

Rembrandt

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.

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Rembrandt is generally considered one of the greatest painters in European art history, and the most important painter of the seventeenth century in the Netherlands. He was a prolific painter of self-portraits, producing almost a hundred of them throughout his long career. Together they give us a remarkably clear picture of the man, his looks, and - more importantly - his emotions, as misfortune and sorrow etched wrinkles in his face. Among the prominent characteristics of his work are his command of light and dark, often using stark contrasts, thus drawing the viewer into the painting; his dramatic and lively scenes, devoid of any rigid formality that contemporary artists often displayed; and his ostensibly deeply felt compassion for mankind, irrespective of wealth and age.

For someone who, for all we know, never left his native country, Rembrandt Harmensz. van Rijn had a strikingly broad horizon. As an artist, collector, and citizen, he came into contact with artifacts, objects of utility, and humans from all parts of the known world. Rembrandt's curiosity about everything foreign and his insatiable collector's appetite were legendary even in his lifetime and part and parcel of his singular creative genius. Amsterdam, the center of his life, was the perfect place for a man of such boundless interests: the Dutch East and West India Companies had their headquarters and home port here, as did other trading partnerships. In the seventeenth century, the city was a true cultural melting pot. Legates and merchants from far-flung places were a daily sight in the streets of the young Dutch Republic. The exhibition focuses on one of the most consequential strands in this constellation: the Orient?an umbrella term for diverse Eastern non-European cultures rather than a well-defined geographic designation? fired Rembrandt's imagination throughout his career. It inspired the painter as he envisioned the settings of biblical histories, one of his favorite genres. Several self-portraits show the artist in exotic costumes. His copies of miniatures created at the court of the Great Mughals were a tribute to Asian creativity and taste without precedent in Dutch art. Last but not least, he was an eager consumer of Japanese paper, which he liked to use for his etchings. Exhibition: Museum Barberini, Potsdam, Germany (27.06. - 11.10.2020) / Kunstmuseum Basel, Switzerland (31.10.2020 - 14.02.2021).

James R. Garcia was born and raised in Rocky Ford, Colorado. Went to High School and then went into the Marine Corps, for four (4) years. I spent a large portion of my life working as a Manager of Purchasing and Subcontracts for a number of Major Subcontractors in the United States. Such as Bechtel Corporation, Fluor Corporation, Rockwell International Corporation, The Boeing Company, and Ball Aerospace Corporation. I retired in 1999. Upon retiring and during my working career I was always buying selling and studying art and started and owned an Art Gallery in Kennewick, Washington, known as Garcia's Americana Art Gallery. I sold and studied the art of Edward S. Curtis, Carl Moon and Western Art in General. I showed and attended the Major Art Shows all over the Southwest. I have lectured at Galleries and Museums, in Colorado mostly on Edward S. Curtis and Carl Moon Photographs. I have also testified in Court on the collections of Curtis and Carl Moon on the authentication of many of their works of photography. The work and study of authenticating a piece of art is a most satisfying effort and hopefully there will be people in the study of art and becoming an artist, that will be able to put their efforts and study in the direction of authenticating art. I hope that my story, "The Authentication of Rembrandt's Titus F 1655," will help students to look into other avenues to follow in the field of art. James R. Garcia Collector, Connoisseur and Researcher of Fine Art

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

A supreme master of landscape drawings, Rembrandt's extraordinary draftsmanship possessed a vitality and power that few artists ever achieve. This excellent volume displays in sharp, quality reproductions 60 authentic landscapes chosen from the great facsimile editions. Publisher's Note. Captions. 60 black-and-white illustrations.

A captivating exploration of the little-known story of Rembrandt's formative years by a prize-winning biographer. Rembrandt van Rijn's early years are as famously shrouded in mystery as Shakespeare's, and his life has always been an enigma. How did a miller's son from a provincial Dutch town become the greatest artist of his age? How in short, did Rembrandt become Rembrandt? Seeking the roots of Rembrandt's genius, the celebrated Dutch writer Onno Blom immersed himself in Leiden, the city in which Rembrandt was born in 1606 and where he spent his first twenty-five years. It was a turbulent time, the city having only recently rebelled against the Spanish. There are almost no written records by or about Rembrandt, so Blom tracked down old maps, sought out the Rembrandt family house and mill, and walked the route that Rembrandt would have taken to school.

