



Rembrandt And The Italian Renaissance

**Kenneth Clark
(Kunsthistoriker.), Rembrandt
(Harmensz van Rijn)**



Rembrandt And The Italian Renaissance:

Rembrandt and the Italian Renaissance Kenneth Clark, 1966 Retro 2016 Literaturverz S 210 *Rembrandt and the Italian Renaissance* Kenneth Clark, 1996 *Rembrandt and the Italian renaissance* Kenneth Clark, 1962 Rembrandt and the Italian Renaissance Kenneth Clark, 1966 **Fictions of the Pose** Harry Berger, 2000 This lavishly illustrated reading of the structure and meaning of portraiture asks what happens when portraits are interpreted as imitations or likenesses not only of individuals but also of their acts of posing Includes 84 illustrations 40 in color **Sense Knowledge and the Challenge of Italian Renaissance Art** Giles Knox, 2025-10-01 Giles Knox examines how El Greco Vela zquez and Rembrandt though a disparate group of artists were connected by a new self consciousness with respect to artistic tradition In particular Knox considers the relationship of these artists to the art of Renaissance Italy and sets aside nationalist art histories in order to see the period as one of fruitful exchange Across Europe during the seventeenth century artists read Italian inspired writings on art and these texts informed how they contemplated their practice Knox demonstrates how these three artists engaged dynamically with these writings incorporating or rejecting the theoretical premises to which they were exposed Additionally this study significantly expands our understanding of how paintings can activate the sense of touch Knox discusses how Vela zquez and Rembrandt though in quite different ways sought to conjure for viewers thoughts about touching that resonated directly with the subject matter they depicted **Rembrandt and the Italian Renaissance** Kenneth MacKenzie Clark (Sir), Harmensz van Rijn Rembrandt, 1968 *Sense Knowledge and the Challenge of Italian Renaissance Art* Giles Knox, 2019 Giles Knox examines how El Greco Vela zquez and Rembrandt though a disparate group of artists were connected by a new self consciousness with respect to artistic tradition In particular Knox considers the relationship of these artists to the art of Renaissance Italy and sets aside nationalist art histories in order to see the period as one of fruitful exchange Across Europe during the seventeenth century artists read Italian inspired writings on art and these texts informed how they contemplated their practice Knox demonstrates how these three artists engaged dynamically with these writings incorporating or rejecting the theoretical premises to which they were exposed Additionally this study significantly expands our understanding of how paintings can activate the sense of touch Knox discusses how Vela zquez and Rembrandt though in quite different ways sought to conjure for viewers thoughts about touching that resonated directly with the subject matter they depicted Rembrandt and the Italian Renaissance 1st Baron Clark, 1966 Rembrandt and the Italian Renaissance Kenneth Clark (Kunsthistoriker.), Rembrandt (Harmensz van Rijn), 1966 *Rembrandt Backward and Forward : [recensione A] Rembrandt and the Italian Renaissance by Kenneth Clark, New York, University Press [1966] , 1966*

Rembrandt and the Italian Renaissance Kenneth Clark, 1966 *Rembrandt's Faith: Church and Temple in the Dutch Golden Age* , An art historical study of Rembrandt s use of religious imagery arranged by subject matter Demonstrates the new ideas the artist brought to his interpretations of the Jerusalem Temple and the apostolate church as he explored the

relationship between Jewish and Christian revelation in biblical history Provided by publisher **Rembrandt and his Circle** Stephanie Dickey, 2025-10-01 This collection brings together art historians museum professionals conservators and conservation scientists whose work involves Rembrandt van Rijn and associated artists such as Gerrit Dou Jan Lievens and Ferdinand Bol The range of subjects considered is wide from the presentation of convincing evidence that Rembrandt and his contemporary Frans Hals rubbed elbows in the Amsterdam workshop of Hendrick Uylenburgh to critical reassessments of the role of printmaking in Rembrandt's studio his competition with Lievens as a landscape painter his reputation as a collector and much more Developed from a series of international conferences devoted to charting new directions in Rembrandt research these essays illuminate the current state of Rembrandt studies and suggest avenues for future inquiry

Rembrandt's Bankruptcy Paul Crenshaw, 2006-02-20 Examines the causes circumstances and effects of the 1656 bankruptcy by Rembrandt van Rijn *Rembrandt's Nightwatch : the Mystery Revealed* Georges Boka, Bernard Courteau, 1994 **A Corpus of Rembrandt Paintings IV** Ernst van de Wetering, 2005-10-18 Volume IV of A Corpus of Rembrandt Paintings deals uniquely with the self portraits of Rembrandt In a clearly written explanatory style the head of the Rembrandt Research Project and Editor of this Volume Ernst van de Wetering discusses the full body of work of paintings and etchings portraying Rembrandt He sets the different parameters for accepting or rejecting a Rembrandt self portrait as such whilst also discussing the exact working environment of Rembrandt and his apprentices This workshop setting created a surroundings where apprentices could be involved in working on Rembrandt paintings making it more difficult to determine the hand of the master Van de Wetering who is one of the Rembrandt experts of our day and age goes down to great detail to explain how the different self portraits are made and what techniques Rembrandt uses also giving an overview of which paintings are to be attributed to the Dutch Master and which not In the additional catalogue the self portraits are examined in detail In clear and accessible explanatory text the different paintings are discussed larded with immaculate images of each painting Details are shown where possible as well as the results of modern day technical imaging like X radiography This work of art history and art research should be part of every serious art historical institute university or museum Nowhere in the art history have all Rembrandt's self portraits been discussed in such detailed and comparative manner by an authority such as Ernst van de Wetering This is a standard work for decades to come **Rembrandt and the Female Nude** Eric Jan Sluijter, Rembrandt Harmenszoon van Rijn, 2006 Rembrandt's extraordinary paintings of female nudes Andromeda Susanna Diana and her Nymphs Dana Bathsheba as well as his etchings of nude women have fascinated many generations of art lovers and art historians But they also elicited vehement criticism when first shown described as against the grain anticlassical even ugly and unpleasant However Rembrandt chose conventional subjects kept close to time honored pictorial schemes and was well aware of the high prestige accorded to the depiction of the naked female body Why then do these works deviate so radically from the depictions of nude women by other artists To answer this question Eric Jan Sluijter in

