

REMBRANDT

AND THE ITALIAN RENAISSANCE

—Kenneth Clark—



REMBRANDT

Kenneth Clark

JOHN
MURRAY

Rembrandt And The Italian Renaissance

Giles Knox



Rembrandt And 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 *Sense Knowledge and the Challenge of Italian Renaissance Art* Giles Knox, 2019-10-18 Giles Knox examines how El Greco Vel zquez 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 Vel zquez 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 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 Rembrandt Backward and Forward : [recensione A] Rembrandt and the Italian Renaissance by Kenneth Clark, New York, University Press [1966] ,1966 **Rembrandt and the Italian Renaissance** Kenneth Clark, 1966 **Rembrandt and the Female Nude** Eric Jan Sluijter, 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 Sluijter 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 Sluijter 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 Sluijter 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 **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.

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.

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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 de' 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.

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 Faith: Church and Temple in the Dutch Golden Age , 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 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 **Rembrandt's Bankruptcy** Paul

Crenshaw, 2006-02-20 Examines the causes circumstances and effects of the 1656 bankruptcy by Rembrandt van Rijn

Artifice and Illusion Celeste Brusati, Samuel van Hoogstraten, 1995-11 Samuel van Hoogstraten is familiar to scholars of Dutch art as a talented pupil and early critic of Rembrandt and as the author of a major Dutch painting treatise In this book Celeste Brusati looks at the art writing and career of this multifaceted artist A rich appreciation of one of the most often cited but least understood figures in seventeenth century Dutch art this book will interest scholars and students of art history social history and visual culture

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Rembrandt And The Italian Renaissance Introduction

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