

LANDMARKS IN ART HISTORY

Rembrandt

LIFE AND WORK



Jakob Rosenberg

Rembrandt Life Work

Rembrandt Harmenszoon van Rijn



Rembrandt Life Work:

Rembrandt, Life and Work Jakob Rosenberg, 1980 **Rembrandt** Jakob Rosenberg, 1964 **Rembrandt Landscape Drawings** Rembrandt Harmenszoon van Rijn, 1981-01-01 A supreme master of landscape drawings Rembrandt's extraordinary draftsmanship possessed a vitality and power that few artists ever achieve This excellent volume displays in sharp quality reproductions 60 authentic landscapes chosen from the great facsimile editions Publisher's Note Captions 60 black and white illustrations **Rembrandt: The Painter Thinking** Ernst van de Wetering, 2016-04-18 Throughout his life Rembrandt van Rijn 1606-1669 was considered an exceptional artist by contemporary art lovers In this highly original book Ernst van de Wetering investigates why Rembrandt from a very early age was praised by high placed connoisseurs like Constantijn Huygens It turns out that Rembrandt from his first endeavours in painting on had embarked on a journey past all the foundations of the art of painting which were considered essential in the seventeenth century In his systematic exploration of these foundations Rembrandt achieved mastery in all of them thus becoming the pittore famoso that Count Cosimo de' Medici visited at the end of his life Rembrandt never stopped searching for ever better solutions to the pictorial problems he saw himself confronted with this sometimes led to radical decisions and alterations in his way of working which cannot simply be explained by attributing them to a change in style or a natural development In a quest as rigorous and novel as Rembrandt's Van de Wetering shows us how Rembrandt dealt with the foundations of his art and used them to try and become the best painter the world had ever seen His book sheds new light both on Rembrandt's exceptional accomplishments and on the practice of painting in the Dutch Golden Age at large **The Work of Rembrandt** Adolf Rosenberg, Rembrandt Harmenszoon van Rijn, 1921 Rembrandt and His Works John Burnet, 2022-11-21 In Rembrandt and His Works John Burnet delves into the life and artistic legacy of the Dutch Master Rembrandt van Rijn This meticulously crafted volume offers a profound exploration of Rembrandt's techniques themes and the sociocultural milieu of the Dutch Golden Age illuminating how his artistry transcended mere representation to embody the complexities of human emotion and light Burnet's analytical prose is enriched with vivid descriptions and critical insights making the book not only a work of art criticism but also a narrative that brings historical context to life The text engages with various artworks providing a comprehensive understanding of Rembrandt's contribution to realism in art through a blend of biographical detail and aesthetic analysis John Burnet a distinguished art historian and painter brings a unique perspective shaped by his deep appreciation for the intricacies of visual storytelling His scholarly background and passion for the subject matter provide readers with an insightful commentary that is informed by both historical research and personal reflection making this work a testament to his lifelong engagement with the art of the Dutch Master This book is highly recommended for art enthusiasts scholars and anyone seeking to understand the complexities of Rembrandt's genius Burnet's work serves both as an introduction for the unacquainted and a thoughtful re-evaluation for those already familiar with the artist making Rembrandt

and His Works an essential addition to the library of anyone interested in art history Rembrandt Rembrandt Harmenszoon van Rijn, Stefano Zuffi, 1999 The triumphs and tragedies of Rembrandt's life are reflected in the humanity and emotion of his work Discover the profound storytelling skills of the greatest Dutch master of the 17th century and witness his extraordinary ability to capture the spirit of life in his art *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 1668-69. 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.

