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Rembrandt Paintings Drawings Etchings

Richard Verdi



Rembrandt Paintings Drawings Etchings:

Handlist of Works by Rembrandt Rembrandt Harmenszoon van Rijn, 1918 **Rembrandt-paintings. drawings, etchings** Ludwig Goldscheider, 1964 *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 Rembrandt Harmenszoon van Rijn, Ludwig Goldscheider, 1960. An introduction to his work both graphic and painted. Text consists primarily of the three earliest biographies of Rembrandt. 128 plates. 35 in color.

Rembrandt Jaco Rutgers, Timothy J. Standring, 2018-10-23. A compelling reconsideration of Rembrandt's printed oeuvre based on new research into the artist's life and work. As a pioneering printmaker Rembrandt van Rijn 1606-1669 stood apart from his contemporaries thanks to his innovative approach to composition and his skillful rendering of space and light. He worked with the medium as a vehicle for artistic expression and experimentation causing many to proclaim him the greatest etcher of all time. Moreover the dissemination of the artist's prints outside of the Dutch Republic during his lifetime contributed greatly to establishing Rembrandt's reputation throughout Europe. Sumptuously illustrated with comparative paintings and drawings as well as prints this important volume draws on exciting new scholarship on Rembrandt's etchings. Authors Jaco Rutgers and Timothy J. Standring examine the artist's prints from many angles. They reveal how Rembrandt intentionally varied the states of his etchings, printed them on exotic papers and retouched prints by hand to create rarities for a clientele that valued unique impressions.

Rembrandt Rembrandt Harmenszoon van Rijn, Ludwig Goldscheider, 1960. *Rembrandt: Paintings, Drawings, and Etchings*. Rembrandt Harmenszoon van Rijn, 1967. **Rembrandt Etchings** Rembrandt Harmenszoon van Rijn, 1988-01-01. Portraits, self-portraits, nudes, still lifes, biblical scenes and landscapes that splendidly reveal Rembrandt's unsurpassed etching technique and range of surface tone. **Paintings, Drawings and Etchings [of] (Rembrandt.)** Rembrandt Harmenszoon van Rijn, 1960. Loan Exhibition of Paintings, Drawings and Etchings by Rembrandt and His Circle. Daniel Catton Rich, Art Institute of Chicago, 1935. Rembrandt. Ludwig

Goldscheider,1967 *Rembrandt. the Complete Drawings and Etchings* Erik Hinterding,Peter Schatborn,2019 Rembrandt's drawings display his emotional state with a candor unseen in other works They function as a repository for his unfiltered feelings and perspectives of the world that surrounded him Be it through haunting sketches of his first wife in the grips of a fatal case of tuberculosis simple scenes of street life or studies of elephants and tigers Rembrandt communicates his feverish thirst for images and his ability to represent these through the lens of his immediate emotional state Commemorating the 350th anniversary of the artist's death and published in tandem with an exhibition at the Rijksmuseum of unprecedented scale this stunning XXL monograph is the complete collection of Rembrandt's works on paper Through the 700 drawings brilliantly printed in color for the first time and 313 etchings in pristine reproduction we explore Rembrandt's keen eye deft hand and boundless depth of feeling like never before and above all we witness that he was far more than just a painter

Rembrandt Drawings Seymour Slive,2009 Examines Rembrandt's achievements as a draftsman and surveys more than 150 his drawings grouped into sixteen categories including self portraits nudes copies animals landscapes historical subjects and more *Rembrandt, the Master & His Workshop* Christopher Brown,1991 Because of the world's veneration for Rembrandt and the lack of documentary evidence about his work scholars have vastly overestimated his productivity By the middle of this century more paintings drawings and etchings were attributed to this beloved artist than one man could possibly have created Recently research has been done to establish a body of work that can be securely attributed to Rembrandt and to identify other paintings and drawings previously associated with Rembrandt as the work of artists who studied in his studio Drawing on this research these books on Rembrandt's paintings drawings and etchings provide for the first time a clear picture of the division of work that was done in Rembrandt's workshop **A Corpus of Rembrandt Paintings** J. Bruyn,B. Haak,S.H. Levie,P.J.J. van Thiel,1982-11-30 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 **THIS VOLUME A Corpus of Rembrandt Paintings Volume I** which deals with works from Rembrandt's early years in Leiden 1629 1631 published in 1982 **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 three different 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 I contains 730 pages starting of with four introductory chapters and discussing 93 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 In this volume the first ever works by Rembrandt are discussed also using his etchings as comparison Rembrandt as an Etcher Christopher White,1999 To study Rembrandt s etchings one must do more that read dates and signatures classify subject matter and enumerate states one has to consider the whole man and his unique talent in the context of his life and milieu This book surveys Rembrandt s prints both individually and J150505generally Though an overall pattern in his work can be discovered Rembrandt was essentially an artist of variety and each print at least in his maturity represented a unique experience Rembrandt was one of the first artists to experiment with the media of etching and drypoint submitting his plates to numerous reworkings drawing on impressions varying the inking of his plates and the papers on which he printed Detailed study reveals that in many cases the changes and variations he introduced provide a unique opportunity not afforded by the paintings and drawings of observing the artist at work Enthusiasm for Rembrandt s prints has not been confined to scholars Even during the artist s lifetime and ever since there has hardly been a time when his prints were not sought after collected and cherished somewhere There are numerous catalogues raisonnees as well as catalogues of individual collections and exhibitions but little has been written that sets Rembrandt s prints in the context of his whole life and work This book first published thirty years ago fills that gap surveying Rembrandt s prints thematically and in comparison to his paintings and drawings The new edition which has been considerably revised and expanded to take account of recent research is particularly informative about working methods and the techniques of printmaking **Rembrandt's Themes** Richard Verdi,2014 Rembrandt van Rjin 1606 1669 was among the few celebrated old masters who enjoyed considerable freedom in his choice of subject matter Living and working in the Protestant Netherlands he painted largely for private patrons and the open market selecting his own subjects in the hope of finding buyers This illuminating study explores some of the central themes of Rembrandt s paintings drawings and etchings grand love sin repentance and forgiveness adultery fatherhood and the conflict between the generations as well as mundane and idiosyncratic It demonstrates how Rembrandt s subjects can offer new revelations about this complex artist

Rembrandt [Stech]. V.V. Stech,1966 *Rembrandt?* Lene Bøgh Rønberg,Eva de la Fuente Pedersen,Ernst van de

Wetering, Statens museum for kunst (Denmark), 2006

Rembrandt Elizabeth Ripley, 1955

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