



Rembrandt I Every Painting Ser

Sedelmayer Gallery



Rembrandt I Every Painting Ser:

Illustrated Catalogue of [the Series Of] 100 Paintings by Old Masters of the Dutch, Flemish, Italian, French And English Schools Belonging to the Sedelmeyer Gallery which Contains about 1000 [v.3-12:1500] Original Paintings of Ancient and Modern Artists Sedelmeyer Gallery, 1900 **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 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.

A Corpus of Rembrandt Paintings J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, 2012-12-06. 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. THIS VOLUME *A Corpus of Rembrandt Paintings* Volume I which deals with works from Rembrandt's

early years in Leiden 1629-1631 published in 1982 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 I contains 730 pages starting off with four introductory chapters and discussing 93 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 In this volume the first ever works by Rembrandt are discussed also using his etchings as comparison

In His Milieu Amy Golahny, Mia Mochizuki, Lisa Vergara, 2025-10-01 Collected in memory of the Vermeer scholar and Yale economist J Michael Montias these essays take into account the latest trends in the field and provide new data on a wide range of topics in Netherlandish art Themes include the reception of paintings and architecture art collecting as interpreted through inventories and other documents that reveal modes of display relationships between patrons and painters recently found or attributed works of art artists as teachers and the art market Taken together these focused studies offer fresh perspectives on the historical appreciation and evaluation of art Drawing upon J M Montias contribution to art history these 32 essays present new analyses attributions and documents on Netherlandish art and material culture including the work of Vermeer Rubens Rembrandt van Eyck and others by internationally known scholars of art history and the economics of art

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 detailed and comparative manner by an authority such as Ernst van de Wetering This is a standard work for decades to come *The Academy and Literature* ,1895 *The Art Journal* ,1852

Let's Go Amsterdam 5th Edition Nathaniel Rakich,2007-11-27 Packed with travel information including listings deals and insider tips CANDID LISTINGS of hundreds of places to eat sleep drink and feel like a local RELIABLE MAPS to help you navigate the canals Dozens of INSIDER TIPS on saving money and avoiding red tape EXPANDED COVERAGE of other cities and towns in the Netherlands ADVICE on how to tell a Van Gogh from a Vermeer The SCOOP on the city s best coffee shops smart shops and GLBT nightlife Themed walking and biking TOURS for experiencing Amsterdam from street level **The art journal London** ,1889

Enjoying the Beat of Phrase: An Psychological Symphony within **Rembrandt I Every Painting Ser**

In some sort of used by screens and the ceaseless chatter of instant transmission, the melodic beauty and psychological symphony produced by the published word frequently disappear into the backdrop, eclipsed by the relentless noise and distractions that permeate our lives. But, set within the pages of **Rembrandt I Every Painting Ser** a stunning fictional treasure brimming with raw thoughts, lies an immersive symphony waiting to be embraced. Constructed by a wonderful musician of language, that captivating masterpiece conducts viewers on a psychological trip, well unraveling the hidden melodies and profound affect resonating within each cautiously constructed phrase. Within the depths with this moving evaluation, we shall investigate the book is main harmonies, analyze their enthralling writing style, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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