

Rembrandts Amsterdam

Rudi Fuchs

Rembrandt's Amsterdam ... Frits Lugt,1915

Rembrandt's Amsterdam Frits Lugt,2023-10-04 Rembrandt's Amsterdam by Frits Lugt. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

Rembrandt's Jews Steven Nadler,2015-08-04 There is a popular and romantic myth about Rembrandt and the Jewish people. One of history's greatest artists, we are often told, had a special affinity for Judaism. With so many of Rembrandt's works devoted to stories of the Hebrew Bible, and with his apparent penchant for Jewish themes and the sympathetic portrayal of Jewish faces, it is no wonder that the myth has endured for centuries. Rembrandt's Jews puts this myth to the test as it examines both the legend and the reality of Rembrandt's relationship to Jews and Judaism. In his elegantly written and engrossing tour of Jewish Amsterdam—which begins in 1653 as workers are repairing Rembrandt's Portuguese-Jewish neighbor's house and completely disrupting the artist's life and livelihood—Steven Nadler tells us the stories of the artist's portraits of Jewish sitters, of his mundane and often contentious dealings with his neighbors in the Jewish quarter of Amsterdam, and of the tolerant setting that city provided for Sephardic and Ashkenazic Jews fleeing persecution in other parts of Europe. As Nadler shows, Rembrandt was only one of a number of prominent seventeenth-century Dutch painters and draftsmen who found inspiration in Jewish subjects. Looking at other artists, such as the landscape painter Jacob van Ruisdael and Emmanuel de Witte, a celebrated painter of architectural interiors, Nadler is able to build a deep and complex account of the remarkable relationship between Dutch and Jewish cultures in the period, evidenced in the dispassionate, even ordinary ways in which Jews and their religion are represented—far from the demonization and grotesque caricatures, the iconography of the outsider, so often found in depictions of Jews during the Middle Ages and the Renaissance. Through his close look at paintings, etchings, and drawings; in his discussion of intellectual and social life during the Dutch Golden Age; and even through his own travels in pursuit of his subject, Nadler takes the reader through Jewish Amsterdam then and now—a trip that, under ever-threatening Dutch skies, is full of colorful and eccentric personalities, fiery debates, and magnificent art.

Rembrandt's Amsterdam [Lugt]. ,1915

Rembrandt's Amsterdam Frits Lugt,2015-02-24 [...]Town Hall in Amsterdam, after the Fire in 1652. After the drawing by Rembrandt, formerly in the Heseltine Collection, now in the Rembrandt House in Amsterdam. Plate 4. The New Town-Hall in Amsterdam, about 1660. Plate 4. The New Town-Hall in Amsterdam, about 1660. The square building on the right is the public Weighing-House, where Rembrandt sketched the ruins of the old town-hall (see preceding illustration). After an etching by J. van der Ulft, 1656. [...].

Rembrandt in Amsterdam Rudi Fuchs,1969

Rembrandt's Reading Amy Golahny,2003 Though Rembrandt's study of the Bible has long been recognized, his interest in secular literature has been relatively neglected. In this volume, Amy Golahny uses a 1656 inventory to reconstruct Rembrandt's library, discovering anew how his reading of history contributed to his creative process. In the end, Golahny places Rembrandt in the learned vernacular culture of seventeenth-century Holland, painting a picture of a pragmatic reader whose attention to historical texts strengthened his rivalry with Rubens for visual drama and narrative erudition.

Rembrandt Ernst van de Wetering,1997 Rembrandt's paintings have been admired throughout centuries because of their artistic freedom. But Rembrandt was also a craftsman whose painting technique was rooted in the tradition. Rembrandt—The Painter at Work is the result of a lifelong search for Rembrandt's working methods, his intellectual approach to the art of painting and the way in which his studio functioned. Ernst van de Wetering demonstrates how this knowledge can be used to tackle questions about authenticity and other art-historical issues. Approximately 350 illustrations, half of which are reproduced in colour, make this book into a monumental tribute to one of the world's most important painters. The book is—if one may be allowed to say such a thing about a serious scholarly work—a gripping good-read.' Christopher White, The Burlington Magazine This is a very rich book, a deeply felt analysis of an artist whom the author knows better than almost any other living scholar. Christopher Brown, Times Literary Supplement

