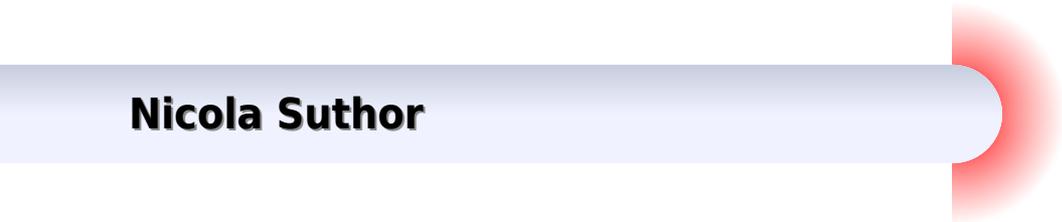




# Rembrandt Two

**Nicola Suthor**



## **Rembrandt Two:**

**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 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 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 **Rembrandt's Nightwatch : the Mystery Revealed** Georges Boka, Bernard Courteau, 1994 **A catalogue of a ... collection of prints, and drawings ... the property of a man of fashion ... which will be sold by auction** Catalogue, 1786 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's Faith: Church and Temple in the Dutch Golden Age , 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 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 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 Smithe 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

A Catalogue of a Valuable and Extensive Collection of Ancient and Modern Prints, the Property of a Nobleman of High Rank Richard Grenville duke of Buckingham and Chandos, 1834

**A Review of the Lives and Works of Some of the Most Eminent Painters** Christianus Johannes Nieuwenhuys, 1834

The Image of the Black in Western Art David Bindman, 2010 A pioneering work in the field of art history The Image of the Black in Western Art is a comprehensive series of ten books which offers a lavishly illustrated history of the representations of people of African descent from antiquity to the present Each book includes a series of essays by some of the most distinguished names in art history Ranging from images of Pharaohs created by unknown hands almost 3 500 years ago to the works of the great

masters of European and American art such as Bosch, Durer, Mantegna, Rembrandt, Rubens, Watteau, Hogarth, Copley and Goya to stunning new media creations by contemporary black artists, these books are generously illustrated with beautiful, moving and often little-known images of black people. Black figures, queens and slaves, saints and soldiers, priests and prisoners, dancers and athletes, children and gods are central to the visual imagination of Western civilization. Written in accessible language, the extensive and insightful commentaries on the illustrations by distinguished art historians make this series invaluable for the general reader and the specialist alike.

*Resumé de l'auteur*     *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 schilderconst* (Basis of the Art of Painting) in 1604, and Samuel van Hoogstraten produced his *Inleyding tot de hooge schoole der schilderconst* (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 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 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 threedifferent 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 II contains 900 pages starting of 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

*Art Historical Perspectives on the Portrayal of Animal Death* Roni Grén,2024-04-22 This study concentrates on the discourses around animal death in arts and the ways they changed over time Chapter topics span from religious symbolism to natural history cabinets from hunting laws to animal rights from economic history to formalist views on art In other words the book asks why artists have represented animal death in visual culture maintaining that the practice has through the whole era been a crucial part of the understanding of our relation to the world and our identity as humans This is the first truly integrative book length examination of the depiction of dead animals in Western art The book will be of interest to scholars working in art history animal studies and cultural history

*An Alphabetical Catalogue of Plates* J. & J. Boydell,John Boydell,Josiah Boydell,1803 *The First Volume (for the Year 1757) of a Catalogue of the Libraries of Many Eminent Persons, Lately Deceas'd; ... Which Will Begin to be Sold this Day, and Continue Selling to the First of January 1758, ... at T. Osborne's and J. Shipton's ...* T. Osborne and J. Shipton (Booksellers),1757 **Auction catalogues of books** Puttick and Simpson (messrs.),1846 **1897-1899** Jack Thomas Grein,1899 **Dramatic Criticism** Jack Thomas Grein,James Thomas Grein,1899

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In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Rembrandt Two**," a mesmerizing literary creation penned by a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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