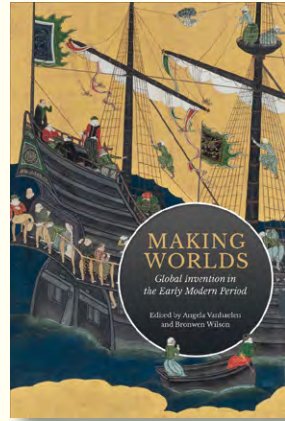


narratives of Canadian art history—histories frequently siloed by the constraints of academic canons and Canada’s expansive geography. The publication draws compelling connections between large-scale, site-specific commissions for public and corporate architectural environments and speculative studio practices aimed at museum and gallery presentations and markets. It foregrounds discussions of artist co-operatives, the production of functional objects such as clothing, quilts, and blankets, and the shaping of European and Indigenous textile traditions by innovation and cultural exchange. The book acknowledges the co-existence of colonialism and Indigeneity, self-taught and community-based practices, and areas of academic specialization. The editors have assembled a collection of texts that model how a range of writing and research styles can come together to illuminate an art historical area of study as broad and rich as that defined by *Prairie Interlace*. By foregrounding the Prairie region, a hitherto under-researched site of textile innovation, *Prairie Interlace* not only recovers generations of influential practitioners but also sets a precedent for region-to-region connectivity, opening new methodological pathways for re-examining textile practices across the country.

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Angela Vanhaelen and Bronwen Wilson, eds.  
*Making Worlds: Global Invention in the Early Modern Period*

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/ *Justina Spencer* /

*Making Worlds: Global Invention in the Early Modern Period*, edited by art historians Angela Vanhaelen and Bronwen Wilson, is a diverse and carefully selected collection of fourteen essays on the history of globalization, exploring works of art, artistic practices, and natural philosophies that traverse national boundaries. The book offers a counterpoint to the destruction wreaked by globalization and colonialism in the early modern period by focusing on the resilience of Indigenous cultures and the creativity borne of cross-cultural contact. *Making Worlds* is an important contribution to early modern globalization in its interdisciplinary scope and varied range of material.

The methodological strategy of each chapter extends beyond interest in cultural hybridity or attempts to prove how one culture’s practices informed another’s. Instead, each case study demonstrates how moments of cross-cultural interaction spurred novel thought about how the world was not only pictured, but also made. The volume represents an ambitious and nuanced contribution to a robust recent body of scholarship on the project of worldmaking in the early modern period, which includes Ayesha Ramachandran’s *The Worldmakers: Global Imaging in Early Modern Europe* (2015),

and on the movement of objects as a result of globalization, as seen in Anne Gerritsen and Giorgio Riello's *The Global Lives of Things: The Material Culture of Connections in the Early Modern World* (2016). Significantly, *Making Worlds* responds to the rallying cry put forth in Daniel Savoy's *The Globalization of Renaissance Art: A Critical Review* (2017) to jettison the Eurocentric binary commonly reified between Western and non-Western creative practices in order to foreground how culturally interconnected and interdependent early modern visual culture was.

*Making Worlds* developed out of a series of three interdisciplinary conferences held at the University of California Los Angeles in 2018 and 2019 and offers cross-disciplinary essays by prominent international scholars of art history, history, anthropology, English literature, and theatre and performance studies. The essays are organized into three thematic sections: "Material Flows," "In-Between Spaces," and "Other Worlds." Vanhaelen and Wilson adopt Jean-Luc Nancy's theoretical framework of "mondialization" from *The Creation of the World or Globalization* (2007) and its emphasis on the generative and degenerative characteristics of worldmaking. While globalization often implies a homogenizing force, mondialization, by contrast, emphasizes the uneven, multifaceted, and often conflict-ridden nature of global relationships and interactions.

