



Rembrandts Mirror

University of Michigan. Museum of Art



Rembrandt's Mirror:

Rembrandt's Mirror Kim Devereux, 2016-06-02 Hendrickje a young girl from a strict Calvinist family leaves home to find work as a maid Entering Rembrandt's flourishing and busy household after the death of the great artist's wife she finds a world filled with secrets and desire Shocked to the core after discovering the intense relationship between Rembrandt and Geertje his housekeeper Hendrickje is nevertheless slowly drawn to Rembrandt by his freshness by his freedom by his fierce desires Rembrandt's Mirror explores the three women of Rembrandt's life and the towering passions of the artist seen through the eyes of his last great love Hendrickje

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

Rembrandt Hermann Knackfuss, 1899 **The Other Rembrandt** Alex Connor, 2014-04-15 Forced to sell a painting originally attributed to Rembrandt debt ridden gallery owner Owen Ziegler must take a loss when the work is said to have been painted by one of the master's students But Owen believes he has uncovered evidence of secrets about Rembrandt that are much more explosive than simply a painting of dubious origin secrets that could turn the art world on its head And when Owen is found brutally murdered in the gallery his son Marshall is launched on a quest not only to solve the vicious crime but to uncover the three hundred year old secrets worth killing for Creating a centuries old conspiracy ready to explode with devastating consequences art historian and author Alex Connor has written an incredible page turner that will keep readers guessing until the very end

The Rembrandt Secret Alex Connor, 2011-01-20 A centuries old conspiracy is about to explode into the present with devastating consequences The first victim was forced to swallow stones The second was whipped to death The third was stabbed in the heart A deadly serial killer is taking people down across London and New

York What did they all know Why were they butchered Who else is in the killer's sights And how can they be stopped Inspired by real events in the artist's life *The Rembrandt Secret* is an incredible page turner that combines deadly murder and the hidden truth behind one of the world's most famous artists

A Corpus of Rembrandt Paintings V Ernst van de Wetering, 2013-12-12 This volume is the fifth volume of *A Corpus of Rembrandt Paintings* a project devoted to all Rembrandt's paintings This is the work of The Rembrandt Research Project consisting of a group of scholars led since 1993 by Professor Ernst van de Wetering The project began in 1968 with the aim of separating Rembrandt's own paintings from the vast number of Rembrandtesque paintings made by his many apprentices and followers Having opted for a chronological approach to the cataloguing of Rembrandt's paintings from 1625 till 1642 in the first three volumes it was decided in 1993 to adopt a thematic approach for further volumes This was largely to facilitate the recognition of different hands The new approach yielded much more information not only about Rembrandt's working methods but also about the function and meaning of his works This expanded field of view meant that etchings and drawings with similar themes also needed to be included In 2005 Volume IV appeared devoted to Rembrandt's self portraits in painting etching and drawing Volume V consists of a catalogue and analysis of the so called small scale history and genre paintings That theme was chosen because this type of complex work shows a variety of full length protagonists acting in different narrative settings For this reason in the 17th century painting etching or drawing biblical and mythological scenes was looked upon as an artist's greatest challenge The choice of this theme proved to be highly fruitful in several ways Small scale history pieces reveal Rembrandt's artistic ambitions most clearly They also offer the authors a much more accurate view of the daily routine in Rembrandt's studio his apprentices mostly copied this type of work or used it as a starting point for their own As a result it was easier to distinguish the works by the master himself from those of his pupils All aspects of the skills necessary to create a pictorial illusion play a part in the creation of small figured history paintings These aspects were referred to as the basis of the noble art of painting in Rembrandt's days Two seventeenth century painter theoreticians discussed these principles systematically in two books which up till now have only sporadically been consulted in the context of 17th century studio practice Karel van Mander wrote his *Grond der edel vry schilder const* Basis of the Art of Painting in 1604 and Samuel van Hoogstraten produced his *Inleyding tot de hooge schoole der schilder konst* Academy of Painting in 1678 Van Hoogstraten was a pupil of Rembrandt between 1642 and 48 Comparing the two books and considering them in relation to Rembrandt's oeuvre gradually reveals his original views on painting and how these had developed during his career Thus the authors of this new Volume of *A Corpus* have gained an unexpected and profound insight into Rembrandt's ideas and approach to his art The basic aspects of painting included the following topics function and methods of drawing human proportions various positions poses and gestures of figures ways of arranging a scene's protagonists in a composition facial expressions of a variety of emotions light shadows and reflected light landscape and animals draperies and articles of clothing methods of painting and

various characteristics and uses of colours The way these basic aspects were selected and dealt with presumed that the more practical side to the art of painting would be learned by the apprentice in the daily routine of his master's studio With the development of art history in the nineteenth century the basic aspects of the art of painting listed above acquired the vague label of style However the seventeenth century categorization of the basic aspects provides a much more acute means of probing the views and criteria for judging a painting by Rembrandt and his contemporaries than the concept of style Volume V in the series *A Corpus of Rembrandt Paintings* breaks new ground from the point of view of art history not only in its approach to Rembrandt as an artist but more particularly to his thinking about painting Moreover a detailed comparison of Rembrandt's works and those by his apprentices who based their works on his led to a profound and detailed understanding of Rembrandt's views on pictorial quality In art historical literature quality usually does not feature prominently since it is regarded as being too subjective This comparative approach together with the analysis of seventeenth century categories of thought about painting have given the research on Rembrandt a new impetus at the same time allowing us to see more clearly through seventeenth century eyes That is why the new volume of the *Corpus* is an important publication not only for art historians but also for all who want to fully enjoy the numerous works of art that date back to the Dutch Golden Age now scattered in museums around the world

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.

