be 'interrupted and transfigured by revelation'.

Theology, Modernity, and the Visual Arts brings together a group of theologians, biblical scholars, art historians, and curators to consider what questions about Christ and modernity might be posed by the visual arts, and what truths about Christ and modernity they might ask us to face. Its authors explore modern and contemporary artists from Pablo Picasso to Kent Monkman and Paul Cézanne to Cornelia Parker, addressing questions of theory, practice, and interpretation. Their contributions are orientated by an enquiring and critical focus on how modern and contemporary visual art coexists with, counters, illuminates, and serves Christianity.

330 p., 78 col. ills, 225 x 300 mm, 2024, ISBN 978-2-503-60712-2
Hardback: € 125
Series: Arts and the Sacred, vol. 11
AVAILABLE



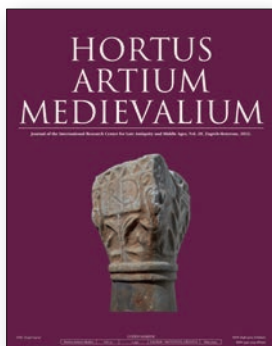
Mappae mundi (VIII^e-XII^e siècle) Catalogue codicologique

Patrick Gautier Dalché

"The mappae mundi exist in scores of manuscripts and much work needs to be done before secure generalizations may be based on them", wrote the English historian Denys Hay in 1957. This book aims to contribute to this study by describing in detail the hundreds of diagrams and more elaborate maps found in medieval (mainly Latin) manuscripts up to around 1200. Most documents have been examined directly, some having been described from microfilm or electronic reproductions. Each document, far from being considered in isolation, is described in terms of its materiality (how the drawings were made, reprints and corrections, etc.), its codicological context (place of the drawing in the economy of the codex, rubrication, etc.) and its intellectual context (illustrated texts, place of the drawing on the page and in the codex as a whole). Taking these data into account will enable specialists to define precisely the reasons that contributed to the creation of these drawings. Each entry is accompanied by a reproduction of the map in large format to allow for comparisons and more in-depth study, making this book an indispensable resource for all related research.

2 vols, approx. 1262 p., 700 col. ills, 230 x 315 mm, 2024, ISBN 978-2-503-59724-9
Hardback: € 625
Published outside a series
FORTHCOMING

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Hortus Artium Medievalium 28, 2022

Medieval Humanisms, Medieval Renaissances - Do They Exist and How Are They Manifested Between Antiquity and the Renaissance?

Hortus Artium Medievalium is the annual journal of the International Research Center for Late Antiquity and Middle Ages (Motovun, Croatia), established in 1993. The journal has a particular interest in studying artefacts for the history of art, and to study the period from Late Antiquity to the end of the Gothic period in an interdisciplinary, international and diachronic fashion. An annual colloquium gathers appropriate specialists, from which the papers are drawn.

342 p., 55 b/w ills, 289 col. ills, 235 x 305 mm, IRCLA, 2023, > Ref. 04011066
 Paperback: € 107
 Series: Hortus Artium Medievalium, vol. 28
 AVAILABLE



Staging the Ruler's Body in Medieval Cultures: A Comparative Perspective

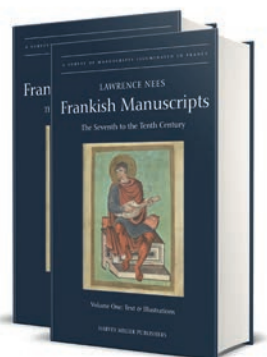
Michele Bacci, Gohar Grigoryan, Manuela Studer-Karlen (eds)

This book explores the viewing and sensorial contexts in which the bodies of kings and queens were involved in the premodern societies of Europe, Asia, and Africa, relying on a methodology that aims to overcoming the traditional boundaries between material studies, art history, political theory, and *Repräsentationsgeschichte*. More specifically, it investigates the multiple ways in which the ruler's physical appearance was apprehended and invested with visual, metaphorical, and emotional associations, as well as the dynamics whereby such *mise-en-scène* devices either were inspired by or worked as sources of inspiration for textual and pictorial representations of royalty. The outcome is a multifaced analysis of the multiple, imaginative, and terribly ambiguous ways in which, in past societies, the notion of a God-driven, eternal, and transpersonal royal power came to be associated with the material bodies of kings and queens, and of the impressive efforts made, in different cultures, to elude the conundrum of the latter's weakness, transitoriness, and individual distinctiveness.

 HARVEY MILLER PUBLISHERS

351 p., 1 b/w ill., 83 col. ills, 180 x 265 mm, 2023, ISBN 978-1-915487-08-7
 Hardback: € 75
 Series: Studies in Medieval and Early Renaissance Art History
 AVAILABLE

 Also in Open Access on www.brepolsonline.net



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

Lawrence Nees

Frankish Manuscripts covers the earliest period in this series devoted to manuscripts illuminated in France. The two volumes explore those manuscripts that originate in the period before the kingdom of France emerged at the end of the tenth century. From the seventh to the tenth century most of modern France was ruled by kings of the Franks, from dynasties known as Merovingian and Carolingian, whose territories also included significant portions of other modern nations, especially the Low Countries, Germany, Switzerland and Austria.

The catalogue includes some of the most famous early medieval manuscripts, decorated with luxury materials and exceptionally beautiful script, ornament and illustrations. In the spirit of a survey intended to show the range of Frankish illumination, it also includes manuscripts of ancient and contemporary poems, scientific works, commentaries, a cookbook, and one manuscript in a vernacular language. Together, these two volumes provide the most comprehensive survey of manuscript illumination in Francia, its large corpus of illustrations making the manuscripts more readily available for study not only by scholars of illumination but also by others interested in early medieval culture.

Review

"Together, these two volumes provide the most comprehensive survey of manuscript illumination in Francia, its large corpus of illustrations making the manuscripts more readily available for study not only by scholars of illumination but also by others interested in early medieval culture."

