

New Titles

Spring 2025



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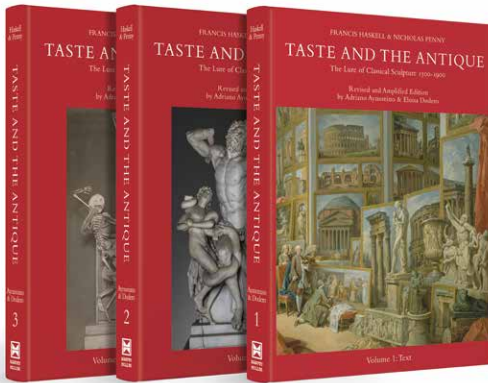


NEW TITLES

Spring 2025



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TASTE AND THE ANTIQUE

THE LURE OF CLASSICAL SCULPTURE: 1500-1900

Revised and Amplified Edition

Nicholas Penny, Francis Haskell †
Updated and Revised by
Adriano Aymonino, Eloisa Dodero,

Since its original publication in 1981, *Taste and The Antique* has rightfully earned its status as a seminal work in art history. The book vividly traces how ancient sculpture shaped artistic tastes, inspired collectors, and left an indelible mark on art from the Renaissance to the present day.

Now, in this newly revised and expanded edition of three volumes, readers are offered an even richer selection of examples and images, bringing the enduring influence of classical art to life more vividly than ever before.

For several hundred years, until about 1900, a limited number of antique sculptures were as much admired as are the *Mona Lisa*, Botticelli's *Birth of Venus* or Michelangelo's *David* today. They were reproduced in marble, bronze and lead, as plaster casts in academies and art schools, as porcelain figurines for chimneypieces and as cameos for bracelets and snuffboxes. They were celebrated by poets from Du Bellay and Marino to Byron and D'Annunzio, and memorably evoked by novelists as diverse as Marcel Proust and Nathaniel Hawthorne, George Eliot and Charles Dickens. Copies of some of these statues can be seen at Pavlosk and Madrid, at Stourhead, Charlottenburg, Malibu and Versailles, and in countless gardens, houses and museums throughout the world.

How and when did these particular sculptures achieve such a special status? Who were the collectors, restorers, dealers, artists, dilettanti, scholars and archaeologists who created their reputations? Under what names (often wildly fanciful) did they first become famous? How were they interpreted, and how and when and why did their glamour begin to wane? These are some of the problems that are confronted in *Taste and the Antique*.

Taste and the Antique has become a classic of art history since its original publication in 1981. This revised and amplified edition significantly updates the information based on new research undertaken in the last several decades, as well as expanding examples of the reception and influence of these works by artists and collectors from the Renaissance through to contemporary art.

3 vols, 1684 p., 186 b/w ills, 1592 col. ills, 220 x 280 mm, 2024,
ISBN 978-1-909400-25-2
Hardback: € 395 / \$494.00 / £336.00
Series: VISTAS, vol. 3
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THE ORIGINAL EDITION HAS BEEN EXPANDED INTO THREE VOLUMES:

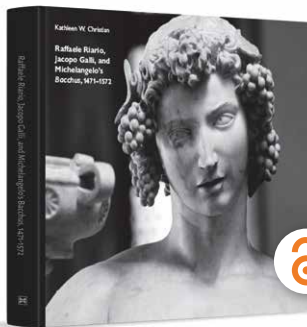
Volume 1 is a revised and amplified version of the 1981 edition. Fifteen chapters trace in narrative form, with the support of a wide variety of plates, the rise and decline of this highly important episode in the history of taste. These chapters are followed by catalogue entries for 95 of the most celebrated sculptures, all of them illustrated, which provide information on when and where they were discovered, changes of ownership and nomenclature, as well as a record of varying critical fortunes designed to complement the more general discussion in the earlier chapters.

Volume 2 contains especially commissioned new photographs of over 90 statues catalogued in Volume 1.

Volume 3 is entirely devoted to a visual survey of the full range of replicas and adaptations of the works catalogued and illustrated in the previous volumes.

The book is indispensable for historians of taste, and to art historians concerned with the debt owed by numerous artists from the Renaissance onwards to the art of ancient Greece and Rome; and it is also of great value to students and collectors of the many surviving copies of the sculptures discussed.





RAFFAELE RIARIO, JACOPO GALLI, AND MICHELANGELO'S BACCHUS, 1471–1572

Kathleen W. Christian

A new interpretation of Michelangelo's *Bacchus* and its Roman context.

On Michelangelo's first day in Rome, in June 1496, Cardinal Raffaele Riario asked him if he could create 'something beautiful' in competition with the antique. The twenty-one-year old sculptor responded to this unique challenge with the statue of *Bacchus* now in the Bargello museum. This statue, as well as the *Sleeping Cupid* which first brought Michelangelo to Riario's attention, have long been shrouded in mystery, and the *Bacchus* as well as its patron have long suffered from critical censure.

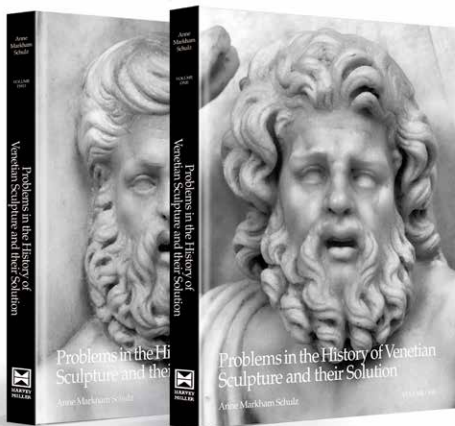
Through a comprehensive analysis of overlooked and previously-unpublished sources, this study sheds new light on the *Sleeping Cupid*, the *Bacchus*, and a fascinating period in the history of Renaissance Rome when the careers of Riario, Galli, and Michelangelo

were closely intertwined. It considers the rise of the Riario dynasty starting with the election of Pope Sixtus IV in 1471, Riario's partnership with Jacopo Galli in the reconstruction of the palace now known as the Palazzo della Cancelleria, the attempted sale of Michelangelo's *Sleeping Cupid* in Rome as an antiquity, Riario's patronage of the *Bacchus*, and the *Bacchus's* display in the house of the Galli up until its sale to the Medici in 1572. Taking a broad, interdisciplinary perspective, it offers a fundamental reassessment of Cardinal Riario's career as a patron, of Jacopo Galli's role as an intermediary for both Riario and Michelangelo, and of Michelangelo's collaboration with Riario and Galli.

