
A Corpus Of Rembrandt Paintings V The Small Scale History Paintings Rembrandt Research Project Foundation

A Corpus of Rembrandt Paintings

Rembrandt's Paintings Revisited - A Complete Survey

Rembrandt

A Corpus of Rembrandt Paintings: 1631-1634

A Corpus of Rembrandt Paintings

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A Corpus of Rembrandt Paintings V

A Corpus of Rembrandt Paintings IV

A Corpus of Rembrandt Paintings

A Corpus of Rembrandt Paintings
A Corpus of Rembrandt Paintings
The Mystery of the Young Rembrandt
A Corpus of Rembrandt Paintings: 1631-1634
A Corpus of Rembrandt Paintings VI
A Corpus of Rembrandt Paintings
A Corpus of Rembrandt Paintings
Rembrandt?, the Master and His Workshop
A Corpus of Rembrandt Paintings
A Corpus of Rembrandt Paintings
A Corpus of Rembrandt Paintings V
A Corpus of Rembrandt Paintings
Rembrandt, Reputation, and the Practice of Connoisseurship
A Corpus of Rembrandt Paintings
A Corpus of Rembrandt Paintings
A Corpus of Rembrandt Paintings IV
A Corpus of Rembrandt Paintings
Fashion and Fancy
A Corpus of Rembrandt Paintings
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JONAS GALVAN

*A Corpus of Rembrandt
Paintings* Springer Science

& Business Media
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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: A Corpus of Rembrandt Paintings, Volume I, which deals with works from Rembrandt's early years in Leiden(1629-1631), published in 1982. THIS VOLUME: A Corpus of Rembrandt Paintings, Volume II, covering his

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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 II) contains 900 pages, starting of with five introductory chapters and discussing 101 paintings. In clear and

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[Rembrandt's Paintings Revisited - A Complete Survey](#) Springer

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 way the often overly zealous tendency to doubt the authenticity of Rembrandt's paintings got out of hand. In this book he re-attributes 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 re-attributed 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 Springer

Until now dress has played only a subordinate role in the research of Rembrandt's paintings, despite the fact that few

artists are as intensively studied as this Dutch master. The lacuna is all the more surprising since Rembrandt obviously delighted in rendering clothes, which, for him, not only communicated the character and social status of his sitters but also clarified his narratives and heightened the drama in his historical pieces. Here, Marieke de Winkel offers a fascinating and much-needed study of dress and costume in the works of Rembrandt. De Winkel shows us how focusing on apparel opens

a new line of inquiry into Rembrandt's paintings, one which is symbolically and iconographically richer than previously imagined. This approach, which has not been fully acknowledged by art historians nor developed by dress historians, deepens our understanding of Rembrandt's expression as well as the cultural and historical context of the Dutch seventeenth century. De Winkel proves the merits of the approach here with her close readings of

Rembrandt's paintings and the contemporaneous connotations of the clothes he depicted. She demonstrates convincingly that clothes do much more than help date the paintings; they are instead integral to the program of representation. No longer ancillary to art history, dress and costume here receive their full due in this study, leaving us with not only a better understanding of Rembrandt but of his wider world as well.
A Corpus of Rembrandt

Paintings: 1631-1634
Springer Science & Business Media
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A Corpus of Rembrandt Paintings Amsterdam

University Press

1. 1625-1631 2.

1631-1634 3. 1635-1642

4. "The self-portraits" 5.

Small-scale history

paintings, 1642-1669 6.

Rembrandt's paintings

revisited : a complete

survey

A Corpus of Rembrandt

Paintings A Corpus of

Rembrandt Paintings V

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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 of 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.

A Corpus of Rembrandt Paintings Springer

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'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.
A Corpus of Rembrandt Paintings V Springer
A Corpus of Rembrandt Paintings V Springer
Science & Business Media
A Corpus of Rembrandt Paintings IV Springer
This collection is dedicated to the painted works of Rembrandt. It presents a vast amount of meticulous research on Rembrandt's paintings covering the early years

until his later years, and with a special focus on his self-portraits and small-scale history paintings. The main aim of this project was to isolate Rembrandt's own works from the great volume of Rembrandt-like paintings, produced by his many pupils and followers, sometimes with the involvement of the master himself. As a result, the CORPUS contains examinations of the originals of all works attributed to Rembrandt; with these examinations having taken full

advantage of today's sophisticated techniques including radiography, neutron activation autoradiography, dendrochronology and paint sample analysis. 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. Carrying 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 Rembrandt. The researchers came together in the Rembrandt Research Project (RRP). In the course of the completion of this project and the publication of the six volumes, the composition of the group of researchers changed, and at the same time, the

group's approach changed as a result of art-historical and methodological developments. The changes and developments are reflected in the break in style between volumes III and IV. The first three volumes take a historical and chronological approach. They cover Rembrandt's early years in Leiden (1629-1631), his first years in Amsterdam (1631-1634), and finally his later years of reputation (1635-1642). The fourth and fifth

volume take a thematic approach. Dedicated to Rembrandt's self-portraits, volume IV looks at the valuation of autograph paintings, at dress and meaning in his self-portraits, and at authenticity and function. Volume V is about the small-scale history and genre paintings, an area considered to be the most challenging assignments for an artist. The volume presents the systematic research into this hitherto little known area, revealing a rich, and often fresh understanding of

Rembrandt's own way of thinking about these basic aspects. Volume VI, the set's last volume, revisits Rembrandt's paintings and is both a revisionary critique of the first three volumes and an independent overview. Each volume combines a number of introductory chapters with a full catalogue of all paintings for the given period or theme. In the catalogues, each painting is discussed and examined in a detailed way, comprising a descriptive, an interpretative and a

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chapters and discussing 86 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 important paintings including the Night Watch are discussed.

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A Corpus of Rembrandt Paintings: 1631-1634

Amsterdam University Press
 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.

[A Corpus of Rembrandt Paintings VI](#) Springer

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paintings. The result of this meticulous research is laid down chronologically in the following Volumes: A Corpus of Rembrandt Paintings, Volume I, which deals with works from Rembrandt's early years in Leiden(1629-1631), published in 1982. THIS VOLUME: 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

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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 II) contains 900 pages, starting of with five introductory chapters and discussing 101 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.

A Corpus of Rembrandt Paintings Springer

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'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.

A Corpus of Rembrandt Paintings Springer

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 a "thereby gaining valuable insight into the genesis and condition of the paintings.

Rembrandt?, the Master and His Workshop

Springer

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.

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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 of 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.
A Corpus of Rembrandt Paintings Springer Science & Business Media

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(Volume III) contains 820 pages, starting of with three introductory chapters and discussing 86 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 important paintings including the Night Watch are discussed.