



Claes Cornelisz Moeyaert

**Wouter T. Kloek, Rijksmuseum
(Amsterdam, Pays-Bas), Rijksmuseum
(Netherlands), J. Bruyn, Hessel
Miedema, Christian Schuckman**

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Claes Cornelisz. Moeyaert National Gallery of Canada, Odilia Bonebakker, 2004 , *Master Drawings from the Yale University Art Gallery* Yale University (New Haven, Conn.). Art Gallery, Suzanne Boorsch, John Marciari, Nicole Bensoussan, Yale University. Art Gallery, Margaret E. Hadley, Elisabeth Hodermarsky, Rena Hoisington, Jan Leja, Edgar Munhall, 2006-01-01 This beautiful and important book highlights the collection of European drawings at the Yale University Art Gallery one of America's premier university museums From intimate studies to exquisite finished compositions this selection of works documents the history of European drawing practices beginning with late medieval model books and progressing to the verge of the modern period The accompanying text written by a team of scholars offers a unique introduction to various critical and technical aspects of the study of master drawings brought to life through drawings from a range of national schools and in a variety of media Among the drawings examined in this handsomely produced volume are an animated pen and ink sketch by Giulio Romano a pastoral landscape by Claude Lorrain a forceful and humorous caricature by Guercino a scene from the epic poem Orlando Furioso by Jean Honor Fragonard and a delicate portrait by Edgar Degas

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 **Fractured**

Families and Rebel Maidservants Christine Petra Sellin, 2006-07-01 An examination of the story of Hagar and Ishmael through the eyes of seventeenth century Dutch painters *The Jews and the Expansion of Europe to the West, 1450-1800* Paolo Bernardini, Norman Fiering, 2004-01-01 Jews and Judaism played a significant role in the history of the expansion of Europe to the west as well as in the history of the economic social and religious development of the New World They played an important role in the discovery colonization and eventually exploitation of the resources of the New World Alone among the European peoples who came to the Americas in the colonial period Jews were dispersed throughout the hemisphere indeed they were the only cohesive European ethnic or religious group that lived under both Catholic and Protestant regimes which makes their study particularly fruitful from a comparative perspective As distinguished from other religious or ethnic minorities the Jewish struggle was not only against an overpowering and fierce nature but also against the political regimes that ruled over the various colonies of the Americas and often looked unfavorably upon the establishment and toleration of Jewish communities in their own territory Jews managed to survive and occasionally to flourish against all odds and their history in the Americas is one of the more fascinating chapters in the early modern history of European expansion

European Art of the Seventeenth Century Rosa Giorgi, 2008 This volume presents the most noteworthy concepts artists and cultural centers of the seventeenth century through a close examination of many of its greatest paintings

sculptures and buildings The Baroque rooted in classicism but with a new emphasis on emotionalism and naturalism was the leading style of the seventeenth century The movement exhibited both stylistic complexity and great diversity in its subject matter from large religious works and history paintings to portraits landscapes and scenes of everyday life Masters of the era included Caravaggio whose innovations in the dramatic uses of light and shadow influenced many of the century's artists notably Rembrandt the sculptor painter and architect Bernini with his combination of technical brilliance and expressiveness and other familiar names such as Rubens Poussin Velázquez and Vermeer This was the era of absolute monarchs including Spain's Habsburgs and Louis XIII and XIV of France whose artistic patronage helped furnish their opulent palaces But a new era of commercialism in which artists increasingly catered to affluent collectors of the professional and merchant classes also flourished

Dutch Art Sheila D. Muller, 2013-07-04 An illustrated feast for the eye and intellect Dutch Art explores developments in art art history art criticism and cultural history of the Netherlands from the artists workshops for the Utrecht Dom in 1475 to the latest movements of the 1990s it is lavishly illustrated with 147 black and white photographs and 16 pages in full color More than 100 internationally recognized scholars museum professionals artists and art critics contributed signed essays to this monumental work including historians sociologists and literary historians **Jan van Noordt** David de Witt, 2007-11-02 De Witt offers a detailed biography based on a thorough review of the documentary evidence He traces Van Noordt's origins back to a prominent musical family details his artistic development under the guidance of prominent Amsterdam painter Jacob Adriaensz Backer and reveals his synthesis of the styles of the two dominant Netherlandish artists Rubens and Rembrandt Using a systematic analysis of technique manner and approach to form de Witt proves that over half the paintings and drawings presently attributed to Van Noordt are not his work virtually recasting the accomplishments of an artist whose vibrant often daring works challenge our concept of seventeenth century Dutch art

