



Rembrandt Life Work

B. Haak



Rembrandt Life Work:

Rembrandt, Life and Work Jakob Rosenberg, 1980

Rembrandt, Life and Work Jakob Rosenberg, 1980

Rembrandt Jakob Rosenberg, 1948

Rembrandt; His Life, His Work, His Time B. Haak, 1969

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 The Work of Rembrandt Adolf Rosenberg, Rembrandt Harmenszoon van Rijn, 1921

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 and His Works John Burnet, 2022-11-21 In Rembrandt and His Works John Burnet delves into the life and artistic legacy of the Dutch Master Rembrandt van Rijn This meticulously crafted volume offers a profound exploration of Rembrandt s techniques themes and the sociocultural milieu of the Dutch Golden Age illuminating how his artistry transcended mere representation to embody the complexities of human emotion and light Burnet s analytical prose is enriched with vivid descriptions and critical insights making the book not only a work of art criticism but also a narrative that brings historical context to life The text engages with various artworks providing a comprehensive understanding of Rembrandt s contribution to realism in art through a blend of biographical detail and aesthetic analysis John Burnet a distinguished art historian and painter brings a unique perspective shaped by his deep appreciation for the intricacies of

visual storytelling His scholarly background and passion for the subject matter provide readers with an insightful commentary that is informed by both historical research and personal reflection making this work a testament to his lifelong engagement with the art of the Dutch Master This book is highly recommended for art enthusiasts scholars and anyone seeking to understand the complexities of Rembrandt's genius Burnet's work serves both as an introduction for the unacquainted and a thoughtful re-evaluation for those already familiar with the artist making *Rembrandt and His Works* an essential addition to the library of anyone interested in art history **Rembrandt** Estelle M. Hurl, 2022-09-16 DigiCat Publishing presents to you this special edition of *Rembrandt A Collection of Fifteen Pictures and a Portrait of the Painter with Introduction and Interpretation* by Estelle M Hurl DigiCat Publishing considers every written word to be a legacy of humankind Every DigiCat book has been carefully reproduced for republishing in a new modern format The books are available in print as well as ebooks DigiCat hopes you will treat this work with the acknowledgment and passion it deserves as a classic of world literature *Rembrandt* Rembrandt Harmenszoon van Rijn, Stefano Zuffi, 1999 The triumphs and tragedies of Rembrandt's life are reflected in the humanity and emotion of his work Discover the profound storytelling skills of the greatest Dutch master of the 17th century and witness his extraordinary ability to capture the spirit of life in his art

Rembrandt V1: His Life, His Work, and His Time (1894) Emile Michel, 2009-08 This scarce antiquarian book is a facsimile reprint of the original Due to its age it may contain imperfections such as marks notations marginalia and flawed pages Because we believe this work is culturally important we have made it available as part of our commitment for protecting preserving and promoting the world's literature in affordable high quality modern editions that are true to the original work

Rembrandt's Eyes Simon Schama, Rembrandt Harmenszoon van Rijn, 1999 For Rembrandt as for Shakespeare all the world was indeed a stage and he knew in exhaustive detail the tactics of its performance the strutting and mincing the wardrobe and the face paint the full repertoire of gesture and grimace the flutter of hands and the roll of the eyes the belly laugh and the half stifled sob He knew what it looked like to seduce to intimidate to wheedle and to console to strike a pose or preach a sermon to shake a fist or uncover a breast how to sin and how to atone how to commit murder and how to commit suicide No artist had ever been so fascinated by the fashioning of personae beginning with his own No painter ever looked with such unsparing intelligence or such bottomless compassion at our entrances and our exits and the whole rowdy show in between More than three centuries after his death Rembrandt remains the most deeply loved of all the great masters of painting his face so familiar to us from the self portraits painted at every stage in his life yet still so mysterious As with Shakespeare the facts of his life are hard to come by the Leiden miller's son who briefly found fame in Amsterdam whose genius was fitfully recognized by his contemporaries who fell into bankruptcy and died in poverty So there is probably no other painter whose life has engendered more legends nor to whom more unlikely pictures have been attributed a process now undergoing rigorous reversal Rembrandt's Eyes about which Simon Schama has been thinking for more than twenty

years shows that the true biography of Rembrandt is to be discovered in his pictures Though a succession of superbly incisive descriptions and interpretations of Rembrandt's paintings threaded into his narrative he allows us to see Rembrandt's life clearly and to think about it afresh But this book moves far beyond the bounds of conventional biography or art history With extraordinary imaginative sympathy Schama conjures up the world in which Rembrandt moved its sounds smells and tastes as well as its politics the influences on him of the wars of the Protestant United Provinces against Spain of the extreme Calvinism of his native Leiden of the demands of patrons and the ambitions of contemporaries the importance of his beloved Saskia and after her death Rembrandt was later forced to sell her grave so complete was his ruin of his mistress Hendrickje Stoffels and above all the profound effect on him of the great master of the immediately preceding generation the Catholic painter from Antwerp Peter Paul Rubens the prince of painters and the painter of princes with whom Rembrandt was obsessed for the first part of his life and whose career was the shaping force that drove Rembrandt to test the farthest reaches of his own originality Rembrandt's Eyes shows us why Rembrandt is such a thrilling painter so revolutionary in his art so penetrating of the hearts of those who have looked for three hundred years at his pictures Above all Schama's understanding of Rembrandt's mind and the dynamic of his life allows him to re-create Rembrandt's life on the page Through a combination of scholarship and literary skill Schama allows us to actually see that life through Rembrandt's own eyes In overcoming the paucity of conventional historical evidence it is the most intelligently true biography of Rembrandt that has ever been written and the most dazzling achievement to date of the art historian whose work has been hailed as marvelously rich and eloquent rare imaginative provocative astoundingly learned with verve humor and an unflagging sense of delight that of a master storyteller and a master of history Quotes from the New York Times Book Review Time the New York Times The Independent on Sunday and Nature respectively *Velasquez. Rembrandt. Reynolds. Millet* Edna Henry Lee Turpin, 1906 **Rembrandt's Bankruptcy** Paul Crenshaw, 2006-02-20 Examines the causes circumstances and effects of the 1656 bankruptcy by Rembrandt van Rijn Rembrandt Jakob Rosenberg, 1964 **Rembrandt Van Rijn** Jayne Woodhouse, 2002 This volume is part of a series that portrays the lives and works of some of the world's greatest artists and their influence on the world of art Each book includes reconstruction artwork of particular scenes from the artist's life examples of the artist's work with text to link their life and work life story and photographs of the artist and a timeline Rembrandt Claudio Pescio, 2008 Arts *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 **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 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

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