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Rembrandt And His World

Simon McNamara



Rembrandt And His World:

Rembrandt and His World Christopher White, 1964 A pictorial biography of the artists including reproductions of paintings and drawings as well as etchings **Rembrandt's Universe** Gary Schwartz, 2006 On the occasion of the 400th anniversary of Rembrandt's birth here is the ultimate book on Rembrandt's art and life his work as an artist his family friends and patrons his place in European culture by one of the world's best known writers on Dutch art Designed to be the Rembrandt book of first resort this complete and accessible volume will be an invaluable work of reference and vital reading for art lovers art students and museum goers Rembrandt and His World. [With Plates, Including Portraits and Facsimiles and Illustrations.] Christopher White (of the British Museum.), 1964 *Rembrandt and His World* Rembrandt Harmenszoon van Rijn, 1966 *Rembrandt and His World* , *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 the 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 **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 Jews Steven Nadler, 2024-05-31

There is a popular and romantic myth about Rembrandt and the Jewish people. One of history's greatest artists, we are often told, had a special affinity for Judaism. With so many of Rembrandt's works devoted to stories of the Hebrew Bible and with his apparent penchant for Jewish themes and the sympathetic portrayal of Jewish faces, it is no wonder that the myth has endured for centuries. Rembrandt's Jews puts this myth to the test as it examines both the legend and the reality of Rembrandt's relationship to Jews and Judaism. In his elegantly written and engrossing tour of Jewish Amsterdam, which begins in 1653 as workers are repairing Rembrandt's Portuguese Jewish neighbor's house and completely disrupting the artist's life and livelihood, Steven Nadler tells us the stories of the artist's portraits of Jewish sitters, of his mundane and often contentious dealings with his neighbors in the Jewish quarter of Amsterdam, and of the tolerant setting that city provided for Sephardic and Ashkenazic Jews fleeing persecution in other parts of Europe. As Nadler shows, Rembrandt was only one of a number of prominent seventeenth-century Dutch painters and draftsmen who found inspiration in Jewish subjects. Looking at other artists such as the landscape painter Jacob van Ruisdael and Emmanuel de Witte, a celebrated painter of architectural interiors, Nadler is able to build a deep and complex account of the remarkable relationship between Dutch and Jewish cultures in the period, evidenced in the dispassionate even ordinary ways in which Jews and their religion are represented far from the demonization and grotesque caricatures, the iconography of the outsider so often found in depictions of Jews during the Middle Ages and the Renaissance. Through his close look at paintings, etchings, and drawings in his discussion of intellectual and social life during the Dutch Golden Age, and even through his own travels in pursuit of his subject, Nadler takes the reader through Jewish Amsterdam then and now, a trip that under ever-threatening Dutch skies is full of colorful and eccentric personalities, fiery debates, and magnificent art. *Rembrandt's Ghost in the New Machine* Bill H. Ritchie, 2024-03-06

Mac was on his way to a Halloween Party dressed like his hero Rembrandt. To complete his costume, he took his miniature etching press and a printing plate. The plate, however, had a magical effect and landed him on a dung boat in Amsterdam's harbor. It was now 1660, not 2012. Join Mac on the events that followed his unhappy travel in time as he was picked up by a Madam Lucky, she dumped him at Rembrandt's neighbor. However, he was drawn into the complications of Rembrandt's fallen, desperate state. Can Mac help his hero make a comeback? Or will the murderous Madam have her way with poor old Mac? 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 World Monroe Stearns, 1967 A survey and interpretation of the life work of Holland's greatest painter He was praised prematurely and died forgotten but his significant use of light to give paintings a third dimension had an enduring effect **Rembrandt's Faith: Church and Temple in the Dutch Golden Age**, The Naked Heart Peter Gay, 1996 In investigating the inner life of the whole Victorian bourgeoisie that vast class in Emile Zola's words reaching from the common people to the aristocracy Gay turns also to the letters and confessional diaries of both obscure and prominent men and women Jacket *The Naked Heart: The Bourgeois Experience Victoria to Freud* Peter Gay, 1996-10-17 In *The Naked Heart* Peter Gay explores the bourgeoisie's turn inward At the very time that industrialists inventors statesmen and natural scientists were conquering new objective worlds Gay writes the secret life of the self had grown into a favorite and wholly serious indoor sport Following the middle class's preoccupation with inwardness through its varied cultural expressions such as fiction art history and autobiography Gay turns also to the letters and confessional diaries of both obscure and prominent men and women These revealing documents help to round out a sparkling portrait of an age

