

rijksmuseum in detail

rijksmuseum in detail is an exploration into one of the world's most renowned museums, located in the heart of Amsterdam, the Netherlands. This article provides a comprehensive overview of the Rijksmuseum, delving into its rich history, architectural brilliance, and the extraordinary art collections that make it a must-visit destination. Readers will discover the museum's most famous masterpieces, learn about its special exhibitions, and uncover practical tips for visiting. By examining the Rijksmuseum in detail, this guide will help visitors appreciate the cultural significance and grandeur of this iconic institution. Ideal for art enthusiasts, travelers, and anyone interested in Dutch heritage, this article brings together everything you need to know about the Rijksmuseum, ensuring a memorable and informative experience.

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History and Significance of the Rijksmuseum

The Rijksmuseum stands as a testament to Dutch art and history, tracing its origins back to 1800. Established initially in The Hague as the Nationale Kunstgalerij, the museum aimed to showcase the nation's most prized artworks. In 1808, it was relocated to Amsterdam by order of King Louis Bonaparte, and its collection continued to grow, encompassing paintings, sculptures, and historical artifacts. The current building was inaugurated in 1885, marking a new era in the museum's prestige and public engagement.

The significance of the Rijksmuseum lies not only in its impressive array of Dutch Golden Age masterpieces but also in its role as a cultural guardian. Over the centuries, it has preserved and displayed Dutch heritage, making it one of the most visited attractions in the Netherlands. The museum's mission includes education, conservation, and the promotion of the arts, ensuring that the legacy of Dutch culture remains accessible to both locals and visitors from around the globe.

Architectural Wonders of the Rijksmuseum

The architecture of the Rijksmuseum is an attraction in itself, blending

Gothic and Renaissance Revival styles. Designed by Pierre Cuypers, the building features elaborate brickwork, decorative turrets, and stunning stained-glass windows. Its grand façade and central passageway invite visitors to experience both the exterior and interior artistry of the museum.

Inside, the museum boasts expansive galleries, high-vaulted ceilings, and intricate tile work, all contributing to an atmosphere of elegance and reverence for the arts. The 21st-century renovation, completed in 2013, revitalized the Rijksmuseum, updating its facilities while preserving its historical elements. Modern amenities, improved lighting, and carefully curated spaces enhance the visitor experience, making the Rijksmuseum in detail a perfect blend of tradition and innovation.

Exploring the Art Collections in Detail

The Rijksmuseum's art collections span over eight centuries, with approximately one million objects in its possession and over 8,000 on display. These collections are organized into various departments, each offering a unique insight into Dutch and international art history.

Paintings and Dutch Masters

The paintings collection is the highlight of the Rijksmuseum, featuring works by legendary Dutch Masters such as Rembrandt, Vermeer, and Frans Hals. Visitors can admire oil paintings that capture the spirit of the Dutch Golden Age, depicting everything from intimate portraits to grand historical scenes.

Decorative Arts and Applied Arts

The museum also houses exceptional examples of decorative arts, including Delftware, silver, ceramics, and furniture. These items showcase the craftsmanship and artistic innovation that flourished in the Netherlands over the centuries.

Asian Art Collection

The Asian Pavilion is dedicated to art from East Asia, Southeast Asia, and South Asia. This collection includes sculptures, ceramics, and textiles, reflecting centuries of cultural exchange between the Netherlands and the wider world.

Prints, Drawings, and Photographs

The Rijksmuseum's comprehensive collection of prints, drawings, and photographs illustrates the evolution of visual storytelling and artistic techniques, featuring both Dutch and international artists.

- Paintings by Rembrandt, Vermeer, and other Dutch Masters
- Delftware and historical ceramics
- Asian sculptures and decorative objects
- Rare prints, maps, and manuscripts
- Costume and fashion artifacts

Famous Masterpieces at the Rijksmuseum

Several world-famous masterpieces are housed at the Rijksmuseum, attracting millions of visitors each year. These iconic works represent the pinnacle of Dutch artistic achievement and are central to the museum's reputation.

The Night Watch by Rembrandt

Arguably the most celebrated painting in the museum, "The Night Watch" by Rembrandt van Rijn is renowned for its dramatic composition and masterful use of light. This monumental canvas portrays the Amsterdam militia and is a defining symbol of the Dutch Golden Age.

The Milkmaid by Johannes Vermeer

Johannes Vermeer's "The Milkmaid" captivates viewers with its serene domestic scene and exquisite attention to detail. The painting exemplifies Vermeer's skill in capturing light and texture, making it a beloved piece of Dutch art.

The Threatened Swan by Jan Asselijn

Jan Asselijn's "The Threatened Swan" is another highlight, notable for its allegorical significance and striking depiction of a swan defending its nest. This work has become an emblem of resistance and national pride.

Other must-see works include portraits by Frans Hals, landscapes by Jacob van Ruisdael, and decorative masterpieces such as the intricate 17th-century dollhouses.

Special Exhibitions and Events

The Rijksmuseum continually hosts special exhibitions that delve into specific artists, movements, or historical periods. These exhibitions offer fresh perspectives and often feature rare loans from international

collections. Past exhibitions have covered topics such as Dutch naval history, Rembrandt's contemporaries, and the influence of Asian art on Dutch culture.

In addition to exhibitions, the museum organizes lectures, workshops, and family events, making it a vibrant cultural hub. Temporary installations and innovative art projects keep the museum's offerings dynamic and engaging for returning visitors.

Visitor Information and Practical Tips

Planning a visit to the Rijksmuseum in detail involves considering several practical aspects to make the most of your experience. The museum is located on Museumplein, easily accessible by public transport, bicycle, or on foot from central Amsterdam.

Opening Hours and Admission

The Rijksmuseum is open daily, typically from 9:00 AM to 5:00 PM, but hours may vary on holidays or during special events. It is advisable to purchase tickets in advance, especially during peak tourist seasons.

