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9789463725637 *The Portuguese Restoration of 1640 and Its Global Visualization*

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Urte Krass

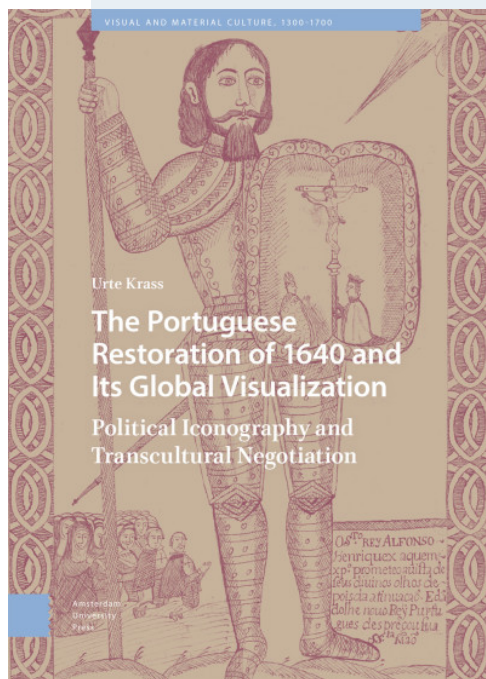
The Portuguese Restoration of 1640 and Its Global Visualization

Political Iconography and Transcultural Negotiation

The Portuguese Restoration of 1640 ended the dynastic union of Portugal and Spain. This book pioneers in reconstructing the global image discourse related to the event by bringing together visualizations from three decades and four continents. These include paintings, engravings, a statue, coins, emblems, miniatures, a miraculous crosier and other regalia, buildings, textiles, a castrum doloris, drawings, and ivory statues. Situated within the academic field of visual studies, the book interrogates the role of images and depictions before, during, and after the overthrow and how they functioned within the intercontinental communication processes in the Portuguese Empire. The results challenge the conventional notion of center and periphery and reveal unforeseen entanglements as well as an unexpected agency of imagery from the remotest regions under Portuguese control. The book breaks new ground in linking the field of early modern political iconography with transcultural art history and visual studies.

BIOGRAPHY

Prof. Dr. Urte Krass is Chair of Early Modern Art History at the Institute of Art History of the University of Bern, Switzerland. Her research focuses on political iconography, the material culture of Christian sainthood as well as on Early Modern transcultural negotiation processes via artifacts, objects, and images.



Visual and Material Culture, 1300-1700

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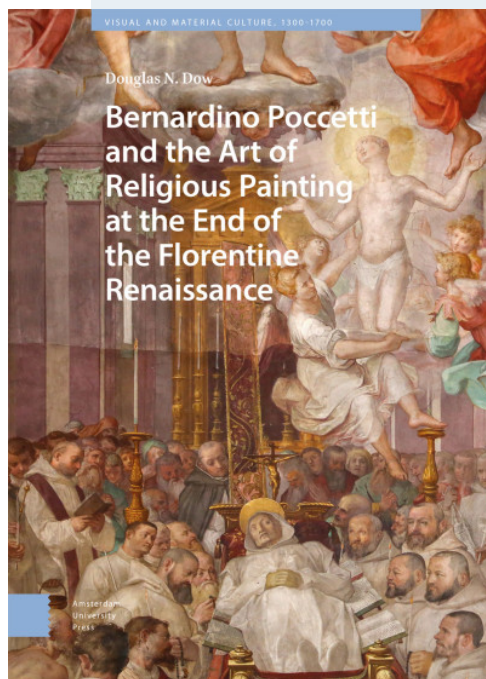
Douglas Dow

Bernardino Poccetti and the Art of Religious Painting at the End of the Florentine Renaissance

By almost any measure Bernardino Barbatelli, called Poccetti, was a successful and sought after painter in late sixteenth-century Florence, but his works have remained largely overlooked. This study situates representative examples of his religious painting within their respective contexts to demonstrate how Poccetti and his patrons negotiated the increasingly fraught terrain of sacred painting in the period of religious reform. These case studies demonstrate how patrons ranging from the Dominicans to the Carthusians to prominent Florentine patricians relied on Poccetti's skill in creating compelling narratives that reflected current concerns within the Catholic world. In the process, Poccetti invoked an august Florentine tradition of fresco painting, shaping it to better address the demands placed on religious imagery at the end of the Renaissance.

