



Rembrandt Paintings And Engravings

**Museum Het Rembrandthuis
(Amsterdam, Netherlands), Eva
Ornstein-Van Slooten**



Rembrandt Paintings And Engravings:

Rembrandt Paintings and Engravings Parkstone, 1997 **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 - Painter, Engraver and Draftsman - Volume 2 Émile

Michel, 2018-03-13 There is no other artist who represents the Dutch Golden Age like Rembrandt. With his realistic oil paintings, detailed engravings and exquisite drawings he is the figurehead of an entire generation. As famous during his lifetime as after his death, Rembrandt 1606-1669 was one of the greatest masters of the Dutch Golden Age of the 17th century. His portraits not only transport us back to that fascinating time but also represent above all a human adventure beneath every dab of paint the spirit of the model seems to stir. Yet these portraits are only the tip of the Rembrandt iceberg which consists of over 300 canvasses, 350 engravings and 2 000 drawings. Throughout his oeuvre the influence of Flemish Realism is as powerful as that of the Caravaggists. He applied this skillful fusion of styles to all his works conferring biblical subjects and everyday themes alike with an unparalleled and intimate emotional power.

Rembrandt as Printmaker

Martin Royalton-Kisch, *Rembrandt Harmenszoon van Rijn*, 2006. Rembrandt as Printmaker. ISBN 1 85332 255 5. 978 1 85332 255 6. Paperback. 7 x 9 in. 96 pgs. 69 color. U.S. \$25.00. CDN \$30.00. August Art. *Rembrandt and His Works* John Burnet, 1859.

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.

Exhibition of the Etched Work of Rembrandt, and of Artists of His Circle Museum of Fine Arts, Boston, Sylvester Rosa Koehler, 1887

Rembrandt the Engraver Victoria Charles, 1997

Rembrandt's work is enormous and includes 287 known engravings and his drawings number thousands. In this book are assembled reproductions of the best examples in the very well stocked Russian collections. As in his paintings, the chiaroscuro effects, the transfigurations of the real, even in his less serious works, speak of his nonconformism and point to a new language which is outside art. His innate psychological understanding and his exceptional technical virtuosity are explained in the introduction, which is followed by a catalogue of the reproductions. A high standard has been achieved in the reproduction, which will enhance the reader's appreciation.

A Corpus of Rembrandt Paintings J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, 2012-12-06

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
- C Paintings of which Rembrandt's authorship cannot be accepted

This volume, Volume I, contains 730 pages, starting 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 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's Religious Prints Charles M. Rosenberg, 2017-09-11 A stunning catalogue of the seventy religious prints from the 2017 exhibition featuring detailed background information on each piece Rembrandt's stunning religious prints stand as evidence of the Dutch master's extraordinary skill as a technician and as a testament to his genius as a teller of tales Here several virtually unknown etchings collected by the Feddersen family and now preserved for the ages at the University of Notre Dame are made widely available in a lavishly illustrated volume Building on the contributions of earlier Rembrandt scholars noted art historian Charles M Rosenberg illuminates each of the seventy religious prints through detailed background information on the artist's career as well as the historical religious and artistic impulses informing their creation Readers will enjoy an impression of the earliest work *The Circumcision* 1625-26 the famous *Hundred Guilder Print* the enigmatic eighth state of *Christ Presented to the People* one of a handful of examples of the very rare final posthumous state of *The Three Crosses* and an impression and counterproof of *The Triumph of Mordecai* From the joyous epiphany of the coming of the Messiah to the anguish of the betrayal of a father Jacob by his children from choirs of angels waiting to receive the Virgin into heaven to the dog who defecates in the road by an ancient inn *The Good Samaritan* Rembrandt's etchings offer a window into the nature of faith aspiration and human experience ranging from the ecstatically divine to the worldly and mundane Ultimately these prints modest intimate fragile objects are great works of art which like all masterpieces reward us with fresh insights and discoveries at each new encounter Despite many reliable catalogues of Rembrandt etchings very few have focused on the religious content of these prints The outstanding range of the Feddersen Collection offers an excellent occasion for closer examination of Rembrandt's development as a printmaker but also as a spiritual devout Christian especially evident from his thoughtful return to the same subjects across his career Charles Rosenberg and his team at the Smithsonian Museum deserve our thanks for fresh analysis of Rembrandt's religious prints combined with the latest scholarship on the artist and his etchings output Rembrandt scholars but also all lovers of the artist will want to consult this important catalogue Larry Silver author with Shelley Perlove of *Rembrandt's Faith Church and Temple in the Dutch Golden Age* Rembrandt's etchings of religious themes capture the emotional heart of their subjects through a uniquely inventive approach to both technique and content The seventy prints gathered by Jack and Alfrieda Feddersen span the full range of Rembrandt's production and offer an outstanding resource for appreciation and research This catalogue tells the fascinating story of how the collection was formed and brings a fresh analysis to each print Charles Rosenberg's extensive catalogue entries will be useful reading for anyone interested in the history of European art and one of its most talented practitioners Rembrandt van Rijn Stephanie Dickey Queen's University *Catalogue of Paintings, Engravings, Sculpture and Household*

