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# Rubens And Rembrandt In Their Century

**RJ Shavelson**



## **Rubens And Rembrandt In Their Century:**

**Rubens and Rembrandt in Their Century**, 1979 Pierpont Morgan Library, Felice Stampfle, 1979 **Drawings from the Age of Bruegel, Rubens, and Rembrandt** William W. Robinson, 2016-08-02 This superb book presents 100 notable examples from the Harvard Art Museums distinguished collection of Dutch Flemish and Netherlandish drawings from the 16th to 18th century Featuring such masters as Pieter Bruegel the Elder Peter Paul Rubens and Rembrandt van Rijn the volume showcases beautiful color illustrations accompanied by insightful commentary on prevalent styles and techniques Genres that define this artistic period landscape scenes of everyday life portraiture and still life are explored in detail The book also presents the results of new conservation and technical study including infrared analysis and scientific examinations of drawing materials This revelatory new research has allowed previously illegible underdrawings and inscriptions in many of the artworks to surface for the first time shedding light on longstanding mysteries of production and provenance **Rembrandt and the Inspiration of India** Stephanie Schrader, 2018-03-20 This sumptuously illustrated volume examines the impact of Indian art and culture on Rembrandt 1606-1669 in the late 1650s By pairing Rembrandt's twenty-two extant drawings of Shah Jahan Jahangir Dara Shikoh and other Mughal courtiers with Mughal paintings of similar compositions the book critiques the prevailing notion that Rembrandt brought life to the static Mughal art Written by scholars of both Dutch and Indian art the essays in this volume instead demonstrate how Rembrandt's contact with Mughal painting inspired him to draw in an entirely new refined style on Asian paper an approach that was shaped by the Dutch trade in Asia and prompted by the curiosity of a foreign culture Seen in this light Rembrandt's engagement with India enriches our understanding of collecting in seventeenth-century Amsterdam the Dutch global economy and Rembrandt's artistic self-fashioning A close examination of the Mughal imperial workshop provides new insights into how Indian paintings came to Europe as well as how Dutch prints were incorporated into Mughal compositions **Art Market and Connoisseurship** Anna Tummers, Koenraad Jonckheere, 2008 The question of whether seventeenth-century painters such as Rembrandt and Rubens were exclusively responsible for the paintings later sold under their names has caused many a heated debate Despite the rise of scholarship on the history of the art market much is still unknown about the ways in which paintings were produced assessed priced and marketed during this period which leads to several provocative questions did contemporary connoisseurs expect masters such as Rembrandt to paint works entirely by their own hand Who was credited with the ability to assess paintings as genuine The contributors to this engaging collection Eric Jan Sluiter Hans Van Miegroet and Neil De Marchi among them trace these issues through the booming art market of the seventeenth and eighteenth centuries arriving at fascinating and occasionally unexpected conclusions **Rubens and Rembrandt in Their Century**, 1979 **Conceptual Revolutions in Twentieth-Century Art** David W. Galenson, 2009-09-14 From Picasso's Cubism and Duchamp's readymades to Warhol's silkscreens and Smithson's earthworks the art of the

twentieth century broke completely with earlier artistic traditions A basic change in the market for advanced art produced a heightened demand for innovation and young conceptual innovators from Picasso and Duchamp to Rauschenberg and Warhol to Cindy Sherman and Damien Hirst responded not only by creating dozens of new forms of art but also by behaving in ways that would have been incomprehensible to their predecessors Conceptual Revolutions in Twentieth Century Art presents the first systematic analysis of the reasons for this discontinuity David W Galenson whose earlier research has changed our understanding of creativity combines social scientific methods with qualitative analysis to produce a fundamentally new interpretation of modern art that will give readers a far deeper appreciation of the art of the past century and of today than is available elsewhere     **Rubens and Rembrandt in Their Century** Felice Stampfle,1979     *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     **Rubens** Joost vander Auwera,2007 Over the past four years the Royal Fine Arts Museums of Belgium have undertaken a huge research     [The Sublime in the Visual Culture of the Seventeenth-Century Dutch Republic](#) Stijn Bussels,Bram Van Oostveldt,2023-11-07 Contrary to what Kant believed about the Dutch and their visual culture as being of an orderly and diligent position and thus having no feeling for the sublime this book argues that the sublime played an important role in seventeenth century Dutch visual culture By looking at different visualizations of exceptional heights divine presence political grandeur extreme violence and extraordinary artifacts the authors demonstrate how viewers were confronted with the sublime which evoked in them a combination of contrasting feelings of awe and fear attraction and repulsion In studying seventeenth century Dutch visual culture through the lens of notions of the sublime we can move beyond the traditional and still widespread views on Dutch art as the ultimate representation of everyday life and the expression of a prosperous society in terms of calmness neatness and order The book will be of interest to scholars working in art history visual culture architectural history and cultural history The Open Access version of this book available at [www.taylorfrancis.com](http://www.taylorfrancis.com) has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4 0 4 0 International license Funded by Ghent University     [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 **The Age of Rembrandt** Roland E.

