



# Overview Catalogue



**HARVEY  
MILLER  
PUBLISHERS**

*Celebrating 20 years as a Brepols imprint of  
authority and quality for books on the history  
of art and culture*

*Overview of the past decade (2010-2020)*

## Celebrating 20 years Harvey Miller as a Brepols imprint, this catalogue gives an overview of all titles published over the past decade (2010-2020)

### About

Harvey Miller Publishers was founded in 1968 by Harvey and Elly Miller, who established its tradition of producing richly illustrated, well-designed, and meticulously edited books. The London-based imprint quickly earned a reputation for publishing essential works of scholarship that make a significant contribution to the study of medieval art.

Since 2000, Harvey Miller has been an imprint of the international publishing house Brepols, whose experience in the production and marketing of academic books has facilitated the expansion of both the scope and range of Harvey Miller titles. Enterprising editorial planning and production support from Brepols Publishers has made it possible for Harvey Miller to acquire and publish books on painting, drawing, sculpture, and architecture of later periods.

The imprint by now has widened its approach to art history – placing art in the context of the cultural history – while continuing to publish high quality, academic volumes written by authors in the forefront of worldwide art historical scholarship.

### Discount Prices

A selected number of publications are listed with discount prices that are valid until December 31<sup>st</sup>, 2020.

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# 1 PAINTING

ITALY / LOW COUNTRIES / SPAIN

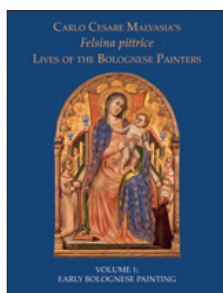
Peter Paul Rubens, *The Feast of Achelous*  
Metropolitan Museum of Art, New York

## Italian Painting

### COUNT CARLO CESARE MALVASIA'S *FELSINA PITTRICE OR THE LIVES OF THE BOLOGNESE PAINTERS*

#### EARLY BOLOGNESE PAINTING

Elizabeth Cropper, Lorenzo Pericolo (eds)

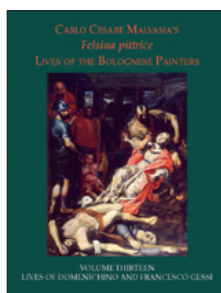


xxvi + 536 p., 7 b/w ills,  
150 col. ills, 220 x 280 mm, 2012,  
ISBN 978-1-905375-84-4  
Hardback:  
€ 150 / £127.50 / \$195.00  
Series: Felsina Pittrice:  
The Lives of the  
Bolognese Painters, vol. 1

#### LIVES OF DOMENICHIINO AND FRANCESCO GESSI

MALVASIA

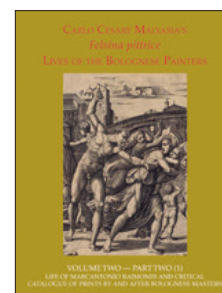
Elizabeth Cropper, Lorenzo Pericolo (eds)



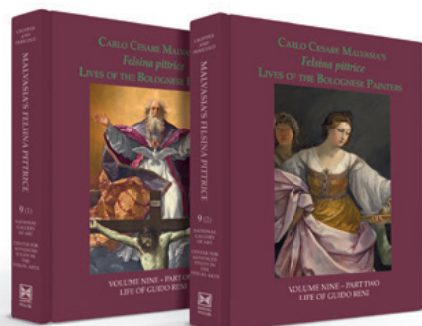
xxiv + 414 p., 151 col. ills,  
220 x 280 mm, 2013,  
ISBN 978-1-909400-00-9  
Hardback:  
€ 150 / £127.50 / \$195.00  
Series: Felsina Pittrice:  
The Lives of the  
Bolognese Painters, vol. 13

#### LIFE OF MARCANTONIO RAIMONDI AND CRITICAL CATALOGUE OF PRINTS BY OR AFTER BOLOGNESE MASTERS

Elizabeth Cropper, Lorenzo Pericolo (eds)



2 vols, 844 p., 33 b/w ills,  
877 col. ills, 220 x 280 mm, 2017,  
ISBN 978-1-909400-66-5  
Hardback:  
€ 300 / £255.00 / \$390.00  
Series: Felsina Pittrice:  
The Lives of the  
Bolognese Painters, vol. 2



#### LIFE OF GUIDO RENI

Elizabeth Cropper,  
Lorenzo Pericolo (eds)

2 vols, 1152 p., 9 b/w ills,  
367 col. ills, 220 x 280 mm, 2019,  
ISBN 978-1-909400-69-6  
Hardback: € 350 / £297.50 / \$455.00  
Series: Felsina Pittrice: The Lives of  
the Bolognese Painters, vol. 9

Celebrated by Malvasia as the creator and promoter of the new maniera moderna, Guido Reni (1575–1642) introduces the fourth age of painting: a period marked by an original and sometimes bold elaboration of the notion of artistic perfection developed by the Carracci and embodied more specifically by Ludovico's “synthesis of styles.”

Illustrated with numerous color images, these two volumes provide a critical edition and annotated translation of Malvasia's life of Guido. Based on a radical reassessment of the historical documentation and a profound investigation of Malvasia's art criticism, these volumes offer the most thorough treatment to date of the artist's work.





## ARTEMISIA GENTILESCHI IN A CHANGING LIGHT

Sheila Barker (ed.)

iv + 247 p., 22 b/w ills, 195 col. ills, 220 x 280 mm, 2018,  
ISBN 978-1-909400-89-4  
Hardback: € 125 / £106.00 / \$163.00  
Series: The Medici Archive Project, vol. 4

Raised to the status of an international luminary by her contemporaries and now revered as one of the defining talents of the seventeenth century, Artemisia Gentileschi poses urgent questions for today's scholars. By reconstructing the chronology and rationale of Artemisia's artistic iter, connoisseurship reveals the richness of her visual dialogues, including those with prominent contemporaries such as Caravaggio, Annibale Carracci, Vouet, Cristofano Allori, and Stanzione; with past artistic giants like Donatello and Michelangelo; and with the various hands who passed through her workshop as collaborators and assistants. These essays infuse our understanding of Artemisia with complexity and nuance, yet they also trace her characteristic mix of intelligence and verve in her art, her correspondence, and her deft social maneuvering, running like a thread through all stages of her life.

## WOMEN ARTISTS IN EARLY MODERN ITALY

CAREERS, FAME, AND COLLECTORS

Sheila Barker (ed.)



iv + 181 p., 22 b/w ills, 51 col. ills,  
220 x 280 mm, 2016,  
ISBN 978-1-909400-35-1  
Hardback: € 85 / £72.50 / \$111.00  
Series: The Medici Archive Project, vol. 2

## SUBLIME TRUTH AND THE SENSES

TITIAN'S POESIE FOR  
KING PHILIP II OF SPAIN

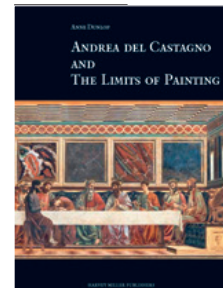
Marie Tanner



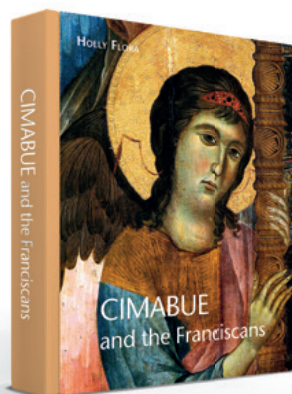
iv + 232 p., 71 b/w ills, 77 col. ills,  
220 x 280 mm, 2019,  
ISBN 978-1-909400-27-6  
Hardback: € 110 / £93.50 / \$143.00  
Series: Studies in Medieval and  
Early Renaissance Art  
History

## ANDREA DEL CASTAGNO AND THE LIMITS OF PAINTING

Anne Dunlop



iv + 187 p., 2 b/w ills, 78 col. ills,  
220 x 280 mm, 2015,  
ISBN 978-1-909400-18-4  
Hardback: € 125 / £106.00 / \$163.00  
Series: Renovatio Artium, vol. 1



## CIMABUE AND THE FRANCISCANS

Holly Flora

iv + 287 p., 4 b/w ills, 192 col. ills, 225 x 300 mm, 2019,  
ISBN 978-1-912554-01-0  
Hardback: € 140 / £119.00 / \$182.00  
Series: Renovatio Artium, vol. 4

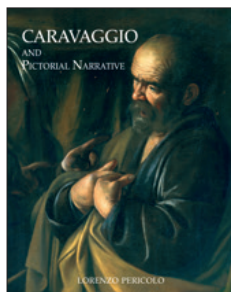
Awarded with the 2020  
“Premio San Francesco”  
by the Pontificia Università  
Antoniana in Rome

This book offers a fresh look at the broader question of artistic change in the late thirteenth century by examining the intersection of two histories: that of the artist Cimabue (ca. 1240-1302), and that of the Franciscan Order. While focused on the work of a single artist, this study sheds new light on the religious motives and artistic means that fueled the period's visual and spiritual transformations. Flora's study reveals that Cimabue was not just a crucial figure in processes of stylistic change. He and his Franciscan patrons engaged with complicated intellectual and theological ideas about materials, memory, beauty, and experience, creating innovative works of art that celebrated the Order and enabled new modes of Christian devotion. Cimabue's contributions to the history of art thus can finally be recognized for their wide-ranging scope and impact within the rapidly-evolving religious culture of the late thirteenth century.