Studi Medievali, LXIV/1, 2023

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



Sample Pages Available on www.brepols.net



Re-Thinking Late Antique Armenia Historiography, Material Culture, and Heritage

Adrien Palladino, Ruben Campini, Annalisa Moraschi, Ivan Foletti (eds)

191 p., 30 b/w ills, 125 col. ills, 210 x 270 mm, 2023, ISBN 978-80-280-0306-7
Paperback: € 75
Series: Convivium Supplementum, vol. 11
AVAILABLE

Medieval Svaneti Objects, Images, and Bodies in Dialogue with Built and Natural Spaces

Manuela Studer-Karlen, Michele Bacci, Natalia Chitishvili (eds)

232 p., 100 col. ills, 210 x 270 mm, 2023, ISBN 978-80-280-0382-1
Paperback: € 75
Series: Convivium Supplementum, vol. 12
AVAILABLE

Contextualizing Conques Imaginaries, Narratives & Geographies

Ivan Foletti, Cynthia Hahn, Kris N. Racaniello, Cécile Voyer,
Adrien Palladino (eds)

220 p., 80 col. ills, 210 x 270 mm, 2023, ISBN 978-80-280-0425-5
Paperback: € 75
Series: Convivium Supplementum, vol. 13
AVAILABLE



Also in Open Access on www.brepolsonline.net



Picturing Animals in Early Modern Europe

Art and Soul

Sarah Cohen

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

 HARVEY MILLER PUBLISHERS

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

Hardback: € 150

Series: Studies in Baroque Art, vol. 15

AVAILABLE



Sample Pages Available on www.brepols.net



Women in Arts, Architecture and Literature: Heritage, Legacy and Digital Perspectives

Proceedings of the First Annual International Women in the Arts Conference

Consuelo Lollobrigida, Adelina Modesti (eds)

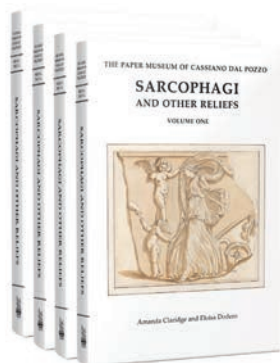
This volume focuses on the role of women in literature, art, and architecture. Throughout history, these domains were often seen as very masculine. Yet, there have been many women who have made their mark as writers, illuminators, artists and architects, or have played a decisive role as patrons and supporters in these arts. This collection of essays aims to bring these women to the fore and sheds a new light on the heritage and legacy of women in the creative arts and architecture from the Middle Ages until the 20th century.

380 p., 11 b/w ills, 82 col. ills, 178 x 254 mm, 2023, ISBN 978-2-503-60682-8

Hardback: € 125

New Series: Women in the Arts, vol. 1

AVAILABLE



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

Amanda Claridge, Eloisa Dodero

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

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

 HARVEY MILLER PUBLISHERS

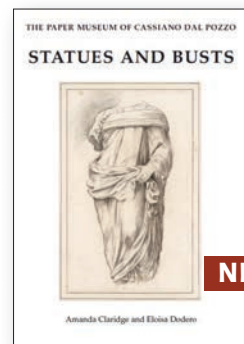
4 vols, viii + 1794 p., 190 b/w ills, 1170 col. ills, 210 x 275 mm, 2022,
ISBN 978-1-912554-56-0

Hardback: € 235

Series: The Paper Museum of Cassiano dal Pozzo. Series A:
Antiquities and Architecture, vol. 3

AVAILABLE

 Sample Images Available on www.brepols.net



The Paper Museum of Cassiano dal Pozzo. Series A: Antiquities and Architecture **Statues and Busts**

Amanda Claridge, Eloisa Dodero

This volume comprises 207 drawings, about half of which are in the Royal Library at Windsor Castle and the rest in the Department of Greece and Rome in the British Museum and numerous public or private collections in the UK and abroad. They depict a wide variety of ancient statues of gods and humans, standing, seated or supine, large and small, whole and fragmentary, mainly of marble but also of bronze, as well as statuettes in marble and alabaster, figurines in bronze and terracotta, both Roman and Etruscan, military trophy groups and phallic sculptures. Also represented are herms, a sizeable series of portrait busts and heads, miniature busts in semi-precious stones and figurative appliquéés. Some are wellknown pieces, from the Barberini, Giustiniani, Medici and Pamphilj collections in Rome, but many are unusual and otherwise unrecorded.

 HARVEY MILLER PUBLISHERS

448 p., 60 b/w ills, 268 col. ills, 220 x 285 mm, 2023, ISBN 978-1-912554-57-7

Hardback: € 115

Series: The Paper Museum of Cassiano dal Pozzo. Series A:
Antiquities and Architecture, vol. 4

AVAILABLE

 Sample Pages Available on www.brepols.net



Perception and Awareness

Artefacts and Imageries in Medieval European Jewish Cultures

Katrin Kogman-Appel, Elisheva Baumgarten, Elisabeth Hollender, Ephraim Shoham-Steiner (eds)

What did the world look like for Jews living in medieval Europe? How did they perceive and make use of the elements of their daily life, from items on the street to religious iconography within holy spaces — in particular synagogues and at the exterior of churches — and profane elements from the home? And how did they experience the visual and material cultures of their non-Jewish neighbours?

These questions form the core of this volume, which explores pre-modern Jewish approaches to images and material objects from a variety of perspectives. From clothing to manuscripts, and from lighting devices to the understanding of the invisible, the chapters gathered together in this multifaceted volume combine analyses of images and artefacts together with in-depth analyses of texts to offer fresh insights into the visual cultures that informed the world of European Jews in the Middle Ages.

