

# Reframing Rembrandt Je

Reframing RembrandtThe Rise of the Cult of RembrandtMyth in History, History in MythArt Index RetrospectiveBibliographic Index86 und die FolgenConchophiliaReframing Rembrandt: Jews and Christians Images in 17th Century AmsterdamThe Washington Post IndexThe Inordinate EyeIndex de Périodiques CanadiensArt IndexDer Künstler über sich in seinem WerkThe Philosopher's IndexHOW TO ACQUIRE BOOKS LISTED IN CURRENT CONTENTSRembrandt After Tree Hundred YearsRembrandtRembrandtRembrandtRembrandt. Eine Studie Michael Zell Alison McQueen Matthias Beilein Marisa Anne Bass Michael Zell Lois Parkinson Zamora Alice Maria Dougan Matthias Winner Rembrandt Harmenszoon van Rijn Rembrandt (Harmensz van Rijn) Rembrandt Harmenszoon van Rijn Rembrandt (Harmensz van Rijn)

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this book embeds rembrandt s art in the pluralistic religious context of seventeenth century amsterdam arguing for the restoration of this historical dimension to contemporary discussions of the artists by incorporating this perspective zell confirms and revises one of the most forceful myths attached to rembrandt s art and life his presumed attraction and sensitivity to the jews of early modern amsterdam book jacket

rembrandt s life and art had an almost mythic resonance in nineteenth century france

with artists critics and collectors alike using his artistic persona both as a benchmark and as justification for their own goals this first in depth study of the traditional critical reception of rembrandt reveals the preoccupation with his perceived authenticity naturalism and naiveté demonstrating how the artist became an ancestral figure a talisman with whom others aligned themselves to increase the value of their own work and in a concluding chapter the author looks at the playrembrandt staged in paris in 1898 whose production and advertising are a testament to the enduring power of the artist s myth

in 1975 a group of dutch and british scholars published a conference volume of collected essays entitled some political mythologies that conference sought to examine the political myth as an object of historical study particularly in the context of the tumultuous and exceptional history of the low countries thirty years later a more diverse group of scholars gathered to re examine the history of dutch myth making in light of developments in theoretical and methodological approaches to understanding the role of myths in national identity moral geography and community formation the results of their efforts appear in this volume myth in history history in myth the essays cover developments in history anthropology cartography philosophy art history and literature as they pertain to how the dutch historically perceived these myths and how the myths have been treated by previous generations of historians

a history of shells in early modern europe and their rich cultural and artistic significance

the inordinate eye traces the relations of latin american painting sculpture architecture and literature the stories they tell each other and the ways in which their creators saw the world and their place in it moving from pre columbian codices and sculpture through new world baroque art and architecture to neobaroque theory and contemporary latin american fiction lois parkinson zamora argues for an integrated understanding of visual and verbal forms the new world baroque combines indigenous african and european forms of expression and in the early decades of the twentieth century latin american writers began to recuperate its visual structures to construct an alternative account of modernity using its hybrid forms for the purpose of creating a discourse of counterconquest a postcolonial self definition aimed at disrupting entrenched power structures perceptual categories and literary forms zamora engages this process discussing a wide range of visual forms baroque façades

and altarpieces portraits of saints and martyrs including the self portraits of Frida Kahlo murals from indigenous artisans to Diego Rivera to elucidate works of fiction by Borges Carpentier Lezama Lima Sarduy Garro García Márquez and Galeano and also to establish a critical perspective external to their work because visual media are other to the verbal economy of modern fiction they serve these writers and their readers as oblique means by which to position their fiction culturally politically and aesthetically the first study of its kind in scope and ambition the inordinate eye departs radically from most studies of literature by demonstrating how transcultural conceptions of the visual image have conditioned present ways of seeing and reading in Latin America

vols for 1969 include a section of abstracts

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