Rembrandt's Faith: Church and Temple in the Dutch Golden Age, Peter Greenaway's *Postmodern / Poststructuralist Cinema* Paula Willoquet-Maricondi, Mary Alemany-Galway, 2008-07-17. Since the 1960s British multi-media artist Peter Greenaway has shocked and intrigued audiences with his avant-garde approach to filmmaking and other artistic ventures. From early experimental films to provocative features Greenaway has deployed strategies associated with structuralist cinema only to challenge or critique the very limits of that cinema and of film in general. In this collection of essays scholars from a variety of disciplines explore various postmodern and poststructuralist aspects of Greenaway's films starting with his early shorts and delving into his feature-length works including *The Draughtman's Contract*, *The Belly of an Architect*, *A Zed and Two Noughts*, *The Cook, the Thief, His Wife and Her Lover*, *The Baby of Mcon* and *The Pillow Book*. Other artistic productions including his paintings and installations are also discussed. These essays examine the filmmaker's position within British and avant-garde cinema and his interest in constructing and deconstructing representational systems. In the years since the first edition of this book Greenaway has enjoyed continued success in creating hybridized media projects for the stage and screen as evidenced by additional essays for this revised edition. A new chapter addresses how Dutch political events and Dutch art have been crucial in shaping Greenaway's aesthetic, focusing on *The Draughtsman's Contract*, the 1991 opera *Writing to Vermeer* and *Nightwatching*, the audio-visual installation and 2007 film of the same name which were inspired by Rembrandt's *Night Watch*. Also new to this collection is an essay that examines Greenaway's most ambitious endeavor to date *The Tulse Luper Suitcases* which exists as four feature films, multiple websites, an online game, several books

and installations and a number of theatrical events Peter Greenaway's *Postmodern Poststructuralist Cinema* Revised Edition explores the cultural historical and philosophical implication

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

[Rembrandt's Mirror](#) Francis Warner, 2000 This play traces the friendships Rembrandt had with the great figures of the day to explore the interactions of art and life in the Dutch Republic during a period of political

turmoil and religious intolerance With color plates of Rembrandt's work *Bulletin* University of Michigan. Museum of Art, 1997 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 Redux Hugo Uyttenhove, 2012-01-13 The story begins in 1647 when Rembrandt is at the height of his career and follows a fictional account of one painting to the present when art dealer Tom Ardens buys it at a tag sale He thinks it's a Rembrandt and wants to sell it as soon as possible to solve his financial problems During the week of the authentication process the infamous German criminal Fritz Schroller thwarts his plan Tom gets help from ex detective Marco Vincente to battle Schroller as the origin of the painting is questioned and Tom's windfall is jeopardized What people have said about the author's books Uyttenhove's writing style is similar to the interpretation of art itself varied and personal yet unifying and global all in one fell swoop A study of art's role in society and how it's appraised historically culturally and individually Uyttenhove's book is essentially an examination of how people across the globe and from all walks of life are willing to risk their lives for art Omar Figueras The US Review of Books What I liked best about this fiction story is the balance between intellect emotion and action The story is well informed about art the business of art and the operation of art museums internationally It gave me new reasons to care about art and admire professionals in various occupations related to the business side of art At the same time there was danger and suspense throughout giving me that edge of the seat feeling Citizen John Amazon.com **Rembrandt's Etchings** Rembrandt Harmenszoon van Rijn, 1952 Rembrandt and His School John Charles Van Dyke, 1923 **A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century** Cornelis Hofstede de Groot, 1916 **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

Rembrandt: A Life Charles L. Mee Jr., 2016-10-24 Until now he has remained a mystery leaving only a few sentences the letters of his bankruptcy a mistress's notarized complaint and the most glorious compassionate paintings ever to astonish the eye The first pure biography of this enigmatic legend is a fascinating detective story in which clue by clue the man himself emerges Charles Mee historian and playwright renders a finely textured portrait of the artist against a richly described background of seventeenth century life He captures the human Rembrandt the ordinary man and unexpected genius We see the youthful arrogant poseur son of a small town miller seeking a life of art amid the cosmopolitan bustle of Amsterdam We see the outsider struggling to rise without patron or court commissions failing as an entrepreneur while immortalizing simple people in works of haunting complexity We see the inspired moments behind masterworks like The Anatomy Lesson and Nightwatch and all the conflicting guises of their creator bohemian and aspiring bourgeois husband and lover honored genius penurious vagabond and finally the essential dichotomy the egocentric master who despite his intense self absorption captured the diversity of humanity with extraordinary empathy sensitivity and grace

The Visible and the Invisible Daniela Hammer-Tugendhat, 2015-03-10 The book addresses the scientific debates on Rembrandt Metsu Vermeer and Hoogstraten that are currently taking place in art history and cultural studies These focus mainly on the representation of gender difference the relationship between text and image and the emotional discourse They are also an appeal for art history as a form of cultural studies that analyses the semantic potential of art within discursive and social contemporary practices Dutch painting of the seventeenth century reflects its relationship to visible reality It deals with ambiguities and contradictions As an avant garde artistic media it also contributes to the emergence of a subjectivity towards the modern bourgeois It discards subject matter from its traditional fixation with iconology and evokes different imaginations and semantizations aspects that have not been sufficiently taken into account in previous research The book is to be understood as an appeal for art history as a form of cultural science that analyses the semantic potential of art within discursive and social contemporary practices and at the same time demonstrates its relevance today Works by Rembrandt Metsu Vermeer Hoogstraten and others serve as exemplary case studies for addressing current debates in art history and cultural studies such as representation of gender difference relationship between text and image and emotional discourse

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