360 p., 57 b/w ills, 65 col. ills, 216 x 280 mm, 2024, ISBN 978-2-503-58394-5
Hardback: € 105
Series: Medieval Identities: Socio-Cultural Spaces, vol. 11
AVAILABLE



La beauté de l'homme

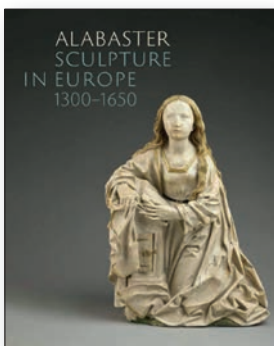
Esthétique et métaphysique, de l'Antiquité à l'âge humaniste et classique

Florence Malhomme, Frédéric Vengeon (éd)

Contrairement à la grandeur ou la dignité, la question de la beauté de l'homme n'a guère retenu l'attention des commentateurs. Trop souvent réduite à la seule beauté corporelle, elle est jugée secondaire, relevant de l'histoire sociale des apparences ou de l'esthétique. À l'inverse, le propos de cet ouvrage est de montrer que la beauté joue un rôle essentiel dans la dignification de l'homme, en s'appuyant sur les deux grandes traditions qui ont modelé l'idéal de perfection humaine jusqu'à l'âge classique : d'une part, le culte antique de la beauté, revivifié au Moyen Âge par la « Renaissance du xii^e siècle » et magnifié à l'âge humaniste avec le développement des arts plastiques ; d'autre part, la tradition chrétienne dans laquelle l'homme, créé à l'image et selon la ressemblance de Dieu (Gn 1, 26), porte en lui une étincelle de la divine Beauté.

Ainsi entend-on réfléchir moins à la beauté elle-même qu'au sens de la beauté, par un dialogue entre théologie, philosophie, littérature et théorie de l'art. Se révèle alors toute la complexité de la question marquée par une tension constante entre recherche de l'idéal et paradoxes, beauté plastique et beauté vivante, beauté corporelle et beauté spirituelle, kalokagathie et théorie silénique de l'opposition entre extérieur et intérieur, beauté visuelle et beauté musicale, beauté de l'homme et beauté de Dieu.

348 p., 156 x 234 mm, 2024, ISBN 978-2-503-60501-2
Paperback: € 90
Série: Publications de la Société Internationale de Recherches Interdisciplinaires sur la Renaissance, vol. 5
DISPONIBLE



Alabaster Sculpture in Europe (1300-1650)

Marjan Debaene (ed.)

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

 HARVEY MILLER PUBLISHERS

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

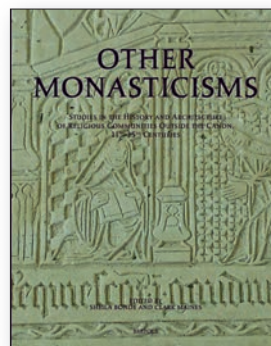
Hardback: € 100

Series: Studies in Medieval and Early Renaissance Art History

AVAILABLE



Sample Pages Available on www.brepols.net



Other Monasticisms

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

Sheila Bonde, Clark Maines (eds)

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

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

Hardback: € 160

Published outside a Series

AVAILABLE



Convivium 10.1 (2013)

The Architecture of Medieval Port Cities:
Italy and the Mediterranean

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- Sarah K. Kozlowski & Kristen Strehle: *Navigating between Port Cities. Past and Present*

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 - Joseph C. Williams: *The Mobility of Builders in Medieval Port Cities. The Foreign Masters of Dubrovnik Cathedral*
 - Joseph M. Silva: *Securing the Mediterranean. Cosimo i de' Medici and Portoferraio*
 - Karen Rose Mathews: *Between Two Rivers and the Sea. Pisa's Identity as a Port City in the Middle Ages*
- photographic credits

183 p., 160 x 240 mm, 2023, ISBN 978-2-503-60362-9
Paperback: € 51,50
Journal: Convivium, vol. 10.1
AVAILABLE



Bringing the Holy Land Home

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

Amanda Luyster (ed.)

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

Review

"Specialists will appreciate the focus on the visual impact of the Crusades on medieval England; the short, accessible essays are also excellent candidates to form the backbone of undergraduate reading lists on the topic."

Meg Bernstein, in *Journal of the British Archaeological Association*, 11/08/2023

**The 2024 Monica H. Green Prize for Distinguished Medieval Research
(Medieval Academy of America)**

✉ HARVEY MILLER PUBLISHERS

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

Sample Pages Available on www.brepols.net



Museums in Literature

Fictionalising Museums, World Exhibitions, and Private Collections

Caroline Marie, Anne Chassagnol (eds)

This collective volume in English and French adopts the perspective of literary studies to investigate the way museums, be they real or imaginary, have been represented, reminisced, or fictionalised in many literary genres from the eighteenth-century to the early twenty-first century. It explores the ways fiction, children's picture story books, and grey literature mediatise and fictionalise art museums, archaeological or Egyptological museums, war museums and museum-like spaces such as World exhibitions, private collections, or, arguably, hoarders' houses, sometimes theorising both literature and museums as discursive spaces producing imaginaries. It includes diachronical, comparative, generic overviews as well as case studies and interviews that together map out the varied modes of appropriation and figuration of museums by fiction, gothic, horror and fantasy, memoirs, reviews, children's literature, and *bande dessinée*.

240 p., 94 col. ills, 220 x 280 mm, 2022, ISBN 978-2-503-59357-9
Hardback: € 75
Series: Museums and Ideas
AVAILABLE



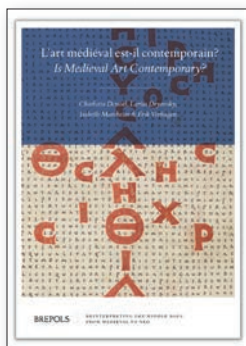
Art et industrie

L'Europe des musées au XIX^e siècle

Rossella Froissart, Aziza Gril-Mariotte (éd.)