BIOGRAPHY

Douglas N. Dow is Associate Professor of Art History at Kansas State University, where he teaches courses on Renaissance and Baroque art. Co-editor of *Visualizing the Past in Italian Renaissance Art*, he is also the author of *Apostolic Iconography and Florentine Confraternities in the Age of Reform*. His other publications have appeared in edited volumes and peer-reviewed journals and focus on questions of historiography, style, and artistic reform in late sixteenth-century Florence.



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Chapter Two: 'Le prime cose lodevoli molto': Bernardino Poccetti's Early Work and the Frescoes from the Life of Saint Dominic in the Chiostro Grande, Santa Maria Novella

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Kirsten Inglis

Gifting Translation in Early Modern England

Women Writers and the Politics of Authorship

Translation was a critical mode of discourse for early modern writers. *Gifting Translation in Early Modern England: Women Writers and the Politics of Authorship* examines the intersection of translation and the culture of gift-giving in early modern England, arguing that this intersection allowed women to subvert dominant modes of discourse through acts of linguistic and inter-semiotic translation and conventions of gifting. The book considers four early modern translators: Mary Bassett, Jane Lumley, Jane Seager, and Esther Inglis. These women negotiate the rhetorics of translation and gift-culture in order to articulate political and religious affiliations and beliefs in their carefully crafted manuscript gift-books. This book offers a critical lens through which to read early modern translations in relation to the materiality of early modern gift culture.

BIOGRAPHY

Kirsten Inglis teaches in the Department of English at the University of Calgary. She held a SSHRC postdoctoral fellowship at the University of Alberta's Department of English and Film Studies. She has published essays on Shakespeare, adaptation and editing, and early modern manuscript drama. Her current research focuses on seventeenth-century women's epistolary networks.



Gendering the Late Medieval and Early Modern World
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Chapter 3: 'Graced both with my pen and pencell': Prophecy and Politics in Jane Seager's *Divine Prophecies of the Ten Sibills*

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Appendix 1: Table of Emblems and Dedictees in Esther Inglis's *Cinquante Emblemes Chrestiens* (1624)



Christina Ferando

Exhibiting Antonio Canova

Display and the Transformation of Sculptural Theory

Exhibiting Antonio Canova: Display and the Transformation of Sculptural Theory argues that the display of Canova's sculptures in the late eighteenth and early nineteenth centuries acted as a catalyst for discourse across a broad range of subjects. By enshrining his marble figures alongside plaster casts of ancient works, bathing them in candlelight, staining and waxing their surfaces, and even setting them in motion on rotating bases, Canova engaged viewers intellectually, physically, and emotionally. These displays inspired discussions on topics as diverse as originality and artistic production, the association between the sculptural surface, flesh, and anatomy, the relationship between painting and sculpture, and the role of public museums. Beholders' discussions also shaped the legacy of important sculptural theories. They helped usher in their modern definitions and created the lenses through which we experience and interpret works of art, establishing modern attitudes not just towards sculpture, but towards cultural patrimony in general.

BIOGRAPHY

Christina Ferando is currently the Dean of Jonathan Edwards College and Lecturer in the Department of History of Art at Yale University.



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Edited by Alex Stipriaan, Luc Alofs and
Francio Guadeloupe

Caribbean Cultural Heritage and the Nation

*Aruba, Bonaire and Curaçao in a Regional
Context*

Centuries of intense and involuntary migrations deeply impacted the development of the creolised cultures on the Dutch Caribbean islands of Aruba, Bonaire, and Curaçao. This volume describes various forms of cultural heritage produced on these islands over time and whether these heritages are part of their 'national' identifications. What forms of heritage express the idea of a shared "we" (nation-building), and what images are presented to the outside world (nation-branding)? What cultural heritage is shared between the islands, and what are some real or perceived differences?

In this book, examples of cultural heritage ranging from sports to questions of reparations, museums to digital humanities, archaeology to music, language and literature to tourism, and visual art to diaspora policies are compared to developments elsewhere in the Caribbean.

BIOGRAPHY

Alex van Stipriaan was, until his retirement in late 2020 professor of Caribbean History and Culture at the Erasmus University Rotterdam. He published extensively on (slavery) history, cultural heritage, and artists of Suriname and the Dutch Caribbean.

Luc Alofs (University of Aruba) studied cultural anthropology and obtained a PhD as historian. He is senior research lecturer at the Faculty of Arts & Science and a senior researcher at the Aruba Institute for Good Governance and Leadership.

Francio Guadeloupe is an anthropologist and senior researcher at KITLV-KNAW and an associated Professor in the Department of Anthropology at the University of Amsterdam.

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Helen Brookman

Olivia Robinson (eds.)