approx. 397 p., 35 b/w ills, 207 col. ills, 220 x 280 mm,
ISBN 978-1-915487-11-7 / eISBN 978-1-915487-24-7
Hardback: € 100 / \$125.00 / £85.00
Series: All'antica, vol. 2

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PROBLEMS IN THE HISTORY OF VENETIAN SCULPTURE AND THEIR SOLUTION

VOLUME 1: TEXTS

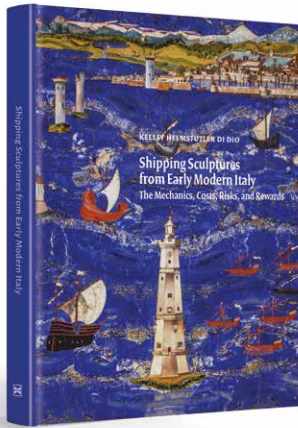
VOLUME 2: IMAGES

Anne Markham Schulz

Employing a range of methodologies, Anne Markham Schulz tackles problems of long-standing in the history of Venetian Renaissance sculpture; her solutions have often changed the narrative of its development and an estimation of its worth. Through the stylistic and iconographic examination of sculptures, some previously unknown, together with published and unpublished documents and sources, and matched by abundant illustrations made especially for the purpose of debate, she resolves questions of attribution,

function, meaning, and chronology of works by established sculptors, such as Pietro, Tullio, and Antonio Lombardo, and introduces to the history of Venetian art notable sculptors whose traces disappeared centuries ago, such as Antonio Bonvicino, Niccolò di Giovanni Fiorentino, Bartolomeo Terrandi, and Simone Bianco. Her articles, which have provided fixed points in the historiography of Venetian Renaissance sculpture, are here republished and brought up to date with postscripts by the author.

approx. 800 p., 323 b/w ills., 225 x 300 mm,
ISBN 978-1-915487-69-8
Hardback: approx. € 195 / \$244.00 / £166.00
Series: Studies in Medieval and Early Renaissance Art History
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SHIPPING SCULPTURES FROM EARLY MODERN ITALY

THE MECHANICS, COSTS, RISKS, AND REWARDS

Kelley Helmstutler Di Dio

This study offers a new approach to the study of cross-cultural artistic exchange by examining the practical details of object movement by land and sea from Italy to Spain.

Examines the vast number of sculptures transported from Italy to Spain between c. 1500 and 1750. This study is based on an extensive analysis of archival documentation, which sheds light on the practical challenges involved in creating and transporting sculptures. It explores the development of technologies, infrastructure, and labor organization essential for moving sculptures by land and sea.

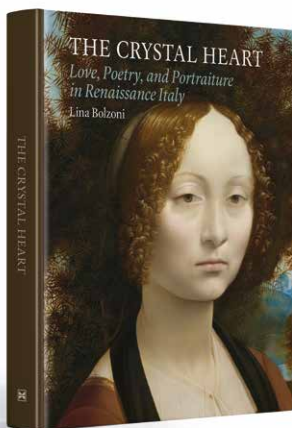
Artists, patrons, and agents placed the eventual movement to the destination at the center of decision-making when commissioning new sculptures for shipment. Sending antiquities or second-hand works required even more planning and care. *Shipping Sculptures* offers a new framework for understanding cross-cultural artistic exchange, state gifts, collecting, and patronage by focusing on the practicalities of transporting objects across challenging geographies.

231 p., 77 col. ill., 220 x 280 mm,
ISBN 978-1-915487-45-2
Hardback: € 95 / \$119.00 / £81.00
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THE CRYSTAL HEART

LOVE, POETRY, AND PORTRAITURE IN RENAISSANCE ITALY

Lina Bolzoni

This book reveals an original investigation of Renaissance literature and portraiture.

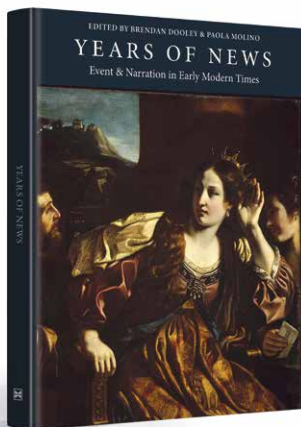
In his *Canzoniere*, Petrarch evokes the image of the “crystal heart” as a metaphor for a correspondence between the inner self and external appearance. Expanding on the classical theme of the soul’s open window, the metaphor of the crystal heart embodies the utopia of amorous transparency, conveying the desire to cast aside the barriers between interior and exterior, between emotion and expression, rendering love perfectly visible from the outside. Using this image as a heuristic tool, Lina Bolzoni takes us into an original investigation of Renaissance literature and portraiture. Focusing on and taking as a departure point Pietro Bembo’s famous dialogue on love, the *Asolani* (first published in 1505), Bolzoni

guides us into a meaningful exploration of love poetry and prose, letters, paintings, mirrors, and medals. Barriers fixed by the critical tradition fall along the way, for words, images, and objects, far from being relegated to their own spheres, refer constantly back and forth to one another, their interconnections woven together into refined and secret rituals that disclose the centrality of love in Italian Renaissance culture and society. Bolzoni’s magistral book reveals not only the pivotal role played by a reflection on love in the creation of a new court society, and of the early-modern courtier, but also love’s inextricable bond with friendship and the pleasures of interpretation.