Cet ouvrage est le premier en France consacré à l'histoire des musées d'art industriel et décoratif. Il entend offrir un large panorama de cette typologie telle qu'elle s'est déclinée dans l'Europe entière, depuis son apparition dans les années 1830, jusqu'à son puisement dans les premières décennies du XX^e siècle. Seule une enquête collective pouvait rendre compte des spécificités des situations nationales et de la diversité des processus de valorisation d'objets au statut intrinsèquement incertain, entre fonction d'usage, valeur patrimoniale et modèles d'apprentissage.

234 p., 49 b/w ills, 58 col. ills, 216 x 280 mm, 2023, ISBN 978-2-503-59995-3
Hardback: € 80
Série: Museums and Ideas
DISPONIBLE



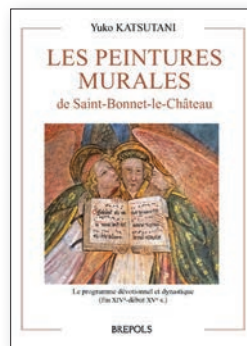
L'art médiéval est-il contemporain ? Is Medieval Art Contemporary?

Charlotte Denoël, Larisa Dryansky, Erik Verhagen, Isabelle Marchesin (eds)

This publication brings together essays by scholars of both medieval and contemporary art, offering a cross-disciplinary approach of both periods. It investigates how contemporary artists and contemporary art historians perceive medieval art, and, reciprocally, how medieval art historians envisage the echoes of medieval artforms and esthetics in contemporary art.

Rather than focusing on medievalism and citational practices, or on the theory of images—both approaches having already produced an important body of comparative readings of medieval and contemporary art—the essays in this volume address the question of medieval art's contemporaneity thematically, through three trans-chronological topics: authorship, semiosis and mathematics, and performance. Engaging the artists' works as well as their writings, these studies conflate conceptual and esthetic perspectives.

247 p., 5 b/w ills, 66 col. ills, 178 x 254 mm, 2023, ISBN 978-2-503-59973-1
Hardback: € 85
Series: Reinterpreting the Middle Ages, vol. 1
AVAILABLE



Les peintures murales de Saint-Bonnet-le-Château

Yuko Katsutani

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

360 p., 750 col. ills, 225 x 300 mm, ISBN 978-2-503-59307-4
Hardback: € 80
Publié hors série
DISPONIBLE



Radiography and Painting

Elisabeth Ravaud

Radiography is a technique that has been employed in the study of paintings for more than a century. The history of this method of analysis indicates that its development has been modest since the 1960s, as its use has been limited to reductive approaches that take into account no more than the immediately intelligible signs. By systematically considering the physical mechanisms involved in the creation of an image, this volume seeks to demonstrate that we can access new fields of radiological analysis by identifying two categories of 'signs': those that may be obvious but whose meaning is misleading, and those which are not immediately comprehensible.

This study has been primarily based on a thorough and essential reviewing of current literature concerning the materials and processes used for the making of paintings. The semiological analysis is based on the understanding of the physical phenomena occurring in the formation of the image, and on correlations between the radiographic images of a painting and the information stemming from its observation, other scientific results, and the restoration reports. Furthermore, a number of experiments were conducted to consolidate certain assumptions regarding image-formation mechanisms. Ultimately, this book hopes to show how data resulting from radiographic analysis can be seen and set in a broader context of information on a specific work or a group of works, in order to enrich our knowledge of art history, history of technology, and conservation as well as restoration.

2 vols, xviii + 567 p., 76 b/w ills, 272 col. ills, 240 x 340 mm, 2023,

ISBN 978-2-503-55454-9

Hardback: € 200

Published outside a Series

AVAILABLE



Sample Pages Available on www.brepols.net



The Art of the Renaissance Book

Tributes in Honor of Lilian Armstrong

Ilaria Andreoli, Helena Szepe (eds)

This book presents new research by eminent and emerging scholars in honor of Lilian Armstrong, whose extraordinary research has elucidated a vast corpus of imagery previously hidden inside manuscripts and books produced in late medieval and Renaissance Venice and the Veneto. Armstrong was one of the pioneers focusing upon the unique nature of each copy of early printed editions, an approach which has transformed the field of book history. Her studies of antiquarian imagery in books and manuscripts revealed the inventiveness and originality of these works, and that many important classical motifs initially emerged in such marginal spaces before they were canonized in sculpture and oil painting. The contributions by art historians, manuscript scholars, and book historians collected here on the book arts across Europe are testimonies to the fact that Lilian Armstrong's research has been highly influential across disciplines and geographical areas of study.

480 p., 15 b/w ills, 142 col. ills, 220 x 280 mm, 2023, ISBN 978-2-503-58463-8

Hardback: € 175

Published outside a Series

AVAILABLE



NEW

The Creation of Space and the Connection between Models and Drawings as Design Tools

Lex Bosman (ed.)

The essays in this volume address the problem of three dimensions in architecture and the ways architects in the 16th century (and before and after) solved this problem during the design process. Two-dimensional drawings were used as the most helpful element in the design process, as well as for the presentation of designs. Those involved, not only patrons but also construction workers, should be able to understand what a two-dimensional design would turn out to result in three dimensions. Both drawings in two dimensions and three-dimensional models are well-known tools to architects, but the way in which they employed them together is not always clear. Sometimes architects limited themselves to the making of models only when they believed that these would suffice to communicate the design to others. In other instances, drawings and models were used jointly. Topics of study in this volume include examples of these practices in the work of the Sangallo, Raphael, Vasari, and others.