Rembrandt's Holland Larry Silver,2021-10-18 Now in paperback, a beautifully illustrated introduction to the life and work of the exceptional Dutch painter. Rembrandt van Rijn and the Netherlands grew up together. The artist, born in Leiden in 1606, lived during the tumultuous period of the Dutch Revolt and the establishment of the independent Dutch Republic. He later moved to Amsterdam, a cosmopolitan center of world trade, and became the city's most fashionable portraitist. His attempts to establish himself with the powerful court at The Hague failed, however, and the final decade of his life was marked by personal tragedy and financial hardship. Rembrandt's Holland considers the life and work of this celebrated painter anew, as it charts his career alongside the visual culture of urban Amsterdam and the new Dutch Republic. In the book, Larry Silver brings to light Rembrandt's problematic relationship with the ruling court at The Hague and reexamines how his art developed from large-scale, detailed religious imagery to more personal drawings and etchings, moving self-portraits, and heartfelt close-ups of saintly figures. Ultimately, this readable biography shows how both Rembrandt and the Dutch Golden Age ripened together. Featuring up-to-date scholarship and in-depth analysis of Rembrandt's major works, and illustrated beautifully throughout, it is essential reading for art students and anyone who enjoys the work of the Dutch Masters.

The Rembrandt House Museum Het Rembrandthuis (Amsterdam, Netherlands),Eva Ornstein-Van Slooten,2006 The house on the Jodenbreestraat in Amsterdam, where Rembrandt lived for more than twenty years, was opened as a museum in 1911. The complete collection of the Rembrandthuis, comprising more than 250 etchings as well as a number of drawings and paintings

Rembrandt Ernst van de Wetering,2009 Ernst van de Wetering's wonderful book has taken us further than almost any study over the past twenty years, towards an understanding of the machinery of Rembrandt's genius. No one attempting to write about Rembrandt in the future will be able to do so without taking this fine work into account. --Simon Schama Who would not have wanted to look over Rembrandt's shoulder while he painted? Among the countless books on Rembrandt, that by Ernst van de Wetering comes closest to conveying something of this experience because the author combines the qualifications of a trained connoisseur and of a practising painter. --Ernst Gombrich

Rembrandt's Bankruptcy Paul Crenshaw,2006-02-20 Examines the causes, circumstances, and effects of the 1656 bankruptcy by Rembrandt van Rijn.

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 and Amsterdam Portraiture, 1590-1670 ,2020-05-12 This title focuses on Rembrandt’s activities as a portraitist, a genre in which the most important Dutch painter of the 17th century also reached the highest level. Together with around thirty nine of his portraits, the exhibition will include major examples by other artists active alongside him in Amsterdam during the Dutch Golden Age, with a total of 80 paintings, 16 prints and an etching plate, some never previously seen in Europe. When Rembrandt arrived in Amsterdam in the early 1630s the city already counted on portraitists such as Thomas de Keyser and Frans Hals - resident in the nearby city of Haarlem but with clients in the capital - who responded to a significant market demand for such works. Others continued to arrive after Rembrandt, such as Bartholomeus van der Helst, attracted by the possibility of securing commissions.00Curated by Norbert E. Middelkoop, curator at the Amsterdam Museum, the exhibition and this book reveal the variety and quality of these works and will present the stories behind the sitters in them: married couples, craftsmen at work, children, scholars, businessmen, the artists themselves and important group portraits.00Exhibition: Museum Thyssen-Bornemisza, Madrid, Spain (18.02.-24.05.2020).

Rembrandt's Whore Sylvie Matton,2020-02-06 A sensitive innocent, Hendrickje Stoffels escapes the harsh realities of her garrison home-town to take up a servant's role in Rembrandt's household. She soon becomes his lover and closest confidante, and plays witness to the highs and lows of the great artist's life. But Hendrickje is fated to discover the hypocrisy and greed of society in Amsterdam's Golden Age. In sensuous prose, Matton paints a powerful fictional portrait of this impassioned relationship through the eyes of a remarkable woman.

Rembrandt Mortimer Menpes,1905

Rembrandt, 1606-1669 Michael Bockemühl,2000 Baroque.

