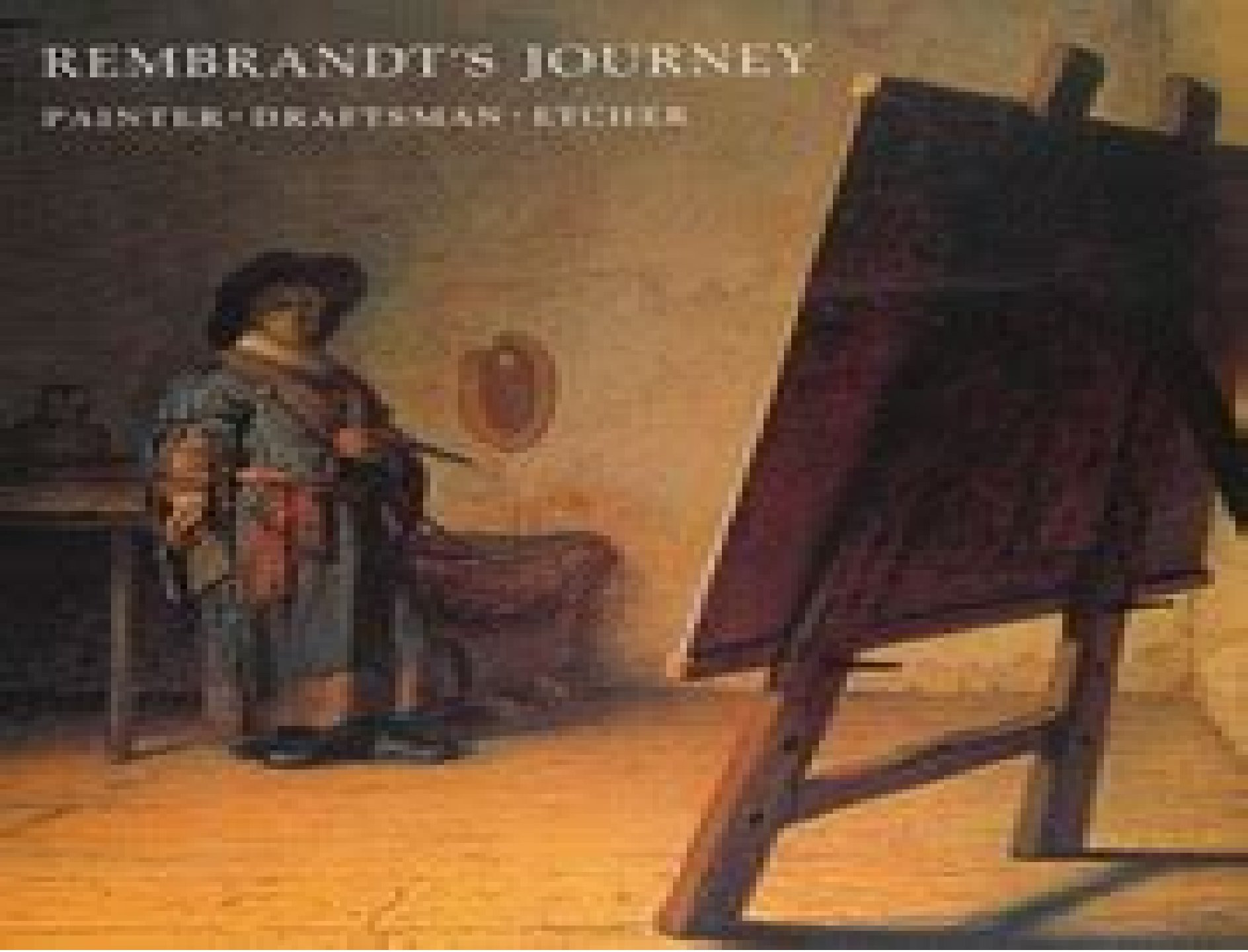


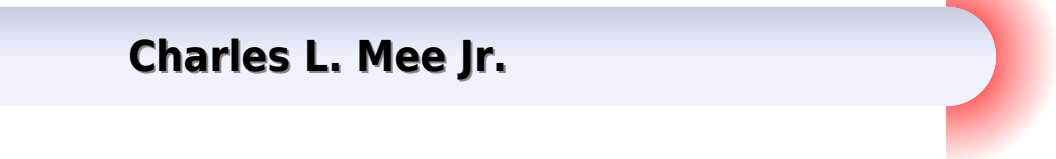
REMBRANDT'S JOURNEY

Painter • Craftsman • Etcher



Rembrandts Journey

Charles L. Mee Jr.



