


---

This is the **accepted version** of the review:

Font Paz, Carme. «Review products». *Renaissance Quarterly*, Vol. 76  
Núm. 3 (2023), p. 1083-1084. 2 pàg. Cambridge University Press. DOI  
10.1017/rqx.2023.422

---

This version is available at <https://ddd.uab.cat/record/293710>

under the terms of the  <sup>IN</sup>COPYRIGHT license

*Prints as Agents of Global Exchange, 1500-1800.* Heather Madar, ed.  
Visual and Material Culture, 1300-1700. Amsterdam: Amsterdam University Press, 2021.  
322 pp. €109.

The circulation of European printed images across cultural boundaries in the East and South has been well-trodden territory since Aby Warburg's theorization on the transmission of classical traditions brought to light the importance of hybrid forms of migratory paths. Still, scholarship has not paid due attention to the multiplicity of appropriations working in multiple directions in the integration of European art in the East. This change of perspective configures the main argumentative line in Heather Madar's collection of essays, expanding the premise of Elizabeth Eisenstein's revolution of printmaking to include visual materials arriving in Europe and those which did not necessarily travel to faraway lands for missionary purposes. The collection's premise that texts and prints were adapted, and not simply adopted by recipients, understands reception as being an ever-active form of cultural assimilation that resists rigidity. Madar proposes an "horizontal model of cross-cultural study, rather than a hierarchical, vertical one that prioritizes Europe" (p. 20). With these coordinates in mind, each of the nine chapters in the book looks either East or South in ways that reveal unpredictable forms of adaptation. Chapter one, by Saleema Waraich, examines the re-contextualization in Mughal environments of Western prints of the late sixteenth and early seventeenth that feature the female body. An Islamic empire that controlled the greater part of South Asia in the early modern period, Waraich shows how early Mughan representations of European women, inspired mainly by European prints, entailed negotiations over the court own's image regarding the Western "other" as represented in the female body. Chapter two by Heather Madar explores sixteenth-century printed series of Ottoman sultan portraits by European artists as well as those produced within an Ottoman context, and the manner in which these contributed to the development of Ottoman sultan portraiture on a multi-lateral drive

of visual exchanges between Renaissance Europe and the Ottoman Empire which began only a few decades after the invention of engravings. This trend is explored further in Chapter three by Kristel Smentek through the work of the eighteenth-century French collector Pierre-Jean Mariette (1694-1774), who drawn by a Persian album or *muraqqa* he found in the royal library in Paris he recognized similarities between his own practice as a collector and those of the Persian compiler. A similar pattern is shown in Chapter four by Sylvie L. Merian in her analysis of Dutch prints used as models by Armenian artists in the Near East, paying attention to the heavily illustrated printed books reaching Armenia from Europe and the first Bible printed in Armenian language in Amsterdam in 1666. Chapter five by Yoshimi Orii transports us to the wealth of adaptations by Japanese novices and believers of the Jesuit prints reaching early modern Japan, often surreptitiously and without ecclesiastical supervision, which favored some unique adaptations of lived spirituality in the period. Raphaële Preisinger in Chapter six rejects the notion that the iconography of the Virgin of Guadalupe in Mexico developed from European prints circulating in the New World. Instead, she traces visual traditions and discursive contexts from which Tepeyac painting emerged, pointing to an earlier Virginal cult. The portraying of indigenous culture in Catholic education materials is explored by Linda Báez and Emilie Carreón in Chapter seven as seen from the perspective of the Humanist Diego de Valadés and his method of *ars memorativa* in the engravings he used for conversion. Alexandre Ragazzi delves into the actual plastic models and art practices of engraving by the Italian artist Matteo Pérez de Alecio before moving to Lima. Chapter nine by Corinna T. Gallori closes the volume with a discussion on the role of prints in the crafting of Mexican feather mosaics, a cultural artifact in which Christian images combined with a native craft technique that modified the visual source through texture. The variety of case studies included in this thought-provoking collection, sometimes too minute in unfamiliar details, is rich in illustrations and unexpected connections between

printmaking techniques, historical opportunity and ideology. It reveals the undervalued role of visual printed matter in the reshuffling of cultural artefacts in ways that challenge our European-centered vision of the transmission and reception of ideas.

Carme Font-Paz, *Universitat Autònoma de Barcelona*