Creating Playful First Encounters with the Pre-Modern Past

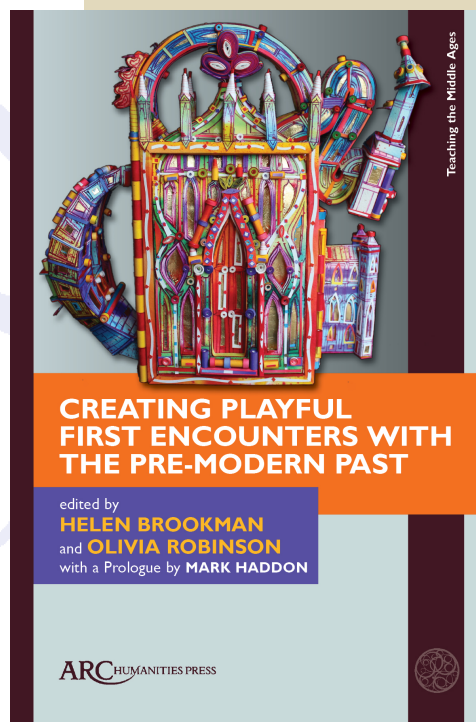
This collection explores playful ways of fostering creative engagements with the medieval and early modern past and its own literary and artistic products, especially among those new to their study.

As scholars and teachers of early English, the contributors cover literary and cultural material from a range of genres within the Old English, Middle English, Tudor, and Stuart periods and collectively delve into a shared interest in facilitating what we might loosely define as “newcomer” or “non-specialist” encounters with the past: initial, exploratory contact in which prior knowledge cannot be assumed, whether involving creative professionals, experts from other disciplines, undergraduate and school students, or members of the public. Considering artworks and installation, theatre and performance and curation practices, case studies offer practice-based examples of learning and engagement which proceed primarily through creative and playful approaches. The case studies are arranged into two broad groups: those which work through performance and theatrical play of various kinds, and those which work through playful practices of production and making. All share a perspective of irreverence, of vivid immersion, and of the possibilities of conjuring with the past.

BIOGRAPHY

Helen Brookman is Professor of Liberal Arts & Interdisciplinary Education at King's College London and Vice-Dean (Education) in the Faculty of Arts & Humanities. Her interests lie in creative and interdisciplinary pedagogies and feminist critical and historical studies of the Humanities.

Olivia (Liv) Robinson is Lecturer in Late Medieval English Literature at the University of Birmingham. She is the author of *Contest, Translation and the Chaucerian Text*, and publishes on the theatre of medieval nuns.



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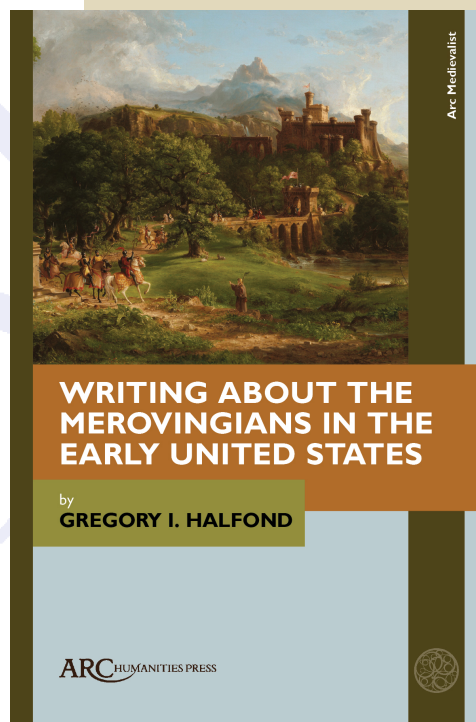
Gregory I. Halfond

Writing about the Merovingians in the Early United States

In a young American republic seeking to define itself in relation to European cultural and political models past and present, it was assumed that the history of Europe's peoples could be tracked across time over the *longue durée*. From this perspective, even the barbarous long-haired kings of the distant Merovingian era helped to define the political and cultural identity of a France—and, indeed, a Europe—whose actions Americans recognized as relevant to their own republic. Americans saw medieval parallels not only in the actions of successive French regimes, but in contemporary transatlantic issues of anxiety, including the adjudication of claims of political legitimacy and the debate over the perpetuation of racial slavery. That early American writers located their own meanings in the history of Merovingian Francia is indicative of a less linear, and more diverse and transnational, historiography than previously recognized.

BIOGRAPHY

Gregory I. Halfond is Professor of History at Framingham State University. His prior publications include *The Archaeology of Frankish Church Councils, AD 511–768* (2010), *The Medieval Way of War* (2015), and *Bishops and the Politics of Patronage in Merovingian Gaul* (2019).



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