



Rembrandts Model

**J. Bruyn, B. Haak, S.H. Levie, P.J.J. van
Thiel, E. van de Wetering**



Rembrandts Model:

Rembrandt and the Female Nude Eric Jan Sluiter, 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 Sluiter 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 Sluiter 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 Sluiter 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

The Authentication of Rembrandt's Titus F 1655 James R. Garcia, 2010-09 James R Garcia was born and raised in Rocky Ford Colorado Went to High School and then went into the Marine Corps for four 4 years I spent a large portion of my life working as a Manager of Purchasing and Subcontracts for a number of Major Subcontractors in the United States Such as Bechtel Corporation Fluor Corporation Rockwell International Corporation The Boeing Company and Ball Aerospace Corporation I retired in 1999 Upon retiring and during my working career I was always buying selling and studying art and started and owned an Art Gallery in Kennewick Washington known as Garcia's Americana Art Gallery I sold and studied the art of Edward S Curtis Carl Moon and Western Art in General I showed and attended the Major Art Shows all over the Southwest I have lectured at Galleries and Museums in Colorado mostly on Edward S Curtis and Carl Moon Photographs I have also testified in Court on the collections of Curtis and Carl Moon on the authentication of many of their works of photography The work and study of authenticating a piece of art is a most satisfying effort and hopefully there will be people in the study of art and becoming an artist that will be able to put their efforts and study in the direction of authenticating art I hope that my story *The Authentication of Rembrandt's Titus F 1655* will help students to look into other avenues to follow in the field of art James R Garcia Collector Connoisseur and Researcher of Fine Art

Rembrandt and His Time Marian Bisanz-Prakken, 2005 A curator of Dutch drawings at the Albertina surveys the work of Rembrandt Jacob van Ruisdael Meindert Hobbema Philips Koninck and others presenting the various forms of art that dominated the scene in seventeenth century Holland 112 colour illustrations

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 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 His School John Charles Van Dyke, 1923 **Rembrandt's Mother** Christiaan Vogelaar, Gerbrand Korevaar, 2005 About half of the work Rembrandt did in Leiden consisted of paintings, etchings and drawings showing older people. In these works an old woman is frequently portrayed who has traditionally been held to be Rembrandt's mother Neeltje Willemsdr van Zuijdtbroek. Whether Rembrandt really depicted her or whether this is a myth which has persisted for centuries is still not clear. This book discusses the creation of this myth which although not firmly based on facts has been an essential part of Rembrandt's image for centuries. The works for which Rembrandt's mother was the model and which are reproduced in this book give an idea of the young artist's iconographic interests. For instance Rembrandt depicted her as a prophetess attentively reading a book. Sometimes she plays an active role in religious or allegorical pictures. A similar model

