

Table of Contents

— * —

Foreword by the Series Editors	7
Vorwort der Reihenerausgeber	9
Author's Note	11
Acknowledgements	13
Illustrations	15
1 Introduction	19
2 <i>Humanæ – Work in Progress.</i> Objectively about Human Skin Colour	31
3 <i>Yo no soy trapacero.</i> On the Variety of Human Types among the Roma	37
4 “La gitanilla” (“The Gypsy Girl”) by Miguel de Cervantes. A Proto-racist Narrative from Today's Point of View	39
5 The Motif of ‘Gypsy’ Child-theft in Dutch History Painting. The Fetish of Whiteness and Dutch Realism	51
5.1 <i>Preciosa and Doña Clara</i> (1631) by Jan Lievens	53
5.2 <i>The Spanish Gypsy Girl</i> (1641) by Paulus Bor	60
5.3 Proofs of Nobility: How White Can Human Skin Become on Canvas?	66
5.4 <i>Pretioze and Don Jan</i> (1660) by Jan Van Noordt. Dark-skinned on Canvas: Is It the Suntan, the Shadow Effect or the ‘Race’?	75
5.5 The Effects of Racialisation	80

Table of Contents

6	A Child Stolen by ‘Gypsies’ Must Be a ‘White’ One. The Child-theft Motif in Nineteenth-century Print Media	89
6.1	The Story of ‘Gypsy’ Child-theft and the Visualisations of Its Temporality	96
6.2	Prints: The Motif in One Scene	102
6.3	Prints: The Motif in Two Scenes	106
6.4	The Motif in Multiple Scenes	110
6.4.1	Illustrated Books for Children and Juveniles	116
6.4.2	Magic Lantern Slideshows: <i>The Gipsy’s Revenge</i> (1886)	120
6.5	Further Visual Works Related to the ‘Gypsy’ Child-theft Motif	121
7	The Child-theft Motif in the Silent Film Era and Afterwards	129
7.1	On the Film Selection Process	133
7.2	Annotated Filmography	137
8	Concluding Words	171
9	Bibliography	173