**SEMINAR PROGRAMME with journal assignments**

## Semester 1

**Introduction**

## 6 March *Rembrandt’s Self-Portraits*

 1st hour Lecture

##  2nd hour Informal student presentations on self-portraits

READ: Westermann Read Westermann, *A Worldly Art*. FINE ARTS 709.43 W527 (1 on SHORT LOAN, 2 available on shelves).

**Rembrandt and His Milieu**

## 13 March *Art and Life in the Young Dutch Republic*

 READ: Westermann, *Rembrandt* (1 on SHORT LOAN).

20 March *Art and Life in the Young Dutch Republic II*

27 March *Rembrandt and Amsterdam*

**DUE:** Critical reading of S.A.C. Dudok van Heel, ‘Rembrandt van Rijn (1606-1669): A Changing Portrait of the Artist’, *Rembrandt: The Master and His Workshop*, pp.50-67. SHORT LOAN 759 R38sa

and Schama, *The Embarrassment of Riches*, pp.3-125. SHORT LOAN 709.43 S299 & GENERAL 949.204 S29e

# Biographies of the Artist: Sifting Fact from Fiction

3 April *Imagining Rembrandt’s Life: Alexander Korda’s film, Rembrandt, starring Charles Laughton (1636)*

### READ: Strauss and Van der Meulen, *The Rembrandt Documents*. This is a very substantial text, so read the documents through p.65 and read a selection from other periods. Consider how such documents help to define an image of Rembrandt’s life. SHORT LOAN 759 R38st

10 April *The After-Life of Rembrandt’s Life*

**DUE:** Critical reading of Amy Golahny, ‘The Use and Misuse of Rembrandt: An Overview of Popular Reception’, *Dutch Crossing* 25, nr.2: Winter 2001, pp.305-322

and Benjamin Binstock, ‘ The Ruins of Rembrandt’, *Dutch Crossing* 25, nr.2: Winter 2001, pp.323-341.

**The *Oeuvre***

1 May *Early Years in Leiden*

READ: *Rembrandt Creates Rembrandt: Art and Ambition in Leiden, 1629-39*, pp.9-82. SHORT LOAN 759 R38whe

## DUE: ESSAY

8 May *Rembrandt and Portraiture of the 1630s and Beyond*

READ: Critical reading of Jap van der Veen, ‘Faces from Life’ in *Rembrandt, A Genius and His Impact*, pp.69-81. SHORT LOAN 709.43 B642

15 May *The 1640s*

22 May *The 1650s*

READ**:** Review Strauss and Van der Meulen, *Rembrandt Documents*, pp.278-590 (covering this period).

29 May *The 1660s*

**Journals due by 4pm on 29 May**

## Semester 2

# Working Materials, Methods and Technique

## 28 July *Rembrandt’s Working Process as a Painter*

**DUE:** Critical reading of Ernst van de Wetering, *Rembrandt, The Painter at Work*. SHORT LOAN 759 R38wet

4 August *Rembrandt as a Draughtsman and Etcher*

READ: Critical reading of Broos, ‘Mr Rembrandt’s Own Hand’, and White, *Rembrandt as an Etcher*, in *Rembrandt, A Genius and His Impact*, pp.322-29 and pp.382-89. Be sure to peruse the catalogue entries as well. SHORT LOAN 709.43 B642

# Rembrandt’s Studio

## 11 August *Rembrandt’s Studio*

READ: Critical reading of Josua Bruyn, ‘Rembrandt’s workshop—function and production’, *The Master and His Workshop*, pp.68-89. SHORT LOAN 759 R38sa

and review contents of Rembrandt’s Studio in *Rembrandt Documents*, 1656/2, pp.348-88.

## 18 August *Rembrandt’s Models*

**DUE:** Critical reading of Alpers, *Rembrandt’s Enterprise: The Studio and the Market*. SHORT LOAN 759 R38al

## The Rembrandt Research Project and Questions of

# Authorship

## 25 August *The Methodology of the Rembrandt Research Project*

**DUE:** Critical reading of Catherine B. Scallen, *Rembrandt, Reputation and the Practice of Connoisseurship*.

1 September*Case Studies in Rembrandt Connoisseurship*

READ: Critical reading of Anthony Bailey, *Responses to Rembrandt: Who Painted the Polish Rider? A Controversy Considered*. SHORT LOAN 759 R38bai

**Rembrandt’s Legacy: Criticism of the Artist from the 17th Century to the Present**

## 22 September *Rembrandt’s Critics*

 **DUE:** Critical reading of Seymour Slive, *Rembrandt and His*

*Critics, 1630-1730*. SHORT LOAN 759 R38s

## 29 September *Rembrandt’s Critics II*

READ: Critical reading of Ernst van de Wetering, ‘The Miracle of Our Age: Rembrandt through the Eyes of His Contemporaries’, in *Rembrandt: A Genius and His Impact*, pp.58-68. SHORT LOAN 709.43 B642

and Albert Blankert, ‘Looking at Rembrandt’, in *Rembrandt, A Genius and His Impact*, pp.32-57.

# Seminar Presentations

## 6 October

13 October

20 October

**Conclusion**

27 October

## Final journals due by 4pm on Friday, 27 October. Please note that ALL coursework in ALL Honours papers is due by Friday, 27 October.