Facilities and Accessibility

Visitors can take advantage of amenities such as cloakrooms, cafés, a museum shop, and accessible entrances for those with mobility needs. Audioguides and guided tours are available in multiple languages to enrich the museum experience.

Tips for an Enjoyable Visit

- Arrive early to avoid crowds near popular works like "The Night Watch".
- Allow at least three hours to explore the main highlights.
- Check the museum's calendar for special exhibitions and events.
- Make use of the museum app for interactive maps and information.
- Visit the gardens and outdoor installations for a complete experience.

The Rijksmuseum's Role in Dutch Culture

The Rijksmuseum serves as more than just a repository of art; it is a symbol of national identity and pride. By preserving and presenting the artistic and

historical achievements of the Netherlands, the museum plays a vital role in education, research, and cultural diplomacy.

Through its exhibitions, outreach programs, and collaborations with international institutions, the Rijksmuseum fosters a deeper understanding of Dutch heritage and its place in world history. Its influence extends beyond the museum walls, inspiring creativity and appreciation for the arts among diverse audiences.

Q: What is the Rijksmuseum best known for?

A: The Rijksmuseum is best known for its extensive collection of Dutch Golden Age paintings, including masterpieces by Rembrandt, Vermeer, and Frans Hals, as well as its iconic building and role as a national museum of art and history.

Q: Where is the Rijksmuseum located?

A: The Rijksmuseum is located in Amsterdam, the capital of the Netherlands, on the famous Museumplein, which is also home to other major museums.

Q: What are the most famous artworks in the Rijksmuseum?

A: The most famous artworks include "The Night Watch" by Rembrandt, "The Milkmaid" by Vermeer, and "The Threatened Swan" by Jan Asselijn, among many other notable Dutch masterpieces.

Q: How large is the Rijksmuseum's art collection?

A: The Rijksmuseum's collection comprises about one million objects, with over 8,000 works on display ranging from paintings and sculptures to decorative arts and historical artifacts.

Q: What architectural style is the Rijksmuseum built in?

A: The Rijksmuseum is designed in a blend of Gothic and Renaissance Revival styles, featuring ornate brickwork, decorative elements, and a grand central passage.

Q: Does the Rijksmuseum host temporary exhibitions?

A: Yes, the Rijksmuseum regularly organizes special exhibitions focusing on specific artists, historical themes, and cultural topics, in addition to its permanent collection.

Q: Are there educational programs at the Rijksmuseum?

A: The museum offers a wide range of educational programs, including guided

tours, workshops, lectures, and activities for children and families.

Q: Is the Rijksmuseum accessible for visitors with disabilities?

A: The Rijksmuseum is fully accessible, offering facilities such as elevators, ramps, accessible restrooms, and complimentary wheelchairs for visitors with mobility needs.

Q: How long should I spend at the Rijksmuseum?

A: It is recommended to spend at least three hours at the Rijksmuseum to see the main highlights, though art enthusiasts may wish to allocate a full day to explore in greater depth.

Q: What are the opening hours of the Rijksmuseum?

A: The museum is typically open daily from 9:00 AM to 5:00 PM, but visitors should check for updates on hours during holidays or special events.

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Rijksmuseum in Detail: A Comprehensive Guide to Amsterdam's Masterpiece

The Rijksmuseum. Just the name conjures images of towering Dutch Masters, shimmering gold, and centuries of history whispering from the walls. But beyond the postcard-perfect exterior lies a world of art, architecture, and stories waiting to be discovered. This in-depth guide will delve into the Rijksmuseum, exploring its history, collections, highlights, and everything you need to know for an unforgettable visit. We'll uncover the secrets behind iconic paintings, navigate its sprawling galleries, and provide tips for making the most of your time exploring this Amsterdam treasure. Prepare to be captivated by the Rijksmuseum in detail.

A Journey Through Time: The History of the Rijksmuseum

The Rijksmuseum's story is as rich and layered as its collections. Established in 1798 as the "National Gallery of Paintings," its early days were humble, housed in a former orphanage. The museum's collection gradually grew, reflecting the burgeoning national identity of the Netherlands. The iconic building we see today, a stunning example of Dutch architecture, was designed by Pierre Cuypers and opened in 1885.

The Museum's Evolution: From Humble Beginnings to Global Icon

The Rijksmuseum hasn't been static. Throughout its history, it has undergone renovations and expansions, constantly evolving to better showcase its holdings and engage visitors. The recent major renovation, completed in 2013, modernized the facilities while preserving the historical character of the building, providing a more accessible and enjoyable experience for visitors. This renovation saw a significant re-arrangement of the collection, placing a greater emphasis on thematic displays and chronological narratives.

Exploring the Collections: Masterpieces and Beyond

The Rijksmuseum's collection is vast and breathtaking, spanning centuries of Dutch art and history. Its strength lies in its unparalleled holdings of Dutch Golden Age paintings, but it also houses significant collections of sculptures, decorative arts, and Asian art.

Dutch Masters: The Golden Age on Display

The heart of the Rijksmuseum beats with the Dutch Golden Age. Here, you'll encounter iconic works like Rembrandt's "The Night Watch," Vermeer's "The Milkmaid," and Frans Hals's dynamic group portraits. These masterpieces, along with countless others, offer a window into the society, culture, and artistic innovations of 17th-century Netherlands.

Key Highlights of the Dutch Masters Collection:

Rembrandt van Rijn: Explore a significant collection of his works, including self-portraits, biblical scenes, and group portraits that showcase his mastery of light and shadow.

Johannes Vermeer: Witness the unparalleled realism and quiet intimacy of Vermeer's paintings, revealing the everyday lives of Dutch citizens with exceptional detail.

Frans Hals: Experience the vibrancy and spontaneity of Hals's group portraits, capturing the energy and character of his subjects with unparalleled skill.

Beyond the Golden Age: Expanding Perspectives

The Rijksmuseum is more than just Dutch Golden Age paintings. Its collections encompass a much wider timeframe and geographical scope. Explore the museum's impressive holdings of 19th and 20th-century art, Asian art, decorative arts (including stunning Delftware), and weaponry, offering a diverse and enriching museum experience.

