

Mistrz Z Delft

Being Poland Codes of culture Siedemnastowieczne malarstwo holenderskie w literaturze polskiej po 1918 roku W poszukiwaniu nowego kanonu Polityka Portret z początku wieku Zeszyty literackie Herbert (nie)oswojony Pamiętnik słowiański Dialog i spór Oko i dłoń malarza Przegląd polski Nowe książki Religia: Męka Pańska Parwati Bartłomiej Strobel Dekada literacka Przegląd polski Zmysł wzroku, zmysł sztuki Archiwum Zbigniewa Herberta Rocznik historii sztuki Tamara Trojanowska Magdalena Łoniewska Aleksandra Chomiuk Wojciech Ligęza Wojciech Browarny Józef Maria Ruszar Ignacy Witz Jacek Tylicki Józef Maria Ruszar Henryk Citko

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being poland offers a unique analysis of the cultural developments that took place in poland after world war one a period marked by poland s return to independence conceived to address the lack of critical scholarship on poland s cultural restoration being poland illuminates the continuities paradoxes and contradictions of poland s modern and contemporary cultural practices and challenges the narrative typically prescribed to polish literature and film reflecting the radical changes rifts and restorations that swept through poland in this period polish literature and film reveal a multitude of perspectives addressing romantic perceptions of the polish immigrant the politics of post war cinema poetry and mass media being poland is a comprehensive reference work written with the intention of exposing an international audience to the

explosion of polish literature and film that emerged in the twentieth century

książka stanowi próbę monograficznego ujęcia problemu recepcji siedemnastowiecznego malarstwa holenderskiego w polskiej literaturze powojennej o skali powziętego przez autorkę zadania świadczy to że przedmiotem jej badań są nie tylko siedemnastowieczne obrazy holenderskie i odnoszące się do nich polskie utwory literackie ale również teksty dziewiętnastowiecznych pisarzy i krytyków najczęściej francuskich które ukształtowały tak zwany mit holandii złotego wieku autorka zaznajamia czytelnika z historycznie uwarunkowanymi zmieniającymi się modelami percepcji siedemnastowiecznego malarstwa holenderskiego oryginalnym osiągnięciem jest wypracowany przez badaczkę klucz genologiczny będący konsekwencją historycznoliterackiej tezy na temat zapośredniczenia polskiej dziewiętnastowiecznej recepcji malarstwa holenderskiego złotego wieku z zachodnioeuropejskiej dziewiętnastowiecznej literaturze i krytyce artystycznej okazuje się że pisarze tacy jak czapski herling grudziński miłosz herbert zagajewski wencel by wymienić tylko niektórych bohaterów książki podobnie jak niegdyś fromentin thoré balzac postrzegają pejzaże sceny rodzajowe martwe natury i portrety w tym także portrety zbiorowe i autoportrety jako gatunki typowo holenderskie poddają rewizji pojęcia takie jak realizm i rodzajowość o varmeerowskim widoku delft nie potrafi mówić bez odniesienia do proustowskiego petit pan de mur jaune martwe natury czytają poprzez chardina i cézanne a czy wskrzeszają mit rembrandta autoportrecisty dokonując analizy własnego ja na uwagę zasługuje również rozbudowana szczegółowa analiza nieukończanego zbioru esejów herberta o małych mistrzach holenderskich willemie duysterze pieterze de hoochu hendricku avercampie herculesie segersie i pieterze saenredamie autorka tropi niezlokalizowane przez herberta cytaty odkrywa źródła jego nawiązań docierając do opracowań i katalogów z których pisarz korzystał przygotowując tom mali mistrzowie jednak opracowane badania mają nie tylko dokumentalistyczny charakter autorka stawia bowiem tezę na temat herbertowego projektu małej skrajnie subiektywnej historii sztuki a także przybliżyć czytelnikowi mniej znanych w polsce malarzy których artystyczna ranga domaga się co herbert wielokrotnie podkreślał docenienia

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