

The background of the entire page is a classical landscape painting. It depicts a fortified town or castle perched on a steep, rocky hill. The town features a prominent tower and various buildings. Below the hill, a river flows through a valley, with smaller settlements and fields visible. In the distance, more hills and mountains are visible under a cloudy sky. A large, dark tree is on the left side of the frame, and a small figure is visible on a path in the lower right.

# Art History

New Titles

— Winter 2021-22 —



BREPOLS

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Cover image:  
*Landscape with Venus and Adonis*  
Gillis van Coninxloo  
Cleveland Museum of Art

# Art History

New Titles

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## Harmony in Bright Colors

### Memling's God the Father with Singing and Music-Making Angels Restored

Lizet Klaassen, Dieter Lampens (eds)

Hans Memling's *God the Father with Singing and Music-making Angels* formed the upper register of an enormous polyptych painted for the Benedictine monastery of Santa Maria la Real in Nájera, Spain. The three large panel paintings are undoubtedly among the most monumental works of early Netherlandish painting. Since 1895 they have belonged to the collection of the Royal Museum of Fine Arts Antwerp (KMSKA), where a team of conservators and scholars have devoted themselves in recent years to their complex conservation.

To mark the completion of this project, the KMSKA organized a symposium in March 2017 in cooperation with the University of Antwerp. This latest volume in the *Me Fecit* series publishes the contributions presented on that occasion. Their wide-ranging themes include the commissioning and iconography of the panels, their acquisition by the museum, the depicted vestments and what the work has to tell us about fifteenth-century musical practice. Close attention is paid to technical aspects such as the materials and the painting technique used for the panels, Memling's underdrawing, the frames, and the conservation treatment – not least the oxalate-containing layer that posed the greatest challenge. There is a musical aspect to the project too: precise replicas have been made of the depicted instruments, which were then used to perform fifteenth-century compositions with playing techniques inferred from the paintings.

287 p., Music CD, 30 b/w ills, 220 col. ills, 300 x 240 mm, 2021,  
ISBN 978-2-503-58028-9  
Hardback: €100  
Series: Me Fecit, vol. 12  
AVAILABLE



## Fra Angelico

### Painter, Friar, Mystic

Timothy Verdon

*Fra Angelico* offers a unique encounter with the celebrated painter, seen through the eyes of Monsignor Timothy Verdon. As an art historian and (like Angelico) a Catholic priest, Monsignor Verdon approaches the work of the only artist ever beatified through the theological lens it deserves, bringing together Fra Angelico's art and his faith.

Praised by his contemporaries, by later art historians, and by generations of viewers, Fra Angelico's art is known for its exceptional combination of piety and painterly skill. In this book, Monsignor Verdon explores the spiritual and mystical foundations of the friar-painter's work, and traces his artistic evolution from his early work, to the frescoes for the convent of San Marco in Florence, his Annunciations, and the chapel for Pope Niccolò V.

Lavishly illustrated with over 200 high-quality images, Beato Angelico illuminates Fra Angelico's art and his faith.

384 p., 247 col. ills, 280 x 330 mm, 2021, ISBN 978-2-503-58033-3  
Hardback: €150  
Series: Arts and the Sacred, vol. 3  
AVAILABLE



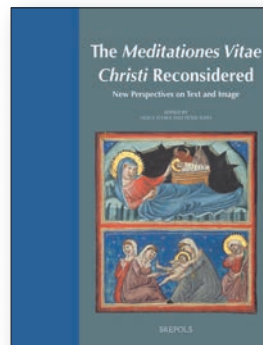
## New Horizons in Trecento Italian Art

Bryan Keene, Karl Whittington (eds)

The fourteenth century in Italy, the age of Giotto, Dante, and Boccaccio, widely known as the trecento, was a pivotal moment in art history and in European culture. The studies in this volume present new approaches to art in this important but often neglected period of the late Middle Ages and early Renaissance. Scholars at various stages in their careers discuss a wide range of topics including architecture, cultural exchange, materiality, politics, patronage, and devotion, contributing to a new understanding of how art was made and experienced in this nodal century. These papers were originally presented at the Andrew Ladis Trecento Conference held at the Museum of Fine Arts in Houston in November of 2018.

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320 p., 200 col. ills, 216 x 280 mm, 2021, ISBN 978-2-503-58618-2  
 Hardback: € 115  
 Series: Trecento Forum, vol. 2  
 AVAILABLE



## The *Meditationes Vitae Christi* Reconsidered

New Perspectives on Text and Image

Holly Flora, Peter Toth (eds)

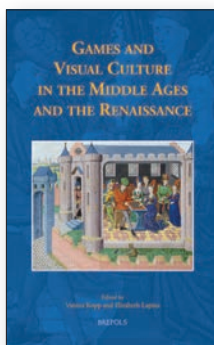
The essays in this interdisciplinary volume examine multiple aspects of the *Meditationes* history, from its possible authorship to its manuscript traditions to its reflections in art.

Drawing on diverse literary traditions, the author of the fourteenth-century *Meditationes Vitae Christi* transformed the Gospel accounts into an emotionally charged and vivid narrative that became one of the most popular texts of the late Middle Ages. Over the past few years, new theories about the authorship, date, and original language of the text have emerged, raising new questions about this text and its impact on late medieval art and spirituality. The essays in this interdisciplinary volume examine multiple aspects of the *Meditationes* history, from its possible authorship to its manuscript traditions to its reflections in art.

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252 p., 150 col. ills, 216 x 280 mm, ISBN 978-2-503-59505-4  
 Hardback: € 100  
 Series: Trecento Forum, vol. 3  
 AVAILABLE





## Games and Visual Culture in the Middle Ages and the Renaissance

Vanina Kopp, Elizabeth Lapina (eds)

During the Middle Ages and the Renaissance, games were not an idle pastime, but were in fact important tools for exploring, transmitting, enhancing, subverting, and challenging social practices and their rules. Their study, through both visual and material sources, offers a unique insight into medieval and early modern gaming culture, shedding light not only on why, where, when, with whom and in what conditions and circumstances people played games, but also on the variety of interpretations that they had of games and play. Representations of games, and of artefacts associated with games, also often served to communicate complex ideas on topics that ranged from war to love, and from politics to theology.

This volume offers a particular focus onto the type of games that required little or no physical exertion and that, consequently, all people could enjoy, regardless of age, gender, status, occupation, or religion. The representations and artefacts discussed here by contributors, who come from varied disciplines including history, literary studies, art history, and archaeology, cover a wide geographical and chronological range, from Spain to Scandinavia to the Ottoman Turkey and from the early medieval period to the seventeenth century and beyond. Far from offering the 'last word' on the subject, it is hoped that this volume will encourage further studies.

