



Rembrandt van Rijn, son of Harmen Gerritszoon van Rijn and Neeltge Willemsdr van Suydtbroek, was born in Leiden on 15 July 1606. Johannes Orler records the fact in a guide to the wonders of Leiden published in 1641. It is the only documentary evidence of the artist's date of birth: we have to accept an element of uncertainty in the story of his rise to fame and glory.

CHAPTER 1 APPRENTICESHIP AND AMBITION



The authenticity of *The Mill* (opposite), long attributed to Rembrandt, is now disputed. There is no doubt, however, about Rembrandt's etching of his father (left), dated 1639.

Rembrandt Substance Shadow

Judd E. Hollander



Rembrandt Substance Shadow:

Rembrandt Pascal Bonafoux,1992 Apprenticeship and ambition Rejoicing and mourning Loneliness and bankruptcy Retirement and death Documents **Darkness** Nina Edwards,2018-09-15 Darkness divides and enlivens opinion Some are afraid of the dark or at least prefer to avoid it and there are many who dislike what it appears to stand for Others are drawn to this strange domain delighting in its uncertainties lured by all the associations of folklore and legend by the call of the mysterious and of the unknown The history of our attitudes toward darkness toward what we cannot quite make out in all its physical and metaphorical manifestations challenges the very notion of a world that we can fully comprehend In this book Nina Edwards explores darkness as both a physical feature and cultural image through themes of sight blindness consciousness dreams fear of the dark night blindness and the in between states of dusk or fog twilight and dawn those points or periods of obscurity and clarification Taking us across the ages from the dungeons of Gothic novels to the concrete bunkers of Nordic Noir TV shows Edwards interrogates the full sweep of humanity's attempts to harness and suppress the dark first through our ability to control fire and later illuminate the world with electricity She explores how the idea of darkness pervades art literature religion and our everyday language Ultimately Edwards reveals how darkness whether a shifting concept or palpable physical presence has fed our imaginations **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 **Rembrandt's Roughness** Nicola Suthor,2018-04-03 Roughness is the sensual quality most often associated with Rembrandt's idiosyncratic style It best defines the specific structure of his painterly textures which subtly capture and engage the imagination of the beholder Rembrandt's Roughness examines how the artist's unconventional technique pushed the possibilities of painting into startling and unexpected realms Drawing on the phenomenological insights of Edmund Husserl as well as firsthand accounts by Rembrandt's contemporaries Nicola Suthor provides invaluable new perspectives on many of the painter's best

known masterpieces including *The Anatomy Lesson of Dr Deyman*, *The Return of the Prodigal Son* and *Aristotle with a Bust of Homer*. She focuses on pictorial phenomena such as the thickness of the paint material, the visibility of the colored priming and the dramatizing element of chiaroscuro, showing how they constitute Rembrandt's most effective tools for extending the representational limits of painting. Suthor explores how Rembrandt developed a visually precise handling of his artistic medium that forced his viewers to confront the paint itself as a source of meaning, its challenging complexity expressed in the subtlest stroke of his brush. A beautifully illustrated meditation on a painter like no other, Rembrandt's *Roughness* reflects deeply on the intellectual challenge that Rembrandt's unrivaled artistry posed to the art theory of his time and its eminent role in the history of art today.

Grasping Shadows William Sharpe, 2017 *Grasping Shadows* offers the most thorough examination of the cultural uses of shadows. Exploring a myriad of major literary and artistic evocations of shadows, *Grasping Shadows* puts forth a unifying theory for how shadows function and how they transformed our relationship to darkness and light.

Conjunctions of Mind, Soul and Body from Plato to the Enlightenment Danijela Kambaskovic, 2014-09-25 This book examines the nexus between the corporeal, emotional, spiritual and intellectual aspects of human life as represented in the writing of the Middle Ages and the Renaissance. Authors from different fields examine not only the question of the body and soul or body and mind but also how this question fits into a broader framework in the medieval and early modern period. Concepts such as gender and society, morality, sexuality, theological precepts and medical knowledge are a part of this broader framework. This discussion of ideas draws from over two thousand years of Western thought from Plato in the fifth century BC and the fourth century Byzantine dialogues on the soul to the philosophical and medical writings of the early 1700s. There are four sections to this book; each section is based on where the authors have found a conjunction between the body and mind/soul. The work begins with a section on text and self-perception which focuses on creative output from the period. The second conjunction is human emotions which are described in their social contexts. The third is sex where the human body and mind are traditionally believed to meet. The fourth section, *Material Souls*, engages with bodies and other material aspects of existence perceived, studied or utilised as material signs of emotional and spiritual activity.

