



Rembrandt And His Critics 1630 1730

Seymour Slive



Rembrandt And His Critics 1630 1730:

Rembrandt and His Critics 1630-1730 Seymour Slive, 2013-03-09 My greatest debt in the writing of this book is to my teacher Dr Ulrich Middeldorf who taught me the methodology of research in art history and who guided my studies of art theory and criticism This study which in an earlier form was accepted as a doctoral dissertation by the University of Chicago was begun under Dr Middeldorf s guidance and during all stages of its preparation I benefited from his invaluable suggestions and criticism A United States Government Grant enabled me to complete my researches on Rembrandt in the Netherlands where I studied at the Rijksuniversiteit te Utrecht with Dr J G van Gelder who was particularly generous with his knowledge and time He read the manuscript and proofs and offered numerous suggestions and additions which have been of great benefit to me Special acknowledgement is made to the Kunsthistorisch Instituut der Rijksuniversiteit te Utrecht for generously finding a place for this study in the Utrechtse Bij dragen tot de Kunstgeschiedenis I am also much indebted to Dr H Schulte Nordholt of the Kunsthistorisch Instituut for his valuable advice and his help in seeing the book through the press

Rembrandt and His Critics 1630-1730 Seymour Slive, 2014-01-15 **Rembrandt and His Critics, 1630-1730** Seymour Slive (Kunstwissenschaftler, USA), 1953 **The Rise of the Cult of Rembrandt** Alison McQueen, 2003 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 play *Rembrandt* staged in Paris in 1898 whose production and advertising are a testament to the enduring power of the artist s myth Rembrandt, Reputation, and the Practice of Connoisseurship Catherine B. Scallen, 2004 Annotation Elizabeth A Kaye specializes in communications as part of her coaching and consulting practice She has edited Requirements for Certification since the 2000 01 edition The Biblical Rembrandt John I. Durham, 2004 1 To begin with 2 Human painter of the human condition 3 Rembrandt s Bible 4 Rembrandt s pictures 5 Rembrandt s meaning 6 Rembrandt s faith 7 Rembrandt s diary 8 To end with **The Ashgate Research Companion to Dutch Art of the Seventeenth Century** Wayne Franits, 2017-07-05 Despite the tremendous number of studies produced annually in the field of Dutch art over the last 30 years or so and the strong contemporary market for works by Dutch masters of the period as well as the public s ongoing fascination with some of its most beloved painters until now there has been no comprehensive study assessing the state of research in the field As the first study of its kind this book is a useful resource for scholars and advanced students of seventeenth century Dutch art and also serves as a springboard for further research Its 19 chapters divided into three sections and written by a team of internationally renowned art historians address a wide variety of topics ranging from those that might be considered traditional to others that have only drawn

scholarly attention comparatively recently **Genre Imagery in Early Modern Northern Europe** ArthurJ.

DiFuria,2017-07-05 Exploring the rich variety of pictorial rhetoric in early modern northern European genre images this volume deepens our understanding of genre s place in early modern visual culture From 1500 to 1700 artists in northern Europe pioneered the category of pictures now known as genre portrayals of people in ostensibly quotidian situations Critical approaches to genre images have moved past the antiquated notion that they portray uncomplicated slices of life describing them instead as heavily encoded pictorial essays laden with symbols that only the most erudite contemporary viewers and modern iconographers could fully comprehend These essays challenge that limiting binary revealing a more expansive array of accessible meanings in genre s deft grafting of everyday scenarios with a rich complex of experiential cultural political and religious references Authors deploy a variety of approaches to detail genre s multivalent relations to older more established pictorial and literary categories the interplay between the meaning of the everyday and its translation into images and the multifaceted concerns genre addressed for its rapidly expanding unprecedentedly diverse audience **Enlightened**

Religion Joke Spaans,Jetze Touber,2019-03-25 The history of the relation between religion and Enlightenment has been virtually rewritten In recent decades The idea of a fairly unidirectional rise of paganism or secularisation has been replaced by a much more variegated panorama of interlocking changes not least in the nature of both religion and rationalism This volume explores developments in various cultural fields from lexicology to geographical exploration and from philosophy and history to theology media and the arts involved in the transformation of worldviews in the decades around 1700 The main focus is on the Dutch Republic where discussion culture was more inclusive than in most other countries and where people from very different walks of life joined the conversation Contributors include Wiep van Bunge Frank Daudeij Martin Gierl Albert Gootjes Trudeliën van t Hof Jonathan Israel Henri Krop Fred van Lieburg Jaap Nieuwstraten Joke Spaans Jetze Touber and Arthur Weststeijn *Dutch Art* Sheila D. Muller,2013-07-04 An illustrated feast for the eye and intellect Dutch Art

explores developments in art art history art criticism and cultural history of the Netherlands from the artists workshops for the Utrecht Dom in 1475 to the latest movements of the 1990s it is lavishly illustrated with 147 black and white photographs and 16 pages in full color More than 100 internationally recognized scholars museum professionals artists and art critics contributed signed essays to this monumental work including historians sociologists and literary historians **Baroque** John

