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Art, Science, and Witchcraft in Early Modern Holland Claudia Swan, 2005-06-08 Publisher Description **Dutch Paintings in the Metropolitan Museum of Art** Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 2007 Presents a catalog that surveys the Dutch paintings found in the Metropolitan Museum of Art [Slavery and the Invention of Dutch Art](#) Caroline Fowler, 2024-12-06 In *Slavery and the Invention of Dutch Art* Caroline Fowler examines the fundamental role of the transatlantic slave trade in the production and evolution of seventeenth century Dutch art Whereas the sixteenth century image debates in Europe engaged with crises around the representation of divinity Fowler argues that the rise of the transatlantic slave trade created a visual field of uncertainty around picturing the transformation of life into property Fowler demonstrates how the emergence of landscape maritime and botanical painting were deeply intertwined with slavery's economic expansion Moreover she considers how the development of one of the first art markets was inextricable from the trade in human lives as chattel property Reading seventeenth century legal theory natural history inventories and political pamphlets alongside contemporary poetry theory and philosophy from Black feminism and the African diaspora Fowler demonstrates that ideas about property personhood and citizenship were central to the oeuvres of artists such as Rembrandt van Rijn Hercules Segers Frans Post Johannes Vermeer and Maria Sibylla Merian and therefore inescapably within slavery's grasp *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 *Dawn of the Golden Age* Wouter T. Kloek, Rijksmuseum (Amsterdam, Pays-Bas), Rijksmuseum (Netherlands), J. Bruyn, Hessel Miedema, Christian Schuckman, 1993-01-01 Designed as a catalogue for an exhibition at the Rijksmuseum in 1994 this offers a survey of the paintings drawings prints sculpture and applied art produced 1580-1620 The book contains five essays followed by a catalogue which reproduces work from the era along with data on the artists **Rembrandt — Studies in his Varied Approaches to Italian Art** Amy Golahny, 2020-07-20 *Rembrandt Studies in his Varied Approaches to Italian Art* explores his engagement with imagery by Italian masters His references fall into three categories pragmatic adaptations critical commentary and conceptual rivalry These are not mutually exclusive but provide a strategy for discussion This study also discusses Dutch artists' attitudes toward traveling south surveys contemporary literature praising and or criticizing

Rembrandt and examines his art collection and how he used it It includes an examination of the vocabulary used by Italians to describe Rembrandt's art with a focus on the patron Don Antonio Ruffo and closes by considering the reception of his works by Italian artists

Illustrated Religious Texts in the North of Europe, 1500-1800 Prof Dr Els Stronks, Dr Adam Morton, Asst Prof Feike Dietz, Professor Marc Van Vaec, Ms Lien Roggen, 2014-07-28 Illustrated Religious Texts in the North of Europe 1500-1800 provides a new perspective on the role of visual imagery in the Reformation period by focusing on international forms of collaboration and makes a significant contribution to ongoing debates concerning the history of the book by focusing on the ideological as well as practical side of international contacts

Illustrated Religious Texts in the North of Europe, 1500-1800 Feike Dietz, Adam Morton, Lien Roggen, 2016-12-05 In recent years many historians have argued that the Reformation did not as previously thought hamper the development of Northern European visual culture but rather gave new impetus to the production, diffusion and reception of visual materials in both Catholic and Protestant milieus This book investigates the crosscurrents of exchange in the realm of illustrated religious literature within and beyond confessional and national borders and against the background of recent insights into the importance of on the one hand material as well as on the other hand sensual and emotional aspects of early modern culture Each chapter in the volume helps illuminate early modern religious culture from the perspective of the production of illustrated religious texts to see the book as object a point at which various vectors of early modern society met Case studies together with theoretical contributions shed light on the ways in which illustrated religious books functioned in evolving societies by analysing the use, re-use and sharing of illustrated religious texts in England, France, the Low Countries, the German States and Switzerland Interpretations based on points of material interaction show us how the most basic binaries of the early modern world, Catholic and Protestant, word and image, public and private, were disrupted and negotiated in the realm of the illustrated religious book Through this approach the volume expands the historical appreciation of the place of imagery in post-Reformation Europe

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 schilder konst* 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

In His Milieu Amy Golahny, Mia M. Mochizuki, Lisa Vergara, 2006 Gathered in honor of John Michael Montias 1928 2005 the foremost scholar on Johannes Vermeer and a pioneer in the study of the socioeconomic dimensions of art the essays in *In His Milieu* are an essential contribution to the study of the social functions of making collecting displaying and donating art The nearly forty essays here by all internationally recognized experts in the fields of art history and the economics of art are especially revealing about the Renaissance and Baroque eras and present new material on such artists as Rembrandt Van Eyck Rubens and da Vinci

