



Rembrandt And His Critics 1630 173

**Peter W. Parshall, Stacey Sell, Judith
Brodie**



Rembrandt And His Critics 1630 173:

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 Bijdragen 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

Reframing Rembrandt Michael Zell, 2002-03-04 This book embeds Rembrandt's art in the pluralistic religious context of seventeenth century Amsterdam arguing for the restoration of this historical dimension to contemporary discussions of the artists By incorporating this perspective Zell confirms and revises one of the most forceful myths attached to Rembrandt's art and life his presumed attraction and sensitivity to the Jews of early modern Amsterdam **BOOK JACKET**

An Important Collection of Old and New Books, Standard Works and Periodical Sets H. B. Corstius, 2012-12-06 **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 **Rembrandt Harmensz Van Rijn** Rembrandt Harmenszoon van Rijn, 1975

Rembrandt's Faith: Church and Temple in the Dutch Golden Age, **Paintings from Soviet Museums** Rembrandt Harmenszoon van Rijn, 1975 *Guide to an Exhibition of Drawings and Etchings by Rembrandt and Etchings by Other Masters in the British Museum* British Museum. Department of Prints and Drawings, Sidney Colvin, 1899

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

The Age of Rembrandt Roland E. Fleischer, Susan Scott Munshower, 1988-01-01 This is a study of seventeenth century Dutch painting *The Representation of Religious Knowledge in the Work of Rembrandt and His Pupil Gerard Dou* Glenn Robert Harcourt, 1990

The Drawings of Rembrandt Seymour Slive, Rembrandt Harmenszoon van Rijn, 2009 This sweeping overview of Rembrandt's extraordinary achievement as a draughtsman fills a gap in the otherwise enormous literature on the artist Beautifully illustrated mostly in colour the more

than 150 drawings culled from a corpus of some 800 are discussed in detail The drawings span Rembrandt's entire productive life as an artist from early self portraits in the 1620s to late drawings from the 1660s of the victim of an execution a state coach and historical and mythological images The scope of the book will allow readers to delve into the very broad range of Rembrandt's oeuvre of drawings **Rembrandt** Joseph-Emile Muller, 1969 **The Unfinished Print** Peter W. Parshall, Stacey Sell, Judith Brodie, 2001 When does a work of art achieve aesthetic resolution Artists collectors and theorists since the Renaissance have been intrigued by this question in their attempt to understand the artistic endeavour Prints claim a special place in this history The Unfinished Print investigates the changing taste for prints that reveal the traces of their making a subject never before considered across its full historical sweep from the fifteenth to the early twentieth century An artist working on a print will usually take proof impressions to check the progress of the plate allowing us to trace the rethinking that attends the making of any work of art Yet unlike other media proofs establish an exact record of discrete stages in the history of an image Amplified by experiments with variant states and impressions printmakers generated a creative interest in process and stages of completion a phenomenon with complex implications for the history of art Locating the issue of finish in printmaking within a broad intellectual and cultural context this book examines the evolving concern with artistic process and aesthetic self sufficiency in the work of Rembrandt the rococo taste for proof states in the wake of Watteau the fractured architectural visions of Piranesi the romantic fascination with the artistic fragment and the complex investigations of technical experiment that dominated printmaking in late nineteenth century Paris *Rembrandt's Etchings: The text* Arthur Mayger Hind, 1912 Rembrandt Jolanta Talbierska, 2004 *The Garland Library of the History of Art: Seventeenth century art in Flanders and Holland* , 1976 *The Times Literary Supplement* , 1982 Rembrandt Face to Face Stephanie Dickey, 2006 This book is a close examination of one of the earliest of the more than seventy self portraits in painting drawing and print that Rembrandt produced Painted around 1629 it depicts a young artist in his twenties in gorget and cap The phrase Rembrandt self portrait instantly conjures up an image of a world weary ruddy cheeked man donning a floppy hat and gazing at us benignly while alert to the source of his next guilder By stark contrast the Clowes Rembrandt portrays a soft whiskered youth with a surprised expression open mouth and dashing military garb The spontaneity of this image sets it apart from much else in Rembrandt's oeuvre Stephanie S Dickey's penetrating study of the Clowes Rembrandt is a model of acute observation and rigorous research By retracing the place of this work in Rembrandt's canon Dutch society in the early 17th century the genre of self portraiture and pertinent iconographical traditions she allow us to approach a work familiar to many with fresh eyes *Seventeenth Century Art in Flanders and Holland* Ackerman, 1976

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