168 p., 31 b/w ills, 52 col. ills, 216 x 280 mm, 2023, ISBN 978-2-503-60620-0
Paperback: € 95
Series: Architectural Crossroads, vol. 9
AVAILABLE



NEW

The Architectural Drawings of Antonio da Sangallo the Younger and His Circle Vol. III: Antiquity and Theory

Christoph Frommel, Georg Schelbert (eds)

These volumes complete the catalogue of the Sangallo workshop drawings collection housed at the Uffizi Gallery in Florence. Antonio da Sangallo the Younger (1484-1546) and his workshop were involved in St. Peter's Basilica, the Palazzo Farnese, and Villa Madama in Rome; vast fortification projects in Castro, Florence, Perugia, and Rome; and dozens of other secular and religious buildings throughout Italy. After Bramante, it was the Sangallo workshop that most strongly influenced sixteenth- and seventeenth-century Italian architecture.

This volume focuses on the study of ancient architecture, as well as the drawings for palaces and the Vatican. An international team of scholars has written entries for the drawings. The volume also includes essays by Christoph L. Frommel and Pier Nicola Pagliara, as well as a translation of the Codex Stosch-Rothstein by Ian Campbell.

 HARVEY MILLER PUBLISHERS

2 vols, 584 p., 528 b/w ills, 216 x 280 mm, 2023, ISBN 978-1-912554-39-3
Hardback: € 250
Series: Studies in Medieval and Early Renaissance Art History
AVAILABLE

 Sample Pages Available on www.brepols.net



NEW

Les Saintes-Chapelles du XIII^e au XVIII^e siècle

Arts - Politique - Religion

Etienne Anheim, David Fiala (éd.)

Si la fondation de la Sainte-Chapelle de Paris par Louis IX pour accueillir la couronne d'épines au milieu du XIII^e siècle est bien connue et si l'on sait qu'à l'imitation du saint roi, plusieurs princes de France fondèrent des chapelles dites « saintes » entre la fin du Moyen Âge et le début de la Renaissance, l'histoire longue et complexe de ces chapelles est encore mal connue et mal comprise. Il ne s'agit pas de nier la possibilité de construire un idéal-type de « la » Sainte-Chapelle, mais plutôt de s'interroger sur l'écart entre ce que les documents du passé appellent « Sainte-Chapelle », sans préjuger d'un sens stable et univoque à travers le temps, et ce que les périodes postérieures et la recherche actuelle peuvent désigner sous ce nom. Une Sainte-Chapelle, des Saintes-Chapelles ? Ces contributions cherchent à répondre à cette question en s'interrogeant sur la définition de la notion, sa circulation, ses transformations dans le temps et dans l'espace.

294 p., 75 b/w ills, 29 col. ills, 210 x 270 mm, 2024, ISBN 978-2-503-60536-4
Paperback: € 95
Série: Études Renaissance, vol. 39
FORTHCOMING



NEW

Le Vitruvio de Cesare Cesariano (1521)

Frédérique Lemerle, Yves Pauwels, Vasco Zara (éd.)

En 1521, après de nombreuses péripéties éditoriales et juridiques, parut à Côme, sous la férule de l'humaniste, peintre et architecte Cesare Cesariano, la première traduction illustrée et commentée du *De architectura* de Vitruve, seul traité d'architecture antique parvenu jusqu'à nous. Cette publication qui survenait dix ans après la remarquable et première édition illustrée de Fra Giocondo, aurait pu faire date dans l'histoire de l'architecture de la Renaissance, mais l'enracinement de son auteur principal dans la culture italienne septentrionale des premières décennies du Cinquecento et son éloignement des cercles romains les plus évolués à cette date a produit une confrontation unique entre le texte fondateur de l'architecture classique et le goût encore tout gothique du milieu milanais. Le *Vitruvio* de Cesariano eut en Italie un impact limité sur la pratique, où son contenu était déjà obsolète ; il ne s'en révèle pas moins une étape significative de l'évolution de la théorie architecturale et surtout un fascinant et singulier document sur l'humanisme au début du XVI^e siècle. Son érudition dense mais hétérogène concernant les arts visuels comme la musique, la littérature et l'histoire, s'exprime dans un langage hybride somptueusement illustré de planches aussi étranges que virtuoses. La célébration du 500^e anniversaire de la parution du *Vitruvio* permet ici d'en proposer une approche pluridisciplinaire originale qui en renouvelle la lecture.

276 p., 72 b/w ills, 17 col. ills, 210 x 270 mm, 2023, ISBN 978-2-503-60538-8
Paperback: € 80
Série: Études Renaissance, vol. 40
DISPONIBLE



Garden Transmissions

Word, Image, Experience, Future

Cristina Castel-Branco (ed.)

This book examines the ways in which the exchange of garden forms, designs, technologies, and styles created a global garden culture at the intersection of nature and cultural expression from the early modern age to the present. Europe, at the center of this global exchange, drew inspiration from Islamic and Chinese garden traditions and benefitted from the traffic of botanical novelties from the Americas. In turn, European models were successfully exported to other parts of the world and adapted to other landscapes, environments, and climates. The appropriation of new design ideas, methods, and trends resulted in new garden types and invigorated earlier approaches to horticulture. These garden transmissions—effected through the exchange of writing and images as well as direct contact between cultures—provided the tools for fruitful cross-pollination of knowledge and skills as a mode of mediation between humans and nature.

260 p., 40 b/w ills, 150 col. ills, 216 x 280 mm, 2023, ISBN 978-2-503-60585-2

Hardback: € 75

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The Three Natures

Gardens and Landscapes of the Italian Renaissance

Anatole Tchikine (ed.)

This book, focused on fifteenth- through seventeenth-century Italy, revives Bonfadio's emphasis on the collaborative ethics of environmental relationships as key to understanding the early modern modes of cultural appropriation of the natural world. At the center of this discussion are various ways in which gardens captured the variety of manifestations of nature, couched in the language and categories of contemporary experience. Written by an interdisciplinary team of scholars including some of the leading authorities in the field, this book shows how garden design and meaning were instrumentalized in such diverse contexts as elite collecting, natural philosophy, artistic practice, poetic discourse, medical theory, and religious imagination, laying out new theoretical frameworks for explaining the centrality of these green spaces in fashioning social, gender, and regional identities.