Art in the Seventh Cincinnati Industrial Exposition, 1879, 1879 The Rembrandt House Museum Het Rembrandthuis (Amsterdam, Netherlands), Eva Ornstein-Van Slooten, 2006 The house on the Jodenbreestraat in Amsterdam where Rembrandt lived for more than twenty years was opened as a museum in 1911 The complete collection of the Rembrandthuis comprising more than 250 etchings as well as a number of drawings and paintings **A Corpus of Rembrandt Paintings IV** Ernst van de Wetering, 2010-07-19 Volume IV of A Corpus of Rembrandt Paintings deals uniquely with the self portraits of Rembrandt In a clearly written explanatory style the head of the Rembrandt Research Project and Editor of this Volume Ernst van de Wetering discusses the full body of work of paintings and etchings portraying Rembrandt He sets the different parameters for accepting or rejecting a Rembrandt self portrait as such whilst also discussing the exact working environment of Rembrandt and his apprentices This workshop setting created a surroundings where apprentices could be involved in working on Rembrandt paintings making it more difficult to determine the hand of the master Van de Wetering who is one of the Rembrandt experts of our day and age goes down to great detail to explain how the different self portraits are made and what techniques Rembrandt uses also giving an overview of which paintings are to be attributed to the Dutch Master and which not In the additional catalogue the self portraits are examined in detail In clear and accessible explanatory text the 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 like X radiography This work of art history and art research should be part of every serious art historical institute university or museum Nowhere in the art history have all Rembrandt s self portraits been discussed in such detailed and comparative manner by an authority such as Ernst van de Wetering This is a standard work for decades to come *Exhibition of Paintings, Engravings, Drawings, Aquarelles, and Works of Household Art Cincinnati (Ohio). Industrial Exposition, 1874* *Exhibition of the Etched Work of Rembrandt, and of Artists of His Circle* UNKNOWN. AUTHOR, 2015-06-25 Excerpt from Exhibition of the Etched Work of Rembrandt and of Artists of His Circle Together With Engravings Etching Etc From Paintings and Sketches by Him Principally From the Collection of Mr Henry F Sewall of New York April 26 to June 30 1887 The Sumner portraits and a few other engravings from the Sumner bequest are displayed permanently in frames hung above the wall screens in the First Print Room Exhibitions of prints ancient and modern are arranged in the First and Second Print Rooms and are frequently changed The prints not on exhibition can be seen on application to the curator who is in attendance on Tuesdays and Wednesdays It is advisable however to apply for an appointment either personally or by letter at least one week in advance This is suggested for the convenience of visitors The rules governing the Gray Collection requiring that no one but the curator be allowed to handle the prints he must give personal attention to each visitor and must therefore have time to arrange appointments so that they may not interfere with one another Persons specially interested in prints are requested to send their names and addresses to the curator so that they may be notified of the opening of exhibitions new acquisitions etc Address all communications to The Curator of the

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Dutch Paintings in the Metropolitan Museum of Art Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 2007 Presents a catalog that surveys the Dutch paintings found in the Metropolitan Museum of Art

Rembrandt's Faith: Church and Temple in the Dutch Golden Age , Catalogue of the Paintings, Engravings, Busts, & Miscellaneous Articles Belonging to the Cabinet of the Massachussets Historical Society Massachusetts Historical Society, 1885

Exhibition of Paintings, Engravings, Drawings Aquarelles and Works of Household Art, in the Cincinnati Industrial Exposition. 1875 ,1875

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Table of Contents Rembrandt Paintings And Engravings

1. Understanding the eBook Rembrandt Paintings And Engravings
 - The Rise of Digital Reading Rembrandt Paintings And Engravings
 - Advantages of eBooks Over Traditional Books
2. Identifying Rembrandt Paintings And Engravings
 - 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 Rembrandt Paintings And Engravings
 - User-Friendly Interface
4. Exploring eBook Recommendations from Rembrandt Paintings And Engravings
 - Personalized Recommendations
 - Rembrandt Paintings And Engravings User Reviews and Ratings
 - Rembrandt Paintings And Engravings and Bestseller Lists
5. Accessing Rembrandt Paintings And Engravings Free and Paid eBooks

- Rembrandt Paintings And Engravings Public Domain eBooks
- Rembrandt Paintings And Engravings eBook Subscription Services
- Rembrandt Paintings And Engravings Budget-Friendly Options
- 6. Navigating Rembrandt Paintings And Engravings eBook Formats
 - ePub, PDF, MOBI, and More
 - Rembrandt Paintings And Engravings Compatibility with Devices
 - Rembrandt Paintings And Engravings Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Rembrandt Paintings And Engravings
 - Highlighting and Note-Taking Rembrandt Paintings And Engravings
 - Interactive Elements Rembrandt Paintings And Engravings
- 8. Staying Engaged with Rembrandt Paintings And Engravings
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Rembrandt Paintings And Engravings
- 9. Balancing eBooks and Physical Books Rembrandt Paintings And Engravings
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Rembrandt Paintings And Engravings
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Rembrandt Paintings And Engravings
 - Setting Reading Goals Rembrandt Paintings And Engravings
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Rembrandt Paintings And Engravings
 - Fact-Checking eBook Content of Rembrandt Paintings And Engravings
 - 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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