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.

Realisms Interlinked Arindam Chakrabarti, 2019-09-19 This book brings together over 25 years of Arindam Chakrabarti's original research in philosophy on issues of epistemology, metaphysics and philosophy of mind. Organized under the three basic concepts of a thing out there in the world, the self who perceives it and other subjects or selves, his work revolves around a set of realism links. Examining connections between metaphysical stances toward the world, selves and universals, Chakrabarti engages with classical Indian and modern Western philosophical

approaches to a number of live topics including the refutation of idealism the question of the definability of truth and the possibility of truths existing unknown to anyone the existence of non conceptual perception and our knowledge of other minds He additionally makes forays into fundamental questions regarding death darkness absence and nothingness Along with conceptual clarification and progress towards alternative solutions to these substantial philosophical problems Chakrabarti demonstrates the advantage of doing philosophy in a cosmopolitan fashion Beginning with an analysis of the concept of a thing and ending with an analysis of the concept of nothing Realisms Interlinked offers a preview of a future metaphysics epistemology and philosophy of mind without borders

Rembrandt/not Rembrandt in the Metropolitan Museum of Art: Paintings, drawings, and prints: art-historical perspectives Hubertus von Sonnenburg, Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 1995

Vienna, Budapest John Charles Van Dyke, 1914

Rembrandt's Ghost Paul Christopher, 2007-07-03 From the USA Today bestselling author of *The Lucifer Gospel* There is truth in art But the truth can kill Young archaeologist Finn Ryan is laboring for a London auction house when she gets some unlikely luck Along with the handsome young nobleman Billy Pilgrim she s inherited a house in Amsterdam a cargo ship off Borneo South Pacific and what appears to be a fake Rembrandt But the fake hides a real Rembrandt portrait which in turn hides a clue to a centuries old mystery Finn and Billy aren t the only ones who know what is at stake and what is waiting to be found at the bottom of the South Pacific Pursued around the globe by ruthless adversaries Finn and Billy are thrown into the hunt for a forgotten treasure that could change their lives forever or end their lives in an instant

Rembrandt's Religious Prints Charles M. Rosenberg, 2017-09-11 A stunning catalogue of the seventy religious prints from the 2017 exhibition featuring detailed background information on each piece Rembrandt s stunning religious prints stand as evidence of the Dutch master s extraordinary skill as a technician and as a testament to his genius as a teller of tales Here several virtually unknown etchings collected by the Feddersen family and now preserved for the ages at the University of Notre Dame are made widely available in a lavishly illustrated volume Building on the contributions of earlier Rembrandt scholars noted art historian Charles M Rosenberg illuminates each of the seventy religious prints through detailed background information on the artist s career as well as the historical religious and artistic impulses informing their creation Readers will enjoy an impression of the earliest work *The Circumcision* 1625 26 the famous *Hundred Guilder Print* the enigmatic eighth state of *Christ Presented to the People* one of a handful of examples of the very rare final posthumous state of *The Three Crosses* and an impression and counterproof of *The Triumph of Mordecai* From the joyous epiphany of the coming of the Messiah to the anguish of the betrayal of a father Jacob by his children from choirs of angels waiting to receive the Virgin into heaven to the dog who defecates in the road by an ancient inn *The Good Samaritan* Rembrandt s etchings offer a window into the nature of faith aspiration and human experience ranging from the ecstatically divine to the worldly and mundane Ultimately these prints modest intimate fragile objects are great works of art which like all masterpieces reward us with

fresh insights and discoveries at each new encounter Despite many reliable catalogues of Rembrandt etchings very few have focused on the religious content of these prints The outstanding range of the Feddersen Collection offers an excellent occasion for closer examination of Rembrandt s development as a printmaker but also as a spiritual devout Christian especially evident from his thoughtful return to the same subjects across his career Charles Rosenberg and his team at the Snite Museum deserve our thanks for fresh analysis of Rembrandt s religious prints combined with the latest scholarship on the artist and his etchings output Rembrandt scholars but also all lovers of the artist will want to consult this important catalogue Larry Silver author with Shelley Perlove of Rembrandt s Faith Church and Temple in the Dutch Golden Age Rembrandt s etchings of religious themes capture the emotional heart of their subjects through a uniquely inventive approach to both technique and content The seventy prints gathered by Jack and Alfrieda Feddersen span the full range of Rembrandt s production and offer an outstanding resource for appreciation and research This catalogue tells the fascinating story of how the collection was formed and brings a fresh analysis to each print Charles Rosenberg s extensive catalogue entries will be useful reading for anyone interested in the history of European art and one of its most talented practitioners Rembrandt van Rijn Stephanie Dickey Queen s University

