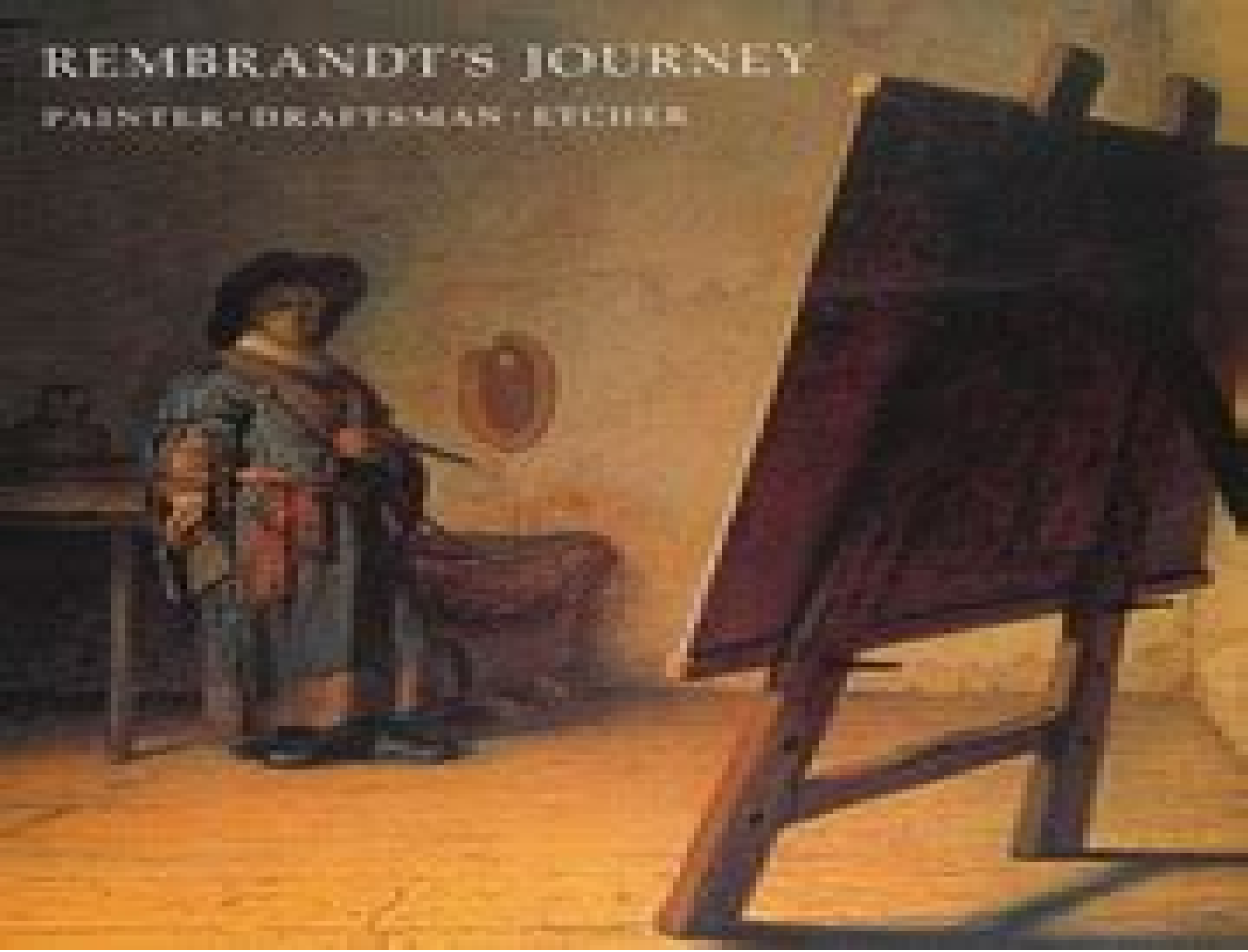


REMBRANDT'S JOURNEY

Painter • Craftsman • Etcher



Rembrandts Journey

Boudewijn Bakker



Rembrandt's 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 Faith: Church and Temple in the Dutch Golden Age , 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'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's 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 Smit 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

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, going 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: 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'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*.

Homes, Haunts, and Works of Rubens, Vandyke, Rembrandt, and Cuyp Frederick William Fairholt, 1871 **Rembrandt, His Life, His Work and His Time** Emile Michel, 1895 *Rembrandt Selected Paintings* Tancred Borenius, 2022-08-16. In *Rembrandt Selected Paintings*, Tancred Borenius offers an astute exploration of the Dutch master's most celebrated works, meticulously analyzing a selection that encapsulates Rembrandt's artistic evolution and his profound engagement with the

human condition Borenius employs a scholarly yet accessible literary style blending rich art historical context with insightful commentary that elucidates the technical mastery and emotional depth within each painting His careful categorization of themes techniques and the socio cultural milieu of the 17th century allows readers to appreciate the nuances and milestones that define Rembrandt's oeuvre Tancred Borenius a prominent art historian of the early 20th century dedicated his career to the study of European painting with a particular focus on the Dutch Golden Age His deep seated passion for art and craftsmanship is evident in this work as Borenius combines his extensive knowledge with a personal reverence for Rembrandt's genius His academic background and firsthand experience with the artworks themselves lend credence and vibrancy to his analyses guiding readers through the complexities of Rembrandt's artistry This book is an essential read for both art enthusiasts and scholars alike as it not only serves as an introduction to Rembrandt's masterpieces but also as a profound meditation on the role of art in understanding humanity Borenius perceptive insights invite readers to delve deeper into the emotional and intellectual realms of Rembrandt's work making it a valuable addition to any art lover's library

