

The drawings by

Rembrandt

and his school



Museum Boymans-van Beuningen

Rembrandt His School

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Rembrandt His School:

Rembrandt and His School John Charles Van Dyke, 1923 **The Brush-work of Rembrandt and His School** Arthur Pillans Laurie, 1932 **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 and his Circle Stephanie Dickey, 2025-10-01. This collection brings together art historians, museum professionals, conservators, and conservation scientists whose work involves Rembrandt van Rijn and associated artists such as Gerrit Dou, Jan Lievens, and Ferdinand Bol. The range of subjects considered is wide, from the presentation of convincing evidence that Rembrandt and his contemporary Frans Hals rubbed elbows in the Amsterdam workshop of Hendrick Uylenburgh to critical reassessments of the role of printmaking in Rembrandt's studio, his competition with Lievens as a landscape painter, his reputation as a collector, and much more. Developed from a series of international conferences devoted to charting new directions in Rembrandt research, these essays illuminate the current state of Rembrandt studies and suggest avenues for future inquiry.

Rembrandt and the Inspiration of India Stephanie Schrader, 2018-03-20. This sumptuously illustrated volume examines the impact of Indian art and culture on Rembrandt, 1606-1669, in the late 1650s. By pairing Rembrandt's twenty-two extant drawings of Shah Jahan, Jahangir, Dara Shikoh, and other Mughal courtiers with Mughal paintings of similar compositions, the book critiques the prevailing notion that Rembrandt brought life to the static Mughal art. Written by scholars of both Dutch and Indian art, the essays in this volume instead demonstrate how Rembrandt's contact with Mughal painting inspired him to draw in an entirely new, refined style on Asian paper, an approach that was shaped by the Dutch trade in Asia and prompted by the curiosity of a foreign culture. Seen in this light, Rembrandt's engagement with

India enriches our understanding of collecting in seventeenth century Amsterdam the Dutch global economy and Rembrandt's artistic self-fashioning. A close examination of the Mughal imperial workshop provides new insights into how Indian paintings came to Europe as well as how Dutch prints were incorporated into Mughal compositions. A Corpus of Rembrandt Paintings VI Ernst van de Wetering, 2014-11-11. A revised survey of Rembrandt's complete painted oeuvre. The question of which 17th century paintings in Rembrandt's style were actually painted by Rembrandt himself had already become an issue during his lifetime. It is an issue that is still hotly disputed among art historians today. The problem arose because Rembrandt had numerous pupils who learned the art of painting by imitating their master or by assisting him with his work as a portrait painter. He also left pieces unfinished to be completed by others. The question is how to determine which works were from Rembrandt's own hand. Can we, for example, define the criteria of quality that would allow us to distinguish the master's work from that of his followers? Do we yet have methods of investigation that would deliver objective evidence of authenticity? To what extent do research techniques used in the physical sciences help? Or are we after all still dependent on the subjective expert eye of the connoisseur? The book provides answers to these questions. Prof. Ernst van de Wetering, the author of our forthcoming book which deals with these questions, has been closely involved in all aspects of this research since 1968, the year the renowned Rembrandt Research Project (RRP) was founded. In particular, he played an important role in developing new criteria for authentication. Van de Wetering was also witness to the often overly zealous tendency to doubt the authenticity of Rembrandt's paintings. In this book, he reattributes to the master a substantial number of unjustly rejected Rembrandts. He also was closely involved in the re-discovery of a considerable number of lost or completely unknown works by Rembrandt. The verdicts of earlier specialists, including the majority of members of the original RRP up to 1989, were based on connoisseurship, the self-confidence in one's ability to recognise a specific artist's style and hand. Over the years, Van de Wetering has carried out seminal research into 17th century studio practice and ideas about art current in Rembrandt's time. In this book, he demonstrates the fallibility of traditional connoisseurship, especially in the case of Rembrandt, who was par excellence a searching artist. The methodological implications of this critical view are discussed in an introductory chapter which relates the history of the developments in this turbulent field of research. Van de Wetering's account of his own involvement in it makes this book a lively and sometimes unexpectedly personal account. The catalogue section presents a chronologically ordered survey of Rembrandt's entire painted oeuvre of 336 paintings, richly illustrated and annotated. For all the paintings reattributed in this book, extensive commentaries have been included that provide a multi-faceted new insight into Rembrandt's world and the world of art historical research. *Rembrandt's Paintings Revisited* is the concluding sixth volume of *A Corpus of Rembrandt Paintings*. Volumes I-V: 1982, 1986, 1989, 2005, 2010. It can also be read as a revisionary critique of the first three volumes published by the old RRP team up till 1989 and of Gerson's influential survey of Rembrandt's painted oeuvre of 1968-69. At

