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DEMARCUS CHRISTINE

Empires of Vision Cambridge University Press

In this wide-ranging account, Robert DuPlessis examines globally sourced textiles that by dramatically altering consumer behaviour, helped create new economies and societies in the early modern world. This deeply researched history of cloth and clothing offers new insights into trade patterns, consumer demand and sartorial cultures that emerged across the Atlantic world between the mid-seventeenth and late-eighteenth centuries. As a result of European settlement and the construction of commercial networks stretching across much of the planet, men and women across a wide spectrum of ethnicities, social standings and occupations fashioned their garments from materials old and new, familiar and strange, and novel meanings came to be attached to different fabrics and modes of dress. *The Material Atlantic* illuminates crucial developments that characterised early modernity, from colonialism and slavery to economic innovation and new forms of social identity.

The Legacy of Dutch Brazil Indiana University Press

Despite the tremendous number of studies produced annually in the field of Dutch art over the last 30 years or so, and the strong contemporary market for works by Dutch masters of the period as well as the public's ongoing fascination with some of its most beloved painters, until now there has been no comprehensive study assessing the state of research in the field. As the first study of its kind, this book is a useful resource for scholars and advanced students of seventeenth-century Dutch art, and also serves as a springboard for further research. Its 19 chapters, divided into three sections and written by a team of internationally renowned art historians, address a wide variety of topics, ranging from those that might be considered "traditional" to others that have only drawn scholarly attention comparatively recently.

The New World of the Gothic Fox Taylor & Francis

An unprecedented visual exploration of the intertwined histories of art and science, of the old world and the new. From the voyages of Christopher Columbus to those of Alexander von Humboldt and Charles Darwin, the depiction of the natural world played a central role in shaping how people on both sides of the Atlantic understood and imaged the region we now know as Latin America. Nature provided incentives for exploration, commodities for trade, specimens for scientific investigation, and manifestations of divine forces. It also yielded a rich trove of representations, created both by natives to the region and visitors, which are the subject of this lushly illustrated book.

Author Daniela Bleichmar shows that these images were not only works of art but also instruments for the production of knowledge, with scientific, social, and political repercussions. Early depictions of Latin American nature introduced European audiences to native medicines and religious practices. By the 17th century, revelatory accounts of tobacco, chocolate, and cochineal reshaped science, trade, and empire around the globe. In the 18th and 19th centuries, collections and scientific expeditions produced both patriotic and imperial visions of Latin America. Through an interdisciplinary examination of more than 150 maps, illustrated manuscripts, still lifes, and landscape paintings spanning four hundred years, *Visual Voyages* establishes Latin America as a critical site for scientific and artistic exploration, affirming that region's transformation and the transformation of Europe as vitally connected histories.

Dutch Paintings in the Metropolitan Museum of Art JHU Press

This title is available online in its entirety in Open Access. *Dutch Atlantic Connections* reevaluates the role of the Dutch in the Atlantic between 1680-1800. It shows how pivotal the Dutch were for the functioning of the Atlantic system by highlighting both economic and cultural contributions to the Atlantic world.

Urban Images of the Hispanic World, 1493-1793 Yale University Press

Dynastic Colonialism analyses how women and men employed objects in particular places across the world during the early modern period in order to achieve the remarkable expansion of the House of Orange-Nassau. Susan Broomhall and Jacqueline Van Gent explore how the House emerged as a leading force during a period in which the Dutch accrued one of the greatest seaborne empires. Using the concept of dynastic colonialism, they explore strategic behaviours undertaken on behalf of the House of Orange-Nassau, through material culture in a variety of sites of interpretation from palaces and gardens to prints and teapots, in Europe and beyond. Using over 140 carefully selected images, the authors consider a wide range of visual, material and textual sources including portraits, glassware, tiles, letters, architecture and global spaces in order to rethink dynastic power and identity in gendered terms. Through the House of Orange-Nassau, Broomhall and Van Gent demonstrate how dynasties could assert status and power by enacting a range of colonising strategies. *Dynastic Colonialism* offers an exciting new interpretation of the complex story of the House of Orange-Nassau's rise to power in the early modern period through material means that will make fascinating reading for students and scholars of early modern European history, material culture, and gender. This book is highly illustrated throughout. The print edition features the images in black and white, whereas the eBook edition contains the illustrations in colour.

