Diminutive marvels of artistry and fine craftsmanship, portrait miniatures reveal a wealth of information within their small frames. They can tell tales of cultural history and biography, of people and their passions, of evolving tastes in jewelry, fashion, hairstyles, and the decorative arts. Unlike many other genres, miniatures have a tradition in which amateurs and professionals have operated in parallel and women artists have flourished as professionals. This richly illustrated book presents approximately 180 portrait miniatures selected from the holdings of the Cincinnati Art Museum, the largest and most diverse collection of its kind in North America. The book stresses the continuity of stylistic tradition across Europe and America as well as the vitality of the portrait miniature format through more than four centuries. A detailed catalogue entry, as well as a concise artist biography, appears for each object. Essays examine various aspects of miniature painting, of the depiction of costume in miniatures, and of the allied art of hair work.

This richly illustrated and interdisciplinary study examines the commercial mediation of royalism through print and visual culture from the second half of the seventeenth century. The rapidly growing marketplace of books, periodicals, pictures, and material objects brought the spectacle of monarchy to a wide audience, saturating spaces of daily life in later Stuart and early Hanoverian England. Images of the royal family, including portrait engravings, graphic satires, illustrations, medals and miniatures, urban signs, playing cards, and coronation ceramics were fundamental components of the political landscape and the emergent public sphere. Koscak considers the affective subjectivities made possible by loyalist commodities; how texts and images responded to anxieties about representation at moments of political uncertainty; and how individuals decorated, displayed, and interacted with pictures of rulers. Despite the fractious nature of party politics and the appropriation of royal representations for partisan and commercial ends, print media, images, and objects materialized emotional bonds between sovereigns and subjects as the basis of allegiance and obedience. They were read and re-read, collected and exchanged, kept in pockets and pasted to walls, and looked upon as repositories of personal memory, national history, and political reverence.

Featuring pieces from the V&A's collection, which contains some of the finest examples in existence, The Portrait Miniature in England reveals aspects of miniatures usually hidden from view, using details and enlargements to show the extraordinary techniques used. The book also looks into the world of the miniaturists themselves, tracing close family ties and the passing on of traditions and techniques, as well as tackling issues surrounding the miniature's place in contemporary perceptions of art.
An exciting collection of essays on English Renaissance literature and culture, this book contributes substantially to the contemporary renaissance in historical modes of critical inquiry."--Margaret W. Ferguson, Columbia University

Publisher Description (unedited publisher data) In this volume of interdisciplinary essays, leading scholars examine the radical tradition in British literary culture from the English Revolution to the French Revolution. They chart continuities between the two periods and examine the recuperation of ideas and texts from the earlier period in the 1790s and beyond. Contributors utilize a variety of approaches and concepts: from gender studies, the cultural history of food and diet and the history of political discourse, to explorations of the theatre, philosophy and metaphysics. This volume argues that the radical agendas of the mid-seventeenth century, intended to change society fundamentally, did not disappear throughout the long eighteenth-century only to be resuscitated at its close. Rather, through close textual analysis, these essays indicate a more continuous transmission. Library of Congress subject headings for this publication: English literature 18th century History and criticism, Radicalism in literature, English literature Early modern, 1500-1700 History and criticism, English literature 19th century History and criticism, Revolutionary literature, English History and criticism, Politics and literature Great Britain History, Radicalism Great Britain History.

A constellation of new essays on authorship, politics and history, British Women's Writing in the Long Eighteenth Century: Authorship, Politics and History presents the latest thinking about the debates raised by scholarship on gender and women's writing in the long eighteenth century. The essays highlight the ways in which women writers were key to the creation of the worlds of politics and letters in the period, reading the possibilities and limits of their engagement in those worlds as more complex and nuanced than earlier paradigms would suggest. Contributors include Norma Clarke, Janet Todd, Brian Southam, Harriet Guest, Isobel Grundy and Felicity Nussbaum. Published in association with the Chawton House Library, Hampshire - for more information, visit http://www.chawton.org/

This volume brings together new work on the image of the nation and the construction of national identity in English literature of the seventeenth century. The chapters in the collection explore visions of British nationhood in literary works including Michael Drayton and John Selden's Poly-Olbion and Andrew Marvell's Horatian Ode, shedding new light on topics ranging from debates over territorial waters and the free seas, to the emergence of hyphenated identities, and the perennial problem of the Picts. Concluding with a survey of recent work in British studies and the history of early modern nationalism, this collection highlights issues of British national identity, cohesion, and disintegration that remain undeniably relevant and topical in the twenty-first century. This book was originally published as a special issue of the journal, The Seventeenth Century.