Rembrandts Journey:

Rembrandt's Journey Clifford S. Ackley, 2003 The first comprehensive survey of Rembrandt in years concentrates on his talent for visual storytelling via paintings prints and drawings

Little Journeys to the Homes of Eminent Painters: Michelangelo. Rembrandt. Rubens. Meissonier. Titian. Anthony Van Dyck Elbert Hubbard, 1911

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 *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 *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.

Rembrandt's Passion Series Simon McNamara, 2015-05-13. Rembrandt's Passion Series is the name given to five paintings of similar size and format executed over a six-year time frame, 1633-39. The works were commissioned by Frederick Hendrick, Prince of Orange and Stadtholder of the United Provinces, for his gallery at The Hague. Although each of the paintings depicts a traditional scene from the Passion of Christ, they do not form anything like a complete Passion Cycle. Seven years later, Hendrick ordered a further two works of the same size and format of subjects from the Nativity of Christ. Six of the seven paintings now hang in the Alte Pinakothek, Munich. As the works were executed between Rembrandt's well-documented early Leiden period and his rapid rise to prominence as a portraitist in Amsterdam, the works have not attracted the scholarly attention they might, although the commission was undoubtedly the most prestigious of the young Rembrandt's career. Rembrandt's Passion Series is the first monograph to focus solely on this important group of paintings by the most famous artist of the Dutch Golden Age. In it, Simon McNamara traces the history of the commission by way of extant documentation, places the works in a seventeenth-century Dutch religious milieu, and shows how the series is both reflective of contemporary theological exegesis and embedded in theoretical artistic debates of the age. The book also highlights the extraordinary nature of the self-images seen in three of the paintings and discusses the legacy of the series in later graphic works by Rembrandt and in paintings by his pupils. In doing so, Rembrandt's Passion Series presents a series of unifying factors, both stylistically and thematically, for the works that allows the Passion Series to be properly and finally called a series.

Rembrandt (Third) (World of Art) Christopher White, 2022-07-19. This intelligently revised volume on the life and work of Rembrandt offers detailed insight into the artist from an authority on the subject. Rembrandt is among the few old masters to retain universal appeal among art lovers today. His striking self-portraits and scenes are on view at museums around the world, yet he remains an elusive, enigmatic figure. In *Rembrandt*, distinguished art historian Christopher White carefully considers Rembrandt's history to build a sensitive and thorough account of the artist's life and work. White describes the radiant happiness of Rembrandt's marriage, tragically cut short by the death of his wife, and discusses the catastrophe of his bankruptcy. Digging deeper, White also explores the psychological factors that may have awakened Rembrandt's sudden interest in landscape and examines the artist's final decade when he retreated into the private world of his imagination. This comprehensive introduction is revised and updated to include recent scholarship and features an expanded bibliography. In this stunning new edition, Rembrandt's artworks are now faithfully reproduced in color throughout.

Rembrandt Kelly Mass, 2024-01-14. Rembrandt Harmenszoon van Rijn, a distinguished painter, printmaker, and

draughtsman left an indelible mark on the canvas of the Dutch Golden Age. Renowned as a paramount figure in the annals of visual art, he stands as a cornerstone in Dutch art history, showcasing his creative prowess across three diverse mediums. His artistic genius transcended conventional boundaries with a broad spectrum of subjects and styles gracing his canvases. In the 17th century, unlike his contemporaries, Rembrandt's artistic repertoire was expansive, spanning from captivating portraits and introspective self-portraits to evocative landscapes, genre scenes, allegorical and historical settings, biblical narratives, mythical themes, and meticulous animal studies. His artistic contributions unfolded during the Dutch Golden Age, a period characterized by immense wealth and cultural zenith where Dutch art, particularly painting, burgeoned with innovation, ushering in novel genres that defied the prevailing Baroque style dominating Europe. Remarkably, Rembrandt, along with fellow luminaries like Jan Vermeer of Delft, distinguished himself not only as an artist but also as an avid art collector and dealer. Interestingly, Rembrandt's artistic journey unfolded solely within the confines of the Netherlands, yet his works bore the indelible imprints of Italian masters and Netherlandish artists who had been influenced by Italian aesthetics. Influences from luminaries such as Pieter Lastman, the Utrecht Caravaggists, Flemish Baroque, and Peter Paul Rubens seeped into Rembrandt's creations, infusing them with a distinctive flair. Dürer. Rembrandt. Van Dyck Moses Foster Sweetser, 1877

Reading Rembrandt Mieke Bal, 2025-10-01. Reading Rembrandt: Beyond the Word/Image Opposition explores the potential for an interdisciplinary methodology between visual art and literature. In a series of close analyses of works by Rembrandt, Bal works as we see them today through all the ways of seeing and commenting that precede and texts related to those works. Mieke Bal questions the traditional boundaries between literary and visual analysis. Bal also studies Rembrandt's complex handling of gender and the representation of women in Rembrandt's painting. The methods used in this study come from both in and outside the history of art. They demonstrate the author's sensitivity to the visual aspects of Rembrandt's work as meaningful. The works by Rembrandt gain in depth and interest but an original perspective of the role of visuality in our culture also emerges, which ultimately has consequences for our views of gender, the artists, and the act of reading.

