

# Tempest And Shipwreck In Dutch And Flemish Art Convention Rhetoric And Interpretation

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**Manifest Perdition** Josiah Blackmore 2002 Shipwreck, death, and survival; terror, hunger, and salvation -- these are the experiences of those onboard merchant Portuguese ships in the sixteenth and seventeenth centuries. In this book we see how the dramatic, compelling, and often gory accounts of shipwreck, collected in *Historia Tragico-Maritima* (1735-36), or *The Tragic History of the Sea*, challenge state-sponsored versions of events. *Manifest Perdition* reveals the important place of these stories in literary history and shows -- for the first time -- how they serve as both a product of and a resistance to Iberian expansion and colonialism. Book jacket.

**Infelicities** Peter Mason 1998 In *Infelicities* Peter Mason explores the texts, paintings, drawings, photographs, and museum displays in which the exotic has been represented from the early modern period to the present. He describes the unique iconography that Europeans developed to convey the exotic and the means they employed to display it once artifacts were brought to Europe. In both instances, the exotic object is taken out of its original context and given a meaning and significance it never had; this new meaning and significance, Mason argues, are derived from the imposition of European cultural values and the need to recontextualize the object in a European setting.

**Shipwreck in Art and Literature** Carl Thompson 2014-05-09 Tales of shipwreck have always fascinated audiences, and as a result there is a rich literature of suffering at sea, and an equally rich tradition of visual art depicting this theme. Exploring the shifting semiotics and symbolism of shipwreck, the interdisciplinary essays in this volume provide a history of a major literary and artistic motif as they consider how depictions have varied over time, and across genres and cultures. Simultaneously, they explore the imaginative potential of shipwreck as they consider the many meanings that have historically attached to maritime disaster and suffering at sea. Spanning both popular and high culture, and addressing a range of political, spiritual, aesthetic and environmental concerns, this cross-cultural, comparative study sheds new light on changing attitudes to the sea, especially in the West. In particular, it foregrounds the role played by the maritime in the emergence of Western modernity, and so will appeal not only to those interested in literature and art, but also to scholars in history, geography, international relations, and postcolonial studies.

**The Tempest** William Shakespeare 2002-04 *The Tempest* is one of the most suggestive, yet most elusive of all Shakespeare's plays, and has provoked a wide range of critical interpretation. It is a magical romance, yet deeply and problematically embedded in seventeenth-century debates about authority and power. David Lindley's Introduction and commentary focus upon contemporary texts, attending to the implications of Prospero's magic, his political and paternal ambitions, and the controversial issue of his 'colonialist' control of Caliban. *The Tempest* was also Shakespeare's response to the new opportunities offered by the Blackfriars theatre, and careful attention is given to the play's dramatic form, stage-craft, and use of music and spectacle, to demonstrate its uniquely experimental nature.

**The Art of the Dutch Republic, 1585-1718** Mariët Westermann 2004 "The art of the Dutch republic in the seventeenth century includes some of the most familiar and best-loved examples of European painting: exquisite still-life studies, tranquil interiors, robust portraits and rowdy tavern scenes. In this account, Mariët Westermann describes this art as it was experienced by the people of the period and as it appears to us today. She examines the major themes of Dutch art, including the growth and expression of national identity, the celebration and examination of the

individual through portraiture, and the changing status of artists themselves."--BOOK JACKET.

**The Frigid Golden Age** Dagomar Degroot 2018-02-08 Dagomar Degroot offers the first detailed analysis of how a society thrived amid the Little Ice Age, a period of climatic cooling that reached its chilliest point between the sixteenth and eighteenth centuries. The precocious economy, unusual environment, and dynamic intellectual culture of the Dutch Republic in its seventeenth-century Golden Age allowed it to thrive as neighboring societies unraveled in the face of extremes in temperature and precipitation. By tracing the occasionally counterintuitive manifestations of climate change from global to local scales, Degroot finds that the Little Ice Age presented not only challenges for Dutch citizens but also opportunities that they aggressively exploited in conducting commerce, waging war, and creating culture. The overall success of their Republic in coping with climate change offers lessons that we would be wise to heed today, as we confront the growing crisis of global warming.