Practical Information for Your Visit: Planning Your Rijksmuseum Experience

To ensure a smooth and enjoyable visit, planning is key.

Ticketing and Opening Hours: Secure Your Entry

Pre-booking tickets online is highly recommended, especially during peak season, to avoid long queues. Check the Rijksmuseum website for the most up-to-date opening hours and ticket prices.

Navigating the Museum: Tips for Efficient Exploration

The museum is extensive. Utilizing the museum map and planning your route based on your interests is advisable. Allow ample time to explore the areas that captivate you most. Consider focusing on specific collections or artists to avoid feeling overwhelmed.

Accessibility and Amenities: Ensuring a Comfortable Visit

The Rijksmuseum is committed to accessibility, providing services for visitors with disabilities. Check their website for details on wheelchair access, audio guides, and other accessibility features. The museum also offers various amenities, including restaurants, cafes, and restrooms, to ensure a comfortable visit.

Conclusion

The Rijksmuseum is more than just a museum; it's a journey through Dutch history and artistic achievement. This detailed exploration aimed to equip you with the knowledge and tools to fully appreciate its treasures. From the grandeur of its architecture to the breathtaking masterpieces within, the Rijksmuseum offers an unforgettable experience for art lovers and history buffs alike. So, plan your visit, embrace the art, and allow yourself to be captivated by the beauty and history of this exceptional institution.

FAQs: Your Rijksmuseum Questions Answered

1. How long should I spend at the Rijksmuseum? Allow at least 3-4 hours to properly explore the highlights, but more time is recommended if you wish to delve deeper into specific collections.
2. Are there guided tours available? Yes, the Rijksmuseum offers various guided tours, including thematic tours and specialized tours focusing on specific artists or periods. Check their website for availability and booking information.
3. Is photography allowed inside the Rijksmuseum? Photography without flash is generally permitted, except in specific areas where it may be restricted. Always check signage for any restrictions.
4. Are there facilities for children at the Rijksmuseum? Yes, the Rijksmuseum offers family-friendly activities and programs designed to engage children and make the visit more enjoyable. Check their website for details.
5. How can I get to the Rijksmuseum from Amsterdam Central Station? The Rijksmuseum is easily accessible by tram or a pleasant walk (about 20-30 minutes) from Amsterdam Central Station. Consult public transport websites for specific route information.

rijksmuseum in detail: Rijksmuseum in Detail Wim Pijbes, 2017-06-27 Many visitors in the Rijksmuseum use the 'in-zoomers' you will find throughout the museum: cards with additional information on selected artworks. These have now been made available in a book, a surprising view on 50 highlights of the collection. Each fold-out page offers a concise intro and points at the most important details. A great souvenir, or an easy reference work. English language edition.

rijksmuseum in detail: Rembrandt and the Golden Age of Dutch Art Ruud Priem, Dayton Art Institute, Phoenix Art Museum, 2006 Rembrandt and the Golden Age of Dutch Art celebrates an unprecedented era in the history of art. Drawn from the superb collections of Amsterdam's famed Rijksmuseum, the works of art featured here are a testament to the richness and variety of the paintings, prints, and decorative arts produced in the Netherlands in the 17th century. In a unique approach, Ruud Priem leads the viewer through the highlights of the Golden Age, beginning with the artists themselves and their studios, emerging into busy city streets and the bucolic Dutch countryside, and sampling the variety of 17th-century life and culture. Featured are ninety dazzling works by preeminent Dutch artists--Rembrandt van Rijn, Frans Hals, Jacob van Ruisdael, Pieter de

Hooch, and Jan Steen, among them.

rijksmuseum in detail: Rijksmuseum Amsterdam Marko Kassenaar, 2017-07-06 A lavishly illustrated museum guide containing the most important highlights of all centuries displayed in the Rijksmuseum in Amsterdam. A perfect guide to preparing yourself to your visit and which makes sure that you'll recognize and fully enjoy the masterworks when visiting Holland's greatest treasure trove, the Rijksmuseum.

rijksmuseum in detail: The 17th-century Dolls' Houses of the Rijksmuseum Jet Pijzel-Dommisse, Rijksmuseumstichting (Amsterdam), 1994

rijksmuseum in detail: Thinking Bodies - Shaping Hands Yannis Hadjinicolaou, 2019-08-12 *Thinking Bodies - Shaping Hands* focuses on the critical as well as historical dimension of the handling of the brush and of the resulting appearance of colour on the painted surface in art and art theory from the middle of the 17th (above all from 1660) to the dawn of the 18th century in the Netherlands. More specifically, it deals with Rembrandt's last pupils such as Arent de Gelder. „Handeling” describes an active, embodied process that is connected to the motion of the hand with the brush or with any other kind of tool. This term, up to now not sufficiently appreciated in scholarly literature, seems to be fruitful in this context. It is not so much connected with the term „style”, as with a prior step, which is equivalent to „manner”. At the same time, its meaning in Dutch till today is „action”. „Handeling” is an act that could be described as a „form-act”. It focuses on Formgestaltung, in which these actions themselves are understood as processes. Examining the „Rembrandtist ideology of painting”, this study attempts to reveal the embodied process of painting in the sense of a bodily articulation during the application of colour. This occurs within the productive tension between theory and practice.