Rupert Martin,2018-05-04 This is a nonchronological introduction to Baroque one of the great periods of European art John Martin s descriptions of the essential characteristics of the Baroque help one to gain an understanding of the style His illustrations are informative and he has clearly looked with a fresh eye at the works of art themselves In addition to the more than 200 illustrations the volume contains an appendix of translated documents **Rembrandt** Ernst van de Wetering,1997

Rembrandt's paintings have been admired throughout centuries because of their artistic freedom But Rembrandt was also a craftsman whose painting technique was rooted the tradition Rembrandt The Painter at Work is the result of a lifelong search

for Rembrandt's working methods his intellectual approach to the art of painting and the way in which his studio functioned Ernst van de Wetering demonstrates how this knowledge can be used to tackle questions about authenticity and other art historical issues Approximately 350 illustrations half of which are reproduced in colour make this book into a monumental tribute to one of the world's most important painters The book is if one may be allowed to say such a thing about a serious scholarly work a gripping good read Christopher White The Burlington Magazine This is a very rich book a deeply felt analysis of an artist whom the author knows better than almost any other living scholar Christopher Brown Times Literary Supplement

Jacob Van Ruisdael Seymour Slive, 2001-01-01 If you know the 26 letters of the alphabet and can count to 99 or are just learning you'll love Tana Hoban's brilliant creation This innovative concept book is two books in one Vermeer's Family Secrets Benjamin Binstock, 2013-03-07 Johannes Vermeer one of the greatest Dutch painters and for some the single greatest painter of all produced a remarkably small corpus of work In Vermeer's Family Secrets Benjamin Binstock revolutionizes how we think about Vermeer's work and life Vermeer The Sphinx of Delft is famously a mystery in art despite the common claim that little is known of his biography there is actually an abundance of fascinating information about Vermeer's life that Binstock brings to bear on Vermeer's art for the first time he also offers new interpretations of several key documents pertaining to Vermeer that have been misunderstood Lavishly illustrated with more than 180 black and white images and more than sixty color plates the book also includes a remarkable color two page spread that presents the entirety of Vermeer's oeuvre arranged in chronological order in 1/20 scale demonstrating his gradual formal and conceptual development No book on Vermeer has ever done this kind of visual comparison of his complete output Like Poe's purloined letter Vermeer's secrets are sometimes out in the open where everyone can see them Benjamin Binstock shows us where to look Piecing together evidence the tools of art history and his own intuitive skills he gives us for the first time a history of Vermeer's work in light of Vermeer's life On almost every page of Vermeer's Family Secrets there is a perception or an adjustment that rethinks what we know about Vermeer his oeuvre Dutch painting and Western Art Perhaps the most arresting revelation of Vermeer's Family Secrets is the final one in response to inconsistencies in technique materials and artistic level Binstock posits that several of the paintings accepted as canonical works by Vermeer are in fact not by Vermeer at all but by his eldest daughter Maria How he argues this is one of the book's many pleasures Rembrandt/not Rembrandt in the Metropolitan Museum of Art: Paintings, drawings, and prints: art-historical perspectives Hubertus von Sonnenburg, Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 1995 Drawings by Rembrandt and His Pupils Rembrandt Harmenszoon van Rijn, Holm Bevers, 2009 Rembrandt was the most famous painter of the Dutch Golden Age and the opportunity to work in his studio attracted young artists for nearly four decades until the artist's death in 1669 This catalogue explores the workings of Rembrandt's studio in the form of drawings made by the master himself and fifteen of his pupils Rembrandt and his students would often depict the same subject matter as an exercise and make drawings of