Rembrandt and the Female Nude examines Rembrandt's paintings and etchings against the background of established pictorial traditions in the Netherlands and Italy. Exploring Rembrandt's intense dialogue with the works of predecessors and peers, Sluïjter demonstrates that more than any other artist, Rembrandt set out to incite the greatest possible empathy in the viewer, an approach that had far-reaching consequences for the moral and erotic implications of the subjects Rembrandt chose to depict. In this richly illustrated study, Sluïjter presents an innovative approach to Rembrandt's views on the art of painting, his attitude towards antiquity and Italian art of the Renaissance, his sustained rivalry with the works of other artists, his handling of the moral and erotic issues inherent in subjects with female nudes, and the nature of his artistic choices.

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. **A Corpus of Rembrandt**

Paintings V Ernst van de Wetering, 2013-12-12. This volume is the fifth volume of *A Corpus of Rembrandt Paintings*, a project devoted to all Rembrandt's paintings. This is the work of The Rembrandt Research Project, consisting of a group of scholars led since 1993 by Professor Ernst van de Wetering. The project began in 1968 with the aim of separating Rembrandt's own paintings from the vast number of Rembrandtesque paintings made by his many apprentices and followers. Having opted for a chronological approach to the cataloguing of Rembrandt's paintings from 1625 till 1642 in the first three volumes, it was decided in 1993 to adopt a thematic approach for further volumes. This was largely to facilitate the recognition of different hands. The new approach yielded much more information, not only about Rembrandt's working methods but also about the function and meaning of his works. This expanded field of view meant that etchings and drawings with similar themes also needed to be included. In 2005, Volume IV appeared, devoted to Rembrandt's self-portraits in painting, etching, and drawing. Volume V consists of a catalogue and analysis of the so-called small-scale history and genre paintings. That theme was chosen because this type of complex work shows a variety of full-length protagonists acting in different narrative settings. For this reason, in the 17th-century painting, etching, or drawing, biblical and mythological scenes were looked upon as an artist's greatest challenge. The choice of this theme proved to be highly fruitful in several ways. Small-scale history pieces reveal Rembrandt's artistic ambitions most clearly. They also offer the authors a much more accurate view of the daily routine in Rembrandt's studio; his apprentices mostly copied this type of work or used it as a starting point for their own. As a result, it

was easier to distinguish the works by the master himself from those of his pupils All aspects of the skills necessary to create a pictorial illusion play a part in the creation of small figured history paintings These aspects were referred to as the basis of the noble art of painting in Rembrandt's days Two seventeenth century painter theoreticians discussed these principles systematically in two books which up till now have only sporadically been consulted in the context of 17th century studio practice Karel van Mander wrote his *Grond der edel vry schilder const* Basis of the Art of Painting in 1604 and Samuel van Hoogstraten produced his *Inleyding tot de hooge schoole der schilderkonst* Academy of Painting in 1678 Van Hoogstraten was a pupil of Rembrandt between 1642 and 48 Comparing the two books and considering them in relation to Rembrandt's oeuvre gradually reveals his original views on painting and how these had developed during his career Thus the authors of this new Volume of A Corpus have gained an unexpected and profound insight into Rembrandt's ideas and approach to his art The basic aspects of painting included the following topics function and methods of drawing human proportions various positions poses and gestures of figures ways of arranging a scene's protagonists in a composition facial expressions of a variety of emotions light shadows and reflected light landscape and animals draperies and articles of clothing methods of painting and various characteristics and uses of colours The way these basic aspects were selected and dealt with presumed that the more practical side to the art of painting would be learned by the apprentice in the daily routine of his master's studio With the development of art history in the nineteenth century the basic aspects of the art of painting listed above acquired the vague label of style However the seventeenth century categorization of the basic aspects provides a much more acute means of probing the views and criteria for judging a painting by Rembrandt and his contemporaries than the concept of style Volume V in the series A Corpus of Rembrandt Paintings breaks new ground from the point of view of art history not only in its approach to Rembrandt as an artist but more particularly to his thinking about painting Moreover a detailed comparison of Rembrandt's works and those by his apprentices who based their works on his led to a profound and detailed understanding of Rembrandt's views on pictorial quality In art historical literature quality usually does not feature prominently since it is regarded as being too subjective This comparative approach together with the analysis of seventeenth century categories of thought about painting have given the research on Rembrandt a new impetus at the same time allowing us to see more clearly through seventeenth century eyes That is why the new volume of the Corpus is an important publication not only for art historians but also for all who want to fully enjoy the numerous works of art that date back to the Dutch Golden Age now scattered in museums around the world

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