

Gertrude et J. F.
1636



More Drawings Of Rembrandt

Rembrandt Harmenszoon van Rijn



More Drawings Of Rembrandt:

More Drawings of Rembrandt Rembrandt Harmenszoon van Rijn, 1974 *More Drawings of Rembrandt* Stephen Longstreet, 1970-01-01 **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

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 **The Drawings of Rembrandt** Rembrandt Harmenszoon van Rijn, 1963 **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 *Original Drawings by Rembrandt Harmensz van Rijn*

Rembrandt Harmensz Van Rijn, 2013-11-11 **Original Drawings by Rembrandt Harmensz van Rijn** Rembrandt Harmensz Van Rijn, 2013-11-11 The Drawings of Rembrandt Seymour Slive, Rembrandt Harmenszoon van Rijn, 2009 This sweeping overview of Rembrandt's extraordinary achievement as a draughtsman fills a gap in the otherwise enormous literature on the artist Beautifully illustrated mostly in colour the more than 150 drawings culled from a corpus of some 800 are discussed in detail The drawings span Rembrandt's entire productive life as an artist from early self portraits in the 1620s to late drawings from the 1660s of the victim of an execution a state coach and historical and mythological images The scope of the book will allow readers to delve into the very broad range of Rembrandt's oeuvre of drawings *The Drawings of Rembrandt* Seymour Slive, 2019 This sweeping overview of Rembrandt's extraordinary achievement as a draughtsman fills a gap in the otherwise enormous literature on the artist Beautifully illustrated mostly in colour the more than 150 drawings culled from a corpus of some 800 are discussed in detail The drawings span Rembrandt's entire productive life as an artist from early self portraits in the 1620s to late drawings from the 1660s of the victim of an execution a state coach and historical and mythological images The scope of the book allows readers to delve into the very broad range of Rembrandt's oeuvre of drawings 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

Drawings by Rembrandt and His Circle in the

British Museum British Museum, Martin Royalton-Kisch, 1992 The British Museum has one of the largest Rembrandt collections in the world This is the exhibition catalogue

European Drawings 1 George R. Goldner, Lee Hendrix, Gloria Williams, 1988-04-01 Within a short time the Department of Drawings has acquired impressive holdings of European works on paper This volume the first in a series intended to keep scholars apprised of acquisitions contains 149 entries on Italian French Flemish Dutch and other works ranging in date from the Renaissance through the nineteenth century Artists represented include Rembrandt Cezanne Blake Goya Dürer Savery Rubens Millet Veronese Caravaggio Raphael and numerous others All drawings are illustrated at full page size

Rembrandt Drawings Rembrandt, 2012-09-21 This deluxe

hardcover edition features drawings from throughout the Dutch master's prolific career. Informative captions accompany these beautifully reproduced landscapes, biblical vignettes, figure studies, animal sketches, and portraits. **Original Drawings** Rembrandt Harmensz Van Rijn, 2013-11-09 Rembrandt's Etchings: The text Arthur Mayger Hind, 1912 **The Indian Ocean in the Making of Early Modern India** Pius Malekandathil, 2016-09-13 This volume looks into the ways Indian Ocean routes shaped the culture and contours of early modern India. It shows how these and other historical processes saw India rebuilt and reshaped during late medieval times after a long age of relative stagnation, isolation, and backwardness. Please note: Taylor Francis does not sell or distribute the Hardback in India, Pakistan, Nepal, Bhutan, Bangladesh, and Sri Lanka. *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 a detailed and comparative manner by an authority such as Ernst van de Wetering. This is a standard work for decades to come. *Rembrandt's Universe* Gary Schwartz, 2006 On the occasion of the 400th anniversary of Rembrandt's birth, here is the ultimate book on Rembrandt's art and life: his work as an artist, his family, friends, and patrons, his place in European culture, by one of the world's best-known writers on Dutch art. Designed to be the Rembrandt book of first resort, this complete and accessible volume will be an invaluable work of reference and vital reading for art lovers, art students, and museum goers. **Original Drawings** Rembrandt Harmensz Van Rijn, 2013-11-11

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