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Reframing Rembrandt

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Portraits

Art in the Frick Collection

*Rembrandt S Polish
Rider*

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SARIAH VANG

Reframing Rembrandt Getty Publications
A New York Times Notable Book of 2019
A unique exploration of the life and work of Rudyard Kipling in Gilded Age America, from a celebrated scholar of American literature At the turn of the twentieth century, Rudyard Kipling towered over not just English literature but the entire literary world. At the height of his fame in 1907, he was awarded the Nobel Prize for Literature, becoming its youngest winner. His influence on major figures—including

Freud and William James—was pervasive and profound. But in recent decades Kipling's reputation has suffered a strange eclipse. Though his body of work still looms large, and his monumental poem "If—" is quoted and referenced by politicians, athletes, and ordinary readers alike, his unabashed imperialist views have come under increased scrutiny. In *If*, scholar Christopher Benfey brings this fascinating and complex writer to life and, for the first time, gives full attention to Kipling's intense engagement with the United States—a rarely discussed but critical piece of evidence in our understanding of this man and his enduring legacy. Benfey

traces the writer's deep involvement with America over one crucial decade, from 1889 to 1899, when he lived for four years in Brattleboro, Vermont, and sought deliberately to turn himself into a specifically American writer. It was his most prodigious and creative period, as well as his happiest, during which he wrote *The Jungle Book* and *Captains Courageous*. Had a family dispute not forced his departure, Kipling almost certainly would have stayed. Leaving was the hardest thing he ever had to do, Kipling said. "There are only two places in the world where I want to live," he lamented, "Bombay and Brattleboro. And I can't live in either." In this fresh examination of Kipling, Benfey hangs a provocative "what if" over Kipling's American years and maps the imprint

Kipling left on his adopted country as well as the imprint the country left on him. It proves there is relevance and magnificence to be found in Kipling's work.

Simon and Schuster

The romantic and enigmatic character of this picture has inspired many theories about its subject, meaning, history, and even its attribution to Rembrandt. Several portrait identifications have been proposed, including an ancestor of the Polish Oginski family, which owned the painting in the eighteenth century, and the Polish Socinian theologian Jonasz Szlichtyng. The rider's costume, his weapons, and the breed of his horse have also been claimed as Polish. But if *The Polish Rider* is a portrait, it certainly breaks with tradition. Equestrian

portraits are not common in seventeenth-century Dutch art, and furthermore, in the traditional equestrian portrait the rider is fashionably dressed and his mount is spirited and well-bred. The painting may instead portray a character from history or literature, and many possibilities have been proposed. Candidates range from the Prodigal Son to Gysbrech van Amstel, a hero of Dutch medieval history, and from the Old Testament David to the Mongolian warrior Tamerlane. It is possible that Rembrandt intended simply to represent a foreign soldier, a theme popular in his time in European art, especially in prints. Nevertheless, Rembrandt's intentions in *The Polish Rider* seem clearly to transcend a simple expression of delight in the exotic. The painting has also been

described as a latter-day Miles Christianus (Soldier of Christ), an apotheosis of the mounted soldiers who were still defending Eastern Europe against the Turks in the seventeenth century. Many have felt that the youthful rider faces unknown dangers in the strange and somber landscape, with its mountainous rocks crowned by a mysterious building, its dark water, and the distant flare of a fire.

If McGill-Queen's Press - MQUP

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 schilderkonst*

[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.

Historical Painting Techniques, Materials, and Studio Practice Yale University Press

Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators

worldwide—was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English

churches, Chinese paintings on paper and canvas, and Tibetan thangkas. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.

A Corpus of Rembrandt Paintings VI Frick Diptych

A surprising, lively, and erudite history of horse and man, for readers of *The Invention of Nature* and *The Soul of an Octopus*. Horses and humans share an ancient, profoundly complex relationship. Once our most indispensable companions, horses were for millennia essential in helping build our cities, farms, and industries. But during the twentieth century, in an increasingly mechanized society, they began to disappear from human history. In this esoteric and rich tribute, award-

winning historian Ulrich Raulff chronicles the dramatic story of this most spectacular creature, thoroughly examining how they've been muses and brothers in arms, neglected and sacrificed in war yet memorialized in paintings, sculpture, and novels—and ultimately marginalized on racetracks and in pony clubs. *Elegiac* and absorbing, *Farewell to the Horse* paints a stunning panorama of a world shaped by hooves, and the imprint left on humankind. “A beautiful and thoughtful exploration. . . . *Farewell to the Horse* is a grown-up, but also lyrical and creative, history book, and I very much enjoyed it.”—James Rebanks, author of the New York Times bestseller *The Shepherd's Life*

New Makers of Modern Culture Lucia

Marquand

"Published on the occasion of the exhibition Rembrandt in America, 30 October 2011-22 January 2012 at the North Carolina Museum of Art, 19 February-28 May 2012 at the Cleveland Museum of Art, and 24 June-16 September 2012 at the Minneapolis Institute of Arts"--T.p. verso.