356 p., 62 b/w ills, 25 col. ills, 156 x 234 mm, 2021, ISBN 978-2-503-58872-8  
Hardback: € 85  
Series: Studies in the History of Daily Life (800-1600), vol. 8  
AVAILABLE



## The Ghent Altarpiece

### Research and Conservation of the Interior: The Lower Register

Griet Steyaert, Marie Postec, Jana Sanyova, Hélène Dubois

The *Ghent Altarpiece* by Hubert and Jan van Eyck has always attracted both admiration and curiosity. Following the treatment of the closed polyptych, we turned to the paintings of the lower register of the open altarpiece, which includes the famous Adoration of the Lamb. A major research and restoration campaign by the KIK was carried out between 2016 and 2020.

The findings reflect those from the treatment of the closed altarpiece: large areas of the panels were covered with overpaints, the vast majority dating from the 16<sup>th</sup> century. Their removal allows the Van Eycks brothers' paintings to be truly appreciated again.

The three years that the conservators spent working on the panels enabled them to examine the paintings down to the smallest detail. Interdisciplinary collaboration with laboratory scientists, art historians and experts in scientific imagery led to a series of discoveries – some anticipated in light of earlier research, others completely unexpected.

The authenticity of the quatrain stating that Hubert had begun the work, that his brother Jan completed it and that it was presented in 1432, has been firmly established by the KIK in the previous volume on the Ghent Altarpiece (2020). In this second volume, new hypotheses are proposed here regarding the division of labour between the two Van Eyck brothers. The contribution of Hubert, who died in 1426, can finally be seen more clearly and turns out to be far from negligible. But the removal of overpaints has revealed non-Eyckian interventions too...

210 p., 420 col. ills, 220 x 280 mm, Centre International de Recherches  
'Primitifs Flamands', 2021, ISBN 978-2-930054-41-4  
Hardback: € 54.72  
Series: Contributions to the Study of the Flemish Primitives, vol. 16  
AVAILABLE



## The Drawings of Peter Paul Rubens A Critical Catalogue, Volume One (1590-1608)

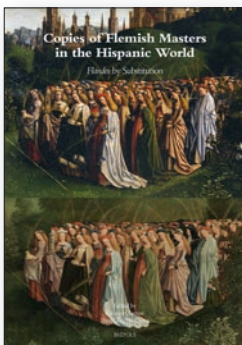
Anne-Marie Logan, Kristin Belkin

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. These are the years primarily devoted to learning and absorbing the art of the past, from sixteenth-century German and Netherlandish prints to the works of the ancient and Italian Renaissance masters. A large number of these drawings consists of copies after the works of other artists, largely executed as part of the artistic training at the time.

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. All drawings by Rubens and the works by other artists he copied as well as a selection of other comparative images are reproduced in color.

2 vols, 536 p., 260 col. ill., 216 x 280 mm, 2021, ISBN 978-2-503-59570-2  
Hardback: €175  
Series: Pictura Nova, vol. 22  
AVAILABLE



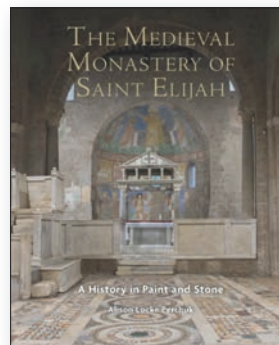
## Copies of Flemish Masters in the Hispanic World (1500-1700)

### *Flandes by Substitution*

Eduardo Lamas, David García Cueto (eds)

The artistic heritage of the regions that once formed part of the former Spanish Empire includes a large number of painted copies after Flemish masters made during the sixteenth and the seventeenth centuries. Most of these works have received little attention, even though they constitute a valuable source for understanding the artistic influence of the Southern Netherlands on Spanish and Latin American art and society in this period. Indeed, the study of copies of Flemish masters sheds light on a number of art-historical issues, including the means of diffusion of artistic models, stylistic trends and the dynamics of the art market and the world of collecting. These copies are a valuable testimony to the political, commercial and cultural ties that existed between the Hispanic territories and the Southern Netherlands.

298 p., 125 col. ills, 210 x 297 mm, 2021, ISBN 978-2-503-58025-8  
Paperback: € 100  
Series: Museums at the Crossroads, vol. 30  
AVAILABLE



## The Medieval Monastery of Saint Elijah

### A History in Paint and Stone

Alison Perchuk

Blending innovative art historical analysis with archaeology, epigraphy, history, liturgy, theology, and landscape and memory studies, *The Medieval Monastery of Saint Elijah: A History in Paint and Stone* is the first comprehensive interdisciplinary study of a deeply intelligent yet understudied male Benedictine convent near Rome. The only monastery known to have been dedicated to the prophet Elijah in the Latin West, it was rebuilt c.1122-26 with papal patronage. Today, the monastery is represented by its church of Sant'Elia, a stone basilica endowed with its original Cosmati marble pavement and liturgical furnishings, early and high medieval sculptures and inscriptions, and vibrant wall paintings that include unique depictions of the prophet Elijah and the twelve tribes of Israel as warriors, an apse program with a distinctly elite Roman origin, and an important narrative cycle of the Apocalypse. An outlying chapel marks the site of a theophany that sanctified the landscape and gave the monastery its *raison d'être*. *The Medieval Monastery of Saint Elijah* makes significant contributions to current art historical debates concerning communal identity and the construction of social memory, artistic creativity and processes, the multisensory and exegetical capacities of works of visual art, intersections of topography and sanctity, and the effects of medievalism on our understanding of the Middle Ages.

432 p., 10 b/w ills, 150 col. ills, 216 x 280 mm, 2021, ISBN 978-2-503-58943-5  
Hardback: € 175  
Series: Studies in the Visual Cultures of the Middle Ages, vol. 17  
AVAILABLE





## Questioning Pictorial Genres in Dutch Seventeenth-Century Art

### Definitions, Artistic Practices, Market & Society

By Marije Osnabrugge

Church interiors, cortegaerdjes, scenes of everyday life, tronies, landscapes, spoockerijen, group portraits, bambocciate, hunting scenes, history paintings, sottoboschi, still lifes and many other subjects: the wide variety of pictorial genres and sub-genres in which Dutch artists specialized is a key component in our perception of Dutch seventeenth-century art. Yet the epistemological framework constituted by genre definitions, conventions and hierarchies is far from self-evident, nor does it necessarily reflect how people in the seventeenth-century thought about artworks. In fact, art literature of the period is largely silent on these matters and artists do not appear to have followed an established set of principles.

This volume examines the way pictorial genres can be, and have been, defined by artists, theorists, audiences and art historians; how individual artists conceived the subject matter of their artworks; and how society and the art market contributed to the development of certain subjects. As such, it embraces the complex and often messy reality of pictorial genres in seventeenth-century Dutch art.

