



Rembrandt And His Century Dutch Drawings Of The Seventeenth Century

JA Banks



Rembrandt And His Century Dutch Drawings Of The Seventeenth Century:

Rembrandt and His Century ,1977 **Rembrandt and His Century** Charles Ryskamp,Collection Frits Lugt,Exhibition Rembrandt and his Century,Pierpont Morgan Library,1978 Rembrandt and His Century. Dutch Drawings of the Seventeenth Century From. . . Frits Lugt Jan G.Van Gelder,1977 Rembrandt and His Century Institut néerlandais (Paris, France),1978 **Rembrandt and His Century** ,1977 **Rembrandt and His Century** Carlos van Hasselt,1977
Rembrandt and His Century ,1977 **Rembrandt and His Century** ,1977 **Rembrandt and His Century** ,1977
Rembrandt and His Century Institut néerlandais (Paris, France),1977 *Seventeenth-century Dutch and Flemish Drawings from the Robert Lehman Collection* Metropolitan Museum of Art (New York, N.Y.),George Szabó,1979 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 schilderkonst* 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 and His Century*, 1978 **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. *Dutch Drawings of the Seventeenth Century* J. H. J. Mellaart, 1926 **The Age of Rembrandt** Roland E. Fleischer, Susan Scott Munshower, 1988-01-01 This is a study of seventeenth-century Dutch painting. *Rembrandt and His Century*, 1977 **Rembrandt and His Century** Frits Lugt Collection, 1977 *Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Art* Michael Zell, 2021-06-29 This book

offers a new perspective on the art of the Dutch Golden Age by exploring the interaction between the gift's symbolic economy of reciprocity and obligation and the artistic culture of early modern Holland. Gifts of art were pervasive in seventeenth-century Europe and many Dutch artists like their counterparts elsewhere embraced gift giving to cultivate relations with patrons, art lovers, and other members of their social networks. Rembrandt also created distinctive works to function within a context of gift exchange and both Rembrandt and Vermeer engaged the ethics of the gift to identify their creative labor as motivated by what contemporaries called a love of art, not materialistic gain. In the merchant republic's vibrant market for art, networks of gift relations and the anti-economic rhetoric of the gift mingled with the growing dimension of commerce, revealing a unique chapter in the interconnected history of gift giving and art making.

Rembrandt and His Century, Dutch Drawings of the Seventeenth Century, from the Collection of Frits Lugt, Institut Néerlandais, Paris, 1978

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