



Rembrandt's  
*Late Religious*  
*Portraits*

# Rembrandts Late Religious Portraits

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## **Rembrandt's Late Religious Portraits:**

*Rembrandt's Late Religious Portraits* Arthur K. Wheelock, Rembrandt Harmenszoon van Rijn, Peter C. Sutton, Volker Manuth, Anne T. Woollett, 2005 One of the most fascinating aspects of Rembrandt's extraordinary artistic career is his suite of brooding half length portraits of religious figures from the late 1650s and early 1660s Painted during a difficult time in the artist's life when he no longer enjoyed a ready market for his works and may have turned to his deep religious convictions for solace these images are among the most evocative Rembrandt created For years scholars have debated whether these paintings were intended as a series yet until now these works have unbelievably never been shown together An exhibition by the National Gallery of Art and this accompanying catalog assemble seventeen of the paintings for the first time finally giving the powerful images their due Many of these subtle and wondrous paintings have been identified as images of apostles and evangelists but among them are also representations of Christ the Virgin and still unidentified saints and monks In Rembrandt's typical fashion the men and women in these portraits peer out of the dark recesses of dimly lit interiors as though burdened by the weight of their spiritual and emotional concerns Yet recent archival research has raised questions about their attribution the relationships among the paintings and in a broader sense Rembrandt's life and career issues addressed by the contributors to this volume With its lavish color images and state of the field research Rembrandt's Late Religious Portraits will make a profound contribution to the understanding of this unique and provocative body of work

*Rembrandt's Late Religious Portraits* Arthur K. Wheelock, Rembrandt Harmenszoon van Rijn, Peter C. Sutton, Volker Manuth, Anne T. Woollett, 2005-01-01 [Rembrandt's Late Religious Portraits](#) J. Paul Getty Museum. Los Angeles, Calif., 2005 **Worldly and Religious Portraits in Rembrandt's Late Art**, 1956 **Rembrandt's Faith: Church and Temple in the Dutch Golden Age**, **Wordly and Religious Portraits in Rembrandt's Late Art** Otto Heinrich Karl Benesch, 1956 **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

**Mediating Religious Cultures in Early Modern Europe** Torrance Kirby, Matthew Milner, 2014-07-03 In recent years writing on early modern culture has turned from examining the upheavals of the Reformation as the ruptured birth of early modernity out of the late medieval towards a striking emphasis on processes of continuity transition and adaptation No longer is the religious seen as institutional or doctrinaire but rather as a cultural and social phenomenon that exceeds the rigid parameters of modern definition Recent analyses of early modern cultures offer nuanced accounts that move beyond the limits of traditional historiography and even the bounds of religious studies At their centre is recognition that the scope of the religious can never be extricated from early modern culture Despite its many conflicts and tensions the lingua franca for cultural self understanding of the early modern period remains ineluctably religious The early modern world wrestled with the radical challenges concerning the nature of belief within the confines of church or worship but also beyond them This process of negotiation was complex and fuelled European social dynamics Without religion we cannot begin to comprehend the myriad facets of early modern life from markets to new forms of art to public and private associations In discussions of images the Eucharist suicide music street lighting or whether or not the sensible natural world represented an otherworldly divine religion was the fundamental preoccupation of the age Yet even in contexts where unbelief might be considered we find the religious providing the fundamental terminology for explicating the secular theories and views which sought to undermine it as a valid aspect of human life This collection of essays takes up these themes in diverse ways We move from the 15th century to the 18th from the core problem of sacramental mediation of the divine within the strict parameters of eucharistic and devotional life through discussion of images and iconoclasm music and word to more blurred contexts of death street life and atheism Throughout the early modern period the very processes of adaption even change itself were framed by religious concepts and conceits

Old Age in Art Larry Silver, 2025-05-13 A sweeping history of aging in European art across centuries Old Age in Art shows how elders have been depicted from ancient Greece and Rome to the present century The book explores portraits including self portraits and stories of older figures in religion myth and history focusing on the theme of wisdom versus folly Larry Silver also discusses the concept of old age within the Middle Ages and early modern periods The final chapter examines how renowned artists like Michelangelo Titian and Monet turned to experimental forms and new subjects in their later years This book provides a comprehensive overview of old age in European art history

A Companion to Renaissance and Baroque Art Babette Bohn, James M. Saslow, 2012-01-02 A Companion to Renaissance and Baroque Art provides a diverse fresh collection of accessible comprehensive essays addressing key issues for European art produced between 1300 and 1700 a period that might be termed the beginning of modern history Presents a collection of original in depth essays from art

experts that address various aspects of European visual arts produced from circa 1300 to 1700 Divided into five broad conceptual headings Social Historical Factors in Artistic Production Creative Process and Social Stature of the Artist The Object Art as Material Culture The Message Subjects and Meanings and The Viewer the Critic and the Historian Reception and Interpretation as Cultural Discourse Covers many topics not typically included in collections of this nature such as Judaism and the arts architectural treatises the global Renaissance in arts the new natural sciences and the arts art and religion and gender and sexuality Features essays on the arts of the domestic life sexuality and gender and the art and production of tapestries conservation technology and the metaphor of theater Focuses on Western and Central Europe and that territory s interactions with neighboring civilizations and distant discoveries Includes illustrations as well as links to images not included in the book