Rembrandt Van Rijn and His Work Malcolm Bell, 1899 **Rembrandt van Rhyn** John Smith, 1836 **Rembrandt's Enterprise** Svetlana Alpers, 1990. Drawing on and furthering the enterprise of Rembrandt scholars who have been reinterpreting the artist and his work over the past 25 years, Alpers presents new considerations about Rembrandt's handling of paint, his theatrical approach to his models, his use of his studio as an environment under his control, and his relationship to those who bought his work. Her study is timely in light of recent research showing that well-known works attributed to Rembrandt are by followers instead. Alpers developed her text from a lecture series, and the prose gains readability by retaining some of the flavor of a talk. Still, this will find its audience chiefly among scholars and specialists in the field. Kathryn W. Finkelstein, M. L. N. Cincinnati. Copyright 1988 Reed Business Information Inc. From Library Journal. Drawings by Rembrandt and His Pupils Rembrandt Harmenszoon van Rijn, Holm Bevers, 2009. This catalogue explores the workings of

Rembrandt's studio in the form of drawings made by the master himself and fifteen of his pupils *Rembrandt and His Critics 1630-1730* Seymour Slive, 2013-03-09 My greatest debt in the writing of this book is to my teacher Dr Ulrich Middeldorf who taught me the methodology of research in art history and who guided my studies of art theory and criticism This study which in an earlier form was accepted as a doctoral dissertation by the University of Chicago was begun under Dr Middeldorf's guidance and during all stages of its preparation I benefited from his invaluable suggestions and criticism A United States Government Grant enabled me to complete my researches on Rembrandt in the Netherlands where I studied at the Rijksuniversiteit te Utrecht with Dr J G van Gelder who was particularly generous with his knowledge and time He read the manuscript and proofs and offered numerous suggestions and additions which have been of great benefit to me Special acknowledgement is made to the Kunsthistorisch Instituut der Rijksuniversiteit te Utrecht for generously finding a place for this study in the Utrechtse Bij dragen tot de Kunstgeschiedenis I am also much indebted to Dr H Schulte Nordholt of the Kunsthistorisch Instituut for his valuable advice and his help in seeing the book through the press 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 Landscape and Religion from Van Eyck to Rembrandt Boudewijn Bakker, 2017-07-05 Offering a corrective to the common scholarly characterization of seventeenth century Dutch landscape painting as modern realistic and secularized Boudewijn Bakker here explores the long history and purpose of landscape in Netherlandish painting In Bakker's view early Netherlandish as well as seventeenth century Dutch painting can be understood only in the context of the intellectual climate of the day Concentrating on landscape painting as the careful depiction of the visible world Bakker's analysis takes in the thought of figures seldom consulted by traditional art historians such as the fifteenth century philosopher Dionysius the Carthusian the sixteenth century religious reformer John Calvin the geographer Abraham Ortelius and the seventeenth century poet Constantijn Huygens Probing their conception of nature as the first Book of God and art as its representation Bakker identifies a world view that has its roots in the traditional Christian perceptions of God and creation Landscape and Religion from Van Eyck to Rembrandt imposes a new layer of interpretation on the richly varied landscapes of the great masters In so doing it adds a new dimension to the insights offered by modern art historical research Further Bakker's explorations of early modern art and literature provide essential background for any student of European intellectual history **A Corpus of Rembrandt Paintings** J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, 2013-05-14 Since the