Art in History/History in Art Getty Publications

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

Vermeer's Mistress and Maid Harvard University Press
Designed to foster critical engagement

and interest in the specialist and non-specialist alike, each book in this series illuminates a single work in the Frick's rich collection with an essay by a Frick curator paired with a contribution from a contemporary artist or writer. This book, the second in the series, focuses on Vermeer's *Mistress and Maid*.

Systems of Art Penguin

John Berger, one of the world's most celebrated storytellers and writers on art, tells a personal history of art from the prehistoric paintings of the Chauvet caves to 21st century conceptual artists. Berger presents entirely new ways of thinking about artists both canonized and obscure, from Rembrandt to Henry Moore, Jackson Pollock to Picasso. Throughout, Berger maintains the essential connection between politics,

art and the wider study of culture. The result is an illuminating walk through many centuries of visual culture, from one of the contemporary world's most incisive critical voices.

Memoirs of the Polish Baroque

Penguin UK

The Frick Collection, housed in an elegant New York City mansion, is one of the most extraordinary small museums in the world. This lavishly illustrated survey of the Collection offers a dazzling array of great paintings as well as rarely published sculptural treasures and numerous masterpieces of the decorative arts. 198 illustrations, 178 in color.

The Polish Review Thames & Hudson

Daß eine erneute Beschäftigung mit Rembrandts Kasseler Jacobsseggen zu

einer Differenzierung der bislang vorliegenden Deutungen führen könnte, wurde dem Autor bei der Lektüre von Herbert Schöfflers Aufsatz über den "Jungen Goethe und das Englische Bibelwerk" (vgl. Anm.98) klar. So wurde ein Schüler Herbert von Einems, der wegen dessen Kunstbrief über den Jacobsseggen nach Bonn zu von Einem gegangen war, zu dem Versuch geführt, die Anschauungen des 17. Jahrhunderts über den Segen der Söhne Josephs durch Jacob für die Auslegung von Rembrandts Bild nutzbar zu machen. Als ich erfuhr, daß Hans van de Waal eine Arbeit über das Kasseler Gemälde vorbereitete, wurde der Arbeitsplan zurückgestellt und erst wieder aufgegriffen, nachdem van de Waal vor seinem frühen Tode nicht mehr zur Ausarbeitung seiner Studie

gekommen war. Ich gedenke dankbar des Interesses, das Günter Bandmann an der Entstehung und den ersten Phasen dieser Arbeit zeigte. Erst nach ihrer Niederschrift wurde mir durch einen Hinweis von Werner Busch deutlich, wie eng sich manche Gedankengänge des ersten Teiles mit Fragestellungen berühren, die Bandmann in seinem Buche "Melancholie und Musik" (Wissenschaftliche Abhandlungen der Arbeitsgemeinschaft für Forschung des Landes Nordrhein-Westfalen 12, Köln/Opladen 1960, S. 15) anlässlich von Rembrandts Gemälde "David und Saul" (Den Haag, Mauritshuis, Bredius-Gerson Nr. 526) entwickelte.

Rembrandt's Polish Rider Springer
In 1968, a group of Dutch scholars known as the Rembrandt Research

Project, feeling that the master's oeuvre was inflated, began to take Rembrandt to task. The group's members traveled around the world, subjecting Rembrandt to intense scrutiny: they x-rayed paintings; examined the rendering of lace, hands, and signatures; counted threads of warp and woof. Paintings long considered Rembrandt's started to fall. Then, in 1984, one of the members of the Project suggested, in print, that The Polish Rider might be next. Perhaps this painting, "one of the world's masterpieces," wasn't a Rembrandt after all but the work of a lesser-known pupil, Willem Drost.

Rembrandts Jacobssegen Indiana University Press

An essay by Aimee Ng, Frick Curator, paired with a contribution by artist

William Kentridge bring to life one of Constable's most serene depictions of rural life, the artist's personal favorite.

Rembrandt in America Peter Lang

Rembrandt was an esteemed artist in his own time as well as in the present.

Farewell to the Horse Springer Science & Business Media

New Makers of Modern Culture is the successor to the classic reference works Makers of Modern Culture and Makers of Nineteenth-Century Culture, published by Routledge in the early 1980s. The set was extremely successful and continues to be used to this day, due to the high quality of the writing, the distinguished contributors, and the cultural sensitivity shown in the selection of those individuals included. New Makers of Modern Culture takes into full account

the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet. Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, New Makers includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley, next to John Ruskin is Salmon Rushdie, alongside Darwin is Luigi Dallapiccola,

Deng Xiaoping runs shoulders with Jacques Derrida, Julia Kristeva with Kropotkin. Once again, Wintle has enlisted the services of many distinguished writers and leading academics, such as Sam Beer, Bernard Crick, Edward Seidensticker and Paul Preston. In a few cases, for example Michael Holroyd and Philip Larkin, contributors are themselves the subject of entries. With its global reach, *New Makers of Modern Culture* provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing. There is an index of names and key terms.

