

REMBRANDT'S SELF-PORTRAITS



A Study in Seventeenth-Century Identity
H. Perry Chapman

Rembrandt's Self Portraits A Study In Seventeenth Century Identity

**H. Perry Chapman, Rembrandt
Harmenszoon van Rijn**



Rembrandt's Self Portraits A Study In Seventeenth Century Identity:

Rembrandt's Self-Portraits H. Perry Chapman, Rembrandt Harmenszoon van Rijn, 1992-10-01 H Perry Chapman has produced the first comprehensive treatment of the entire body of Rembrandt's self portraits in their cultural and historical setting and in the context of the artist's life Prevailing scholarship has tried to discredit the idea that the self portraits stemmed from any particular inner need but Chapman counters by presenting fascinating evidence that they represent a conscious and progressive quest for individual identity in a truly modern sense H Perry Chapman in my view gives us the Rembrandt we need in the 1990s Her sensitivity to questions of style and expression combined with original research leads to a conclusion that Rembrandt's lifelong preoccupation with self portraiture can be seen as a necessary process of identity formation or self definition in short autobiography Walter Liedtke The Journal of Art Chapman is a graceful writer Her arguments are balanced well documented and vigorously pursued The publication of this book is cause for gratitude and joy Thomas D Evelyn Christian Science Monitor *Rembrandt's Self-portraits* H. Perry Chapman, 1990 **Rembrandt's**

Self-portraits Rembrandt Harmenszoon van Rijn, 1963 **Rembrandt Face to Face** Stephanie Dickey, 2006 This book is a close examination of one of the earliest of the more than seventy self portraits in painting drawing and print that Rembrandt produced Painted around 1629 it depicts a young artist in his twenties in gorget and cap The phrase Rembrandt self portrait instantly conjures up an image of a world weary ruddy cheeked man donning a floppy hat and gazing at us benignly while alert to the source of his next guilder By stark contrast the Clowes Rembrandt portrays a soft whiskered youth with a surprised expression open mouth and dashing military garb The spontaneity of this image sets it apart from much else in Rembrandt's oeuvre Stephanie S Dickey's penetrating study of the Clowes Rembrandt is a model of acute observation and rigorous research By retracing the place of this work in Rembrandt's canon Dutch society in the early 17th century the genre of self portraiture and pertinent iconographical traditions she allow us to approach a work familiar to many with fresh eyes

Rembrandt's Self Portrait. Authenticity and Attribution ,2019-11-20 Seminar paper from the year 2015 in the subject Art History of Art grade 2 0 language English abstract This essay aims to examine the Self portrait as a Young Man in the Walker Art Gallery Liverpool from around 1630 to Rembrandt Harmensz van Rijn 1606 1669 The paper tries to illuminate and contribute to the debate on its authenticity and attribution Preliminary the object's condition and material are examined to ensure a comprehensive visual analysis Next the portrait's visual and stylistic characteristics are explored while considering possible changes due to damage restoration and alteration The following section investigates the portrait from an art historical point of view and in the light of the research on the object on Rembrandt and on seventeenth century workshop practise The essay concludes with an attribution of the object to Rembrandt's workshop and reflects the author's opinion based on the detailed visual examination and the comprehensive study of the research regarding the portrait in question The painting was examined by the Rembrandt Research Project as well as by other scholars throughout the last decades However

the opinions regarding the painting's authenticity are divided. While its current owner, the Walker Art Gallery, Liverpool, accepts it as an autograph Rembrandt, others like Ernst van de Wetering, as part of the Rembrandt Research Project, reject its authenticity and attribute the portrait to his workshop. On behalf of the Museum of Greenland, this study analyses the different viewpoints, illuminates the issues of the object's authenticity, and formulates an argument for its attribution.

Rembrandt. the Complete Self-Portraits Marieke de Winkel, Volker Manuth, 2024-05-03. No other 17th-century artist played the self-portrait game as extravagantly as the Dutchman Rembrandt. Spanning from his youth until just a year prior to his death, this collection gathers the entirety of Rembrandt's self-portraiture. The works are an intimate glimpse into the artist's self-reflection and nothing short of a triumph of art history.

Rembrandt by Himself Rembrandt Harmenszoon van Rijn, 1991. *Rembrandt* Stephanie Dickey, 2004. This is the first monograph devoted to Rembrandt's etched portraits of himself and his contemporaries. Between 1633 and 1665, Rembrandt etched less than two dozen formal portraits, yet this small body of work includes some of his most finely crafted and widely sought-after prints. Rembrandt depicted influential preachers of the Remonstrant Reformed and Mennonite faiths, as well as prominent citizens such as the tax administrator Jan Wtenbogaert, the wealthy connoisseur Jan Six, the physician Arnout Tholinx, and the landscape painter Jan Asselijn. Most of these men participated in a circle of artists, poets, and patrons who thought of themselves as a Dutch Parnassus. For this community of art lovers, the celebration of individual character and accomplishment in products ranging from imposing portrait sculptures to witty occasional verses was a central preoccupation. This book brings together contextual evidence such as preparatory studies, inscribed copies, and literary responses of Rembrandt's etched portraits.

How Rembrandt Reveals Your Beautiful, Imperfect Self Roger Housden, Rembrandt Harmenszoon Van Rijn, 2005. Using the artist's self-portraits as a starting point, the author explains how Rembrandt exemplifies the ability to confront life with passion, honesty, and an uncompromising acceptance of who we are.

