



REMBRANDT
his Teachers and his Pupils

Rembrandt And His Pupils

**David Albert De Witt, Leonore van
Sloten, Jaap van der Veen**



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

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 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 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 Sluijter 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

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

Rembrandt and his pupils, 1956

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 reattributes 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

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

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

Rembrandt and His School John Charles Van Dyke, 1923

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

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

Partisan Canons Anna Brzyski, 2007-10-08 Case studies that counter the idea of a transcendent art canon by demonstrating that the content of any and every canon is historically and culturally specific

Art Books Wolfgang M. Freitag, 1997 Expanded to twice as many entries as the 1985 edition and updated with new publications new editions of previous entries titles missed the first time around more of the artists own writings and monographs that deal with significant aspects or portions of an artist's work though not all of it The listing is alphabetical by artist and the index by author The works cited include analytical and critical biographical and enumerative their formats range from books and catalogues raisonnées to exhibition and auction sale catalogues A selection of biographical

dictionaries containing information on artists is arranged by country Annotation copyrighted by Book News Inc Portland OR

A Corpus of Rembrandt Paintings J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, 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 THIS VOLUME 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 II contains 900 pages starting off with five introductory chapters and discussing 101 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

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