336 p., 2 b/w ills, 81 col. ills, 220 x 280 mm,
ISBN 978-1-915487-50-6
Hardback: € 160 / \$200.00 / £136.00
Series: *Renovatio Artium*, vol. 16
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YEARS OF NEWS

EVENT AND NARRATION IN EARLY MODERN TIMES

Brendan Dooley, Paola Molino (eds)

This collection of essays approaches the history of early modern news from a unique standpoint: by analyzing the stories that made the news in Europe, in particular years across the period from 1588 to 1700, in all of the major genres, including manuscript and print, single and serial publication, open and clandestine.

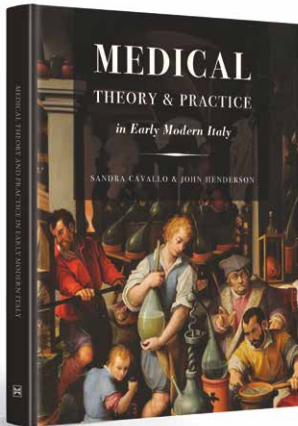
In the early modern springtime of regular news production and consumption, what was the news? Where did it come from? Where did it go? *Years of News* surveys the world of early modern news, in script and print, in a variety of languages, from a unique vantage point: namely, the news productivity across Europe in a series of carefully chosen years. Contributors, applying a wide variety of innovative approaches and methodologies to original material from archives

and libraries far and wide, have explored the stories and the tellers, the networks and the vectors, the effects and reactions. Diving deeply into the data without losing sight of the wider perspective, they seek to illustrate the relation between event and narration, and between narration and impact, while conveying the flavor of the times as experienced by the actors through the medium of news.

approx. 245 p., 18 b/w ills, 35 col. ills, 220 x 280 mm,
ISBN 978-1-912554-88-1
Hardback: € 125 / \$157.00 / £107.00
Series: The Medici Archive Project, vol. 7
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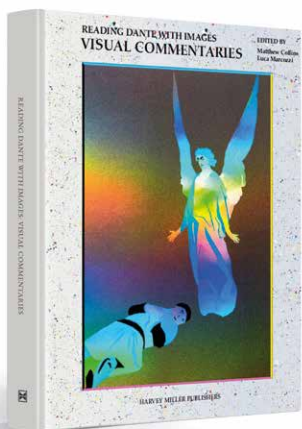
MEDICAL THEORY & PRACTICE IN EARLY MODERN ITALY

Sandra Cavallo, John Henderson (eds)

This volume brings together scholars at the forefront of the latest developments in the history of medicine in Italy. In recent years, the traditional separation between studies of medical theory and studies of medical practice has increasingly given way to a more nuanced approach that problematizes the relationship between these fields, which is too often seen as mechanical. Building on these recent trends, this book sheds new light on the complex ways in which medical knowledge and medical experience interacted in a period characterized by the rise of empiricism, the expansion of scholarly interest in bedside medicine, and the challenges raised by the need to incorporate novel drugs into the classic

paradigms of professional medicine. Focusing on a range of themes — bodies and diseases, medical treatment, pharmacy and public health — chapters in this volume challenge ingrained scholarly accounts of medical theory, highlight areas of innovation in medical treatment arising from vernacular practice, hospital experimentation, and the study of inanimate things, and the impact of these novelties on the more conservative official pharmacopeias. At the same time these essays remind us that medical innovation was not an independent process, but was also the product of commercial dynamics, political interests and religious and charitable discourses.

approx. x + 189 p., 33 col. ill., 220 x 280 mm,
ISBN 978-1-915487-65-0
Hardback: approx. € 135 / \$169.00 / £115.00
Series: The Medici Archive Project, vol. 9
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READING DANTE WITH IMAGES: VISUAL COMMENTARIES

Matthew Collins, Luca Marozzi (eds)

Volume two of *Reading Dante with Images* features new perspectives from fields including philology, literary criticism, philosophy, art history, and design.

This volume continues the *Reading Dante with Images* series, which brings together two great traditions in the critical engagement with Dante's *Commedia*: The *Lectura Dantis*, a canto-by-canto interpretation of the poem that dates back to the fourteenth century, and the artistic interpretation of Dante's work, which began among the earliest manuscript copies of the poem that generated rich and dynamically evolving iconographies. Each of these traditions played key roles in the early and continued diffusion of the text and its

interpretation, and they have developed over the centuries in surprising and enlightening ways, mirroring expanding and renewing interest in Dante's masterpiece on the part of his readers. This series is itself one such renewal, bringing an interdisciplinary group of scholars and artists into engagements with the poem and its illustrations' visual commentaries. Volume two of this series features new perspectives from fields including philology, literary criticism, philosophy, art history, and design.

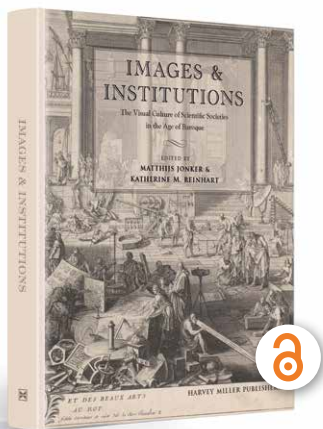
approx. 320 p., 9 b/w ills, 163 col. ills, 220 x 280 mm,

ISBN 978-1-915487-35-3

Hardback: € 150 / \$188.00 / £128.00

Series: *Reading Dante with Images*, vol. 2

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IMAGES AND INSTITUTIONS

THE VISUAL CULTURE OF SCIENTIFIC SOCIETIES IN THE AGE OF BAROQUE

Matthijs Jonker, Katherine Reinhart (eds)

