



CATHERINE B. SCALLEN

REMBRANDT,  
REPUTATION,  
AND THE PRACTICE OF  
CONNOISSEURSHIP

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# Rembrandt Reputation And The Practice Of Connoisseurship

**Maia Wellington Gahtan, Donatella  
Pegazzano**



## **Rembrandt Reputation And The Practice Of Connoisseurship:**

**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.

**Late Style and its Discontents** Gordon McMullan, Sam Smiles, 2016-10-06 Late style is a critical term routinely deployed to characterise the work of selected authors, composers and creative artists as they enter their last phase of production, often but not only in old age. Taken at face value, this terminology merely points to a chronological division in the artist's oeuvre, late being the antonym of early or the third term in the triad early-middle-late. However, almost from its inception, the idea of late style or late work has been freighted with aesthetic associations and expectations that promote it as a special episode in the artist's creative life. Late style is often characterised as the imaginative response made by exceptional talents to the imminence of their death. In their confrontation with death, creative artists, critics claim, produce work that is by turns a determination to continue while strength remains, a summation of their life's work and a radical vision of the essence of their craft. And because this creative phenomenon is understood as primarily an existential response to a common fate, so late style is understood as something that transcends the particularities of place, time and medium. Critics seeking to understand late work regularly invoke the examples of Titian, Goethe and Beethoven as exemplars of what constitutes late work, proposing that something unites the late style of authors, composers and creative artists who otherwise would not be bracketed together and that lateness per se is a special order of creative work. The essays in this collection resist this position. Ranging across literature, the visual arts, music and scientific work, the material assembled here looks closely at the material, biographical and other contexts in which the work was produced and seeks both to question the assumptions surrounding late style and to prompt a more critical understanding of the last works of writers, artists and composers.

**Wilhelm Bode and the Art Market**, 2022-12-05 The professional career and success of Wilhelm Bode (1845-1929) relied on the business of connoisseurship. Like other contemporary art historians involved in the commerce of art, he was entangled in the reciprocal dynamics and interdependencies of the nascent discipline of art history, connoisseurship and the art trade. The volume introduces new material and a fresh perspective on Bode's strategic participation in the Western art market, exposing the particular consequences of these entanglements on the birth of the art historical canon and showcasing his complex agency within the art marketplace of the late nineteenth and the early twentieth centuries.

**Ukraine, the Middle East, and the West** Thomas M. Prymak, 2021-05-15 For decades, Ukrainian contacts with the outside world were minimal, impeded by politics, ideology and geography. But prior to the Soviet period, the country enjoyed diverse exchanges with, on the one hand, its Islamic neighbours, the Crimean Khanate and the Ottoman Empire, and on the other, its central and western European neighbours, especially Poland and France. Thomas Prymak addresses geographical knowledge, international travel, political conflicts, historical relations with religiously diverse neighbours, artistic developments

and literary and language contacts to smash old stereotypes about Ukrainian isolation and tell a vivid and original story The book treats a wide range of subjects including Ukrainian travellers in the Middle East from pilgrims to the Holy Land to political exiles in Turkey and Iran Tatar slave raiding in Ukraine the poetry of Taras Shevchenko and the Russian war against Imam Shamil in the High Caucasus Ukrainian themes and the French writers Honoré de Balzac and Prosper Mérimé Rembrandt's mysterious painting today titled The Polish Rider and Ilya Repin's legendary painting of the Zaporozhian Cossacks writing their satirical letter mocking the Turkish sultan Drawing together political and cultural history languages and etymology and folklore and art history Ukraine the Middle East and the West is an original interdisciplinary study that reintroduces Ukraine's long overlooked connections beyond Eastern Europe

**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

**Historical Dictionary of Baroque Art and Architecture** Lilian H. Zirpolo, 2010-09-17 The Historical Dictionary of Baroque Art and Architecture relates the history of the Baroque Era through a chronology an introductory essay a bibliography and over 500 cross referenced dictionary entries on such icons as Gian Lorenzo Bernini Caravaggio Annibale Carracci Diego Velázquez Peter Paul Rubens Rembrandt van Rijn and Johannes Vermeer as well as sculptors architects patrons other historical figures and events

