

Portraits
of the
Seventeenth Century
Historic and Literary

By
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Katharine P. Wrenschell

With 22 Illustrations

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Portraits Of The Seventeenth Century Volume I

**National Gallery (Great
Britain), Humphrey Wine**



Portraits Of The Seventeenth Century Volume I:

British and Irish Paintings in Public Collections Christopher Wright, Catherine May Gordon, 2006-01-01 This book sets a new standard as a work of reference It covers British and Irish art in public collections from the beginning of the sixteenth century to the end of the nineteenth and it encompasses nearly 9 000 painters and 90 000 paintings in more than 1 700 separate collections The book includes as well pictures that are now lost some as a consequence of the Second World War and others because of de accessioning mostly from 1950 to about 1975 when Victorian art was out of fashion By listing many tens of thousands of previously unpublished works including around 13 000 which do not yet have any form of attribution this book becomes a unique and indispensable work of reference one that will transform the study of British and Irish painting

Portraits of the Seventeenth Century, Historic and Literary HardPress, Sainte-Beuve Charles Augusti 1804-1869, 2013-06 Unlike some other reproductions of classic texts 1 We have not used OCR Optical Character Recognition as this leads to bad quality books with introduced typos 2 In books where there are images such as portraits maps sketches etc We have endeavoured to keep the quality of these images so they represent accurately the original artefact Although occasionally there may be certain imperfections with these old texts we feel they deserve to be made available for future generations to enjoy

The Mass Market for History Paintings in Seventeenth-Century Amsterdam Angela Jager, 2025-10-01 Millions of paintings were produced in the Dutch Republic The works that we know and see in museums today constitute only the tip of the iceberg the top quality part But what else was painted This book explores the low quality end of the seventeenth century art market and outlines the significance of that production in the genre of history paintings which in traditional art historical studies is usually linked to high prices famous painters and elite buyers Angela Jager analyses the producers suppliers and consumers active in this segment to gain insight into this enormous market for cheap history paintings What did the supply consist of in terms of quantity quality price and subject Who produced all these works and which production methods did these painters employ Who distributed these paintings to whom and which strategies were used to market them Who bought these paintings and why

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A Corpus of Rembrandt Paintings IV Ernst van de Wetering, 2010-07-19 Volume IV of A Corpus of Rembrandt Paintings deals uniquely with the self portraits of Rembrandt In a clearly written explanatory style the head of the Rembrandt Research Project and Editor of this Volume Ernst van de Wetering discusses the full body of work of paintings and etchings portraying Rembrandt He sets the different parameters

for accepting or rejecting a Rembrandt self portrait as such whilst also discussing the exact working environment of Rembrandt and his apprentices This workshop setting created a surroundings where apprentices could be involved in working on Rembrandt paintings making it more difficult to determine the hand of the master Van de Wetering who is one of the Rembrandt experts of our day and age goes down to great detail to explain how the different self portraits are made and what techniques Rembrandt uses also giving an overview of which paintings are to be attributed to the Dutch Master and which not In the additional catalogue the self portraits are examined in detail In clear and accessible explanatory text the different paintings are discussed larded with immaculate images of each painting Details are shown where possible as well as the results of modern day technical imaging like X radiography This work of art history and art research should be part of every serious art historical institute university or museum Nowhere in the art history have all Rembrandt s self portraits been discussed in such detailed and comparative manner by an authority such as Ernst van de Wetering This is a standard work for decades to come **Artists and Engravers of British and American Book Plates** Henry Walter Fincham,1897