second half of the last century art historians realizing that the image of Rembrandt's work had become blurred with time have attempted to redefine the artist's significance both as a source of inspiration to other artists and as a great artist in his own right. In order to carry on the work started by previous generations a group of leading Dutch art historians from the university and museum world joined forces in the late 1960s in order to study afresh the paintings usually ascribed to the artist. The researchers came together in the Rembrandt Research Project which was established to provide the art world with a new standard reference work which would serve the community of art historians for the nearby and long future. They examined the originals of all works attributed to Rembrandt taking full advantage of today's sophisticated techniques including radiography, neutron activation, autoradiography, dendrochronology and paint sample analysis thereby gaining valuable insight into the genesis and condition of the paintings. The result of this meticulous research is laid down chronologically in the following Volumes: A Corpus of Rembrandt Paintings Volume I which deals with works from Rembrandt's early years in Leiden 1629-1631 published in 1982; THIS VOLUME A Corpus of Rembrandt Paintings Volume II covering his first years in Amsterdam 1631-1634 published in 1986; A Corpus of Rembrandt Paintings Volume III goes into his later years of reputation 1635-1642 published in 1990. Each Volume consists of a number of Introductory Chapters as well as the full Catalogue of all paintings from the given time period attributed to Rembrandt. In this catalogue each painting is discussed and examined in a detailed way comprising a descriptive, an interpretative and a documentary section. For the authenticity evaluation of the paintings three different categories are used to divide the works in: A Paintings by Rembrandt; B Paintings of which Rembrandt's authorship cannot be positively either accepted or rejected; and C Paintings of which Rembrandt's authorship cannot be accepted. This volume Volume II contains 900 pages starting with five introductory chapters and discussing 101 paintings. In clear and accessible explanatory text all 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.

Rembrandt: A Life Charles L. Mee Jr., 2016-10-24. Until now he has remained a mystery leaving only a few sentences the letters of his bankruptcy, a mistress's notarized complaint and the most glorious compassionate paintings ever to astonish the eye. The first pure biography of this enigmatic legend is a fascinating detective story in which clue by clue the man himself emerges. Charles Mee, historian and playwright, renders a finely textured portrait of the artist against a richly described background of seventeenth century life. He captures the human Rembrandt, the ordinary man and unexpected genius. We see the youthful arrogant poseur, son of a small town miller seeking a life of art amid the cosmopolitan bustle of Amsterdam. We see the outsider struggling to rise without patron or court commissions failing as an entrepreneur while immortalizing simple people in works of haunting complexity. We see the inspired moments behind masterworks like *The Anatomy Lesson* and *Nightwatch* and all the conflicting guises of their creator: bohemian and aspiring bourgeois, husband and lover, honored genius, penurious vagabond, and finally the essential dichotomy: the egocentric master who despite his intense self-absorption

captured the diversity of humanity with extraordinary empathy sensitivity and grace Rembrandt Drawings Seymour Slive, 2019-09-17 Seymour Slive who should be considered the dean of scholars of 17th century Dutch art brings a lifetime of study and erudition to Rembrandt Drawings You would have to go a long way to find a better guide than Mr Slive Wall Street Journal Written by renowned Rembrandt scholar Seymour Slive this gorgeous volume explores the artist's extraordinary achievements as a draftsman by examining more than 150 of his drawings Reproduced in color these works are accompanied by etchings and paintings by Rembrandt and others including Leonardo and Raphael Unlike other publications of Rembrandt's drawings here they are arranged thematically which makes his genius abundantly clear Individual chapters focus on self portraits portraits of family members and friends the lives of women and children nudes copies model and study sheets animals landscapes and buildings religious and mythological subjects historical subjects and genre scenes Slive discusses possible doubtful attributions which account for the considerable reduction from earlier times in the number of drawings now ascribed to the master

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Table of Contents Rembrandts Journey

1. Understanding the eBook Rembrandts Journey
 - The Rise of Digital Reading Rembrandts Journey
 - Advantages of eBooks Over Traditional Books
2. Identifying Rembrandts Journey
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Rembrandts Journey
 - User-Friendly Interface
4. Exploring eBook Recommendations from Rembrandts Journey
 - Personalized Recommendations
 - Rembrandts Journey User Reviews and Ratings
 - Rembrandts Journey and Bestseller Lists
5. Accessing Rembrandts Journey Free and Paid eBooks
 - Rembrandts Journey Public Domain eBooks

- Rembrandts Journey eBook Subscription Services
- Rembrandts Journey Budget-Friendly Options
- 6. Navigating Rembrandts Journey eBook Formats
 - ePub, PDF, MOBI, and More
 - Rembrandts Journey Compatibility with Devices
 - Rembrandts Journey Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Rembrandts Journey
 - Highlighting and Note-Taking Rembrandts Journey
 - Interactive Elements Rembrandts Journey
- 8. Staying Engaged with Rembrandts Journey
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Rembrandts Journey
- 9. Balancing eBooks and Physical Books Rembrandts Journey
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Rembrandts Journey
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Rembrandts Journey
 - Setting Reading Goals Rembrandts Journey
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Rembrandts Journey
 - Fact-Checking eBook Content of Rembrandts Journey
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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