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Phineas Fletcher's use of figurality in *The Purple Island* (1633) - a poetic allegory of human anatomy. This book demonstrates that the analogies and metaphors of literary works share coherence and consistency

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Die Kunstgeschichte hat eine eigentümliche Opposition entwickelt und lange festgeschrieben: die Alternative von historischem oder ästhetischem Bildungsgang. Diese Opposition von Kunst oder Geschichte

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verstellt jedoch die

Janusköpfigkeit

kunsthistorischen Arbeitens:

Die Geschichte ist

kunsthistorisch genauso

unhintergebar wie die

Sinnlichkeit. Wenn sich das

Fach aus dieser Spannung

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konstituiert, wie kann es mit diesen Prämissen angemessen umgehen? Die vorliegende Arbeit diskutiert dies ausführlich an Rembrandts Anatomie des Dr. Tulp. Gerade in der Deutungsgeschichte dieses

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Bildes zeigt sich die Alternative von Kunst oder Geschichte besonders deutlich. Gegen diese Opposition wird hier gefragt, ob nicht aus den ästhetisch gewonnenen Erkenntnisleistungen der

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beispielsweise die Ikonik
Imdahls entwickelt hat, ein
Brückenschlag zu einer
historischen Erfahrung
möglich ist. In dieser
Perspektive ist die
Rembrandtsche Anatomie kein

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Tulp Medical History Spiegel ihrer Zeit, sondern eröffnet Erfahrungen von Geschichte, wie sie allein vom Bild aus zugänglich werden.

An outstanding piece of scholarship and a

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fascinating read, The Body Emblazoned is a compelling study of the culture of dissection the English Renaissance, which informed intellectual enquiry in Europe for nearly two hundred years. In this

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outstanding work, Jonathan Sawday explores the dark, morbid eroticism of the Renaissance anatomy theatre, and relates it to not only the great monuments of Renaissance art, but to the very foundation of the

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modern idea of knowledge.

Though the dazzling displays of the exterior of the body in Renaissance literature and art have long been a subject of enquiry, *The Body Emblazoned* considers the interior of the body, and

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what it meant to men and women in early modern culture. A richly interdisciplinary work, *The Body Emblazoned* re-assesses modern understanding of the literature and culture of the Renaissance and its

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Conceptualization of the body within the domains of the medical and moral, the cultural and political.

An examination of how the body--its organs, limbs, and viscera--were represented in

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Tulp Medical History the literature and culture of early modern Europe. This provocative volume demonstrates, the symbolism of body parts challenge our assumptions about "the body" as a fundamental Renaissance image of self, society, and

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This book analyzes the philosophical origins of dualism in portraiture in Western culture during the Classical period, through to contemporary modes of

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portraiture. Dualism – the separation of mind from body – plays a central part in portraiture, given that it supplies the fundamental framework for portraiture's determining problem and justification: the visual

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construction of the subjectivity of the sitter, which is invariably accounted for as ineffable entity or spirit, that the artist magically captures. Every artist that has engaged with portraiture has

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Tulp Medical History had to deal with these issues and, therefore, with the question of being and identity.

Since the second half of the last century art historians, realizing that the image of

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Rembrandt's work had become blurred with time, have attempted to redefine the artist's significance both as a source of inspiration to other artists and as a great artist in his own right. In order to carry on

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the work started by previous generations, a group of leading Dutch art historians from the university and museum world joined forces in the late 1960s in order to study afresh the paintings usually ascribed

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to the artist. The researchers came together in the Rembrandt Research Project which was established to provide the art world with a new standard reference work which would serve the

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Tulp Medical History community of art historians for the nearby and long future. They examined the originals of all works attributed to Rembrandt taking full advantage of today's sophisticated techniques including

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Tulp Medical History radiography, neutron activation autoradiography, dendrochronology and paint sample analysis – thereby gaining valuable insight into the genesis and condition of the paintings. The result of this

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Tulp Medical History meticulous research is laid down chronologically in the following Volumes: A Corpus of Rembrandt Paintings, Volume I, which deals with works from Rembrandt's early years in Leiden (1629-1631), published in 1982. THIS

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VOLUME: A Corpus of Rembrandt Paintings, Volume II, covering his first years in Amsterdam (1631-1634), published in 1986. A Corpus of Rembrandt Paintings, Volume III, goes into his later years of reputation

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(1635-1642), published in
1990. Each Volume consists
of a number of Introductory
Chapters as well as the full
Catalogue of all paintings
from the given time period
attributed to Rembrandt. In
this catalogue each painting

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Tulp Medical History is discussed and examined in a detailed way, comprising a descriptive, an interpretative and a documentary section. For the authenticity evaluation of the paintings three different categories are

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Tulp to divide the works in:
A. Paintings by Rembrandt,
B. Paintings of which Rembrandt's authorship cannot be positively either accepted or rejected, and C. Paintings of which Rembrandt's authorship

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Tulp Medical History cannot be accepted. This volume (Volume II) contains 900 pages, starting of with five introductory chapters and discussing 101 paintings. In clear and accessible explanatory text all different paintings are

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discussed, larded with immaculate images of each painting. Details are shown where possible, as well as the results of modern day technical imaging.

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