First published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

Overturning the common characterization of Seventeenth Century English prose romance as an exhausted, imitative genre with little bearing on the evolution of the novel, this book argues that early modern romance was a central forum for exploring the newly pressing moral-philosophical and political problem of self-interest.

The Royal Collection contains a comprehensive group of miniatures. This catalogue describes the portrait miniatures dating from the origins of the art in the 1520s up to the end of the 17th century. Over 450 examples are included, and each is reproduced in colour, and most are actual size. The catalogue contains work by Lucas Horenbout, Hans Holbein the Younger, Nicholas Hilliard, Isaac Oliver, John Hoskins, Jean Petitot, Samuel Cooper and Charles Boit. There are portraits of virtually every sovereign from Henry VII to Queen Anne; Louis XIV and his court are well-represented, as is the house of Brunswick-Luneberg. There are likenesses too of major literary and religious figures of the period, as well as people associated with major historical events.
Provides a comprehensive and entertaining account of the vitality and variety of achievement in seventeenth-century English poetry. Revised and up-dated throughout, Dr Parfitt has added new material on poets as varied as Marvell and Traherne. There is also a completely new chapter on women poets of the seventeenth century which considers the significant contributions of writers such as Katherine Philips and Margaret Cavendish. The proven quality and success of Dr Parfitt's survey makes this the essential companion for the teacher and student of seventeenth-century verse.

Nineteenth-century American authors, critics, and readers believed that biography had the power to shape individuals' characters and to help define the nation's identity. In an age predating radio and television, biography was not simply a genre of writing, says Scott Casper; it was the medium that allowed people to learn about public figures and peer into the lives of strangers. In this pioneering study, Casper examines how Americans wrote, published, and read biographies and how their conceptions of the genre changed over the course of a century. Campaign biographies, memoirs of pious women, patriotic narratives of eminent statesmen, "mug books" that collected the lives of ordinary midwestern farmers—all were labeled "biography," however disparate their contents and the contexts of their creation, publication, and dissemination. Analyzing debates over how these diverse biographies should be written and read, Casper reveals larger disputes over the meaning of character, the definition of American history, and the place of American literary practices in a transatlantic world of letters. As much a personal experience as a literary genre, biography helped Americans imagine their own lives as well as the ones about which they wrote and read.

Culture does not become 'culture' until it is consumed. This is a radical new interpretation of early modern social history by leading specialists from North America and Europe, who explore a wide variety of topics.

Narrative Mourning explores death and its relics as they appear within the confines of the eighteenth-century British novel. It argues that the cultural disappearance of the
dead/dying body and the introduction of consciousness as humanity's newfound soul found expression in fictional representations of the relic (object) or relict (person). In the six novels examined in this monograph—Samuel Richardson's Clarissa and Sir Charles Grandison; Sarah Fielding's David Simple and Volume the Last; Henry Mackenzie's The Man of Feeling; and Ann Radcliffe's The Mysteries of Udolpho—the appearance of the relic/relict signals narrative mourning and expresses (often obliquely) changing cultural attitudes toward the dead. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

This study aims to overturn 20th-century criticism that cast the English virtuosi of the 17th and early 18th centuries as misguided dabblers, arguing that they were erudite individuals with solid grounding in the classics, deep appreciation for the arts and sincere curiosity about the natural world.

"Most often, portrait miniatures were painted in watercolor on thin disks of ivory. They were sometimes worn as jewelry, sometimes framed to be viewed privately. Many were painted by specialists, although renowned easel artists - including Benjamin West, John Singleton Copley, and Charles Willson Peale - also created them to commemorate births, engagements, marriages, deaths, and other joinings or separations. The book traces the development of this exquisite art form, revealing the close ties between the history of the miniature and the history of American private life."--BOOK JACKET.

