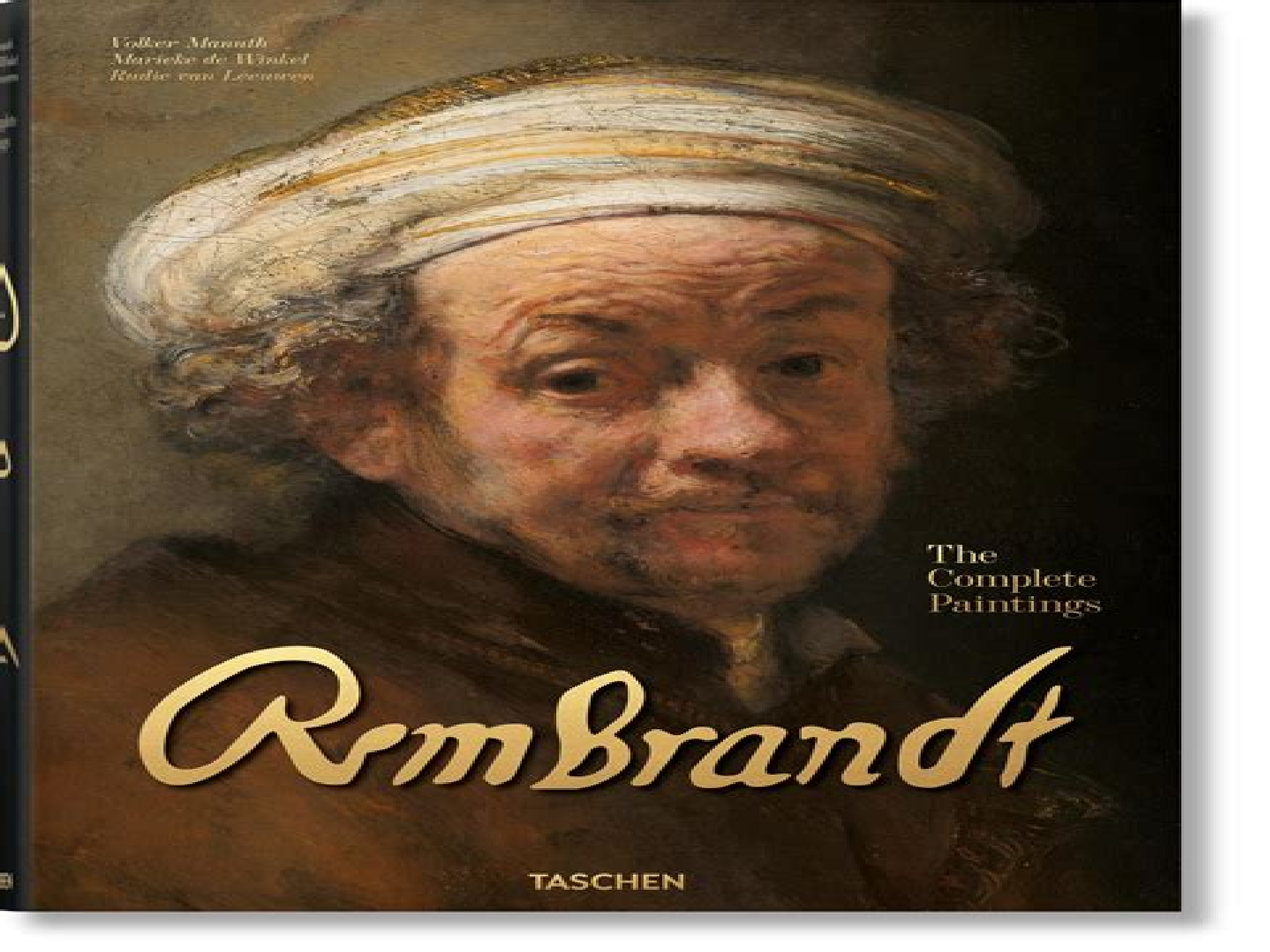




*Volker Mannath
Marieke de Winkel
Rudie van Leeuwen*

The
Complete
Paintings

Rembrandt

TASCHEN

Rembrandt The Complete Edition Of The Paintings

Abraham Bredius



Rembrandt The Complete Edition Of The Paintings:

Rembrandt Rembrandt, A. Bredius, 1971 Rembrandt, the Complete Edition of the Paintings Rembrandt, 1973

Rembrandt A. Bredius, 1969 **Rembrandt** Abraham Bredius, 1935 A Corpus of Rembrandt Paintings VI Ernst van