**Shipwrecked** James Morrison 2020-03-06 *Shipwrecked: Disaster and Transformation in Homer, Shakespeare, Defoe, and the Modern World* presents the first comparative study of notable literary shipwrecks from the past four thousand years, focusing on Homer's *Odyssey*, Shakespeare's *The Tempest*, and Defoe's *Robinson Crusoe*. James V. Morrison considers the historical context as well as the "triggers" (such as the 1609 Bermuda shipwreck) that inspired some of these works, and modern responses such as novels (Golding's *Lord of the Flies*, Coetzee's *Foe*, and Gordon's *First on Mars*, a science fiction version of the *Crusoe* story), movies, television (*Forbidden Planet*, *Cast Away*, and *Lost*), and the poetry and plays of Caribbean poets Derek Walcott and Aimé Césaire. The recurrent treatment of shipwrecks in the creative arts demonstrates an enduring fascination with this archetypal scene: a shipwreck survivor confronting the elements. It is remarkable, for example, that the characters in the 2004 television show *Lost* share so many features with those from Homer's *Odyssey* and Shakespeare's *The Tempest*. For survivors who are stranded on an island for some period of time, shipwrecks often present the possibility of a change in political and social status—as well as romance and even paradise. In each of the major shipwreck narratives examined, the poet or novelist links the castaways' arrival on a new shore with the possibility of a new sort of life. Readers will come to appreciate the shift in attitude toward the opportunities offered by shipwreck: older texts such as the *Odyssey* reveals a trajectory of returning to the previous order. In spite of enticing new temptations, Odysseus—and some of the survivors in *The Tempest*—revert to their previous lives, rejecting what many might consider paradise. Odysseus is reestablished as king; Prospero travels back to Milan. In such situations, we may more properly speak of potential transformations. In contrast, many recent shipwreck narratives instead embrace the possibility of a new sort of existence. That even now the shipwreck theme continues to be treated, in multiple media, testifies to its long-lasting appeal to a very wide audience.

**Shipwreck in the Early Modern Hispanic World** Julio Baena 2022-01-14 *Shipwreck in the Early Modern Hispanic World* examines portrayals of nautical disasters in sixteenth- and seventeenth-century Spanish literature and culture. The essays collected here showcase shipwreck's symbolic deployment to question colonial expansion and transoceanic trade; to critique the Christian enterprise overseas; to signal the collapse of dominant social order; and to relay moral messages and represent socio-political debates.

**The Ashgate Research Companion to Dutch Art of the Seventeenth**

**Century** Wayne Franits 2017-07-05 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 Chinese Atlantic* Sean Metzger 2020-05-05 In *The Chinese Atlantic*, Sean Metzger charts processes of global circulation across and beyond the Atlantic, exploring how seascapes generate new understandings of Chinese migration, financial networks and artistic production. Moving across film, painting, performance, and installation art, Metzger traces flows of money, culture, and aesthetics to reveal the ways in which routes of commerce stretching back to the Dutch Golden Age have molded and continue to influence the social reproduction of Chineseness. With a particular focus on the Caribbean, Metzger investigates the expressive culture of Chinese migrants and the communities that received these waves of people. He interrogates central issues in the study of similar case studies from South Africa and England to demonstrate how Chinese Atlantic seascapes frame globalization as we experience it today. Frequently focusing on art that interacts directly with the sites in which it is located, Metzger explores how Chinese migrant laborers and entrepreneurs did the same to shape—both physically and culturally—the new spaces in which they found themselves. In this manner, Metzger encourages us to see how artistic imagination and practice interact with migration to produce a new way of framing the global.

