



ERNST VAN DE WETERING

REMBRANDT

The Painter Thinking

Amsterdam
University
Press

Rembrandt The Painter At Work

**Walter A. Liedtke, Metropolitan
Museum of Art (New York, N.Y.)**



Rembrandt The Painter At Work:

Rembrandt Ernst van de Wetering, 1997 Rembrandt's paintings have been admired throughout centuries because of their artistic freedom. But Rembrandt was also a craftsman whose painting technique was rooted in the tradition. *Rembrandt The Painter at Work* is the result of a lifelong search for Rembrandt's working methods, his intellectual approach to the art of painting, and the way in which his studio functioned. Ernst van de Wetering demonstrates how this knowledge can be used to tackle questions about authenticity and other art historical issues. Approximately 350 illustrations, half of which are reproduced in colour, make this book into a monumental tribute to one of the world's most important painters. The book is, if one may be allowed to say such a thing about a serious scholarly work, a gripping good read. Christopher White, *The Burlington Magazine*. This is a very rich book, a deeply felt analysis of an artist whom the author knows better than almost any other living scholar. Christopher Brown, *Times Literary Supplement*. *Rembrandt: the painter at work*, 1997

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 de' 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 Ernst van de Wetering, 2009-04-06 Ernst van de Wetering's wonderful book has taken us further than almost any study over the past twenty years towards an understanding of the machinery of Rembrandt's genius. No one attempting to write about Rembrandt in the future will be able to do so without taking this fine work into account. Simon Schama. Who would not have wanted to look over Rembrandt's shoulder while he painted? Among the countless books on Rembrandt that by Ernst van de Wetering comes closest to conveying something of this experience because the author combines the qualifications of a trained connoisseur and of a practising painter. Ernst Gombrich. Rembrandt Ernst Van de Wetering, 1997 **Meet Rembrandt** Gary Schwartz, 2009 Rembrandt was a painter and draftsman of undisputed genius, but what was he like as a person? The mystery of the moody and inspired Rembrandt continues to fascinate. Gary Schwartz tells the story of Rembrandt, the man, artist, and legend, in lively and accessible language.

He introduces us to the people who inspired the artist patrons wives and lovers and his son Titus who died tragically young And Schwartz recounts the sorrowful and impoverished circumstances of the artist s last years Rembrandt s fascinating art remains enriching the biographical details of his life through its subject matter and its development from the polished sophistication of his early years in Amsterdam to the deep soul searching of the late works This attractive and accessible book is the ideal introduction for students and all art lovers Distributed for the Rijksmuseum Amsterdam **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 *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 **Rembrandt** Rosalind Ormiston, 2012-04 An illustrated exploration of the artist Rembrandt van Rijn his life and context with a gallery of 300 of his finest works **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's Roughness Nicola Suthor, 2018-04-03 Roughness is the sensual quality most often associated with Rembrandt's idiosyncratic style It best defines the specific structure of his painterly textures which subtly capture and

engage the imagination of the beholder Rembrandt's *Roughness* examines how the artist's unconventional technique pushed the possibilities of painting into startling and unexpected realms Drawing on the phenomenological insights of Edmund Husserl as well as firsthand accounts by Rembrandt's contemporaries Nicola Sutor provides invaluable new perspectives on many of the painter's best known masterpieces including *The Anatomy Lesson of Dr Deyman* *The Return of the Prodigal Son* and *Aristotle with a Bust of Homer* She focuses on pictorial phenomena such as the thickness of the paint material the visibility of the colored priming and the dramatizing element of chiaroscuro showing how they constitute Rembrandt's most effective tools for extending the representational limits of painting Sutor explores how Rembrandt developed a visually precise handling of his artistic medium that forced his viewers to confront the paint itself as a source of meaning its challenging complexity expressed in the subtlest stroke of his brush A beautifully illustrated meditation on a painter like no other Rembrandt's *Roughness* reflects deeply on the intellectual challenge that Rembrandt's unrivaled artistry posed to the art theory of his time and its eminent role in the history of art today

Rembrandt's Holland Larry Silver, 2021-10-18 Now in paperback a beautifully illustrated introduction to the life and work of the exceptional Dutch painter Rembrandt van Rijn and the Netherlands grew up together The artist born in Leiden in 1606 lived during the tumultuous period of the Dutch Revolt and the establishment of the independent Dutch Republic He later moved to Amsterdam a cosmopolitan center of world trade and became the city's most fashionable portraitist His attempts to establish himself with the powerful court at The Hague failed however and the final decade of his life was marked by personal tragedy and financial hardship Rembrandt's *Holland* considers the life and work of this celebrated painter anew as it charts his career alongside the visual culture of urban Amsterdam and the new Dutch Republic In the book Larry Silver brings to light Rembrandt's problematic relationship with the ruling court at The Hague and reexamines how his art developed from large scale detailed religious imagery to more personal drawings and etchings moving self portraits and heartfelt close ups of saintly figures Ultimately this readable biography shows how both Rembrandt and the Dutch Golden Age ripened together Featuring up to date scholarship and in depth analysis of Rembrandt's major works and illustrated beautifully throughout it is essential reading for art students and anyone who enjoys the work of the Dutch Masters