Leiden was a bustling center of intellectual life, and Blom, a native of Leiden himself, brings to life all the places Rembrandt would have known: the university, library, botanical garden, and anatomy theater. He investigated the concerns and tensions of the era: burial rites for plague victims, the renovation of the city in the wake of the Spanish siege, the influx of immigrants to work the cloth trade. And he examined the origins and influences that led to the famous and beloved paintings that marked the beginning of Rembrandt's celebrated career as the paramount painter of the Dutch Golden Age. Young Rembrandt is a fascinating portrait of the artist and the world that made him. Evocatively told and

beautifully illustrated with more than 100 color images, it is a superb biography that captures Rembrandt for a new generation.

Over 300 works — portraits, landscapes, biblical scenes, allegorical and mythological pictures, and more — reproduced in full size directly from a rare collection of etchings famed for its fine quality and pristine condition.

The Biblical Rembrandt presents the human Rembrandt in the context of his faith. That faith can be studied only by an intense look at this paintings, etchings, and drawings depicting biblical persons, scenes, and moments. About Rembrandt's life, we know very little that is certain, but he has left us abundant testimony of his sensitive reading of the Bible. Written from the perspective of a biblical specialist who has pored over Rembrandt's testimony, Durham writes not for the art historian, but for those who love the Bible, for those who love Rembrandt, and for those who want to know more about the meeting of this Dutchman and his biblical text. Durham confesses he has lived with the (changing) canon of Rembrandt's works for more than forty years, with the biblical texts he loved open before me. This book is the summary of that experience. Not every work of Rembrandt based on the Bible is discussed: that would have required commentary on more than 900 works. Durham has selected his favorites, the ones that seem to him most reflective of Rembrandt's faith, about 130 works in all. Each of these paintings, etchings, and drawings is reproduced in the context in which it is described, the paintings in full color. Where important details are difficult to see, they are isolated, and enlarged as necessary. In his biblical works Rembrandt invites us to read the Bible just as he read it, in personal terms: flawed, as he was; reaching, as he did; and experiencing the Bible as a book about ourselves.

Rembrandt's revealing self-portraits in an appealing, affordable format Celebrated as the supreme painter of the human condition, Rembrandt Harmenszoon van Rijn (1606-1669) famously turned the intense spotlight of his empathetic vision on himself. In the course of 60 years, he produced more than 50 self-portraits, in mediums ranging from paintings to drawings to engravings. Rembrandt stood at the beginning of a long tradition of self-portraiture--one that has given us both Cindy Sherman in the high arts, and selfies as the primary form of visual self-expression in everyday life--and he explored its potential in a thoroughly modern way. He portrayed the face he turned to the world, from youth to old age: a dandy, a husband, an artist, a solitary genius, among many other characters. He captured inner states that are universal to existence. Rembrandt by Rembrandt reproduces Rembrandt's self-portraits, with commentary about each one, in an appealing portable format that makes a perfect gift for any art lover.

A study of the world's most poignant and honest portrait painter.

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.

The first time that a book has been published on this topicFeaturing essays from leading international scholars in the fieldIncluding over 125 full-color images of work by Rembrandt and artists he inspiredThis is the exceptionally rich story of Rembrandt's fame and influence in Britain. No other nation has witnessed such a passionate - and sometimes eccentric - enthusiasm for Rembrandt's works. His imagery has become ubiquitous, making him one of the most recognised artists in history. In this book, some of the world's leading experts reveal how the taste for Rembrandt's paintings, drawings and prints evolved, growing into a mania that gripped collectors and art lovers across the country. This reached a fever pitch in the late 1700s, before the dawn of a new century ushered in a re-evaluation of Rembrandt's reputation and opportunities for the wider public to see his masterpieces for themselves. The story of Rembrandt's profound and inspirational impact on the British imagination is illustrated by over 130 sumptuous works by the master himself, as well as by some of Britain's best-loved artists, including William Hogarth, James Abbott McNeill Whistler, Eduardo Paolozzi and John Bellany.

