



*Rembrandt's Eyes*

SIMON  
SCHAMA

'A profound and captivating study'

PETER ACKROYD, *THE TIMES*

# Rembrandts Eyes

**Simon Schama**



## **Rembrandt's Eyes:**

*Rembrandt's Eyes* Simon Schama, Rembrandt Harmenszoon van Rijn, 1999 For Rembrandt as for Shakespeare all the world was indeed a stage and he knew in exhaustive detail the tactics of its performance the strutting and mincing the wardrobe and the face paint the full repertoire of gesture and grimace the flutter of hands and the roll of the eyes the belly laugh and the half stifled sob He knew what it looked like to seduce to intimidate to wheedle and to console to strike a pose or preach a sermon to shake a fist or uncover a breast how to sin and how to atone how to commit murder and how to commit suicide No artist had ever been so fascinated by the fashioning of personae beginning with his own No painter ever looked with such unsparing intelligence or such bottomless compassion at our entrances and our exits and the whole rowdy show in between More than three centuries after his death Rembrandt remains the most deeply loved of all the great masters of painting his face so familiar to us from the self portraits painted at every stage in his life yet still so mysterious As with Shakespeare the facts of his life are hard to come by the Leiden miller's son who briefly found fame in Amsterdam whose genius was fitfully recognized by his contemporaries who fell into bankruptcy and died in poverty So there is probably no other painter whose life has engendered more legends nor to whom more unlikely pictures have been attributed a process now undergoing rigorous reversal Rembrandt's *Eyes* about which Simon Schama has been thinking for more than twenty years shows that the true biography of Rembrandt is to be discovered in his pictures Though a succession of superbly incisive descriptions and interpretations of Rembrandt's paintings threaded into his narrative he allows us to see Rembrandt's life clearly and to think about it afresh But this book moves far beyond the bounds of conventional biography or art history With extraordinary imaginative sympathy Schama conjures up the world in which Rembrandt moved its sounds smells and tastes as well as its politics the influences on him of the wars of the Protestant United Provinces against Spain of the extreme Calvinism of his native Leiden of the demands of patrons and the ambitions of contemporaries the importance of his beloved Saskia and after her death Rembrandt was later forced to sell her grave so complete was his ruin of his mistress Hendrickje Stoffels and above all the profound effect on him of the great master of the immediately preceding generation the Catholic painter from Antwerp Peter Paul Rubens the prince of painters and the painter of princes with whom Rembrandt was obsessed for the first part of his life and whose career was the shaping force that drove Rembrandt to test the farthest reaches of his own originality Rembrandt's *Eyes* shows us why Rembrandt is such a thrilling painter so revolutionary in his art so penetrating of the hearts of those who have looked for three hundred years at his pictures Above all Schama's understanding of Rembrandt's mind and the dynamic of his life allows him to re-create Rembrandt's life on the page Through a combination of scholarship and literary skill Schama allows us to actually see that life through Rembrandt's own eyes In overcoming the paucity of conventional historical evidence it is the most intelligently true biography of Rembrandt that has ever been written and the most dazzling achievement to date of the art historian whose work has been hailed as marvelously

rich and eloquent rare imaginative provocative astoundingly learned with verve humor and an unflagging sense of delight that of a master storyteller and a master of history Quotes from the New York Times Book Review Time the New York Times The Independent on Sunday and Nature respecti

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**Rembrandt's Eyes** Simon Schama, 1999-08-01 For Rembrandt as for Shakespeare all the world was indeed a stage and he knew in exhaustive detail the tactics of its performance the strutting and mincing the wardrobe and the face paint the full repertoire of gesture and grimace the flutter of hands and the roll of the eyes the belly laugh and the half stifled sob He knew what it looked like to seduce to intimidate to wheedle and to console to strike a pose or preach a sermon to shake a fist or uncover a breast how to sin and how to atone how to commit murder and how to commit suicide No artist had ever been so fascinated by the fashioning of personae beginning with his own No painter ever looked with such unsparing intelligence or such bottomless compassion at our entrances and our exits and the whole rowdy show in between More than three centuries after his death Rembrandt remains the most deeply loved of all the great masters of painting his face so familiar to us from the self portraits painted at every stage in his life yet still so mysterious As with Shakespeare the facts of his life are hard to come by the Leiden miller's son who briefly found fame in Amsterdam whose genius was fitfully recognized by his contemporaries who fell into bankruptcy and died in poverty So there is probably no other painter whose life has engendered more legends nor to whom more unlikely pictures have been attributed a process now undergoing rigorous reversal Rembrandt's Eyes about which Simon Schama has been thinking for more than twenty years shows that the true biography of Rembrandt is to be discovered in his pictures Though a succession of superbly incisive descriptions and interpretations of Rembrandt's paintings threaded into his narrative he allows us to see Rembrandt's life clearly and to think about it afresh But this book moves far beyond the bounds of conventional biography or art history With extraordinary imaginative sympathy Schama conjures up the world in which Rembrandt moved its sounds smells and tastes as well as its politics the influences on him of the wars of the Protestant United Provinces against Spain of the extreme Calvinism of his native Leiden of the demands of patrons and the ambitions of contemporaries the importance of his beloved Saskia and after her death Rembrandt was later forced to sell her grave so complete was his ruin of his mistress Hendrickje Stoffels and above all the profound effect on him of the great master of the immediately preceding generation the Catholic painter from Antwerp Peter Paul Rubens the prince of painters and the painter of princes with whom Rembrandt was obsessed for the first part of his life and whose career was the shaping force that drove Rembrandt to test the farthest reaches of his own originality Rembrandt's Eyes shows us why Rembrandt is such a thrilling painter so revolutionary in his art so penetrating of the hearts of those who have looked for three hundred years at his pictures Above all Schama's understanding of Rembrandt's mind and the dynamic