rijksmuseum in detail: Paris 1650-1900 Reinier Baarsen, 2013 From 1650 to 1900 Paris was the undisputed center of fashion and taste in Europe. Home to a unique concentration of artists, designers, patrons, critics, and a keen buying public, Paris was the city where trends were made and where novel types of objects, devised for new ways of life, were invented. This book traces the wonderful story of Parisian decorative arts from the reign of Louis XIV to the triumph of art nouveau, through a selection of 150 breathtaking, and often little-known, masterpieces from the collection of the Rijksmuseum in Amsterdam. It features an exhilarating mixture of furniture, gilt bronze, tapestries, silver, watches, snuff-boxes, jewellery, Sèvres porcelain, and other ceramics, as well as some design drawings and engravings. Specially taken photographs reveal the daring design and beautiful execution of the work of some of the greatest artists and craftsmen of their time. Reinier Baarsen discusses the history and significance of each object, presenting the findings of much new research. Published in association with the Rijksmuseum, Amsterdam

rijksmuseum in detail: *Public Opinion and Changing Identities in the Early Modern Netherlands* Judith Pollmann, Andrew Paul Spicer, 2007 This lively collection of essays examines the link between public opinion and the development of changing 'Netherlandish' identities in the sixteenth and seventeenth centuries.

rijksmuseum in detail: **Rembrandt** Egbert Haverkamp-Begemann, 2024-01-09 A landmark book that casts critical light on one of Rembrandt's most iconic paintings *In The Nightwatch*, Rembrandt turns his portrayal of eighteen prominent Amsterdam citizens as members of a militia company into one of the world's most fascinating works of art, one that evokes censure as well as praise. The painting, however, was not an eccentric vision but a thoughtful reworking of a longstanding tradition of militia portraiture. In this classic book, Egbert Haverkamp-Begemann shows how Rembrandt chose motifs, colors, actions, and setting to emphasize the historic role of the militia in Amsterdam and the social standing of the men portrayed, and how contemporary viewers associated costumes and actions with events of the past and familiar circumstances of the period when the painting was made. Meticulously reconstructing the artist's intentions and the viewer's response, Haverkamp-Begemann sheds critical light on the startling young woman in gold and other visual elements of this remarkable work.

rijksmuseum in detail: Imaging Aristotle Claire Richter Sherman, 2023-12-22 This title is part

of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1995. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived

rijksmuseum in detail: *The Innocence of Pontius Pilate* David Lloyd Dusenbury, 2021-12-01 The gospels and ancient historians agree: Jesus was sentenced to death by Pontius Pilate, the Roman imperial prefect in Jerusalem. To this day, Christians of all churches confess that Jesus died 'under Pontius Pilate'. But what exactly does that mean? Within decades of Jesus' death, Christians began suggesting that it was the Judaeen authorities who had crucified Jesus--a notion later echoed in the Qur'an. In the third century, one philosopher raised the notion that, although Pilate had condemned Jesus, he'd done so justly; this idea survives in one of the main strands of modern New Testament criticism. So what is the truth of the matter? And what is the history of that truth? David Lloyd Dusenbury reveals Pilate's 'innocence' as not only a neglected theological question, but a recurring theme in the history of European political thought. He argues that Jesus' interrogation by Pilate, and Augustine of Hippo's North African sermon on that trial, led to the concept of secularity and the logic of tolerance emerging in early modern Europe. Without the Roman trial of Jesus, and the arguments over Pilate's innocence, the history of empire--from the first century to the twenty-first--would have been radically different.

rijksmuseum in detail: *Rembrandt & the Dutch Golden Age* Gerdien Wuestman, Rijksmuseum (Netherlands), 2017 At the time, the art of the seventeenth-century Dutch Republic was admired and sought after far beyond the country's borders. To this day, works by painters such as Rembrandt, Frans Hals, and Johannes Vermeer are among the most prized in many museums. The outstanding quality, wholly individual character of the art and the huge output of paintings and prints in this period are unique in history. This book introduces the work of the greatest artists of the Dutch golden age, an era of unparalleled wealth, power and cultural confidence. It presents a vivid and compelling panorama of a place and period, from tranquil landscapes, symbol-laden still-lives, the colorful life of the cities and the characters of the people to maritime power. Beautifully illustrated and designed, and written in an engaging and accessible style, *Rembrandt and the Dutch Golden Age* enlightens readers on the artists, the art, and the times. The seventy-eight artworks by some fifty artists are organized in themes: meeting the Dutch; inside and outside the town walls; across the oceans; the home and the inn; Rembrandt, master of light and shade; tales from the past; and arrangements of life and death.

rijksmuseum in detail: *Magic and Magicians in the Middle Ages and the Early Modern Time* Albrecht Classen, 2017-10-23 There are no clear demarcation lines between magic, astrology, necromancy, medicine, and even sciences in the pre-modern world. Under the umbrella term 'magic,' the contributors to this volume examine a wide range of texts, both literary and religious, both medical and philosophical, in which the topic is discussed from many different perspectives. The fundamental concerns address issue such as how people perceived magic, whether they accepted it and utilized it for their own purposes, and what impact magic might have had on the mental structures of that time. While some papers examine the specific appearance of magicians in literary texts, others analyze the practical application of magic in medical contexts. In addition, this volume includes studies that deal with the rise of the witch craze in the late fifteenth century and then also investigate whether the Weberian notion of disenchantment pertaining to the modern world can be maintained. Magic is, oddly but significantly, still around us and exerts its influence. Focusing on magic in the medieval world thus helps us to shed light on human culture at large.

rijksmuseum in detail: *Rijks, Masters of the Golden Age* Marcel Wanders, 2022 Er zijn maar liefst 35.000 exemplaren van 'Rijks, Masters of the Golden Age' verkocht. Wegens het grote succes van deze uitgave is het tijd voor een nieuwe druk, en wel de 5e druk! Aan de 4e druk werden de

twee beroemde huwelijksportretten van Marten Soolmans en Oopjen Coppit (Rembrandt - 1634) toegevoegd. De 5e druk bevat opnieuw extra pagina's. Na een tournee door de 12 provincies van Nederland, zal het imposante portret 'De Vaandeldrager' (Rembrandt - c. 1636) vanaf 2023 permanent worden opgenomen in de Eregalerij van het Rijksmuseum. Uiteraard verdient ook dit meesterwerk het te worden opgenomen in 'Rijks, Masters of the Golden Age'. 'Rijks, Masters of the Golden Age' brengt ons oog in oog met de iconische schilderijen uit de prestigieuze Eregalerij van het Rijksmuseum. Met de prachtige details van de kunstwerken en de commentaren van hedendaagse kritische denkers zoals Erwin Olaf, David Allen, Angela Missoni en Jimmy Nelson, is dit boek een waar eerbetoon aan de 17e-eeuwse Nederlandse meesterstukken.-- Provided by publisher.