*Landscape and Religion from Van Eyck to Rembrandt* Boudewijn Bakker 2017-07-05 Offering a corrective to the common scholarly characterization of seventeenth-century Dutch landscape painting as modern, realistic and secularized, Boudewijn Bakker here explores the long history and purpose of landscape in Netherlandish painting. In Bakker's view, early Netherlandish as well as seventeenth-century Dutch painting can be understood only in the context of the intellectual climate of the day. Concentrating on landscape painting as the careful depiction of the visible world, Bakker's analysis takes in the thought of figures seldom consulted by traditional art historians, such as the fifteenth-century philosopher Dionysius the Carthusian, the sixteenth-century religious reformer John Calvin, the geographer Abraham Ortelius and the seventeenth-century poet Constantijn Huygens. Probing their conception of nature as 'the first Book of God' and art as its representation, Bakker identifies a world view that has its roots in the traditional Christian perceptions of God and creation. *Landscape and Religion from Van Eyck to Rembrandt* imposes a new layer of interpretation on the richly varied landscapes of the great masters. In so doing it adds a new dimension to the insights offered by modern art-historical research. Further, Bakker's explorations of early modern art and literature provide essential background for any student of European intellectual history.

*Ink and Light* Andrew Brink 2013-09-01 Claude Lorrain (1600-1682), an eminent seventeenth-century landscape painter, was an equally talented graphic artist. Lorrain's etchings match the mastery and execution of his paintings and yet are largely unrecognized by contemporary collectors and art historians. Andrew Brink, an astute and discriminating art collector, amassed an impressive collection of etchings, engravings, and mezzotints by European master printmakers from the sixteenth century onwards. The keystone works in the Brink Collection, now housed in Guelph, Ontario's Macdonald Stewart Art Centre, are by Claude Lorrain. In *Ink and Light*, Brink positions Lorrain's prints as seminal to the establishment of seventeenth- and eighteenth-century aesthetics in England, which gave rise to the English pictorialism in art and landscape architecture that would have international influence in the nineteenth and twentieth centuries. He discusses the technical and material character of Lorrain's etchings, as well as their connection to literature and philosophy in early modern times. While Brink's main focus is the impact of the etchings, he also looks at paintings and drawings by Lorrain, in addition to works made by other artists after Lorrain. Featuring forty of Claude Lorrain's etchings from the Brink Collection, *Ink and Light* fills a significant gap in British art history by providing a close reading of Lorrain's prints, their reception in England, and the

enduring impact they had on a distinctive British aesthetic.

*9/11 in European Literature* Svenja Frank 2017-11-28 This volume looks at the representation of 9/11 and the resulting wars in European literature. In the face of inner-European divisions the texts under consideration take the terror attacks as a starting point to negotiate European as well as national identity. While the volume shows that these identity formations are frequently based on the construction of two Others—the US nation and a cultural-ethnic idea of Muslim communities—it also analyses examples which undermine such constructions. This much more self-critical strand in European literature unveils the Eurocentrism of a supposedly general humanistic value system through the use of complex aesthetic strategies. These strategies are in itself characteristic of the European reception as the Anglo-Irish, British, Dutch, Flemish, French, German, Italian, and Polish perspectives collected in this volume perceive of the terror attacks through the lens of continental media and semiotic theory.

**The Anthropomorphic Lens** Walter Melion 2014-11-06

Anthropomorphism closely relates to early modern notions of analogy and microcosm. Exploring the tension inherent in such notions, the essays in this volume address the contradictions and tensions, between magical and rational, speculative and practical thought, that anthropomorphism entails.

**Dutch Art** Sheila D. Muller 2013-07-04 An illustrated feast for the eye and intellect *Dutch Art* explores developments in art, art history, art criticism, and cultural history of the Netherlands from the artists' workshops for the Utrecht Dom in 1475 to the latest movements of the 1990s. It is lavishly illustrated with 147 black-and-white photographs and 16 pages in full color. More than 100 internationally recognized scholars, museum professionals, artists, and art critics contributed signed essays to this monumental work, including historians, sociologists, and literary historians.

**Journey through Landscape in Seventeenth-Century Holland: The Haarlem Print Series and Dutch Identity**

The sets of landscape etchings produced in the second decade of the seventeenth century by Claes Jansz. Visscher, Esaias van den Velde, Willem Buytewech, and Jan van de Velde drew on and contributed to a print culture that played a key role in defining "Dutch" landscape. Examination of these printed landscape series as part of a wide-ranging print culture underscores the consistent interrelationship of landscape, history, and politics. To varying degrees, the contemporaneous descriptive geographies, histories, allegorical tableaux, didactic prints, and poetic anthologies considered in this study provide parallels for the prints' serial structure, journey theme, and commemorative motifs. Moreover, as part of a wider enterprise of Dutch self-definition, they provide cultural guidelines for the interpretation of landscape in prints and paintings. Levesque's study of the Dutch seventeenth-century experience of place is two-tiered. She addresses the journey through landscape as an interpretive framework, the spatial structure of knowledge, the benefits of travel from the point of view of humanists, and the growth of a Dutch national self-consciousness expressed through landscape. She also provides a close reading of the structure and motifs in the print series of Claes Jansz. Visscher, Esaias van den Velde, Willem Buytewech, and Jan van de Velde.

