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Rembrandt Harmensz Van Rijn Paintings Fro

Rembrandt (Harmensz van Rijn)

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Rembrandt Harmensz Van Rijn Rembrandt Harmenszoon van Rijn,1981 *Rembrandt Harmensz Van Rijn V.*
Loewinson-Lessing,Zh Egorova,1987 Rembrandt Harmensz Van Rijn Rembrandt (Harmensz van Rijn),1971

Rembrandt Harmensz Van Rijn Rembrandt Harmenszoon van Rijn,Ksenii[a] Sergeevna Egorova,1987 *Original Drawings by Rembrandt Harmensz van Rijn* Rembrandt Harmensz Van Rijn,2013-11-11 **Rembrandt Harmensz Van Rijn** Rembrandt,1975 Rembrandt Harmaensz Van Rijn Rembrandt Harmenszoon van Rijn,1975 *Rembrandt Harmensz Van Rijn* Vladimir Francevič Levinson-Lessing,1981 *Original Drawings by Rembrandt Harmensz Van Rijn* Rembrandt Harmensz Van Rijn,2013-11-21 Rembrandt Harmensz Van Rijn. Paintings from Soviet Museums. (Edited by V. Loewinson-Lessing. Introductory Articles by V. Loewinson-Lessing and K. Yegorova.-Translated by V. Pozner.). Rembrandt van RIJN,K. S. EGOROVA,Vladimir F. LEVINSON-LESSING,Vladimir Pozner,1971 **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 the 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

Rembrandt Paintings Horst Gerson,Rembrandt Harmenszoon van Rijn,1968 Oversized art book Rembrandt Harmensz Van Rijn - Paintings Form Soviet Museums V. Loewinson-Lessing,1975 Harmensz van Rijn Rembrandt Emile Michel,2011-07-01 Rembrandt is completely mysterious in his spirit his character his life his work and his method of painting What we can divine of his essential nature comes through his painting and the trivial or tragic incidents of his unfortunate life his penchant for ostentatious living forced him to declare bankruptcy His misfortunes are not entirely explicable and his oeuvre reflects disturbing notions and contradictory impulses emerging from the depths of his being like the light and shade of his pictures In spite of this nothing perhaps in the history of art gives a more profound impression of unity than his paintings composed though they are of such different elements full of complex significations One feels as if his intellect that genial great free mind bold and ignorant of all servitude and which led him to the loftiest meditations and the most sublime

reveries derived from the same source as his emotions From this comes the tragic element he imprinted on everything he painted irrespective of subject there was inequality in his work as well as the sublime which may be seen as the inevitable consequence of such a tumultuous existence It seems as though this singular strange attractive and almost enigmatic personality was slow in developing or at least in attaining its complete expansion Rembrandt showed talent and an original vision of the world early as evidenced in his youthful etchings and his first self portraits of about 1630 In painting however he did not immediately find the method he needed to express the still incomprehensible things he had to say that audacious broad and personal method which we admire in the masterpieces of his maturity and old age In spite of its subtlety it was adjudged brutal in his day and certainly contributed to alienate his public From the time of his beginnings and of his successes however lighting played a major part in his conception of painting and he made it the principal instrument of his investigations into the arcana of interior life It already revealed to him the poetry of human physiognomy when he painted The Philosopher in Meditation or the Holy Family so deliciously absorbed in its modest intimacy or for example in The Angel Raphael leaving Tobias Soon he asked for something more The Night Watch marks at once the apotheosis of his reputation He had a universal curiosity and he lived meditated dreamed and painted thrown back on himself He thought of the great Venetians borrowing their subjects and making of them an art out of the inner life of profound emotion Mythological and religious subjects were treated as he treated his portraits For all that he took from reality and even from the works of others he transmuted it instantly into his own substance

Rembrandt Harmensz Van Rijn Emile Michel,1906 **Rembrandt**

Harmenszoon Van Rijn Rembrandt Harmenszoon van Rijn,1981 **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 schilderconst* (Basis of the Art of Painting) in 1604, and Samuel van Hoogstraten produced his *Inleyding tot de hooge schoole der schilderconst* (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 Harmensz. Van Rijn from the Art Collections of Soviet Museums
Rembrandt Harmenszoon van Rijn, 1973
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: 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 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.

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

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