"Portuguese" Style and Luso-African Identity Yale University Press

In this detailed history of domestic architecture in West Africa, Peter Mark shows how building styles are closely associated with social status and ethnic identity. Mark documents the ways in which local architecture was transformed by long-distance trade and complex social and cultural interactions between local Africans, African traders from the interior, and the Portuguese explorers and traders who settled in the Senegambia region. What came to be known as "Portuguese" style symbolized the wealth and power of Luso-Africans, who identified themselves as "Portuguese" so they could be distinguished from their African neighbors. They were traders, spoke Creole, and practiced Christianity. But what did this mean? Drawing from travelers' accounts, maps, engravings, paintings, and photographs, Mark argues that both the style of "Portuguese" houses and the identity of those who lived in them were extremely fluid. "Portuguese" Style and Luso-African Identity sheds light on the dynamic relationship between identity formation, social change, and material culture in West Africa.

Leonard's Price Index of Latin American Art at Auction Amsterdam University Press

This new edition of an established survey of the Golden Age of Dutch painting has been revised, corrected, and updated in the text, notes, and bibliography as a result of new scholarship. The author has written a new preface to this edition. Rembrandt, Vermeer, Hals, Ruisdael, Cuyp, de Witte, van Goyen, van de Velde, Hobbema, Fabritius, de Hooch, and Saenrendam are some of the painters included and discussed.

Portuguese Oceanic Expansion, 1400-1800 Springer

Empires of Vision brings together pieces by some of the most influential scholars working at the intersection of visual culture studies and the history of European imperialism. The essays and excerpts focus on the paintings, maps, geographical surveys, postcards, photographs, and other media that comprise the visual milieu of colonization, struggles for decolonization, and the lingering effects of empire. Taken together, they demonstrate that an appreciation of the role of visual experience is necessary for understanding the functioning of hegemonic imperial power and the ways that the colonized subjects spoke, and looked, back at their imperial rulers. *Empires of Vision* also makes a vital point about the complexity of image culture in the modern world: We must comprehend how regimes of visibility emerged globally, not only in the metropole but also in relation to the putative margins of a world that increasingly came to question the very distinction between center and periphery. Contributors: Jordanna Bailkin, Roger Benjamin, Daniela Bleichmar, Zeynep Çelik, David Ciarlo, Natasha Eaton, Simon Gikandi, Serge Gruzinski, James L. Hevia, Martin Jay, Brian Larkin, Olu Oguibe, Ricardo Padrón, Christopher

Pinney, Sumathi Ramaswamy, Benjamin Schmidt, Terry Smith, Robert Stam, Eric A. Stein, Nicholas Thomas, Krista A. Thompson
The J. Paul Getty Museum Journal Routledge

This is the first catalogue raisonné, of Frans Post (1612-1680) published in over 30 years. Post is the first trained artist from the Old World to paint landscapes of the Americas. He lived seven years in Brazil (1637-1644) where he painted seven canvases that are highly regarded today and were the subject of an exhibition at the Musée du Louvre in Paris in 2005. Back in Holland he painted another 148 works that have been sought by collectors and museums in the past decades. The book shows all the 155 paintings known to this day, 57 drawings and 35 prints that form his oeuvre. The authors have been joined by four renowned international experts to establish the corpus of authentic works
Frans Post, 1612-1680 Cambridge University Press

This fascinating book examines the particular importance of cities in Spanish and Hispanic-American culture as well as the different meanings that artists and cartographers invested in their depiction of New and Old World cities and towns. Kagan maintains that cities are both built human structures and human communities, and that representations of the urban form reflect both points of view. He discusses the peculiar character of Spain's empire of towns; the history and development of the cityscape as an independent artistic genre, both in Europe and the Americas; the interaction between European and native mapping traditions; differences between European maps of urban America and those produced by local residents, whether native or creole; and the urban iconography of four different New World towns. Lavishly illustrated with a variety of maps, pictures, and plans, many reproduced here for the first time, this interdisciplinary study will be of interest to general readers and to specialists in art history, cartography, history, urbanism, and related fields.