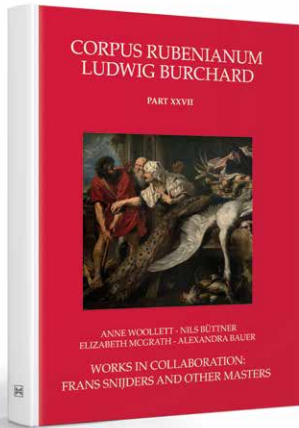
One of the most important developments in the history of science from the late 15th until the late 18th century was the foundation of institutions for collaborative research and the publication of knowledge, such as the Accademia dei Lincei in Rome (1603), the Academia Naturae Curiosorum (Leopoldina) in Schweinfurt (1652), the Accademia del Cimento in Florence (1657), the Royal Society in London (1660), the Académie Royale des Sciences in Paris (1666), and the Scientific Academy of St Petersburg (1725). Within these institutions, knowledge was not only acquired and disseminated orally and textually, but also visually. From drawings, which circulated in society meetings to the printed plates in their published books, images across all media were vital to the developing practices of early

modern science. This volume provides the first comprehensive and comparative understanding of the function of images and visual strategies within these burgeoning institutions. The contributions deal with the visualization a manifold of early modern scientific disciplines (from natural history to medicine, from mathematics to acoustics, and from ethnography to geology and geometry) in institutions in Italy, France, Germany, Great Britain, Portugal, Russia, and the Netherlands, from the late 15th until the late 18th century. By combining a multidisciplinary perspective with a wide geographical point of view and a long temporal framework, the volume provides new insight into the critical role of visual practices within pre-modern scientific societies.

approx. 320 p., 60 b/w ills, 57 col. ills, 220 x 280 mm,
ISBN 978-1-915487-20-9 / eISBN 978-1-915487-21-6
Hardback: € 100 / \$125.00 / £85.00
Series: Studies in Baroque Art, vol. 18

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CORPUS RUBENIANUM LUDWIG BURCHARD XXVII.2

WORKS IN COLLABORATION: FRANS SNIJDERS AND OTHER MASTERS

Anne T. Woollett, Nils Büttner, Elizabeth McGrath,
Alexandra N. Bauer

Peter Paul Rubens already had assistants working for him in his studio when he first gained admission to the Antwerp Guild of St Luke in 1598. At this period too he began to co-operate with other masters, such as Jan Brueghel the Elder; a separate volume, dedicated to that collaboration, was published in 2016 (*Corpus Rubenianum Ludwig Burchard, XXVII (1): Jan Brueghel I & II*). On his return from Italy by late 1608, not only did Rubens's studio assistants increase in number, so too did the co-operative projects that the artist undertook. Rubens continued to work with Jan Brueghel the Elder until 1621. When Brueghel died in 1625, his son Jan continued the partnership with Rubens until the latter's death in 1640.

Similarly productive was the collaboration between Rubens and the still life and animal painter Frans Snijders. It began shortly after Rubens's return to Antwerp and is reflected in various large-format works for the courts of Brussels and Madrid, but also in smaller 'cabinet' paintings, some of which were executed by members of the respective

workshops of the two masters. The collaboration soon extended to the studio of the animal painter Paul de Vos, whose sister Margriete had married Snijders in 1611. One such joint painting was still in Rubens's possession at the time of his death and was listed in the 1640 catalogue of the works for sale from the artist's estate. This document also reveals that, among the paintings by other masters that he owned, Rubens possessed a surprisingly large quantity by the Dutch landscape and genre painter Cornelis Saftleven. Rubens had worked with Saftleven during his stay in Antwerp at the beginning of the 1630s, and evidently appreciated his talent, even if this collaboration can be represented only by a single painting.

The present is devoted to Rubens's fruitful partnership with Frans Snijders, as well as to his collaborations with Paul de Vos and Cornelis Saftleven. It thus contributes not only to the documentation of Rubens's oeuvre, but also to the understanding of workshop practices and the lives and social networks of painters in the city of Antwerp.

290 p., 65 b/w ills, 42 col. ills, 175 x 260 mm,
ISBN 978-1-915487-58-2
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CORPUS RUBENIANUM LUDWIG BURCHARD XI.3

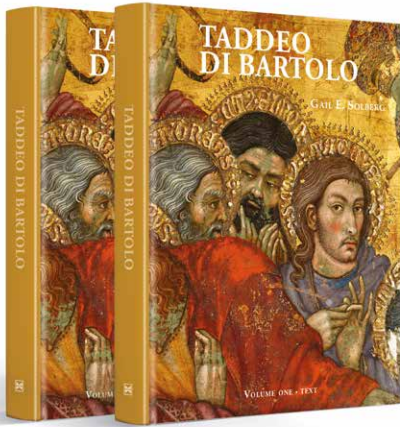
MYTHOLOGICAL SUBJECTS, PARIS TO VENUS

Elizabeth McGrath, Gerlinde Gruber,
Gregory Martin, Koenraad Jonckheere,
Bert Schepers, Nils Büttner

One remarkable feature of European culture as it developed in the Renaissance was the accommodation it made with ancient paganism. The classical gods and their legends were allegorised, transformed into symbolic figures or emblematic scenes that might accord with Christian morality. At the same time there emerged a new, secular, genre of art devoted to the depiction of the most popular myths, above all the love stories recounted by the ancient poets. These stories were not only attractive in themselves; they offered the opportunity to depict nude figures in narrative action, which the example of antiquity held forth as the highest goal for painting.

Rubens was one of the greatest creators of classical allegory; he was also a supreme interpreter of the classical stories. No painter was so at home in the literature of the Greeks and Romans. When he painted for pleasure, which, increasingly in the course of his life, he felt able to do, he used pagan myth to express and celebrate themes of love, beauty and the creative forces of nature, often in wonderfully idiosyncratic ways. Still, as a Christian committed to the ideals of the Catholic Reformation, Rubens respected the restrictions generally placed on the depiction of pagan tales. Most of his mythological paintings were made for private settings, for display within houses (including his own) or in the galleries of princes, noblemen and prelates. It is a happy accident of history that so many of these splendid paintings are now widely visible in the great museums of the world.