402 p., 130 col. ills, 216 x 280 mm, 2021, ISBN 978-2-503-59624-2  
 Paperback: € 135  
 Series: Gouden Eeuw. New Perspectives on Dutch Seventeenth-Century Art, vol. 2  
 AVAILABLE



## Dutch Golden Age(s): The Shaping of a Cultural Community

Jan Blanc (ed.)

For a long time, the Dutch Golden Age has been regarded as a historiographical construction or reconstruction dating from the second half of the nineteenth century, when the rise of nationalist and even racist histories and art histories was intended to promote the principle of a Dutch cultural identity, visible and analysable beyond the vicissitudes of time. This volume shows how the notion of the 'Golden Age', built on the ancient notion of *aetas aurea*, was constructed by the Dutch and for the Dutch, at the end of the sixteenth century, first to try to justify the theoretically questionable revolt of the Northern Netherlands against Spanish rule, and then to give shape to the new state and the new society created. However, we will see that there is not one but several possible definitions of this Golden Age, and consequently that it cannot be confined to one conception, so that it would be preferable to speak of a multitude of Dutch Golden Ages.

243 p., 5 b/w ills, 60 col. ills, 216 x 280 mm, 2021, ISBN 978-2-503-59107-0  
 Paperback: € 85  
 Series: Gouden Eeuw. New Perspectives on Dutch Seventeenth-Century Art, vol. 1  
 AVAILABLE



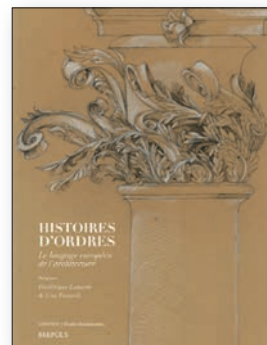
## Architecture and Visual Culture in the Late Antique and Medieval Mediterranean

Studies in Honor of Robert G. Ousterhout

Vasileios Marinis, Amy Papalexandrou, Jordan Pickett (eds)

This book comprises sixteen essays addressing issues of art and architecture together with archaeology within the context of sacred space, broadly defined. It encompasses a wide range of territories, methodologies, perspectives, and scholarly concerns. Our point of departure is the built environment, with all that this entails, including religious and political ceremony, painted interiors, patronage, contested spaces, structural and environmental concerns, sensory properties, the written word as it pertains to architectural projects, and imagined spaces. In all, the scholars involved in this project find fresh approaches and uncover new meanings and interpretations in the material examined within this volume, including buildings and objects from Europe to Asia, and spanning from Late Antiquity through the end of the Middle Ages.

xviii + 253 p., 90 b/w ills, 216 x 280 mm, 2021, ISBN 978-2-503-58396-9  
Paperback: € 94  
Series: Architectura Medii Aevi, vol. 14  
AVAILABLE



## Histoires d'ordres

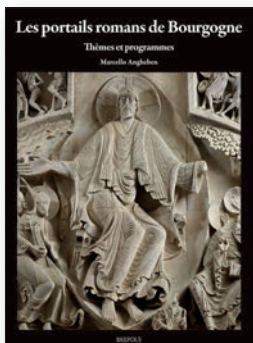
Le langage européen de l'architecture

Frédérique Lemerle, Yves Pauwels (éd.)

Tout amateur d'architecture le constate : les grands monuments dans le monde, du Parthénon d'Athènes à la Maison Blanche de Washington en passant par le palais du Louvre à Paris ou l'Amirauté de Saint-Petersbourg, parlent un langage ornemental commun, celui des cinq « ordres » d'architecture, trois d'origine grecque (dorique, ionique et corinthien) et deux romains (toscan et composite), auxquels, au début du XVII<sup>e</sup> siècle, la fameuse « Tower of the Five Orders » de la Bodleian Library à Oxford rend un hommage explicite en les superposant.

L'ouvrage étudie ce langage universel de l'architecture, des origines antiques et des réemplois ou copies du Moyen Âge aux relectures de l'époque moderne (XVI<sup>e</sup>-XVIII<sup>e</sup> siècle) et de la période plus contemporaine (XIX<sup>e</sup>-XX<sup>e</sup> siècle) dans l'espace géographique européen, voire de ses dépendances outre-mer. En fournissant de nouvelles clés de lecture et de compréhension des monuments, il renouvelle le regard que tout un chacun porte sur ces fragments de magnificence qui élèvent les édifices au statut d'œuvres d'art. En intégrant les notions et les démarches propres à chaque époque et à chaque aire géographique, en étudiant la littérature théorique consacrée aux ordres depuis le traité antique de Vitruve, il a pour ambition d'éduquer le regard du public, du simple particulier à l'architecte, en lui permettant d'apprécier les protocoles de copie et d'imitation mais aussi les démarches de transgression qui participent à la création, à travers la circulation des modèles et des idées, et à l'exportation des formes, leurs transformations ou leurs hybridations.

392 p., 223 b/w ills, 35 col. ills, 210 x 270 mm, 2021, ISBN 978-2-503-59396-8  
Paperback: € 65  
Série: Études Renaissance, vol. 34  
DISPONIBLE



## Les portails romans de Bourgogne

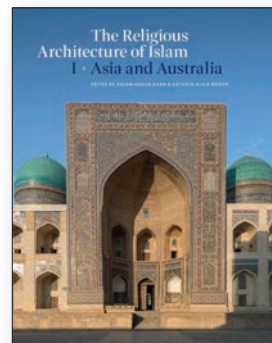
### Thèmes et programmes

Marcello Angehen

Dans le domaine de la sculpture romane, la Bourgogne est incontestablement l'une des terres les plus fécondes, avec des centaines de chapiteaux et une cinquantaine de portails historiés. L'iconographie de ces portails n'a pourtant jamais fait l'objet d'une étude d'ensemble. Cet ouvrage vient donc combler cette lacune à travers une démarche originale consistant à étudier séparément les thèmes et les programmes. Cette méthode, qui a déjà montré sa pertinence dans l'analyse des chapiteaux romans de Bourgogne, permet de comprendre les programmes les plus rudimentaires à travers ceux qui intègrent des composantes iconiques plus explicites, et tenter ainsi de dégager les sens génériques partagés par la totalité ou la majorité des œuvres appartenant à la même série. Il est alors plus aisé de dégager dans un second temps les significations plus spécifiques des programmes à travers une approche monographique.