**Petrus Christus** Joel Morgan Upton 1990

*John Locke and the Rhetoric of Modernity* Philip Vogt 2008 Philip Vogt reassesses specific aspects of Lockean rhetoric: the theory and use of analogy, the characteristic tropes, the topoi that connected Locke with his original and later audiences.

*Rushing Into Floods* Gunda Windmüller 2012 The dramatic representation of maritime spaces, characters and plots in Restoration and early eighteenth-century English theatres served as a crucial discursive negotiation of a burgeoning empire. This study focuses on staging the sea in a period of growing maritime, commercial and colonial activity, a time when the prominence of the sea and shipping was firmly established in the very fabric of English life. As theatres were re-established after the Restoration, playhouses soon became very visible spaces of cultural activity and important locales for staging cultural contact and conflict. Plays staging the sea can be read as central in representing the budding maritime empire to metropolitan audiences, as well as negotiating political power and knowledge about the other. The study explores well-known plays by authors such as Aphra Behn and William Wycherley alongside a host of more obscure plays by authors such as Edward Ravenscroft and Charles Gildon as cultural performances for negotiating cultural identity and difference in the late seventeenth and early eighteenth centuries.

*The Visible and the Invisible* Daniela Hammer-Tugendhat 2015-03-10 The

book addresses the scientific debates on Rembrandt, Metsu, Vermeer, and Hoogstraten that are currently taking place in art history and cultural studies. These focus mainly on the representation of gender difference, the relationship between text and image, and the emotional discourse. They are also an appeal for art history as a form of cultural studies that analyses the semantic potential of art within discursive and social contemporary practices. Dutch painting of the seventeenth century reflects its relationship to visible reality. It deals with ambiguities and contradictions. As an avant-garde artistic media, it also contributes to the emergence of a subjectivity towards the modern "bourgeois". It discards subject matter from its traditional fixation with iconology and evokes different imaginations and semantizations - aspects that have not been sufficiently taken into account in previous research. The book is to be understood as an appeal for art history as a form of cultural science that analyses the semantic potential of art within discursive and social contemporary practices, and, at the same time, demonstrates its relevance today. Works by Rembrandt, Metsu, Vermeer, Hoogstraten, and others serve as exemplary case studies for addressing current debates in art history and cultural studies, such as representation of gender difference, relationship between text and image, and emotional discourse.

Lucas Cranach the Elder Bonnie Noble 2009-03-16 This book presents Cranach's Reformation painting to a broader audience and explains the pictorial strategies Cranach devised to clarify and interpret Lutheran thought. For specialists in Reformation history, this study offers an interpretation of Cranach's art as an agent of religious change. For historians and students of Renaissance art, this study explores the defining work of a major sixteenth-century artist.

**A Companion to Renaissance and Baroque Art** Babette Bohn 2012-01-02 A Companion to Renaissance and Baroque Art provides a diverse, fresh collection of accessible, comprehensive essays addressing key issues for European art produced between 1300 and 1700, a period that might be termed the beginning of modern history. Presents a collection of original, in-depth essays from art experts that address various aspects of European visual arts produced from circa 1300 to 1700. Divided into five broad conceptual headings: Social-Historical Factors in Artistic Production; Creative Process and Social Stature of the Artist; The Object: Art as Material Culture; The Message: Subjects and Meanings; and The Viewer, the Critic, and the Historian: Reception and Interpretation as Cultural Discourse. Covers many topics not typically included in collections of this nature, such as Judaism and the arts, architectural treatises, the global Renaissance in arts, the new natural sciences and the arts, art and religion, and gender and sexuality. Features essays on the arts of the domestic life, sexuality and gender, and the art and production of tapestries, conservation/technology, and the metaphor of theater. Focuses on Western and Central Europe and that territory's interactions with neighboring civilizations and distant discoveries. Includes illustrations as well as links to images not included in the book.