2 vols, approx. 950 p., 219 b/w ills, 96 col. ills, 175 x 260 mm,
ISBN 978-1-915487-63-6
Hardback: approx. € 295 / \$369.00 / £251.00
Series: Corpus Rubenianum Ludwig Burchard, vol. 11.3
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TADDEO DI BARTOLO

SIENA'S PAINTER IN THE EARLY QUATTROCENTO

Gail E. Solberg

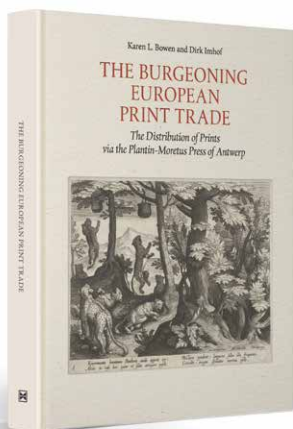
Taddeo di Bartolo, Siena's premier painter in the years around 1400, is the focus of a cultural history of a great Italian school in an understudied period. His patrons commissioned important fresco cycles and the most impressive polyptychs of the age. In part a travelogue, the text follows Taddeo (ca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

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

2 vols, 1686 p., 107 b/w illus, 674 col. illus, 225 x 300 mm,
ISBN 978-1-909400-81-8
Hardback: € 295 / \$369.00 / £251.00
Series: Studies in Medieval and Early Renaissance Art History
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THE BURGEONING EUROPEAN PRINT TRADE

THE DISTRIBUTION OF PRINTS VIA THE PLANTIN-MORETUS PRESS OF ANTWERP

Karen L. Bowen, Dirk Imhof

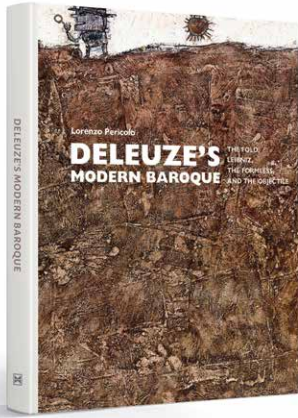
This is an essential, novel study of the distribution networks, pricing standards, and astounding volume of sales that characterized a vital component of the European print trade in the Early Modern Period, as revealed by the exceptional records of the Plantin-Moretus Press of Antwerp.

The European print trade is an evocative topic. Not only art historians, but social, cultural, and economic historians all agree that it was of vital importance in the Early Modern Period, but that regrettably it is often discussed solely on the basis of tantalizing, isolated case studies. Bowen and Imhof's ground-breaking publication will address this significant lacuna by revealing in unprecedented detail how booksellers were routinely engaged in the extensive international distribution and sale of hundreds of thousands of prints annually between the mid-sixteenth and mid-seventeenth centuries. Based upon the exceptionally well-preserved archives of the renowned Plantin-Moretus Press of Antwerp, this book

presents the often-overlooked interwoven worlds of booksellers and print sellers. Together with a remarkable array of clients, ranging from the cultivated and influential elite to ordinary craftsmen, these figures provide palpable examples of suppliers, buyers, and middle men, revealing how such individuals interacted with one another. Simultaneously, this work illuminates numerous critical related topics, ranging from how prints were priced and the relative quantities in which they were sold, to the importance of national and professional networks in these transactions. The result is an essential, novel study that clarifies how the print trade worked in practice during a burgeoning period in its evolution.

approx. 384 p., 170 col. ills, 220 x 280 mm,
ISBN 978-1-915487-07-0
Hardback: € 150 / \$188.00 / £128.00
Series: Studies in Baroque Art, vol. 18

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DELEUZE'S MODERN BAROQUE

THE FOLD, LEIBNIZ, THE FORMLESS, AND THE OBJECTILE

Lorenzo Pericolo

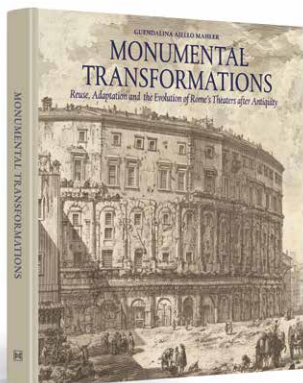
This book discusses theoretical questions crucial to artistic debates in the period 1950–1980.

Gilles Deleuze's *The Fold* (1988) is a vast reflection not only on Leibniz's monadology, but also on the present and future of a new culture informed by a neo-Leibnizian approach to philosophy and the arts. Deleuze's baroque is both a transhistorical epistemic model and an artistic manifesto. It proposes a "way of being" that thrives on a notion of "identity" as inherently manifold, potentially contradictory, open-ended, and contingent on infinity. It also outlines the principles of a contemporary aesthetics that relies on the work and theory of artists as varied as Paul Klee, Jean Dubuffet, Simon Hantaï, and Tony Smith. In a neo-baroque society, the work of art becomes

an objectile, a self-modulating machine able to operate through the input, but without the intervention, of an author. Focusing also on Deleuze and Guattari's *What is Philosophy?* (1991), this book discusses theoretical questions crucial to artistic debates in the period 1950–1980: art as philosophy; artistic thinking as opposed or germane to philosophical (and scientific) thinking; painting and sculpture as metaphysical operations; the ground as both the origin and negation of art; color as the degree zero of painting; authorless art; and art as infinity. The final section of the book centers on Peter Eisenman's theory and work in the aftermath of Deconstructivism.

approx. 240 p., 124 col. ills, 220 x 280 mm,
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Hardback: € 145 / \$182.00 / £124.00
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MONUMENTAL TRANSFORMATIONS

REUSE, ADAPTATION AND THE EVOLUTION OF ROME'S THEATERS AFTER ANTIQUITY

Guendalina Ajello Mahler

This book is an exploration of the layers of Rome: the accumulations of centuries of habitation that make the city a fascinating and sometimes confounding palimpsest. This architectural coexistence is perhaps most nakedly on display at the sites of the ancient theaters of Marcellus and Pompey. Here ancient, medieval, early modern and contemporary elements are interwoven in a way that produced some of the strangest buildings in Rome.

