

Robinson of Rensselaer in His Cemetery



Illustration of Thomas Rensselaer in the 18th Century

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Rubens And Rembrandt In Their Century

Madlyn Millner Kahr



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Rubens and Rembrandt in Their Century, 1979 Pierpont Morgan Library, Felice Stampfle, 1979 **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.

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.

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.

Rubens and Rembrandt in Their Century Pierpont Morgan Library, 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 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 *Rubens* Joost van der Auwera, 2007 Over the past four years the Royal Fine Arts Museums of Belgium have undertaken a huge research. *Rembrandt's Faith: Church and Temple in the Dutch Golden Age*,

Rembrandt, Rubens, and the Art of Their Time Roland E. Fleischer, Susan C. Scott, 1997 Contents 1 Rembrandt Self Portraits: The Creation of a Myth Arthur K. Wheelock Jr. National Gallery of Art, Washington 2 Reconstructing Rembrandt and His Circle: More on the Workshop Hypothesis Walter Liedtke The Metropolitan Museum of Art 3 Rembrandt at the Threshold Susan Donahue Kuretsky Vassar College 4 Comments on Rubens' Coup de Lance: Its Iconography, Style, and Importance for Eugène Delacroix J. Richard Judson Prof. Emeritus, University of North Carolina at Chapel Hill 5 Rubens: His Patrons and Style Walter Liedtke The Metropolitan Museum of Art 6 Gender Issues in Seventeenth-Century Dutch Portraiture: A New Look Alison McNeil Kettering Carleton College 7 Remarks on Love, Woman, and the Garden in Netherlandish Art: A Study in the Iconology of the Garden Sara M. Wages The University of Maryland 8 The Strange Case of Jan Torrentius: Art, Sex, and Heresy in Seventeenth-Century Haarlem Christopher Brown The National Gallery, London 9 The Soothsayer by Jan Lievens in Berlin: An Attempt at an Interpretation Maarten Wurfbaan Oegstgeest The Netherlands 10 Ludolf de Jongh's 'The Refused Glass' and Its Effects on the Art of Vermeer and De Hooch Roland E. Fleischer Prof. Emeritus The Pennsylvania State University **The Age of Rembrandt** Roland E. Fleischer, Susan Scott, Munshower, 1988-01-01 This is a study of seventeenth-century Dutch

painting *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 CENTURY ILLUSTRATED MONTHLY MAGAZINE, 1885 *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.

Dutch Painting In The Seventeenth Century Madlyn Millner Kahr, 2018-02-23 This new edition of an established survey of the Golden Age of Dutch painting has been revised, corrected, and updated in the text, notes, and bibliography as a result of new scholarship. The author has written a new preface to this edition. Rembrandt, Vermeer, Hals, Ruisdael, Cuyp, de Witte, van Goyen, van de Velde, Hobbema, Fabritius, de Hooch, and Saenredam are some of the painters included and discussed.

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 Wölfflin, 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

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