“It is no Herezy to outlymn Apelles”:
Rivalry Around Rembrandt and Vermeer

In the Dutch seventeenth century, virtuous rivalry was thought to inspire painters to do their best; in contrast envy, or jealous rivalry, was Painting’s greatest enemy. Rembrandt’s training and early career provide a context for understanding the foundational nature of friendly artistic competition, or emulation. Vermeer’s *Young Woman Standing at a Virginal* and *Young Woman Seated at a Virginal* (The National Gallery, London) provide a case study in how virtuous rivalry could inspire invention and originality.

Wednesday, September 20, 2017 at 5:30 pm
101 Recitation Hall