Art and Diplomacy is the study of decorative art employed by the English Crown to enhance royal letters to Russia and the Far East in the seventeenth-century.

Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium, designed for art historians, conservators, conservation scientists, and museum curators worldwide, was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangkas. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.

The Salvator Mundi is the first Leonardo painting to be discovered for over a century. Following its re-emergence, it played a leading role in the landmark Leonardo exhibition at the National Gallery in London in 2011, after which it was purchased by a Russian oligarch. In 2017 it was auctioned by Christie's in New York, fetching the world record price of $450m, and now forms part of the collection of Louvre Abu Dhabi. The Salvator Mundi may be seen as the devotional counterpart to the Mona Lisa, having an extraordinary, communicative presence. The artist has reformed the very traditional subject matter in a number of ways. The elusiveness of Christ's expression suggests his spiritual origins beyond the world of the senses. The traditional sphere of the earth has been transformed into a rock-crystal orb and signifies a crystalline sphere of the heavens. In addition to its spiritual dimension, the image exploits Leonardo's optical knowledge and his growing sense of the illusiveness of seeing. Only the blessing hand is in reasonably sharp focus, with his features softly veiled. The scintillating curls of his hair are characterised in line with his theory that the physics of the curling of hair is analogous to vortex motion in water. This book looks at evidence of Leonardo's Salvator Mundi in the collections of Charles I and Charles II. It explores the appraisal of works by Leonardo at the Stuart courts, and proposes that how works attributed to Leonardo were first encountered and understood in seventeenth-century Britain would shape the wider evolution of Leonardo as a cultural icon. This volume gives a dramatic first-hand account of the modern-day discovery of the painting, from its purchase in a minor New Orleans auction house, to the cleaning of the picture that would disclose it as Leonardo's startling original, and the research processes that would uncover illustrious and obscure former owners. The book presents the definitive study of the new masterpiece.

A Poetry of Things considers how cultural objects were used by poets in the years around 1600 - a time of social and economic crisis, but also of remarkable artistic and literary production.
This is the first comprehensive survey of England's unique contribution to the art of the Renaissance: the portrait miniature. Arising out of the technical traditions of medieval manuscript illumination and inspired by the art of the Valois court, the portrait miniature, or limning (from 'illumination') as it was then called, was to remain for a century the ideal vehicle for the expression of the cult of the Crown, an art form peculiarly suited to the ruling classes of post-Reformation England." -- Book jacket.

Women in early modern Britain and colonial America were not the weak husband- and father-dominated characters of popular myth. Quite the reverse, strong women were the norm. They exercised considerable influence as important agents in the social, economic, religious and cultural life of their societies. This book shows how women on both sides of the Atlantic, while accepting a patriarchal system with all its advantages and disadvantages, contrived to carve out for themselves meaningful lives. Unusually it concentrates not only on the making and meaning of marriage, but also upon the partnership between men and women. It also looks at the varied roles that women played both inside and outside marriage during the key period 1500-1760. Women emerge as partners, patrons, matchmakers, investors and network builders.

Illustrating the Past is a study of the status of visual and verbal media in early modern English representations of the past. It focuses on general attitudes towards visual and verbal representations of history as well as specific illustrated books produced during the period. Through a close examination of the relationship of image to text in light of contemporary discussions of poetic and aesthetic practice, the book demonstrates that the struggle between the image and the word played a profoundly important role in England's emergent historical self-awareness. The opposition between history and story, fact and fiction, often tenuous, provided a sounding board for deeper conflicts over the form in which representations might best yield truth from history. The ensuing schism between poets and historians over the proper venue for the lessons of the past manifested itself on the pages of early modern printed books. The discussion focuses on the word and image relationships in several important illustrated books printed during the second half of the sixteenth century-including Holinshed's Chronicles (1577) and Foxe's Book of Martyrs (1563, 1570)-in the context of contemporary works on history and poetics, such as Sir Philip Sidney's Apology for Poetry and Thomas Blundeville's The true order and Method of wryting and reading Hystories. Illustrating the Past specifically answers two important questions concerning the resultant production of literary and historical texts in the period: Why did the use of images in printed histories suddenly become unpopular at the end of the sixteenth century? and What impact did this publishing trend have on writers of literary and historical texts?