Fifteenth- to Eighteenth-century European Drawings Egbert Haverkamp Begemann (Kunsthistoriker), Metropolitan Museum of Art (New York, N.Y.), 1999 Early European art was a consuming interest of both Robert Lehman and his father Philip Lehman an interest reflected in the remarkable number and quality of drawings they owned from the fifteenth and early sixteenth centuries In addition to an important group of early German drawings the collection includes a Saint Paul from a series associated with Jan van Eyck and the famous Scupstoel from the circle of Rogier van der Weyden the only design for a decorative sculpture to survive from the fifteenth century The great artists of the seventeenth century Peter Paul Rubens Jacob Jordaens Claude Lorrain and Rembrandt among them are also represented Rembrandt by seven drawings including the large study of Leonardo's Last Supper that would stay in his mind all through his career Drawings by Antoine Watteau Jean Honor Fragonard Gabriel de Saint Aubin Thomas Gainsborough Paul Sandby and George Romney are among the many from eighteenth century France and England The volume discusses all 153 drawings at length placing each in its art historical setting and complementing the discussion with comparative illustrations of related works This e book on the MetPublications website is also accompanied by links to related works and under the Additional resourcestab are links to Met works of art and Heilbrunn Timeline of Art History essays and timelines viewed May 1 2014 **Rembrandt and His Treatment of Man's Encounter with the Divine** James Robert McKell, 1968 *Midland Schools*, 1900 **The**

Athenaeum ,1894 *The Athenæum* ,1919 **Readings in the Canon of Scripture** David Jasper,2009-06-23 Canonical criticism is not a recognized branch of biblical studies granting new focus to questions of the authority and truth of the scriptural writings Developed within a critical sense of the dominant historical critical tone of biblical studies canonical criticism as it has been pursued by the American scholars Brevard S Childs and James A Sanders stands as witness to the theological necessity of a more literary approach to the Bible This book both criticizes the canonical enterprise and takes it much further into readings of the canon from the perspective not only of literature but also art and in particular the biblical art of Rembrandt In addition it remains acutely conscious of the contemporary environment of our reading within the political concerns of feminist criticism popular absorption in film and the narratives of the screen and finally the crisis or crises which characterize the so called postmodern condition What emerges is at once highly critical of traditional strategies of canonization and at the same time constructive and concerned to recover the Bible for our own time in readings which move outside the limited academic concerns of the biblical critic or the institutions of the church and religious community

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Table of Contents Rembrandt And His World

1. Understanding the eBook Rembrandt And His World
 - The Rise of Digital Reading Rembrandt And His World
 - Advantages of eBooks Over Traditional Books
2. Identifying Rembrandt And His World
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Rembrandt And His World
 - User-Friendly Interface
4. Exploring eBook Recommendations from Rembrandt And His World
 - Personalized Recommendations
 - Rembrandt And His World User Reviews and Ratings
 - Rembrandt And His World and Bestseller Lists

5. Accessing Rembrandt And His World Free and Paid eBooks
 - Rembrandt And His World Public Domain eBooks
 - Rembrandt And His World eBook Subscription Services
 - Rembrandt And His World Budget-Friendly Options
6. Navigating Rembrandt And His World eBook Formats
 - ePub, PDF, MOBI, and More
 - Rembrandt And His World Compatibility with Devices
 - Rembrandt And His World Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Rembrandt And His World
 - Highlighting and Note-Taking Rembrandt And His World
 - Interactive Elements Rembrandt And His World
8. Staying Engaged with Rembrandt And His World
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Rembrandt And His World
9. Balancing eBooks and Physical Books Rembrandt And His World
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Rembrandt And His World
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Rembrandt And His World
 - Setting Reading Goals Rembrandt And His World
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Rembrandt And His World
 - Fact-Checking eBook Content of Rembrandt And His World
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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