Responses to Rembrandt University of Chicago Press

The seventeenth-century philosopher Baruch Spinoza-also known as Benedict or Bento de Spinoza-spent the most intense years of his short life writing. He also carried with him a sketchbook. After his sudden death, his friends rescued letters, manuscripts, notes-but no drawings. For years, without knowing what its pages might hold, John Berger has imagined finding Bento's sketchbook, wanting to see the drawings alongside his surviving words. When one day a friend gave him a beautiful virgin sketchbook, Berger said, "This is Bento's!" and he began to draw, taking his inspiration from the philosopher's vision. In this illustrated color book John Berger uses the imaginative space he creates to explore the process of drawing, politics, storytelling and

Spinoza's life and times.

Titian's Pietro Aretino New York Review of Books

Historians and art historians provide a critique of existing methodologies and an interdisciplinary inquiry into seventeenth-century Dutch art and culture.

Self-Portrait Frick Diptych

For decades, Ukrainian contacts with the outside world were minimal, impeded by politics, ideology, and geography. But prior to the Soviet period the country enjoyed diverse exchanges with, on the one hand, its Islamic neighbours, the Crimean Khanate and the Ottoman Empire, and, on the other, its central and western European neighbours, especially Poland and France. Thomas Prymak addresses geographical knowledge,

international travel, political conflicts, historical relations with religiously diverse neighbours, artistic developments, and literary and language contacts to smash old stereotypes about Ukrainian isolation and tell a vivid and original story. The book treats a wide range of subjects, including Ukrainian travellers in the Middle East, from pilgrims to the Holy Land to political exiles in Turkey and Iran; Tatar slave raiding in Ukraine; the poetry of Taras Shevchenko and the Russian war against Imam Shamil in the High Caucasus; Ukrainian themes and the French writers Honoré de Balzac and Prosper Mérimée; Rembrandt's mysterious painting today titled *The Polish Rider*; and Ilya Repin's legendary painting of the Zaporozhian Cossacks writing their satirical letter

mocking the Turkish sultan. Drawing together political and cultural history, languages and etymology, and folklore and art history, Ukraine, the Middle East, and the West is an original interdisciplinary study that reintroduces Ukraine's long-overlooked connections beyond Eastern Europe.

The Good Priest's Son Penguin

A spellbinding account of the rapacious pursuit of the most exquisite paintings in the world In the Gilded Age, newly wealthy and culturally ambitious Americans began to compete for Europe's extraordinary Old Master pictures, causing a major migration of art across the Atlantic. Old Masters, New World is a backstage look at the cutthroat competition, financial maneuvering, intrigue, and double-

dealing often involved in these purchases, not to mention the seductive power of the ravishing paintings that drove these collectors-including financier J. Pierpont Morgan, sugar king H. O. Havemeyer, Boston aesthete Isabella Stewart Gardner, and industrialist Henry Clay Frick. Packed with stunning reproductions, this is an ideal gift book for art lovers and history buffs alike.

Why Have There Been No Great Women Artists?: 50th anniversary edition

Abrams

THE SUNDAY TIMES HISTORY BOOK OF

THE YEAR 2017 'A beautiful and thoughtful exploration of the role of the

horse in creating our world' James

Rebanks 'Scintillating, exhilarating ...

you have never read a book like it ... a

new way of considering history' Observer

The relationship between horses and humans is an ancient, profound and complex one. For millennia horses provided the strength and speed that humans lacked. How we travelled, farmed and fought was dictated by the needs of this extraordinary animal. And then, suddenly, in the 20th century the links were broken and the millions of horses that shared our existence almost vanished, eking out a marginal existence on race-tracks and pony clubs. Farewell to the Horse is an engaging, brilliantly written and moving discussion of what horses once meant to us. Cities, farmland, entire industries were once

shaped as much by the needs of horses as humans. The intervention of horses was fundamental in countless historical events. They were sculpted, painted, cherished, admired; they were thrashed, abused and exposed to terrible danger. From the Roman Empire to the Napoleonic Empire every world-conqueror needed to be shown on a horse. Tolstoy once reckoned that he had cumulatively spent some nine years of his life on horseback. Ulrich Raulff's book, a bestseller in Germany, is a superb monument to the endlessly various creature who has so often shared and shaped our fate.

Best Sellers - Books :

• [The Housemaid](#)

• [Never Never: A Romantic Suspense Novel Of Love And Fate By Colleen Hoover](#)

- Our Class Is A Family (our Class Is A Family & Our School Is A Family)
- Hello Beautiful (oprah's Book Club): A Novel
- Tomorrow, And Tomorrow, And Tomorrow: A Novel
- A Court Of Wings And Ruin (a Court Of Thorns And Roses, 3) By Sarah J. Maas
- The Democrat Party Hates America By Mark R. Levin
- How To Win Friends & Influence People (dale Carnegie Books) By Dale Carnegie
- Blowback: A Warning To Save Democracy From The Next Trump
- The Going To Bed Book By Sandra Boynton