



Rembrandt The Italian Renaissance

Frank N. Magill



Rembrandt The Italian Renaissance:

Rembrandt and the Italian Renaissance Kenneth Clark, 1966 *Rembrandt and the Italian Renaissance* Kenneth Clark, 1966 Fictions of the Pose Harry Berger, 2000 This lavishly illustrated reading of the structure and meaning of portraiture asks what happens when portraits are interpreted as imitations or likenesses not only of individuals but also of their acts of posing Includes 84 illustrations 40 in color Rembrandt and the Italian Renaissance 1st Baron Clark, 1966
Rembrandt and the Italian Renaissance Kenneth MacKenzie Clark (Sir), Harmensz van Rijn Rembrandt, 1968
Rembrandt and the Italian Renaissance Kenneth Clark (Kunsthistoriker.), Rembrandt (Harmensz van Rijn), 1966

Sense Knowledge and the Challenge of Italian Renaissance Art Giles Knox, 2019-10-18 Giles Knox examines how El Greco Velazquez and Rembrandt though a disparate group of artists were connected by a new self consciousness with respect to artistic tradition In particular Knox considers the relationship of these artists to the art of Renaissance Italy and sets aside nationalist art histories in order to see the period as one of fruitful exchange Across Europe during the seventeenth century artists read Italian inspired writings on art and these texts informed how they contemplated their practice Knox demonstrates how these three artists engaged dynamically with these writings incorporating or rejecting the theoretical premises to which they were exposed Additionally this study significantly expands our understanding of how paintings can activate the sense of touch Knox discusses how Velazquez and Rembrandt though in quite different ways sought to conjure for viewers thoughts about touching that resonated directly with the subject matter they depicted **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 Ln Cincinnati Copyright 1988 Reed Business Information Inc From Library Journal **Rembrandt and the Italian Renaissance** Kenneth Clark, 1966 **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 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

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

subtle 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 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

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 Ernst van de Wetering,2009-04-06 Ernst van de Wetering's wonderful book has taken us further than almost any study over the past twenty years towards an understanding of the machinery of Rembrandt's genius No one attempting to write about Rembrandt in the future will be able to do so without taking this fine work into account Simon Schama Who would not have wanted to look over Rembrandt's shoulder while he painted Among the countless books on Rembrandt that by Ernst van de Wetering comes closest to conveying something of this experience because the author combines the qualifications of a trained connoisseur and of a practising painter Ernst Gombrich *Rembrandt's Nightwatch : the Mystery Revealed* Georges Boka,Bernard Courteau,1994 *James McNeill Whistler an Evolution of Painting from the Old Masters: Identified By Two Missing Masterpieces* Angelle M Vinet,2017-07-12

The discovery of this masterpiece Whistler's Portrait of William Merritt Chase along with another important Whistler painting Harmony in Black No10 reveals exciting new discoveries on Whistler's artistic methods from the Old Masters and the artistic truisms of the Renaissance Documented analysis including x ray examination forensics and recognized paintings by Whistler's followers will confirm this portrait and Harmony in Black No10 with x ray revealing two lost paintings These Whistler paintings connect scholarship and identify paintings worthy of merit and what makes a masterpiece a masterpiece The 17th and 18th Centuries Frank N. Magill, 2013-09-13 Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history This is not a who's who Instead each entry provides an in depth essay on the life and career of the individual concerned Essays commence with a quick reference section that provides basic facts on the individual's life and achievements The extended biography places the life and works of the individual within an historical context and the summary at the end of each essay provides a synopsis of the individual's place in history All entries conclude with a fully annotated bibliography

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Rembrandt The Italian Renaissance Introduction

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