Drawing on archival sources, pictorial records and physical evidence, this book untangles the rich history and fabric of these buildings. It starts to trace their evolution from the fall of the Roman empire, when the city's public monuments were taken over by private owners and the theaters were first used as simple shelters. It follows the theaters as they were taken over by powerful Roman families in the Middle Ages, and transformed into fortresses which dominated the urban landscape. And it examines the structures' continued evolution, as defensive needs were replaced by the desire for more elaborate living spaces, and eventually the requirements of the formal aristocratic palace.

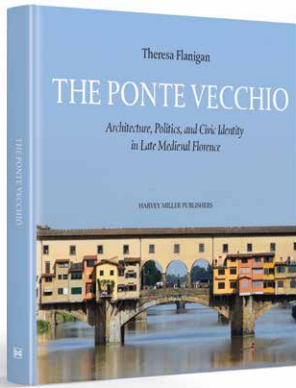
This last transformation posed the greatest challenge for the buildings and the families that inhabited them. The Tuscan palace was a highly desirable model but in many ways was incompatible with the massive, radial theater remains. The choices made by the owners in response to this problem are in many ways surprising, and shed light on overlooked aspects of patronage and palace-building. Eschewing badly needed formal improvements, the families focused primarily on enhancing the experiential aspects of their palaces. Their approach was shared by some of their contemporaries, pointing to a plurality of practices in the conception of the palace.

This book offers an alternative perspective on Rome's ancient remains: a material history which enriches our understanding of Rome and its antiquities, and illuminates aspects of baronial patronage, social identity, and even the palace itself.

232 p., 44 b/w ills, 118 col. ills, 240 x 240 mm, 2024,
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THE PONTE VECCHIO

ARCHITECTURE, POLITICS, AND CIVIC IDENTITY IN LATE MEDIEVAL FLORENCE

Theresa Flanigan

Drawing upon new documentary research, this is the first in-depth modern scholarly study of the Ponte Vecchio in Florence.

Famous today for the shops lining its sloped street, the Ponte Vecchio is the last premodern bridge spanning the Arno River at Florence and one of the few remaining examples of the once more prevalent urbanized bridge type. Drawing from early Florentine chronicles and previously unpublished archival documents, this book traces the history of the Ponte Vecchio, focusing on the current bridge's construction after the flood of 1333. Much of the Ponte Vecchio's original fourteenth-century appearance is now obscured beneath later accretions, often mistakenly interpreted as original to its medieval character. To the contrary, as argued in this book and illustrated by new reconstruction drawings, the mid-tre-

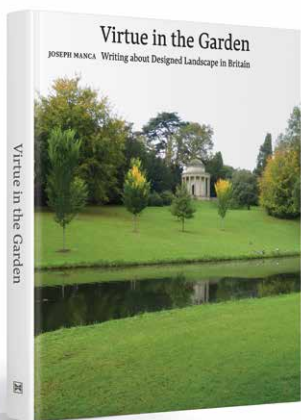
cento Ponte Vecchio's vaulted substructure was technically advanced, its urban superstructure was designed in accordance with contemporary Florentine urban planning strategies, and its original orderly appearance was maintained by legislation enforced by a government agency. The documents also reveal new information about the commission and rental of its famous shops. Relying on these sources, this study offers a more complete history of the Ponte Vecchio, adding significantly to what is currently known about the bridge's patronage and construction, and the aims of civic architecture and urban planning in late medieval Florence.

260 p., 19 b/w illus, 111 col. illus, 240 x 240 mm, 2024,
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VIRTUE IN THE GARDEN

WRITING ABOUT DESIGNED LANDSCAPE IN BRITAIN

Joseph Manca

This study of gardening in the West, from antiquity to the nineteenth century, focuses on original, primary texts, and brings to light the ideas expressed at the time by designers, patrons, poets, theorists, and the visiting public.

Fine gardening flourished in Britain from Elizabethan times to the Victorian era and beyond. Along with the built accomplishments, an abundance of writing throws light on what designers, patrons, and visitors over the years thought about the moral meaning of gardens. *Virtue in the Garden* focuses on original, primary texts that expressed period aesthetic, moral, and political ideas. Throughout the centuries, spirited arguments took place about the meaning and value of gardens. Gardens are the only art form that one cannot move, and they remain part of a national geography. The British often expressed patriotic pride in their gardening, especially after the innovative establishment in

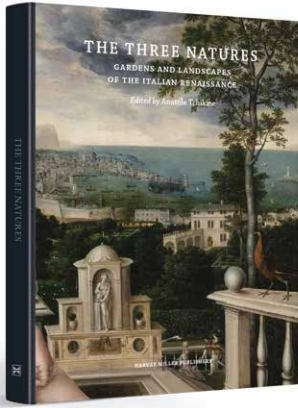
the eighteenth-century of naturalistic landscape gardens by designers such as Capability Brown and William Kent. By the nineteenth century, landscape gardening itself faced opposition from a number of designers and writers who favored more traditional and formal ideas. While the chronological focus of *Virtue in the Garden* is on the late sixteenth to the early twentieth century, opening pages glance back at writings and gardens of Greco-Roman antiquity and the Middle Ages, and an epilogue looks briefly at some more recent moral trends in British gardens and public parks, with observations on the role of institutions such as the National Trust and English Heritage.

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THE THREE NATURES

GARDENS AND LANDSCAPES OF THE ITALIAN RENAISSANCE

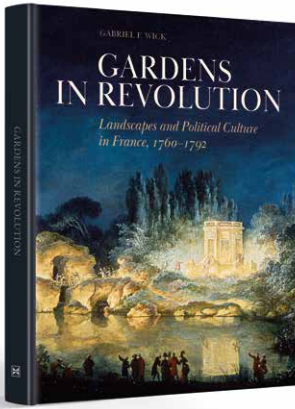
Anatole Tchikine (ed.)

This book offers new scholarly perspectives on diverse roles that gardens played in Italian Renaissance culture as sites of environmental knowledge, social prestige, identity fashioning, and artistic innovation, building on their contemporary understanding as products of a collaborative relationship between humans and nature.