Eminent painters. no. 1. Michaelangelo. no. 2. Rembrandt. no. 3. Rubens. 40. Meissonier. no. 5. Titian. no. 6. Anthony van Dyck. no. 7. Fortuny. no. 8. Ary Scheffer. no. 9. Jean Franz Millet. no. 10 Joshua Reynolds. no. 11. Landseer. no. 12. Gustave Doré Elbert Hubbard, 1899

Rembrandt's Holland Larry Silver, 2021-10-18 Now in paperback a beautifully illustrated introduction to the life and work of the exceptional Dutch painter Rembrandt van Rijn and the Netherlands grew up together The artist born in Leiden in 1606 lived during the tumultuous period of the Dutch Revolt and the establishment of the independent Dutch Republic He later moved to Amsterdam a cosmopolitan center of world trade and became the city's most fashionable portraitist His attempts to establish himself with the powerful court at The Hague failed however and the final decade of his life was marked by personal tragedy and financial hardship Rembrandt's Holland considers the life and work of this celebrated painter anew as it charts his career alongside the visual culture of urban Amsterdam and the new Dutch Republic In the book Larry Silver brings to light Rembrandt's problematic relationship with the ruling court at The Hague and reexamines how his art developed from large scale detailed religious imagery to more personal drawings and etchings moving self portraits and heartfelt close ups of saintly figures Ultimately this readable biography shows how both Rembrandt and the Dutch Golden Age ripened together Featuring up to date scholarship and in depth analysis of Rembrandt's major works and illustrated beautifully throughout it is essential reading for art students and anyone who enjoys the work of the Dutch Masters

Rembrandt Ernst van de Wetering, 1997 Rembrandt's paintings have been admired throughout centuries because of their artistic freedom But Rembrandt was also a craftsman whose painting technique was rooted the tradition Rembrandt The Painter at Work is the result of a lifelong search for Rembrandt's working methods his intellectual approach to the art of painting and the way in which his studio functioned Ernst van de Wetering demonstrates how this knowledge can be used to tackle questions about authenticity and other art historical issues Approximately 350 illustrations half of

which are reproduced in colour make this book into a monumental tribute to one of the worlds most important painters The book is if one may be allowed to say such a thing about a serious scholarly work a gripping good read Christopher White The Burlington Magazine This is a very rich book a deeply felt analysis of an artist whom the author knows better than almost any other living scholar Christopher Brown Times Literary Supplement Rembrandt: The Painter Thinking Ernst van de Wetering,2016-04-18 Throughout his life Rembrandt van Rijn 1606 1669 was considered an exceptional artist by contemporary art lovers In this highly original book Ernst van de Wetering investigates why Rembrandt from a very early age was praised by high placed connoisseurs like Constantijn Huygens It turns out that Rembrandt from his first endeavours in painting on had embarked on a journey past all the foundations of the art of painting which were considered essential in the seventeenth century In his systematic exploration of these foundations Rembrandt achieved mastery in all of them thus becoming the pittore famoso that count Cosimo the Medici visited at the end of his life Rembrandt never stopped searching for ever better solutions to the pictorial problems he saw himself confronted with this sometimes led to radical decisions and alterations in his way of working which cannot simply be explained by attributing them to a change in style or a natural development In a quest as rigorous and novel as Rembrandt s Van de Wetering shows us how Rembrandt dealt with the foundations of his art and used them to try and become the best painter the world had ever seen His book sheds new light both on Rembrandt s exceptional accomplishments and on the practice of painting in the Dutch Golden Age at large

Rembrandt Walter Cranston Larned,1898 **Rembrandt's Reading** Amy Golahny,2003 Though Rembrandt s study of the Bible has long been recognized his interest in secular literature has been relatively neglected In this volume Amy Golahny uses a 1656 inventory to reconstruct Rembrandt s library discovering anew how his reading of history contributed to his creative process In the end Golahny places Rembrandt in the learned vernacular culture of seventeenth century Holland painting a picture of a pragmatic reader whose attention to historical texts strengthened his rivalry with Rubens for visual drama and narrative erudition 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 **Rembrandt** Moses Foster Sweetser,1879 *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

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web the key then instructs the user to follow to the next direction the key continues with sub categories until the organism is

identified objectives 1 use a key to identify shark families 2 examine the method to make a key 3 construct a dichotomous key procedure 1 use figure 1 as a guide to the shark parts used in the key

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web to make an identification begin with the flow chart entitled key to selected shark orders start at the top and proceed downward choosing yes or no as best describes the shark you saw once you have determined the major group to which your shark belongs click on the order indicated or the representative diagram

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web it is first necessary to learn some basic features of the shark before we can use the key for identification using the key read sentences 1a and 1b of the key determine which of the two statements apply to shark number one follow the instructions given by the key i e go to statement 12 repeat this step with each pair of characteristics

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