## CARAVAGGIO AND PICTORIAL NARRATIVE

DISLOCATING THE ISTORIA IN EARLY MODERN PAINTING

Lorenzo Pericolo



vii + 654 p., 336 col. ills,  
225 x 300 mm, 2011,  
ISBN 978-1-905375-48-6  
Hardback:  
€ 200 / £170.00 / \$260.00  
Series: Studies in Baroque  
Art, vol. 1

## THE LETTERS OF SALVATOR ROSA (1615–1673)

AN ITALIAN TRANSCRIPTION, ENGLISH TRANSLATION AND CRITICAL EDITION

Alexandra Hoare

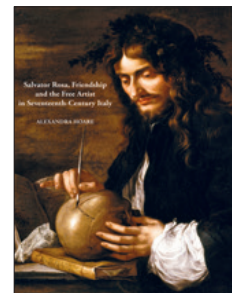


2 vols, vi + 1104 p.,  
4 b/w ills, 47 col. ills,  
225 x 300 mm, 2019,  
ISBN 978-1-905375-88-2  
Hardback:  
€ 225 / £191.50 / \$293.00  
Series: Studies in Baroque  
Art, vol. 10

## SALVATOR ROSA

FRIENDSHIP AND THE FREE ARTIST IN SEVENTEENTH-CENTURY ITALY

Alexandra Hoare



vi + 521 p., 78 b/w ills,  
157 col. ills, 225 x 300 mm, 2018,  
ISBN 978-1-912554-04-1  
Hardback:  
€ 175 / £149.00 / \$228.00  
Series: Studies in Baroque  
Art, vol. 9



## Netherlandish Painting

### CORPUS RUBENIANUM LUDWIG BURCHARD

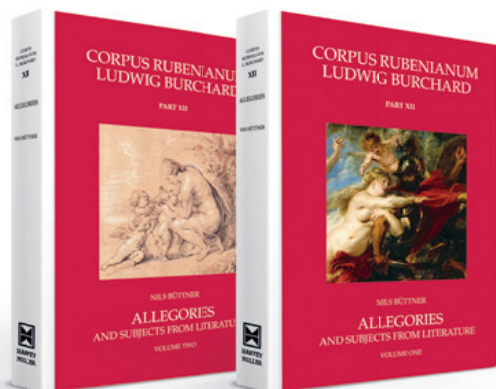
The *Corpus Rubenianum* holds a unique place within Art History as one of the most ambitious projects ever undertaken. Both its massive scale and sheer duration fully parallel the complexity of the oeuvre of Peter Paul Rubens. In every brushstroke he ever painted, the grand baroque master blended art with literature, art theory with theology, mythology with history. Studying Rubens in this collaborative effort is much like studying the very foundations of European civilization, for the oeuvre of Rubens is a true treasure trove of the principal elements of our culture. Rubens's compositions are the most fascinating combinations of ideas ranging from

kabbalah to Greco-Roman mythology, from optics to image-theology, from linguistics to archeology, or from politics to ethics (not to mention esthetics).

Rubens designed and made over 2500 compositions, most of which were extensively copied. The complexity of his oeuvre is unrivalled. The Corpus is based on the material assembled over several decades by Ludwig Burchard, universally recognized as the foremost scholar in this field. Each part is written by a well-known scholar and the aim is to realize Burchard's intention of embodying all present-day knowledge of the work of Rubens.

### ALLEGORIES AND SUBJECTS FROM LITERATURE

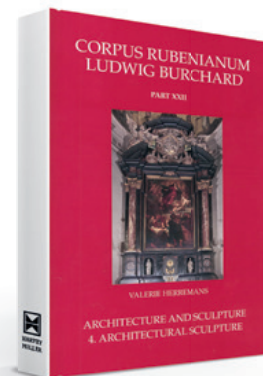
Nils Büttner



2 vols, 856 p., 211 b/w ills, 97 col. ills, 180 x 265 mm, 2018,  
ISBN 978-1-912554-11-9  
Hardback: € 280 / £238.00 / \$364.00  
Series: Corpus Rubenianum Ludwig Burchard, vol. 12

### ARCHITECTURAL SCULPTURE

Valerie Herremans



380 p., 132 b/w ills, 49 col. ills, 180 x 265 mm, 2019,  
ISBN 978-1-912554-31-7  
Hardback: € 150 / £127.50 / \$195.00  
Series: Corpus Rubenianum Ludwig Burchard, vol. 22.4

# CORPUS RUBENIANUM

## LUDWIG BURCHARD

### MYTHOLOGICAL SUBJECTS

#### ACHILLES TO THE GRACES

Elizabeth McGrath, Gregory Martin,  
Fiona Healy, Bert Schepers, Carl Van de Velde,  
Karolien De Clippel

2 vols, 944 p., 362 b/w ills, 104 col. ills, 175 x 260 mm, 2016,  
ISBN 978-0-905203-67-6  
Hardback: € 275 / £234.00 / \$358.00  
Series: Corpus Rubenianum Ludwig Burchard, vol. 11.1

### SUBJECTS FROM HISTORY

#### THE CONSTANTINE SERIES

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400 p., 180 x 265 mm, 2011,  
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### THE HENRI IV SERIES

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### PORTRAITS AFTER EXISTING PROTOTYPES

Koenraad Jonckheere

340 p., 130 b/w ills, 100 col. ills, 180 x 265 mm, 2016,  
ISBN 978-1-909400-58-0  
Hardback: € 150 / £127.50 / \$195.00  
Series: Corpus Rubenianum Ludwig Burchard, vol. 19.4

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Ria Fabri, Piet Lombaerde

370 p., 110 b/w ills, 44 col. ills, 180 x 265 mm, 2018,  
ISBN 978-1-909400-97-9  
Hardback: € 155 / £132.00 / \$202.00  
Series: Corpus Rubenianum Ludwig Burchard, vol. 22.3

### COPIES AND ADAPTATIONS FROM RENAISSANCE AND LATER ARTISTS

#### RAPHAEL AND HIS SCHOOL

Jeremy Wood

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Hardback: € 180 / £153.00 / \$234.00  
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### TITIAN AND NORTH ITALIAN ART

Jeremy Wood

2 vol., 680 p., 230 b/w ill. + 16 colour ill., 180 x 265 mm, 2010  
ISBN 978-1-905375-40-0  
Hardback: € 180 / £153.00 / \$234.00  
Series: Corpus Rubenianum Ludwig Burchard, vol. 26.2.2

### ITALIAN MASTERS

#### ARTISTS WORKING IN CENTRAL ITALY AND FRANCE

Jeremy Wood

2 vols, 704 p., 287 b/w ills, 19 col. ills, 180 x 265 mm, 2011,  
ISBN 978-1-905375-41-7  
Hardback: € 180 / £153.00 / \$234.00  
Series: Corpus Rubenianum Ludwig Burchard, vol. 26.2.3

### WORKS IN COLLABORATION: JAN BRUEGHEL I & II

Christine Van Mulders

360 p., 107 b/w ills, 81 col. ills, 180 x 265 mm, 2016,  
ISBN 978-1-909400-43-6  
Hardback: € 150 / £127.50 / \$195.00  
Series: Corpus Rubenianum Ludwig Burchard, vol. 27.1

### THE LIFE OF CHRIST BEFORE THE PASSION

#### THE YOUTH OF CHRIST

Hans Devisscher, Hans Vlieghe

2 vols, 560 p., 95 b/w ills, 120 col. ills, 180 x 265 mm, 2015,  
ISBN 978-1-872501-71-0  
Hardback: € 175 / £149.00 / \$228.00  
Series: Corpus Rubenianum Ludwig Burchard, vol. 5.1

### THE LIFE OF CHRIST BEFORE THE PASSION

#### THE MINISTRY OF CHRIST

Koen Bulckens

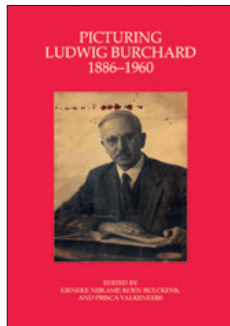
360 p., 149 b/w ills, 46 col. ills, 180 x 265 mm, 2017,  
ISBN 978-1-909400-86-3  
Hardback: € 150 / £127.50 / \$195.00  
Series: Corpus Rubenianum Ludwig Burchard, vol. 5.2



## PICTURING LUDWIG BURCHARD (1886-1960)

A RUBENS SCHOLAR IN ART-HISTORIOGRAPHICAL PERSPECTIVE

Lieneke Nijkamp, Prisca Valkeneers, Koen Bulckens (eds)



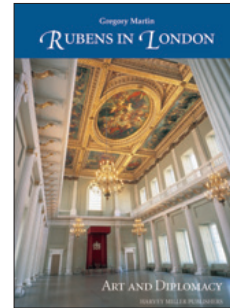
This book contextualizes and brings to light the man who stood at the beginning of the *Rubenianum* collection. What is his role within Rubens research? What characterizes the documentation he left us? How might he have operated when compared to his peers? Who was Ludwig Burchard?

164 p., 56 b/w ills, 1 col. ill., 180 x 265 mm, 2015,  
ISBN 978-1-909400-20-7  
Paperback: € 65 / £55.00 / \$85.00  
Published outside a Series  
**LAST COPIES**

## RUBENS IN LONDON

ART AND DIPLOMACY

Gregory Martin



*"Martin's book makes a valuable contribution, particularly for the meticulous way it examines the surviving evidence of the evolution of the Whitehall commission. A handy chronological table, useful appendices and an abundance of well-chosen illustrations add to its utility, while the author's lucid writing and care in explaining the political and diplomatic background will make it thoroughly accessible to non-specialists."*

M. Smuts, in:  
*Historians of Netherlandish Art Reviews*, 2012

205 p., 68 b/w ills, 22 col. ills, 210 x 280 mm, 2011,  
ISBN 978-1-905375-04-2  
Hardback: € 100 / £85.00 / \$130.00  
**DISCOUNT PRICE: € 80 / £68.00 / \$104.00**  
Series: *Studies in Baroque Art*, vol. 2



## JAN VAN KESSEL I (1626-1679)

CRAFTING A NATURAL HISTORY OF  
ART IN EARLY MODERN ANTWERP

Nadia Baadj

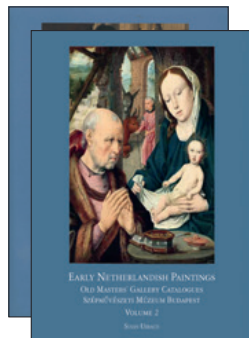
vi + 208 p., 50 b/w ills, 52 col. ills, 220 x 280 mm, 2016,  
ISBN 978-1-909400-23-8  
Hardback: € 115 / £98.00 / \$150.00  
Series: *Studies in Baroque Art*, vol. 5

The curious art of Jan van Kessel provides an intriguing lens through which to explore the intersections between craft practices, collecting, and the pursuit of natural knowledge in early modern Antwerp.

