

# The Art of Describing

*Dutch Art in the Seventeenth Century*



*Svetlana Alpers*

# Art Of Describing Dutch Art In The Seventeenth Century

**Valerie Gonzalez**



## **Art Of Describing Dutch Art In The Seventeenth Century:**

The Art of Describing Svetlana Alpers, 1983 The art historian after Erwin Panofsky and Ernst Gombrich is not only participating in an activity of great intellectual excitement he is raising and exploring issues which lie very much at the centre of psychology of the sciences and of history itself Svetlana Alpers's study of 17th century Dutch painting is a splendid example of this excitement and of the centrality of art history among current disciplines Professor Alpers puts forward a vividly argued thesis There is she says a truly fundamental dichotomy between the art of the Italian Renaissance and that of the Dutch masters Italian art is the primary expression of a textual culture this is to say of a culture which seeks emblematic allegorical or philosophical meanings in a serious painting Alberti Vasari and the many other theoreticians of the Italian Renaissance teach us to read a painting and to read it in depth so as to elicit and construe its several levels of signification The world of Dutch art by the contrast arises from and enacts a truly visual culture It serves and energises a system of values in which meaning is not read but seen in which new knowledge is visually recorded George Steiner Sunday Times There is no doubt that thanks to Alpers's highly original book the study of the Dutch masters of the seventeenth century will be thoroughly reformed and rejuvenated She herself has the verve the knowledge and the sensitivity to make us see familiar sights in a new light E H Gombrich New York Review of Books

*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

The Sublime in the Visual Culture of the Seventeenth-Century Dutch Republic Stijn Bussels, Bram Van Oostveldt, 2023-11-07 Contrary to what Kant believed about the Dutch and their visual culture as being of an orderly and diligent position and thus having no feeling for the sublime this book argues that the sublime played an important role in seventeenth century Dutch visual culture By looking at different visualizations of exceptional heights divine presence political grandeur extreme violence and extraordinary artifacts the authors demonstrate how viewers were confronted with the sublime which evoked in them a combination of contrasting feelings of awe and fear attraction and repulsion In studying seventeenth century Dutch visual culture through the lens of notions of the sublime we can move beyond the traditional and still widespread views on Dutch art as the ultimate representation of everyday life and the expression of a prosperous society in terms of calmness neatness and order The book will be of interest to scholars working in art history visual culture architectural history and cultural history The Open Access version of this book available at [www.taylorfrancis.com](http://www.taylorfrancis.com) has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 International license Funded by Ghent University

**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.

**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, Mariët 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**

**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.

***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.

**The Universal Art of Samuel van Hoogstraten (1627-1678)** Thijs Weststeijn, 2025-10-01. Samuel van Hoogstraten was not only one of Rembrandt's most successful pupils and a versatile painter. His experiments in optical illusion also attracted the interest of the natural scientists of his time. Furthermore, he wrote some of the first Dutch novels, plays, and a treatise on painting. After travelling to Rome, Vienna, and London, he introduced European courtiers' manners in the Low Countries. In this book, a collective of specialists with different backgrounds sheds light on the facets of Van Hoogstraten's work that demonstrates in a unique manner how art, literature, and science were interrelated in the Dutch Golden Age. The contributors devote special attention to his theory of art and his literary writings, the role of paintings in his social network, his contacts in Italy and Britain, and finally, the art of his master Rembrandt. Bringing to the fore hitherto unknown works and highlighting new connections between word and image, the book is an important contribution to our understanding of Van Hoogstraten's universal art and its implications for Early Modern cultural history.

**Vermeer and the Invention of Seeing** Bryan Jay Wolf, 2001-12. The result is a Vermeer we have not seen before: a painter whose serene spaces and calm subjects incorporate within themselves, however obliquely, the world's troubles. Vermeer abandons what his predecessors had labored so carefully to achieve: legible spaces, a world of moral clarity defined by the pressure of a hand against a table or the

scatter of light across a bare wall Instead Vermeer complicated Dutch domestic art and invented what has puzzled and captivated his admirers ever since the odd daubs of white pigment dancing across the plane of the canvas patches of blurred surface contradicting the painting's illusionism without explanation and the querulous silence that endows his women with secrets they dare not reveal

