

## E Faux Dans L Art

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Fortunately, the Metropolitan Museum of Art's annual display of feathers and flamboyancy was ... The all American, western-inspired outfit included faux fur sleeves, a black cowgirl hat and, as the ...

### Met Gala: 13 of the most eye-catching looks

Finally, great British actress Helen Mirren will grace the Potterverse. According to Deadline, Mirren will host Harry Potter: Hogwarts Tournament of Houses, a new competition series created by ...

### Harry Potter News

U.S. Representative Jim Clyburn, a South Carolina Democrat, discusses the outlook for passage of the bipartisan infrastructure bill and the tax and spending measure that will carry the bulk of Pr ...

### Art Forgeries

With the recent advent of technologies that make detecting art forgeries easier, the art world has become increasingly obsessed with verifying and ensuring artistic authenticity. In this unique history, Thierry Lenain examines the genealogy of faking and interrogates the anxious, often neurotic, reactions triggered in the modern art world by these clever frauds. Lenain begins his history in the Middle Ages, when the issue of false relics and miracles often arose. But during this time, if a relic gave rise to a cult, it would be considered as genuine even if it obviously had been forged. In the Renaissance, forgery was initially hailed as a true artistic feat. Even Michelangelo, the most revered artist of the time, copied drawings by other masters, many of which were lent to him by unsuspecting collectors. Michelangelo would keep the originals himself and return the copies in their place. As Lenain shows, authenticity, as we think of it, is a purely modern concept. And the recent innovations in scientific attribution, archaeology, graphology, medical science, and criminology have all contributed to making forgery more detectable—and thus more compelling and essential to detect. He also analyzes the work of master forgers like Eric Hebborn, Thomas Keating, and Han van Meegeren in order to describe how pieces baffled the art world. Ultimately, Lenain argues that the science of accurately deciphering an individual artist's unique characteristics has reached a level of forensic sophistication matched only by the forger's skill and the art world's paranoia.

Sometime toward the middle of the twelfth century, it is supposed, an otherwise obscure figure, born a Jew in Cologne and later ordained as a priest in Capenberg in Westphalia, wrote a Latin account of his conversion to Christianity. Known as the Opusculum, this book purportedly by "Herman, the former Jew" may well be the first autobiography to be written in the West after the Confessions of Saint Augustine. It may also be something else entirely. In The Conversion of Herman the Jew the eminent French historian Jean-Claude Schmitt examines this singular text and the ways in which it has divided its readers. Where some have seen it as an authentic conversion narrative, others have asked whether it is not a complete fabrication forged by Christian clerics. For Schmitt the question is poorly posed. The work is at once true and fictional, and the search for its lone author—whether converted Jew or not—fruitless. Herman may well have existed and contributed to the writing of his life, but the Opusculum is a collective work, perhaps framed to meet a specific institutional agenda. With agility and erudition, Schmitt examines the text to explore its meaning within the society and culture of its period and its participation in both a Christian and Jewish imaginary. What can it tell us about autobiography and subjectivity, about the function of dreams and the legitimacy of religious images, about individual and collective conversion, and about names and identities? In The Conversion of Herman the Jew Schmitt masterfully seizes upon the debates surrounding the Opusculum (the text of which is newly translated for this volume) to ponder more fundamentally the ways in which historians think and write.

Describes the methods used to make artistic, literary, documentary, and political forgeries and the recent scientific advances in their detection. Includes over 600 objects from the British Museum and many other major collections, from ancient Babylonia to the present day.

### Book Reviews

This major reference work is the fourth volume in the series "Arthurian Literature in the Middle Ages". Its intention is to update the French and Occitan chapters in R.S. Loomis' "Arthurian Literature in the Middle Ages: A Collaborative History" (Oxford, 1959) and to provide a volume which will serve the needs of students and scholars of Arthurian literature. The principal focus is the production, dissemination and evolution of Arthurian material in French and Occitan from the twelfth to the fifteenth century. Beginning with a substantial overview of Arthurian manuscripts, the volume covers writing in both verse (Wace, the Tristan legend, Chretien de Troyes and the Grail Continuations, Marie de France and the anonymous lays, the lesser known romances) and prose (the Vulgate Cycle, the prose Tristan, the Post-Vulgate Roman du Graal, etc.).

### Book Lists

### Book Reviews

A reference to Macrobius by Chretien de Troyes links his own writing and, by implication, medieval writing in general, to the larger late antique and medieval Latin conception of rewriting as original imitation.

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