The Antwerp artist Jan van Kessel the Elder (1626-1679) was esteemed throughout Europe for producing finely-wrought, miniature paintings on copper that depict a wide range of flora and fauna, exotic landscapes, and objects of natural artistry (e.g. shells, coral, precious stones). The 'natural' world presented in Van Kessel's art was not a transparent window onto nature, however, but instead was ambitiously crafted through the artist's reappropriation of Antwerp's artistic traditions, material culture, and artisanal knowledge practices. Through a combination of wit, technical virtuosity, self-referentiality, and allusions to local art-historical lineage, Van Kessel's paintings encourage viewers to simultaneously think about art, in terms of collecting, connoisseurship, citation, and media, and think anew about nature. This study uses Van Kessel's art as a distinctive lens through which to examine the relationship between craft, curiosity, and the pursuit of natural knowledge in the early modern period.

## EARLY NETHERLANDISH PAINTING IN BUDAPEST

Susan Urbach



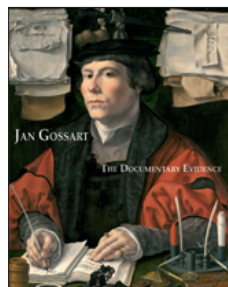
Volume I, iv + 271 p., 115 b/w ills, 174 col. ills, 210 x 297 mm, 2015, ISBN 978-1-909400-09-2  
Hardback:  
€ 150 / £127.50 / \$ 195.00

Volume II, iv + 327 p., 115 b/w ills, 174 col. ills, 210 x 297 mm, 2015, ISBN 978-1-909400-29-0  
Hardback:  
€ 150 / £127.50 / \$ 195.00

Series: Distinguished Contributions to the Study of the Arts in the Burgundian Netherlands

## JAN GOSSART THE DOCUMENTARY EVIDENCE

Sytske Weidema, Anna Koopstra



vi + 177 p., 90 b/w ills, 220 x 280 mm, 2012, ISBN 978-1-905375-69-1  
Hardback:  
€ 100 / £85.00 / \$130.00

Series: Studies in Medieval and Early Renaissance Art History, vol. 65

## EARLY NETHERLANDISH PAINTING

FROM ROGIER VAN DER WEYDEN  
TO GERARD DAVID

Otto Pächt



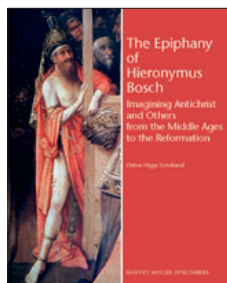
264 p., 221 ills., 33 in colour, 210 x 280 mm, 2010, ISBN 978-1-905375-70-7  
Paperback:  
€ 40 / £34.00 / \$52.00

Series: Studies in Medieval and Early Renaissance Art History, vol. 66

## THE EPIPHANY OF HIERONYMUS BOSCH

IMAGINING ANTICHRIST AND OTHERS  
FROM THE MIDDLE AGES TO THE  
REFORMATION

Debra Higgs Strickland

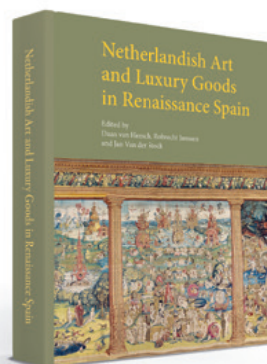


vi + 301 p., 47 b/w ills, 57 col. ills, 210 x 297 mm, 2016, ISBN 978-1-909400-55-9  
Hardback:

€ 110 / £93.50 / \$143.00  
Series: Studies in Medieval and Early Renaissance Art History, vol. 77

## NETHERLANDISH ART AND LUXURY GOODS IN RENAISSANCE SPAIN

Daan van Heesch, Robrecht Janssen, Jan Van der Stock (eds)



iv + 292 p., 16 b/w ills, 116 col. ills, 220 x 280 mm, 2018, ISBN 978-1-909400-82-5  
Hardback: € 150 / £127.50 / \$195.00

Series: Studies in Medieval and Early Renaissance Art History

This collection of essays explores the diverse ways in which Netherlandish art and luxury goods permeated the artistic landscape of Renaissance Spain. Covering a wide range of approaches and perspectives, the book includes studies on carved altarpieces, stone sculpture, painting, tapestry, architectural design, prints and mathematical instruments. Through the lens of artists, patrons, collectors, merchants and other intermediaries, special attention is paid to local cultures of collecting and display. Together, the essays provide a fascinating and multifaceted view of the reciprocal relationships between the Low Countries and Spain from the fifteenth to the early seventeenth centuries.

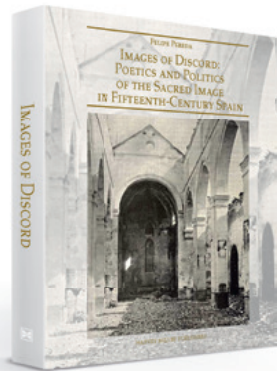
**Table of Contents:** [www.brepols.net](http://www.brepols.net)



## IMAGES OF DISCORD

POETICS AND POLITICS OF THE SACRED IMAGE  
IN FIFTEENTH-CENTURY SPAIN

Felipe Pereda



312 p., 12 b/w ills, 62 col. ills,  
220 x 280 mm, 2019,  
ISBN 978-1-909400-33-7  
Hardback: € 110 / £93.50 / \$143.00  
Series: Renovatio Artium, vol. 2

Felipe Pereda reconstructs the history of religious art in Spain between two crucial dates in the “politics of the image” enforced by the “Reyes Católicos”: 1478 and 1501. By focusing first on Seville, then on Granada Pereda evokes the first moments of the institution of the “Santo Oficio” and its later developments.

## CRIME AND ILLUSION

THE ART OF TRUTH IN THE SPANISH GOLDEN AGE

Felipe Pereda



336 p., 11 b/w ills, 118 col. ills,  
220 x 280 mm, 2019,  
ISBN 978-1-912554-09-6  
Hardback: € 60 / £51.00 / \$78.00  
Series: Studies in Baroque Art, vol. 13

According to an old historiographic tradition, the Spanish Golden Age placed the imitation of nature at the service of religion: its radical naturalism responded to the deep faith of that culture and moment. *Crime & Illusion* argues the opposite. It defends the thesis that the fundamental problem artists of the Golden Age confronted was not imitation but Truth.

*“This most inspiring and carefully documented book would influence generations of readers and scholars. Pereda’s writing style is captivating, enticing us to read a profound text with a relaxation uncommon to the general tenor of art historical texts. (...) This book is most welcome and invites more literature coming from this fascinating scholar.”*

Livia Stoenescu, in *Seventeenth-Century News*, 77, 2019

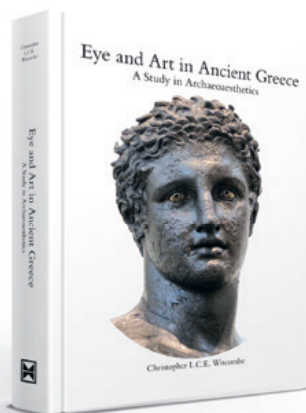
**Felipe Pereda** is the Fernando Zóbel de Ayala Professor of Spanish Art at Harvard University. Born in Madrid, he studied at the Universidad Complutense, and the Autónoma University where he received his PhD (1995) and taught until 2011. In more recent years, he has also taught at the Instituto de Investigaciones Estéticas (Universidad Autónoma de México), and Johns Hopkins University (2011-15). He has worked on Spanish late medieval and early modern art, art theory, image theory and history of architecture.



## 2 ART THEORY, HISTORY OF COLLECTING & CULTURAL STUDIES

Andrea Mantegna, *The Adoration of the Shepherds*  
Metropolitan Museum of Art, New York





256 p., 4 b/w ills, 61 col. ills, 220 x 280 mm, 2018,  
ISBN 978-1-909400-03-0  
Hardback: € 95 / £81.00 / \$124.00  
Series: Eye and Art, vol. 1

## EYE AND ART IN ANCIENT GREECE

A STUDY IN ARCHAEOAESTHETICS

Christopher Witcombe

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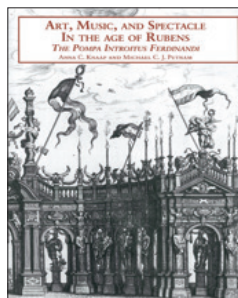
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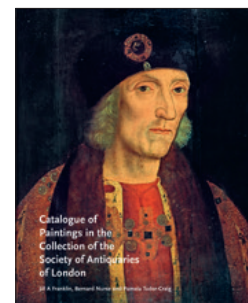
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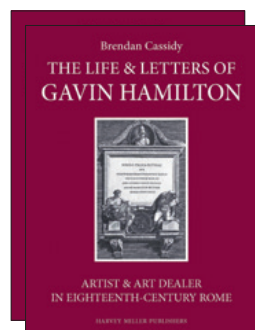