The Cornucopian Mind and the Baroque Unity of the Arts Giancarlo Maiorino, 1990 This comparative and interdisciplinary study focuses on a cluster of epoch-making themes that emerged in the late sixteenth century Michelangelo and Giordano Bruno are taken as the founding fathers of the Baroque and we see that beyond the Alps their lessons were echoed in Montaigne Cervantes and the Counter Reformation culture of the Mediterranean basin Maiorino shows that the common denominator that links the origins of the Baroque to its maturity is the concept of form as process which is then articulated into chapters on the formative unity of the arts art forms at the threshold and the development from humanist perfection to Baroque perfectibility Such an evolution in literature and the arts is situated in relation to the age of explorations Columbus scientific inventions the telescope and the fundamental shift from the enclosed Ptolemaic system to the open universe of the Copernican revolution At the Baroque point of origin the inner vitality of Michelangelo's emphasis on creation as process rather than completed act taught a crucial lesson to Baroque artists Their response to the infinite and open universe of the New Science was one that took part to be as dynamic and metamorphic as life itself It is in the context of open forms within an open universe that this study moves from Michelangelo to Bruno His poetics of immeasurable abundance set process at the very core of the Baroque art thought and science Applied to the forms of art growth and metamorphosis are linked to what Maiorino calls borrowing from Mikhail Bakhtin the Baroque chronotope of formation which refers to forms responding to the dynamics of space-time interactions Such interactions were exhaustive and even tested the boundaries between reality and fiction creation and denial conformity and criticism from picaresque Spain to middle class Holland And it is the painting of a Dutch artist Rembrandt's Aristotle Contemplating the Bust of Homer that is taken as a symbol of the Baroque reconciliation of humanist learning with human or humane understanding Such a humanizing attitude also marked the final transformation of humanist ideals of perfection into the Baroque experience of human perfectibility This book will be of importance to all scholars concerned with the history of ideas cultural history and the Baroque in literature and art

**The 'air of Liberty'** Ineke Phaf-Rheinberger, 2008 The Caribbean imagination as framed within a Dutch historical setting has deep Portuguese African roots The Seven Provinces were the first European power in the first half of the 17th century to challenge the Iberian countries directly for a share in the slave trade This book analyzes the philosophy underlying this transoceanic link when contacts with Africa started to be developed The ambiguous morality of the air of liberty governing the Afro-Portuguese past had its impact on the creole cultures white black Jewish of the Dutch territories of Suriname and Curacao Although this influence is gradually disappearing it is astonishing to witness the engagement with which writers and visual artists have interpreted this heritage in their different ways Recent narratives

from Angola and Brazil offer an appropriate starting point for an examination of strategies of self representation and national consolidation in works by authors from the Dutch Caribbean In order to reveal this complex historical pattern the formerly Dutch related port communities are conceived of as cultural agents whose lettered cities Angel Rama have engaged in critical dialogue with the heritage of the South Atlantic trade in human lives Artists and writers discussed include colonial period Caspar Barlaeus David Nassy Frans Post and John Gabriel Stedman modern period Frank Martinus Arion Cola Debrot Gabriel Garcia Marquez Albert Helman Francisco Herrera Luque Boeli van Leeuwen Tip Marugg Alberto Mussa Pepetela Julio Perrenal and Mario Pinto de Andrade This is a notable achievement for it both draws attention to the region and challenges critics and historians to engage in cross regional and trans disciplinary research and analysis Saul Sosnowski