Rembrandt Jakob Rosenberg, 1964 **Rembrandt's Eyes** Simon Schama, Rembrandt Harmenszoon van Rijn, 1999. For Rembrandt as for Shakespeare all the world was indeed a stage and he knew in exhaustive detail the tactics of its performance: the strutting and mincing, the wardrobe and the face paint, the full repertoire of gesture and grimace, the flutter of hands and the roll of the eyes, the belly laugh and the half stifled sob. He knew what it looked like to seduce, to intimidate, to wheedle and to console, to strike a pose or preach a sermon, to shake a fist or uncover a breast, how to sin and how to atone, how to commit murder and how to commit suicide. No artist had ever been so fascinated by the fashioning of personae, beginning with his own. No painter ever looked with such unsparing intelligence or such bottomless compassion at our entrances and our exits and the whole rowdy show in between. More than three centuries after his death, Rembrandt remains the most deeply loved of all the great masters of painting, his face so familiar to us from the self-portraits painted at every stage in his life, yet still so mysterious. As with Shakespeare, the facts of his life are hard to come by: the Leiden miller's son who briefly found fame in Amsterdam, whose genius was fitfully recognized by his contemporaries who fell into bankruptcy and died in poverty. So there is probably no other painter whose life has engendered more legends, nor to whom more unlikely pictures have been attributed, a process now undergoing rigorous reversal. *Rembrandt's Eyes*, about which Simon Schama has been thinking for more than twenty years, shows that the true biography of Rembrandt is to be discovered in his pictures. Though a succession of superbly incisive descriptions and interpretations of Rembrandt's paintings threaded into his narrative, he allows us to see Rembrandt's life clearly and to think about it afresh. But this book moves far beyond the bounds of conventional biography or art history. With extraordinary imaginative sympathy, Schama conjures up the world in which Rembrandt moved: its sounds, smells and tastes as well as its politics, the influences on him of the wars of the Protestant United Provinces against Spain, of the extreme Calvinism of his native Leiden, of the demands of patrons and the ambitions of contemporaries, the importance of his beloved Saskia and, after her death, Rembrandt's later forced sale of her grave, so complete was his ruin. Of his mistress Hendrickje Stoffels and, above all, the profound effect on him of the great master of the immediately preceding generation, the Catholic painter from Antwerp, Peter Paul Rubens, the prince of painters and the painter of princes, with whom Rembrandt was obsessed for the first part of his life and whose career was the shaping force that drove Rembrandt to test the farthest reaches of his own originality. *Rembrandt's Eyes* shows us why Rembrandt is such a thrilling painter, so revolutionary in his art, so penetrating of the hearts of those who have looked for three hundred years at his pictures. Above all, Schama's understanding of Rembrandt's mind and the dynamic of his life allows him to re-create

Rembrandt's life on the page Through a combination of scholarship and literary skill Schama allows us to actually see that life through Rembrandt's own eyes In overcoming the paucity of conventional historical evidence it is the most intelligently true biography of Rembrandt that has ever been written and the most dazzling achievement to date of the art historian whose work has been hailed as marvelously rich and eloquent rare imaginative provocative astoundingly learned with verve humor and an unflagging sense of delight that of a master storyteller and a master of history Quotes from the New York Times Book Review Time the New York Times The Independent on Sunday and Nature respectively *Velasquez. Rembrandt. Reynolds. Millet* Edna Henry Lee Turpin, 1906 **Rembrandt** Estelle M. Hurl, 2022-09-16 DigiCat Publishing presents to you this special edition of Rembrandt A Collection of Fifteen Pictures and a Portrait of the Painter with Introduction and Interpretation by Estelle M Hurl DigiCat Publishing considers every written word to be a legacy of humankind Every DigiCat book has been carefully reproduced for republishing in a new modern format The books are available in print as well as ebooks DigiCat hopes you will treat this work with the acknowledgment and passion it deserves as a classic of world literature **Rembrandt's Bankruptcy** Paul Crenshaw, 2006-02-20 Examines the causes circumstances and effects of the 1656 bankruptcy by Rembrandt van Rijn Rembrandt Ernst van de Wetering, 1997 Rembrandt's paintings have been admired throughout centuries because of their artistic freedom But Rembrandt was also a craftsman whose painting technique was rooted the tradition Rembrandt The Painter at Work is the result of a lifelong search for Rembrandt's working methods his intellectual approach to the art of painting and the way in which his studio functioned Ernst van de Wetering demonstrates how this knowledge can be used to tackle questions about authenticity and other art historical issues Approximately 350 illustrations half of which are reproduced in colour make this book into a monumental tribute to one of the world's most important painters The book is if one may be allowed to say such a thing about a serious scholarly work a gripping good read Christopher White The Burlington Magazine This is a very rich book a deeply felt analysis of an artist whom the author knows better than almost any other living scholar Christopher Brown Times Literary Supplement

