



Rembrandt In Eighteenth Century England

Jonathan Bikker, Willem Drost



Rembrandt In Eighteenth Century England:

Rembrandt in Eighteenth Century England Christopher White,1983 **The Rise of the Cult of Rembrandt** Alison McQueen,2003 Rembrandt's life and art had an almost mythic resonance in nineteenth century France with artists critics and collectors alike using his artistic persona both as a benchmark and as justification for their own goals This first in depth study of the traditional critical reception of Rembrandt reveals the preoccupation with his perceived authenticity naturalism and naiveté demonstrating how the artist became an ancestral figure a talisman with whom others aligned themselves to increase the value of their own work And in a concluding chapter the author looks at the play Rembrandt staged in Paris in 1898 whose production and advertising are a testament to the enduring power of the artist's myth **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 **Rembrandt — Studies**

in his Varied Approaches to Italian Art Amy Golahny,2020-07-20 Rembrandt Studies in his Varied Approaches to Italian Art explores his engagement with imagery by Italian masters His references fall into three categories pragmatic adaptations critical commentary and conceptual rivalry These are not mutually exclusive but provide a strategy for discussion This study also discusses Dutch artists attitudes toward traveling south surveys contemporary literature praising and or criticizing Rembrandt and examines his art collection and how he used it It includes an examination of the vocabulary used by Italians to describe Rembrandt's art with a focus on the patron Don Antonio Ruffo and closes by considering the reception of his works by Italian artists **A Corpus of Rembrandt Paintings** J. Bruyn,B. Haak,S.H. Levie,P.J.J. van Thiel,E. van de

Wetering,2013-05-14 Since the second half of the last century art historians realizing that the image of Rembrandt's work had become blurred with time have attempted to redefine the artist's significance both as a source of inspiration to other artists and as a great artist in his own right In order to carry on the work started by previous generations a group of leading Dutch art historians from the university and museum world joined forces in the late 1960s in order to study afresh the paintings usually ascribed to the artist The researchers came together in the Rembrandt Research Project which was established to provide the art world with a new standard reference work which would serve the community of art historians for the nearby and long future They examined the originals of all works attributed to Rembrandt taking full advantage of today's sophisticated techniques including radiography neutron activation autoradiography dendrochronology and paint sample analysis thereby gaining valuable insight into the genesis and condition of the paintings The result of this meticulous research is laid down chronologically in the following Volumes A Corpus of Rembrandt Paintings Volume I which deals with works from Rembrandt's early years in Leiden 1629 1631 published in 1982 A Corpus of Rembrandt Paintings Volume II covering his first years in Amsterdam 1631 1634 published in 1986 THIS VOLUME A Corpus of Rembrandt Paintings Volume III goes into his later years of reputation 1635 1642 published in 1990 Each Volume consists of a number of Introductory

Chapters as well as the full Catalogue of all paintings from the given time period attributed to Rembrandt. In this catalogue each painting is discussed and examined in a detailed way comprising a descriptive, an interpretative and a documentary section. For the authenticity evaluation of the paintings three different categories are used to divide the works in A Paintings by Rembrandt, B Paintings of which Rembrandt's authorship cannot be positively either accepted or rejected, and C Paintings of which Rembrandt's authorship cannot be accepted. This volume, Volume III, contains 820 pages starting with three introductory chapters and discussing 86 paintings. In clear and accessible explanatory text, all 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. In this volume, important paintings including the Night Watch are discussed. *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.

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'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's 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