can also be recognised in paintings by Rembrandt's friend Jan Lievens and his first pupil Gerrit Dou. By showing the paintings of these young masters the book examines the artistic relationships between them. It offers a unique opportunity to compare early closely related works and to gain a clearer picture of the collaboration among these artists. Stealing Rembrandts Anthony M. Amore, Tom Mashberg, 2025-04-16 Anthony M. Amore and Tom Mashberg's *Stealing Rembrandts* is a spellbinding journey into the high stakes world of art theft. Today art theft is one of the most profitable criminal enterprises in the world, exceeding 6 billion in losses to galleries and art collectors annually. And the masterpieces of Rembrandt van Rijn are some of the most frequently targeted. In *Stealing Rembrandts*, art security expert Anthony M. Amore and award-winning investigative reporter Tom Mashberg reveal the actors behind the major Rembrandt heists in the last century. Through thefts around the world from Stockholm to Boston, Worcester to Ohio, the authors track daring entries and escapes from the world's most renowned museums. There are robbers who coolly walk off with multimillion-dollar paintings, self-styled art experts who fall in love with the Dutch master and desire to own his art at all costs, and international criminal masterminds who don't hesitate to resort to violence. They also show how museums are thwarted in their ability to pursue the thieves, even going so far as to conduct investigations on their own, far away from the maddening crowd of police intervention, sparing no expense to save the priceless masterpieces. *Stealing Rembrandts* is an exhilarating one-of-a-kind look at the black market of art theft and how it compromises some of the greatest treasures the world has ever known. The Habsburg Legacy Ritchie Robertson, Edward Timms, 1994 With the collapse of Communism in Eastern Europe and the break-up of the Soviet Union, nationalism and its effects are once more at the forefront of attention. However, to understand more fully what is happening now, it is valuable to look back into the past and examine the construction and collapse of the multi-national Habsburg Empire. After examining how the Holy Roman Empire became the Austrian Empire at the beginning of the nineteenth century, this collection of essays charts the subsequent growth of distinctive regional identities in Hungary, Galicia, Trieste, and Croatia, before looking at the official attempts to define ethnic identity and what harm resulted from their good intentions. Differing constructions of Austrian identity among Jewish novelists, women writers, and art historians, besides the literary works of Hofmannsthal and Musil, are then analysed, as are the attempts to devise a new Austrian identity under the semi-fascist rule of the 1930s and the early years of the post-war Second Republic. Concluding with a general analysis contrasting the gradual integration of nations in present-day western Europe with the dissolution of multi-national states in the east, *Austrian Studies* 5 is both a challenging reappraisal of a fallen Empire and a timely reflection of an on-going question. Book Jacket **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* J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, E. van de Wetering, 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; A, Corpus of Rembrandt Paintings, Volume II, covering his first years in Amsterdam, 1631-1634, published in 1986; THIS VOLUME 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 III, contains 820 pages, starting with three introductory chapters and discussing 86 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, important paintings, including the Night Watch, are discussed.

Cultural Visions: Essays in the History of Culture, 2022-03-07. This collection opens with an inquiry into the assumptions and methods of the historical study of culture, comparing the new cultural history with the old. Thirteen essays follow, each defining a problem within a particular culture. In the first section, Biography and Autobiography, three scholars explore historically changing types of self-conception, each reflecting larger cultural meanings. Essays included examine Italian Renaissance biographers and the autobiographies of Benjamin Franklin and Mohandas Gandhi. A second group of contributors explores problems raised by the writing of history itself, especially as it relates to a notion of culture. Here, examples are drawn from the writings of Thucydides, Jacob Burckhardt, and the art historians Alois Riegl and Josef Strzygowski. In the third section, Politics, Nationalism, and Culture, the essays explore relationships between cultural creativity and national identity, with case studies focusing on the Holy Roman Emperor Maximilian I, the place of Castile within the national history of Spain, and the impact of World War I on the work of Thomas Mann. The final section, Cultural Translation, raises the complex questions of cultural influence and the transmission of traditions over time through studies of

Philo of Alexandria's interpretation of the Hebrew Bible Erasmus use of Socrates Jean Bodin's conception of Roman law and adaptations of the Hebrew Bible for American children **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 Ernst van de Wetering, 1997 Rembrandt's paintings have been admired throughout centuries because of their artistic freedom. But Rembrandt was also a craftsman whose painting technique was rooted in the tradition. *Rembrandt: The Painter at Work* is the result of a lifelong search for Rembrandt's working methods, his intellectual approach to the art of painting, and the way in which his studio functioned. Ernst van de Wetering demonstrates how this knowledge can be used to tackle questions about authenticity and other art historical issues. Approximately 350 illustrations, half of which are reproduced in colour, make this book into a monumental tribute to one of the world's most important painters. The book is, if one may be allowed to say such a thing about a serious scholarly work, a gripping good read. Christopher White, *The Burlington Magazine*. This is a very rich book, a deeply felt analysis of an artist whom the author knows better than almost any other living scholar. Christopher Brown, *Times Literary Supplement*. **Rembrandt and the Inspiration of India** Stephanie Schrader, 2018-03-20 This sumptuously illustrated volume examines the impact of Indian art and culture on Rembrandt, 1606-1669, in the late 1650s. By pairing Rembrandt's twenty-two extant drawings of Shah Jahan, Jahangir, Dara Shikoh, and other Mughal courtiers with Mughal paintings of similar compositions, the book critiques the prevailing notion that Rembrandt brought life to the static Mughal art. Written by scholars of both Dutch and Indian art, the essays in this volume instead demonstrate how Rembrandt's contact with Mughal painting inspired him to draw in an entirely new, refined style on Asian paper, an approach that was shaped by the Dutch trade in Asia and prompted by the curiosity of a foreign culture. Seen in this light, Rembrandt's engagement with India enriches our understanding of collecting in seventeenth-century Amsterdam, the