Le premier chapitre de l'ouvrage, consacré à la genèse et au développement des portails romans de Bourgogne, vise à les situer dans leur contexte chronologique et artistique. Les chapitres centraux, qui constituent le cœur de l'étude, traitent des thèmes principaux en les confrontant aux textes, à la tradition iconographique et au contexte historique et culturel, pour pouvoir déterminer le plus précisément possible la part de leur vaste champ sémantique privilégiée par les concepteurs : l'Ascension et les théophanies dérivées de l'Ascension, le Jugement dernier, la Pentecôte de Vézelay et la Vierge à l'Enfant. Le sixième et dernier chapitre aborde chaque portail du corpus dans l'ordre alphabétique en reprenant brièvement les conclusions issues des chapitres précédents et en approfondissant les traits originaux des programmes. Cet ouvrage offre ainsi pour la première fois un panorama exhaustif et une étude approfondie de l'iconographie des portails romans de Bourgogne.

479 p., 275 col. ills, 225 x 300 mm, 2021, ISBN 978-2-503-58435-5  
Hardback: €100  
Publié hors série  
DISPONIBLE



## The Religious Architecture of Islam

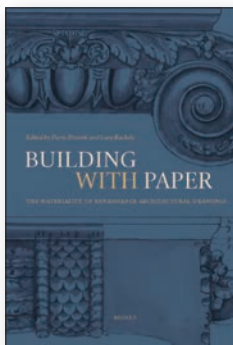
### Volume I: Asia and Australia

Edited by Hasan-Uddin Khan & Kathryn Blair Moore

*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* (Forthcoming, 2022).

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  
Hardback: €150  
Published outside a series  
AVAILABLE



## Building with Paper

### The Materiality of Renaissance Architectural Drawings

Dario Donetti, Cara Rachele (eds)

Against the scholarly tendency to treat architectural *disegno* in highly intellectualized terms, the essays collected in this volume offer a new perspective on this early modern practice, by reinserting it into the messy *Lebenswelten* of the architectural workshop and the building site.

The introduction of paper is one of the major innovations of Early Modern architecture, and it had profound effects on its design processes. Wider use of paper changed representational conventions, while communication networks were affected by the many implications of portability and reproducibility: circulation of models for study and design increased, and new possibilities of remote control of the building site emerged. The material dimensions of these practices are the subject of the present volume, which collects essays that engage with the manifold inter- and multi-medial complexities of Italian Renaissance architectural drawings on paper.

176 p., 30 b/w ills, 60 col. ills, 180 x 265 mm, 2021, ISBN 978-2-503-59118-6  
Hardback: € 85  
Series: Materiality, vol. 2  
AVAILABLE



## The Nature of Art

### Pliny the Elder on Materials

Anna Anguissola, Andreas Grüner (eds)

In his *Natural History*, Pliny the Elder organises his discussion of crafts according to the raw materials they utilize. However, scholarly literature has paid little attention to the aspect of materiality, preferring to focus on the biographies and achievements of ancient Greek artists. This collection instead addresses the presentation of artistic processes and their materials in the *Natural History*. This approach corresponds with current developments in the study of Greco-Roman art, wherein scientific analysis of artistic materials including stones, pigments, and metal alloys, as well as a deeper understanding of workshop practices, has imposed profound changes on the methods used in the study of ancient artefacts.

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

372 p., 80 col. ills, 180 x 265 mm, 2021, ISBN 978-2-503-59117-9  
Hardback: € 125  
Series: Materiality, vol. 1  
AVAILABLE



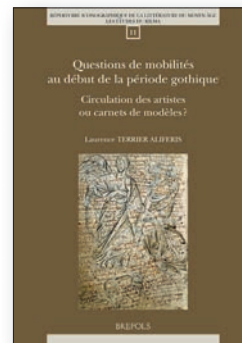
## Silver-Stained Roundels and Unipartite Panels before the French Revolution

### Flanders, Vol. 5: Medium-Sized Panels and Fragments of Large Stained-Glass Windows

Joost Caen, Cornelis J. Berserik

The present volume contains the panels and fragments encountered and researched by the authors since they started their research more than thirty years ago. Many of these panels and fragments are totally unknown to the public as they have never been displayed, nor published. Nevertheless they demonstrate an important aspect of stained-glass production and stained-glass conservation. Where large windows in churches are well known to the public, it is often forgotten that even more stained glass was created for dwellings of the noble or patricians, house chapels, guild rooms, smaller spaces in abbeys, etc. It also became clear that virtually no glass was thrown away and larger fragments and panes were recycled as 'stop gaps' or integrated in composite panels, the so called 'vitraux d'antiquaires'. Furthermore archaeological sites nearly always reveal quite small pieces of glass, which could not be used for repairs or as 'cullet' in the glass production cycle. A selection of these archaeological finds is also presented in this volume. At the end of this volume 'Addenda' to the previous volumes are also added.

xvi + 704 p., 500 col. ills, 215 x 280 mm, 2021, ISBN 978-2-503-59382-1  
Hardback: € 100  
Series: Corpus Vitrearum, Belgium, Checklists, vol. 5  
AVAILABLE



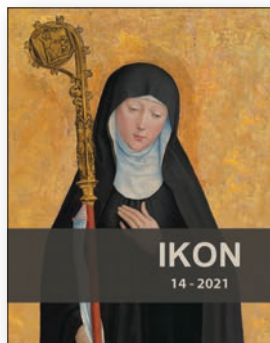
## Questions de mobilités au début de la période gothique

### Circulation des artistes ou carnets de modèles ?

Laurence Terrier Aliferis

L'intensité des mouvements des artistes, des œuvres et des objets durant le Moyen Âge, son rôle dans la diffusion des formes et des iconographies à travers le monde occidental et l'impact des échanges avec la sphère byzantine sont bien connus et ont été précisés à de nombreuses reprises dans des études stimulantes. En revanche, les modalités de ces mobilités artistiques n'ont pas encore trouvé de définition convaincante. En ancrant la réflexion dans le domaine des transferts artistiques au moment de la genèse de l'art gothique, cet ouvrage tente de mesurer l'impact sur une région donnée du déplacement des artistes.