"Material Flows" examines practices, styles, and materials that traverse the boundaries of national or geographical borders. "The Early Modern Fold: Pleated Media in Japan's Encounter with Europe," by art historian Kristopher W. Kersey, convincingly argues that folded media—books, screens, and fans—were the primary means by which knowledge of early modern Japan spread throughout the world. He notes how scholarship on interactions between Western Europe and Japan consistently holds that *nanban* screens were the first works of art to picture moments of cross-cultural contact. Kersey proves that it is, instead, on a folding fan attributed to Kano Soshu that we find the first depictions of such contact (and of Christian proselytization). The fan, created in 1576, depicts a streetscape focused on the Church of Our Lady of the Assumption in Kyoto (27). What follows is a compelling account of the mysteries surrounding the

movement of Japanese fans to Europe and the robust market for them that unfolded. Kersey explains how the shape of pleated fans relates to the format of conic cartographic projections, the predominant strategy for depicting the earth's surface from antiquity until the early modern period (43).

Another chapter by historian Benjamin Schmidt explores the ceremony of *e-fumi* in seventeenth-century Japan, which was used to persecute Christians. Suspected Japanese Christians were asked to stomp or tread on Christian imagery to publicly prove their non-belief. Schmidt's analysis deftly shows how even after the Tokugawa *bakufu* (shogunate) was established, Christian iconography still held profound sway in Japan, and how its desecration became a productive means of coerced confession. Schmidt's analysis focuses on the "visceral anxiety" of the Christians asked to tread on images of the Virgin or Crucifixion. Japanese officials recorded physical symptoms of these crises of faith, such as sweating, crying, and shaking, as indications of furtive Christianity. This emphasis on resistance and the role of material culture in supporting or exposing such resistance exemplifies the aims of the book. The concluding chapter of the first section, humorously titled "Eggs, Cheese, and Francis Bacon," by literary theorist Helen Smith, is a remarkable analysis of worldmaking via a rumination on the ordinary egg. Smith shows how eggs are at one time common and at other times rare, pictured in still life paintings as simple food and collected as marvels in cabinets of curiosity. Smith centres her analysis on two modern thinkers, Margaret Cavendish and Francis Bacon, and demonstrates how the common egg and cheese were subjects of serious philosophical contemplation about the formation of the earth itself. Smith shows how the philosophers were struck by the mutability of these substances, and how, in the case of eggs, all living creatures originate from some form of embryonic yolk. What follows is a unique appraisal of the role of the domestic and the gastronomic in cosmogony, seen through the space of the kitchen as a site of philosophical experimentation and contemplation.

The second section, "In-Between Spaces," focuses on case studies that foreground objects, practices, and peoples in motion, with topics including the processes of migration and the importing

and exporting of foreign and indigenous goods. For example, Emine Fetvacı's chapter, "The World Contained in an Imperial Ottoman Album," examines the Ottoman *Album of the World Emperor* (ca. 1614–16), produced for Sultan Ahmed I by his courtier Kalender Pasha. The album is replete not only with imagery of foreign peoples beyond the Ottoman Empire, but also with works of art from foreign visual traditions: European prints, Safavid paintings, and Iranian calligraphy. Fetvacı's analysis underscores the global pretensions the album demonstrates, and how Pasha encouraged visual comparison between the people pictured, be they Mughal, Ottoman, Safavid, or Western European. Through close visual analysis of the arrangement of the diverse figures in the folios, Fetvacı shows how the album instigates a "comparative gaze" (261). Even if the figures are differentiated in dress and appearance and separated by frames, they are positioned strategically to appear as if they are interacting, creating an imagined world of cosmopolitan exchange. This is one of the more lavishly illustrated chapters, and thankfully the album folios have been reproduced in colour.