**Wilhelm von Bode and the American Art Market** Michaela Watrelot, 2023-12-19 Based on an extensive and very meticulous study of different archives and the evaluation of original previously unpublished archival material this book highlights the key aspects and trends of the European and American art markets in the late nineteenth and early twentieth centuries In particular the book focuses on how these markets influenced each other from the viewpoint of one of the most prominent museum directors of this period Wilhelm von Bode 1845-1929 Given the complexity of the topic the book is structured into two parts The first part focuses on Bode's interactions with the German banker and dedicated art collector based in Paris Rudolphe Kann 1845-1905 The second part follows the sale of the Kann Collection to the dealer Joseph Duveen and follows on the relationship between Bode Duveen and the American collectors The book will be of interest to scholars working in art history museum studies and the art market

**Monographic Exhibitions and the History of Art** Maia Wellington Gahtan, Donatella Pegazzano, 2018-02-19 This edited collection traces the impact of monographic exhibitions on the discipline of art history from the first examples in the

late eighteenth century through the present Roughly falling into three genres retrospectives of living artists retrospectives of recently deceased artists and monographic exhibitions of Old Masters specialists examine examples of each genre within their social cultural political and economic contexts Exhibitions covered include Nathaniel Hone s 1775 exhibition the Holbein Exhibition of 1871 the Courbet retrospective of 1882 Titian s exhibition in Venice Poussin s Louvre retrospective of 1960 and El Greco s anniversary exhibitions of 2014 The Primacy of the Image in Northern European Art, 1400-1700 Debra Cashion, Henry Luttikhuis, Ashley West, 2017-08-21 The Primacy of the Image in Northern Art 1400 1700 Essays in Honor of Larry Silver is an anthology of 42 essays written by distinguished scholars on current research and methodology in the art history of Northern Europe of the late medieval and early modern periods Written in tribute to Larry Silver Farquhar Professor of the History of Art at the University of Pennsylvania the topics are inspired by Professor Silver s renowned scholarship in these areas Early Netherlandish Painting and Prints Sixteenth Century Netherlandish Painting Manuscripts Patrons and Printed Books Diderot and the Power of Pictures Prints and Printmaking and Seventeenth Century Painting Studies of specific artists include Hans Memling Albrecht Dürer Hans Baldung Grien Hieronymus Bosch Pieter Bruegel Hendrick Goltzius and Rembrandt **Old Masters, New World** Cynthia Saltzman, 2008-08-14 A spellbinding account of the rapacious pursuit of the most exquisite paintings in the world In the Gilded Age newly wealthy and culturally ambitious Americans began to compete for Europe s extraordinary Old Master pictures causing a major migration of art across the Atlantic Old Masters New World is a backstage look at the cutthroat competition financial maneuvering intrigue and double dealing often involved in these purchases not to mention the seductive power of the ravishing paintings that drove these collectors including financier J Pierpont Morgan sugar king H O Havemeyer Boston aesthete Isabella Stewart Gardner and industrialist Henry Clay Frick Packed with stunning reproductions this is an ideal gift book for art lovers and history buffs alike Old Masters Worldwide Susanna Avery-Quash, Barbara Pezzini, 2020-10-15 As a result of the Napoleonic wars vast numbers of Old Master paintings were released on to the market from public and private collections across continental Europe The knock on effect was the growth of the market for Old Masters from the 1790s up to the early 1930s when the Great Depression put an end to its expansion This book explores the global movement of Old Master paintings and investigates some of the changes in the art market that took place as a result of this new interest Arguably the most important phenomenon was the diminishing of the traditional figure of the art agent and the rise of more visible increasingly professional dealerships firms such as Colnaghi and Agnew s in Britain Goupil in France and Knoedler in the USA came into existence Old Masters Worldwide explores the ways in which the pioneering practices of such businesses contributed to shape a changing market **Famous Works of Art—And How They Got That Way** John Nici, 2015-09-17 In a world filled with great museums and great paintings Leonardo da Vinci s Mona Lisa is the reigning queen Her portrait rules over a carefully designed salon one that was made especially for her in a museum that may seem intended for no other purpose than to showcase her virtues What has