Catalogue of the Pictures and Sculpture in the Royal Picture Gallery (Mauritshuis) at the Hague Abraham Bredius, 1893 **Master European Drawings from the Collection of the National Gallery of Ireland** National Gallery of Ireland, Ackland Art Museum, 1983 The book showcases four centuries of the art of drawing by such European masters as Cézanne Constable Gainsborough Sargent Turner Watteau Whistler and Raphael Distributed for the Smithsonian Institution Traveling Exhibitions Service **SITES** **The Artist as Reader** Heiko Damm, Michael Thimann, Claus Zittel, 2012-12-07 Based on the history of knowledge the contributions to this volume elucidate various aspects of how in the early modern period artists education knowledge reading and libraries were related to the ways in which they presented themselves **Dutch and Flemish Paintings from the Hermitage** Gosudarstvennyi Ėrmitazh (Russia), 1988 Catalog of an exhibition held at the Metropolitan Museum of Art from March 26 1988 to June 5 1988 and at the Art Institute of Chicago from Jul 9 1988 to Sept 18 1988 Includes bibliographical references p 125 134 **Rembrandt's Religious Prints** Charles M. Rosenberg, 2017-09-11 A stunning catalogue of the seventy religious prints from the 2017 exhibition featuring detailed background information on

each piece Rembrandt's stunning religious prints stand as evidence of the Dutch master's extraordinary skill as a technician and as a testament to his genius as a teller of tales. Here several virtually unknown etchings collected by the Feddersen family and now preserved for the ages at the University of Notre Dame are made widely available in a lavishly illustrated volume. Building on the contributions of earlier Rembrandt scholars, noted art historian Charles M. Rosenberg illuminates each of the seventy religious prints through detailed background information on the artist's career as well as the historical, religious, and artistic impulses informing their creation. Readers will enjoy an impression of the earliest work, *The Circumcision* (1625-26), the famous *Hundred Guilder Print*, the enigmatic *Eighth State of Christ Presented to the People*, one of a handful of examples of the very rare final posthumous state of *The Three Crosses*, and an impression and counterproof of *The Triumph of Mordecai*. From the joyous epiphany of the coming of the Messiah to the anguish of the betrayal of a father, Jacob, by his children, from choirs of angels waiting to receive the Virgin into heaven to the dog who defecates in the road by an ancient inn, *The Good Samaritan*, Rembrandt's etchings offer a window into the nature of faith, aspiration, and human experience ranging from the ecstatically divine to the worldly and mundane. Ultimately, these prints, modest, intimate, fragile objects, are great works of art which, like all masterpieces, reward us with fresh insights and discoveries at each new encounter. Despite many reliable catalogues of Rembrandt etchings, very few have focused on the religious content of these prints. The outstanding range of the Feddersen Collection offers an excellent occasion for closer examination of Rembrandt's development as a printmaker but also as a spiritual, devout Christian, especially evident from his thoughtful return to the same subjects across his career. Charles Rosenberg and his team at the Smit Museum deserve our thanks for fresh analysis of Rembrandt's religious prints combined with the latest scholarship on the artist and his etchings output. Rembrandt scholars but also all lovers of the artist will want to consult this important catalogue. Larry Silver, author with Shelley Perlove of *Rembrandt's Faith: Church and Temple in the Dutch Golden Age*, Rembrandt's etchings of religious themes capture the emotional heart of their subjects through a uniquely inventive approach to both technique and content. The seventy prints gathered by Jack and Alfrieda Feddersen span the full range of Rembrandt's production and offer an outstanding resource for appreciation and research. This catalogue tells the fascinating story of how the collection was formed and brings a fresh analysis to each print. Charles Rosenberg's extensive catalogue entries will be useful reading for anyone interested in the history of European art and one of its most talented practitioners, Rembrandt van Rijn. Stephanie Dickey, Queen's University.

Masters of Dutch Painting, Detroit Institute of Arts, George S. Keyes, 2004. This long-awaited publication presents one of the world's finest collections of Dutch paintings which come together for the first time in one volume as a major addition to existing scholarship on Dutch art. The volume presents over 100 paintings in colour, many including colour details. Each painting is accompanied by an artist's biography, a detailed commentary, technical analysis, endnotes, bibliographic references, an exhibition history, and full provenance. Over 140 comparative illustrations provide vital art historical context to the

featured paintings The range and scope of the works presented in this volume is truly impressive from sedate church interiors and conventional landscape subjects to bawdy peasant interiors and magnificent still lifes **Parody and Festivity in Early Modern Art** David R. Smith, 2017-07-05 Dwelling on the rich interconnections between parody and festivity in humanist thought and popular culture alike the essays in this volume delve into the nature and the meanings of festive laughter as it was conceived of in early modern art The concept of carnival supplies the main thread connecting these essays Bound as festivity often is to popular culture not all the topics fit the canons of high art and some of the art is distinctly low brow and occasionally ephemeral themes include grobianism and the grotesque scatology popular proverbs with ironic twists and a wide range of comic reversals some quite profound Many hinge on ideas of the world upside down Though the chapters most often deal with Northern Renaissance and Baroque art they spill over into other countries times and cultures while maintaining the carnivalesque air suggested by the book's title **Seventeenth Century Dutch and Flemish Paintings from the Collection of Hans Klenk** Fronia E. Wissman, 1977 Abridged Catalogue of the Pictures and Sculpture in the Royal Picture Gallery (Mauritshuis) The Hague Mauritshuis (Hague, Netherlands), 1904 Belgium and Holland Karl Baedeker (Firm), 1905 **Catalogue of Drawings by Dutch and Flemish Artists Preserved in the Department of Prints and Drawings in the British Museum** British Museum. Department of Prints and Drawings, Arthur Mayger Hind, Arthur Ewart Popham, 1915

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