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Portraits of the Seventeenth Century Historic and Literary, Vol. 2

Portraits Of The Seventeenth Century Volume Ii

Rosina Ehmann

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Head, Bart Franz Theodor KUGLER,1846 The Reference Catalogue of Current Literature ,1906 The Collected Letters of William Morris, Volume II, Part A William Morris,2014-07-14 These volumes continue the only complete edition of the surviving correspondence of William Morris 1834 1896 a protean figure who exerted a major influence as poet craftsman master printer and designer Covering the years 1881 through 1888 they treat the most dramatic period in another facet of Morris s career his work as a political activist Originally published in 1988 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

British and Irish Paintings in Public Collections Christopher Wright, Catherine May Gordon, 2006-01-01 This book sets a new standard as a work of reference It covers British and Irish art in public collections from the beginning of the sixteenth century to the end of the nineteenth and it encompasses nearly 9 000 painters and 90 000 paintings in more than 1 700 separate collections The book includes as well pictures that are now lost some as a consequence of the Second World War and others because of de accessioning mostly from 1950 to about 1975 when Victorian art was out of fashion By listing many tens of thousands of previously unpublished works including around 13 000 which do not yet have any form of attribution this book becomes a unique and indispensable work of reference one that will transform the study of British and Irish painting

Renaissance Bodies Lucy Gent, Nigel Llewellyn, 1990 Renaissance Bodies is a unique collection of views on the ways in which the human image has been represented in the arts and literature of English Renaissance society. The subjects discussed range from high art to popular culture from portraits of Elizabeth I to polemical prints mocking religious fanaticism and include miniatures manners anatomy drama and architectural patronage. The authors art historians and literary critics reflect diverse critical viewpoints and the 78 illustrations present a fascinating exhibition of the often strange and haunting images of the period With essays by John Peacock Elizabeth Honig Andrew and Catherine Belsey Jonathan Sawday Susan Wiseman Ellen Chirelstein Tamsyn Williams Anna Bryson Maurice Howard and Nigel Llewellyn The whole book presents a mirror of contemporary concerns with power the merits and demerits of individualism sex roles selves the meaning of community and even conspicuous consumption The Observer Publishers' Circular and Booksellers'

Record of British and Foreign Literature ,1895 **The Antiquary** Edward Walford, George Latimer Apperson, 1880 *A Corpus of Rembrandt Paintings V* Ernst van de Wetering, 2013-12-12 This volume is the fifth volume of A Corpus of Rembrandt Paintings a project devoted to all Rembrandt s paintings This is the work of The Rembrandt Research Project consisting of a group of scholars led since 1993 by Professor Ernst van de Wetering The project began in 1968 with the aim of separating Rembrandt s own paintings from the vast number of Rembrandtesque paintings made by his many apprentices

and followers Having opted for a chronological approach to the cataloguing of Rembrandt's paintings from 1625 till 1642 in the first three volumes it was decided in 1993 to adopt a thematic approach for further volumes This was largely to facilitate the recognition of different hands The new approach yielded much more information not only about Rembrandt's working methods but also about the function and meaning of his works This expanded field of view meant that etchings and drawings with similar themes also needed to be included In 2005 Volume IV appeared devoted to Rembrandt's self portraits in painting etching and drawing Volume V consists of a catalogue and analysis of the so called small scale history and genre paintings That theme was chosen because this type of complex work shows a variety of full length protagonists acting in different narrative settings For this reason in the 17th century painting etching or drawing biblical and mythological scenes was looked upon as an artist's greatest challenge The choice of this theme proved to be highly fruitful in several ways Small scale history pieces reveal Rembrandt's artistic ambitions most clearly They also offer the authors a much more accurate view of the daily routine in Rembrandt's studio his apprentices mostly copied this type of work or used it as a starting point for their own As a result it was easier to distinguish the works by the master himself from those of his pupils All aspects of the skills necessary to create a pictorial illusion play a part in the creation of small figured history paintings These aspects were referred to as the basis of the noble art of painting in Rembrandt's days Two seventeenth century painter theoreticians discussed these principles systematically in two books which up till now have only sporadically been consulted in the context of 17th century studio practice Karel van Mander wrote his Grond der edel vry schilder const Basis of the Art of Painting in 1604 and Samuel van Hoogstraten produced his Inleyding tot de hooge schoole der schilderkonst Academy of Painting in 1678 Van Hoogstraten was a pupil of Rembrandt between 1642 and 48 Comparing the two books and considering them in relation to Rembrandt's oeuvre gradually reveals his original views on painting and how these had developed during his career Thus the authors of this new Volume of A Corpus have gained an unexpected and profound insight into Rembrandt s ideas and approach to his art The basic aspects of painting included the following topics function and methods of drawing human proportions various positions poses and gestures of figures ways of arranging a scene s protagonists in a composition facial expressions of a variety of emotions light shadows and reflected light landscape and animals draperies and articles of clothing methods of painting and various characteristics and uses of colours The way these basic aspects were selected and dealt with presumed that the more practical side to the art of painting would be learned by the apprentice in the daily routine of his master's studio With the development of art history in the nineteenth century the basic aspects of the art of painting listed above acquired the vague label of style However the seventeenth century categorization of the basic aspects provides a much more acute means of probing the views and criteria for judging a painting by Rembrandt and his contemporaries than the concept of style Volume V in the series A Corpus of Rembrandt Paintings breaks new ground from the point of view of art history not only in its approach to Rembrandt as an artist but more particularly to his thinking about painting Moreover a