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 "naïveté," 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 playRembrandt, staged in Paris in 1898, whose production and advertising are a testament to the enduring power of the artist's myth.

Rembrandt is completely mysterious in his spirit, his character, his life, his work and his method of painting. What we can divine of his essential nature comes through his painting and the trivial or tragic incidents of his unfortunate life; his penchant for ostentatious living forced him to declare bankruptcy. His misfortunes are not entirely explicable, and his oeuvre reflects disturbing notions and contradictory impulses emerging from the depths of his being, like the light and shade of his pictures. In spite of this, nothing perhaps in the history of art gives a more profound impression of unity than his paintings, composed though they are of such different elements, full of complex significations. One feels as if his intellect, that genial, great, free mind, bold and ignorant of all servitude and which led him to the loftiest meditations and the most sublime reveries, derived from the same source as his emotions. From this comes the tragic element he imprinted on everything he painted, irrespective of subject; there was inequality in his work as well as the sublime, which may be seen as the inevitable consequence of such a tumultuous existence. It seems as though this singular, strange, attractive and almost enigmatic personality was slow in developing, or at least in attaining its complete expansion. Rembrandt showed talent and an original vision of the world early, as evidenced in his youthful etchings and his first self-portraits of about 1630. In painting, however, he did not immediately find the method he needed to express the still incomprehensible things he had to say, that audacious, broad and personal method which we admire in the masterpieces of his maturity and old age. In spite of its subtlety, it was adjudged brutal in his day and certainly contributed to alienate his public. From the time of his beginnings and of his successes, however, lighting played a major part in his conception of painting and he made it the principal instrument of his investigations into the arcana of interior life. It already revealed to him the poetry of human physiognomy when he painted *The Philosopher in Meditation* or the Holy Family, so deliciously absorbed in its modest intimacy, or, for example, in *The Angel Raphael leaving Tobias*. Soon he asked for something more. *The Night Watch* marks at once the apotheosis of his reputation. He had a universal curiosity and he lived, meditated, dreamed and painted thrown back on himself. He thought of the great Venetians, borrowing their subjects and making of them an art out of the inner life of profound emotion. Mythological and religious subjects were treated as he treated his portraits. For all that he took from reality and even from the works of others, he transmuted it instantly into his own substance.

This generously illustrated volume on the work of Rembrandt makes the world's greatest art accessible to readers of every level of appreciation. Celebrated for his penetrating portraits, richly detailed landscapes, and evocative narrative paintings, the seventeenth century artist Rembrandt is generally considered one of Europe's greatest painters and printmakers, and the master of the Dutch School. His work is distinguished by broad brushwork, luminous palettes, and a sense of order and movement that recalls the finest Renaissance art. Overflowing with impeccably reproduced images, this book offers fullpage spreads of masterpieces as well as highlights of smaller details--allowing the viewer to appreciate every aspect of the artist's technique and oeuvre. Chronologically arranged, the book covers important biographical and historic events that reflect the latest scholarship. Additional information includes a list of works, timeline, and suggestions for further reading.

Throughout his life, Rembrandt van Rijn (1606-1669) was considered an exceptional artist by contemporary art lovers. In this highly original book, Ernst van de Wetering investigates why Rembrandt, from a very early age, was praised by high-placed connoisseurs like Constantijn Huygens. It turns out that Rembrandt, from his first endeavours in painting on, had embarked on a journey past all the 'foundations of the art of painting' which were considered essential in the seventeenth century. In his systematic exploration of these foundations, Rembrandt achieved mastery in all of them, thus becoming the 'pittore famoso' that count Cosimo the Medici visited at the end of his life. Rembrandt never

stopped searching for ever better solutions to the pictorial problems he saw himself confronted with; this sometimes led to radical decisions and alterations in his way of working, which cannot simply be explained by attributing them to a 'change in style' or a 'natural development'. In a quest as rigorous and novel as Rembrandt's, Van de Wetering shows us how Rembrandt dealt with the foundations of his art and used them to try and become the best painter the world had ever seen. His book sheds new light both on Rembrandt's exceptional accomplishments and on the practice of painting in the Dutch Golden Age at large.