*History of Concepts* Iain Hampsher-Monk, Karin Tilmans, Frank van Vree, 1998 Hoewel enorm invloedrijk in Duitstalig Europa heeft de conceptuele geschiedschrijving Begriffsgeschichte tot nu toe weinig aandacht in het Engels gekregen Dit genre van intellectuele geschiedschrijving verschilt van zowel de Franse geschiedschrijving van mentalit s als de Engelstalige geschiedschrijving van verhandelingen door het concept Aan de hand van praktische voorbeelden in de geschiedschrijving wordt deze vorm toegelicht door Bram Kempers Eddy de Jongh en Rolf Reichardt **The Oxford Handbook of Calvin and Calvinism** Bruce Gordon, Carl R. Trueman, 2021 John Calvin was a leader of the European Reformation of the sixteenth century and the influence of his thought remains crucial in our world This collection explores the origins of Calvin s thought and the theological historical and cultural circumstances in which they have evolved from Geneva to our times **Aesthetic Hybridity in Mughal Painting, 1526-1658** Valerie Gonzalez, 2016-03-03 The first specialized critical aesthetic study to be published on the concept of hybridity in early Mughal painting this book investigates the workings of the diverse creative forces that led to the formation of a unique Mughal pictorial language Mughal pictoriality distinguishes itself from the Persianate models through the rationalization of the picture s conceptual structure and other visual modes of expression involving the aesthetic concept of mimesis If the stylistic and iconographic results of this transformational process have been well identified and evidenced their hermeneutic interpretation greatly suffers from the neglect of a methodologically updated investigation of the images conceptual underpinning Valerie Gonzalez addresses this lacuna by exploring the operations of cross fertilization at the level of imagistic conceptualization resulting from the multifaceted encounter between the local legacy of Indo Persianate book art the freshly imported Persian models to Mughal India after 1555 and the influx of European art at the Mughal court in the sixteenth and seventeenth centuries The author s close examination of the viscosity metaphysical order and aesthetic language of Mughal imagery and portraiture sheds new light on this particular aspect of its aesthetic hybridity which is usually approached monolithically as a historical phenomenon of cross cultural interaction That approach fails to consider specific parameters and features inherent to the artistic practice such as the differences between doxis and praxis conceptualization and realization intentionality and what lies beyond it By studying the distinct phases and

principles of hybridization between the variegated pictorial sources at work in the Mughal creative process at the successive levels of the project intention the practice realization and the result product the author deciphers the modalities of appropriation and manipulation of the heterogeneous elements Her unique

**Early Modern Dutch Prints of Africa** Elizabeth A. Sutton, 2017-07-05 Using Pieter de Marees Description and Historical Account of the Gold Kingdom of Guinea 1602 as her main source material author Elizabeth Sutton brings to bear approaches from the disciplines of art history and book history to explore the context in which De Marees account was created Since variations of the images and text were repeated in other European travel collections and decorated maps Sutton is able to trace how the framing of text and image shaped the formation of knowledge that continued to be repeated and distilled in later European depictions of Africans She reads the engravings in De Marees account as a demonstration of the intertwining domains of the Dutch pictorial tradition intellectual inquiry and Dutch mercantilism At the same time by analyzing the marketing tactics of the publisher Cornelis Claesz this study illuminates how early modern epistemological processes were influenced by the commodification of knowledge Sutton examines the book's construction and marketing to shed new light on the social milieus that shared interests in ethnography trade and travel Exploring how the images and text function together Sutton suggests that Dutch visual and intellectual traditions informed readers' choices for translating De Marees text visually Through the examination of early modern Dutch print culture Early Modern Dutch Prints of Africa expands the boundaries of our understanding of the European imperial enterprise

**Shifting Borders** Jean-François Bélisle, Reid Cooper, Luke Nicholson, 2021-02-19 Shifting Borders brings together new research on visual culture by scholars located across North America This compilation of essays explores the notion of borders in a range of domains including art history architecture art theory video games performance art artistic creation and photography The authors seek to address contemporary concerns affecting larger society through the lens of visual culture The world is becoming increasingly globalized as nations and multilateral organizations advocate freer international trade the sharing of technological and political ideas and multiculturalism Yet despite a rhetorical attachment to the message of lower national barriers there has been a concomitant rise in veiled borders These barriers promise to maintain cultural exclusion and economic hegemony The essays in this volume share a desire to re-examine inherited knowledge systems to redefine the terms of debate and create spaces that more accurately reflect a just reality While this is not the unique purview of Postmodern ethics what is novel here is the willingness of the authors of these essays and the artists they investigate to identify with dwell in and expand upon the margins of their particular subject matter The essays presented in Shifting Borders have the force to open up new forms and understandings of cultural difference and initiate new perspectives in and beyond their respective domains