English literary scholar Patricia Badir's final chapter in this section analyses the contentious legal history of early modern collecting within the context of present-day institutional politics. In 1960, the University of British Columbia opened the Rare Books and Special Collections (RBSC) Library. As part of the inauguration of this new collection, the Folger Shakespeare Library handed over on "indefinite loan" a set of four Shakespeare Folios, providing UBC's library a level of prestige on par with institutional giants such as the Bodleian. In a striking turn of events, the Folios were recalled to the Folger twenty-five years later in 1986. The decision to do so, argues Badir, is just as mysterious as the loan to UBC itself. However, she puts forth a convincing argument that the folio was one of many other Folger artefacts loaned and strategically scattered across North America in the 1960s due to concerns over nuclear threat. Once the political climate shifted and the threat of nuclear attack faded, such loans were reneged. Badir's chapter is a fascinating account of the politics of institutional loaning practices in the context of the Cold War and provides the volume with a page-turning case study that will undoubtedly thrill those who

spend significant amounts of time in rare books collections perusing early modern archival material. The case study, while distinct in approach from others in this volume, underscores how early modern objects continue to intervene and determine world-making, cropping up at critical junctures in geo-political history.

The third and final section, "Other Worlds," comprises scholarship on imaginary, utopian, or astronomical spaces. Lyle Massey's eco-critical chapter, "Ascetic Ecology: Landscape of a Desert Saint," is a distinctive examination of hagiographic imagery. Massey analyzes four paintings of the life of Saint Jerome by Giovanni Bellini and convincingly argues that his studious depictions of the desert—while not geographically accurate—demonstrate a belief in the spiritual nature of arid terrain. Her analysis shows how Bellini anthropomorphizes the desert to underscore its import as a site for spiritual awakening, solitude, and study. The concluding chapter, "Unease with the Exotic: Ambiguous Responses to Chinese Material Culture in the Dutch Republic," by art historian Thijs Weststeijn, demonstrates how the wealth and abundance of Chinese goods that circulated in the Dutch Golden Age, including porcelain and tea, simultaneously stirred xenophobic anxieties *and* excited tastes. Weststeijn skillfully argues that despite the ubiquity of porcelain, it was not frequently written about in seventeenth-century Holland. Through an examination of Dutch emblem books and commentary by the reformer John Calvin, who was especially critical of trade with Asia, Weststeijn demonstrates that cultural anxieties about foreign trade often centered on the fear that empires rampant with imported luxuries are likely to crumble. Weststeijn points to Calvin's commentary on Isaiah 2:12–16, in which he warns that pursuing "superfluous enjoyments" will provoke God's ire (447–49). Weststeijn further notes how the fervor for porcelain was a predominantly female pastime, which rendered it socially denigrated. The chapter addresses the often-conflicting views of the Dutch people on foreign trade, which was expressed in their fears that the burgeoning interest in tea drinking (a Chinese import) signified cultural and moral corruption. Weststeijn's chapter fittingly concludes the anthology, as he explores the Dutch people's vacillating and ambivalent relationship to

trade—their reliance, fascination, fear, and denigration of it. This focus is representative of the nuanced approach towards mondialization that the editors advocate for in their introduction.

A key strength of the book is its emphasis on how visual and material culture created through cultural contact is often ambiguously received. Through analysis of objects such as cards, fans, maps, and even eggs, the volume also makes an important intervention in the persistent privileging of “high art” in early modern studies. The volume will appeal to early modern scholars across the humanities, but especially art historians, given its unique insights into forms of material culture that elide traditional artistic genres. While there is clearly a concerted effort to feature scholarship that is geographically diverse, there remain some gaps. Scholarship on how the processes of globalization have impacted cultures in Oceania would have further enriched the book. Furthermore, considering that one of the most pressing issues related to globalization is its impact on the environment, the editors would have done well to consider including more essays on this subject (no doubt this will be addressed by the research initiative led by Vanhaelen and Wilson that focuses precisely on this topic: *Making Green Worlds: Early Modern Art and Ecologies of Globalization*, SSHRC-funded 2021–26). *Making Worlds* is an ambitious volume, and one can hope that the new generation of scholars of early modern globalization will expand on its insights by responding to urgent questions about environment, climate, and the Anthropocene.

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