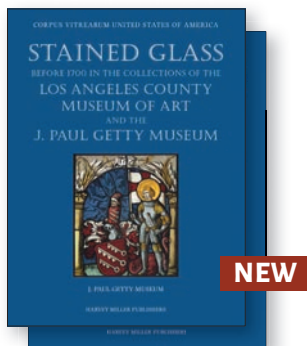
 HARVEY MILLER PUBLISHERS

approx. 220 p., 40 b/w ills, 79 col. ills, 220 x 280 mm, 2024, ISBN 978-1-915487-23-0

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New Series: Harvey Miller Early Modern Gardens and Landscapes, vol. 1

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Stained Glass before 1700 in the Collections of the Los Angeles County Museum of Art and the J. Paul Getty Museum

Virginia C. Raguin

This volume in the international *Corpus Vitrearum* series profiles two prestigious institutions. The works date from roughly 1210 through 1667 and represent art of Austria, England, France, the Netherlands, Belgium, Germany, and Switzerland. Demonstrating techniques found in thirteenth-century large-scale windows of deeply saturated color to the small-scale panels of uncolored glass whose designs are linked to the great printmakers of the sixteenth century, the collections are remarkably diverse and comprehensive.

 HARVEY MILLER PUBLISHERS

2 vols, 508 p., 89 b/w ills, 420 col. ills, 230 x 315 mm, 2024, ISBN 978-1-912554-71-3
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Aedes Memoriae

Actes de la Journée d'étude en mémoire du professeur Noël Duval

François Baratte (éd.)

Le professeur Noël Duval, à la forte personnalité, a marqué le renouveau des études sur l'antiquité tardive. Se consacrant plus particulièrement à l'Afrique romaine et byzantine, il en a étudié l'histoire tardive et l'archéologie, en particulier celle des églises paléochrétiennes. Mais ses intérêts se sont portés aussi sur la Gaule à la fin de l'antiquité, et, plus largement, à l'ensemble du bassin méditerranéen. Sa disparition, en 2018, a été incontestablement une grande perte. Ses amis et ses élèves ont tenu à honorer sa mémoire en rassemblant un recueil de contributions scientifiques sur des sujets sur lesquels il avait travaillé, mais aussi en évoquant sa mémoire et sa personnalité.

xviii + 306 p., 134 b/w ills, 59 col. ills, 216 x 280 mm, 2024, ISBN 978-2-503-60645-3
Hardback: € 120
Série: *Bibliothèque de l'Antiquité Tardive*, vol. 42
DISPONIBLE



Henry van de Velde Récit de ma vie, 1917-1957

Texte établi et commenté par Anne Van Loo

Anne Van Loo (éd.)

Henry van de Velde nous décrit son périple et celui de sa famille au cours de quarante années mouvementées de l'histoire européenne (1917-1957), à travers la Suisse où il se lie avec Kirchner et Romain Rolland, les Pays-Bas où il projette un musée pour la famille Kröller-Müller, et la Belgique où il est appelé en 1926 pour diriger un nouvel Institut des Arts décoratifs destiné à réitérer à Bruxelles l'expérience de son école de Weimar, devancière du Bauhaus.

En dépit des polémiques attisées par Victor Horta, son école s'ouvre en 1927 dans l'ancienne abbaye de La Cambre. Elle rassemble un corps enseignant d'élite dont la pédagogie, centrée sur la pratique en atelier, influe de manière durable sur la production du pays et bénéficie d'une reconnaissance internationale avec les pavillons de la Belgique aux Expositions de Paris 1937 et de New York 1939.

Parallèlement, il édifie la bibliothèque de l'Université de Gand (1933-1940), avec son « silo à livres », et devient conseiller artistique auprès des Chemins de Fer belges et des Malles Ostende Douvres. Ce rôle, il l'exerce aussi auprès du ministère des Travaux publics avant d'accepter une mission analogue, en 1940, au Commissariat Général à la Restauration du Pays, placé sous l'autorité de l'administration militaire allemande.

Après-guerre, déprimé par des enquêtes qui se soldent par un non-lieu, il s'installe en Suisse, à Oberägeri, où Alfred Roth et Max Bill veillent sur lui. Il y rédige ses mémoires et reçoit des personnalités comme Giedion, Neutra, Aalto ou Philip Johnson, intéressées par cet autodidacte, protagoniste de l'Art nouveau, désormais reconnu comme l'un des pères de l'architecture moderne du XX^e siècle.

2 vols, 1152 p., 178 x 254 mm, 2023, ISBN 978-2-503-60601-9

Hardback: € 80

Publié hors série

DISPONIBLE



Être historien de l'architecture dans la France des XX^e et XXI^e siècles

Des Ego-histoires et des Vies

Arnaud Timbert (éd.)

Pourquoi écrire l'histoire de l'architecture et pourquoi choisir l'architecture antique, médiévale, moderne ou contemporaine ? Quels sont les conditionnements sociaux et culturels qui orientent ces choix ? En quoi l'éducation et l'instruction infléchissent-elles le parcours d'un individu et son cheminement vers l'architecture ? Plus globalement, dans les enquêtes comme dans la carrière du chercheur, quelle est la part des rencontres, des lectures et des émotions ? En quoi la chance et son antonymie, les contextes politiques, économiques et technologiques inclinent-ils les positions idéologiques comme les interrogations méthodologiques et épistémologiques ?

Ce volume, en rassemblant les Ego-histoires et les Vies d'historiens français de l'architecture occidentale appartenant à des générations, des formations et des institutions diverses cherche à répondre à ces questions.