164 p., 124 col. ills, 210 x 297 mm, 2021, ISBN 978-2-503-59141-4  
Paperback: € 75  
Série: Les Études du RILMA, vol. 11  
DISPONIBLE



## IKON 14/2021

### Iconography and Hagiography

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Piotr Łukasz Grotowski, *Saint Nicholas the New Martyr of Vounena and His Two Faces*  
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Roksolana Kosiv, *"Pillar of Faith": The Cult of the Ascetic Saints Simeon Stylites and Sabbas the Sanctified in the Icon Painting of the Peremyshl Diocese of the Ukrainian Church in the 15<sup>th</sup>-18<sup>th</sup> Centuries*

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Nicolas Varaine, *The Rhetoric of Martyrdom: Remarks on a Painted Cycle of Saint Paraskevi's Martyrdom in Venetian Crete*

Ivan Great, *The Anti-Legend: Judas Iscariot in Liber depictus*

Jeroen Reyniers, *An Iconographic Approach to the Study of the Saint Odilia Shrine (1292)*

Valentina Živković, *Sul legno della Croce: Dominican Hagiographic and Iconographic Models in the Formation of the Local Cult of the Blessed Osanna from Kotor*

Fernando Gutierrez Banos, *"Like a Wolf Takes a Sheep": The Wall Paintings of the Chapel of St Barbara in the Old Cathedral of Salamanca*

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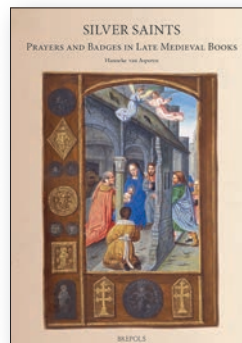
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398 p., 240 x 310 mm, 2021, ISBN 978-2-503-59214-5

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Series: IKON, vol. 14

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## Silver Saints

### Prayers and Badges in Late Medieval Books

Hanneke Van Asperen

Late medieval books served as treasure chests for all kinds of religious keepsakes, notably small metal badges. Devotees sewed these religious badges and pilgrimage souvenirs to the parchment of their treasured devotional books and manuscript illuminators depicted silver en gilt badges in the margins as if they are sewn to the pages. Medieval manuscripts are often admired for their esthetic qualities, but many of them also served a practical use as instruments for the physical and mental wellbeing of the owners and their families. Manuscripts and incunabula containing metal badges illustrate how the owners used their books, which texts they favored, but also who collected badges and why. The depicted badges that only appear in richly illuminated and expensive manuscripts expand the knowledge of these metal objects that have been passed down in small numbers only. The painted motifs that have a more decorative and structuring role in the book fulfilled different functions than the original badges. 'Silver Saints' discusses the religious life of lay people in the late Middle Ages and the meaning of badges in books, both the painted motifs in beautifully decorated manuscripts and many traces of original badges.

vi + 432 p., 50 b/w ills, 87 col. ills, 220 x 280 mm, 2021, ISBN 978-2-503-58020-3

Hardback: € 165

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## Manuscrits enluminés d'origine germanique

XV<sup>e</sup> siècle

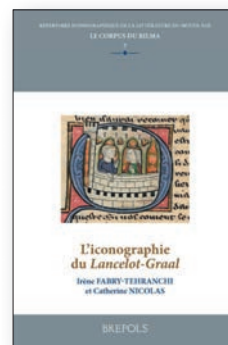
Laure Rioust

Plus d'une centaine d'ouvrages exécutés au XV<sup>e</sup> siècle rappellent les constantes et les évolutions des productions des pays de langue allemande et d'Europe centrale avant et après l'essor de l'imprimerie. Recueils sommairement ornés dans les scriptoria monastiques, livres illustrés en série dans des ateliers professionnels urbains ou chefs-d'œuvre de peintres laïcs itinérants témoignent de la multiplicité des formes et des modes de décoration du manuscrit au cours de cette période de transition. Tous laissent percevoir le dynamisme des échanges artistiques et de la circulation des motifs entre des régions parfois très éloignées, à la faveur des partages de modèles, de la mobilité des enlumineurs, des liens monastiques, voire des collaborations entre maîtres juifs et chrétiens. Ce corpus très varié fait pour la première fois l'objet d'un catalogue raisonné exhaustif et richement illustré, organisé selon un classement géographique puis chronologique. Au sein de la série *Manuscrits enluminés de la Bibliothèque nationale de France* et fidèle aux principes de la collection, ce catalogue offre une description approfondie et contextualisée des œuvres, sans négliger l'étude des provenances et des bibliothèques anciennes qui les ont conservées.

Avec la collaboration de : Marie-Blanche Cousseau, Isabelle Delaunay, Ilona Hans-Collas, Olga Karaskova, Dominic Olariu, Claudia Rabel.

Conseillers scientifiques : François Avril et Claudia Rabel.

364 p., 0 b/w ill., 155 col. ills, 210 x 300 mm, 2021, ISBN 978-2-503-57790-6  
Hardback: € 150  
Série: Manuscrits enluminés d'origine germanique, vol. 2  
DISPONIBLE



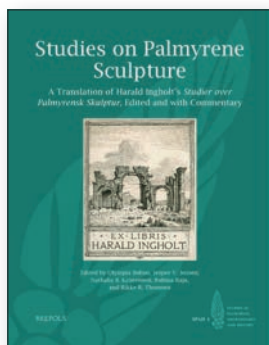
## L'iconographie du *Lancelot-Graal*

Irène Fabry-Tehranchi, Catherine Nicolas

Le *Lancelot-Graal*, dont les différentes parties ont été rédigées entre la toute fin du XII<sup>e</sup> siècle et la première moitié du XIII<sup>e</sup> siècle, constitue l'un des plus grands cycles romanesques en prose du Moyen Âge. Il se compose de cinq branches dont l'ordre diégétique : l'*Estoire del Saint Graal*, le *Merlin* et sa *Suite*, le *Lancelot en prose*, la *Queste del Saint Graal* et la *Mort Artu*, ne suit pas la chronologie de la composition. Le cycle raconte l'histoire du Graal, depuis ses origines et jusqu'à sa conquête par le Bon Chevalier Galaad, et les aventures de Lancelot, héritée du Chevalier de la Charette de Chrétien de Troyes. Plus de cent quarante manuscrits conservent encore aujourd'hui tout ou partie du *Lancelot-Graal*, ce qui témoigne d'un succès jamais démenti du XIII<sup>e</sup> au XV<sup>e</sup> siècle. Pourtant, les manuscrits réunissant toutes les branches du cycle sont relativement peu nombreux. Cette étude iconographique se concentre sur les cinq manuscrits les plus anciens comprenant l'intégralité du *Lancelot-Graal*, produits entre la fin du XIII<sup>e</sup> et le début du XIV<sup>e</sup> siècle : Bonn, ULB, S 526 ; Paris, BnF, fr. 110 et fr. 344 ; Londres, BL, Add. 10292-294 et un volume actuellement dispersé entre plusieurs collections (l'ex-Amsterdam, BPH, ms 1, Manchester, Rylands, ms Fr. 1, et Oxford, Bodleian, Douce 215). Le cycle iconographique de BnF, fr. 344, reproduit dans son intégralité, fait l'objet d'un commentaire systématique.

