

1. Record Nr.	UNINA9910450329503321
Titolo	The learned eye : regarding art, theory, and the artist's reputation : essays for Ernst van de Wetering / / edited by Marieke van den Doel [and others] [[electronic resource]]
Pubbl/distr/stampa	Amsterdam : , : Amsterdam University Press, , 2005
ISBN	1-280-95909-6 9781423709624 9786610959099 90-485-0538-0 1-4237-0962-4
Descrizione fisica	1 online resource (228 pages) : digital, PDF file(s)
Collana	Rembrandt
Disciplina	709.492
Soggetti	Art, Dutch - 17th century Artists - Netherlands Visual perception
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Feb 2021).
Nota di bibliografia	"Bibliography of Ernst van de Wetering": p. 214-221. Includes bibliographical references and index.
Nota di contenuto	Front matter -- Table of Contents -- Introduction -- The Learned Eye / Weststeijn, Thijs -- Biography of Ernst van de Wetering / Weststeijn, Thijs -- Part I. The Work of Art -- In the Beginning There Was Red / Groen, Karin -- The Use of Wood in Rembrandt's Workshop. Wood Identification and Dendrochronological Analyses / Klein, Peter -- Rembrandt's Drawing The Raising of the Cross in the Museum of Fine Arts, Boston / Haverkamp Begemann, Egbert -- The Portrait of Theodorus Schrevelius / Bijl, Martin -- Part II. The Rules of Art -- The Contours in the Paintings of the Oranjezaal, Huis ten Bosch / van Eikema Hommes, Margriet -- Aelbert Cuyp's Innovative Use of Spatial Devices / Tummers, Anna -- Colour Symbolism in Seventeenth-Century Dutch Painting / Wheelock, Arthur -- Rembrandt and Rhetoric. The Concepts of affectus, enargeia and ornatus in Samuel van Hoogstraten's Judgement of His Master / Weststeijn, Thijs -- Part III. The Artist's Reputation -- 'A Record and Memorial of his Talents for Posterity':

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Sommario/riassunto

Artists of the seventeenth century were known not just for their skill with a brush and canvas, but also for their knowledge of history, poetry, and literature-what was referred to as an *oculus eruditus* or 'learned eye.' Rembrandt, for example, was known during his lifetime for mixing his own colors and for his seemingly 'rough' and unique manner of texturing his works. He was not simply an artist; he was a teacher and a salesman too-his etchings were hugely popular with his contemporaries. Rembrandt's 'learned eye,' his understanding of both the methods and the reality of being an artist, is also visible in the work and lives of other masters like Anthony van Dyck, Frans Hals, and Nicholas Poussin. Contributors to *The Learned Eye* examine their visions, as well as those of other, more modern artists, all dedicated to the interdisciplinary fields of art, art history, curation, and restoration. Dedicated to the leader of the Rembrandt Research Project, Ernst van de Wetering, *The Learned Eye* is a superb overview of the artist at work and an exquisite argument for creative and expansive art scholarship.