In the middle of the sixteenth century, humanist Jacopo Bonfadio referred to gardens as “a third nature,” as distinct from the landscapes of agriculture and habitation or the primordial if notional wilderness. This idea, newly resonant today in the age of climate change, elevated the art of gardening to a model of collaboration between human and natural worlds. Having no precedent in the literature of antiquity, Bonfadio’s metaphor was the most original Renaissance attempt to define the place of gardens within the order of nature as a unique symbiotic product of this ongoing dialogue.

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

approx. 220 p., 40 b/w ills, 79 col. ills, 220 x 280 mm,
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GARDENS IN REVOLUTION

LANDSCAPES AND POLITICAL CULTURE IN FRANCE, 1760-1792

Gabriel F. Wick

Following France's defeat in the Seven Years War, a number of leading French aristocrats pointedly began to embrace English fashions, pastimes, and behaviors. What better means to demonstrate one's disaffection with the absolutist monarchy than to espouse the culture of Britain, its avowed enemy? These *anglomanes* wanted France to adopt Britain's more fluid social structure, dynamic economy, and pragmatic monarchy.

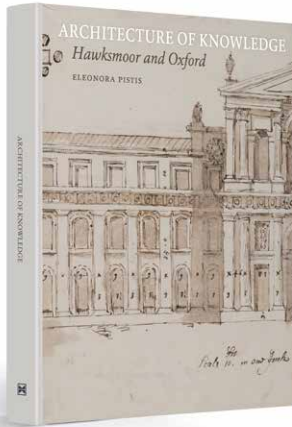
Emulating their English peers, aristocratic *anglomanes* embraced landscape gardening as a fitting pastime. The studied naturalism of their 'English' landscapes was the antithesis of the formalism associated with the French court. The most prominent creators of the *jardin anglais*, men like the prince de Conti, the duc de Chartres, and the duc de Choiseul were also figureheads of the so-called *Partie Patriote*, an increasingly bold opposition faction. Frequently exiled from court, their *jardins*

anglais came to represent their physical and ideological distance from Versailles, while their country estates were celebrated as visible manifestations of their opposition.

This book explores the links between garden-making, politics, and ideological expression in the twilight of the Ancient Regime. It considers how, in this context of crisis, landscape design became a central form of ideological expression.

With the advent of Louis XVI and Marie-Antoinette, the book considers how English tastes progressively shed their transgressive and foreign associations and naturalistic landscapes soon made inroads at Versailles. Turning to a series of crises of the 1780s, it examines how the king, the queen, and their rivals used landscapes to materialise their respective visions of how the monarchy needed to evolve.

approx. 280 p., 258 col. ills, 220 x 280 mm,
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ARCHITECTURE OF KNOWLEDGE

HAWKSMOOR AND OXFORD

Eleonora Pistis

This book discloses the meaning of Nicholas Hawksmoor's extraordinary designs and urban plans for Oxford University (1708-1736), providing a new multi-layered picture of the creation, collection, and dissemination of architectural knowledge across different media in one of the most important centers of learning in Western culture.

Nicholas Hawksmoor's dream of a new Oxford, though only partially realized between 1708 and 1736, remains one of the most striking examples of the architecture of knowledge from the early modern period. This was a time of erudite experimentation on paper and in stone. Academics and Hawksmoor as their chosen architect, alongside a range of other figures, envisaged a network of streets, paths, gates, and squares connecting newly designed colleges and libraries, as well as the university press. Complementing the feverish

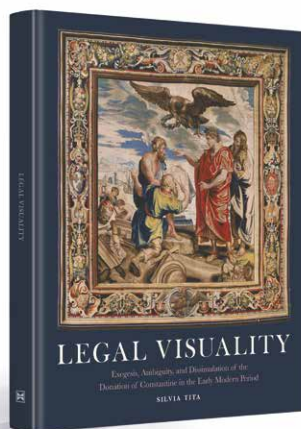
activity on the multiple construction sites, the study, collection, and dissemination of architecture was profoundly reshaped by a variety of types of knowledge and practical expertise. Building, thinking, and learning were more tightly intertwined in early eighteenth-century Oxford than ever before at a renowned university as it pivoted from medieval to modern. The graphic legacy of this intense activity remains with us in an abundance of drawings, prints, and treatises, many of which are published here for the first time.

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LEGAL VISUALITY

EXEGESIS, AMBIGUITY, AND DISSIMULATION OF THE *DONATION OF CONSTANTINE* IN THE EARLY MODERN PERIOD

Silvia Tita

This study is the first to explore the reasons for the intriguing proliferation of the visual theme of the *Donation of Constantine* in the early modern period and the implications of the theme for the global politics of the papacy. The (in)famous Donation, a document forged in the eighth century, stipulated the endowment of the papacy with the entire “West” by the first Christian emperor Constantine the Great (306-37). Instead of looking at related visual material as application of the vivid politico-religious argumentation over the matter, the book demonstrates the significant and original contribution of images to this early modern debate on the Donation of Constantine (and its corollaries). Moreover, it interrogates both

the presence and the absence of this controversial episode from Constantinian imagery. Departing from iconographic methodology, the study proposes political art and, what the author calls, legal visuality as the overarching concepts. The book deals with issues of intermediality, bridging over two centuries and over conventional geographical divides, situating Italian art in a larger European context especially through diplomatic art. It analyzes familiar artworks from new perspectives (like pieces by Raphael and Bernini in the Vatican or Rubens’ tapestry designs) as well as many little-studied but equally revelatory images (like prints, medals, and cabinets).