de Wetering, 2014-11-11 A revised survey of Rembrandt's complete painted oeuvre The question of which 17th century paintings in Rembrandt's style were actually painted by Rembrandt himself had already become an issue during his lifetime It is an issue that is still hotly disputed among art historians today The problem arose because Rembrandt had numerous pupils who learned the art of painting by imitating their master or by assisting him with his work as a portrait painter He also left pieces unfinished to be completed by others The question is how to determine which works were from Rembrandt's own hand Can we for example define the criteria of quality that would allow us to distinguish the master's work from that of his followers Do we yet have methods of investigation that would deliver objective evidence of authenticity To what extent do research techniques used in the physical sciences help Or are we after all still dependent on the subjective expert eye of the connoisseur The book provides answers to these questions Prof Ernst van de Wetering the author of our forthcoming book which deals with these questions has been closely involved in all aspects of this research since 1968 the year the renowned Rembrandt Research Project RRP was founded In particular he played an important role in developing new criteria for authentication Van de Wetering was also witness to the way the often overly zealous tendency to doubt the authenticity of Rembrandt's paintings got out of hand In this book he re attributes to the master a substantial number of unjustly rejected Rembrandts He also was closely involved in the re discovery of a considerable number of lost or completely unknown works by Rembrandt The verdicts of earlier specialists including the majority of members of the original RRP up to 1989 were based on connoisseurship the self confidence in one's ability to recognise a specific artist's style and hand Over the years Van de Wetering has carried out seminal research into 17th century studio practice and ideas about art current in Rembrandt's time In this book he demonstrates the fallibility of traditional connoisseurship especially in the case of Rembrandt who was par excellence a searching artist The methodological implications of this critical view are discussed in an introductory chapter which relates the history of the developments in this turbulent field of research Van de Wetering's account of his own involvement in it makes this book a lively and sometimes unexpectedly personal account The catalogue section presents a chronologically ordered survey of Rembrandt's entire painted oeuvre of 336 paintings richly illustrated and annotated For all the paintings re attributed in this book extensive commentaries have been included that provide a multi faceted new insight into Rembrandt's world and the world of art historical research Rembrandt's Paintings Revisited is the concluding sixth volume of A Corpus of Rembrandt Paintings Volumes I V 1982 1986 1989 2005 2010 It can also be read as a revisionary critique of the first three Volumes published by the old RRP team up till 1989 and of Gerson's influential survey of Rembrandt's painted oeuvre of 1968 69 At the same time the book is designed as an independent overview that can be used on the basis

that anyone seeking more detailed information will be referred to the five previous digital versions of the Volumes and the detailed catalogues published in the meantime by the various museums with collections of Rembrandt paintings This work of art history and art research should belong in the library of every serious art historical institute university or museum 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

REMBRANDT: THE COMPLETE EDITION OF THE PAINTINGS; REV. BY G. GERSON., 1969 **Drawings by Rembrandt and His Pupils** Rembrandt Harmenszoon van Rijn, Holm Bevers, 2009 Rembrandt was the most famous painter of the Dutch Golden Age and the opportunity to work in his studio attracted young artists for nearly four decades until the artist's death in 1669 This catalogue explores the workings of Rembrandt's studio in the form of drawings made by the master himself and fifteen of his pupils Rembrandt and his students would often depict the same subject matter as an exercise and make drawings of the same nude models In his later years Rembrandt also made sketching trips outside Amsterdam to create his innovative landscapes of the Dutch countryside His students followed this example sometimes depicting the same sites Organized chronologically Drawings by Rembrandt and His Pupils Telling the Difference is a groundbreaking study that presents more than forty works by Rembrandt and related works by his pupils It explores the scholarship of recent decades that has brought new and more systematic criteria to bear on determining the authenticity of Rembrandt drawings and defines the styles of his pupils and followers with ever greater precision In so doing this volume demystifies the sometimes baffling exercise known as connoisseurship and seeks to re-enact the daily practices that Rembrandt used to teach his students and bring them to artistic maturity This is an essential book for anyone interested in the Dutch Golden Age or the lives and careers of Rembrandt and the artists in his immediate circle A major exhibition of these drawings will be on view at the J Paul Getty Museum from December 8 2009 to February 28 2010

Book Jacket **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 **The Ashgate Research Companion to Dutch Art of the Seventeenth Century** Wayne Franits,2017-07-05

Despite the tremendous number of studies produced annually in the field of Dutch art over the last 30 years or so and the strong contemporary market for works by Dutch masters of the period as well as the public's ongoing fascination with some of its most beloved painters until now there has been no comprehensive study assessing the state of research in the field As the first study of its kind this book is a useful resource for scholars and advanced students of seventeenth century Dutch art and also serves as a springboard for further research Its 19 chapters divided into three sections and written by a team of internationally renowned art historians address a wide variety of topics ranging from those that might be considered traditional to others that have only drawn scholarly attention comparatively recently **REMBRANDT: the complete edition of the paintings by A. Bredius** A. Bredius,Horst Gerson,1969 **Rembrandt's Enterprise** Svetlana Alpers,1990

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 Finkelstein M Ln Cincinnati Copyright 1988 Reed Business Information Inc From Library Journal **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 **Rembrandt's Religious Prints** Charles M. Rosenberg,2017-09-11 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 Smit 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, **Rembrandt**, 1969, **The Authentication of Rembrandt's Titus F 1655**. James R. Garcia, 2010-09. James R. Garcia was born and raised in Rocky Ford, Colorado. Went to High School and then went into the Marine Corps for four 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, Reputation, and the Practice of Connoisseurship** Catherine B. Scallen, 2004 Annotation Elizabeth A Kaye specializes in communications as part of her coaching and consulting practice She has edited Requirements for Certification since the 2000 01 edition **Art Journal** ,1960 **Dutch and Flemish Paintings from the Hermitage** Gosudarstvennyiĭ Ėrmitazh (Russia),1988 Catalog of an exhibition held at the Metropolitan Museum of Art from March 26 1988 to June 5 1988 and at the Art Institute of Chicago from Jul 9 1988 to Sept 18 1988 Includes bibliographical references p 125 134 *Dutch Paintings in the Metropolitan Museum of Art* Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.),2007 Presents a catalog that surveys the Dutch paintings found in the Metropolitan Museum of Art

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