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 *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 *Salvator Rosa's Self-portraits* Wendy Wassying Roworth,Salvatore Rosa,1989 *Artists Self Portraits Since the 17th Century* Terre K. Ritchie,Syracuse University. School of Art & Design,1995 **Rembrandt Drawings** Seymour Slive,2019-09-17 Seymour Slive who should be considered the dean of scholars of 17th century Dutch art brings a lifetime of study and erudition to Rembrandt Drawings You would have to go a long way to find a better guide than Mr Slive Wall Street Journal Written by renowned Rembrandt scholar Seymour Slive this gorgeous volume explores the artist s extraordinary achievements as a draftsman by examining more than 150 of his drawings Reproduced in color these works are accompanied by etchings and paintings by Rembrandt and others including Leonardo and Raphael Unlike other publications of Rembrandt s drawings here they are arranged thematically which makes his genius abundantly clear Individual chapters focus on self portraits portraits of family members and friends the lives of women and children nudes copies model and study sheets animals landscapes and buildings religious and mythological subjects historical subjects and genre scenes Slive discusses possible doubtful attributions which account for the considerable reduction from earlier times in the number of drawings now ascribed to the master *Rembrandt, Self-portraits* Christopher Wright,1982 A collection of Rembrandt s self portraits throughout his life *Rembrandt Van Rijn* Malcolm Bell,2022-01-05 Rembrandt Harmenszoon van Rijn 15 July 1606 4 October 1669 usually simply known as Rembrandt

was a Dutch Golden Age painter printmaker and draughtsman An innovative and prolific master in three media he is generally considered one of the greatest visual artists in the history of art and the most important in Dutch art history Unlike most Dutch masters of the 17th century Rembrandt's works depict a wide range of style and subject matter from portraits and self portraits to landscapes genre scenes allegorical and historical scenes and biblical and mythological themes as well as animal studies *Rembrandt* Gerard Baldwin Brown,1911 Rembrandt's Eyes Simon Schama,2015-01-27 This dazzling unconventional biography shows us why more than three centuries after his death Rembrandt continues to exert such a hold on our imagination Deeply familiar to us through his enigmatic self portraits few facts are known about the Leiden miller's son who tasted brief fame before facing financial ruin he was even forced to sell his beloved wife Saskia's grave The true biography of Rembrandt as Simon Schama demonstrates is to be discovered in his pictures Interweaving of seventeenth century Holland Schama allows us to see Rembrandt in a completely fresh and original way *Dutch Self-portraits of the Golden Age* Ariane van Suchtelen,2015 This catalogue presents self portraits by seventeenth century Dutch painters and illustrates the choices they made about facial expression clothing hair style gestures attributes and background P 7

Essays in Self-portraiture Andrew Small,1996 *Essays in Self Portraiture* is the first book length study devoted entirely to comparing the written self portrait of Montaigne with the painted self portraits of another artist Rembrandt The author begins by examining the nature of self portraiture which he defines in relationship to biography autobiography and portraiture Thereafter he examines the origin and nature of self portraiture as a toponymical phenomenon By pairing specific self portraits the author compares Rembrandt and Montaigne in terms of courtiership and in terms of religious wisdom and ignorance The book closes by showing how both artists used dissimilarity in their self portraits By selectively embracing and rejecting certain exemplars Montaigne and Rembrandt constructed two of our most complete examples of the early modern self

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for the nitration 4 01 ml of nitric acid 4 00 ml of sulfuric acid and 4 56 ml bromobenzene were used to complete the reaction with these measurements bromobenzene was found to be the limiting reagent since only 4 56 ml of bromobenzene was used the amount of product predicted to be recovered was 8 7533 g

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the aim of the experiment is to determine and study electrophilic aromatic substitution reaction eas particularly nitration of methyl benzoate go give methyl m nitrobenzoate thus determine the weight melting point and percentage yield of the pure methyl m nitrobenzoate abstract

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in this experiment we will carry out the nitration of bromobenzene bromine substituted on an aromatic ring is an ortho para directing group it will direct an incoming electrophile to the ortho and para positions it is also deactivating meaning that its reactions will be slower than the identical reactions of benzene

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section 20711 lab experiment nitration of bromobenzene introduction the chemical reaction of nitration consists of a nitro group being added to or substituted in a molecule nitration can basically be carried out by a mixture of concentrated nitric acid and sulfuric acid this mixture is useful to obtain the active nitronium ion

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1 go to the restroom and wash the affected area with lots of soap and water the soap in the lab is not suitable for this purpose 2 return to the lab and apply mineral oil to the affected area 3 the summary to this warning is not to touch any part of your body while performing this experiment if you must leave the lab for any reason 1

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in the nitration of bromobenzene a mixture of sulfuric acid and nitric acid react with one another nitric acid the weaker of the two acids will serve as base to form nitronium ion bromobenzene will attack the nitronium ion by nucleophilic attack

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the bromine substituent in bromobenzene is an ortho para director the para position is favored due to steric effects in the reaction that takes place in this lab a nitro group is substituted onto bromobenzene at the para position to form 1-bromo-4-nitrobenzene

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over 5 minutes slowly pipet this bromobenzene into the icy cold nitration mixture HNO_3 H_2SO_4 in the 125 ml flask and stir continue to stir the reaction mixture in the ice bath for 30 minutes do not heat in a new 250 ml erlenmeyer

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on the right the arenium cation has a nitro set with incredibly small 0.6 Å bond distances this will result in an optimization failure as the atoms are even close for the programme to accommodate their electrons demonstration of creating the p arenium cation by nitration of bromobenzene

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in this experiment the electrophilic aromatic substitution mechanism was used to obtain 4 nitrobromobenzene and 2 nitrobromobenzene recrystallization was used to purify 4 nitrobromobenzene

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