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Rembrandt Paintings And Engravings

Ernst van de Wetering



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. *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 and 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 as Printmaker Martin Royalton-Kisch, Rembrandt Harmenszoon van Rijn, 2006 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 **Exhibition of the Etched Work of Rembrandt, and of Artists of His Circle** Museum of Fine Arts, Boston, Sylvester Rosa Koehler, 1887 **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 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

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

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 Snite 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

Exhibition of the Etched Work of Rembrandt, and of

Artists of His Circle, Together with Engravings, Etchings, Etc, from Paintings and Sketches by Him Herny F.

Sewall, 2011-11-01 Many of the earliest books particularly those dating back to the 1900s and before are now extremely scarce and increasingly expensive We are republishing these classic works in affordable high quality modern editions using the original text and artwork A Corpus of Rembrandt Paintings V Ernst van de Wetering, 2010-10-20 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

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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 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 Print Department Museum of Fine Arts Boston Mass About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

Rembrandt and the Female Nude Eric Jan Sluiter, 2025-10-01 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 have also elicited vehement criticism They were considered against the grain anti classical even ugly and unpleasant However Rembrandt chose conventional subjects keeping 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 the author examines Rembrandt's paintings and etchings against the foil of established pictorial traditions in the Netherlands as well as Italy Exploring Rembrandt's intense dialogue with the works of predecessors and peers the author demonstrates that more than any other artist it was Rembrandt's purpose to incite the greatest possible empathy in the viewer This had far reaching consequences for the moral and erotic implications of the subjects Rembrandt chose to depict In this richly illustrated study the author 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 Rembrandt's artistic choices This title was shortlisted for the Charles Rufus Morey Award of the College Art Association in 2007

Rembrandt Rembrandt Harmenszoon van Rijn, Ludwig Goldscheider, 1960 An introduction to his work both graphic and painted Text consists primarily of the three earliest

biographies of Rembrandt 128 plates 35 in color

A Corpus of Rembrandt Paintings V Ernst van de

Wetering, 2010-10-29 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 Emile Michel, 2008 Rembrandt's work was in high demand in Amsterdam during his lifetime The artist's early Baroque style through to his more introspective later paintings demonstrate his skill in manipulating light and mood while his etchings and engravings convey the energy and spontaneity of a sketch From portraits to biblical scenes landscapes to self portraits Rembrandt was diverse in his subjects and themes Here both his paintings and his engravings are brought together in this two volume set Rembrandt Rembrandt Harmensz Van Rijn, 1998 This book contains a carefully chosen collection of Rembrandt's masterpieces ranging from large oils to intimate pen and ink drawings coupled with the Gospel text to capture the wonder and mystery of the birth of Christ

Whispering the Secrets of Language: An Mental Journey through **Rembrandt Paintings And Engravings**

In a digitally-driven world wherever screens reign great and quick conversation drowns out the subtleties of language, the profound strategies and emotional nuances concealed within phrases often go unheard. However, situated within the pages of **Rembrandt Paintings And Engravings** a fascinating fictional treasure sporting with fresh thoughts, lies an exceptional quest waiting to be undertaken. Published by an experienced wordsmith, that marvelous opus attracts viewers on an introspective trip, gently unraveling the veiled truths and profound influence resonating within ab muscles material of each and every word. Within the mental depths of this emotional review, we can embark upon a heartfelt exploration of the book is core subjects, dissect their fascinating publishing style, and succumb to the effective resonance it evokes serious within the recesses of readers hearts.

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Rembrandt Paintings And Engravings Introduction

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