Ce manuscrit d'origine messine ou verdunoise, que l'on peut rapprocher sur le plan stylistique des trésors enluminés de Renaut de Bar, évêque de Metz entre 1302 et 1313, présente plus de trois cents miniatures et initiales historiées. C'est un témoin de l'importance du développement de l'illustration des ouvrages de type profane en langue vernaculaire à partir de la fin du XII<sup>e</sup> siècle. Il constitue une lecture attentive et remarquable du cycle du Graal et permet d'explorer sous un angle nouveau la mise en place progressive d'une iconographie proprement romanesque à partir des modèles cléricaux.

628 p., 350 b/w ills, 348 col. ills, 156 x 234 mm, 2021, ISBN 978-2-503-58003-6  
Paperback: € 115  
Série: Répertoire Iconographique de la Littérature du Moyen Âge, vol. 7  
DISPONIBLE



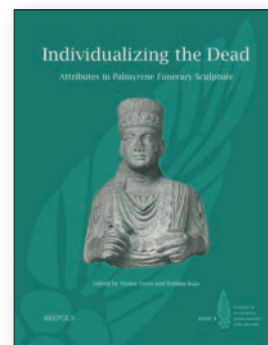
## Studies on Palmyrene Sculpture

### A Translation of Harald Ingholt's *Studier over Palmyrensk Skulptur*, Edited and with Commentary

Harald Ingholt

This volume presents the first English translation of Harald Ingholt's seminal work *Studier over Palmyrensk Skulptur*, together with a number of studies that contextualize this important volume in the light of current research. Almost a century after its publication in 1928, Ingholt's ground-breaking Danish-language monograph remains essential reading for all scholars of Palmyrene archaeology and iconography, setting out observations on the typology and style of securely dated Palmyrene portraits, and establishing a stylistic and chronological sequence that remains in use today. Included alongside the translation of Ingholt's writings are contributions by leading scholars in the field who seek to introduce Harald Ingholt and explore the impact of his work in Palmyra, as well as presenting a survey of all the portraits from Palmyra that can be securely dated by inscription. The translation and commentary have been realized as part of the *Palmyra Portrait Project*, directed by Prof. Rubina Raja.

xxiv + 562 p., 554 b/w ills, 7 col. ills, 216 x 280 mm, 2021, ISBN 978-2-503-59124-7  
Paperback: € 115  
Series: Studies in Palmyrene Archaeology and History, vol. 1  
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## Individualizing the Dead

### Attributes in Palmyrene Funerary Sculpture

Maura Heyn, Rubina Raja (eds)

During the Roman era, when the ancient city of Palmyra was at the height of its powers, several thousand funerary portraits were sculpted, each carefully crafted to represent the men, women, and children who had once lived there as members of the Palmyrene elite. In their commemorative monuments, these individuals were given specific attributes to express their social status, wealth, identity, and skills. This volume provides an in-depth exploration of different aspects of these funerary portraits, and illuminates in particular the addition of attributes and how and why they were used by both artists and their patrons. The eight contributions gathered here examine the range of choices available to commissioners of art works in Palmyra, the prevalence or rarity of specific attributes, and the ways in which the variation and selection of attributes could be used in funerary, religious, or public contexts to express social cohesion and group identity, as well as to demonstrate individuality. Crucially, while these funerary monuments may be closely associated with Palmyra, they in fact provide clear evidence of the city's relationships across the wider region: examination of the different attributes suggests that the Palmyrenes were aware of how these were used, perceived, and adapted by neighbouring people as a way of transmitting various social meanings and expressing their own values.

xvi + 140 p., 107 b/w ills, 216 x 280 mm, 2021, ISBN 978-2-503-59126-1  
Paperback: € 65  
Series: Studies in Palmyrene Archaeology and History, vol. 3  
AVAILABLE



## Scottish Portraiture 1644-1714

### David and John Scougall and Their Contemporaries

Carla van de Puttelaar

This book is the first comprehensive publication on Scottish portraiture from the period 1644 to 1714, with an emphasis on the painters David Scougall (1625-1685), and his son John Scougall (1657-1737). It is based on in-depth art historical and archival research. As such, it is an important academic contribution to this thus far little-researched field. Virtually nothing was known about the Scougall portraitists, who also include the somewhat obscure George Scougall (active c. 1690-1737). Thorough archival research has provided substantial biographical information. It has yielded life dates and data on family relations and, also, it has become clear that David Scougall had two parallel careers, as a portrait painter and as a writer (solicitor). The legal community in which the Scougalls were embedded has been defined, as well as an extended group of sitters and their social, economic, and family networks. The book includes a catalogue raisonné of the oeuvre of David Scougall.

The most important contemporaries of the Scougalls were the portraitist L. Schüneman (active c. 1655/60-1667 or slightly later), his successor James Carrudus (active c. 1668-1683 or later), whose work is identified for the first

time in this book, David Paton (c. 1650-in or after 1708), Jacob Jacobsz. de Wet (1641/42-1697) and Sir John Baptist Medina (1659-1710). Their lives and work are discussed. An extensive survey of Scottish portraits, with an emphasis on the work of the Scougall painters, is presented for the period 1644 to 1714. Numerous attributions to various artists and sitter identifications have been established or revised. An overview of the next generation is provided, in which the oeuvres and biographical details are highlighted of the principal portrait painters, such as William Aikman (1682-1731), Richard Waitt (1684-1733) and John Alexander (1686-1767). Countless paintings have been photographed anew or for the first time, and have been compared in detail, which had hardly been done before, while information is also included on technical aspects and (original) frames. The resulting data have been complemented by analysing the social and (art-) historical context in which the portraits were made. The works of the portrait painters in Scotland from this period, as this book shows, now form a solid bridge between the portraits painted prior to George Jamesone's death in 1644, and those by the renowned Scottish painters of the eighteenth century.

2 vols, 754 p., 1265 col. ills, 225 x 300 mm, 2021, ISBN 978-2-503-59727-0

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## Objets nomades

Circulations matérielles, appropriations et formation des identités à l'ère de la première mondialisation, XVI<sup>e</sup>-XVIII<sup>e</sup> siècles

Ariane Fennetaux, Anne Marie Miller Blaise, Nancy Oddo (éd.)

### Est-il possible d'écrire une histoire globale ?

Et comment s'abstraire du point de vue surplombant et européocentré d'une telle entreprise ? Plutôt que de présenter la fresque totalisante d'un système monde hiérarchisé, ce livre propose de suivre les pérégrinations d'objets rendus nomades par le développement du commerce et des échanges à l'époque moderne pour tenter d'en cerner les contours.

