



REMBRANDT DRAWING AT A WINDOW. P. 21. 14 1888

# REMBRANDT'S ETCHINGS, *States and Values*

G. W. Nowell-Usticke

HACKER ART BOOKS



NEW YORK 1988

# Rembrandts Etchings States And Values

**Parke-Bernet Galleries, Gordon W.  
Nowell-Usticke**



## **Rembrandts Etchings States And Values:**

**Rembrandt's Etchings** Gordon W. Nowell-Usticke, 1988      **Rembrandt's Etchings, States and Values** Gordon W. Nowelle-Usticke, 1967      **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      *The Distinguished Collection of Rembrandt Etchings Formed* Parke-Bernet Galleries, Gordon W. Nowell-Usticke, 1968      *Engravings and Their Value* John Herbert Slater, 1921      **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 Snite 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

Power and Image in Early Modern Europe Jessica Goethals, Valerie McGuire, 2009-05-27 Are images and spectacles fundamental mediators of power relationships in the West This book draws upon the language of cultural studies to investigate a contemporary hypothesis in the shifting ideological landscape of early modern Europe Apparently aesthetic choices by artists may also have been the means to consolidate and subvert institutionalized or non institutionalized bodies of power Meanwhile communities in Europe reacted to the intrinsic power of the image in literature and letters commenting upon both its use and abuse Both diachronic and geographic connections are made among disparate but important moments of image making in the twelfth through seventeenth centuries The influence of Descartes is traced from La Rochefoucauld and the communal spectacles of the Ancien Régime salon to the Netherlands and Rembrandt's sketch Death of the Virgin Shakespeare bears similar anxieties about Joan of Arc's transgression of gender boundaries in Henry VI as does Castiglione's Courtier when serving the Renaissance Prince Spenser's dilemma about the non difference between fiction and history resolves itself in the same way as does the Byzantine rejection of iconoclasm Other articles in the collection examine anomie in Vatican frescoes by Giorgio Vasari corporeal decay and the supernatural as spectacle on the early modern English stage and affective self perception and subjectivity in the scoring of Italian opera not as just a conference volume but as an organic group of essays on early modernity The essays span an impressive number of cultures from Byzantium to England Italy and Spain to the Netherlands and theorize the image from a number of disciplinary vantage points Not surprisingly art history and theatre are well represented but so are music history and literary studies Most of the essays are short but sufficiently developed to allow for thoughtful arguments on the status of

the visual in early modern culture on the stage on the page and as artistic and musical representation they do deliver fine close readings and leave me sufficiently intrigued to want to return to or familiarize myself with the original texts I come away from this collection encouraged about the state of graduate studies in Europe and North America Jane Tylus Professor of Italian and Comparative Literature and Vice Provost for Academic Affairs New York University The essays are interdisciplinary and touch upon many themes that lie outside my own field of specialization I was therefore surprised and pleased to find them not only original and instructive but also inviting and accessible to the non specialist Although they range far with respect to chronology and theoretical suppositions they are coherently united in their concern for the functioning of the image in the conservation revision or critique of socio political power in their respective cultural contexts I will mention three essays representing three different fields as striking examples of disparate images used to consolidate reconstruct or overthrow the dominant powers of their times Kathryn Falzareno's essay *Mother's Milk and Deborah's Sword* is a close reading of Shakespeare's portrayal of Joan of Arc in *Henry VI* It is a close analysis of the paradoxical status of Joan Saint of the French strumpet for the English Christian warrior maiden contrasting with Deborah in the Ancient Testament The dominant and totally unexpected image which brings together the contradictions embodied by Joan are the breasts the source of nurture in the figure of Mary but an encumbrance for the mythological amazons who removed one breast to facilitate their use of the bow Ljubica Ilic's *Echo and Narcissus Labyrinths of the Self* is an elegant reading of echo music the apparently impossible translation of the Ovidian story into music and opera Ovid's story represents the nymph Echo as the auditory equivalent of Narcissus reflection echoing sound as reflecting light Ovid's echo myth undoubtedly influenced opera by Jacopo Peri during the time of the Medici and then Monteverdi in the musical setting of *Orfeo* Finally Elissa Auerbach's *Taking Mary's Pulse Cartesianism and Modernity in Rembrandt's Death of the Virgin* is a brilliant commentary on the Dutch painter's rendering of an ancient theme the dormition of the Virgin but at the center of the painting is the figure of a physician taking the pulse of her limp hand The intrusion of this scientific element in the ancient iconography of the event of Mary's death is the unmistakeable sign of the wave of modernity that swept over the Netherlands with the popularity of Cartesian philosophy and science John Freccero Professor of Italian and Comp Lit NYU [Etchings of Rembrandt and His Followers](#) Burton B. Fredericksen, Richard Kubiak, 1977 [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 [The Complete Etchings of Rembrandt](#) Rembrandt, 2018-11-21 Rembrandt is revered not only as a painter but as a supreme master of drawing and etching as well His work in etching spanned most of his career and embraced the wide range of subjects he pursued in his painting portraits landscapes biblical scenes pictures with allegorical and mythological themes and more This comprehensive collection

contains Rembrandt's complete etchings over 300 works most of them shown in their original size They have been reproduced directly from a rare collection famed for its pristine condition fresh clean impressions rich contrasts and brilliant printing Among the etchings included are Self portrait drawing at a window 1648 Abraham's sacrifice 1655 Christ preaching The hundred guilder print ca 1643 49 Christ crucified between the two thieves The three crosses 1653 The return of the prodigal son 1636 The three trees 1643 Faust ca 1652 Jan Six 1647 The great Jewish bride 1635 The strolling musicians ca 1635 The etchings are reproduced from the originals themselves rather than from reduced photographs which can depart significantly in quality from the originals This handsome volume is filled with information critical to fully appreciating the extraordinary images it contains Detailed captions point out features of special interest and provide vital information such as title signature date collection Bartsch number state of impression reproduced and total number of states Also included are a chronology of Rembrandt's life and etchings a discussion of the technique of etching in his time and an excellent bibliography Art lovers scholars students of etching and anyone with an interest in Rembrandt and his work will find in this beautiful book a rare and exciting visual experience

Rembrandt/not Rembrandt in the Metropolitan Museum of Art: Paintings, drawings, and prints: art-historical perspectives Hubertus von Sonnenburg, Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 1995

Whitman's Print-collector's Handbook Alfred Whitman, Malcolm Charles Salaman, 1912

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**Etching & Etchers** Philip Gilbert Hamerton, 1878

*The Burlington Magazine for Connoisseurs*, 1903

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