



Rembrandts Women

Rembrandt Harmenszoon van Rijn



Rembrandts Women:

Rembrandt's Women Julia Lloyd Williams, Sebastien A. C. Dudok van Heel, 2001 This is the first book to focus on Rembrandt's portrayal of women. It reveals the women in Rembrandt's life as well as his unique approach to depicting the female form in paintings, drawings and prints, all shown through 140 superb works drawn from the finest collections in the world.

Rembrandt and the Female Nude Eric Jan Sluiter, 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 Sluiter 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, Sluiter 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, Sluiter 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.

Stealing Rembrandt's Anthony M. Amore, Tom Mashberg, 2025-04-16 Anthony M. Amore and Tom Mashberg's *Stealing Rembrandt's* is a spellbinding journey into the high-stakes world of art theft. Today, art theft is one of the most profitable criminal enterprises in the world, exceeding 6 billion in losses to galleries and art collectors annually. And the masterpieces of Rembrandt van Rijn are some of the most frequently targeted. In *Stealing Rembrandt's*, art security expert Anthony M. Amore and award-winning investigative reporter Tom Mashberg reveal the actors behind the major Rembrandt heists in the last century. Through thefts around the world, from Stockholm to Boston, Worcester to Ohio, the authors track daring entries and escapes from the world's most renowned museums. There are robbers who coolly walk off with multimillion-dollar paintings, self-styled art experts who fall in love with the Dutch master and desire to own his art at all costs, and international criminal masterminds who don't hesitate to resort to violence. They also show how museums are thwarted in their ability to pursue the thieves, even going so far as to conduct investigations on their own, far away from the maddening crowd of police intervention, sparing no expense to save the priceless masterpieces. *Stealing Rembrandt's* is an exhilarating, one-of-a-kind look at the black market of art theft and how it compromises some of the greatest treasures the world has ever known.

Early Modern Women in the Low Countries Susan

Broomhall, Jennifer Spinks, 2016-05-13 Combining historical historiographical museological and touristic analysis this study investigates how late medieval and early modern women of the Low Countries expressed themselves through texts art architecture and material objects how they were represented by contemporaries and how they have been interpreted in modern academic and popular contexts Broomhall and Spinks analyse late medieval and early modern women's opportunities to narrate their experiences and ideas as well as the processes that have shaped their representation in the heritage and cultural tourism of the Netherlands and Belgium today The authors study female authored objects such as familial and political letters dolls houses account books visual sources funeral monuments and buildings commissioned by female patrons and further artworks as well as heritage sites streetscapes souvenirs and clothing with gendered historical resonances Employing an innovative range of materials from written sources to artworks material objects heritage sites and urban precincts the authors argue that interpretations of late medieval and early modern women's experiences by historians and art scholars interact with presentations by cultural and heritage tourism providers in significant ways that deserve closer interrogation by feminist researchers

Rembrandt Rembrandt Harmenszoon van Rijn, 1906 *The Biblical Rembrandt* John I. Durham, 2004 1 To begin with 2 Human painter of the human condition 3 Rembrandt's Bible 4 Rembrandt's pictures 5 Rembrandt's meaning 6 Rembrandt's faith 7 Rembrandt's diary 8 To end with *The Visible and the Invisible* Daniela Hammer-Tugendhat, 2015-03-10 The book addresses the scientific debates on Rembrandt Metsu Vermeer and Hoogstraten that are currently taking place in art history and cultural studies These focus mainly on the representation of gender difference the relationship between text and image and the emotional discourse They are also an appeal for art history as a form of cultural studies that analyses the semantic potential of art within discursive and social contemporary practices Dutch painting of the seventeenth century reflects its relationship to visible reality It deals with ambiguities and contradictions As an avant garde artistic media it also contributes to the emergence of a subjectivity towards the modern bourgeois It discards subject matter from its traditional fixation with iconology and evokes different imaginations and semantizations aspects that have not been sufficiently taken into account in previous research The book is to be understood as an appeal for art history as a form of cultural science that analyses the semantic potential of art within discursive and social contemporary practices and at the same time demonstrates its relevance today Works by Rembrandt Metsu Vermeer Hoogstraten and others serve as exemplary case studies for addressing current debates in art history and cultural studies such as representation of gender difference relationship between text and image and emotional discourse