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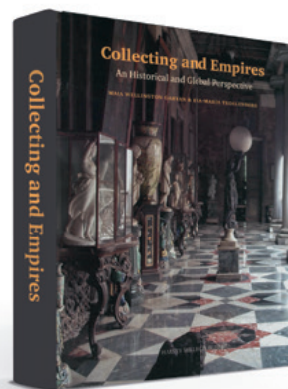
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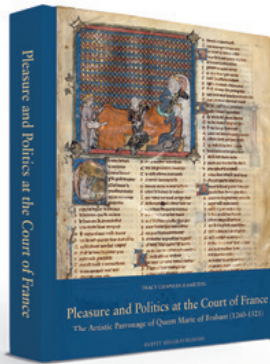
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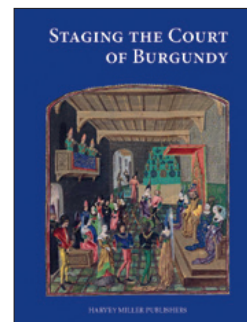
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in *Renaissance Quarterly*, 68/4, 2015

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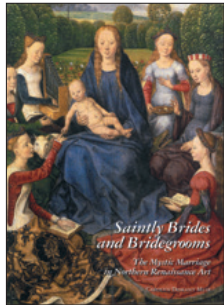
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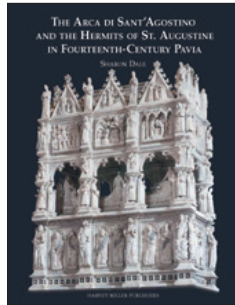
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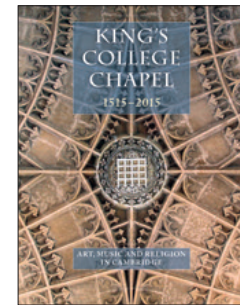


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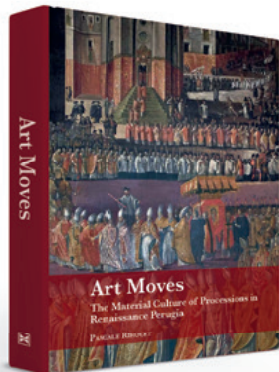
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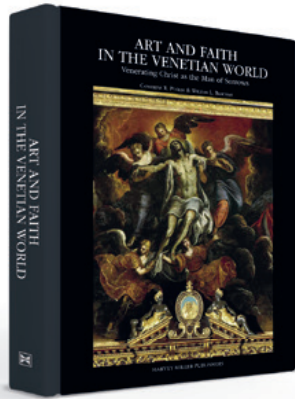
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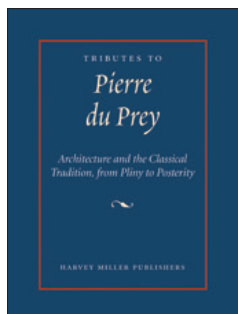


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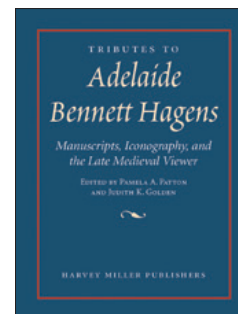


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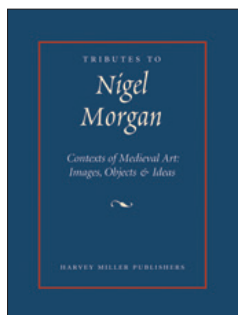


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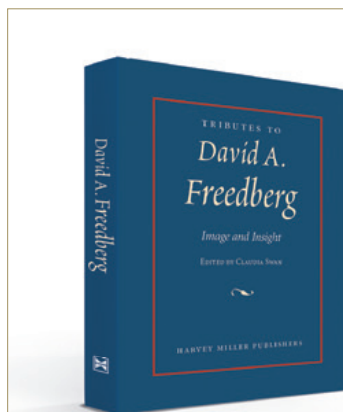
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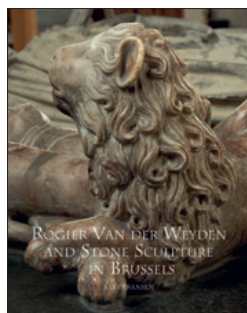
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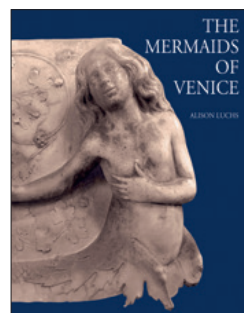
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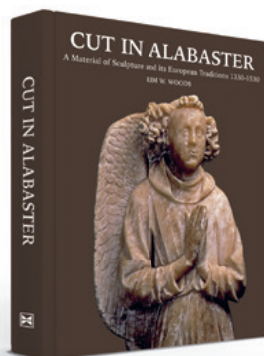
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Kim Woods



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*Kim Woods is a senior lecturer in Art History at the Open University, and a specialist in northern European late Gothic sculpture. She combines an object-based approach with an interest in materials and cultural exchange. Her single-authored book, *Imported Images* (Donington, 2007), focussed on wood sculpture. Since then she has been working on alabaster.*

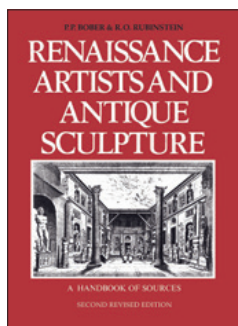
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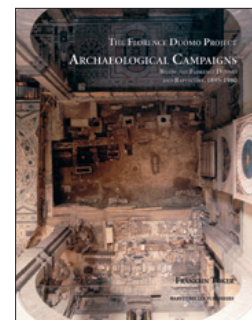
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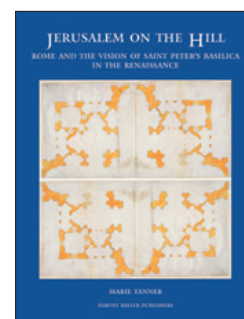


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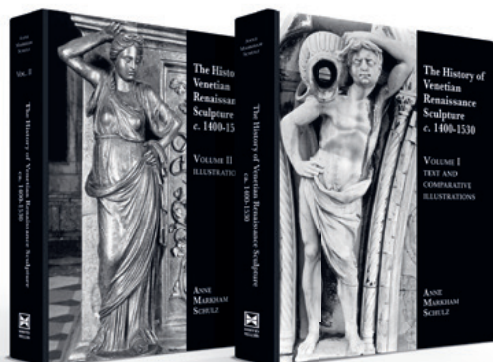
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# THE HISTORY OF VENETIAN RENAISSANCE SCULPTURE (C. 1400-1530)

Anne Markham Schulz

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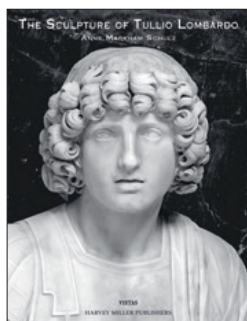
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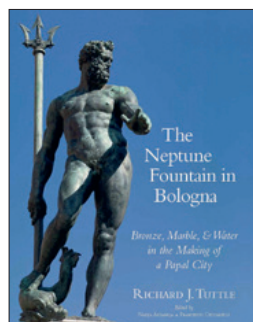


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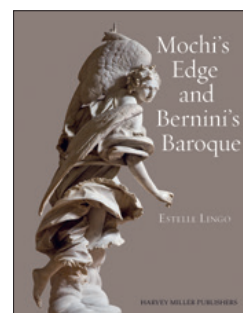
Richard J. Tuttle



vi + 248 p., 150 col. ills,  
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## MOCHI'S EDGE AND BERNINI'S BAROQUE

Estelle Lingo



vi + 328 p., 6 b/w ills, 244 col. ills,  
225 x 300 mm, 2017,  
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Hardback:  
€ 100 / £85.00 / \$130.00  
Series: Studies in Baroque  
Art, vol. 8

A detailed oil painting of a young man with voluminous, curly brown hair and a large, rounded face. He is wearing a white lace collar over a red garment with a gold brocade pattern. He holds a small, dark object in his hands. The background is dark and indistinct.

# 4

## TEXTILE & FASHION HISTORY, CONSERVATION STUDIES & DECORATIVE ARTS

Bartholomeus van der Helst, *Portrait of Gerard Andriesz Bicker*  
Rijksmuseum, Amsterdam



232 p., 3 b/w ills, 136 col. ills, 220 x 280 mm, 2019,  
ISBN 978-1-912554-22-5  
Hardback: € 135 / £115.00 / \$176.00  
Published outside a Series

## UNDRESSING RUBENS

FASHION AND PAINTING IN SEVENTEENTH-CENTURY ANTWERP

Abigail Newman, Lieneke Nijkamp (eds)

**A range of perspectives on the convergence of costume, art and history in the early modern Low Countries.**

The essays collected in this volume meet at a point of convergence between costume, art, and history, and focus on the seventeenth-century Southern Netherlands. Undressing Rubens looks at the significance of costume in life and art in the age of Rubens, confirming that, as is increasingly recognised by scholars of many aspects of early modern European culture, this is hardly an insular topic. Cloth and clothing in seventeenth-century Flemish paintings lead the contributing scholars north of the border to the United Provinces, south to courts in Florence, Mantua, Madrid and elsewhere, and east to Cologne and, ultimately, to Japan. Stretching back several centuries to provide critical context and points of origin for many seventeenth-century practices and ideas, the innovative research presented here also points forward in time, dealing with implications in later centuries but also, in many cases, engaging directly with questions of historiography still quite relevant today.

## THE INVENTORY OF KING HENRY VIII

TEXTILES AND DRESS

Maria Hayward, Philip Ward (eds)

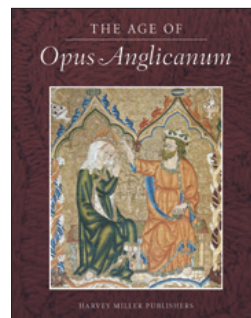


Winner of the  
British Art Book Prize 2014  
awarded by the Historians  
of British Art

xvii + 366 p., 41 b/w ills, 148 col. ills, 215 x 275 mm, 2012,  
ISBN 978-1-905375-42-4  
Hardback: € 140 / £119.00 / \$182.00  
Series: The Inventory of King Henry VIII, vol. 2

## THE AGE OF OPUS ANGLICANUM

Michael A. Michael (ed.)