rijksmuseum in detail: The Transformation of Vernacular Expression in Early Modern Arts Joost Keizer, Todd Richardson, 2011-10-14 Including contributions by historians of early modern European art, architecture, and literature, this book examines the transformative force of the vernacular over time and different regions, as well as the way the concept of the vernacular itself changes in the period.

rijksmuseum in detail: Frans Hals Portraits Lawrence W. Nichols, Liesbeth De Belie, Pieter Biesboer, 2018 Frans Hals (1582/83--1666) is one of the foremost portrait painters of the Dutch Golden Age, but he only painted four family groups portraits. This publication unites these family portraits--including one that is now in sections--along with related works by the artist and his contemporaries and examines the topic of Hals's family portraiture as a whole, placing it in the context of his complete oeuvre--Back cover.

rijksmuseum in detail: 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.

rijksmuseum in detail: The Frigid Golden Age Dagomar Degroot, 2018-02-08 Explores the resilience of the Dutch Republic in the face of preindustrial climate change during the Little Ice Age.

rijksmuseum in detail: Young Rembrandt: A Biography Onno Blom, 2020-09-08 A captivating exploration of the little-known story of Rembrandt's formative years by a prize-winning biographer. Rembrandt van Rijn's early years are as famously shrouded in mystery as Shakespeare's, and his life has always been an enigma. How did a miller's son from a provincial Dutch town become the greatest artist of his age? How in short, did Rembrandt become Rembrandt? Seeking the roots of Rembrandt's genius, the celebrated Dutch writer Onno Blom immersed himself in Leiden, the city in which Rembrandt was born in 1606 and where he spent his first twenty-five years. It was a turbulent time, the city having only recently rebelled against the Spanish. There are almost no written records by or about Rembrandt, so Blom tracked down old maps, sought out the Rembrandt family house and mill, and walked the route that Rembrandt would have taken to school. Leiden was a bustling center of intellectual life, and Blom, a native of Leiden himself, brings to life all the places Rembrandt would have known: the university, library, botanical garden, and anatomy theater. He investigated the concerns and tensions of the era: burial rites for plague victims, the renovation of the city in the wake of the Spanish siege, the influx of immigrants to work the cloth trade. And he examined the origins and influences that led to the famous and beloved paintings that marked the beginning of Rembrandt's celebrated career as the paramount painter of the Dutch Golden Age. Young Rembrandt is a fascinating portrait of the artist and the world that made him. Evocatively told and beautifully illustrated with more than 100 color images, it is a superb biography that captures Rembrandt for a new generation.

rijksmuseum in detail: The Cultural Aesthetics of Eighteenth-Century Porcelain Michael E.

Yonan, 2017-07-05 During the eighteenth century, porcelain held significant cultural and artistic importance. This collection represents one of the first thorough scholarly attempts to explore the diversity of the medium's cultural meanings. Among the volume's purposes is to expose porcelain objects to the analytical and theoretical rigor which is routinely applied to painting, sculpture and architecture, and thereby to reposition eighteenth-century porcelain within new and more fruitful interpretative frameworks. The authors also analyze the aesthetics of porcelain and its physical characteristics, particularly the way its tactile and visual qualities reinforced and challenged the social processes within which porcelain objects were viewed, collected, and used. The essays in this volume treat objects such as figurines representing British theatrical celebrities, a boxwood and ebony figural porcelain stand, works of architecture meant to approximate porcelain visually, porcelain flowers adorning objects such as candelabra and perfume burners, and tea sets decorated with unusual designs. The geographical areas covered in the collection include China, North Africa, Spain, France, Italy, Britain, America, Japan, Austria, and Holland.

rijksmuseum in detail: Pieter Bruegel and the Art of Laughter Walter S. Gibson, 2006-02 In this delightfully engaging book, Walter S. Gibson takes a new look at Bruegel, arguing that the artist was no erudite philosopher, but a man very much in the world, and that a significant part of his art is best appreciated in the context of humour.

rijksmuseum in detail: The 'Small Landscape' Prints in Early Modern Netherlands Alexandra Onuf, 2017-01-02 In 1559 and 1561, the Antwerp print publisher Hieronymus Cock issued an unprecedented series of landscape prints known today simply as the Small Landscapes. The forty-four prints included in the series offer views of the local countryside surrounding Antwerp in simple, unembellished compositions. At a time when vast panoramic and allegorical landscapes dominated the art market, the Small Landscapes represent a striking innovation. This book offers the first comprehensive analysis of the significance of the Small Landscapes in early modern print culture. It charts a diachronic history of the series over the century it was in active circulation, from 1559 to the middle of the seventeenth century. Adopting the lifespan of the prints as the framework of the study, Alexandra Onuf analyzes the successive states of the plates and the changes to the series as a whole in order to reveal the shifting artistic and contextual valences of the images at their different moments and places of publication. This unique case study allows for a new perspective on the trajectory of print publishing over the course of the late sixteenth and early seventeenth centuries across multiple publishing houses, highlighting the seminal importance of print publishers in the creation and dissemination of visual imagery and cultural ideas. Looking at other visual materials and contemporary sources – including texts as diverse as humanist poetry and plays, agricultural manuals, polemical broadsheets, and peasant songs – Onuf situates the Small Landscapes within the larger cultural discourse on rural land and the meaning of the local in the turbulent early modern Netherlands. The study focuses new attention on the active and reciprocal intersections between printed pictures and broader cultural, economic and political phenomena.