Exhibition of Fine Old Master Paintings BRILL

Visions of Savage Paradise is the first major book-length study of seventeenth-century Dutch artist Albert Eckhout to be published in nearly seventy years. Eckhout, who was court painter to the colonial governor of Dutch Brazil, created life-size paintings of Amerindians, Africans, and Brazilians of mixed race in support of the governor's project to document the people and natural history of the colony. In this study, Rebecca Parker Brienen provides a detailed analysis of Eckhout's works, framing them with discussions of both their colonial context and contemporary artistic practices in the Dutch republic.

Capitalism and Cartography in the Dutch Golden Age Cambridge University Press

The Caribbean imagination as framed within a Dutch historical setting has deep Portuguese-African roots. The Seven Provinces were the first European power, in the first half of the 17th century, to challenge the Iberian countries directly for a share in the slave trade. This book analyzes the philosophy underlying this transoceanic link, when contacts with Africa started to be developed. The ambiguous morality of the 'air of liberty' governing the Afro-Portuguese past had its impact on the creole cultures (white, black, Jewish) of the Dutch territories of Suriname and Curacao. Although this influence is gradually disappearing, it is astonishing to witness the engagement with which writers and visual artists have interpreted this heritage in their different ways. Recent narratives from Angola and Brazil offer an appropriate starting-point for an examination of strategies of self-representation and national consolidation in works by authors from the Dutch Caribbean. In order to reveal this complex historical pattern, the (formerly) Dutch-related port communities

are conceived of as cultural agents whose 'lettered cities' (Angel Rama) have engaged in critical dialogue with the heritage of the South Atlantic trade in human lives. Artists and writers discussed include (colonial period): Caspar Barlaeus, David Nassy, Frans Post, and John Gabriel Stedman; (modern period): Frank Martinus Arion, Cola Debrot, Gabriel Garcia Marquez, Albert Helman, Francisco Herrera Luque, Boeli van Leeuwen, Tip Marugg, Alberto Mussa, Pepetela, Julio Perrenal, and Mario Pinto de Andrade. This is a notable achievement, for it both draws attention to the region and challenges critics and historians to engage in cross-regional and 'trans-disciplinary' research and analysis? ? Saul Sosnowski.

Visual Voyages Walter de Gruyter GmbH & Co KG

In the seventeenth and eighteenth centuries, objects, texts and people travelled around the world on board Dutch ships. The essays in this book explore how these circulations transformed knowledge in Asian and European societies. They concentrate on epistemic consequences in the fields of historiography, geography, natural history, religion and philosophy, as well as in everyday life. Emphasizing transformations, the volume reconstructs small semantic shifts of knowledge and tentative adjustments to new cultural contexts. It unfolds the often conflict-ridden, complex and largely global history of specific pieces of knowledge as well as of generally-shared contemporary understandings regarding what could or could not be considered true. The book contributes to current debates about how to conceptualize the unsettled epistemologies of the early modern world.

Frans Post, 1612-1680 Van Gend

Presents a catalog that surveys the Dutch paintings found in the Metropolitan Museum of Art.

Frans Post BRILL

Elizabeth A. Sutton explores the fascinating but previously neglected history of corporate cartography during the Dutch Golden Age, from circa 1600 to 1650. She examines how maps were used as propaganda tools for the Dutch West India Company in order to encourage the commodification of land and an overall capitalist agenda.