Portraits of the Seventeenth Century, Historic and Literary Charles Augustin Sainte-Beuve,1904 **Portraits of the Seventeenth Century** Charles Augustin Sainte-Beuve,2017-10-18 Excerpt from Portraits of the Seventeenth Century Historic and Literary About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works **The Seventeenth Century French Paintings** National Gallery (Great Britain),Humphrey Wine,2001 Since 1957 when Martin Davies published The French School an unprecedented amount of research has been undertaken on French seventeenth century artists Taking account of this Humphrey Wine has written afresh on the seventeenth century paintings in Davies s catalogue he has also written detailed entries on all subsequent acquisitions in this field These include as well as paintings by Claude and Poussin major pictures such as La Hyre s Allegory of Grammar the Le Nain brothers Adoration of the Shepherds and Le Sueur s Alexander and his Doctor **The Art of the Dutch Republic, 1585-1718** Mariët Westermann,2004 The art of the Dutch republic in the seventeenth century includes some of the most familiar and best loved examples of European painting exquisite still life studies tranquil interiors robust portraits and rowdy tavern scenes In this account Mariet Westermann describes this art as it was experienced by the people of the period and as it appears to us today She examines the major themes of Dutch art including the growth and expression of national identity the celebration and examination of the individual through portraiture and the changing status of artists themselves **BOOK JACKET** **Van Dyck, Rembrandt, and the Portrait Print** Victoria Sancho Lobis,Maureen

Warren,2016-01-01 In the last decade of his life Anthony van Dyck 1599 1641 undertook a printmaking project that changed the conventions of portraiture In a series later named the Iconography he portrayed artists alongside kings courtiers and diplomats a radical departure from preexisting conventions He also depicted his subjects in novel ways focusing on their facial features often to the exclusion of symbolic costumes or props In addition to illustrating approximately 60 works by Van Dyck and other artists from his era particularly Rembrandt this catalogue traces the artist s influence over hundreds of years Showcasing both 17th century portraits in a variety of media and portrait prints by a wide range of artists spanning the 16th through the 20th centuries including Albrecht Dürer Hendrick Goltzius Francisco de Goya Edgar Degas and Jim Dine the book demonstrates the indelible mark that Van Dyck left on the genre **Portraits of the Seventeenth Century** C. A.

Sainte-Beuve,1925 Children Remembered Robert Woods,2006-09-01 Children Remembered discusses the relationship between parents and children in the past It focuses on the ways in which adults responded to the untimely deaths of children whether and how they expressed their grief The study engages with the hypothesis of parental indifference associated with the French cultural historian Philippe Ariès by analysing the changing risk of mortality since the sixteenth century and assessing its consequences It uses paintings and poems to describe feelings and emotions in ways that are not only highly original but also challenge traditional disciplinary conventions The circumstances of infant and child mortality are considered for France and England while example portraits and poems are selected from England and America While the work is firmly grounded in demography it is especially concerned with current debates in social and cultural history with the history of childhood the way pictorial images can be read and the use as historical evidence to which literature may be put This is a wide ranging and ambitious multi disciplinary study that will add significantly to our understanding of demographic structures the ways in which they have conditioned attitudes and behaviour in the past 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.

The Antiquary, 1883 Illustrated Catalogue of Books,

Standard and Holiday McClurg, Firm, Booksellers, Chicago, 1891 *Portraits of the Seventeenth Century* Charles Augustin Sainte-Beuve, 1964 **A Worldly Art** Mariët Westermann, 2004-01-01 Newly independent in 1585 the increasingly prosperous and politically powerful Dutch Republic experienced a tremendous rise in the production of artwork that was unparalleled in quantity variety and beauty Now back in print this classic book originally published in 1996 examines the country's rich artistic culture in the seventeenth century providing a full account of Dutch artists and patrons artistic themes and techniques and the political and social world in which artists worked Distinguished art historian Mariët Westermann examines the worldly art of this time in the context of the unique society that produced it analyzing artists' choices and demonstrating how their pictures tell particular stories about the Dutch Republic its people and its past More than 100 color illustrations complement this engaging discussion of an extraordinary moment in the history of art **Notes and Queries**, 1893 American Book Prices Current, 1898 A record of literary properties sold at auction in the United States

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