



Rembrandts Drawings Etchings For The B

Seymour Slive



Rembrandts Drawings Etchings For The B:

The Rembrandt Drawings and Etchings John Charles Van Dyke, 1927 A Corpus of Rembrandt Paintings IV Ernst van de Wetering, 2010-07-19 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 **A Corpus of Rembrandt Paintings** J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, 2013-05-14 Since the second half of the last century art historians realizing that the image of Rembrandt s work had become blurred with time have attempted to redefine the artist s significance both as a source of inspiration to other artists and as a great artist in his own right In order to carry on the work started by previous generations a group of leading Dutch art historians from the university and museum world joined forces in the late 1960s in order to study afresh the paintings usually ascribed to the artist The researchers came together in the Rembrandt Research Project which was established to provide the art world with a new standard reference work which would serve the community of art historians for the nearby and long future They examined the originals of all works attributed to Rembrandt taking full advantage of today s sophisticated techniques including radiography neutron activation autoradiography dendrochronology and paint sample analysis thereby gaining valuable insight into the genesis and condition of the paintings The result of this meticulous research is laid down chronologically in the following Volumes A Corpus of Rembrandt Paintings Volume I which deals with works from Rembrandt s early years in Leiden 1629 1631 published in 1982 THIS VOLUME A Corpus of Rembrandt Paintings Volume II covering his first years in Amsterdam 1631 1634 published in 1986 A Corpus of Rembrandt Paintings Volume III goes into his later years of reputation 1635 1642 published in 1990 Each Volume consists of a number of Introductory Chapters as well as the full Catalogue of all paintings from the given time period attributed to Rembrandt In this catalogue each painting is discussed

and examined in a detailed way comprising a descriptive an interpretative and a documentary section For the authenticity evaluation of the paintings threedifferent categories are used to divide the works in A Paintings by Rembrandt B Paintings of which Rembrandt s authorship cannot be positively either accepted or rejected and C Paintings of which Rembrandt s authorship cannot be accepted This volume Volume II contains 900 pages starting of with five introductory chapters and discussing 101 paintings In clear and accessible explanatory text all 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

Guide to an Exhibition of Drawings and Etchings by Rembrandt and Etchings by Other Masters in the British Museum British Museum. Department of Prints and Drawings, Sidney Colvin, 1899

The Etchings of Rembrandt Philip Gilbert Hamerton, 1905

Catalogue of the Loan Exhibition of Drawings & Etchings by Rembrandt from the J. Pierpont Morgan Collections John Pierpont Morgan, 1920

Rembrandt's Etchings: The text Arthur Mayger Hind, 1912

The Complete Etchings of Rembrandt Rembrandt, 2018-11-21 Rembrandt is revered not only as a painter but as a supreme master of drawing and etching as well His work in etching spanned most of his career and embraced the wide range of subjects he pursued in his painting portraits landscapes biblical scenes pictures with allegorical and mythological themes and more This comprehensive collection contains Rembrandt s complete etchings over 300 works most of them shown in their original size They have been reproduced directly from a rare collection famed for its pristine condition fresh clean impressions rich contrasts and brilliant printing Among the etchings included are Self portrait drawing at a window 1648 Abraham s sacrifice 1655 Christ preaching The hundred guilder print ca 1643 49 Christ crucified between the two thieves The three crosses 1653 The return of the prodigal son 1636 The three trees 1643 Faust ca 1652 Jan Six 1647 The great Jewish bride 1635 The strolling musicians ca 1635 The etchings are reproduced from the originals themselves rather than from reduced photographs which can depart significantly in quality from the originals This handsome volume is filled with information critical to fully appreciating the extraordinary images it contains Detailed captions point out features of special interest and provide vital information such as title signature date collection Bartsch number state of impression reproduced and total number of states Also included are a chronology of Rembrandt s life and etchings a discussion of the technique of etching in his time and an excellent bibliography Art lovers scholars students of etching and anyone with an interest in Rembrandt and his work will find in this beautiful book a rare and exciting visual experience

