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**XXIII**

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PART XXIII



MARJON VAN DER MEULEN

COPIES AFTER THE ANTIQUE  
VOLUME ONE



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# Rubens Copies After The Antique Catalogue Vol 23

**Charlotte Gould**



### **Rubens Copies After The Antique Catalogue Vol 23:**

Peter Paul Rubens Anne-Marie S. Logan, Peter Paul Rubens, Michiel Plomp, Metropolitan Museum of Art (New York, N.Y.), 2005 Catalogue of an exhibition held at the Metropolitan Museum of Art New York Jan 15 Apr 3 2005 **Rubens Copies After the Antique** Marjon van der Meulen, 1994 Reading Images from the Past Walter S. Melion, Christoph Pieper, Paul J. Smith, Anita Traninger, 2025-01-27 Reading Images from the Past is conceived as a Festschrift for Karl Enenkel The contributors include art historians literary scholars and historians and the topics cover a wide range of periods countries and cultural contexts They explore the complex relation between word and image consider the rhetorical and hermeneutic functions of various types of image making and examine theories and practices of knowledge production across various media They also reflect on the multi faceted uses of the past in early modern European culture within debates on art antiquarian studies book culture literature and historiography Throughout the volume special attention is paid to the interaction amongst visual and textual forms and materials Contributors Barbara Baert Susanna de Beer Frans Blom Wietse de Boer Stijn Bussels Arjan van Dijk Jan van Dijkhuizen Anna Dlabáková Reindert Falkenburg Christine Götthler Harald Hendrix Jan L de Jong Marc Laureys Coen Maas Walter S Melion Alicia C Montoya Colette Nativel Konrad Ottenheim Christian Peters Christoph Pieper Lukas Reddemann Bernd Renner David Rijser Bernd Roling Sophie van Romburgh Robert Seidel Paul J Smith John Thompson Anita Traninger Geert Warnar Claus Zittel and Cornel Zwielerlein Rubens A&I Kristin Lohse Belkin, 1998-10-22 A lively original study of the work of Peter Paul Rubens **Looking East** Burglind Jungmann, Kim Young-Jae, Christine Götthler, 2013 This is a fascinating exploration of the mystery that surrounds of Rubens's most well known and intriguing drawings Peter Paul Rubens was one of the most talented and successful artists working in 17th century Europe During his illustrious career as a court painter and diplomat Rubens expressed a fascination with exotic costumes and headaddresses With his masterful handling of black chalk and touches of red Rubens executed a compelling drawing that features a figure wearing Asian costume a depiction that has recently been identified as Man in Korean Costume Despite the drawings renown both during Rubens's own lifetime and in contemporary art scholarship the reasons why it was made and whether it actually depicts a specific Asian person remain a mystery The intriguing story that develops involves a shipwreck an unusual hat the earliest trade between Europe and Asia the trafficking of Asian slave and Jesuit missionaries **The Catholic Rubens** Willibald Sauerlander, 2014-04-15 The art of Rubens is rooted in an era darkened by the long shadow of devastating wars between Protestants and Catholics In the wake of this profound schism the Catholic Church decided to cease using force to propagate the faith Like Gian Lorenzo Bernini Peter Paul Rubens 1577 1640 sought to persuade his spectators to return to the true faith through the beauty of his art While Rubens is praised for the baroque passion in his depictions of cruelty and sensuous abandon nowhere did he kindle such emotional fire as in his religious subjects Their color warmth and majesty but also their turmoil and lamentation were calculated to arouse devout and ethical emotions This fresh

consideration of the images of saints and martyrs Rubens created for the churches of Flanders and the Holy Roman Empire offers a masterly demonstration of Rubens's achievements liberating their message from the secular misunderstandings of the postreligious age and showing them in their intended light