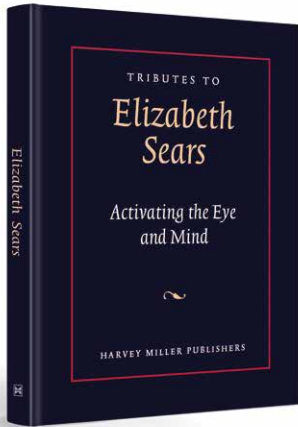
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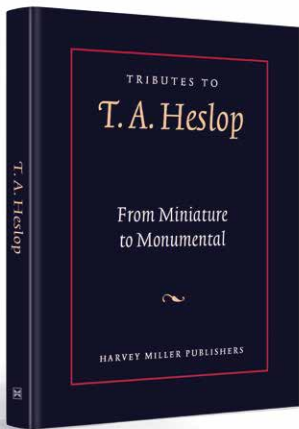
Heidi Gearhart, Achim Timmermann (eds)

For nearly four decades Elizabeth Sears has been an esteemed voice in the field of art history; her rich analyses, keen eye, and perceptive insights have shed new light on diverse areas of study, from Carolingian manuscripts, to Gothic ivories, to historiography. A dedicated teacher, generous colleague, and exceptional mentor, Sears has shaped younger scholars in the United States and abroad, and served the field in multiple capacities: as Editor of *Gesta*, chair of the ICMA publications committee, and member of the Executive Committee of the Medieval Academy of America. In addition to her numerous publications, her two most well-known books, *The Ages of Man* and *Reading Medieval Images: The Art Historian and the Object*, have introduced students to the rich world of medieval images, and to the methods with which they are discussed.

This volume celebrates Sears' distinguished career. Through a collection of essays by some of the most respected voices in the field, the volume provides a fresh look at the areas of art history that Professor Sears has done so much to shape, namely, the role of historiography in the study of art history, what it means to "read" and "interpret" images, the relation between cultures of learning and artistic endeavors, and the value systems by which art is produced. The volume comprises three sections: manuscripts and medieval book culture, the movement of scholars and ideas and the ways in which scholarly interactions create new art historical methods, and medieval ideas of vision and perception.

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FROM MINIATURE TO MONUMENTAL: STUDIES IN MEDIEVAL ART AND ARCHITECTURE

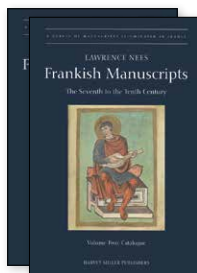
Lloyd de Beer, Helen Lunnnon, Zachary Stewart (eds)

From Miniature to Monumental: Studies in the Material Culture of Medieval Britain is a multi-author volume honouring Sandy Heslop, Emeritus Professor of Visual Culture at the University of East Anglia. Over the past forty-five years, Sandy has made an enormous contribution to the field of medieval art history through his incisive investigations of material ranging from seal matrices and illuminated manuscripts to castles and cathedrals. One of the hall marks of Professor Heslop's work, which has focused almost exclusively on the art and architecture of medieval England, is the extraordinarily sensitive way in which he situates his diverse objects of study in their richly varied political, social, and historiographical contexts.

The book is divided into five thematic sections: Material Production and Cultural Exchange; Ceremony, Space and Place; Imagination and Invention; Text, Image and Experience; Image, Agency and Authority. The volume's twenty-three contributors — an international roster of established and emerging scholars active in the fields of art history, architectural history, archaeology, history, and literary studies — share this intellectual commitment to exploring the productive entanglement of people, things, and ideas across time and space. Their work, as presented in this book, represents a kaleidoscopic view of research on the material culture of medieval Britain — a changing field whose expanding margins, methods, and objectives have been indelibly shaped by Professor Heslop's writing, teaching, and generous collegiality.

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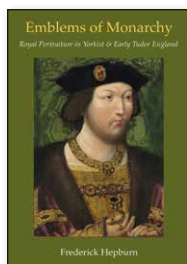
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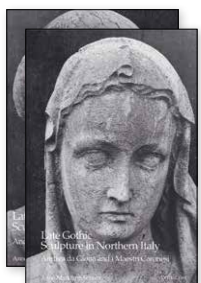
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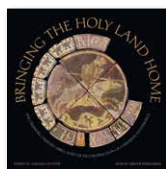
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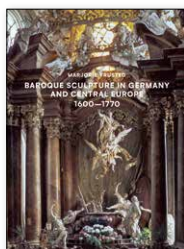
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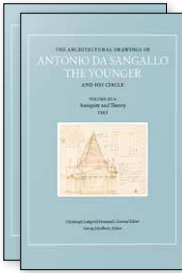
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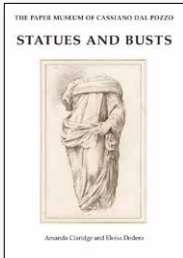


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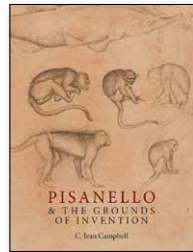
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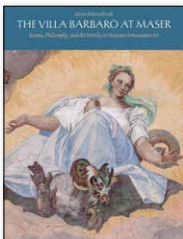
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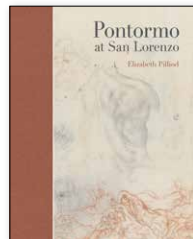
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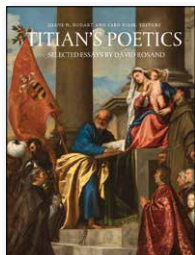
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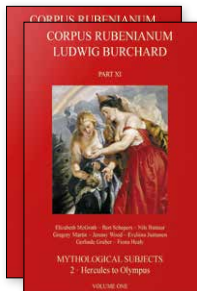
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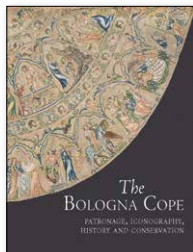
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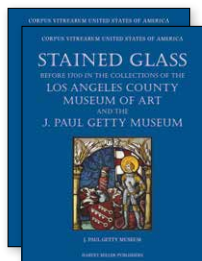
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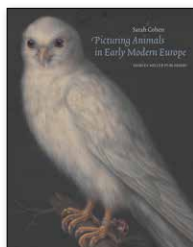
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