the same time the book is designed as an independent overview that can be used on the basis that anyone seeking more detailed information will be referred to the five previous digital versions of the Volumes and the detailed catalogues published in the meantime by the various museums with collections of Rembrandt paintings This work of art history and art research should belong in the library of every serious art historical institute university or museum

Rembrandt, Reputation, and the Practice of Connoisseurship Catherine B. Scallen, 2004 Annotation Elizabeth A Kaye specializes in communications as part of her coaching and consulting practice She has edited Requirements for Certification since the 2000 01 edition

Rembrandt's Reading Amy Golahny, 2003 Though Rembrandt's study of the Bible has long been recognized his interest in secular literature has been relatively neglected In this volume Amy Golahny uses a 1656 inventory to reconstruct Rembrandt's library discovering anew how his reading of history contributed to his creative process In the end Golahny places Rembrandt in the learned vernacular culture of seventeenth century Holland painting a picture of a pragmatic reader whose attention to historical texts strengthened his rivalry with Rubens for visual drama and narrative erudition

The drawings by Rembrandt and his school Jeroen Giltaij, R. Harmenszoon van Rijn Rembrandt, Tom Haartsen, 1988

Arts Digest, 1927

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

A Concise History of Painting, 1888

A Concise History of Painting Mrs. Charles Heaton, 1893

Saul in Story and Tradition Carl S. Ehrlich, Marsha C. White, 2006 The character of Saul and his place within the history theology and ideology of ancient Israel have fascinated interpreters for centuries This book surveys the field of Saul studies It includes in the first instance essays detailing Saul's place within the biblical narrative and its constituent parts such as the Deuteronomistic History and the Chronicler's work The possibility of identifying a Saulide period in the archaeological record is also discussed A number of essays look at more specific themes and passages within the Saul cycle such as his heroic nature kingship war and literary balance The final section of the book looks at the place of Saul within the post biblical interpretative traditions with essays devoted to Saul in the works of Josephus in midrashic literature in the Qur'an in selected European literary texts in the

western artistic tradition and in Handel's oratorio *Saul* Contents Carl S Ehrlich Introduction Avraham Faust Settlement Patterns and State Formation in Southern Samaria and the Archaeology of a Saul Siegfried Kreuzer Saul not always at War A New Perspective on the Rise of Kingship in Israel Steven L McKenzie Saul in the Deuteronomistic History Yairah Amit The Delicate Balance in the Image of Saul and Its Place in the Deuteronomistic History Gregory Mobley Glimpses of the Heroic Saul Christophe Nihan Saul among the Prophets 1 Sam 10 10 12 and 19 18 24 The Reworking of Saul's Figure in the Context of the Debate on Charismatic Prophecy in the Persian Era Mark W Hamilton The Creation of Saul's Royal Body Reflections on 1 Samuel 8 10 Marsha C White Saul and Jonathan in 1 Samuel 1 and 14 Samuel A Meier The Sword From Saul to David C Mark McCormick From Box to Throne The Development of the Ark in DtrH and P Gary N Knoppers Israel's First King and the Kingdom of YHWH in the hands of the sons of David The Place of the Saulide Monarchy in the Chronicler's Historiography Louis H Feldman Josephus View of Saul Hanna Liss The Innocent King Saul in Rabbinic Exegesis Walid A Saleh What if you refuse when ordered to fight King Saul Talut in the Qur'an and Post Quranic Literature Rudiger Bartelmus Handel and Jennens Oratorio *Saul* A Late Musical and Dramatic Rehabilitation of the Figure of Saul Misrepresented in the Old Testament as the Diametrical Opposite of David Sarah Nicholson Catching the Poetic Eye Saul Reconceived in Modern Literature Marc Michael Epstein Seeing Saul **Drawings from the Age of Bruegel, Rubens, and Rembrandt** William W.