*Twelve Caesars* Mary Beard, 2021-09-28 From the bestselling author of *SPQR: A History of Ancient Rome* the fascinating story of how images of Roman autocrats have influenced art culture and the representation of power for more than 2 000 years What does the face of power look like Who gets commemorated in art and why And how do we react to statues of politicians we deplore In this book against a background of today's sculpture wars Mary Beard tells the story of how for more than two millennia portraits of the rich powerful and famous in the western world have been shaped by the image of Roman emperors especially the Twelve Caesars from the ruthless Julius Caesar to the fly torturing Domitian *Twelve Caesars* asks why these murderous autocrats have loomed so large in art from antiquity and the Renaissance to today when hapless leaders are still caricatured as Neros fiddling while Rome burns Beginning with the importance of imperial portraits in Roman politics this richly illustrated book offers a tour through 2 000 years of art and cultural history presenting a fresh look at works by artists from Memling and Mantegna to the nineteenth century American sculptor Edmonia Lewis as well as by generations of weavers cabinetmakers silversmiths printers and ceramicists Rather than a story of a simple repetition of stable blandly conservative images of imperial men and women *Twelve Caesars* is an unexpected tale of changing identities clueless or deliberate misidentifications fakes and often ambivalent representations of authority From Beard's reconstruction of Titian's extraordinary lost Room of the Emperors to her reinterpretation of Henry VIII's famous Caesarian tapestries *Twelve Caesars* includes fascinating detective work and offers a gripping story of some of the most challenging and disturbing portraits of power ever created Published in association with the Center for Advanced Study in the Visual Arts National Gallery of Art Washington DC

**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

**Drawn by the Brush** Peter C. Sutton, Peter Paul Rubens, Marjorie E. Wieseman, Nico van Hout, 2004-01-01 Oil sketches by Peter Paul Rubens created at speed and in the heat of invention with a colorful loaded brush convey all the spontaneity of the great Flemish painter's creative process This ravishing book draws from both private and

public collections to present in full color 40 of Rubens's oil sketches Viewers will find in these informal paintings an enchanting intimacy and gain a new appreciation of Rubens's capacity for invention and improvisation and of his special genius for dramatic design and coloristic brilliance The book investigates the role of the oil sketch in Rubens's work the development of the artist's themes and narratives in his multiple sketches and the history of the appreciation of his oil sketches It also explores some of the unique aspects of his techniques and materials By revealing the oil sketches as the most direct record of Rubens's creative process the book presents him as the greatest and most fluent practitioner of this vibrant and vital medium

**"Marketing Art in the British Isles, 1700 to the Present "** Charlotte Gould, 2017-07-05 A cultural history of the first truly modern art market Marketing Art in the British Isles 1700 to the Present furthers the burgeoning exploration of Britain's struggle to carve a niche for itself on the international art scene Bringing together scholars from the UK US Europe and Asia this collection sheds new light on such crucial notions as the internationalization of the art market the emergence of an increasingly complex exhibition culture issues of national rivalry and emulation artists individual and collective strategies for their own promotion and survival the persistent anti commercialism of an elite group of art lovers and critics and accusations of philistinism levelled at the middle classes as well as an unquestionable native British genius at reconciling jarring discourses Essays explore the unresolved tension between artistic aspirations and commercial interest a tension that has come to shape Britain's national artistic tradition from the perspectives of artists dealers and super collectors and the upwardly mobile middle classes whose consumerism gave rise to the British art market as it is known today Specific case studies include Whistler Roger Fry Damien Hirst and Charles Saatchi essays consider art markets from London and Manchester to Paris and Flanders

**François Duquesnoy and the Greek Ideal** Estelle Cecile Lingo, 2007-01-01 This book is the first in English devoted to Francois Duquesnoy a central figure in seventeenth century European sculpture a rival to Bernini and a leading light in an artistic milieu that included Poussin and Rubens Estelle Lingo reconstructs Duquesnoy's pursuit in Rome of a modern artistic practice in the Greek manner Reconstruction of Duquesnoy's Greek ideal enables Lingo to offer new interpretations of his exquisite marble and bronze sculptures Moreover she demonstrates that the archeological and poetic vision of Greek art developed by Duquesnoy and his circle formed the basis of Johann Joachim Winckelmann's influential Reflections on the Imitation of Greek Works in Painting and Sculpture thus overturning the long held assumption that no meaningful distinction was made between ancient Greek and Roman art prior to Winckelmann's work in the eighteenth century Examining in detail how Duquesnoy developed and employed his Greek manner Lingo brings to light the extent of his contributions to European culture and aesthetics and to the rise of Neoclassicism

