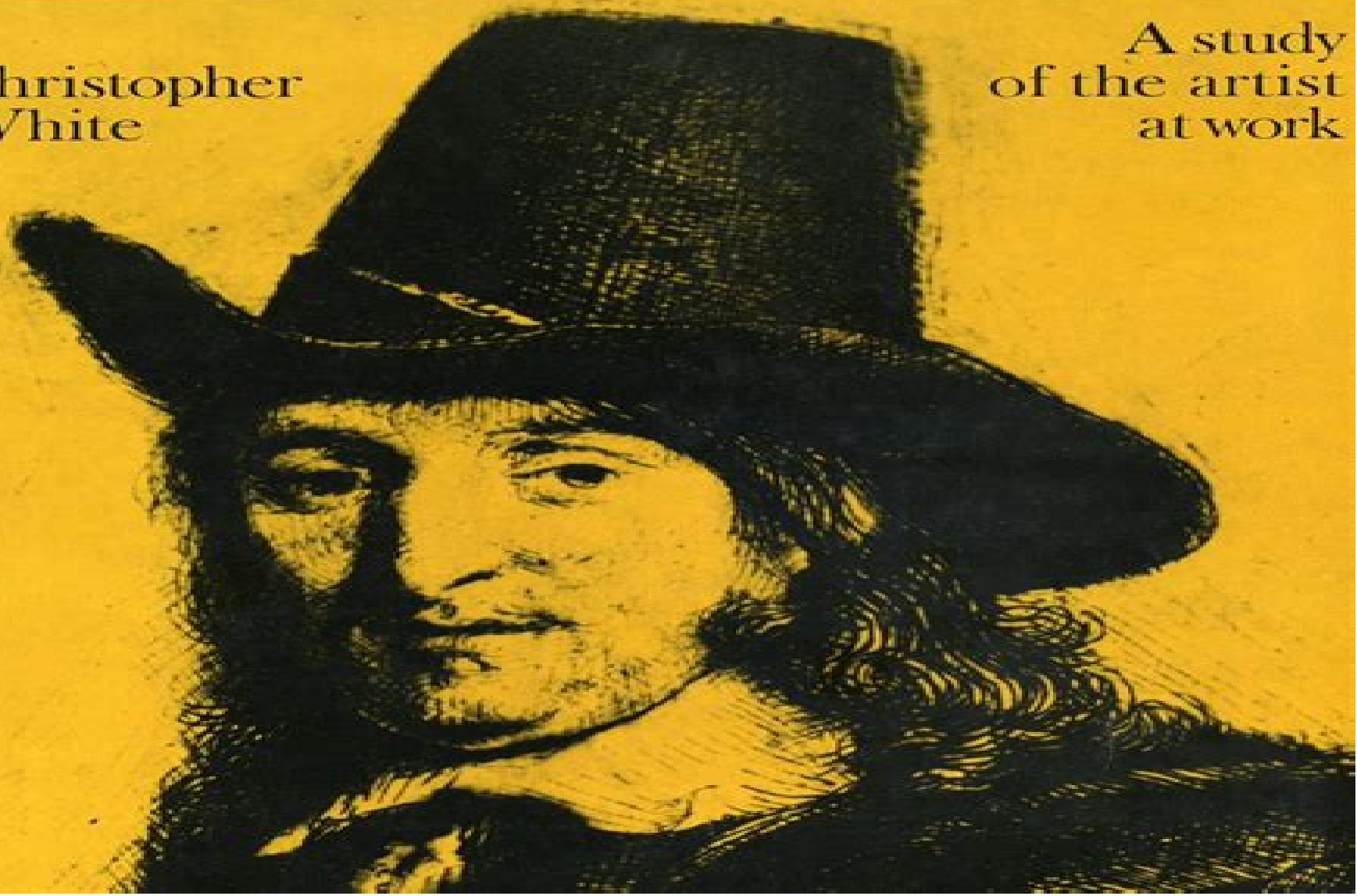


# REMBRANDT AS AN ETCHER

Christopher  
White

A study  
of the artist  
at work



# Rembrandt As An Etcher A Study Of The Artist At Work

**Christopher White**



## **Rembrandt As An Etcher A Study Of The Artist At Work:**

**Rembrandt as an Etcher** Christopher White,1999 To study Rembrandt's etchings one must do more than read dates and signatures classify subject matter and enumerate states one has to consider the whole man and his unique talent in the context of his life and milieu This book surveys Rembrandt's prints both individually and J150505generally Though an overall pattern in his work can be discovered Rembrandt was essentially an artist of variety and each print at least in his maturity represented a unique experience Rembrandt was one of the first artists to experiment with the media of etching and drypoint submitting his plates to numerous reworkings drawing on impressions varying the inking of his plates and the papers on which he printed Detailed study reveals that in many cases the changes and variations he introduced provide a unique opportunity not afforded by the paintings and drawings of observing the artist at work Enthusiasm for Rembrandt's prints has not been confined to scholars Even during the artist's lifetime and ever since there has hardly been a time when his prints were not sought after collected and cherished somewhere There are numerous catalogues raisonnées as well as catalogues of individual collections and exhibitions but little has been written that sets Rembrandt's prints in the context of his whole life and work This book first published thirty years ago fills that gap surveying Rembrandt's prints thematically and in comparison to his paintings and drawings The new edition which has been considerably revised and expanded to take account of recent research is particularly informative about working methods and the techniques of printmaking

*Rembrandt as an Etcher: Plates* Christopher White,1969

**Rembrandt as an Etcher: Text** Christopher White,1969

Rembrandt as an Etcher Christopher White (kunsthistoricus),1969

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**Rembrandt as an Etcher** Christopher White,1969

**Rembrandt as an Etcher: a Study of the Artist at Work,**

**Volume I by Christopher White** Christopher White,1969

**REMBRANDT AS AN ETCHER** C. White,1969

*The*

*Ashgate Research Companion to Dutch Art of the Seventeenth Century* Wayne Franits,2017-07-05 Despite the tremendous number of studies produced annually in the field of Dutch art over the last 30 years or so and the strong contemporary market for works by Dutch masters of the period as well as the public's ongoing fascination with some of its most beloved painters until now there has been no comprehensive study assessing the state of research in the field As the first study of its