This book attempts to re-assess the importance of English medieval embroidery as a unique cultural phenomenon. The wealth of illustrations in this volume — over 200 images and comparative material from other forms of medieval art — are all in full colour.

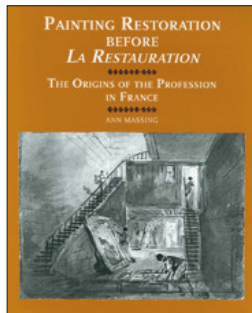
240 p., 5 b/w ills, 185 col. ills, 225 x 300 mm, 2016,  
ISBN 978-1-909400-41-2  
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Series: Studies in English Medieval Embroidery, vol. 1



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IN FRANCE

Ann Massing

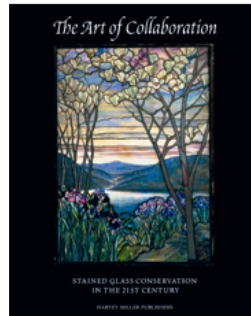


320 p., 240 b/w ills,  
238 x 280 mm, 2012,  
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Practice, vol. 3

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IN THE 21<sup>ST</sup> CENTURY

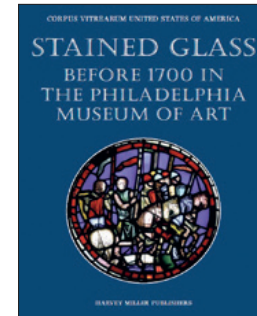
M. B. Shepard, L. Pilosi, S. Strobl (eds.)



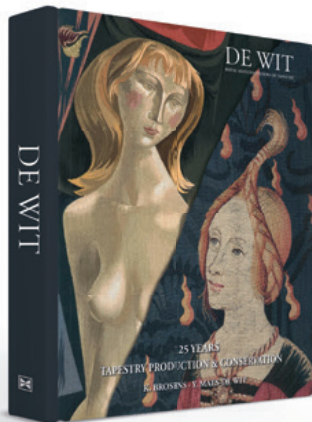
iv +235 p., 140 col. ills,  
250 x 320 mm, 2010  
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€ 80 / £68.00 / \$104.00  
Series: Corpus Vitrearum USA

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Renee Burnam



432 p., 60 b/w ills, 300 col. ills,  
230 x 315 mm, 2013,  
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Hardback:  
€ 150 / £127.50 / \$195.00  
Series: Corpus Vitrearum  
USA, vol. 6



324 p., 200 col. ills, 240 x 300 mm, 2019,  
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Published outside a Series

## TAPESTRY PRODUCTION & CONSERVATION

125 YEARS DE WIT ROYAL MANUFACTURERS OF TAPESTRY

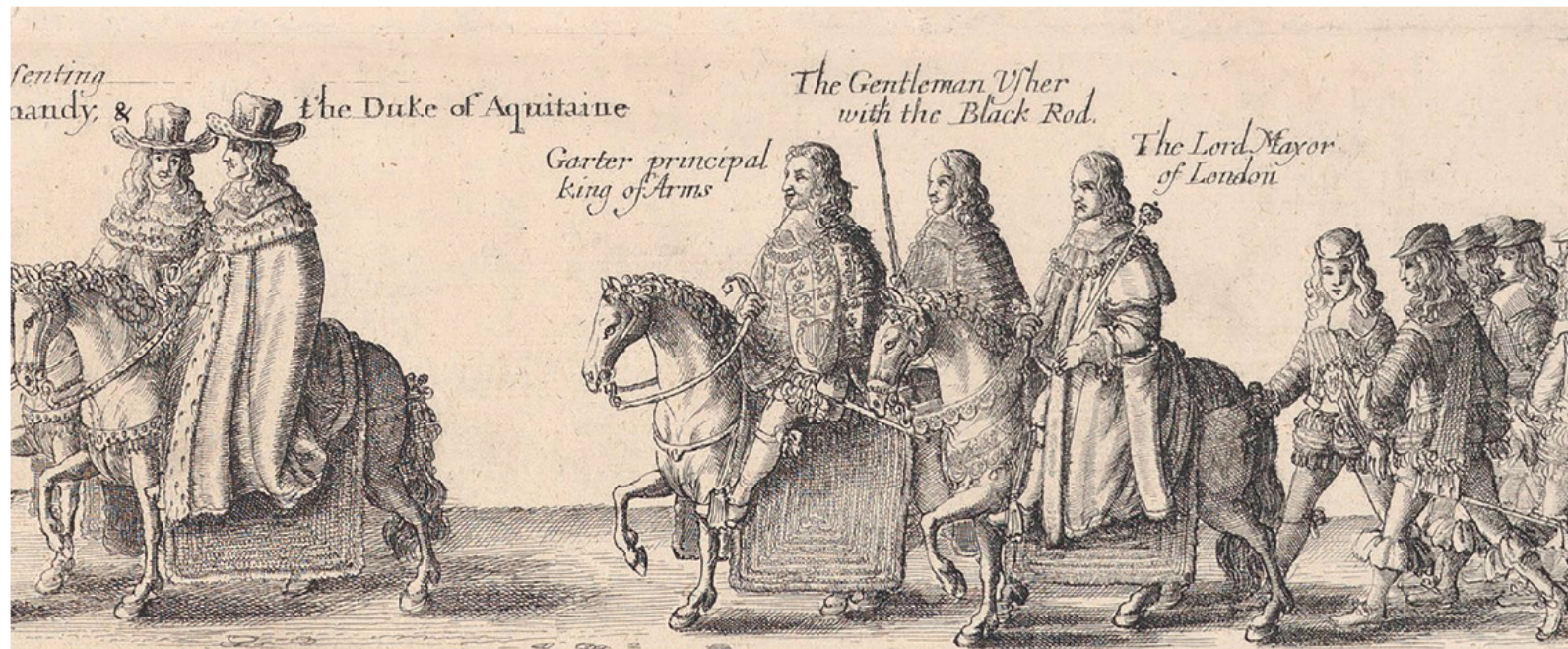
Koen Brosens, Yvan Maes De Wit

Supported by dozens of magnificent illustrations, this volume demonstrates the variety of ways in which ongoing research and the development of new technology can serve to revive the splendour of fragile tapestries kept in European and American museums. As the Royal Manufacturers of Tapestry, De Wit has been a leading force in undertaking the most pioneering and impressive restoration and conservation campaigns for more than a century.

Through its original and creative scope of investigation, this book aims to make an invaluable contribution to art-historical discussion and research on nineteenth- and twentieth-century tapestry production, restoration and conservation.

Table of Contents: [www.brepols.net](http://www.brepols.net)





# 5

## DRAWINGS & PRINTS





223 p., 49 b/w ills, 88 col. ills, 220 x 280 mm, 2017,  
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Hardback: €100 / £85.00 / \$130.00  
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## AFRICANS IN ENGLISH CARICATURE 1769–1819

BLACK JOKES WHITE HUMOUR

Temi Odumosu

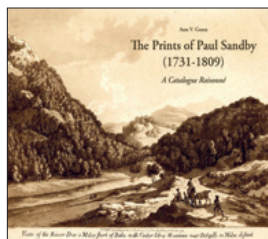
Winner of the 2019 Book Award of the Historians of British Art  
for a single-authored book with a subject between 1600-1800)

Between 1769 and 1819 London experienced an unprecedented growth in the proliferation of texts and images in the popular sphere, engaging learned citizens in discussion and commentary on the most pressing social and political issues of the day. From the repeal of the Stamp Act to the French revolution, the local Westminster election or the abolition of the slave trade, these prints, political pamphlets, plays, novels and periodicals collaborated (sometimes intentionally) in critique, praise and assessment of the country's changing socio-economic climate. African people were a critical aspect of this world of images, and their presence conveyed much about the implications of travel, colonialism and slavery on the collective psyche. Whether encountered on the streets of the city, in opulent stately homes, or in tracts describing the horrors of the slave trade, the British paid attention to Africans (consciously or not), and developed a means of expressing the impact of these encounters through images. Scholarship has begun to interrogate the presence of Africans in British art of this period, but very little has been written about their place in visual and literary humour created in a metropolitan context. This book fills this scholarly lacuna, exploring how and why satirical artists both mocked and utilized these characters as subversive comic weaponry.

