



REMBRANDT
his Teachers and his Pupils

Rembrandt And His Pupils

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Rembrandt And His Pupils:

Drawings by Rembrandt and His Pupils Rembrandt Harmenszoon van Rijn, Holm Bevers, 2009 This catalogue explores the workings of Rembrandt's studio in the form of drawings made by the master himself and fifteen of his pupils **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 and His Pupils North Carolina Museum of Art, Wilhelm Reinhold Valentiner, 1956 **Rembrandt and His Pupils**, 1956 **The Impact of a Genius** Albert Blankert, Groninger Museum, 1983 Catalogus van een in 1983 gehouden tentoonstelling in het Groninger Museum over het werk van Rembrandt en vooral dat van zijn leerlingen en navolgers in de 17e eeuw Drawings by Rembrandt and His Pupils, 2009 Rembrandt and His Pupils Montreal Museum of Fine Arts (MONTREAL), 1969 Rembrandt and the Female Nude Eric Jan Sluijter, Rembrandt Harmenszoon van Rijn, 2006 Rembrandt's extraordinary paintings of female nudes Andromeda Susanna Diana and her Nymphs Dana Bathsheba as well as his etchings of nude women have fascinated many generations of art lovers and art historians But they also elicited vehement criticism when first shown described as against the grain anticlassical even ugly and unpleasant However Rembrandt chose conventional subjects kept close to time honored pictorial schemes and was well aware of the high prestige accorded to the depiction of the naked female body Why then do these works deviate so radically from the depictions of nude women by other artists To answer this question Eric Jan Sluijter in Rembrandt and the Female Nude examines Rembrandt's paintings and etchings against the background of established pictorial traditions in the Netherlands and Italy Exploring Rembrandt's intense dialogue with the works of predecessors and peers Sluijter demonstrates that more than any other artist Rembrandt

set out to incite the greatest possible empathy in the viewer an approach that had far reaching consequences for the moral and erotic implications of the subjects Rembrandt chose to depict In this richly illustrated study Sluiter presents an innovative approach to Rembrandt's views on the art of painting his attitude towards antiquity and Italian art of the Renaissance his sustained rivalry with the works of other artists his handling of the moral and erotic issues inherent in subjects with female nudes and the nature of his artistic choices Rembrandt and the Inspiration of India Stephanie Schrader, 2018-03-20 This sumptuously illustrated volume examines the impact of Indian art and culture on Rembrandt 1606-1669 in the late 1650s By pairing Rembrandt's twenty-two extant drawings of Shah Jahan Jahangir Dara Shikoh and other Mughal courtiers with Mughal paintings of similar compositions the book critiques the prevailing notion that Rembrandt brought life to the static Mughal art Written by scholars of both Dutch and Indian art the essays in this volume instead demonstrate how Rembrandt's contact with Mughal painting inspired him to draw in an entirely new refined style on Asian paper an approach that was shaped by the Dutch trade in Asia and prompted by the curiosity of a foreign culture Seen in this light Rembrandt's engagement with India enriches our understanding of collecting in seventeenth-century Amsterdam the Dutch global economy and Rembrandt's artistic self-fashioning A close examination of the Mughal imperial workshop provides new insights into how Indian paintings came to Europe as well as how Dutch prints were incorporated into Mughal compositions **Rembrandt and His School** John Charles Van Dyke, 1923 Rembrandt and his pupils, 1956

Rembrandt's Late Pupils David Albert De Witt, Leonore van Sloten, Jaap van der Veen, 2015 Many compositional sketches show Rembrandt's distinctive method for training pupils and his own imagination Genre and landscape drawings demonstrate how the pupils studied a range of specialist themes and techniques to achieve comprehensive mastery Finished paintings some still produced in Rembrandt's studio reveal their instruction under Rembrandt but also their individual responses to his model His instructions drew aspiring young painters such as Nicolaes Maes Willem Drost Abraham van Dijck and Jacobus Leveck They came for the second phase of their training to become independent masters They saw Rembrandt as a comprehensive teacher and not only imitated his virtuoso brush work but also followed his instruction in a wide range of subject matter from historical narrative to landscape AUTHOR Leonore Van Sloten is a curator at the Rembrandt House Museum David De Witt is chief curator of the museum Jaap van der Veen is the research curator **SELLING POINTS** Discover Rembrandt as a teacher and the works of his pupils Published to accompany an exhibition at the Rembrandt House Amsterdam 50 colour 30 b/w *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.

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/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 **Drawings of Rembrandt** Seymour Slive, 1965 *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: A Life Charles L. Mee Jr.,2016-10-24 Until now he has remained a mystery leaving only a few sentences the letters of his bankruptcy a mistress s notarized complaint and the most glorious compassionate paintings ever to astonish the eye The first pure biography of this enigmatic legend is a fascinating detective story in which clue by clue the man himself emerges Charles Mee historian and playwright renders a finely textured portrait of the artist against a richly described background of seventeenth century life He captures the human Rembrandt the ordinary man and unexpected genius We see the youthful arrogant poseur son of a small town miller seeking a life of art amid the cosmopolitan bustle of Amsterdam We see the outsider struggling to rise without patron or court commissions failing as an entrepreneur while immortalizing simple people in works of haunting complexity We see the inspired moments behind masterworks like The Anatomy Lesson and Nightwatch and all the conflicting guises of their creator bohemian and aspiring bourgeois husband and lover honored genius penurious vagabond and finally the essential dichotomy the egocentric master who despite his intense self absorption captured the diversity of humanity with extraordinary empathy sensitivity and grace Rembrandt and His Circle Michiel C. Plomp,2006 Treasured throughout Europe since the seventeenth century Dutch artist Rembrandt van Rijns prints were objects of esteem during his lifetime 1606-1669 Artists writers and collectors at the time admired Rembrandt s work and already in 1641 when the artist was in his

mid thirties he was praised in a German publication as one of the most noteworthy printmakers of the era In 1995 The Metropolitan Museum of Art presented Rembrandt Not Rembrandt an exhibition that displayed the artists paintings drawings and prints but concentrated on his connoisseurship Although much of the information contained in this volume depends heavily on the 1995 exhibition the focus here is different In this manuscript more attention is paid to Rembrandt s pupils and to other artists from his immediate circle In part because of his fame Rembrandt was a sought after teacher The exact number of his pupils is unknown but may have numbered about forty or fifty Some of them such as Ferdinand Bol Govaert Flinck and Nicolaes Maes would become important artists in their own right The pupils closely imitated Rembrandt s style and technique creating works that are sometimes hard to distinguish from those of the master Apart from their beauty and sheer quality the pupils works on paper have undergone serious investigation only in recent decades resulting in quite a number of repercussions and changes of attribution in the master s oeuvre a process that continues today This volume and the exhibition it accompanies celebrate Rembrandt s 400th birthday The Metropolitan Museum of Art web site

Rembrandt and His Pupils Ernst van de Wetering, Svetlana Alpers, 1993

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