The Dutch Garden in the Seventeenth Century John Dixon Hunt, 1990 In 1988 89 the three hundredth anniversary of an important historical event the ascension of William and Mary to the thrones of England and Scotland was celebrated in the Netherlands the United Kingdom and the United States of America The symposium on Dutch garden art held at Dumbarton Oaks in May 1988 was the only scholarly event during the anniversary year that focused wholly upon gardens This wide ranging collection of essays charts the history scope and spread of Dutch garden art during the seventeenth century A group of scholars mostly Dutch surveys what has been called the golden age of Dutch garden design Essays discuss the political context of William's building and gardening activities at his palace of Het Loo in the Netherlands the development of a distinctively Dutch garden art during the seventeenth century country house poetry and specific estates and their gardens such as those of Johan Maurits van Nassau Siegen at Cleves or Sorgvliet the estate of Hans Willem Bentinck later the Earl of Portland Other contributions concern typical Dutch planting and layouts with a focus upon Jan van der Green's much circulated *Den Nederlandtsen Hovenier* the designs of Daniel Marot the Huguenot refugee from France who worked for William III in both the Netherlands and England and the attitudes of the English toward Dutch gardening as it was observed in practice and mythologized through the distorting lens of national cooperation and rivalries

Old Master Prints and Drawings Carlo James, Marjorie B. Cohn, 1997 This long awaited English edition of *Manuale per la conservazione e il restauro di disegni e stampe antichi* 1991 offers a clear and complete manual for the preservation and conservation of old master prints and drawings The authors throw light on the historical and scientific backgrounds concerning the problems of restoration techniques of arts on paper from 1150 when paper was first introduced in Europe until the middle of the nineteenth century The book is indispensable for anyone occupied with the study and conservation of old prints and drawings This richly illustrated first English edition is revised and brought fully up to date

The Illustrated Bartsch Adam von Bartsch, 1778

Rembrandt's Roughness Nicola Suthor, 2018-04-03 Roughness is the sensual quality most often associated with Rembrandt's idiosyncratic style It best defines the specific structure of his painterly textures which subtly capture and engage the imagination of the beholder Rembrandt's *Roughness* examines how the artist's unconventional technique pushed the possibilities of painting into startling and unexpected realms Drawing on the phenomenological insights of Edmund Husserl as well as firsthand accounts by Rembrandt's contemporaries Nicola Suthor

provides invaluable new perspectives on many of the painter's best known masterpieces including *The Anatomy Lesson of Dr Deyman*, *The Return of the Prodigal Son* and *Aristotle with a Bust of Homer*. She focuses on pictorial phenomena such as the thickness of the paint material, the visibility of the colored priming and the dramatizing element of chiaroscuro, showing how they constitute Rembrandt's most effective tools for extending the representational limits of painting. Sutor explores how Rembrandt developed a visually precise handling of his artistic medium that forced his viewers to confront the paint itself as a source of meaning, its challenging complexity expressed in the subtlest stroke of his brush. A beautifully illustrated meditation on a painter like no other, Rembrandt's *Roughness* reflects deeply on the intellectual challenge that Rembrandt's unrivaled artistry posed to the art theory of his time and its eminent role in the history of art today.

"Collecting Prints and Drawings in Europe, c. 1500-1750" Christopher Baker, 2017-09-29 Prints and drawings have been keenly collected in Europe since at least the early sixteenth century. Relatively modest in price, they offered artists, amateurs, and collectors of a systematic turn of mind the opportunity to put together holdings with a wide representation of different hands, schools, and types of subject. Prints and drawings are traditionally treated separately, but their collecting is shown here to raise many interrelated issues. Employing a wide range of methodologies, the essays in this volume offer a number of innovative investigations into the collecting, perception, classification, and display of works on paper.

Quaerendo, 1990 A quarterly journal from the low countries devoted to manuscripts and printed books.

Kings and Connoisseurs Jonathan Brown, 2023-08-15 A vivid and exciting account of royal collectors, art dealers, connoisseurs, and the rise of old master paintings. Old master paintings are among the most valuable and prestigious of the visual arts and the best examples command the highest prices of any luxury commodity. In *Kings and Connoisseurs*, Jonathan Brown tells the story of how painting rose to this exalted status. The transformation of painting from an inexpensive to a costly art form reached a crucial stage in the royal courts of Europe in the seventeenth century, where rulers and aristocrats assembled huge collections often in short periods of time. By comparing collecting and collectors at these courts, Brown explains the formation of new attitudes toward pictures as well as the mechanisms that supported the enterprise of collecting, including the emergence of the art dealer, the development of connoisseurship, and the publication of sumptuous picture books of various collections. The result is an exciting narrative of greed and passion played out against a background of international politics and intrigue.

The Oxford Companion to the Book: D-Z Michael F. Suarez, H. R. Woudhuysen, 2010 This is a reference work by an international team of scholars covering the book from ancient times to the present day. Introductory essays explore the history and technology of the book and the range of genres. It provides surveys of the book around the world, which are followed by over 5,000 A-Z entries.

Theatrum Orbis Librorum, 2024-06-03 With contributions on geography, travel, rare books, booktrade, collectors, and libraries by C. Koeman, G. Schilder, R. Breugelmans, K. van der Horst, F. A. Janssen, C. Reedijk, J. Storm, van Leeuwen, E. Braches, E. Cockx, Indestege, I. H. van Eeghen, H. de la Fontaine, Verwey, L. Hellinga, Querido, P. F. J. Obbema, B. van Selm, a.o.

Pleasant Places Walter S. Gibson, 2000-04-22 Gibson's multilayered exploration of the rustic landscape enhances our understanding of the Golden Age in Dutch art and his evocative language recalls a countryside now largely gone At the same time this illustrated book gracefully articulates the role of the Dutch rustic landscape in the history of landscape painting
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