Rembrandt's extraordinary paintings of female nudes—Andromeda, Susanna, Diana and her Nymphs, Danaë, Bathsheba—as well as his etchings of nude women, have fascinated many generations of art lovers and art historians. But they also elicited vehement criticism when first shown, described as against-the-grain, anticlassical—even ugly and unpleasant. However, Rembrandt chose conventional subjects, kept close to time-honored pictorial schemes, and was well aware of the high prestige accorded to the depiction of the naked female body. Why, then, do these works deviate so radically from the depictions of nude women by other artists? To answer this question Eric Jan Sluijter, in *Rembrandt and the Female Nude*, examines Rembrandt's paintings and etchings against the background of established pictorial traditions in the Netherlands and Italy. Exploring Rembrandt's intense dialogue with the works of predecessors and peers, Sluijter demonstrates that, more than any other artist, Rembrandt set out to incite the greatest possible empathy in the viewer, an approach that had far-reaching consequences for the moral and erotic implications of the subjects Rembrandt chose to depict. In this richly illustrated study, Sluijter presents an innovative approach to Rembrandt's views on the art of painting, his attitude towards antiquity and Italian art of the Renaissance, his sustained rivalry with the works of other artists, his handling of the moral and erotic issues inherent in subjects with female nudes, and the nature of his artistic choices.

Until now dress has played only a subordinate role in the research of Rembrandt's paintings, despite the fact that few artists are as intensively studied as this Dutch master. The lacuna is all the more surprising since Rembrandt obviously delighted in rendering clothes, which, for him, not only communicated the character and social status of his sitters but also clarified his narratives and heightened the drama in his historical pieces. Here, Marieke de Winkel offers a fascinating and much-needed study of dress and costume in the works of Rembrandt. *De Winkel* shows us how focusing on apparel opens a new line of inquiry into Rembrandt's paintings, one which is symbolically and iconographically richer than previously imagined. This approach, which has not been fully acknowledged by art historians nor developed by dress historians, deepens our understanding of Rembrandt's expression as well as the cultural and historical context of the Dutch seventeenth century. *De Winkel* proves the merits of the approach here with her close readings of Rembrandt's paintings and the contemporaneous connotations of the clothes he depicted. She demonstrates convincingly that clothes do much more than help date the paintings; they are instead integral to the program of representation. No longer ancillary to art history, dress and costume here receive their full due in this study, leaving us with not only a better understanding of Rembrandt but of his wider world as well.

"Follow the entire painting career of Rembrandt, one of the greatest painters and printmakers in European art history and the most important in Dutch history. This is the story about one man's artistic vocation and the work it demands, about life and death, love and bereavement, fame and loss. This graphic novel aims at authenticity, and where there is an absence of facts, the author has drawn inspiration from the wealth of the anecdotes about Rembrandt's life. This graphic novel is the result of the collaborative enterprise between the author, Typex, The Netherlands foundation for Visual Arts, Design and Architecture and the Rijk museum, home of the world's largest and most important Rembrandt collections."--

The Dutch Golden Age spawned some of history's greatest artists and artisans, but few can boast of the genius of Rembrandt. Commemorating 350 years of unparalleled legacy, this XXL-sized monograph gathers the artist's 330 paintings in exquisite reproductions and details that reveal how, in all their forms, Rembrandt's painted works are built of...

Rembrandt: The Painter Thinking Univ of California Press

2019 marks the 350th anniversary of Rembrandt's death. The Dresden Kupferstich-Kabinett, which possesses one of the most important collections of Rembrandt's drawings and prints in the world, will celebrate Rembrandt as artist, printmaker and draughtsman, casting fresh light on this innovative 'artists' artist', who continues to inspire and engage.

Rembrandt's paintings have been admired throughout centuries because of their artistic freedom. But Rembrandt was also a craftsman whose painting technique was rooted 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*

This deluxe hardcover edition features drawings by the Dutch master from the collections of more than 20 European and American museums. Beautifully produced in a generous format on high-quality paper, this volume spans the artist's prolific career and includes superb examples of landscapes, biblical vignettes, figure studies, animal sketches, and portraits.