the same nude models In his later years Rembrandt also made sketching trips outside Amsterdam to create his innovative landscapes of the Dutch countryside His students followed this example sometimes depicting the same sites Organized chronologically Drawings by Rembrandt and His Pupils Telling the Difference is a groundbreaking study that presents more than forty works by Rembrandt and related works by his pupils It explores the scholarship of recent decades that has brought new and more systematic criteria to bear on determining the authenticity of Rembrandt drawings and defines the styles of his pupils and followers with ever greater precision In so doing this volume demystifies the sometimes baffling exercise known as connoisseurship and seeks to re enact the daily practices that Rembrandt used to teach his students and bring them to artistic maturity This is an essential book for anyone interested in the Dutch Golden Age or the lives and careers of Rembrandt and the artists in his immediate circle A major exhibition of these drawings will be on view at the J Paul Getty Museum from December 8 2009 to February 28 2010 Book Jacket **Bernard Picart and the First Global Vision of Religion** Lynn Hunt, Margaret C. Jacob, W. W. Mijnhart, 2010 In an era of intense religious conflict in Europe and ongoing exploration of the lands beyond Europe C r monies et coutumes religieuses de tous les peuples du monde 1723 37 set a new agenda for thinking about faith and provided a lasting visual template for representing the world s religions In the work s seven massive volumes Jean Frederic Bernard and the renowned engraver Bernard Picart invited readers to view religions and their institutions as cultural practices Bernard Picart and The First Global Vision of Religion approaches this much cited but little studied work from a variety of angles Its fifteen scholarly essays examine Bernard and Picart s authorial and artistic strategies the handling of religious difference in C r monies et coutumes religieuses and the cultural context that fostered the creation of one of the most influential works of comparative religion ever published *Art, Animals, and Experience* Elizabeth Sutton, 2017-04-21 Elizabeth Sutton using a phenomenological approach investigates how animals in art invite viewers to contemplate human relationships to the natural world Using Rembrandt van Rijn s etching of The Presentation in the Temple c 1640 Joseph Beuys s social sculpture I Like America and America Likes Me 1974 archaic rock paintings at Horseshoe Canyon National Park and examples from contemporary art this book demonstrates how artists across time and cultures employed animals to draw attention to the sensory experience of the composition and reflect upon the shared sensory awareness of the world **Perspectives on European Film and History** Leen Engelen, Roel Vande Winkel, 2007 This volume addresses the representation of European history in European cinema through a collection of nine case studies such as Der Untergang 2004 and Dawn 1928 **A Documentary History of Art, Volume 2** Elizabeth Gilmore Holt, 2022-03-08 The theory and practice of art underwent a number of fascinating changes between the sixteenth and the eighteenth centuries changes which are clearly revealed in this unique collection of letters journals essays and other writings by the artists and their contemporaries In the poems of Michelangelo the Dialogues of Carducho or the Discourses of Sir Joshua Reynolds one discovers the stylistic and philosophical concerns of the artist while the record of Veronese s trial before

the Holy Tribunal the diary of Bernini's journey in France the letters of Rubens and Poussin or biographical sketches of Rembrandt and Watteau reveal not only the personalities but also the conditions of the times These basic and illuminating documents now again available in paperback provide an unparalleled opportunity for insight into the art and ideas of the periods the author discusses

Enjoying the Song of Appearance: An Psychological Symphony within **Rembrandt And His Critics 1630 1730**

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Table of Contents Rembrandt And His Critics 1630 1730

1. Understanding the eBook Rembrandt And His Critics 1630 1730
 - The Rise of Digital Reading Rembrandt And His Critics 1630 1730
 - Advantages of eBooks Over Traditional Books
2. Identifying Rembrandt And His Critics 1630 1730
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Rembrandt And His Critics 1630 1730
 - User-Friendly Interface
4. Exploring eBook Recommendations from Rembrandt And His Critics 1630 1730
 - Personalized Recommendations

- Rembrandt And His Critics 1630 1730 User Reviews and Ratings
- Rembrandt And His Critics 1630 1730 and Bestseller Lists
- 5. Accessing Rembrandt And His Critics 1630 1730 Free and Paid eBooks
 - Rembrandt And His Critics 1630 1730 Public Domain eBooks
 - Rembrandt And His Critics 1630 1730 eBook Subscription Services
 - Rembrandt And His Critics 1630 1730 Budget-Friendly Options
- 6. Navigating Rembrandt And His Critics 1630 1730 eBook Formats
 - ePub, PDF, MOBI, and More
 - Rembrandt And His Critics 1630 1730 Compatibility with Devices
 - Rembrandt And His Critics 1630 1730 Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Rembrandt And His Critics 1630 1730
 - Highlighting and Note-Taking Rembrandt And His Critics 1630 1730
 - Interactive Elements Rembrandt And His Critics 1630 1730
- 8. Staying Engaged with Rembrandt And His Critics 1630 1730
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Rembrandt And His Critics 1630 1730
- 9. Balancing eBooks and Physical Books Rembrandt And His Critics 1630 1730
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Rembrandt And His Critics 1630 1730
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Rembrandt And His Critics 1630 1730
 - Setting Reading Goals Rembrandt And His Critics 1630 1730
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Rembrandt And His Critics 1630 1730
 - Fact-Checking eBook Content of Rembrandt And His Critics 1630 1730

- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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