rijksmuseum in detail: Women Can't Paint Helen Gørrill, 2020-02-06 In 2013 Georg Baselitz declared that 'women don't paint very well'. Whilst shocking, his comments reveal what Helen Gørrill argues is prolific discrimination in the artworld. In a groundbreaking study of gender and value, Gørrill proves that there are few aesthetic differences in men and women's painting, but that men's art is valued at up to 80 per cent more than women's. Indeed, the power of masculinity is such that when men sign their work it goes up in value, yet when women sign their work it goes down. Museums, the author attests, are also complicit in this vicious cycle as they collect tokenist female artwork which impinges upon its artists' market value. An essential text for students and teachers, Gørrill's book is provocative and challenges existing methodologies whilst introducing shocking evidence. She proves how the price of being a woman impacts upon all forms of artistic currency, be it social, cultural or economic and in the vanguard of the 'Me Too' movement calls for the artworld to take action.

rijksmuseum in detail: Pieter Bruegel the Elder ToddM. Richardson, 2017-07-05 Pieter Bruegel the Elder: Art Discourse in the Sixteenth-Century Netherlands examines the later images by

Bruegel in the context of two contemporary discourses - art theoretical and convivial. The first concerns the purely visual interactions between artists and artistic practices that unfold in pictures, which often transgress the categorical boundaries modern scholars place on their work, such as sacred and profane, antique and modern, and Italian and Northern. In this context, the images themselves - those of Bruegel, his contemporaries and predecessors - make up the primary source material from which the author argues. The second deals with the dialogue that occurred between viewers in front of pictures and the way in which pictorial strategies facilitated their visual experience and challenged their analytical capabilities. In this regard, the author expands his base of primary sources to include convivial texts, dialogues and correspondences, and texts by rhetoricians and Northern humanists addressing art theoretical issues. Challenging the conventional wisdom that the artist eschewed Italianate influences, this study demonstrates how Bruegel's later peasant paintings reveal a complicated artistic dialogue in which visual concepts and pictorial motifs from Italian and classical ideas are employed for a subject that was increasingly recognized in the sixteenth century as a specifically Northern phenomenon. Similar to the Dutch rhetorician societies and French Pléiade poets who cultivated the vernacular language using classical Latin, the function of this inter pictorial discourse, the author argues, was not simply to imitate international trends, a common practice during the period, but to use it to cultivate his own visual vernacular language. Although the focus is primarily on Bruegel's later work, the author's conclusions are applied to sketch a broader understanding of both the artist himself and the vibrant artistic dialogue occurring in the Netherlands.

rijksmuseum in detail: *Art Market and Connoisseurship* Anna Tummers, Koenraad Jonckheere, 2008 The question of whether seventeenth-century painters such as Rembrandt and Rubens were exclusively responsible for the paintings later sold under their names has caused many a heated debate. Despite the rise of scholarship on the history of the art market, much is still unknown about the ways in which paintings were produced, assessed, priced, and marketed during this period, which leads to several provocative questions: did contemporary connoisseurs expect masters such as Rembrandt to paint works entirely by their own hand? Who was credited with the ability to assess paintings as genuine? The contributors to this engaging collection—Eric Jan Sluiter, Hans Van Miegroet, and Neil De Marchi, among them—trace these issues through the booming art market of the seventeenth and eighteenth centuries, arriving at fascinating and occasionally unexpected conclusions.

rijksmuseum in detail: *Traces of Vermeer* Jane Jelley, 2017-07-21 Johannes Vermeer's luminous paintings are loved and admired around the world, yet we do not understand how they were made. We see sunlit spaces; the glimmer of satin, silver, and linen; we see the softness of a hand on a lute string or letter. We recognise the distilled impression of a moment of time; and we feel it to be real. We might hope for some answers from the experts, but they are confounded too. Even with the modern technology available, they do not know why there is no evidence of any preliminary drawing; why there are shifts in focus; and why his pictures are unusually blurred. Some wonder if he might possibly have used a camera obscura to capture what he saw before him. The few traces Vermeer has left behind tell us little: there are no letters or diaries; and no reports of him at work. Jane Jelley has taken a new path in this detective story. A painter herself, she has worked with the materials of his time: the cochineal insect and lapis lazuli; the sheep bones, soot, earth, and rust. She shows us how painters made their pictures layer by layer; she investigates old secrets; and hears travellers' tales. She explores how Vermeer could have used a lens in the creation of his masterpieces. The clues were there all along. After all this time, now we can unlock the studio door, and catch a glimpse of Vermeer inside, painting light.

rijksmuseum in detail: Discoveries: Rembrandt Pascal Bonafoux, 1992-10-30 Rembrandt, one of the greatest painters of all time, was sensationally successful as a young man but lonely, bankrupt, and virtually ignored by the end of his life--when he painted some of his most powerful works. This book traces his life and career and analyzes his paintings, including his unique handling of light, which would change the course of art forever. 204 illustrations, 169 in full color.

rijksmuseum in detail: Vermeer, Rembrandt and the Golden Age of Dutch Art Ruud Priem, Vancouver Art Gallery, 2009 The 17th-century in the Netherlands is known as the Golden Age of Dutch art, and the art produced during that period is among the most popular in history. During this time, the Dutch Republic reached unprecedented power. Banking and the first truly global trade routes generated staggering levels of new wealth that, coupled with political and religious freedom, created a vibrant atmosphere in which the arts flourished. Celebrated portraitists Hals and Rembrandt painted haunting images of the country's new civic leaders and wealthy patrons. Genre painter Vermeer conjured unforgettable scenes of daily life, while Cuyp, de Witte, and Heda captured the Dutch countryside and its prosperous new cities and created intricate, richly symbolic still lifes. This sumptuous book features these and other Golden Age greats, along with a selection of fine Delft pottery, glassware, and silver that attests to the luxurious refinement of the era.

