



Rembrandt's
Late Religious
Portraits

Rembrandts Late Religious Portraits

Torrance Kirby, Matthew Milner



Rembrandts 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 *Wordly and Religious Portraits in Rembrandt's Late Art* Otto Heinrich Karl Benesch, 1956 [Rembrandt's Faith: Church and Temple in the Dutch Golden Age](#), An art historical study of Rembrandt's use of religious imagery arranged by subject matter Demonstrates the new ideas the artist brought to his interpretations of the Jerusalem Temple and the apostolate church as he explored the relationship between Jewish and Christian revelation in biblical history Provided by publisher **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 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 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 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 **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 Lempä Stef lenk Joanna Madloch Barry Murnane Jill Redner Claudia Stein Elizabeth Stephens Corinna Wagner and Christiane Weller

Rembrandt. The Painter Thinking Ernst Wetering,2025-10-01 Even during the artist's lifetime contemporary art lovers considered Rembrandt van Rijn 1606 1669 to be an exceptional artist In this revelatory sequel to the acclaimed Rembrandt The Painter at Work renowned Rembrandt authority Ernst van de Wetering investigates the painter's considerations that determined the striking changes in his development from an early age onwards This gorgeously illustrated book explores how Rembrandt achieved mastery by systematic exploration of the foundations of the art of painting According to written sources from the seventeenth century which were largely misinterpreted until now these foundations were considered essential at that time From his first endeavours in painting Rembrandt embarked on a journey past these foundations thus becoming the pittore famoso whom Count Cosimo the Medici visited at the end of his life Rembrandt never stopped searching for solutions to the pictorial problems that confronted him this led over time to radical changes that cannot simply be attributed to stylistic evolution or natural development In a quest as rigorous and novel as the artist's Van de Wetering reveals how Rembrandt became the revolutionary painter that would continue to fascinate the art world This ground breaking exploration reconstructs Rembrandt's theories and methods shedding new light both on the artist's exceptional accomplishments and on the theory and practice of painting in the Dutch Golden Age "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 **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

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

Rembrandt in Southern California Anne T. Woollett,2009 This lovely volume presents the fourteen stunning Rembrandt paintings held in five Southern California museums provides biographical information about Rembrandt and discusses when and how so many important works entered Southern California collections the third largest assemblage of Rembrandt paintings in the United States Reproductions of the fourteen paintings are shown in full along with details

Together these works attest to the remarkable range of Rembrandt's achievement throughout his long career **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 **Caravaggio** David M. Stone, 2017-07-05 As this collection of essays makes clear the paths to grasping the complexity of Caravaggio's art are multiple and variable Art historians from the UK and North America offer new or recently updated interpretations of the works of seventeenth century Italian painter Michelangelo Merisi da Caravaggio and of his many followers known as the Caravaggisti The volume deals with all the major aspects of Caravaggio's paintings technique creative process religious context innovations in pictorial genre and narrative market strategies biography patronage reception and new hermeneutical trends The concluding section tackles the essential question of Caravaggio's legacy and the production of his followers not only in terms of style but from some highly innovative strategies *concettismo* art marketing and the price of pictures self fashioning and biography and the concept of emulation *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

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