## THE PRINTS OF PAUL SANDBY (1731-1809)

A CATALOGUE RAISONNÉ

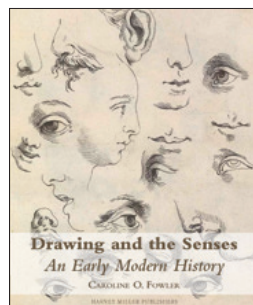
Ann V. Gunn



iv + 339 p., 84 b/w ills,  
444 col. ills,  
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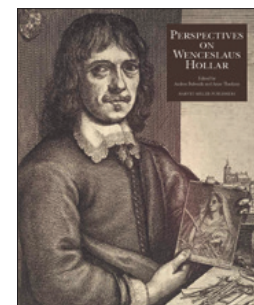
Caroline Fowler



vi + 178 p., 119 col. ills,  
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## PERSPECTIVES ON THE ART OF WENCESLAUS HOLLAR (1607-77)

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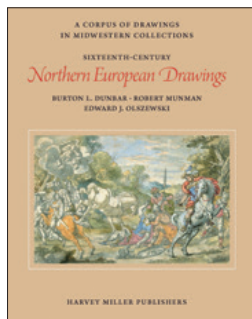


iv + 242 p., 6 b/w ills,  
101 col. ills,  
220 x 280 mm, 2018,  
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Hardback:  
€120 / £102.00 / \$156.00  
Series: Studies in Baroque  
Art, vol. 7



## SIXTEENTH-CENTURY NORTHERN EUROPEAN DRAWINGS

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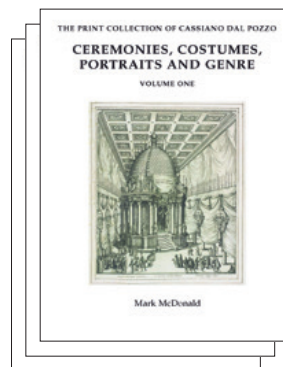
Freyda Spira, in: *HNA Review of Books*, July 2013

xxiv + 253 p., 141 b/w ills, 7 col. ills,  
220 x 280 mm, 2012,  
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Midwestern Collections, vol. 2

## THE PRINT COLLECTION OF CASSIANO DAL POZZO I

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Mark McDonald



*"Everything about the Museo Cartaceo dal Pozzo is impressive — size, encyclopaedic comprehensiveness, systematic arrangement (...) these are excellent volumes, a monument to careful and intelligent scholarship with a helpful bibliography and index."*

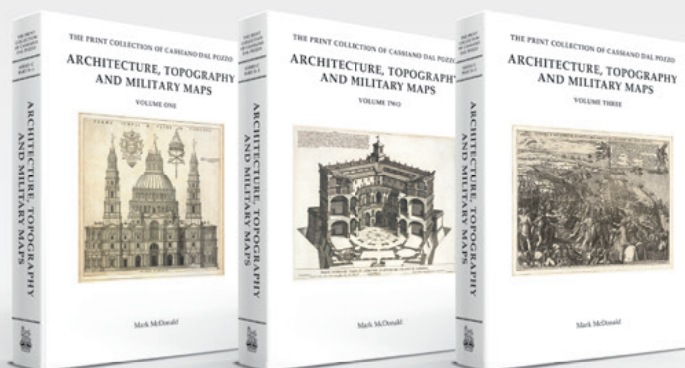
Helen Watanabe-O'Kelly, in:  
*The Art Newspaper Review*, 298, 2018

3 vols, 1024 p., 1676 b/w ills,  
220 x 285 mm, 2017,  
ISBN 978-1-909400-78-8  
Hardback: € 230 / £195.00 / \$299.00  
Series: The Paper Museum of Cassiano dal Pozzo.  
Series C: Prints, vol. 1

## THE PRINT COLLECTION OF CASSIANO DAL POZZO II

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Mark McDonald



The dal Pozzo print collection was unique in its scope and organisation. Some 3,000 prints are known, in fourteen albums and many loose impressions mainly divided between the British Library and the Royal Library at Windsor Castle. Acquired from the flourishing printmaking industry of the time, the prints assembled by Cassiano dal Pozzo (1588–1657) and his younger brother Carlo Antonio (1606–89) were largely documentary and carefully ordered by subject matter: costumes, religious processions and ceremonies, tombs and catafalques, portraits, social and humorous subjects, architecture, topography, maps and military engagements.

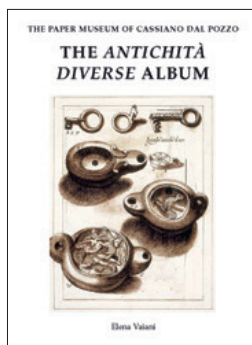
This second and final part of the catalogue presents the architectural, topographical and military prints. This ground-breaking catalogue will be an essential resource not only for students of prints, but for all those studying European visual culture in the seventeenth century.

3 vols, xii + 901 p., 1634 b/w ills, 220 x 285 mm, 2019,  
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# THE PAPER MUSEUM OF CASSIANO DAL POZZO

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Elena Vaiani



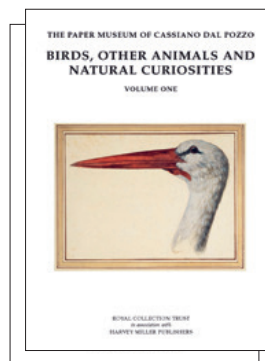
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Gillian Darley, in: *Apollo*, September 2017

viii + 536 p., 261 col. ills, 210 x 275 mm, 2016,  
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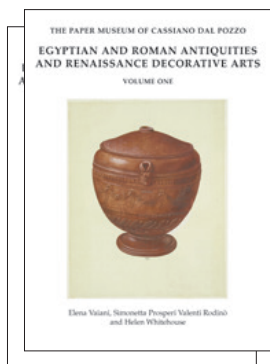
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Florike Egmond, in:  
the *Journal of the History of Collections*, 2017

2 vols, 944 p., 28 b/w ills, 428 col. ills, 220 x 285 mm, 2017,  
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Elena Vaiani, Simonetta Prosperi Valenti Rodinò, Helen Whitehouse

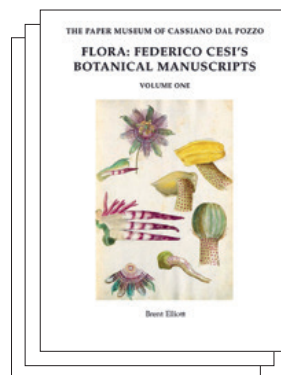


This two-volume catalogue of more than 400 drawings includes depictions of portable Roman, Etruscan and Greek antiquities such as vases, lamps, mirrors, tripods, bells, armour, weights, measures, musical instruments, mirrors, brooches and jewellery, as well as a range of Egyptian and Egyptianising antiquities (from sarcophagi and mummy masks to cult statues and reliefs) and designs for Renaissance and seventeenth-century vases, candelabra, princely gold and silver tableware.

2 vols, approx. 957 p., 437 col. ills, 220 x 285 mm, 2018,  
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## FLORA: FEDERICO CESI'S BOTANICAL MANUSCRIPTS

Brent Elliott, Luigi Guerrini, David Pegler

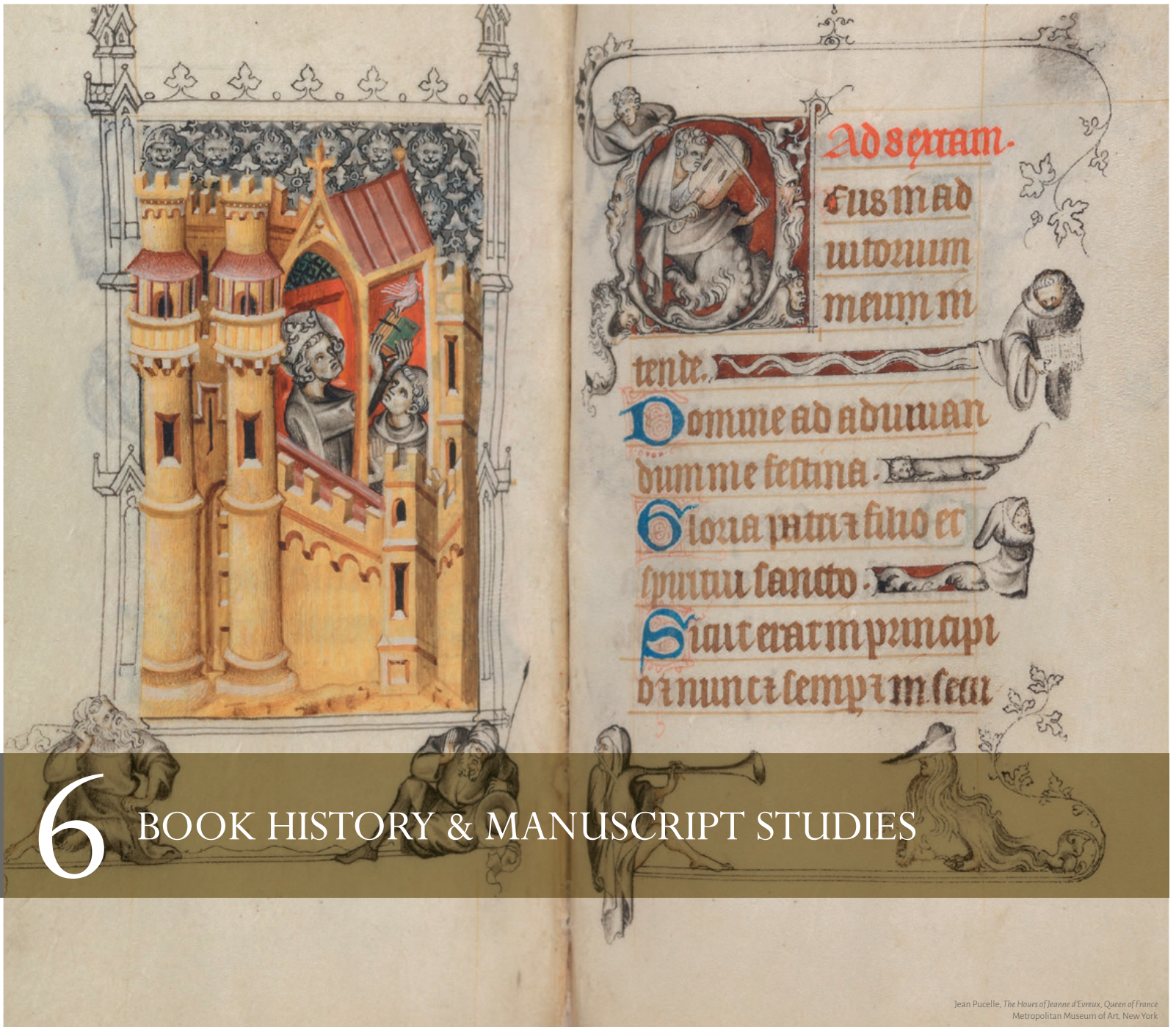


*"The lasting value of these drawings remains their pioneering use of the microscope. Cesi's artists, in the 1620s, recorded details of plant anatomy with a precision, and on a scale, that would not be matched for centuries. Engravings were made of a few of the drawings; if the entire series had been published at the time, how the science of botany would have been advanced."*