made this portrait so renowned commanding such adoration And what of other works of art that continue to enthrall spectators What makes the Great Sphinx so great Why do iterations of The Scream and American Gothic permeate nearly all aspects of popular culture Is it because of the mastery of the artists who created them Or can something else account for their popularity In Famous Works of Art And How They Got That Way John B Nici looks at twenty well known paintings sculptures and photographs that have left lasting impressions on the general public As Nici notes there are many reasons why works of art become famous few have anything to do with quality The author explains why the reputations of some creations have grown over the years some disproportionate to their artistic value Written in a style that is both entertaining and informative this book explains how fame is achieved and ultimately how a work either retains that fame or passes from the public consciousness From ancient artifacts to a can of soup this book raises the question Did the talent to promote and publicize a work exceed the skills employed to create that object of worship Or are some masterpieces truly worth the admiration they receive The creations covered in this book include the Tomb of Tutankhamun Botticelli's Birth of Venus Raphael's Sistine Madonna El Greco's The Burial of Count Orgaz Rodin's The Thinker Van Gogh's Starry Night and Picasso's Guernica Featuring more than sixty images including color reproductions Famous Works of Art And How They Got That Way will appeal to anyone who has ever wondered if a great painting sculpture or photograph really deserves to be called great

**Rembrandt's Bankruptcy** Paul Crenshaw, 2006-02-20 Examines the causes circumstances and effects of the 1656 bankruptcy by Rembrandt van Rijn *Oscar Wilde and the Cultures of Childhood* Joseph Bristow, 2017-11-09 This is the first collection of critical essays that explores Oscar Wilde's interest in children's culture whether in relation to his famous fairy stories his life as a caring father to two small boys his place as a defender of children's rights within the prison system his fascination with youthful beauty and his theological contemplation of what it means to be a child in the eyes of God The collection also examines the ways in which Wilde's works not just his fairy stories have been adapted for young audiences

Shaky Ground Elizabeth Marlowe, 2013-10-10 The recent crisis in the world of antiquities collecting has prompted scholars and the general public to pay more attention than ever before to the archaeological findspots and collecting histories of ancient artworks This new scrutiny is applied to works currently on the market as well as to those acquired since and despite the 1970 UNESCO Convention which aimed to prevent the trafficking in cultural property When it comes to famous works that have been in major museums for many generations however the matter of their origins is rarely considered Canonical pieces like the Barberini Togatus or the Fonseca bust of a Flavian lady appear in many scholarly studies and virtually every textbook on Roman art But we have no more certainty about these works archaeological contexts than we do about those that surface on the market today This book argues that the current legal and ethical debates over looting ownership and cultural property have distracted us from the epistemological problems inherent in all ostensibly ancient artworks lacking a known findspot problems that should be of great concern to those who seek to understand the

past through its material remains      **Frans Hals** Norbert Middelkoop, Rudi Ekkart, 2025-10-01 Frans Hals 1582-83-1666 is rightfully considered one of the most important seventeenth century Dutch painters. His portraits are admired for their virtuoso brushwork and their seemingly spontaneous character. This volume with fourteen contributions by twenty six specialists on Hals's paintings and his artistic network in Haarlem and beyond presents a rich palette of new research. The authors introduce subjects such as the artist's clientele from clergymen and fellow painters to governors of charitable institutions as well as stylistic and technical aspects of individual paintings. Results of recent restorations are discussed but also how advanced digital technologies contribute to our understanding of the painter's style and artistic development. A final section is dedicated to the rediscovery of Frans Hals in the second half of the nineteenth century and to the following art historical debate among connoisseurs about the artist's oeuvre. *Frans Hals: Iconography, Technique, Reputation* is the first volume in the Frans Hals Studies book series and is richly illustrated with close to two hundred colour illustrations.

*A Corpus of Rembrandt Paintings VI* Ernst van de Wetering, 2014-11-11 A revised survey of Rembrandt's complete painted oeuvre. The question of which 17th century paintings in Rembrandt's style were actually painted by Rembrandt himself had already become an issue during his lifetime. It is an issue that is still hotly disputed among art historians today. The problem arose because Rembrandt had numerous pupils who learned the art of painting by imitating their master or by assisting him with his work as a portrait painter. He also left pieces unfinished to be completed by others. The question is how to determine which works were from Rembrandt's own hand. Can we, for example, define the criteria of quality that would allow us to distinguish the master's work from that of his followers? Do we yet have methods of investigation that would deliver objective evidence of authenticity? To what extent do research techniques used in the physical sciences help? Or are we after all still dependent on the subjective expert eye of the connoisseur? The book provides answers to these questions. Prof. Ernst van de Wetering, the author of our forthcoming book which deals with these questions, has been closely involved in all aspects of this research since 1968, the year the renowned Rembrandt Research Project (RRP) was founded. In particular, he played an important role in developing new criteria for authentication. Van de Wetering was also witness to the often overly zealous tendency to doubt the authenticity of Rembrandt's paintings got out of hand. In this book, he re-attributes to the master a substantial number of unjustly rejected Rembrandts. He also was closely involved in the re-discovery of a considerable number of lost or completely unknown works by Rembrandt. The verdicts of earlier specialists, including the majority of members of the original RRP up to 1989, were based on connoisseurship, the self-confidence in one's ability to recognise a specific artist's style and hand. Over the years, Van de Wetering has carried out seminal research into 17th century studio practice and ideas about art current in Rembrandt's time. In this book, he demonstrates the fallibility of traditional connoisseurship, especially in the case of Rembrandt, who was par excellence a searching artist. The methodological implications of this critical view are discussed in an introductory chapter which relates the history of the