Laques, minerais, plumes chatoyantes, coquillages mais aussi espadrilles, porcelaine, cotonnades, tapis, pipes, colliers wampum, chapelets et *fumi-e* (ou 踏み絵) sont autant d'objets dont les vies nomades sont au centre de l'ouvrage. Les vingt-deux chapitres de ce livre s'intéressent à l'histoire de ces circulations matérielles et, à travers elles, des identités nationales, culturelles, religieuses, politiques que les objets contribuent autant à définir qu'à interroger, en Europe comme ailleurs. Historiens, historiens de l'art et des objets, archéologues, et spécialistes de littérature croisent leurs regards pour scruter la manière dont biens de consommation, curiosités, objets d'art, objets sacrés ou de dévotion sont porteurs et vecteurs de circulations culturelles et identitaires complexes. Les objets sont ainsi envisagés tour à tour comme archives, produits d'un ensemble de techniques et de savoir-faire, motifs ou formule picturale, éléments de récit. Appréhendés dans leurs mobilités géographiques, culturelles autant qu'épistémologiques, les objets se font aussi force d'intranquillité. En circulant d'un lieu à l'autre, d'un système de valeur à l'autre, ils sont constamment appropriés et investis, reconfigurés, donnant lieu à de multiples métissages et hybridations – tant matériels que disciplinaires.

327 p., 98 col. ills, 216 x 280 mm, 2021, ISBN 978-2-503-58707-3  
Hardback: € 65  
Série: Techne, vol. 5  
DISPONIBLE



## Nouveaux regards sur les saisies patrimoniales en Europe à l'époque de la Révolution française

Pierre-Yves Kairis (éd.)

Il n'est pas rare que soient aujourd'hui remises en question les notions de sécularisation et de décontextualisation des œuvres d'art qui ont présidé à la création, dans la seconde moitié du XVIII<sup>e</sup> siècle, des musées modernes. D'où le risque de vouloir réécrire notre passé en reconsidérant les transferts patrimoniaux qui ont, de tous temps, jalonné l'histoire. Le cas sans doute le plus révélateur est celui des saisies révolutionnaires françaises, à une époque cruciale pour l'éveil de la conscience patrimoniale. Aujourd'hui encore, les passions restent vives en certaines contrées jadis dépouillées de nombreux chefs-d'œuvre. Poser la question de ces transferts de patrimoine à la fin du XVIII<sup>e</sup> siècle sous le seul angle des spoliations apparaîtrait toutefois réducteur, car ce serait oublier combien l'appropriation des œuvres culturelles par la nation française procédait alors d'une ambition universelle de libération et de promotion de l'art aux fins d'éducation de tous les citoyens. Issues d'un colloque organisé par l'Institut royal du Patrimoine artistique (IRPA) de Bruxelles dans la foulée de son inventaire scientifique des peintures et des sculptures saisies par les révolutionnaires français dans les Pays-Bas autrichiens et la principauté épiscopale de Liège, les contributions proposées réévaluent à leur manière les circonstances historiques, politiques et culturelles des prélèvements d'œuvres d'art, d'archives et de bibliothèques dans divers pays d'Europe, ainsi que leurs répercussions.

362 p., 100 col. ills, 210 x 297 mm, 2021, ISBN 978-2-503-58810-0  
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Publié hors série  
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## Genre androgyne

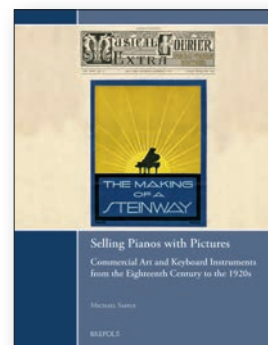
Arts, culture visuelle et trouble de la masculinité  
(XVIII<sup>e</sup>-XX<sup>e</sup> siècle)

Damien Delille

Homme ou femme? Ni l'un, ni l'autre, ou les deux à la fois, l'androgyne est cette figure ambiguë dont s'emparent les artistes, historiens et critiques d'art, afin d'imaginer l'émancipation politique et sexuelle à venir. C'est au milieu du XVIII<sup>e</sup> siècle que l'idéal utopique androgyne resurgit des mythes antiques et devient une figure de subversion des normes de genre dans les arts visuels. Les milieux symbolistes fin-de-siècle reprennent à leur tour cette vision troublée, en créant de nouveaux modèles de représentation et d'intersubjectivités.

À la croisée de l'histoire des masculinités, de la sexualité et des études de genre, *Genre androgyne* explore une archéologie *proto-queer* des sexualités non-normatives qui ont façonné la modernité artistique. S'appuyant sur un corpus inédit, à partir des discours médicaux, des traités scientifiques, des théories esthétiques et des cultures visuelles de l'époque, Damien Delille retrace la trajectoire d'un art androgyne intemporel et hors sexe qui conduit les artistes aux limites de l'abstraction. De la période néoclassique au romantisme mystique, des milieux idéalistes symbolistes à l'école de Pont-Aven et aux prémisses du cubisme orphique, cette histoire alternative de la modernité invite à repenser la masculinité artistique dans ses liens troublés avec le féminin.

308 p., 12 b/w ills, 90 col. ills, 216 x 280 mm, 2021, ISBN 978-2-503-58709-7  
Paperback: € 125  
Série: The Body in Art, vol. 4  
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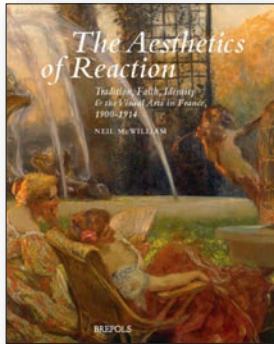
## Selling Pianos with Pictures

Commercial Art and Keyboard Instruments from  
the Eighteenth Century to the 1920s

Michael Saffle

Nineteenth- and early twentieth-century advertisements for pianos, pianists, merchants, music publishers and, above all, for domestic purchases are full of images employed for commercial rather than cultural purposes. This volume examines the commercial characters and significances of how pianos were pictured between the early days of 'modern' marketing to today. During the early 1920s, piano sales peaked in the United States; nevertheless, pianos have continued to be sold even as radios, record players, television sets and electric keyboards increasingly replace them as must-have sources of entertainment and improvement. The market for player pianos, although comparatively short-lived, also provided manufacturers and retailers with opportunities to depict pianos and pictures.

xv + 186 p., 110 b/w ills, 50 col. ills, 216 x 280 mm, 2021, ISBN 978-2-503-58357-0  
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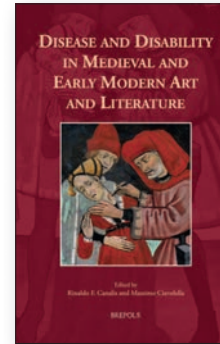
## The Aesthetics of Reaction

Tradition, Faith, Identity, and the Visual Arts  
in France, 1900-1914

Neil McWilliam

This study focuses on anti-modernist artists, critics and political theorists in Belle Époque France hostile to secular democracy and its allegedly decadent culture of individualism. It examines their reassertion of social and artistic values which, they claimed, had been distorted and repressed by the 1789 revolution. Exploring the cultural implications of the Catholic revival, the impact of the royalist movement Action française and nationalist calls for a 'Renaissance française', it challenges previous assessments of nationalists' artistic agenda and recasts ways of thinking about classicism and the notion of a 'return to order' in pre- and post-war French cultural discourse. The book offers the first comprehensive overview of nationalism's impact on pre-war French art, which it complements with synthetic studies of three figures affected by these political and artistic debates: the painters Maurice Denis (Catholic revival) and Emile Bernard (Renaissance française), as well as the critic Joachim Gasquet (Action française). In such a way, the book goes beyond previous accounts to highlight contradictions and complexities in pre-war artistic discourse that enrich our understanding of the ideological stakes involved in clashes over modernity, tradition and identity in pre-war France.