Fleischer, Susan Scott Munshower, 1988-01-01 This is a study of seventeenth century Dutch painting THE CENTURY ILLUSTRATED MONTLY MAGAZINE , 1885 **The Twentieth Century** , 1898 Seventeenth-century Art & Architecture

Ann Sutherland Harris, 2005 Encompassing the socio political cultural background of the period this title takes a look at the careers of the Old Masters and many lesser known artists The book covers artistic developments across six countries and examines in detail many of the artworks on display **Rembrandt's Faith: Church and Temple in the Dutch Golden**

**Age** , The Expressionist Turn in Art History Kimberly A. Smith, 2017-07-05 During the period in which Expressionist artists were active in central Europe art historians were producing texts which also began to be characterized evocatively as expressionist yet the notion of an expressionist art history has yet to be fully explored in historiographic studies of the discipline This anthology offers a cross section of noteworthy art history texts that have been described as expressionist along with critical commentaries by an international group of scholars Written between 1912 and 1933 the primary sources have been selected from the published scholarship of both recognized and less familiar figures in the field's Germanic tradition Wilhelm Worringer Fritz Burger Ernst Heidrich Max Dvor Heinrich W Ifflin and Carl Einstein Translated here for the first time these examples of an expressionist turn in art history along with their secondary analyses and the book's introduction offer a productive lens through which to re examine the practice and theory of art history in the early twentieth century A Hand-book for Young Painters Charles Robert Leslie, 1870 **Women in the Fine Arts, from the Seventh**

**Century B.C. to the Twentieth Century A.D.** Clara Erskine Clement Waters, 2020-09-28 In studying the subject of this book I have found the names of more than a thousand women whose attainments in the Fine Arts in various countries and at

different periods of time before the middle of the nineteenth century entitle them to honorable mention as artists and I doubt not that an exhaustive search would largely increase this number The stories of many of these women have been written with more or less detail while of others we know little more than their names and the titles of a few of their works but even our scanty knowledge of them is of value Of the army of women artists of the last century it is not yet possible to speak with judgment and justice although many have executed works of which all women may be proud We have some knowledge of women artists in ancient days Few stories of that time are so authentic as that of Kora who made the design for the first bas relief in the city of Sicyonia in the seventh century B C We have the names of other Greek women artists of the centuries immediately preceding and following the Christian era but we know little of their lives and works Calypso was famous for the excellence of her character pictures a remarkable one being a portrait of Theodorus the Juggler A picture found at Pompeii now at Naples is attributed to this artist but its authorship is so uncertain that little importance can be attached to it Pliny praised Eirene among whose pictures was one of An Aged Man and a portrait of Alcisthenes the Dancer In the annals of Roman Art we find few names of women For this reason Laya who lived about a century before the Christian era is important She is honored as the original painter of miniatures and her works on ivory were greatly esteemed Pliny says she did not marry but pursued her art with absolute devotion and he considered her pictures worthy of great praise A large picture in Naples is said to be the work of Laya but as in the case of Calypso we have no assurance that it is genuine It is also said that Laya s portraits commanded larger prices than those of Sopolis and Dyonisius the most celebrated portrait painters of their time Our scanty knowledge of individual women artists of antiquity mingled with fable as it doubtless is serves the important purpose of proving that women from very ancient times were educated as artists and creditably followed their profession beside men of the same periods This knowledge also awakens imagination and we wonder in what other ancient countries there were women artists We know that in Egypt inheritances descended in the female line as in the case of the Princess Karamat and since we know of the great architectural works of Queen Hashop and her journey to the land of Punt we may reasonably assume that the women of ancient Egypt had their share in all the interests of life Were there not artists among them who decorated temples and tombs with their imperishable colors Did not women paint those pictures of Isis goddess of Sothis that are like precursors of the pictures of the Immaculate Conception Surely we may hope that a papyrus will be brought to light that will reveal to us the part that women had in the decoration of the monuments of ancient Egypt At present we have no reliable records of the lives and works of women artists before the time of the Renaissance in Italy

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