Rembrandt's Mother Christiaan Vogelaar, Gerbrand Korevaar, 2005 About half of the work Rembrandt did in Leiden consisted of paintings etchings and drawings showing older people In these works an old woman is frequently portrayed who has traditionally been held to be Rembrandt's mother Neeltje Willemsdr van Zuijdtbroek Whether Rembrandt really depicted her or whether this is a myth which has persisted for centuries is still not clear This book discusses the creation of this myth which although not firmly

based on facts has been an essential part of Rembrandt's image for centuries. The works for which Rembrandt's mother was the model and which are reproduced in this book give an idea of the young artist's iconographic interests. For instance, Rembrandt depicted her as a prophetess attentively reading a book. Sometimes she plays an active role in religious or allegorical pictures. A similar model can also be recognised in paintings by Rembrandt's friend Jan Lievens and his first pupil Gerrit Dou. By showing the paintings of these young masters, the book examines the artistic relationships between them. It offers a unique opportunity to compare early closely related works and to gain a clearer picture of the collaboration among these artists.

A Corpus of Rembrandt Paintings IV Ernst van de Wetering, 2010-07-19. 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 a detailed and comparative manner by an authority such as Ernst van de Wetering. This is a standard work for decades to come.

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 was 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 schilder konst* 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 **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 off 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 **Dutch Paintings in the Metropolitan Museum of Art** Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 2007 Presents a catalog that surveys the Dutch paintings found in the Metropolitan Museum of Art

The Other Rembrandt Alex Connor, 2014-04-15 Forced to sell a painting originally attributed to Rembrandt debt ridden gallery owner Owen Ziegler must take a loss when the work is said to have been painted by one of the master's students But Owen believes he has uncovered evidence of secrets about Rembrandt that are much more explosive than simply a painting of dubious origin secrets that could turn the art world on its head And when Owen is found brutally murdered in the gallery his son Marshall is launched on a quest not only to solve the vicious crime but to uncover the three hundred year old secrets worth killing for Creating a centuries old conspiracy ready to explode with devastating consequences art historian and author Alex Connor has written an incredible page turner that will keep readers guessing until the very end *Rembrandt* Egbert

Haverkamp-Begemann,2024-01-09 A landmark book that casts critical light on one of Rembrandt's most iconic paintings In *The Nightwatch* Rembrandt turns his portrayal of eighteen prominent Amsterdam citizens as members of a militia company into one of the world's most fascinating works of art one that evokes censure as well as praise The painting however was not an eccentric vision but a thoughtful reworking of a longstanding tradition of militia portraiture In this classic book Egbert Haverkamp Begemann shows how Rembrandt chose motifs colors actions and setting to emphasize the historic role of the militia in Amsterdam and the social standing of the men portrayed and how contemporary viewers associated costumes and actions with events of the past and familiar circumstances of the period when the painting was made Meticulously reconstructing the artist's intentions and the viewer's response Haverkamp Begemann sheds critical light on the startling young woman in gold and other visual elements of this remarkable work [The Nation](#) ,1898 [Rembrandt's Bankruptcy](#) Paul Crenshaw,2006-02-20 Examines the causes circumstances and effects of the 1656 bankruptcy by Rembrandt van Rijn

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 Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century Cornelis Hofstede de Groot, 1916

The Image of the Black in Western Art David Bindman, 2010 A pioneering work in the field of art history The Image of the Black in Western Art is a comprehensive series of ten books which offers a lavishly illustrated history of the representations of people of African descent from antiquity to the present Each book includes a series of essays by some of the most distinguished names in art history Ranging from images of Pharaohs created by unknown hands almost 3 500 years ago to the works of the great masters of European and American art such as Bosch Dierix Mantegna Rembrandt Rubens Watteau Hogarth Copley and Goya to stunning new media creations by contemporary black artists these books are generously illustrated with beautiful moving and often little known images of black people Black figures queens and slaves saints and soldiers priests and prisoners dancers and athletes children and gods are central to the visual imagination of Western civilization Written in accessible language the extensive and insightful commentaries on the illustrations by distinguished art historians make this series invaluable for the general reader and the specialist alike *Resumé* *The Publishers Weekly*, 1924

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