Rembrandt: a study of the artist, his life and context, with 500 images, and a gallery showing 300 of his most iconic paintings.

Rembrandt is indisputably the greatest artist of the seventeenth century, and many would say the greatest artist of all time. His mastery of composition, paint, and line—he was a

superlative etcher—over a lifetime—his work has rarely been emulated, let alone surpassed. At a time when other artists specialized, his themes covered history, pastoral and Biblical scenes, group paintings, and most celebrated of all, portraits. Although excruciatingly little is known about Rembrandt's personal thoughts and musings—he had no contemporary biographer and left no letters or diary—he did leave over 90 authenticated self-portraits, which offer the details of his outward appearance as he progressed from a young adult to an elderly man. For the majority of his life, Rembrandt enjoyed success and wealth as he catered to the artistic proclivities of the wealthy Dutch merchants in Amsterdam, but personal and financial tragedy dogged him as well. Forced to declare bankruptcy a decade before he died, he continued painting to pay the bills, creating some of his most noteworthy works of art in the process.

In a serene, sensuous style of writing and through a compelling narrative of great psychological depth, Rembrandt's *Whore* does for the Dutch Master what Tracy Chevalier's *Girl with a Pearl Earring* did for Vermeer. Immortalised in many of his greatest works of portraiture, Hendrickje Stoffels was Rembrandt's common law wife – and it is through her eyes that we are plunged into the midst of both a passionate affair and a turbulent era of Dutch history. First a servant, then his lover and confidante, Hendrickje fills the void in Rembrandt's life after the death of his wife and two of their children. But whilst they celebrate beauty, truth and art, Hendrickje is fated to discover the hypocrisy and fickleness of Amsterdam society, which ostracises her and precipitates Rembrandt's final collapse.

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.

Two volumes of various drawings by the artist plus comments that show his range of emotions as put forth in his works

Two families, one terrible secret, and a painting to die for . . . Glastonbury, an art restorer, has been brutally murdered, and the newly discovered Rembrandt he was working on has disappeared. For spy turned art restorer Gabriel Allon, it has been six months since his final showdown with the murderous Russian oligarch and arms dealer Ivan Kharkov. He has severed his ties with the Office with only one thing in mind: recovery. But this unspeakable act of violence once again draws Allon into a world of danger he thought he had left behind for ever. Allon is persuaded to use his unique skills to trace the painting and those responsible for the crimes. As he investigates, he discovers there are terrible secrets connected to the painting, and terrible men behind them. Before he is done, he will have undertaken a journey through some of the twentieth century's darkest history - and come face to face with some of the same darkness within himself.

Rembrandt's Light brings together 35 carefully selected paintings that focus on Rembrandt's mastery of light and visual storytelling, concentrating on his greatest years from 1639-1658, when he lived in his ideal house at Breestraat in the heart of Amsterdam (today the Museum Het Rembrandthuis). Its striking, light-infused studio was the site for the creation of Rembrandt's most exceptional paintings, prints and drawings including 'The Denial of St Peter' and 'The Artist's Studio'. Arranged thematically the book will trace Rembrandt's innovation: from evoking a meditative mood, to lighting people, to creating impact and drama. Highlights will include three of Rembrandt's most famous images of women: 'A Woman Bathing in a Stream', 'A Woman in Bed' and the inimitable 'Girl at a Window'. Published to coincide with an exhibition at Dulwich Picture Gallery in 2019 with celebrations taking place throughout Europe to mark 350 years since the artist's death (1669), this publication aims to refresh the way we look at works by this incomparable Dutch Master.

No other 17th-century artist played the self-portrait game as extravagantly as the Dutchman Rembrandt. Spanning from his youth until just a year prior to his death, this unprecedented collection gathers the entirety of Rembrandt's self-portraiture in impeccable reproductions. The works are an intimate glimpse into the artist's lifelong self-...

A profile of the Dutch artist discusses his paintings and provides critical insights into his artistic vision

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