rijksmuseum in detail: Conservation of Easel Paintings Joyce Hill Stoner, Rebecca Rushfield, 2013-02-15 Conservation of Easel Paintings is the first comprehensive text on the history, philosophy, and methods of treatment of easel paintings that combines both theory with practice. With contributions from an international group of experts and interviews with important artists, this volume provides an all-encompassing guide to necessary background knowledge in technical art history, artists' materials, scientific methods of examination and documentation, with sections that present varying approaches and methods for treatment, including consolidation, lining, cleaning, retouching, and varnishing. The book concludes with a section featuring issues of preventive conservation, storage, shipping, exhibition, lighting, safety issues, and public outreach. Conservation of Easel Paintings is a crucial resource in the training of conservation students and will provide generations of practicing paintings conservators and interested art historians, curators, directors, collectors, dealers, artists, and students of art and art history with invaluable information and guidance.

rijksmuseum in detail: A Corpus of Rembrandt Paintings VI Ernst van de Wetering, 2014-11-11 A revised survey of Rembrandt's complete painted oeuvre. The question of which 17th-century paintings in Rembrandt's style were actually painted by Rembrandt himself had already become an issue during his lifetime. It is an issue that is still hotly disputed among art historians today. The problem arose because Rembrandt had numerous pupils who learned the art of painting by imitating their master or by assisting him with his work as a portrait painter. He also left pieces unfinished, to be completed by others. The question is how to determine which works were from Rembrandt's own hand. Can we, for example, define the criteria of quality that would allow us to distinguish the master's work from that of his followers? Do we yet have methods of investigation that would deliver objective evidence of authenticity? To what extent do research techniques used in the physical sciences help? Or are we, after all, still dependent on the subjective, expert eye of the connoisseur? The book provides answers to these questions. Prof. Ernst van de Wetering, the author of our forthcoming book which deals with these questions, has been closely involved in all aspects of this research since 1968, the year the renowned Rembrandt Research Project (RRP) was founded. In particular, he played an important role in developing new criteria for authentication. Van de Wetering was also witness to the way the often overly zealous tendency to doubt the authenticity of Rembrandt's paintings got out of hand. In this book he re-attributes to the master a substantial number of unjustly rejected Rembrandts. He also was closely involved in the (re)discovery of a considerable number of lost or completely unknown works by Rembrandt. The verdicts of earlier specialists - including the majority of members of the original RRP (up to 1989) - were based on connoisseurship: the self-confidence in one's ability to recognise a specific artist's style and 'hand'. Over the years, Van de Wetering has carried out seminal research into 17th-century studio practice and ideas about art current in Rembrandt's time. In this book he demonstrates the fallibility of traditional connoisseurship, especially in the case of Rembrandt, who was par excellence a searching artist. The methodological implications of this critical view are discussed in an introductory chapter which relates the history of the developments in this turbulent field of research. Van de Wetering's account of his own involvement in it makes this book a lively and

sometimes unexpectedly personal account. The catalogue section presents a chronologically ordered survey of Rembrandt's entire painted oeuvre of 336 paintings, richly illustrated and annotated. For all the paintings re-attributed in this book, extensive commentaries have been included that provide a multi-faceted new insight into Rembrandt's world and the world of art-historical research. Rembrandt's Paintings Revisited is the concluding sixth volume of A Corpus of Rembrandt Paintings (Volumes I-V; 1982, 1986, 1989, 2005, 2010). It can also be read as a revisionary critique of the first three Volumes published by the old RRP team up till 1989 and of Gerson's influential survey of Rembrandt's painted oeuvre of 1968/69. At the same time, the book is designed as an independent overview that can be used on the basis that anyone seeking more detailed information will be referred to the five previous (digital versions of the) Volumes and the detailed catalogues published in the meantime by the various museums with collections of Rembrandt paintings. This work of art history and art research should belong in the library of every serious art historical institute, university or museum.

rijksmuseum in detail: Space, Image, and Reform in Early Modern Art Arthur J. DiFuria, Ian Verstegen, 2021-11-08 The essays in Space, Image, and Reform in Early Modern Art build on Marcia Hall's seminal contributions in several categories crucial for Renaissance studies, especially the spatiality of the church interior, the altarpiece's facture and affectivity, the notion of artistic style, and the controversy over images in the era of Counter Reform. Accruing the advantage of critical engagement with a single paradigm, this volume better assesses its applicability and range. The book works cumulatively to provide blocks of theoretical and empirical research on issues spanning the function and role of images in their contexts over two centuries. Relating Hall's investigations of Renaissance art to new fields, Space, Image, and Reform expands the ideas at the center of her work further back in time, further afield, and deeper into familiar topics, thus achieving a cohesion not usually seen in edited volumes honoring a single scholar.

rijksmuseum in detail: Memory in Early Modern Europe, 1500-1800 Judith Pollmann, 2017 For early modern Europeans, the past was a measure of most things, good and bad. For that reason it was also hotly contested, manipulated, and far too important to be left to historians alone. Memory in Early Modern Europe offers a lively and accessible introduction to the many ways in which Europeans engaged with the past and 'practised' memory in the three centuries between 1500 and 1800. From childhood memories and local customs to war traumas and peacekeeping, it analyses how Europeans tried to control, mobilize and reconfigure memories of the past. Challenging the long-standing view that memory cultures transformed around 1800, it argues for the continued relevance of early modern memory practices in modern societies.

rijksmuseum in detail: Solitudo, 2018-05-23 This book explores the spatial, material, and affective dimensions of solitude in the late medieval and early modern periods, a hitherto largely neglected topic. Its focus is on the dynamic qualities of "space" and "place", which are here understood as being shaped, structured, and imbued with meaning through both social and discursive solitary practices such as reading, writing, studying, meditating, and praying. Individual chapters investigate the imageries and imaginaries of outdoor and indoor spaces and places associated with solitude and its practices and examine the ways in which the space of solitude was conceived of, imagined, and represented in the arts and in literature, from about 1300 to about 1800. Contributors include Oskar Bätschmann, Carla Benzan, Mette Birkedal Bruun, Dominic E. Delarue, Karl A.E. Enenkel, Christine Göttler, Agnès Guiderdoni, Christiane J. Hessler, Walter S. Melion, Raphaële Preisinger, Bernd Roling, Paul Smith, Marie Theres Stauffer, Arnold A. Witte, and Steffen Zierholz.