376 p., 7 b/w ills, 80 col. ills, 215 x 280 mm, 2021, ISBN 978-2-503-59157-5  
Hardback: €135  
Series: XIX: Studies in 19<sup>th</sup>-Century Art and Visual Culture, vol. 5  
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## Disease and Disability in Medieval and Early Modern Art and Literature

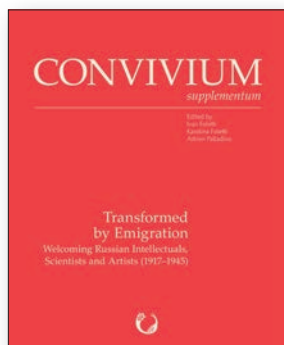
Rinaldo Fernando Canalis, Massimo Ciavolella (eds)

Humanity has always shown a keen interest in the pathological, ranging from a morbid fascination with 'monsters' and deformities to a genuine compassion for the ill and suffering. Medieval and early modern people were no exception, expressing their emotional response to disease in both literary works and, to a somewhat lesser extent, in the plastic arts. Consequently, it becomes necessary to ask what motivated writers and artists to choose an illness or a disability and its physical and social consequences as subjects of aesthetic or intellectual expression. Were these works the result of an intrusion in their intent to faithfully reproduce nature, or do they reflect an intentional contrast against the pre-modern portrayal of spiritual ideals and, later, through the influence of the classics, the rediscovered importance and beauty of the human body?

The essays contained in this volume address these questions, albeit not always directly but, rather, through an analysis of the societal reactions to the threats and challenges that essentially unopposed disease and physical impairment presented. They cover a wide range of responses, variable, of course, according to the period under scrutiny, its technological moment, and the usually fruitless attempts at treatment.

379 p., 10 b/w ills, 100 col. ills, 156 x 234 mm, 2021, ISBN 978-2-503-58870-4  
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## Transformed by Emigration

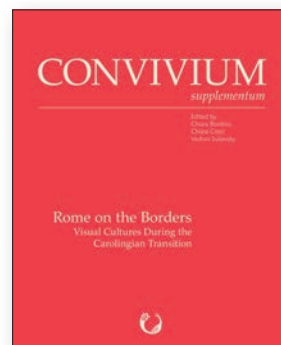
### Welcoming Russian Intellectuals, Scientists and Artists (1917-1945)

Ivan Foletti, Karolina Foletti, Adrien Palladino (eds)

The thematic framework of this special issue is an examination of the impact Russian émigrés had on the humanities and art. From art history to philosophy, artistic creation to ecumenical dialogue, the volume is dedicated to figures who, through their emigration from Russia, transformed their places of arrival and relevant fields. The articles in the volume assess these topics from an interdisciplinary point of view, extending the usual horizons of *Convivium* to other fields as well. The volume was published as the proceedings of the conference *Transformed by Emigration. Welcoming Russian Intellectuals, Scientists, and Artists 1917-1945* held at the Hans Belting Library in February 2019.

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146 p., 72 col. ills, 210 x 270 mm, 2021, ISBN 978-80-210-9709-4  
 Paperback: € 55  
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## Rome on the Borders

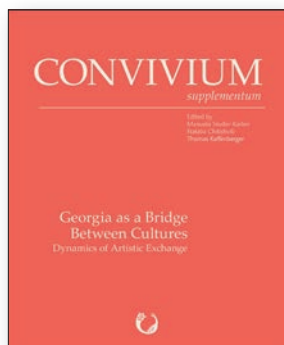
### Visual Cultures During the Carolingian Transition

Chiara Bordino, Chiara Croci, Vedran Sulovsky (eds)

Based upon the conference *Rome in a Global World: Visual Cultures During the Carolingian Transition* (Brno, 14th–15th October 2019), this *Supplementum* volume of *Convivium* collects eleven articles that look at Rome's artistic production in the Carolingian era across historiographical, disciplinary, methodological and geopolitical borders.

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242 p., 26 b/w ills, 77 col. ills, 210 x 270 mm, 2021, ISBN 978-80-210-9710-0  
 Paperback: € 75  
 Series: *Convivium Supplementum*, vol. 5  
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## Georgia as a Bridge between Cultures

### Dynamics of Artistic Exchanges

Manuela Studer-Karlen, Ivana Foletti, Adrien Palladino,  
Ekaterine Gedevisashvili, Irene Giviashvili, Nato Chitishvili,  
Thomas Kaffenberger, Irma Mamasakhlishi (eds)

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Irma Mamasakhlishi, *The Theme of the Last Judgment in Medieval Georgian Art (Tenth–Thirteenth Centuries)*

189 p., 210 x 270 mm, 2021, ISBN 978-80-210-9888-6  
Paperback: € 75  
Series: Convivium Supplementum, vol. 6  
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## Spoliation as Translation

### Medieval Worlds of the Eastern Mediterranean

Ivana Jevtić, Ingela Nilsson (eds)

The articles gathered in this special issue of *Convivium* offer a variety of perspectives – history of medieval art, architecture, literary studies – that explore the relations between spoliation and translation, with a particular focus on the interconnections and similarities between material/artistic and textual/literary cultures. Building on current research in spolia and translation studies, these contributions respond to the increasing interest in and popularity of these two topics in recent scholarship. A conceptual point of departure is that reuse and translation represent two crucial processes facilitating cultural dialogues and exchanges across time and space. Material and textual spolia fascinate us, because they provide various means and levels of engagement with the past with a tangible form, sometimes of an ambivalent nature. Objects, artefacts, buildings, and texts have been subject to constant reworkings, through which they have been interpreted and translated: old stories gain new significance in new contexts, just as old objects gain new meanings in new settings. The aim of this collection is to foster a better understanding of such processes and, at the same time, of the history of the medieval worlds of the Eastern Mediterranean, which is marked by constant cross-cultural encounters and interactions.

201 p., 79 col. ills, 210 x 270 mm, 2021, ISBN 978-80-210-9923-4  
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