Rembrandt Patrick Hunt, 2007 Four hundred years after his birth Rembrandt van Rijn 1606 1669 is still celebrated as one of the greatest biblical artists of all time In the early seventeenth century he was acclaimed as a portraitist a master engraver and draftsman a civic painter and a landscape artist only to be nearly abandoned by society later in his life Rembrandt's unparalleled work in his paintings speaks the best about his life and this book is a strong narrative of the story of his life as it reflects in the story of his art The author outlines important facts about Rembrandt's life to the general reader and presents new ideas and observations on his mastery over iconography and human emotions across the breadth of his art work In this riveting book accompanied by beautiful full color photos of some of Rembrandt's most noteworthy works Patrick Hunt provides students and lovers of art history a brief yet insightful sketch on the mysteries that surround the life and work of this genius master painter Patrick Hunt is on the Classics and Archaeology faculty at Stanford University since 1994 He has

authored many articles on art history mythology and archaeology and specifically on Rembrandt's use of mythology and biblical narratives Rembrandt Jakob Rosenberg,1980 Rembrandt's Roughness Nicola Suthor,2018-04-03 Roughness is the sensual quality most often associated with Rembrandt's idiosyncratic style It best defines the specific structure of his painterly textures which subtly capture and engage the imagination of the beholder Rembrandt's Roughness examines how the artist's unconventional technique pushed the possibilities of painting into startling and unexpected realms Drawing on the phenomenological insights of Edmund Husserl as well as firsthand accounts by Rembrandt's contemporaries Nicola Suthor provides invaluable new perspectives on many of the painter's best known masterpieces including The Anatomy Lesson of Dr Deyman The Return of the Prodigal Son and Aristotle with a Bust of Homer She focuses on pictorial phenomena such as the thickness of the paint material the visibility of the colored priming and the dramatizing element of chiaroscuro showing how they constitute Rembrandt's most effective tools for extending the representational limits of painting Suthor explores how Rembrandt developed a visually precise handling of his artistic medium that forced his viewers to confront the paint itself as a source of meaning its challenging complexity expressed in the subtlest stroke of his brush A beautifully illustrated meditation on a painter like no other Rembrandt's Roughness reflects deeply on the intellectual challenge that Rembrandt's unrivaled artistry posed to the art theory of his time and its eminent role in the history of art today

Rembrandt V1: His Life, His Work, and His Time (1894) Emile Michel,2009-08 This scarce antiquarian book is a facsimile reprint of the original Due to its age it may contain imperfections such as marks notations marginalia and flawed pages Because we believe this work is culturally important we have made it available as part of our commitment for protecting preserving and promoting the world's literature in affordable high quality modern editions that are true to the original work

Rembrandt Selected Paintings Tancred Borenius,2022-08-16 In Rembrandt Selected Paintings Tancred Borenius offers an astute exploration of the Dutch master's most celebrated works meticulously analyzing a selection that encapsulates Rembrandt's artistic evolution and his profound engagement with the human condition Borenius employs a scholarly yet accessible literary style blending rich art historical context with insightful commentary that elucidates the technical mastery and emotional depth within each painting His careful categorization of themes techniques and the socio cultural milieu of the 17th century allows readers to appreciate the nuances and milestones that define Rembrandt's oeuvre Tancred Borenius a prominent art historian of the early 20th century dedicated his career to the study of European painting with a particular focus on the Dutch Golden Age His deep seated passion for art and craftsmanship is evident in this work as Borenius combines his extensive knowledge with a personal reverence for Rembrandt's genius His academic background and firsthand experience with the artworks themselves lend credence and vibrancy to his analyses guiding readers through the complexities of Rembrandt's artistry This book is an essential read for both art enthusiasts and scholars alike as it not only serves as an introduction to Rembrandt's masterpieces but also as a profound meditation on the role of art in understanding

humanity Borenius perceptive insights invite readers to delve deeper into the emotional and intellectual realms of Rembrandt's work making it a valuable addition to any art lover's library

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.

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