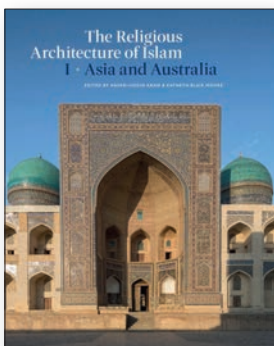
Cette introspection au cœur de la discipline enrichie ainsi son histoire sociale autant qu'elle témoigne d'une réalité scientifique contrastée.

551 p., 1 b/w ill., 19 col. ills, 200 x 280 mm, 2023, ISBN 978-953-8250-11-8

Paperback: € 90

Série: Dissertations et Monographiae, vol. 16

DISPONIBLE



The Religious Architecture of Islam Volume I: Asia and Australia

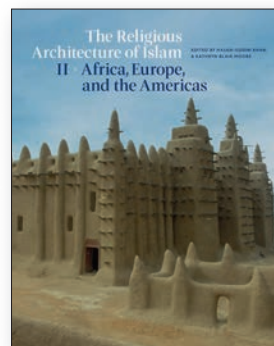
Kathryn Moore, Hasan-Uddin Khan (eds)

The Religious Architecture of Islam is a wide-ranging multi-author study of the architectural traditions associated with the religion of Islam across the globe. A total of 59 essays by 48 authors are presented across two volumes, *Volume 1: Asia and Australia* and *Volume 2: Africa, Europe, and the Americas*. Essays address major themes across historical and contemporary periods of Islam and provide more focused studies of developments unique to specific regions and historical periods. The essays cover Islamic religious architecture broadly defined, including mosques, madrasas, saints' shrines, and funerary architecture. *The Religious Architecture of Islam* both provides an introduction to the history of Islamic architecture and reflects the most recent scholarship within the field.

488 p., 300 col. ills, 220 x 280 mm, 2021, ISBN 978-2-503-58935-0
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The Religious Architecture of Islam Volume II: Africa, Europe, and the Americas

Kathryn Moore, Hasan-Uddin Khan (eds)

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

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

Review

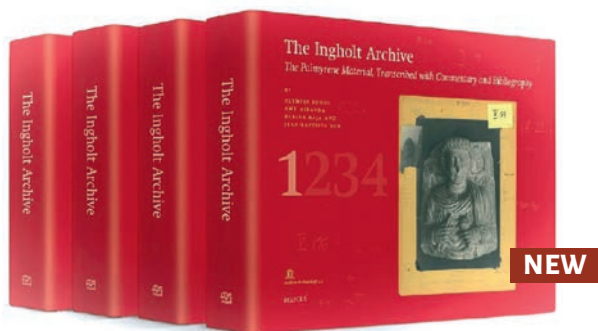
"New information on well-known historical examples, the inclusion of historical examples not usually (if ever covered) in such scholarship and an expansion of analysis with respect to modern and contemporary case studies of Islamic religious spaces all underscore the scholarly contribution of this two-volume set. By including such a range of buildings examined, by a large number of scholars from various backgrounds, the compendium effectively recasts the direction of scholarship in this field in a manner that is neither linear or hierarchical."

T. Gaber, in *American Journal of Islam and Society*, Vol. 40 No. 1-2 (2023)

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

The Palmyrene Material, Transcribed with
Commentary and Bibliography

Olympia Bobou, Amy C. Miranda, Rubina Raja, Jean-Baptiste Yon

For a period of over 50 years, from his first visit to Palmyra in the 1920s until the late 1970s, Danish archaeologist Harald Ingholt carefully collected and curated a detailed archive of Palmyrene sculpture, architecture, and epigraphy. Containing approximately 2000 images, each archive sheet contains handwritten annotations on Palmyrene funerary art, transcribes and translates inscriptions, includes detailed observations on object style and dating, and provides bibliographical information for each sculpture. As such, this archive is a treasure trove of information on Palmyrene sculpture, architecture, and epigraphy.

Since 1983, Ingholt's archive has been housed at the Ny Carlsberg Glyptotek in Copenhagen, Denmark, and then, from 2012 onwards, the archive took digital shape within the framework of the Palmyra Portrait Project at Aarhus University. Now available in print for the first time, the Ingholt Archive is here presented in its entirety as a lavishly illustrated four-volume set. This unique set is published together with a detailed introduction, thirteen concordances, and a bibliography, making it an invaluable resource for researchers in the field.

4 vols, 1954 p., 8 b/w ills, 2111 col. ills, 300 x 240 mm, 2023, ISBN 978-2-503-59822-2
Hardback: € 300
Series: Archive Archaeology, vol. 2
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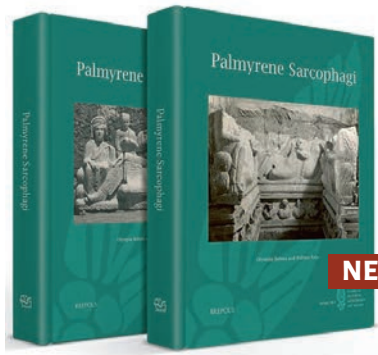
La tête végétalisée dans les décors romains

Origine d'un thème ornemental

Stéphanie Derwael

Dans la multitude de formes nées de la confrontation à la nature, les êtres hybrides mi-humains mi-végétaux, images d'une nature prodigue mais subversive, matérialisent croyances, peurs et aspirations. Parmi eux, il est une curiosité qui traversa les âges et les frontières, survécut aux manipulations les plus diverses et conserva toute la puissance des règnes qui la composent : la « tête végétalisée ». Victime de la dévalorisation moderne de l'ornement, elle fait pour la première fois l'objet d'une étude globale et pluridisciplinaire permettant de retracer son origine et de déterminer les conditions de sa diffusion, dans l'ensemble de l'Empire romain, de sa naissance à son assimilation par le monde chrétien. Entre traditions et innovations, la tête végétalisée du monde romain développa des spécificités iconographiques pérennes lui conférant une signification inhérente à toute forme d'hybridité végétale, tout en permettant à différentes visions du monde de s'exprimer en elle sans se dissoudre. Elle constitue de ce fait un témoin privilégié de la culture visuelle des Romains.