A Companion to Impressionism André Dombrowski, 2028-08-14

The 21st century s first major academic reassessment of Impressionism providing a new generation of scholars with a comprehensive view of critical conversations Presenting an expansive view of the study of Impressionism this extraordinary volume breaks new thematic ground while also reconsidering established questions surrounding the definition chronology and membership of the Impressionist movement In 34 original essays from established and emerging scholars this collection considers a diverse range of developing topics and offers new critical approaches to the interpretation of Impressionist art Focusing on the 1860s to 1890s this Companion explores artists who are well represented in Impressionist studies including Monet Renoir Degas and Cassatt as well as Morisot Caillebotte Bazille and other significant yet lesser known artists The essays cover a wide variety of methodologies in addressing such topics as Impressionism s global predominance at the turn of the 20th century the relationship between Impressionism and the emergence of new media the materials and techniques of the Impressionists and the movement s exhibition and reception history Part of the acclaimed Wiley Blackwell Companions to Art History series this important new addition to scholarship in this field Reevaluates the origins chronology and critical reception of French Impressionism Discusses Impressionism s account of modern identity in the contexts of race nationality gender and sexuality Explores the global reach and influence of Impressionism in Europe the Middle East East Asia North Africa and the Americas Considers Impressionism s relationship to the emergence of film and photography in the 19th century Considers Impressionism s representation of the private sphere as compared to its depictions of public issues such as empire finance and environmental change Addresses the Impressionist market and clientele period criticism and exhibition displays from the late 19th century to the middle of the 20th century Features original essays by academics curators and

conservators from around the world including those from France Germany the United States the United Kingdom Japan Turkey and Argentina The Wiley Blackwell Companion to Impressionism is an invaluable text for students and academics studying Impressionism and late 19th century European art Post Impressionism modern art and modern French cultural history

Light as Experience and Imagination from Medieval to Modern Times David S. Herrstrom, 2022-11-21 In *Light as Experience and Imagination from Medieval to Modern Times* David S Herrstrom synthesizes and interprets the experience of light as revealed in a wide range of art and literature from medieval to modern times The true subject of the book is making sense of the individual's relationship with light rather than the investigation of light's essential nature while telling the story of light seducing individuals from the Middle Ages to our modern times Consequently it is not concerned with the progress of scientific inquiries into the physical properties and behavior of light optical science but rather with subjective reactions as reflected in art architecture and literature Instead of its evolution this book celebrates the complexity of our relation to light's character No individual experience of light being truer than any other

The Pictorial Gallery of Arts ...: Fine arts Charles Knight, 1847

The Encyclopædia Britannica James Louis Garvin, Franklin Henry Hooper, Warren Earle Cox, 1929

The Body at Risk Carol Squiers, 2005 *The Body at Risk* Photography of Disorder Illness and Healing is the first book to explore the ways that photojournalists and social documentarians have conceptualized the human subject as a site of both good and ill health The volume looks at photographs depicting child laborers Depression era health programs general medical care in the southern United States at mid century people with HIV AIDS and polio along with their caretakers and the health workers who advocate for them environmental pollution physical and psychological injuries received during warfare domestic violence and emergency care in the modern urban hospital It brings together ten significant bodies of photographs made over the past one hundred years to show how human health topics have been represented for the general public and how the emphasis on health has shifted how photography has been used to present and promote certain points of view about health and the social circumstances that affect it both positively and negatively and how photography has helped shape public knowledge of and opinion about health care and some of the events and circumstances that engender it

Littell's Living Age, 1879

The Orientalists Lynne Thornton, 1994 Presents the numerous painters who succumbed to the charms of the Orient

The British National Bibliography Arthur James Wells, 1992

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