Dutch global economy and Rembrandt's artistic self-fashioning A close examination of the Mughal imperial workshop provides new insights into how Indian paintings came to Europe as well as how Dutch prints were incorporated into Mughal compositions The Artist and His Models Haneul Ddang, 2016-08-01 Rembrandt painted some of the most extraordinary portraits ever made This story reveals how Rembrandt endured poverty and misfortune but continued to paint startling portraits even when he could hardly afford to buy paints or pay models It also explains the background to several of his most famous works *The Rembrandt Drawings and Etchings* John Charles Van Dyke, 1927

A History of the World in Twelve Shipwrecks David Gibbins, 2024-04-02 From renowned underwater archaeologist David Gibbins comes an exciting and rich narrative of human history told through the archaeological discoveries of twelve shipwrecks across time The Viking warship of King Cnut the Great Henry VIII's the Mary Rose Captain John Franklin's doomed HMS Terror The SS Gairsoppa destroyed by a Nazi U boat in the Atlantic during World War II Since we first set sail on the open sea ships and their wrecks have been an inevitable part of human history Archaeologists have made spectacular discoveries excavating these sunken ships their protective underwater cocoon keeping evidence of past civilizations preserved Now for the first time world renowned maritime archeologist David Gibbins ties together the stories of some of the most significant shipwrecks in time to form a single overarching narrative of world history A History of the World in Twelve Shipwrecks is not just the story of those ships the people who sailed on them and the cargo and treasure they carried but also the story of the spread of people religion and ideas around the world it is a story of colonialism migration and the indomitable human spirit that continues today From the glittering Bronze Age to the world of Caesar's Rome through the era of the Vikings to the exploration of the Arctic Gibbins uses shipwrecks to tell all Drawing on decades of experience excavating shipwrecks around the world Gibbins reveals the riches beneath the waves and shows us how the treasures found there can be a porthole to the past that tell a new story about the world and its underwater secrets *Rembrandt and His Critics 1630-1730* Seymour Slive, 2013-03-09

My greatest debt in the writing of this book is to my teacher Dr Ulrich Middeldorf who taught me the methodology of research in art history and who guided my studies of art theory and criticism This study which in an earlier form was accepted as a doctoral dissertation by the University of Chicago was begun under Dr Middeldorf's guidance and during all stages of its preparation I benefited from his invaluable suggestions and criticism A United States Government Grant enabled me to complete my researches on Rembrandt in the Netherlands where I studied at the Rijksuniversiteit te Utrecht with Dr J G van Gelder who was particularly generous with his knowledge and time He read the manuscript and proofs and offered numerous suggestions and additions which have been of great benefit to me Special acknowledgement is made to the Kunsthistorisch Instituut der Rijksuniversiteit te Utrecht for generously finding a place for this study in the Utrechtse Bijdragen tot de Kunstgeschiedenis I am also much indebted to Dr H Schulte Nordholt of the Kunsthistorisch Instituut for his valuable advice and his help in seeing the book through the press *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 Smit 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

Adopting the Melody of Phrase: An Mental Symphony within **Rembrandts Model**

In some sort of taken by monitors and the ceaseless chatter of immediate interaction, the melodic elegance and psychological symphony created by the published word often fade into the background, eclipsed by the constant sound and interruptions that permeate our lives. But, located within the pages of **Rembrandts Model** a charming literary value filled with raw thoughts, lies an immersive symphony waiting to be embraced. Crafted by a wonderful musician of language, that captivating masterpiece conducts visitors on a psychological trip, well unraveling the hidden songs and profound affect resonating within each cautiously constructed phrase. Within the depths with this touching analysis, we will examine the book is key harmonies, analyze its enthralling publishing design, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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