Brent Elliott, in: *The Financial Times*, 29 May 2015

3 vols, 1328 p., 869 col. ills, 220 x 285 mm, 2015,  
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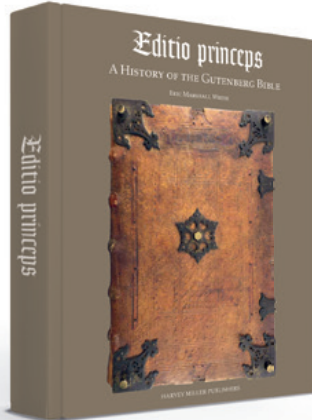




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BOOK HISTORY & MANUSCRIPT STUDIES





465 p., 14 b/w ills, 103 col. ills, 225 x 300 mm, 2017,  
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## EDITIO PRINCEPS

### A HISTORY OF THE GUTENBERG BIBLE

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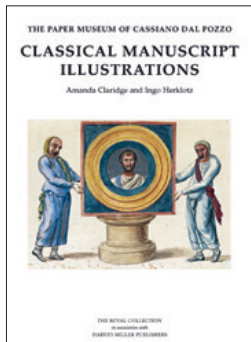
Winner of the 2018 DeLong Book History Prize, awarded by the Society for the History of Authorship, Reading and Publishing (SHARP)

*Editio princeps* is the first book to tell the whole story of Europe's first printed edition, describing its creation at Mainz circa 1455, its impact on fifteenth-century life and religion, its fall into oblivion during the sixteenth and seventeenth centuries, and its rediscovery and rise to worldwide fame during the centuries thereafter. This comprehensive study examines the forty-nine surviving Gutenberg Bibles, and fragments of at least fourteen others, in the chronological order in which they came to light. Along the way it introduces the colorful cast of proud possessors, crafty booksellers, observant travelers, and scholarly librarians who shaped our understanding of Europe's first printed book.

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Anna James, in: *Rare Books Newsletter*, Issue 96,  
December 2013

424 p., 46 b/w ills, 224 col. ills, 220 x 285 mm, 2012,  
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## JEAN PUCELLE

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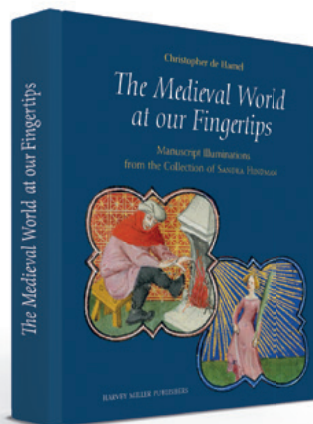
Kyunghee Pyun, Anna Russakoff (eds)



*"The volume under review here offers a rich assortment of new perspectives on one of the most discussed and admired artists of the Middle Ages. (...) The editors are to be complimented on bringing together such interesting articles. Just as importantly, the publisher should be lauded for the quality of the book. The generous number of color illustrations alone stands as an important resource for those interested in the manuscript art of the fourteenth century."*

Gerald B. Guest, in: *Manuscripta*, 58.2 (2014)

iv + 218 p., 40 b/w ills, 110 col. ills, 220 x 280 mm, 2013,  
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Series: Studies in Medieval and Early Renaissance Art History

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OF SANDRA HINDMAN

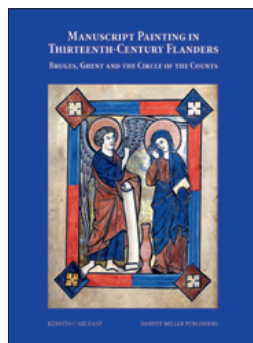
Christopher de Hamel

The illuminated pages presented here are part of the impressive and broad-ranging collection assembled over twenty-five years by the medieval scholar and long-time Chicagoan Sandra Hindman. They represent both biblical and secular subjects and include the work of master illuminators such as Maestro Daddesco, Giovanni di Paolo and the Master of Mary of Burgundy. In addition to the colour reproductions of all the exhibited pages, the essays are sumptuously illustrated with further related and comparative images, many of which are drawn from the collections of the Chicago Institute of Art itself. The Introduction to the volume is by the well-known medievalist James Marrow, and there is also a Catalogue by Matthew Westerby giving full details, descriptions, provenance and bibliography of the exhibited illuminations.

## MANUSCRIPT PAINTING IN THIRTEENTH-CENTURY FLANDERS

BRUGES, GHENT AND THE CIRCLE OF THE COUNTS

Kerstin Carlvant



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Richard A. Leson, University of Wisconsin, in:  
*The Medieval Review* 14.01.09

ix + 542 p., 280 b/w ills, 19 col. ills, 220 x 280 mm, 2013,  
ISBN 978-1-905375-67-7  
Hardback: € 125 / £106.00 / \$163.00  
Series: Studies in Medieval and Early Renaissance Art History, vol. 63

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Lisa Fagin Davis



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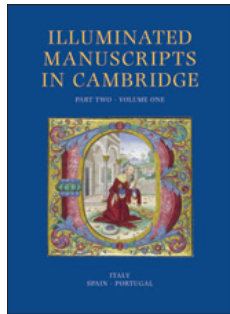
Michela Cecconi, in: *Renaissance Quarterly*, LXIX, 2, 2016

vi + 439 p., DVD, 97 col. ills, 220 x 280 mm, 2015,  
ISBN 978-1-905375-55-4  
Hardback: € 175 / £149.00 / \$228.00  
Series: Studies in Medieval and Early Renaissance Art History, vol. 61

# A CATALOGUE OF WESTERN BOOK ILLUMINATION IN THE FITZWILLIAM MUSEUM AND THE CAMBRIDGE COLLEGES

## PART TWO ITALY AND THE IBERIAN PENINSULA

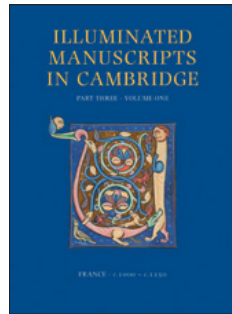
Stella Panayotova, Nigel J. Morgan,  
Susanne Reynolds (eds)



2 vols, 720 p., 900 col. ills,  
230 x 330 mm, 2012,  
ISBN 978-1-905375-85-1  
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and Incunabula in  
Cambridge, vol. 2

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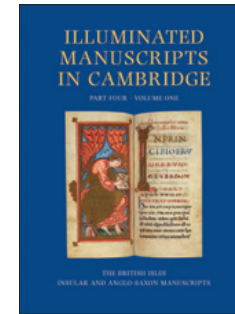
Stella Panayotova, Nigel J. Morgan



296 p., 382 col. ills,  
230 x 330 mm, 2015,  
ISBN 978-1-909400-37-5  
Hardback:  
€ 175 / £149.00 / \$228.00  
Series: Illuminated Manuscripts  
and Incunabula in  
Cambridge, vol. 3.1

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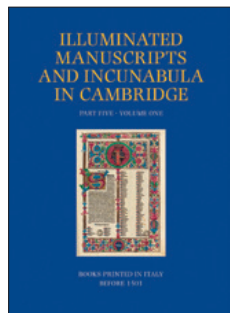
Stella Panayotova, Nigel J. Morgan (eds)



360 p., 440 col. ills,  
230 x 330 mm, 2014,  
ISBN 978-1-909400-04-7  
Hardback:  
€ 175 / £149.00 / \$228.00  
Series: Illuminated Manuscripts  
and Incunabula in  
Cambridge, vol. 4.1

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Azzurra Elena Andriolo, Suzanne Reynolds



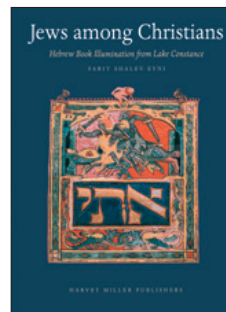
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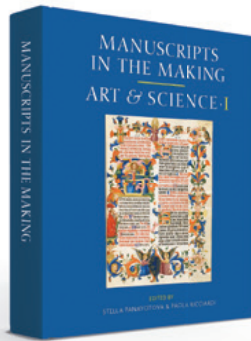


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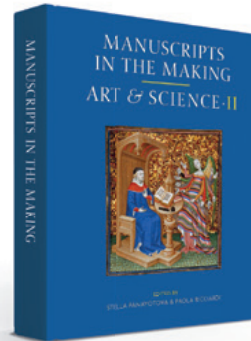
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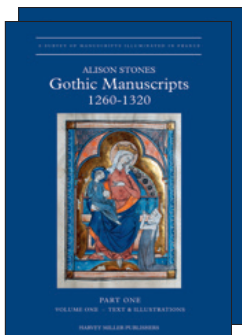
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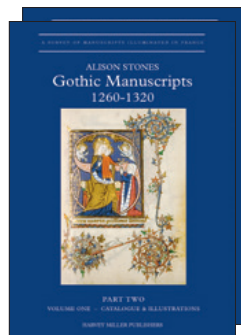


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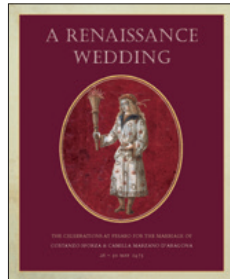