detailed comparison of Rembrandt's works and those by his apprentices who based their works on his led to a profound and detailed understanding of Rembrandt's views on pictorial quality In art historical literature quality usually does not feature prominently since it is regarded as being too subjective This comparative approach together with the analysis of seventeenth century categories of thought about painting have given the research on Rembrandt a new impetus at the same time allowing us to see more clearly through seventeenth century eyes That is why the new volume of the Corpus is an important publication not only for art historians but also for all who want to fully enjoy the numerous works of art that date back to the Dutch Golden Age now scattered in museums around the world "The" Athenaeum ,1897 The Story of Spanish Painting Charles H. Caffin, 2022-09-04 In The Story of Spanish Painting Charles H Caffin delivers a thorough and engaging exploration of Spanish art tracing its evolution from the medieval period through the modern era Caffin's prose is marked by clarity and enthusiasm using vivid descriptions and a chronological structure that allows readers to grasp the cultural and historical contexts influencing key masterpieces and artists He skillfully interweaves aesthetic analysis with biographical insights providing a rich landscape of the social political and religious factors that shaped Spain's artistic legacy including influential figures like Vel zguez Goya and Picasso Caffin a noted American art critic and historian possessed a profound understanding of European art movements informed by his studies in both England and America His appreciation for visual art coupled with his academic prowess led him to dive into the rich tapestry of Spanish painting a subject often overshadowed by the more widely recognized Italian Renaissance His background in criticism and his travels throughout Spain endowed him with a unique perspective that vividly animates the narratives he presents This book is an essential read for art lovers and scholars alike Caffin's insights provide not only a visual understanding of the works but also an emotional connection to their creators and the environment in which they were produced For anyone wishing to deepen their understanding of Spanish cultural history through art Caffin's work is indispensable The Athenæum James Silk Buckingham, John Sterling, Frederick Denison Maurice, Henry Stebbing, Charles Wentworth Dilke, Thomas Kibble Hervey, William Hepworth Dixon, Norman Maccoll, Vernon Horace Rendall, John Middleton Murry, 1897 A Corpus of Rembrandt Paintings IV Ernst van de Wetering, 2010-07-19 Volume IV of A Corpus of Rembrandt Paintings deals uniquely with the self portraits of Rembrandt In a clearly written explanatory style the head of the Rembrandt Research Project and Editor of this Volume Ernst van de Wetering discusses the full body of work of paintings and etchings portraying Rembrandt He sets the different parameters for accepting or rejecting a Rembrandt self portrait as such whilst also discussing the exact working environment of Rembrandt and his apprentices This workshop setting created a surroundings where apprentices could be involved in working on Rembrandt paintings making it more difficult to determine the hand of the master Van de Wetering who is one of the Rembrandt experts of our day and age goes down to great detail to explain how the different self portraits are made and what techniques Rembrandt uses also giving an overview of which paintings are to be attributed to

the Dutch Master and which not In the additional catalogue the self portraits are examined in detail In clear and accessible explanatory text the different paintings are discussed larded with immaculate images of each painting Details are shown where possible as well as the results of modern day technical imaging like X radiography This work of art history and art research should be part of every serious art historical institute university or museum Nowhere in the art history have all Rembrandt's self portraits been discussed in such detailed and comparative manner by an authority such as Ernst van de Wetering This is a standard work for decades to come Characters from the Histories & Memoirs of the Seventeenth Century Various, 2019-12-11 Characters from the Histories Memoirs of the Seventeenth Century presents a rich tapestry of the epoch encapsulating the political intrigue cultural transformation and personal narratives that defined the seventeenth century Drawing from a diverse array of historical texts this anthology showcases portraits of notable figures woven together with a literary style that oscillates between meticulous scholarship and vivid storytelling These pieces not only illuminate individual lives but also reflect the broader societal shifts of the era offering insights into the transition from Renaissance humanism to Enlightenment thought The collective authorship of this volume comprises prominent historians and memoirists of the time whose diverse backgrounds and experiences provide depth and authenticity to the work Each contributor shaped by the tumultuous events of their day from the Thirty Years War to the rise of absolute monarchies imbues their narratives with personal reflection and historical context creating a multifaceted picture of their contemporaries and the forces that shaped them Recommended for scholars students and enthusiasts alike this anthology invites readers to step into a pivotal moment in history through the eyes of those who lived it It serves as both a scholarly resource and an engaging read making it an essential addition to the library of anyone interested in understanding the complexities of the seventeenth century Flemish and German Paintings of the 17th Century Julius Samuel Held, Detroit Institute of Arts, 1982

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