**The Art of the Sacred** Graham Howes, 2006-11-24 The field of art and religion is fast becoming one of the most dynamic areas of religious studies Uniquely The Art of the Sacred explores the relationship between religion and the visual arts and vice versa within Christianity and other major religious traditions It identifies and describes the main historical theological sociological and aesthetic dimensions of religious art with particular attention to popular as well as high culture and within societies of the developing world It also attempts to locate and predict the forms and functions of such art in a changing contemporary context of obligation modernity secularism and fundamentalism The author concentrates on four chief dimensions where religious art and religious belief converge the iconographic the didactic the institutional and the aesthetic This clear well organised and imaginative treatment of the subject should prove especially attractive to students of religion and visual culture as well as to artists and art historians

[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

"*The Netherlandish Image after Iconoclasm, 1566?672* " MiaM. Mochizuki, 2017-07-05 Debunking the myth of the stark white Protestant church interior this study explores the very objects and architectural additions that were in fact added to Netherlandish church interiors in the first century after iconoclasm In charting these additions Mia Mochizuki helps explain the impact of iconoclasm on the cultural topography of the Dutch Golden Age and by extension permits careful scrutiny of a decisive moment in the history of the image Focusing on the Great or St Bavo Church in Haarlem this interdisciplinary book draws on art history history and theology to look at the impact of iconoclasm and reformation on the process of image making in the early modern Netherlands The new objects that began to appear in the early Dutch Reformed Church signaled a dramatic change in the form function and patronage of church art and testified to new roles for church government guild and resident Each chapter in the book introduces a major theme of the nascent Protestant church interior the Word made material the Word made memorial and the Word made manifest which is then explored through the painting sculpture and architecture of the early Dutch Reformed Church The text is heavily illustrated with images of the objects under discussion many of them never before published A large number of these images are from the camera of prize winning photographer Tjeerd Frederikse with additional photography courtesy of E A van Voorden This

book unveils defines and reproduces a host of images previously unaddressed by scholarship and links them to more familiar and long studied Dutch paintings It provides a religious art companion to general studies of Dutch Golden Age art and lends greater depth to our understanding of iconoclasm as well as the way in which cultural artifacts and religious material culture reflect and help to shape the values of a community Taking up the challenge of an unusual category of objects for visual analysis this Dutch Paintings in the Metropolitan Museum of Art Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 2007 Presents a catalog that surveys the Dutch paintings found in the Metropolitan Museum of Art 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 **Space, Image, and Reform in Early Modern Art** Arthur J. DiFuria, Ian Verstegen, 2021-11-08 The essays in Space Image and Reform in Early Modern Art build on Marcia Hall's seminal contributions in several categories crucial for Renaissance studies especially the spatiality of the church interior the altarpiece's facture and affectivity the notion of artistic style and the controversy over images in the era of Counter Reform Accruing the advantage of critical engagement with a single paradigm this volume better assesses its applicability and range The book works cumulatively to provide blocks of theoretical and empirical research on issues spanning the function and role of images in their contexts over two centuries Relating Hall's investigations of Renaissance art to new fields Space Image and Reform expands the ideas at the center of her work further back in time further afield and deeper into familiar topics thus achieving a cohesion not usually seen in edited volumes honoring a single scholar *Anatomy of the Medical Image*, 2021-09-27 This volume addresses the interdependencies between visual technologies and epistemology with regard to our perception of the medical body It explores the relationships between the imagination the body and concrete forms of visual representations Ranging from the Renaissance paradigm of anatomy to Foucault's birth of the clinic and the institutionalised construction of a medical gaze from visual archives of madness psychiatric art collections the politicisation and economisation of the body to the post human in mass media representations Contributions to this volume investigate medical bodies as historical technological and political constructs constituted where knowledge formation and visual cultures intersect Contributors are Axel Fliethmann Michael Hau Birgit Lang Carolyn Lau Heikki Lempa stef lenk Joanna Madloch Barry Murnane Jill Redner Claudia Stein Elizabeth Stephens Corinna Wagner and Christiane Weller **ReVisioning** James

Romaine, Linda Stratford, 2014-05-20 *ReVisioning Critical Methods of Seeing Christianity in the History of Art* examines the application of art historical methods to the history of Christianity and art. As methods of art history have become more interdisciplinary, there has been a notable emergence of discussions of religion in art history as well as related fields such as visual culture and theology. This book represents the first critical examination of scholarly methodologies applied to the study of Christian subjects, themes, and contexts in art. *ReVisioning* contains original work from a range of scholars, each of whom has addressed the question in regard to a well-known work of art or body of work: How have particular methods of art history been applied, and with what effect? The study moves from the third century to the present, providing extensive treatment and analysis of art historical methods applied to the history of Christianity and art. *Los Angeles Magazine*, 2005-08. *Los Angeles Magazine* is a regional magazine of national stature. Our combination of award-winning feature writing, investigative reporting, service journalism, and design covers the people, lifestyle, culture, entertainment, fashion, art, and architecture and news that define Southern California. Started in the spring of 1961, *Los Angeles Magazine* has been addressing the needs and interests of our region for 48 years. The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian. *Los Angeles Magazine*, 2005-08. *Los Angeles Magazine* is a regional magazine of national stature. Our combination of award-winning feature writing, investigative reporting, service journalism, and design covers the people, lifestyle, culture, entertainment, fashion, art, and architecture and news that define Southern California. Started in the spring of 1961, *Los Angeles Magazine* has been addressing the needs and interests of our region for 48 years. The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian.



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