approx. 400 p., 30 b/w ills, 160 col. ills, 216 x 280 mm, 2024, ISBN 978-2-503-61011-5
Hardback: € 175
Published outside a series
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NEW

Palmyrene Sarcophagi

Olympia Bobou, Rubina Raja

While the funerary portraiture of Palmyra is rightly world-renowned, up to now, the corpus of sarcophagi from the ancient city has received relatively little attention as a cohesive group in their own right. Comprising sarcophagi, banqueting reliefs and founder reliefs, as well as sarcophagus reliefs, most of these objects share a common iconographic motif, that of the banquet, although other scenes, mostly drawn from the daily life of the city's caravan leaders and their families, also appear.

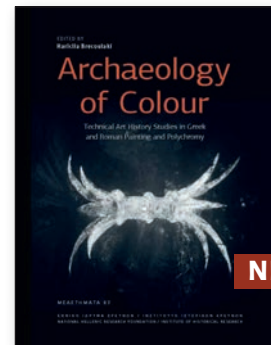
This single corpus of material gathered through the Palmyra Portrait Project, is presented in this beautifully illustrated two-volume monograph. Through careful analysis of the portraits, and the costumes and attribute choices that appear in these images, the authors explore how the sarcophagi were used by Palmyrenes to project an image of local pride, while at the same time participating in the visual cultures of the Roman and Parthian Empires between which their city was situated.

Review

"After decades in the dark of Ingholt's office drawers in New Haven and then on museum storage shelves in Copenhagen, Raja and her colleagues have done a great service in ensuring this important documentation of Palmyra's ancient and Mandate-era past is brought into the light."

Jennifer A. Baird, in *Antiquity*, 66, 2022

2 vols, 1003 p., 722 b/w ills, 95 col. ills, 216 x 280 mm, 2023, ISBN 978-2-503-60466-4
Hardback: € 320
Series: Studies in Palmyrene Archaeology and History, vol. 10
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NEW

Archaeology of Colour

Technical Art History Studies in Greek and Roman Painting and Polychromy

Hariclia Brecoulaki (eds)

Ancient polychromy speaks a language of "the visible" and "the invisible", through signs of pigments, brushstrokes and forms. Another reminder of our classical past, colour is an inherent component of artistic creation, inspiration and imagination. New sophisticated technologies, as well as the development of interdisciplinary studies over these past decades, have stimulated the collection and evaluation of numerous scientific data from in-situ investigation of polychrome and painted documents, and have challenged our understanding of the complexity and function of ancient painting materials and techniques. The present volume is another contribution to the ongoing exploration of the rich history of colour in the classical world; an exploration which builds on previous knowledge and opens up new horizons for a more extended understanding of the aesthetics and meaning of Greek and Roman art. It includes fifteen papers that move from Archaic and Classical Greece to the Hellenistic and Roman periods, and deal with colour on monumental architecture, marble statues and reliefs, wooden and terracotta statuettes, stone sarcophagi, paintings on stone and plaster, and pigments as raw materials.

450 p., incl. ills, 216 x 280 mm, 2024, ISBN 978-960-371-089-9
Hardback: € 132,08
Series: Meleteмата, vol. 87
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Mandaean Symbolic Art

Sandra van Rompaey

Mandaean Symbolic Art examines the structure, function, and symbolic associations of the artwork within the major Mandaean religious scrolls. It acknowledges the artwork itself as a fundamental component of nine scrolls, in some instances occupying over half of the manuscript. Acting in conjunction with the Mandaic text, the illustrations are designed to communicate a complex body of religious knowledge.

Analysis of the artwork is informed by a study of both the accompanying text and the wider tradition of Mandaean religious literature. Additionally, documentation of Mandaean ritual practices in present-day Australia, photographed by the author over a ten-year period, has been drawn on extensively to explain aspects of the iconography.

iv + 358 p., 89 b/w ills, 125 col. ills, 216 x 280 mm, 2024, ISBN 978-2-503-59365-4

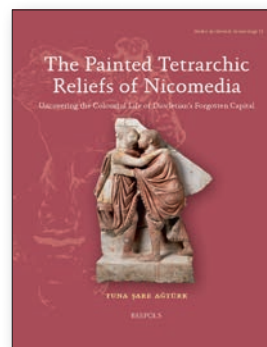
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The Painted Tetrarchic Reliefs of Nicomedia

Uncovering the Colourful Life of Diocletian's Forgotten Capital

Tuna Şare Ağtürk

This ground-breaking volume offers the first publication of a major new monument of Roman power in Asia Minor: sixty-six painted marble frieze panels from the city of Nicomedia with an excellent archaeological and architectural context from the Tetrarchic period. During the rule of Diocletian, Nicomedia was the centre of the Late Roman Empire in the east, and the reliefs of the frieze, which decorate an imperial complex built at this time, represent an astonishing combination of imperial, mythological, and agonistic scenes. The reliefs found in Nicomedia fill an important gap in our knowledge between the Severan and Constantinian periods, and provide the East Roman Empire with a defining monument that can be set beside — and in striking counterpoint to — the Arch of Constantine in Rome. Published here in full colour and fully documented, the Nicomedia Frieze is, in this hugely important scholarly monograph, brought to the public for the very first time.

2023 recipient of the James R. Wiseman Book Award of the Archaeological Institute of America.

xx + 200 p., 7 b/w ills, 255 col. ills, 216 x 280 mm, 2021, ISBN 978-2-503-59478-1

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Studies in Classical Archaeology, vol. 12

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