**Pleasant Places** Walter S. Gibson 2000 "Gibson's multilayered exploration of the rustic landscape enhances our understanding of the Golden Age in Dutch art, and his evocative language recalls a countryside now largely gone. At the same time, this illustrated book gracefully articulates the role of the Dutch rustic landscape in the history of landscape painting."--BOOK JACKET.

**"Framing the Ocean, 1700 to the Present"** Tricia Cusack 2017-07-05 Before the eighteenth century, the ocean was regarded as a repulsive and chaotic deep. Despite reinvention as a zone of wonder and pleasure, it continued to be viewed in the West and elsewhere as "uninhabited", empty space. This collection, spanning the eighteenth century to the present, recasts the ocean as "social space", with particular reference to visual representations. Part I focuses on mappings and crossings, showing how the ocean may function as a liminal space between places and cultures but also connects and imbricates them. Part II considers ships as microcosmic societies, shaped for example by the purpose of the voyage, the mores of shipboard life, and cross-cultural encounters. Part III analyses narratives accreted to wrecks and rafts, what has sunk or floats perilously, and discusses attempts to recuperate plastic flotsam. Part IV plumbs ocean depths to consider how underwater creatures have been depicted in relation to emergent disciplines of natural history and museology, how mermaids have been reimagined as a metaphor of feminist transformation, and how the symbolism of coral is deployed by contemporary artists. This engaging and erudite volume will interest a range of scholars in humanities and social sciences, including art and cultural historians, cultural geographers, and historians of empire,

travel, and tourism.

An Entrance for the Eyes Martha Hollander 2002-03-20 "How refreshing, how absolutely refreshing, to find a book on Dutch painting that asks readers to begin by simply looking. Hollander is faithful to the possibility--so common in painting, so unusual in scholarship--that the paintings are elusive, evasive, unsystematically ambiguous. Doors ajar, windows onto the street, paintings within paintings, half-drawn curtains, blank mirrors, a man's coat hung on a nail: those are the engines of interpretation, and Hollander tells their history lucidly and entirely persuasively."—James Elkins, author of *The Object Stares Back* "Hollander offers fresh and compelling readings of key works by Karel van Mander, Gerard Dou, Nicolaes Maes, and Pieter de Hooch. Very few recent books on Dutch art are as rich as this; and few are written in such lucid, unpretentious prose. What shines forth from every page is a genuine love of the pictures. Here is art history well tempered to the objects it interprets."—Joseph L. Koerner, author of *The Moment of Self-Portraiture in German Renaissance Art* "In recent years, scholars have explored how space signifies in seventeenth-century Dutch art and culture; Hollander's fascinating study is the most comprehensive to date. It examines space--as conceived in the writings of Dutch art theorists, constructed in contemporary architecture, and disposed and made meaningful in the work of Gerard Dou, Nicolaes Maes, Pieter de Hooch, and Karel van Mander. *An Entrance for the Eyes* lays a firm foundation for research on this intriguing and hitherto understudied aspect of Dutch art."—Wayne E. Franits, author of *Paragons of Virtue: Women and Domesticity in Seventeenth-Century Dutch Art*

Joachim Wtewael Anne W. Lowenthal 1995 The Dutch history painter Joachim Wtewael is widely admired for his astonishing small paintings on copper. The Getty Museum's *Mars and Venus Surprised by Vulcan* is one of his finest works in this unusually demanding medium. Though only eight inches high, this Mannerist painting contains eleven figures in three different spaces, captured in a dramatically charged moment from the famous story told by Ovid in his *Metamorphoses*. The author's detailed analysis of Wtewael's painting also serves as a fine introduction to Dutch art of the Golden Age. Illustrated with seventy reproductions of paintings, drawings, etchings, and decorative objects, Anne W. Lowenthal's study ranges over the broad historical and cultural context in which *Mars and Venus* was created.

