



Rubens The Antwerp Altarpieces

Emilie Sanchez

A decorative red circular graphic element, resembling a stylized arrow or a partial circle, is positioned to the right of the author's name.

Rubens The Antwerp Altarpieces:

Rubens: the Antwerp Altarpieces ... John Rupert Martin, 1969 **Rubens** Associate Professor of Linguistics J R Martin, Rubens, 1969-04 **Rubens, the Antwerp Altarpieces** Peter Paul Rubens, 1969 Rubens' "Raising of the Cross" and "Descent from the Cross", 2015-03-11 Seminar paper from the year 2015 in the subject Art Visual artists grade 1 5 University College Dublin language English abstract When looking at research done about Peter Paul Rubens one can not get around a thesis that has been raised by many scholars over the years Two major altarpieces namely the Raising of the Cross from 1610 1611 and Descent from the Cross from 1611 1614 have been seen as opposing artworks and stand as surrogates for his Baroque and Classical phase respectively How come these two artworks finished only a few years apart from each other gave way to such a big divide Is there knowledge to be gained by using traditional stylistic terms to separate Rubens workflow into phases This paper will explore the divide of the two altarpieces and provide a cohesive analysis of differences similarities influences and innovation Starting with a short introduction to the historical background a short description is provided to lead into a selective comparison Rubens. The Antwerp Altarpieces. The Raising of the Cross. the Descent from the Cross. With Source Material and Selected Critical Writings John Rupert Martin, 1969 *Rubens and the Counter Reformation* Thomas L. Glen, 1977 *Rubens*, 1969 *Rubens: The Antwerp altarpieces* John R. Martin, 1969 *From Quinten Metsijs to Peter Paul Rubens* Willem Aerts, 2009 This book promises art lovers a wealth of extraordinary paintings and creation from some of the most talented painters to have ever lived Rubens John Rupert Martin, 1969 **Rubens; the Antwerp Altarpieces** John Rupert Martin, 1969 *Rubens. The Antwerp Altarpieces. The Raising of the Cross. the Descent from the Cross. With Source Material and Selected Critical Writings*, 1969 **Rubens and the Eloquence of Drawing** Catherine H. Lusheck, 2017-08-07 Rubens and the Eloquence of Drawing re examines the early graphic practice of the preeminent northern Baroque painter Peter Paul Rubens Flemish 1577 1640 in light of early modern traditions of eloquence particularly as promoted in the late sixteenth and early seventeenth century Flemish Neostoic circles of philologist Justus Lipsius 1547 1606 Focusing on the roles that rhetorical and pedagogical considerations played in the artist s approach to disegno during and following his formative Roman period 1600 08 this volume highlights Rubens s high ambitions for the intimate medium of drawing as a primary site for generating meaningful and original ideas for his larger artistic enterprise As in the Lipsian realm of writing personal letters the humanist activity then described as a cognate activity to the practice of drawing a Senecan approach to eclecticism a commitment to emulation and an Aristotelian concern for joining form to content all played important roles Two chapter long studies of individual drawings serve to demonstrate the relevance of these interdisciplinary rhetorical concerns to Rubens s early practice of drawing Focusing on Rubens s Medea Fleeing with Her Dead Children Los Angeles Getty Museum and Kneeling Man Rotterdam Museum Boijmans Van Beuningen these close looking case studies demonstrate Rubens s commitments to creating new models of eloquent drawing and to highlighting his

own status as an inimitable maker Demonstrating the force and quality of Rubens's intellect in the medium then most associated with the closest ideas of the artist such designs were arguably created as more robust pedagogical and preparatory models that could help strengthen art itself for a new and often troubled age Flemish Art and Architecture, 1585-1700 Hans Vlieghe, 1998-01-01 02 This beautifully illustrated book provides a complete overview of the art of the Southern Netherlands from 1585 to 1700 The author examines the development of Flemish and specifically Antwerp painting the work of Rubens and other leading masters and the Antwerp tradition of specialization among painters as well as the sculpture and architecture of this period A major moment of artistic culture has been magisterially sketched by one of its leading authorities Larry Silver The Art Book Consistently rewarding a book that is going to transform how Flemish art is understood Jeremy Wood Apollo Magazine As well as examining the output and influence of leading figures such as Rubens and Van Dyke Vlieghe provides the historical social and cultural context for the development of history painting and other specializations This book will attract both the informed and general reader Alison Smith Art Newspaper Essential for current study of Belgian art Choice Hans Vlieghe is professor of art history at the Katholieke Universiteit Leuven Louvain and research director of the Belgian Nationaal Fonds voor Wetenschappelijk Onderzoek at the Rubenianum Antwerp This beautifully illustrated book provides a complete overview of the art of the Southern Netherlands from 1585 to 1700 The author examines the development of Flemish and specifically Antwerp painting the work of Rubens and other leading masters and the Antwerp tradition of specialization among painters as well as the sculpture and architecture of this period A major moment of artistic culture has been magisterially sketched by one of its leading authorities Larry Silver The Art Book Consistently rewarding a book that is going to transform how Flemish art is understood Jeremy Wood Apollo Magazine As well as examining the output and influence of leading figures such as Rubens and Van Dyke Vlieghe provides the historical social and cultural context for the development of history painting and other specializations This book will attract both the informed and general reader Alison Smith Art Newspaper Essential for current study of Belgian art Choice Hans Vlieghe is professor of art history at the Katholieke Universiteit Leuven Louvain and research director of the Belgian Nationaal Fonds voor Wetenschappelijk Onderzoek at the Rubenianum Antwerp *The Jesuits II* John W. O'Malley, Gavin Alexander Bailey, Steven J. Harris, T. Frank Kennedy, 2006-01-01 Accompanying DVD includes the opera *Patientis Christi memoria* by Johann Bernhard Staudt performed in the chapel of St Mary's Hall Boston College **Flemish Paintings in the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.), Walter A. Liedtke, 1984 Two volumes including works by the three foremost seventeenth century Flemish artists u2014 Rubens Van Dyck and Jordaens u2014 as well as works by their contemporaries Metropolitan Museum of Art website The Pathos of the Cross Richard Viladesau, 2014-02-18 The Baroque period was in some senses the beginning of modern Western scientific and intellectual culture the early budding of the Enlightenment In the light of a new scientific and historical consciousness it saw the rise of