developments in this turbulent field of research Van de Wetering's account of his own involvement in it makes this book a lively and sometimes unexpectedly personal account The catalogue section presents a chronologically ordered survey of Rembrandt's entire painted oeuvre of 336 paintings richly illustrated and annotated For all the paintings re-attributed in this book extensive commentaries have been included that provide a multi-faceted new insight into Rembrandt's world and the world of art historical research Rembrandt's Paintings Revisited is the concluding sixth volume of A Corpus of Rembrandt Paintings Volumes I-V 1982 1986 1989 2005 2010 It can also be read as a revisionary critique of the first three Volumes published by the old RRP team up till 1989 and of Gerson's influential survey of Rembrandt's painted oeuvre of 1968-69 At the same time the book is designed as an independent overview that can be used on the basis that anyone seeking more detailed information will be referred to the five previous digital versions of the Volumes and the detailed catalogues published in the meantime by the various museums with collections of Rembrandt paintings This work of art history and art research should belong in the library of every serious art historical institute university or museum

**Money in the Air** Gail Feigenbaum, Sandra van Ginhoven, Edward Sterrett, 2024-06-25 This volume explores the crucial role of art dealers in creating a transatlantic art market in the late nineteenth and early twentieth centuries There was money in the air ever so much money wrote Henry James in 1907 reflecting on the American appetite for art acquisitions Indeed collectors such as Henry Clay Frick and Andrew W Mellon are credited with bringing noteworthy European art to the United States with their collections forming the backbone of major American museums today But what of the dealers who possessed the expertise in art and recognized the potential of developing a new market model on both sides of the Atlantic Money in the Air investigates the often overlooked role of these dealers in creating an international art world Contributors examine the histories of well-known international firms like Duveen Brothers M Knoedler Co and Goupil Cie and their relationships with American clients as well as accounts of other remarkable dealers active in the transatlantic art market Drawing on dealer archives scholars reveal compelling findings including previously unknown partnerships and systems of cooperation This volume offers new perspectives on the development of art collections that formed the core of American art museums such as the National Gallery of Art the Metropolitan Museum of Art and the Frick Collection

**Edwardian Culture** Samuel Shaw, Sarah Shaw, Naomi Carle, 2017-11-22 Edwardian Culture Beyond the Garden Party is the first truly interdisciplinary collection of essays dealing with culture in Britain c 1895-1914 Bringing together essays on literature art politics religion architecture marketing and imperial history the study highlights the extent to which the culture and politics of Edwardian period were closely intertwined The book builds upon recent scholarship that seeks to reclaim the term Edwardian from prevalent restrictive usages by venturing beyond the garden party and the political rally to uncover some of the terrain that lies between The essays in the volume which deal with both famous writers such as J M Barrie and Arnold Bennett as well as many lesser-known figures draw attention to the nuanced multiplicity of experience and cultural forms that existed during



the period and highlight the ways in which a closer examination of Edwardian culture complicates our definitions of Victorian and Modern The book argues that the Edwardian era rather than constituting a coda to the Victorian period or a languid pause before modernism shook things up possessed a compelling and creative tenor of its own *Italy for Sale* ,2023-08-14

In the late nineteenth and early twentieth centuries Italian Renaissance art objects and even the idea of Italy itself figured heavily both in the dynamic international art market and in the eyes of the general public The alternative objects that were actively dispersed and collected authentic works pastiches Renaissance inspired counterfeits and reproductions in the diverse media of paint plaster terracotta and photography had a tremendous impact on visual culture across social strata These essays examine less studied aspects of this market through the lens of just a few of the countless successful sales of objects out of Italy

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