of his life allows him to re create Rembrandt s life on the page Through a combination of scholarship and literary skill Schama allows us to actually see that life through Rembrandt s own eyes In overcoming the paucity of conventional historical evidence it is the most intelligently true biography of Rembrandt that has ever beenwritten and the most dazzling achievement to date of the art historian whose work has been hailed as marvelously rich and eloquent rare imaginative provocative astoundingly learned with verve humor and an unflagging sense of delight that of a master storyteller and a master of history Quotes from the New York Times Book Review Time the New York Times The Independent on Sunday and Nature respectively From the Trade Paperback edition      **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      *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

### **Stealing**

**Rembrandts** Anthony M. Amore, Tom Mashberg, 2025-04-16 Anthony M Amore and Tom Mashberg's Stealing Rembrandts 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 Rembrandts 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 Rembrandts 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 *Rembrandt's Faith: Church and Temple in the Dutch Golden Age* , **Rembrandt's Jews** Steven Nadler,2024-05-31 There is a popular and romantic myth about Rembrandt and the Jewish people One of history s greatest artists we are often told had a special affinity for Judaism With so many of Rembrandt s works devoted to stories of the Hebrew Bible and with his apparent penchant for Jewish themes and the sympathetic portrayal of Jewish faces it is no wonder that the myth has endured for centuries Rembrandt s Jews puts this myth to the test as it examines both the legend and the reality of Rembrandt s relationship to Jews and Judaism In his elegantly written and engrossing tour of Jewish Amsterdam which begins in 1653 as workers are repairing Rembrandt s Portuguese Jewish neighbor s house and completely disrupting the artist s life and livelihood Steven Nadler tells us the stories of the artist s portraits of Jewish sitters of his mundane and often contentious dealings with his neighbors in the Jewish quarter of Amsterdam and of the tolerant setting that city provided for Sephardic and Ashkenazic Jews fleeing persecution in other parts of Europe As Nadler shows Rembrandt was only one of a number of prominent seventeenth century Dutch painters and draftsmen who found inspiration in Jewish subjects Looking at other artists such as the landscape painter Jacob van Ruisdael and Emmanuel de Witte a celebrated painter of architectural interiors Nadler is able to build a deep and complex account of the remarkable relationship between Dutch and Jewish cultures in the period evidenced in the dispassionate even ordinary ways in which Jews and their religion are represented far from the demonization and grotesque caricatures the iconography of the outsider so often found in depictions of Jews during the Middle Ages and the Renaissance Through his close look at paintings etchings and drawings in his discussion of intellectual and social life during the Dutch Golden Age and even through his own travels in pursuit of his subject Nadler takes the reader through Jewish Amsterdam then and now a trip that under ever threatening Dutch skies is full of colorful and eccentric personalities fiery debates and magnificent art *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

**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.

*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.

*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 he grew up in. 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, Reputation, and the Practice of Connoisseurship** Catherine B. Scallen,2004 Annotation Elizabeth A Kaye specializes in communications as part of her coaching and consulting practice She has edited Requirements for Certification since the 2000 01 edition      *The Rise of the Cult of Rembrandt* Alison McQueen,2003 Rembrandt s life and art had an almost mythic resonance in nineteenth century France with artists critics and collectors alike using his artistic persona both as a benchmark and as justification for their own goals This first in depth study of the traditional critical reception of Rembrandt reveals the preoccupation with his perceived authenticity naturalism and naivet demonstrating how the artist became an ancestral figure a talisman with whom others aligned themselves to increase the value of their own work And in a concluding chapter the author looks at the play Rembrandt staged in Paris in 1898 whose production and advertising are a testament to the enduring power of the artist s myth      *The Learned Eye* Marieke van den Doel,2005 The learned eye or oculus eruditus was a concept used by seventeenth century writers on painting It illustrated their view that the ideal artist was not only skilled in painting techniques but also had knowledge of the history of art and an interest i      **The Ashgate Research Companion to Dutch Art of the Seventeenth Century** Wayne Franits,2017-07-05 Despite the tremendous number of studies produced annually in the field of Dutch art over the last 30 years or so and the strong contemporary market for works by Dutch masters of the period as well as the public s ongoing fascination with some of its most beloved painters until now there has been no comprehensive study assessing the state of research in the field As the first study of its kind this book is a useful resource for scholars and advanced students of seventeenth century Dutch art and also serves as a springboard for further research Its 19 chapters divided into three sections and written by a team of internationally renowned art historians address a wide variety of topics ranging from those that might be considered traditional to others that have only drawn scholarly attention comparatively recently      **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

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### **Rembrandts Eyes Introduction**

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