*Early Modern Knowledge Societies as Affective Economies* Inger Leemans 2020-12-30 *Early Modern Knowledge Societies as Affective Economies* researches the development of knowledge economies in Early Modern Europe. Starting with the Southern and Northern Netherlands as important early hubs for marketing knowledge, it analyses knowledge economies in the dynamics of a globalizing world. The book brings together scholars and perspectives from history, art history, material culture, book history, history of science and literature to analyse the relationship between knowledge and markets. How did knowledge grow into a marketable product? What knowledge about markets was available in this period, and how did it develop? By connecting these questions the authors show how knowledge markets operated, not only economically but also culturally, through communication and affect. Knowledge societies are analysed as affective communities, spaces and practices. Compelling case studies describe the role of emotions such as hope, ambition, desire, love, fascination, adventure and disappointment - on driving merchants, contractors and consumers to operate in the market of knowledge. In so doing, the book offers innovative perspectives on the development of knowledge markets and the valuation of knowledge. Introducing the reader to different perspectives on how knowledge markets operated from both an economic and cultural perspective, this book will be of great use to students, graduates and scholars of early modern history, economic history, the history of emotions and the history of the Low Countries.

**Peasant Scenes and Landscapes** Larry Silver 2012-01-04 Larry Silver investigates the origins of new pictorial types and their media as a phenomenon of sixteenth-century Antwerp and interprets several pictorial genres as he charts their evolution and their role in the development and marketing of individual artistic styles.

**Tempest and Shipwreck in Dutch and Flemish Art** Lawrence Otto Goedde 1989 This innovative study is the first to analyze systematically an important category of Netherlandish seascape--the storm at sea. It addresses the fundamental issues of meaning and purpose that such pictures pose for students of Dutch landscape and, indeed, of all Dutch realism. Bringing together a vast body of imagery and texts never before assembled, Goedde places this imagery within historical and cultural contexts that permit us to enter into the ideas, values, and metaphorical

associations that such pictures held for seventeenth-century viewers. He amplifies this iconographic study with a meticulous and subtle analysis of narrative incident and expressive form that, while respecting the naturalism of the art, reveals its surprisingly conventional and rhetorical character. In particular Goedde links the meaning of Dutch tempest paintings with a rhetorical tradition in Dutch literature. Through his analysis he is able to offer fresh insights not only into these seascapes but into the interpretation of all pre-Romantic landscapes as well. This book is addressed at once to specialists in Dutch art and to a broad group of art historians and scholars concerned with cultural history and the relation of literature to art. It offers a survey of the tempest in art and literature from antiquity to the modern era in order to define the conventional elements of Dutch painting and writing on this theme. An exceptional feature of this study is the author's analysis of the ways conventions encode meaning in both literary and pictorial representations. Explicating these conventional structures and themes in terms of the cosmology of correspondences and of elemental love and strife, Goedde's discussion both encourages and controls metaphorical interpretation of stormsapes. This study also offers an essential historical background to anyone concerned with the picturesque, sublimity, and Romanticism in eighteenth- and nineteenth-century culture because of the importance of the themes of storm and shipwreck in the later period.

**Arcadian Waters and Wanton Seas** Arne Neset 2009 The nineteenth century was the great age of landscape painting in Europe and America. In an era of rapid industrialization and transformation of landscape, pictures of natural scenes were what people wanted most to display in their homes. The most popular and marketable pictures, often degenerating into kitsch, showed a wilderness with a pond or a lake in which obtrusive signs of industry and civilization had been edited out. Inspired by Romantic ideas of the uniqueness of the nation, pictorial and literary art was supposed to portray the «soul» of the nation and the spirit of place, a view commonly adopted by cultural and art historians on both sides of the Atlantic. *Arcadian Waters and Wanton Seas* argues that nationalistic or exceptionalist interpretations disregard deep-rooted iconological traditions in transatlantic culture. Depictions and ideas of nature go back to the classical ideas of Arcadia and Eden in which fountains, ponds, lakes, rivers, and finally the sea itself are central elements. Following their European colleagues, American artists typically portrayed the American Arcadia through the classical conventions. *Arcadian Waters and Wanton Seas* adopts the interdisciplinary and comparative methodological perspectives that characterize American studies. The book draws on art history, cultural history, literature, and the study of the production and use of visual images, and will serve well as a textbook for courses on American studies or cultural history of the Western world.

