

Joseph Werner, 1637-1710.

Schweizerisches Institut fur Kunstissenschaft - Joseph Werner d.J. (1637)



Description: -

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Joseph Werner II (Bern c. 1637)

Two further bodycolours were with Galerie Talabardon and exhibited at the Salon du dessin, 1999. Apprenez comment Achilles fut trompé par Ulysse, et pourquoi le peintre Joseph Werner, qui créa cette oeuvre impressionante, faisait part des personnalités les plus brillantes du 17ème siècle à Berne. If possible, verify the text with references provided in the foreign-language article.

Joseph Werner II (Bern c. 1637)

Afterwards he worked in Munich, Berlin and Berne.

JOSEPH WERNER THE YOUNGER (SWISS, 1637)

In Augsburg he worked for the Bavarian Elector, in Vienna painted portrait of the Holy Roman Emperor Leopold I, was then invited to Berlin by the Prussian King Friedrich I by then he had already earned the reputation of a miniature painter at the Court of Saxonian King in Dresden.

Joseph Werner d.J. (1637)

He continued his studies in Frankfurt, went to Rome to paint and travelled to France where, at the court of he painted portraits of both the monarch himself and of various notables in his entourage; he also worked on the decorations of the. Joseph Werner the Younger became an artist of international repute.

Joseph Werner

Joseph Werner, Perseus bei den Nymphen. As with other miniatures that can be dated to the mid-1660s, including the exceptional Apollo and Daphne of 1665 in the collection of Jean Bonna see S. He began his studies with his father, then continued them in Frankfurt am Main, later went to Rome to paint and traveled to France, where, at the court of Louis XIV he painted portraits of the monarch himself, as well as the various notables in his entourage; he also worked on the decorations of the Palace of Versailles.

JOSEPH WERNER THE YOUNGER (SWISS, 1637)

In Frankfurt, he met Matthäus Merian, who taught him to paint in oils, and in Rome, he came into contact with such luminaries as Nicolas Poussin, Carlo Maratta and Andrea Sacchi. Werner's drawings are in the Royal Castle and Cabinet of Engravings at the University Library of Warsaw. The complex compositional arrangement of figures in this miniature testifies to the rigorous academic training Werner received in Italy, while the highly detailed background landscape executed in cool tones with minutely rendered figures lounging on the banks of the river points to a more Germanic element in his work, notably that of Adam Elsheimer.

Joseph Werner d.J. (1637

He earned a reputation as a miniatures painter at the court of the Saxon King in Dresden. In 1667, he left France but continued to move in exalted circles. In Augsburg he worked for the Bavarian Elector in Vienna, painting a portrait of Leopold I, and was then invited to Berlin by the Prussian King Frederik.

Joseph Werner II (Bern c. 1637

After having worked in Rome, where he met Cortona, Sacchi and Maratta, Werner was called to France in 1662 by King Louis XIV. The lively, playful atmosphere of the youthful cavorting figures is emphatically conveyed by Father Time, who slumbers the day away from his perch in the clouds.

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