deism and the critique of traditional forms of Christianity Secular values and institutions were openly or surreptitiously replacing the structures of traditional Christian society At the same time there was also a trend of religious renewal and the reaffirmation of tradition In Roman Catholicism the Patristic medieval and Tridentine paradigms were subsumed into a powerful Counter Reformation spirituality propagated not only in books treatises and sermons but also in music and in the works of what was arguably the last period of great sacred art It inspired masters like Bernini Reni Rubens Velazquez Zurbarán and Van Dyck In the Protestant traditions the Reformation movement found affective expression in new forms of music produced by Monteverdi Scarlatti Handel Telemann and Bach The title *The Pathos of the Cross* points to a major aspect of the spirituality of this period a dramatic portrayal of the events of Christ's passion meant to provoke an emotional response from the viewer and listener Many works of the period retain their emotional pull centuries later even though the theology they represent has been challenged and frequently rejected This volume traces the ways in which Roman Catholic and Protestant theologies of the period proclaimed the centrality of the cross of Christ to human salvation In a parallel movement it illustrates how musical and artistic works of the period were both inspired and informed by these theologies and how they moved beyond them in an aesthetic mediation of faith [Rembrandt's Passion Series](#) Simon McNamara,2015-05-13

Rembrandt's Passion Series is the name given to five paintings of similar size and format executed over a six year time frame 1633-39 The works were commissioned by Frederick Hendrick Prince of Orange and Stadtholder of the United Provinces for his gallery at The Hague Although each of the paintings depicts a traditional scene from the Passion of Christ they do not form anything like a complete Passion Cycle Seven years later Hendrick ordered a further two works of the same size and format of subjects from the Nativity of Christ Six of the seven paintings now hang in the Alte Pinakothek Munich As the works were executed between Rembrandt's well documented early Leiden period and his rapid rise to prominence as a portraitist in Amsterdam the works have not attracted the scholarly attention they might although the commission was undoubtedly the most prestigious of the young Rembrandt's career Rembrandt's Passion Series is the first monograph to focus solely on this important group of paintings by the most famous artist of the Dutch Golden Age In it Simon McNamara traces the history of the commission by way of extant documentation places the works in a seventeenth century Dutch religious milieu and shows how the series is both reflective of contemporary theological exegesis and embedded in theoretical artistic debates of the age The book also highlights the extraordinary nature of the self images seen in three of the paintings and discusses the legacy of the series in later graphic works by Rembrandt and in paintings by his pupils In doing so Rembrandt's Passion Series presents a series of unifying factors both stylistically and thematically for the works that allows the Passion Series to be properly and finally called a series **Defining the Holy** Sarah Hamilton,2016-12-05 Holy sites both public churches monasteries shrines and more private domestic chapels oratories populated the landscape of medieval and early modern Europe providing contemporaries with access to the divine These sacred spaces thus defined

religious experience and were fundamental to both the geography and social history of Europe over the course of 1 000 years But how were these sacred spaces both public and private defined How were they created used recognised and transformed And to what extent did these definitions change over the course of time and in particular as a result of the changes wrought in the sixteenth and seventeenth centuries Taking a strongly interdisciplinary approach this volume tackles these questions from the point of view of archaeology architectural and art history liturgy and history to consider the fundamental interaction between the sacred and the profane Exploring the establishment of sacred space within both the public and domestic spheres as well as the role of the secular within the sacred sphere each chapter provides fascinating insights into how these concepts helped shape and were shaped by wider society By highlighting these issues on a European basis from the medieval period through the age of the reformations these essays demonstrate the significance of continuity as much as change in definitions of sacred space and thus identify long term trends which have hitherto been absent in more limited studies As such this volume provides essential reading for anyone with an interest in the ecclesiastical development of western Europe from the thirteenth to the eighteenth centuries

Rubens Joost vander Auwera,2007 Over the past four years the Royal Fine Arts Museums of Belgium have undertaken a huge research

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