



More Drawings Of Rembrandt

Seymour Slive

More Drawings Of Rembrandt:

More Drawings of Rembrandt Rembrandt Harmenszoon van Rijn,1974 **More Drawings of Rembrandt** Stephen Longstreet,1970-01-01 *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 Drawings Seymour Slive,2019-09-17 Seymour Slive who should be considered the dean of scholars of 17th century Dutch art brings a lifetime of study and erudition to *Rembrandt Drawings*. You would have to go a long way to find a better guide than Mr. Slive. Wall Street Journal Written by renowned Rembrandt scholar Seymour Slive this gorgeous volume explores the artist's extraordinary achievements as a draftsman by examining more than 150 of his drawings. Reproduced in color these works are accompanied by etchings and paintings by Rembrandt and others including Leonardo and Raphael. Unlike other publications of Rembrandt's drawings here they are arranged thematically which makes his genius abundantly clear. Individual chapters focus on self portraits, portraits of family members and friends, the lives of women and children, nudes, copies, model and study sheets, animals, landscapes and buildings, religious and mythological subjects, historical subjects and genre scenes. Slive discusses possible doubtful attributions which account for the considerable reduction from earlier times in the number of drawings now ascribed to the master. **Drawings of Rembrandt** Rembrandt Harmenszoon van Rijn, Seymour Slive,1965 A collection of drawings, portraits and sketches by Rembrandt, accompanied by expert commentary and analysis. [Original Drawings by Rembrandt Harmensz van Rijn](#) Rembrandt Harmensz Van Rijn,2013-11-11

Original Drawings by Rembrandt Harmensz Van Rijn Rembrandt Harmensz Van Rijn,2013-11-21 **Rembrandt Landscape Drawings** Rembrandt Harmenszoon van Rijn,1981-01-01 A supreme master of landscape drawings, Rembrandt's

extraordinary draftsmanship possessed a vitality and power that few artists ever achieve This excellent volume displays in sharp quality reproductions 60 authentic landscapes chosen from the great facsimile editions Publisher s Note Captions 60 black and white illustrations *The Drawings of Rembrandt* Seymour Slive,Rembrandt Harmenszoon van Rijn,2009 This sweeping overview of Rembrandt s extraordinary achievement as a draughtsman fills a gap in the otherwise enormous literature on the artist Beautifully illustrated mostly in colour the more than 150 drawings culled from a corpus of some 800 are discussed in detail The drawings span Rembrandt s entire productive life as an artist from early self portraits in the 1620s to late drawings from the 1660s of the victim of an execution a state coach and historical and mythological images The scope of the book will allow readers to delve into the very broad range of Rembrandt s oeuvre of drawings *The Drawings of Rembrandt* Seymour Slive,2019 This sweeping overview of Rembrandt s extraordinary achievement as a draughtsman fills a gap in the otherwise enormous literature on the artist Beautifully illustrated mostly in colour the more than 150 drawings culled from a corpus of some 800 are discussed in detail The drawings span Rembrandt s entire productive life as an artist from early self portraits in the 1620s to late drawings from the 1660s of the victim of an execution a state coach and historical and mythological images The scope of the book allows readers to delve into the very broad range of Rembrandt s oeuvre of drawings *The Drawings of Rembrandt* Rembrandt Harmensz Van Rijn,1988-12-01

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Rembrandt Harmensz Van Rijn,2013-11-09 **Rembrandt Drawings** Rembrandt,2012-09-21 This deluxe hardcover edition features drawings from throughout the Dutch master s prolific career Informative captions accompany these beautifully reproduced landscapes biblical vignettes figure studies animal sketches and portraits **Original Drawings** Rembrandt Harmensz Van Rijn,2013-11-11

Drawings by Rembrandt and His Circle in the British Museum British Museum,Martin

Royalton-Kisch,1992 The British Museum has one of the largest Rembrandt collections in the world This is the exhibition catalogue **The Drawings of Rembrandt** Rembrandt Harmenszoon van Rijn,Otto Benesch,1973

[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 schilderkonst* (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, 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 **Old Drawings, New Names** Peter Schatborn, Leonore van Sloten, Museum Het Rembrandthuis (Amsterdam, Netherlands), 2014 The attribution of a work of art is a fascinating aspect of art historical study. How do you recognize a genuine Rembrandt and what distinguishes his work from that of his pupils and contemporaries? This exhibition of sixty drawings at the Rembrandt House Museum focuses solely on the criteria that a prominent art historian employs when making an attribution. The works include drawings by Rembrandt and by his pupils and contemporaries. What all these works have in common is that they have been attributed to seventeenth century artists by Peter Schatborn. For more than thirty years he worked in Rijksmuseum's department of prints and drawings initially as a member of staff and later as its head. Over the course of his career he became one of the world's leading specialists in Rembrandt's drawings. The exhibition addresses the problem of attributing seventeenth century Netherlandish drawings. Exhibition: The Rembrandt House, Amsterdam, the Netherlands, 01-02-27-04-2014 **Catalogue of Drawings by Dutch and Flemish Artists Preserved in the Department of Prints and Drawings in the British Museum** British Museum. Department of Prints and Drawings, Arthur Mayer Hind, Arthur Ewart Popham, 1915 [European Drawings 1](#)
George R. Goldner, Lee Hendrix, Gloria Williams, 1988-04-01 Within a short time the Department of Drawings has acquired impressive holdings of European works on paper. This volume, the first in a series intended to keep scholars apprised of acquisitions, contains 149 entries on Italian, French, Flemish, Dutch, and other works ranging in date from the Renaissance through the nineteenth century. Artists represented include Rembrandt, Cezanne, Blake, Goya, Durer, Savery, Rubens, Millet, Veronese, Caravaggio, Raphael, and numerous others. All drawings are illustrated at full page size.

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