A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century Cornelis Hofstede de Groot, 1916

Rembrandt's Bankruptcy Paul Crenshaw, 2006-02-20 Examines the causes circumstances and effects of the 1656 bankruptcy by Rembrandt van Rijn

Rembrandt's Enterprise Svetlana Alpers, 1990 Drawing on and furthering the enterprise of Rembrandt scholars who have been reinterpreting the artist and his work over the past 25 years Alpers presents new considerations about Rembrandt's handling of paint his theatrical approach to his models his use of his studio as an environment under his control and his relationship to those who bought his work Her study is timely in light of recent research showing that well known works attributed to Rembrandt are by followers instead Alpers developed her text from a lecture series and the prose gains

readability by retaining some of the flavor of a talk Still this will find its audience chiefly among scholars and specialists in the field Kathryn W Finkelstein M Ln Cincinnati Copyright 1988 Reed Business Information Inc From Library Journal

Rembrandt Mortimer Menpes, 2022-09-16 In Rembrandt Mortimer Menpes delves into the life and artistry of the revered Dutch master Rembrandt Harmenszoon van Rijn Through meticulous scrutiny Menpes presents a vivid portrait of a complex individual whose work revolutionized the artistic landscape of the 17th century His exploration transcends mere biography it is an in depth analysis of Rembrandt s stylistic evolution thematic preoccupations and his novel use of light and shadow which have cemented his status in the pantheon of art history This literary piece is not just a compendium of facts but a confluence of historical context critical commentary and homage to Rembrandt s genius all rendered in Menpes compelling narrative style nMortimer Menpes himself a respected artist and printmaker was profoundly influenced by Rembrandt s oeuvre and his innovative printmaking techniques Beyond their shared crafts Menpes fascination with the cultural ethos and the aesthetic nuances of his subject matter propels the text His own experiences as a painter afford him unique insights into the technical and psychological complexities that underpin Rembrandt s body of work This personal connection to the artistic process imbues Menpes writing with authenticity and empathetic understanding tracing a lineage of inspiration and artistic endeavor n Rembrandt by Mortimer Menpes is a scholarly tour de force indispensable for aficionados of fine art and those entranced by the Golden Age of Dutch painting Menpes authoritative voice guides the reader on an illuminating journey through the life and legacy of one of art history s towering figures Readers seeking to immerse themselves in the depth of Rembrandt s craft or understand the transformative impact of his work on subsequent generations will find this book to be an invaluable addition to their literary collection *Rembrandt's Passion Series* Simon

McNamara, 2015-05-13 Rembrandt s Passion Series is the name given to five paintings of similar size and format executed over a six year time frame 1633 39 The works were commissioned by Frederick Hendrick Prince of Orange and Stadtholder of the United Provinces for his gallery at The Hague Although each of the paintings depicts a traditional scene from the Passion of Christ they do not form anything like a complete Passion Cycle Seven years later Hendrick ordered a further two works of the same size and format of subjects from the Nativity of Christ Six of the seven paintings now hang in the Alte Pinakothek Munich As the works were executed between Rembrandt s well documented early Leiden period and his rapid rise to prominence as a portraitist in Amsterdam the works have not attracted the scholarly attention they might although the commission was undoubtedly the most prestigious of the young Rembrandt s career Rembrandt s Passion Series is the first monograph to focus solely on this important group of paintings by the most famous artist of the Dutch Golden Age In it Simon McNamara traces the history of the commission by way of extant documentation places the works in a seventeenth century Dutch religious milieu and shows how the series is both reflective of contemporary theological exegesis and embedded in theoretical artistic debates of the age The book also highlights the extraordinary nature of the self images seen in three of

the paintings and discusses the legacy of the series in later graphic works by Rembrandt and in paintings by his pupils In doing so Rembrandt s Passion Series presents a series of unifying factors both stylistically and thematically for the works that allows the Passion Series to be properly and finally called a series **Rembrandt** Gary Schwartz,1985 Traces the life and career of the seventeenth century painter shows all of his works and offers a fresh analysis of each painting

Rembrandt's Etchings: The text Arthur Mayger Hind,1912 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

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