Black in Rembrandt's Time Elmer Kolfin,Epcó Runia,2020-05-11 * The rise of the Fab Four - The Beatles in their fledgling years of fame * Incredible photos, many unseen, from the cameras of Terry O'Neill, Norman Parkinson, Michael Ward and Derek Bayes * With text by renowned Pop historian Tony Barrell * The perfect gift for any fan who keeps Beatlemania alive today The Beatles ascended like no band before, hurtling to the dizzy heights of international stardom in the early 1960s. Their counter-cultural vibes and unmistakable talent are still the subject of much discussion today - as is the rabid devotion of their fans. But how did one pop group become, as Lennon infamously quipped, more popular than Jesus? The work of four photographers provides an enlightening insight into the band's rise to fame. Ward captured the Fab Four when Beatlemania was still confined to their own home city - the band braved the icy Liverpool streets for a promotional shoot during the Big Freeze of '62-63. O'Neill crossed paths with The Beatles amid the buzz of the Swinging Sixties, resonating with the band in 1963 as a photographer of their generation. Parkinson delivered a deceptively relaxed shoot later that year, when the band were recording their second album; while Bayes captured never-before-published candid shots of The Beatles filming Help! in 1965. Accompanying these pictures, Tony Barrell's text delves into the Beatlemania phenomenon - the good, the bad, the ugly and the odd. From the creation of their early hit records to the hails of confectionery that peppered stages after John claimed George had eaten his jelly babies, Beatlemania: Four Photographers on the Fab Four reveals how one band became a lasting sensation.

The Mystery of the Young Rembrandt Ernst van de Wetering,2001

Landscapes of Rembrandt Rembrandt Harmenszoon van Rijn,Boudewijn Bakker,1998 Rembrandt was a refined draftsman and an etcher, who has produced numerous evocative landscape and city views. Recent painstaking research at the Amsterdam Municipal Archives reveals that most of these scenes can be localized in and around Amsterdam, the city where the artist has spent most of his life. In this book, we accompany Rembrandt as he walks with his friends and pupils around Amsterdam, or out along the medieval dyke roads to the nearby villages. Together with country footpaths, farmsteads and windmills, Rembrandt left drawings of Amsterdam itself - streets, canals, towers, along with the old Town Hall. Landscapes of Rembrandt is an indispensable references work for scholars and admirers of the artist as well as those fascinated by the historic details about the changing landscape of Amsterdam and its surroundings.

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Table of Contents Rembrandts Amsterdam

- 1. Understanding the eBook Rembrandts Amsterdam
 - The Rise of Digital Reading Rembrandts Amsterdam
 - Advantages of eBooks Over Traditional Books

- 2. Identifying Rembrandts Amsterdam
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
- 3. Choosing the Right eBook Platform

- Popular eBook Platforms
- Features to Look for in an Rembrandts Amsterdam
- User-Friendly Interface
- 4. Exploring eBook Recommendations from Rembrandts Amsterdam

- Personalized Recommendations
 - Rembrandts Amsterdam User Reviews and Ratings
 - Rembrandts Amsterdam and Bestseller Lists
5. Accessing Rembrandts Amsterdam Free and Paid eBooks
- Rembrandts Amsterdam Public Domain eBooks
 - Rembrandts Amsterdam eBook Subscription Services
 - Rembrandts Amsterdam Budget-Friendly Options
6. Navigating Rembrandts Amsterdam eBook Formats
- ePub, PDF, MOBI, and More
 - Rembrandts Amsterdam Compatibility with Devices
 - Rembrandts Amsterdam Enhanced eBook Features
7. Enhancing Your Reading Experience
- Adjustable Fonts and Text Sizes of Rembrandts Amsterdam
 - Highlighting and Note-Taking Rembrandts Amsterdam
 - Interactive Elements Rembrandts Amsterdam
8. Staying Engaged with Rembrandts Amsterdam
- Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Rembrandts Amsterdam
9. Balancing eBooks and Physical Books Rembrandts Amsterdam
- Benefits of a Digital Library
 - Creating a Diverse Reading Collection Rembrandts Amsterdam
10. Overcoming Reading Challenges
- Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Rembrandts Amsterdam
- Setting Reading Goals Rembrandts Amsterdam
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Rembrandts Amsterdam
- Fact-Checking eBook Content of Rembrandts Amsterdam
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
- Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
- Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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to the clinical study of liver disease this was particularly stimulated by
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