Robinson, 2016-08-02 This superb book presents 100 notable examples from the Harvard Art Museums distinguished collection of Dutch Flemish and Netherlandish drawings from the 16th to 18th century Featuring such masters as Pieter Bruegel the Elder Peter Paul Rubens and Rembrandt van Rijn the volume showcases beautiful color illustrations accompanied by insightful commentary on prevalent styles and techniques Genres that define this artistic period landscape scenes of everyday life portraiture and still life are explored in detail The book also presents the results of new conservation and technical study including infrared analysis and scientific examinations of drawing materials This revelatory new research has allowed previously illegible underdrawings and inscriptions in many of the artworks to surface for the first time shedding light on longstanding mysteries of production and provenance **Current Opinion** Frank Crane, Edward Jewitt

Wheeler, 1923 *The International Studio*, 1910 Catalogue Bernard Quaritch (Firm), 1929 Rembrandt's Amsterdam Frits Lugt, 2023-10-04 In Rembrandt's Amsterdam Frits Lugt masterfully curates an exploration of the life and milieu of one of the most revered artists of the Dutch Golden Age The book combines vivid historical narratives with a rich array of illustrations presenting an intricate tapestry of 17th century Amsterdam where Rembrandt's artistry flourished Lugt meticulously examines the socio-economic and cultural contexts that shaped the artist's work offering keen insights into the mechanisms of patronage the art market and the vibrant community that influenced Rembrandt's evolution as a painter This scholarly yet accessible narrative employs lyrical language to immerse readers in both the visual and experiential essence of a city undergoing profound transformation Frits Lugt an esteemed art historian and expert in Dutch painting draws upon his

extensive research and profound appreciation for Rembrandt's contributions to the art world. His scholarship reflects a lifelong dedication to understanding the intersections between art, culture, and society. Lugt's keen investigative skills and passion for the subject matter provide readers with an authentic perspective, revealing how the emotional depth of Rembrandt's work resonates within the fabric of his city. Rembrandt's Amsterdam is an indispensable read for art lovers, historians, and anyone intrigued by the interplay between artistry and urban life. Lugt's compelling insights not only illuminate Rembrandt's genius but also invite readers to engage with the essence of a transformative period in art history. This book is a celebration of creativity and a vibrant invitation to explore the city that shaped one of history's greatest painters.

Biblical Studies/Cultural Studies J. Cheryl Exum, Stephen D. Moore, 1998-11-01. Based on an international colloquium held at the University of Sheffield, this collection represents the first book-length encounter between biblical studies and the proliferating and controversial field of cultural studies. A multidisciplinary team of contributors engage in a multifaceted examination of the Bible's place in culture, ancient and modern, high and low. Contributors include Alice Bach, Fiona Black, Athalya Brenner, Robert Carroll, David Clines, Margaret Davies, Philip Davies, Philip Esler, Cheryl Exum, Yael Feldman, Jennifer Glancy, Jan Willem van Henten, David Jasper, Francis Landy, Barry Matlock, Stephen Moore, Hugh Pyper, John Rogerson, Regina Schwartz, William Scott, and Erich Zenger.

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