**Piracy and Privateering in the Golden Age Netherlands** V. Lunsford 2005-06-03 This exciting scholarly work examines Dutch maritime violence in the seventeenth-century. With its flourishing maritime trade and lucrative colonial possessions, the young Dutch Republic enjoyed a cultural and economic pre-eminence, becoming the leading commercial power in the world. Dutch seamen plied the world's waters, trading, exploring, and colonizing. Many also took up pillaging, terrorizing their victims on the high seas and on European waterways. Surprisingly, this story of Dutch freebooters and their depredations remains almost entirely untold until now. *Piracy and Privateering in the Golden Age Netherlands* presents new data and understandings of early modern piracy generally, and also sheds important new light on Dutch and European history as well, such as the history of national identity and state formation, and the history of crime and criminality.

**Artifice and Illusion** Celeste Brusati 1995-11 Samuel van Hoogstraten is familiar to scholars of Dutch art as a talented pupil and early critic of Rembrandt, and as the author of a major Dutch painting treatise. In this book, Celeste Brusati looks at the art, writing, and career of this multifaceted artist. A rich appreciation of one of the most often cited but least understood figures in seventeenth-century Dutch art, this book will interest scholars and students of art history, social history, and visual culture.

**Historical Teleologies in the Modern World** Henning Trüper 2015-09-24 *Historical Teleologies in the Modern World* tracks the fragmentation and proliferation of teleological understandings of history – the notion that history had to be explained as a goal-directed process – in Europe and beyond throughout the 19th and into the 20th century. Historical teleologies have profoundly informed a variety of other disciplines, including modern philosophy, natural history, literature,

humanitarian and religious philanthropism, the political thought and practice of revolution, emancipation, imperialism, colonialism and anti-colonialism, the conceptualization of universal humankind, and the understanding of modernity in general. By exploring the extension and plurality of historical teleology, the essays in this volume revise the history of historicity in the modern period. *Historical Teleologies in the Modern World* casts doubt on the idea that a single, if powerful, conception of time could function as the unifying principle of all modern historicity, instead pursuing an investigation of the plurality of modern historicities and its underlying structures. By bringing together Western and non-Western histories, this book provides the first extended treatment of the idea of historical teleology. It will be of great value to students and scholars of modern global and intellectual history.

**Remembered Words** Alastair Fowler 2021 *Remembered Words* is a selection of Alastair Fowler's essays on genre, realism, and the emblem (three interrelated subjects), published over six decades. It offers readers a way to arrive at a sense of how approaches to these subjects have changed over that period. Specifically, it shows how genre has come to be understood in terms of family resemblance theory.

*Remembered Words* argues that realism can be seen as altering historically, so that Renaissance realism, for example, differs from those of later periods. Similar changes are traced in the emblem, which Fowler shows to be not only a particular genre, but an element of various kinds of realism. Famous passages in ancient literature are remembered in the familiar emblems of the Renaissance; and Renaissance emblems form the basis of metaphors in later literature. Meanwhile, the general approach of the critic and the reader has been altering over the years—as becomes evident when one takes into account the time-scale of sixty years (an unusually long working life for a critic). Modern theoretical approaches—which are often casually regarded as self-evident—may appear less inevitable and more arbitrary. This is not to say that they are necessarily wrong, just that they need to be argued for. *Remembered Words* is intended for senior undergraduates and for graduate students, who may use it to form ideas of Fowler's approach and that of his contemporaries and predecessors over the last half century.

**The Republican Alternative** André Holenstein 2008 *The Republican Alternative* seeks to move beyond the mere notion of scholarly inquiry into the republic—the subject of recent rediscovery by political historians interested in Europe's intellectual heritage—by investigating the practical similarities and differences between two early modern republics, as well as their self-images and interactions during the turbulent seventeenth and eighteenth centuries. Among the world's most economically successful societies, Switzerland and the Netherlands laid much of the foundation for their prosperity during the early modern period discussed here. This volume attempts to clarify the special character of these two countries as they developed, including issues of religious plurality, the republican form of government, and an increasingly commercially-driven agrarian society.