rijksmuseum in detail: The Baroque Town Hall of Amsterdam Katharine Fremantle, 1959

rijksmuseum in detail: Racing Art and Memorabilia Graham Budd, 1997 A highly illustrated celebration of horse racing in art, including paintings, prints and sculptures as well as racing trophies, commemorative works of art and memorabilia.

rijksmuseum in detail: Chinese Wood Sculptures of the 11th to 13th centuries Petra Rösch, 2007-11-16 Chinese Buddhist wooden sculptures of Water-moon Guanyin, a Bodhisattva sitting in a

leisurely reclining pose on a rocky throne, are housed in Western collections and are thus removed from their original context(s). Not only are most of them of unknown origin, but also lack a precise date. Tracing their sources is difficult because of the scant information provided by art dealers in previous periods. Thus, only preliminary investigations into their stylistic development and technical features have been made so far. Moreover, until recently none of the Chinese temples that provided their original context, i.e. their precise position within those temple compounds and their respective place in the Buddhist pantheon, have been examined at all. In her study, Petra H. Rösch investigates these very aspects, including questions about the religious position and function of the sculptures of this special Bodhisattva. She also looks at the technical construction, the collecting of Chinese Buddhist sculptures in general and those made of wood in particular. She uses a combination of stylistic, iconographical, buddhological, as well as technical methodologies in her investigation of the Water-moon Guanyin images and sheds light on the Buddhist temples in Shanxi Province, the works of art they once housed, and the religious practices of the eleventh to thirteenth centuries connected with them.

rijksmuseum in detail: *Jacob Van Ruisdael* Seymour Slive, 2011-06-07 Windmills were ubiquitous in seventeenth-century Holland and they remain the best-known symbol of the Dutch landscape. Jacob van Ruisdael first depicted them as a precocious teenager and continued to represent all types in various settings until his very last years. Water mills, in contrast, were scarce in the new Dutch Republic, found mainly in the eastern provinces, particularly near the border with Germany. Ruisdael discovered them in the early 1650s and was the first artist to make water mills the principal subject of a landscape. His most celebrated painting, *Windmill at Wijk bij Duurstede* at the Rijksmuseum, and the J. Paul Getty Museum's *Two Undershot Water Mills with an Open Sluice* are the centerpieces of this overview of the artist's depictions of windmills and water mills. Both depended upon forces of nature for their operation, but their use in the Netherlands and their place in seventeenth-century Dutch art differed considerably. This book examines their role in Holland and introduces readers to the pleasure of studying Ruisdael's images of them, a joy conveyed by the English landscapist John Constable in a letter written to his dearest friend after seeing a Ruisdael painting of a water mill in a London shop: "It haunts my mind and clings to my heart."

rijksmuseum in detail: *Family Treasury of Great Biographies*, 1970

rijksmuseum in detail: *Not White Enough* Muriel J Morris, 2023-06-26 She's sixteen, shunned, isolated and possibly pregnant. This is Marie who thought she had the world by the tail a few months ago. She had married a handsome, professional European man who adored her. She is Eurasian, but her European status in Indonesia had been earned through careful education, European dress and mastery of a European language, Dutch. But she finds herself in dank, grey Manchester where her husband's family won't accept her and never really will, she's half a world away from the blue skies, tropical fruits, colourful fabrics, familiar languages and house full of servants that she grew up with. Her husband, Walter Woodbury, is on a mission to patent his invention, which is why they've returned to England, a country which will be civilly hostile to Marie and her eight children, so that, when her husband dies, within a few years, seven of the eight and Marie herself will have fled England, which deems them Not White Enough. You probably don't know who Walter Bentley Woodbury is, but you should. He's the reason this book is in your hands. Woodbury invented and patented the first photographic printing press so that thousands of copies could be made from a single negative—enough for a book or an illustrated magazine. But he's unknown. In fact, he died in so much debt that a collection had to be taken for his funeral and he left his wife and eight children £246. His obscurity is due to two factors. One is Woodbury himself—his mercurial mind caromed on to the next project, whether it was an aerial observation camera for the military or a train signal that used sound for foggy weather or paper-backed film, before he had secured the business side of his existing inventions. The second was that he and his family were ostracized because Marie Woodbury, his Eurasian wife, was visibly biracial and so were most of their children. The scientific community accepted Woodbury as an inventor, but the wider community never accepted his wife and family, virtually all of whom left England after Woodbury's tragic death. This book tells a story

that needs telling in our modern world. Not White Enough is largely dedicated to Woodbury's career and travels, but the author also sheds some light (sometimes speculative) on his wife, their eight children, and other little-known Woodbury family members in an effort to piece together the puzzle of her family's fascinating and often tragic past.

rijksmuseum in detail: Printing Colour 1400-1700 , 2015-08-24 In Printing Colour 1400-1700, Ad Stijnman and Elizabeth Savage offer the first handbook of early modern colour printmaking before 1700 (when most such histories begin), creating a new, interdisciplinary paradigm for the history of graphic art. It unveils a corpus of thousands of individual colour prints from across early modern Europe, proposing art historical, bibliographical, technical and scientific contexts for understanding them and their markets. The twenty-three contributions represent the state of research in this still-emerging field. From the first known attempts in the West until the invention of the approach we still use today (blue-red-yellow-black/'key', now CMYK), it demonstrates that colour prints were not rare outliers, but essential components of many early modern book, print and visual cultures.

rijksmuseum in detail: The Arnolfini Betrothal Edwin Hall, 1997-01-01 Edwin Hall's accessible study of Jan van Eyck's 1434 painting known as the Arnolfini Wedding makes a unique contribution to the fascinating history of betrothal and marriage custom, ritual, and ceremony, and offers a compelling new interpretation of this wonderful work of art. 16 color plates. 62 b&w illustrations.

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