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Altri autori (Persone)	Amundsen BergströmMatilda
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Nota di contenuto	Intro -- Contents -- Acknowledgements -- Figures -- Notes on the Editors -- Notes on the Contributors -- 1 Introduction: The Performance of Forgery -- 2 Forgery, Audience and Authentication: Icelandic Agreements of the Fifteenth Century -- 3 All That Glitters Is Not Gold: False Jewellery and Its Juridical Regulation in Italy between the Late Middle Ages and the Early Modern Period -- 4 Re-Forging a Forgery: The French Editions of Annius of Viterbo's Antiquitates -- 5 Prenatal Prophecies and Linguistic Ciphers: A Russian Political Forgery Devoted to the Autocratic Evil of Ivan the Terrible -- 6 Girolamo Baruffaldi as a Forger: The Case of Barbara Torelli -- 7 The Deceptive Power of a Monogram: Appropriating Dürer's Identity in the Sixteenth and Early Seventeenth Centuries -- 8 Mind Your U's and V's!: Counterfeiting Newspapers in Civil War Britain -- 9 The Theatre of Forgery: Curzio Inghirami (Volterra, 1614-1655) and Giorgio Grognet de Vassé (Malta, 1774-1862) -- 10 Sailing and Sinking on the Sea of Forgery:The Tradition of Fake Sagas in Seventeenth- and Eighteenth-Century Sweden and Denmark -- 11 Of Theatrical Illusion and Fake Advertisements: George Bickham the Younger, Samuel Foote and the Great Bottle Hoax of 1749 -- 12 Counterfeiting Coins and Convict Transportation from England to Australia in the Eighteenth Century -- Index Nominum.
Sommario/riassunto	"Faking It! collects eleven chapters which explore the question of

forgery from different disciplinary angles: literary historical and art historical contributions share space with discussions of jewels, architecture and coinage. The various case studies take as their focus developments in Renaissance Italy and Early Modern England as well as in France, Germany, Malta, Denmark, Sweden, Iceland, Russia and Australia. While each chapter contributes to a better understanding of the local context of cultural production, together they suggest new answers to how we can understand forgery. The concept of performance allows us to see beyond normative approaches and gain insight into some of the ambiguities concerning the nature of forgery. Contributors include: Brian Boeck, Federica Boldrini, Patricia Pires Boulhosa, Laurent Curelly, Helen Hughes, Jacqueline Hylkema, Philip Lavender, Lorenzo Paoli, Ingrid D. Rowland, Camilla Russo, and Ksenija Tschetschik-Hammerl"--

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