**Sea Fortune** Burkhardt Wolf 2020-10-12 *Sea fortune* has always been an issue of good faith and good navigation. While in antiquity, fortuna gubernatrix was praised for shielding the seaborne trade, in the Renaissance fortuna symbolized the conquest of chance and danger. Under such auspices, while relying on risk technologies modern seafaring has never lost its adventurous dimension. Understanding their origin remains a challenge for the history of science and the history of literature.

**Travel, Tourism, and Identity** Gabriel R. Ricci 2017-09-29 *Travel, Tourism and Identity* addresses the psychological and social adjustments that occur when people make contact with others outside their social, cultural, or linguistic groups. Whether such contact is the result of tourism, seeking exile, or relocating abroad, the volume's contributors demonstrate how one's identity, cultural assumptions, and worldview can be brought into question. In some cases, the traveller finds that bridging the social and cultural gap between himself and the new society is fairly easy. In other cases, the traveller discovers that reorienting himself requires absorbing a new cultural history and traditions. The contributors argue that making these adjustments will surely enhance the traveller's or tourist's experience; otherwise the traveller or tourist will be at risk of becoming a marginalized figure, one disconnected from the society that surrounds him. This latest volume in the *Culture & Civilization* series features a collection of essays on travel and tourism. The essays cover a range of topics from historical travels to modern social identities. They discuss ancient travels, contemporary travels in Europe, Africa and sustainable eco-tourism, and the politics of tourism. Essays also address experiences of Grenada's "Spice Island" identity, and

the effects of globalization and migrations on personal identity. *The Routledge Companion to Marine and Maritime Worlds 1400-1800* Claire Jowitt 2020-05-21 The Routledge Companion to Marine and Maritime Worlds, 1400–1800 explores early modern maritime history, culture, and the current state of the research and approaches taken by experts in the field. Ranging from cartography to poetry and decorative design to naval warfare, the book shows how once-traditional and often Euro-chauvinistic depictions of oceanic ‘mastery’ during the early modern period have been replaced by newer global ideas. This comprehensive volume challenges underlying assumptions by balancing its assessment of the consequences and accomplishments of European navigators in the era of Columbus, da Gama, and Magellan, with an awareness of the sophistication and maritime expertise in Asia, the Arab world, and the Americas. By imparting riveting new stories and global perceptions of maritime history and culture, the contributors provide readers with fresh insights concerning early modern entanglements between humans and the vast, unpredictable ocean. With maritime studies growing and the ocean’s health in decline, this volume is essential reading for academics and students interested in the historicization of the ocean and the ways early modern cultures both conceptualized and utilized seas.

Shifting Priorities Nanette Salomon 2004 This ground-breaking book offers the first sustained examination of Dutch seventeenth-century genre painting from a theoretically informed feminist perspective. Other recent works that deal with images of women in this field maintain the paradoxical combination of seeing the images as positivist reflections of “life as it was” and as emblems of virtue and vice. These reductionist practices deprive the works of their complex nature and of their place in visual culture, important frameworks that the book attempts to restore to them. Salomon expands the possibilities for understanding both familiar and unfamiliar paintings from this period by submitting them to a wide range of new and provocative questions. Paintings and prints from the first half of the century through to the second are analyzed to understand the changing social roles and values attributed to the sexes as they were introduced and reflected in the visual arts.

**Art Information and the Internet** Lois Swan Jones 2013-12-16 In the first book of its kind, art information expert Lois Swan Jones discusses how to locate visual and textual information on the Internet and how to evaluate and supplement that information with material from other formats--print sources, CD-ROMS, documentary videos, and microfiche sets--to produce excellent research results. The book is divided into three sections: Basic Information Formats; Types of Websites and How to Find Them; and How to Use Web Information. Jones discusses the strengths and limitations of Websites; scholarly and basic information resources are noted; and search strategies for finding pertinent Websites are included. Art Information and the Internet also discusses research methodology for studying art-historical styles, artists working in various media, individual works of art, and non-Western cultures--as well as art education, writing about art, problems of copyright, and issues concerning the buying and selling of art. This title will be periodically updated.

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