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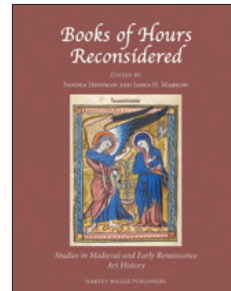
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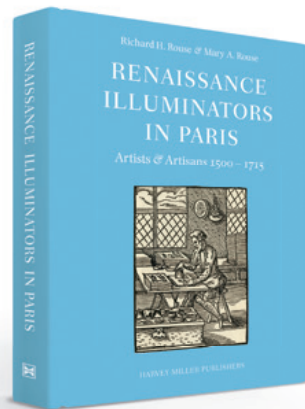
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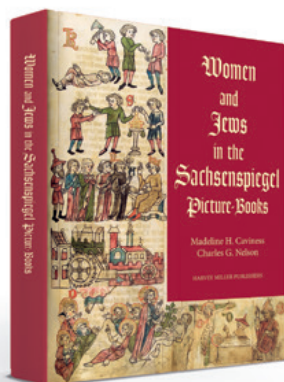
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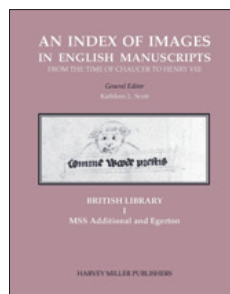
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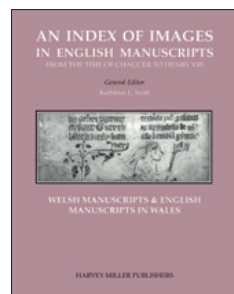
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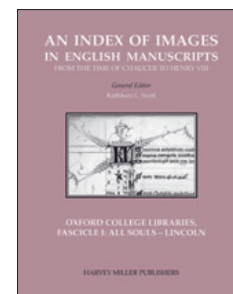
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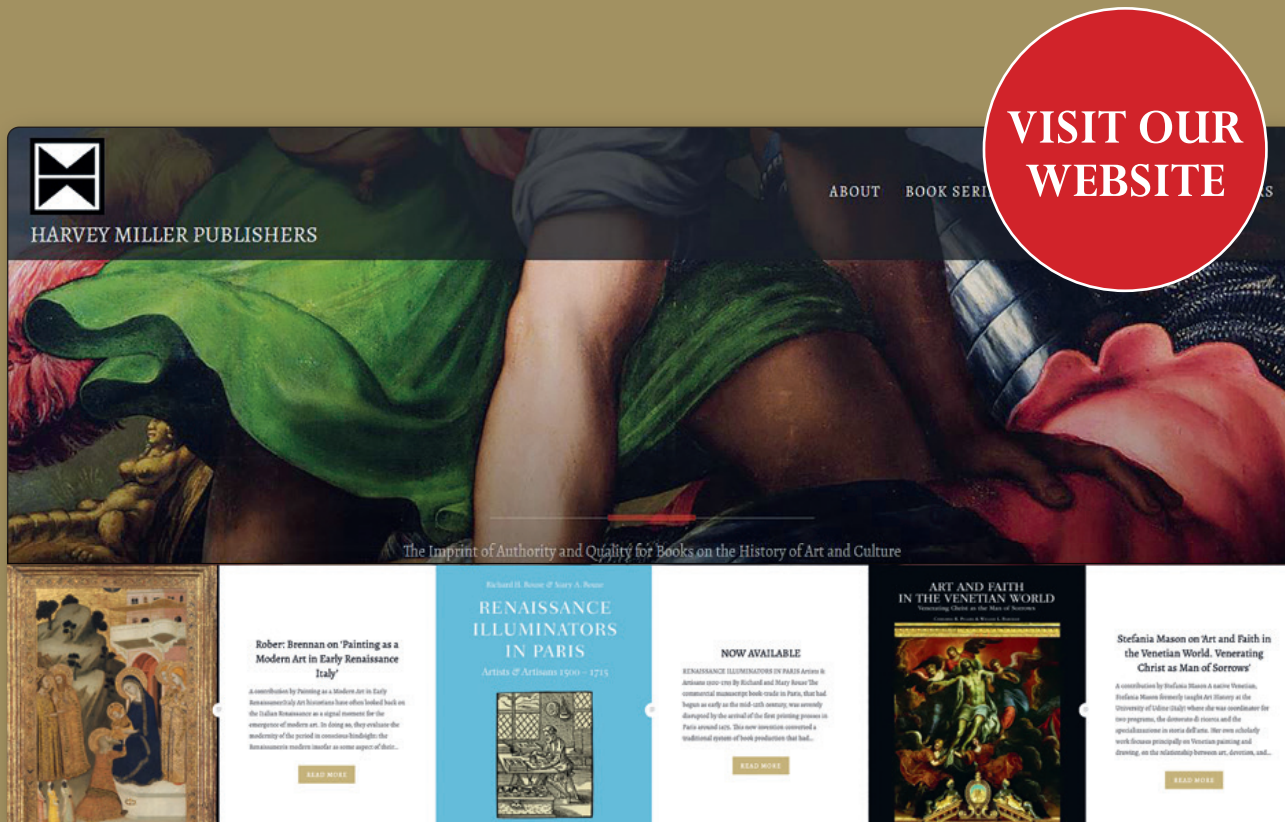
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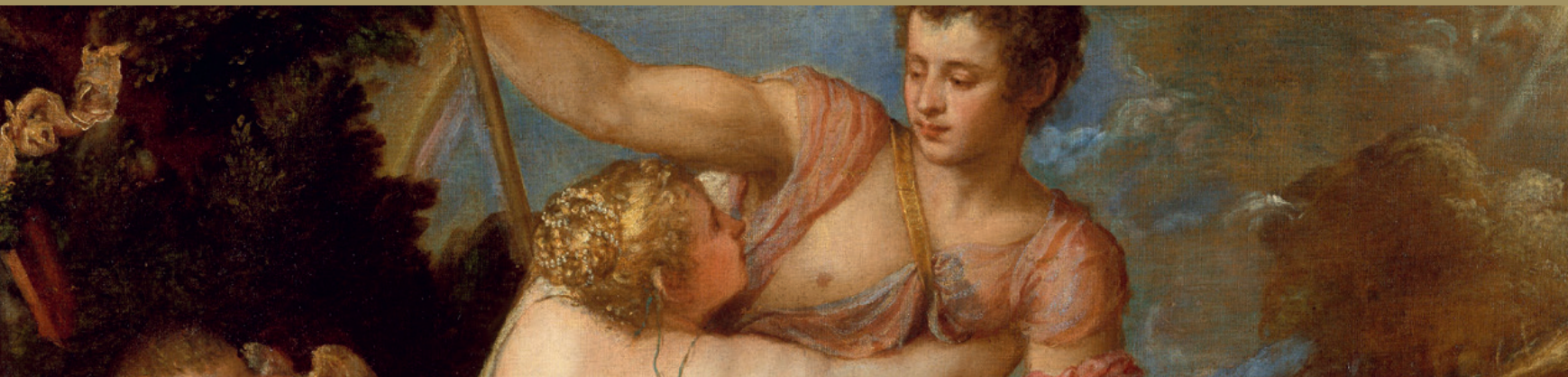


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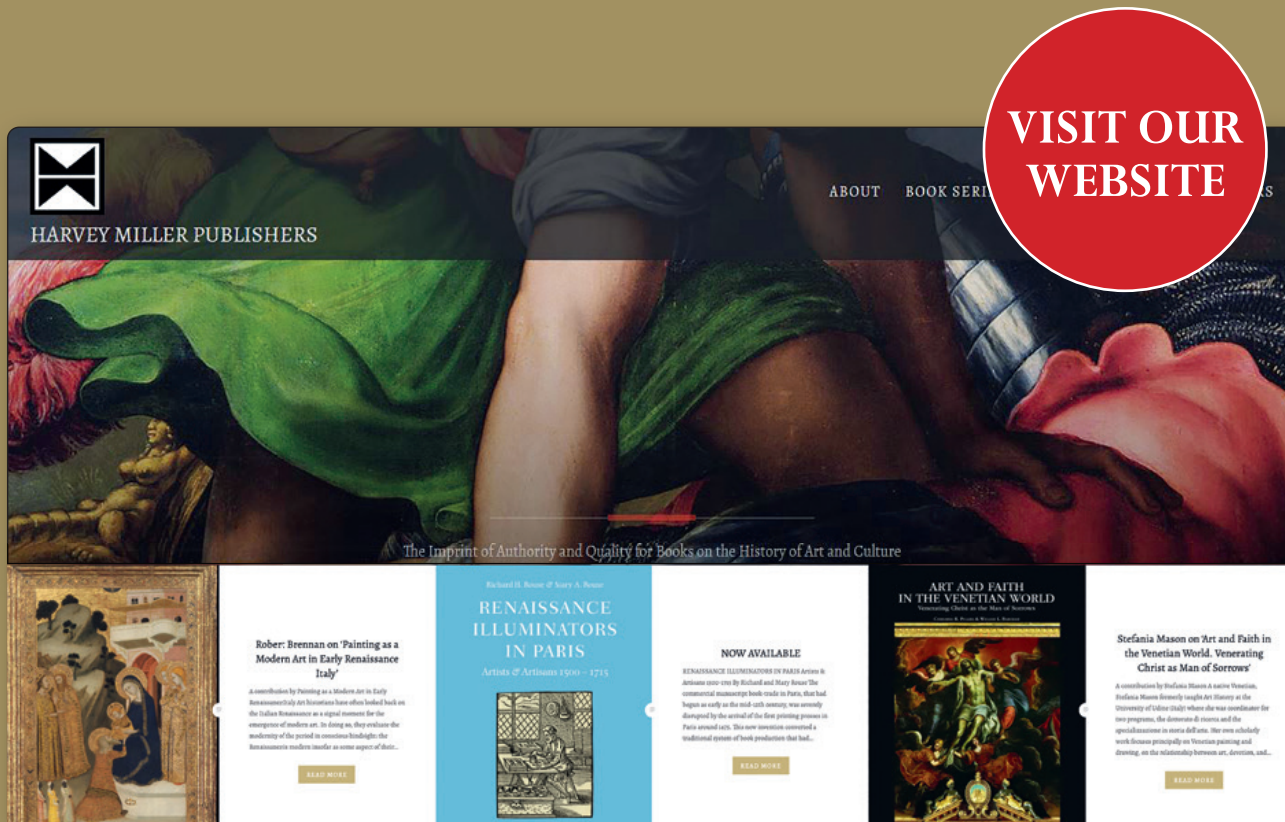
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