The Pan American Book Shelf Routledge

During the seventeenth century, Holland's Golden Age, printing and publishing became a flourishing industry. In Leiden, where the presence of a university contributed to that success, Joannes Maire built up, in the course of more than fifty years, a list of at least 527 titles, especially in the fields of medicine, theology and classical philology. Although he is nowadays chiefly remembered as the original publisher of René Descartes's *Discours de la methode* (1637), his contemporaries knew him better from his numerous editions of works of Desiderius Erasmus. Maire's cooperation in his earlier years as a publisher with the Raphelengii and Thomas Erpenius, professor of Oriental languages in Leiden, and the availability of his books at the fairs of Frankfurt and Leipzig spread his name rapidly in academic circles. Dr Breugelmans's book has several interesting elements. It is the first one to pay attention to a single Leiden printer/publisher on such a large scale. Extensive bibliographical descriptions of Maire's books form the greater part of this publication and the inclusion of their title-pages on a CD-ROM is a novelty too. An introduction, giving substantial information on Maire and his authors and on other aspects of his list, such as the phenomenon of "parallel editions", supplies valuable further information on the working methods of a printer of that period.

The inventory of Maire's estate proved to be an important source

for his contacts with his colleagues, among them the Officina Plantiniana in Antwerp.

Animals and Early Modern Identity Duke University Press
Based on Dutch archival records and primary and secondary sources in multiple languages, this study integrates indigenous peoples more fully in the Dutch Atlantic by examining Dutch-indigenous alliances in Brazil, the Gold Coast, West Central Africa, and New Netherland.

Brazil Imagined Cambridge University Press

Claudio Véliz adopts the provocative metaphor of foxes and hedgehogs that Isaiah Berlin used to describe opposite types of thinkers. Applying this metaphor to modern culture, economic systems, and the history of the New World, Véliz provides an original and lively approach to understanding the development of English and Spanish America over the past 500 years. According to Véliz, the dominant cultural achievements of Europe's English- and Spanish-speaking peoples have been the Industrial Revolution and the Counter-Reformation, respectively. These overwhelming cultural constructions have strongly influenced the subsequent historical developments of their great cultural outposts in North and South America. The British brought to the New World a stubborn ability to thrive on diversity and change that was entirely consistent with their vernacular Gothic style. The Iberians, by contrast, brought a cultural tradition shaped like a vast baroque dome, a monument to their successful attempt to arrest the changes that threatened their imperial moment. Véliz writes with erudition and wit, using a multitude of sources—historians and classical sociologists, Greek philosophers, today's newspaper sports pages, and modern literature—to support a novel explanation of the prosperity and expanding cultural influence of the gothic fox and the economic and cultural decline endured by the baroque hedgehog.

Dutch Art Routledge

A unique overview of Portuguese oceanic expansion between 1400 and 1800, the essays in this volume treat a wide range of subjects - economy and society, politics and institutions, cultural configurations and comparative dimensions - and radically update data and interpretations on the economic and financial trends of the Portuguese Empire. Interregional networks are analysed in a substantial way. Patterns of settlement, political configurations, ecclesiastical structures, and local powers are put in global context. Language and literature, the arts, and science and technology are revisited with refreshing and innovative approaches. The interaction between Portuguese and local people is studied in different contexts, while the entire imperial and colonial culture of the Portuguese world is looked at synthetically for the first time. In short, this book provides a broad understanding of the Portuguese Empire in its first four centuries as a factor in world history and as a major component of European expansion.

Deforesting the Earth Univ of California Press

The J. Paul Getty Museum Journal has been published annually since 1974. It contains scholarly articles and shorter notes pertaining to objects in the Museum's seven curatorial departments: Antiquities, Decorative Arts, Drawings, Manuscripts, Paintings, Photographs, and Sculpture and Works of Art. The Journal includes an illustrated checklist of the Museum's acquisitions for the previous year, a staff listing, and a statement by the Museum's director outlining the year's most important activities. Volume 22 of the J. Paul Getty Museum Journal includes articles by John Walsh, Peter Humfrey, Charissa Bremer-David, Carl Grimm, and Peggy Fogelman.

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