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 The Self-Portrait: A Cultural History James Hall, 2016-02-16 Hall provides a lively cultural interpretation of the genre from the Middle Ages to today Rather than provide a series of greatest hits he is more concerned with the reasons why artists create self portraits The Weekly Standard The self portrait may be the visual genre most identified with our confessional era but modern artists are far from the first to have explored its power and potential In this broad cultural survey of the genre art historian and critic James Hall brilliantly maps the history of self portraiture from the earliest myths of Narcissus and the Christian tradition of bearing witness to the prolific self image making of today s contemporary artists Hall s intelligent and vivid account shows how artists depictions of themselves have been part of a continuing tradition that reaches back centuries Along the way he reveals the importance of the medieval mirror craze the explosion of the genre during the Renaissance the confessional self portraits of Titian and Michelangelo the biographical role of serial self portraits by artists such as Courbet and van Gogh themes of sex and genius in works by Munch Bonnard and Modersohn Becker and the latest developments of the genre in the era of globalization Comprehensive and beautifully illustrated the book features the work of a wide range of artists including Alberti Caravaggio D rer Emin Gauguin Giotto Goya Kahlo Koons Magritte Mantegna Picasso Raphael Rembrandt and Warhol **Pictures and Popery** Clare Haynes, 2006 Pictures and Popery investigates the reception of great Renaissance works of art and wider cultural activities It also reintroduces the accepted nature of English identity and religious attitudes into the broad historical narrative In so doing this book offers a genuinely new and stimulating insight into the cultural religious and social development of late Stuart and early Hanoverian England The Artist as Original Genius William L. Pressly, 2007 Examines the first generation of artists in Britain to define themselves as history painters attempting what then was considered to be art s most exalted category This book features more than 120 black and white illustrations **In His Milieu** Amy Golahny, Mia M. Mochizuki, Lisa Vergara, 2006 Gathered in honor of John Michael Montias 1928 2005 the foremost scholar on Johannes Vermeer and a pioneer in the study of the socioeconomic dimensions of art the essays in In His Milieu are an essential contribution to the study of the social functions of making collecting displaying and donating art The nearly forty essays here by all internationally recognized experts in the fields of art history and the economics of art are especially revealing about the Renaissance and Baroque eras and present new material on such artists as Rembrandt Van Eyck Rubens and da Vinci Strategies for Showing Marcia R. Pointon, 1997 In this unusual and original study Marcia Pointon examines the cultural effects and consequences of the participation by women in acts of representation in the late seventeenth and eighteenth centuries She explores their lives and work and a cultural environment in which images of female saints and goddesses established indices of femininity in the homes of wealthy men Did the women portrayed also possess artefacts and did they use the power of gifts and bequests to determine social relations Did they themselves participate in the processes of creating

images of the seen world Pointon sets out to answer some of these questions through a series of novel and vividly recounted case studies of women such as Emma Hamilton wife and mistress Mary Moser the artist Dorothy Richardson the antiquarian She shows that the relationship of these women to the world of consumption was affective and imaginative as well as economic

The Temporality of Taste in Eighteenth-Century British Writing James Noggle, 2012-02-09 Is taste a quick momentary experience in the individual mind Or something durable shaped by slow historical processes affecting groups of people at different times and places British writers in the eighteenth century believed that it was both and the tension between these temporal poles shaped the meaning of taste in the period and set a course for aesthetics in following centuries Focusing on works in many genres Alexander Pope's poems David Hume's historiography essays by Hannah More and Anna Barbauld and novels by Frances Burney and William Beckford this book sees the divided temporality of taste as an unpredictable force in British writing The eighteenth century was the age of taste Writers considered its intense effects on individual minds as especially characteristic of the collective present of British modernity whilst they also recognized the disturbing tendency of taste's immediacy and its historical roles to interrupt and foreclose on each other While noting how taste's two temporal flavours may be made to agree in order to consolidate various national social and gendered identities this book also demonstrates that taste's dual temporality makes it more disruptive than scholars usually think As such taste models a kind of critical practice that this book itself endeavours to inherit the insistent testing of the moment of discernment and on going patterns of thinking and feeling against each other

"Collecting Prints and Drawings in Europe, c. 1500-1750" Christopher Baker, 2017-09-29 Prints and drawings have been keenly collected in Europe since at least the early sixteenth century Relatively modest in price they offered artists amateurs and collectors of a systematic turn of mind the opportunity to put together holdings with a wide representation of different hands schools and types of subject Prints and drawings are traditionally treated separately but their collecting is shown here to raise many interrelated issues Employing a wide range of methodologies the essays in this volume offer a number of innovative investigations into the collecting perception classification and display of works on paper

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 in the Collections of the National Gallery of Victoria Rembrandt Harmenszoon van Rijn, National Gallery of Victoria, John Gregory, Irena Zdanowicz, 1988 This comprehensive and lushly illustrated volume considers Rembrandt from three basic viewpoints collecting paintings drawings and prints As he was an enormously prolific draftsman over 2 000 of his drawings survive and 300 etchings a third of which are housed in the National Gallery of Victoria Melbourne the information on his prints is especially informative covering his techniques the Dutch tradition self portraits religious subjects landscapes nudes genre illustration Provocative text covers periods of art collecting issues of attribution and varying patterns of estimation about him during the 20th century Analyses of works are original and thought provoking

National Gallery of Victoria Willem Drost (1633-1659) Jonathan Bikker, Willem Drost, 2005-01-01 The book draws on extensive research to revise what has been known about Drost's life, his stylistically diverse oeuvre, and his influences. The artist's training and his relationship to Rembrandt and other artists in the Rembrandt circle are examined, as is his Venetian period and the relation of his style to that of German-born painter Johann Carl Loth. Drost emerges as one of Rembrandt's most talented imitators, and despite his very short career, an artist with a variety of faces. BOOK JACKET *Painting and Sculpture in France, 1700-1789* Michael Levey, 1993-01-01 Discusses the major painters and sculptors of the period during the last years of France's ancien regime, a period that started with Watteau and the fete galante and closed with the revolutionary history paintings of David.

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