



Rembrandts Drawings

**Rembrandt Harmenszoon van
Rijn, Holm Bevers, Museum Het
Rembrandthuis (Amsterdam,
Netherlands)**

Rembrandts Drawings:

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 Drawings Rembrandt Harmenszoon van Rijn, 2007-08-31 This deluxe hardcover edition features drawings by the Dutch master from the collections of more than 20 European and American museums Beautifully produced in a generous format on high quality paper this volume spans the artist's prolific career and includes superb examples of landscapes biblical vignettes figure studies animal sketches and portraits

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

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

Original Drawings by Rembrandt Harmensz van Rijn Rembrandt Harmensz Van Rijn, 2013-11-11

Drawings of Rembrandt Rembrandt Harmenszoon van Rijn, Seymour Slive, 1965 A collection of drawings portraits and sketches by Rembrandt accompanied by expert commentary and analysis

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

Original Drawings by Rembrandt in the Collection of J.P.H. Rembrandt Harmenszoon van Rijn, 1907 *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 *Original Drawings* Rembrandt Harmensz Van

Rijn,2013-11-11 **Drawings from the Age of Bruegel, Rubens, and Rembrandt** William W. Robinson,2016-08-02 This superb book presents 100 notable examples from the Harvard Art Museums distinguished collection of Dutch Flemish and Netherlandish drawings from the 16th to 18th century Featuring such masters as Pieter Bruegel the Elder Peter Paul Rubens and Rembrandt van Rijn the volume showcases beautiful color illustrations accompanied by insightful commentary on prevalent styles and techniques Genres that define this artistic period landscape scenes of everyday life portraiture and still life are explored in detail The book also presents the results of new conservation and technical study including infrared analysis and scientific examinations of drawing materials This revelatory new research has allowed previously illegible underdrawings and inscriptions in many of the artworks to surface for the first time shedding light on longstanding mysteries of production and provenance **The Biblical Rembrandt** John I. Durham,2004 1 To begin with 2 Human painter of the human condition 3 Rembrandt's Bible 4 Rembrandt's pictures 5 Rembrandt's meaning 6 Rembrandt's faith 7 Rembrandt's diary 8 To end with **Rembrandt's Landscapes** Cynthia P. Schneider,National Gallery of Art (U.S.),1990 *A Corpus of Rembrandt Paintings* J. Bruyn,B. Haak,S.H. Levie,P.J.J. van Thiel,E. van de Wetering,2013-05-14 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: 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; THIS VOLUME 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 III contains 820 pages starting off with three introductory chapters and discussing 86 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 important paintings including the Night Watch are discussed.

The Rembrandt Drawings and Etchings John Charles Van Dyke, 1927. Rembrandt Rembrandt Harmenszoon van Rijn, Holm Bevers, Museum Het Rembrandthuis (Amsterdam, Netherlands), 2007. This richly illustrated publication, an abridged edition of the critical catalogue of Rembrandt's drawings in Berlin by Holm Bevers, focuses on attribution, contrasting Rembrandt's drawings with a selection of twenty-five works by his pupils as well as providing answers to questions regarding the function, iconography and style of the drawings.

Publisher description: The Rembrandt House Museum Het Rembrandthuis, Eva Ornstein-Van Slooten, Marijke Holtrop, Peter Schatborn, 1995. A new descriptive catalogue of the Rembrandt prints in the collection of the Rembrandt House.

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 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

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

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Table of Contents Rembrandts Drawings

1. Understanding the eBook Rembrandts Drawings
 - The Rise of Digital Reading Rembrandts Drawings
 - Advantages of eBooks Over Traditional Books
2. Identifying Rembrandts Drawings
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Rembrandts Drawings
 - User-Friendly Interface
4. Exploring eBook Recommendations from Rembrandts Drawings
 - Personalized Recommendations
 - Rembrandts Drawings User Reviews and Ratings
 - Rembrandts Drawings and Bestseller Lists
5. Accessing Rembrandts Drawings Free and Paid eBooks
 - Rembrandts Drawings Public Domain eBooks
 - Rembrandts Drawings eBook Subscription Services

- Rembrandts Drawings Budget-Friendly Options
- 6. Navigating Rembrandts Drawings eBook Formats
 - ePub, PDF, MOBI, and More
 - Rembrandts Drawings Compatibility with Devices
 - Rembrandts Drawings Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Rembrandts Drawings
 - Highlighting and Note-Taking Rembrandts Drawings
 - Interactive Elements Rembrandts Drawings
- 8. Staying Engaged with Rembrandts Drawings
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Rembrandts Drawings
- 9. Balancing eBooks and Physical Books Rembrandts Drawings
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Rembrandts Drawings
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Rembrandts Drawings
 - Setting Reading Goals Rembrandts Drawings
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Rembrandts Drawings
 - Fact-Checking eBook Content of Rembrandts Drawings
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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