**Fifteenth- to Eighteenth-century European Drawings** Egbert Haverkamp Begemann (Kunsthistoriker), Metropolitan Museum of Art (New York, N.Y.), 1999 Early European art was a consuming interest of both Robert Lehman and his father Philip Lehman an interest reflected in the remarkable number and quality of drawings they

owned from the fifteenth and early sixteenth centuries In addition to an important group of early German drawings the collection includes a Saint Paul from a series associated with Jan van Eyck and the famous Scupstoel from the circle of Rogier van der Weyden the only design for a decorative sculpture to survive from the fifteenth century The great artists of the seventeenth century Peter Paul Rubens Jacob Jordaens Claude Lorrain and Rembrandt among them are also represented Rembrandt by seven drawings including the large study of Leonardo's Last Supper that would stay in his mind all through his career Drawings by Antoine Watteau Jean Honor Fragonard Gabriel de Saint Aubin Thomas Gainsborough Paul Sandby and George Romney are among the many from eighteenth century France and England The volume discusses all 153 drawings at length placing each in its art historical setting and complementing the discussion with comparative illustrations of related works This e book on the MetPublications website is also accompanied by links to related works and under the Additional resourcestab are links to Met works of art and Heilbrunn Timeline of Art History essays and timelines viewed May 1 2014

**Subject Guide to Books in Print**, 1993      *Flemish Paintings of the Seventeenth Century* Arthur K. Wheelock, 2005  
This catalogue of the Gallery's remarkable collection of Flemish paintings offers new information about each of the individual works Stylistic characteristics of the paintings have been analyzed historical circumstances related to their creation have been assessed and their provenances have been reexamined A number of the paintings have undergone conservation treatment while the technical characteristics of other works have been thoroughly studied This exhaustive research has indicated that the titles dates and even attributions of a number of works needed to be changed and the catalogue includes a concordance of these revisions BOOK JACKET      *Artibus Et Historiae*, 2005      [A Choice Collection](#) Quentin Buvelot, Hans Buijs, 2002      *The Art Bulletin*, 2005 Includes section Notes and reviews      [Rubens](#) Peter Paul Rubens, Lille (France). Musée des beaux-arts, 2004 A simple mission lies at the heart of Rubens to give the most complete picture of the great Flemish master as possible No fewer than 163 paintings sketches and drawings by the artist plus nine tapestries are put to this worthy task A faithful objective understanding of Rubens arises from his beginnings under the influence of his master Otto Venius and Italian art right through to the end of his career when he basked in a major Spanish commission Rubens is at home in all genres and all are represented here from landscapes to portraits from altarpieces to genre scenes and historical paintings too of course Even the talents of the decorator are revealed in his painted sketches drawings and tapestries For this publication the master's oeuvre is divided into five groupings Rubens Beginnings Rubens and Italy The Middle Class Patron Official Commissions and Secular Subject Matter Through the inclusion of tapestries particular attention is paid to the genesis of his art Works such as Descent from the Cross Laying in the Sepulchre The Stoning of Saint Stephen and three altarpieces created for the city of Lille's churches and convents are included From this impressive homage to Rubens the general reader connoisseur and historian will all hopefully come to know Rubens better and also be stimulated by the juxtaposition of works never presented in this way before Published on the occasion of Rubens an exhibition at the Palais des

Beaux Arts in Lille France      *Oud Holland* Nicolaas de Roever, Abraham Bredius, 2007

**Bibliography** Arthur James Wells, 1995

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