Rembrandt Drawings Seymour Slive, 2019-09-17 Seymour Slive who should be considered the dean of scholars of 17th century Dutch art brings a lifetime of study and erudition to Rembrandt Drawings You would have to go a long way to find a better guide than Mr Slive Wall Street Journal Written by renowned Rembrandt scholar Seymour Slive this gorgeous volume explores the artist s extraordinary achievements as a draftsman by examining more than 150 of his drawings Reproduced in color these works are accompanied by etchings and paintings by Rembrandt and others including Leonardo and Raphael Unlike other publications of Rembrandt

s drawings here they are arranged thematically which makes his genius abundantly clear Individual chapters focus on self portraits portraits of family members and friends the lives of women and children nudes copies model and study sheets animals landscapes and buildings religious and mythological subjects historical subjects and genre scenes Slive discusses possible doubtful attributions which account for the considerable reduction from earlier times in the number of drawings now ascribed to the master

A Corpus of Rembrandt Paintings V Ernst van de Wetering, 2013-12-12 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. Palmer's Index to "The Times" Newspaper, 1912

Rembrandt (Third) (World of Art) Christopher White, 2022-07-19. This intelligently revised volume on the life and work of Rembrandt offers detailed insight into the artist from an authority on the subject. Rembrandt is among the few old masters to retain universal appeal among art lovers today. His striking self-portraits and scenes are on view at museums around the world yet he remains an elusive enigmatic figure. In Rembrandt distinguished art historian Christopher White carefully considers Rembrandt's history to build a sensitive and thorough account of the artist's life and work. White describes the radiant happiness of Rembrandt's marriage tragically cut short by the death of his wife and discusses the catastrophe of his bankruptcy. Digging deeper, White also explores the psychological factors that may have awakened Rembrandt's sudden interest in landscape and examines the artist's final decade when he retreated into the private world of his imagination. This comprehensive introduction is revised and updated to include recent scholarship and features an expanded bibliography. In this stunning new edition, Rembrandt's artworks are now faithfully reproduced in color throughout. **Hercules Segers** E. Haverkamp Begemann, 2013-12-21 The Biblical

Rembrandt John I. Durham, 2004. 1 To begin with 2 Human painter of the human condition 3 Rembrandt's Bible 4 Rembrandt's pictures 5 Rembrandt's meaning 6 Rembrandt's faith 7 Rembrandt's diary 8 To end with Rembrandt/not Rembrandt in the Metropolitan Museum of Art: Paintings, drawings, and prints: art-historical perspectives Hubertus von Sonnenburg, Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 1995 **Catalogue of Drawings by Dutch**

and Flemish Artists Preserved in the Department of Prints and Drawings in the British Museum British Museum.

Department of Prints and Drawings, Arthur Mayger Hind, Arthur Ewart Popham, 1915 *Rembrandt and His Critics*

1630-1730 Seymour Slive, 2013-03-09 My greatest debt in the writing of this book is to my teacher Dr Ulrich Middeldorf who taught me the methodology of research in art history and who guided my studies of art theory and criticism This study which in an earlier form was accepted as a doctoral dissertation by the University of Chicago was begun under Dr Middeldorf's guidance and during all stages of its preparation I benefited from his invaluable suggestions and criticism A United States Government Grant enabled me to complete my researches on Rembrandt in the Netherlands where I studied at the Rijksuniversiteit te Utrecht with Dr J G van Gelder who was particularly generous with his knowledge and time He read the manuscript and proofs and offered numerous suggestions and additions which have been of great benefit to me Special acknowledgement is made to the Kunsthistorisch Instituut der Rijksuniversiteit te Utrecht for generously finding a place for this study in the Utrechtse Bijdragen tot de Kunstgeschiedenis I am also much indebted to Dr H Schulte Nordholt of the Kunsthistorisch Instituut for his valuable advice and his help in seeing the book through the press **Prints and**

Printmaking Antony Griffiths, 1996 Introductory text that touches on the basics of various printmaking techniques and briefly describes the history of each Rembrandt — Studies in his Varied Approaches to Italian Art Amy

Golahny, 2020-07-20 Rembrandt Studies in his Varied Approaches to Italian Art explores his engagement with imagery by Italian masters His references fall into three categories pragmatic adaptations critical commentary and conceptual rivalry These are not mutually exclusive but provide a strategy for discussion This study also discusses Dutch artists' attitudes toward traveling south surveys contemporary literature praising and or criticizing Rembrandt and examines his art collection and how he used it It includes an examination of the vocabulary used by Italians to describe Rembrandt's art with a focus on the patron Don Antonio Ruffo and closes by considering the reception of his works by Italian artists **Rembrandt in the**

Mauritshuis A B de Vries, 2025-02-03

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