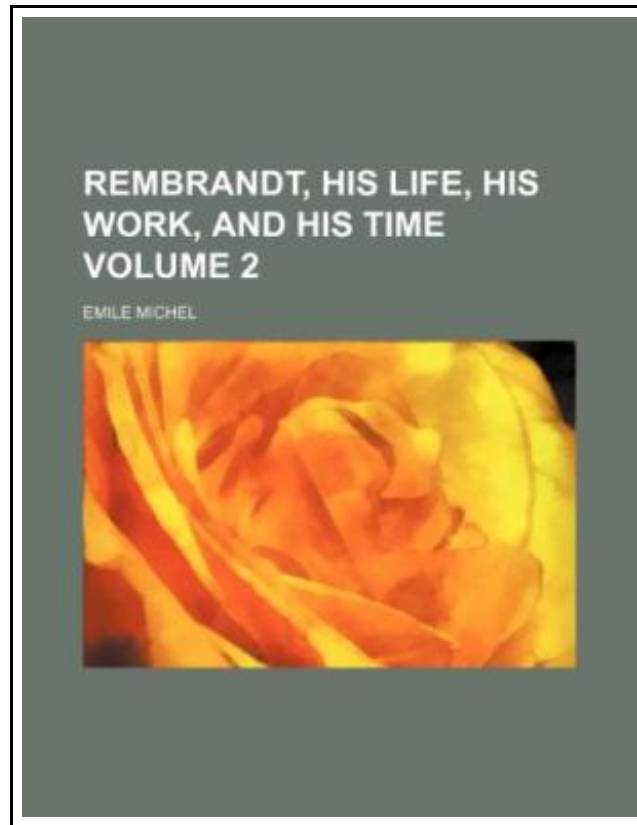


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Rarebooksclub.com, United States, 2012. Paperback. Book Condition: New. 246 x 189 mm. Language: English . Brand New Book ***** Print on Demand *****.This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1894 edition. Excerpt: .them in all their infinitude, with no abatement of the general unity, with no forgetfulness of the final effect. Consider the long-sustained effort of an undertaking so minute and laborious as the Hundred Guilder Piece. Rembrandt was condemned to expiate the abuse of his powers by a period of enforced idleness. So, at least, we interpret the absence of any work by him from 1662 to 1664. His etchings, which had gradually declined in number, cease entirely from 1661 onwards. For some time before they were marked by an increasing hastiness and loss of delicacy. The life-studies and landscapes also come to an abrupt end, together with those etchings and landscapes in which he had taken so great a delight. When at last Rembrandt was able to resume his painting, his style had undergone a marked change. He was no longer able to attack complex subjects, which necessitated study and preparation. He now confined himself in general to one or two figures of large size, which he was content to sketch broadly on his canvas. All unnecessary details were dispensed with; he limited himself to the essentials of expression, on which he concentrated all his powers. In time his harmonies become less intricate, his effects less subtle, his palette less varied; but he shows an increasing predilection for depth and richness in the few colours to which he restricts himself. The violets disappear, and their place is taken by vermilions, blended with brilliant yellows and...



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