Explores the poetry of the Renaissance, from Dunbar in the late 15th century to the Songs and Sonnets of John Donne in the early 17th. The book offers more than the wealth of literature discussed: it is a pioneering work in its own right, bringing the insights of contemporary literary and cultural theory to an overview of the period.

Rachel Trubowitz connects changing 17th century English views of maternal nurture to the rise of the modern nation, especially between 1603 and 1675.

A team of renowned scholars examines how sacred art and artefacts responded to the demands of a world stage in the age of reform, demonstrating the significance of religious systems for a global art history.

This publication is a complete catalogue of 17th-century miniatures in the national collection at the Victoria and Albert Museum. It offers a full account of the physical construction of the miniatures, setting each object in its historical context both in terms of the artist's oeuvre and of the portraiture of the known sitters.

Introduced by a brief examination of the anonymous seventeenth-century miniature painting used on the book's jacket and frontispiece, essays in Resurrecting Elizabeth I in Seventeenth-Century England combine literary and cultural analysis to show how and why images of Elizabeth Tudor appeared so widely in the century after her death and how those images were modified as the century progressed. The volume includes work by Steven W. May (on quotations and misquotations of Elizabeth's own words), Alan R. Young (on the Phoenix Queen and her successor, James I), Georgianna Ziegler (on Elizabeth's goddaughter, Elizabeth of Bohemia), Jonathan Baldo (on forgetting Elizabeth in Henry VIII), Lisa Gim (on Anna Maria van Schurman and Anne Bradstreet's visions of Elizabeth as an exemplary woman), and Kim H. Noling (on
Cervantes in Seventeenth-century England garners well over a thousand English references to Cervantes and his works, thus providing the fullest and most intriguing early English picture ever made of the writings of Spain's greatest writer. Besides references to the nineteen books of Cervantes's prose available to seventeenth-century English readers (including four little-known abridgments), this new volume includes entries by such notable writers as Ben Jonson, John Fletcher, William Wycherley, Aphra Behn, Thomas Hobbes, John Dryden, and John Locke, as well as many lesser-known and anonymous writers. A reader will find, among others, a counterfeiter, a midwife, an astrologer, a princess, a diarist, and a Harvard graduate. Altogether this broad range of writers, famed and forgotten alike, brings to light not only sectarian and political tensions of the day, but also glimpses of the arts-of weaving, singing, acting, engraving, and painting. Even dancing, for there was a dance called the "Sancho Panzo". The volume opens with a wide-ranging Introduction that among other things traces the English reception of both Cervantes's Don Quixote and his Novelas ejemplares, including the part they played in English drama. In the main body of the work, individual items are arranged chronologically by year and, within that framework, alphabetically by author, thus providing little-known seventeenth-century evidence regarding the nature and breadth of British interest in Cervantes in various decades. Thorous annotation helps readers to place individual entries in their historical, social, political, and in some instances religious contexts. The volume includes twenty-nine germane seventeenth-century pictures, an index of references to chapters in Don Quixote, and a full bibliography and index.

A catalog of the museum's collection of some 300 European portrait miniatures dating from the early 16th to the mid-19th centuries. Each piece is described in detail and illustrated with bandw and color photos. Includes an overview of the history of miniature painting, notes on artists, and indices of artists, collectors, makers, and sitters.

In the last decade of his life, Anthony van Dyck (1599-1641) undertook a printmaking project that changed the conventions of portraiture. In a series later named the Iconography, he portrayed artists alongside kings, courtiers, and diplomats—a radical departure from preexisting conventions. He also depicted his subjects in novel ways, focusing on their facial features often to the exclusion of symbolic costumes or props. In addition to illustrating approximately 60 works by Van Dyck and other artists from his era—particularly Rembrandt—this catalogue traces the artist's influence over hundreds of years. Showcasing both 17th century portraits in a variety of media and portrait prints by a wide range of artists spanning the 16th through the 20th centuries—including Albrecht Dürer, Hendrick Goltzius, Francisco de Goya, Edgar Degas, and Jim Dine—the book demonstrates the indelible mark that Van Dyck left on the genre.