**Musical Humanism and Its Legacy** Nancy Kovaleff Baker, Barbara Russano Hanning, 1992

**Looking at the Overlooked** Norman Bryson, 2013-06-01 In this the only up to date critical work on still life painting in any language Norman Bryson analyzes the origins history and logic of still life one of

the most enduring forms of Western painting The first essay is devoted to Roman wall painting while in the second the author surveys a major segment in the history of still life from seventeenth century Spanish painting to Cubism The third essay tackles the controversial field of seventeenth century Dutch still life Bryson concludes in the final essay that the persisting tendency to downgrade the genre of still life is profoundly rooted in the historical oppression of women In Looking at the Overlooked Norman Bryson is at his most brilliant These superbly written essays will stimulate us to look at the entire tradition of still life with new and critical eyes Reformed Theology and Visual Culture William A. Dyrness, 2004-06-10 William Dyrness examines how particular theological themes of Reformed Protestants impacted on their surrounding visual culture **Time's Visible Surface** Mike Gubser, 2006 Expands our understanding of Alois Riegl beyond his role as an art historian to a pivotal figure in cultural theory at large while placing his interest in history and time within the intellectual world of fin de siècle Vienna Alois Riegl's art history has influenced thinkers as diverse as Erwin Panofsky Georg Lukacs Walter Benjamin Paul Feyerabend Gilles Deleuze and Félix Guattari One of the founders of the modern discipline of art history Riegl is best known for his theories of representation Yet his inquiries into the role of temporality in artistic production including his argument that art conveys a culture's consciousness of time show him to be a more wide ranging and influential commentator on historiographical issues than has been previously acknowledged In Time's Visible Surface Michael Gubser presents Riegl's work as a sustained examination of the categories of temporality and history in art Supported by a rich exploration of Riegl's writings Gubser argues that Riegl viewed artworks as registering historical time visibly in artistic forms Gubser's discussion of Riegl's academic milieu also challenges the widespread belief that Austrian modernism adopted a self consciously ahistorical worldview By analyzing the works of Riegl's professors and colleagues at the University of Vienna Gubser shows that Riegl's interest in temporality from his early articles on calendar art through later volumes on the Roman art industry and Dutch portraiture fit into a broad discourse on time history and empiricism that engaged Viennese thinkers such as the philosopher Franz Brentano the historian Theodor von Sickel and the art historian Franz Wickhoff By expanding our understanding of Riegl and his intellectual context Time's Visible Surface demonstrates that Riegl is a pivotal figure in cultural theory and that fin de siècle Vienna holds continued relevance for today's cultural and philosophical debates



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## **Table of Contents Art Of Describing Dutch Art In The Seventeenth Century**

1. Understanding the eBook Art Of Describing Dutch Art In The Seventeenth Century
  - The Rise of Digital Reading Art Of Describing Dutch Art In The Seventeenth Century
  - Advantages of eBooks Over Traditional Books
2. Identifying Art Of Describing Dutch Art In The Seventeenth Century
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Art Of Describing Dutch Art In The Seventeenth Century
  - User-Friendly Interface
4. Exploring eBook Recommendations from Art Of Describing Dutch Art In The Seventeenth Century
  - Personalized Recommendations
  - Art Of Describing Dutch Art In The Seventeenth Century User Reviews and Ratings

- Art Of Describing Dutch Art In The Seventeenth Century and Bestseller Lists
- 5. Accessing Art Of Describing Dutch Art In The Seventeenth Century Free and Paid eBooks
  - Art Of Describing Dutch Art In The Seventeenth Century Public Domain eBooks
  - Art Of Describing Dutch Art In The Seventeenth Century eBook Subscription Services
  - Art Of Describing Dutch Art In The Seventeenth Century Budget-Friendly Options
- 6. Navigating Art Of Describing Dutch Art In The Seventeenth Century eBook Formats
  - ePub, PDF, MOBI, and More
  - Art Of Describing Dutch Art In The Seventeenth Century Compatibility with Devices
  - Art Of Describing Dutch Art In The Seventeenth Century Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Art Of Describing Dutch Art In The Seventeenth Century
  - Highlighting and Note-Taking Art Of Describing Dutch Art In The Seventeenth Century
  - Interactive Elements Art Of Describing Dutch Art In The Seventeenth Century
- 8. Staying Engaged with Art Of Describing Dutch Art In The Seventeenth Century
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Art Of Describing Dutch Art In The Seventeenth Century
- 9. Balancing eBooks and Physical Books Art Of Describing Dutch Art In The Seventeenth Century
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Art Of Describing Dutch Art In The Seventeenth Century
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Art Of Describing Dutch Art In The Seventeenth Century
  - Setting Reading Goals Art Of Describing Dutch Art In The Seventeenth Century
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Art Of Describing Dutch Art In The Seventeenth Century
  - Fact-Checking eBook Content of Art Of Describing Dutch Art In The Seventeenth Century
  - Distinguishing Credible Sources

13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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