kind this book is a useful resource for scholars and advanced students of seventeenth century Dutch art and also serves as a springboard for further research Its 19 chapters divided into three sections and written by a team of internationally renowned art historians address a wide variety of topics ranging from those that might be considered traditional to others that have only drawn scholarly attention comparatively recently Reframing Rembrandt Michael Zell,2002-03-04 This book embeds Rembrandt's art in the pluralistic religious context of seventeenth century Amsterdam arguing for the restoration of this historical dimension to contemporary discussions of the artists By incorporating this perspective Zell confirms and revises one of the most forceful myths attached to Rembrandt's art and life his presumed attraction and sensitivity to the

Jews of early modern Amsterdam BOOK JACKET

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

*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/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

**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 unmistakable 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

*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 Faith: Church and Temple in the Dutch Golden Age*, **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. 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*. Jacobo Rutgers, Timothy J. Standring, 2018-10-23. A compelling reconsideration of Rembrandt's printed oeuvre based on new research into the artist's life and work. As a pioneering printmaker, Rembrandt van Rijn (1606-1669) stood apart from his contemporaries thanks to his innovative approach to composition and his skillful rendering of space and light. He worked with the medium as a vehicle for artistic expression and experimentation, causing many to proclaim him the greatest etcher of all time. Moreover, the dissemination of the artist's prints outside of the Dutch Republic during his lifetime contributed greatly to establishing Rembrandt's reputation throughout Europe. Sumptuously illustrated with comparative paintings and drawings as well as prints, this important volume draws on exciting new scholarship on Rembrandt's etchings. Authors Jacobo Rutgers and Timothy J. Standring examine the artist's prints from many angles. They reveal how Rembrandt intentionally varied the states of his etchings, printed them on exotic papers, and retouched prints by hand to create rarities for a clientele that valued unique impressions. Print Quarterly, 2007.



## Reviewing **Rembrandt As An Etcher A Study Of The Artist At Work**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Rembrandt As An Etcher A Study Of The Artist At Work**," an enthralling opus penned by a highly acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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