

Chapter 1 : Rembrandt Biography and Chronology

On view in the downstairs galleries was a loan exhibition of 66 works on paper by Rembrandt and his school from the collection of Frits Lugt, now housed in the Fondation Custodia, Paris.

The Prodigal Son in the Tavern , a self-portrait with Saskia, c. While his work reveals deep Christian faith, there is no evidence that Rembrandt formally belonged to any church, although he had five of his children christened in Dutch Reformed churches in Amsterdam: At the age of 14, he was enrolled at the University of Leiden , although according to a contemporary he had a greater inclination towards painting; he was soon apprenticed to a Leiden history painter, Jacob van Swanenburgh , with whom he spent three years. In , Rembrandt began to accept students, among them Gerrit Dou in As a result of this connection, Prince Frederik Hendrik continued to purchase paintings from Rembrandt until When Saskia, as the youngest daughter, became an orphan, she lived with an older sister in Het Bildt. Rembrandt and Saskia were married in the local church of St. He also acquired a number of students, among them Ferdinand Bol and Govert Flinck. The mortgage to finance the 13, guilder purchase would be a primary cause for later financial difficulties. In , they had a second daughter, also named Cornelia, who died after living barely over a month. Only their fourth child, Titus , who was born in , survived into adulthood. She would later charge Rembrandt with breach of promise a euphemism for seduction under [breached] promise to marry and was awarded alimony of guilders a year. In they had a daughter, Cornelia, bringing Hendrickje a summons from the Reformed Church to answer the charge "that she had committed the acts of a whore with Rembrandt the painter". She admitted this and was banned from receiving communion. Rembrandt was not summoned to appear for the Church council because he was not a member of the Reformed Church. But the prices realized in the sales in and were disappointing. To get around this, Hendrickje and Titus set up a business as art dealers in , with Rembrandt as an employee. The resulting work, The Conspiracy of Claudius Civilis , was rejected and returned to the painter; the surviving fragment is only a fraction of the whole work. In he was still fulfilling major commissions for portraits and other works. After twenty years, his remains were taken away and destroyed, as was customary with the remains of poor people at the time. List of paintings by Rembrandt , List of etchings by Rembrandt , and List of drawings by Rembrandt In a letter to Huygens, Rembrandt offered the only surviving explanation of what he sought to achieve through his art: The word "beweegelijkheid" is also argued to mean "emotion" or "motive". Whether this refers to objectives, material or otherwise, is open to interpretation; either way, critics have drawn particular attention to the way Rembrandt seamlessly melded the earthly and spiritual. The painting is still missing after the robbery from the Isabella Stewart Gardner Museum in Earlieth-century connoisseurs claimed Rembrandt had produced well over paintings, [40] nearly etchings and 2, drawings. Modern scholarship has reduced the autograph count to over forty paintings, as well as a few drawings and thirty-one etchings, which include many of the most remarkable images of the group. His oil paintings trace the progress from an uncertain young man, through the dapper and very successful portrait-painter of the s, to the troubled but massively powerful portraits of his old age. Together they give a remarkably clear picture of the man, his appearance and his psychological make-up, as revealed by his richly weathered face. Durham suggests that this was because the Bible was for Rembrandt "a kind of diary, an account of moments in his own life". His immediate familyâ€”his wife Saskia, his son Titus and his common-law wife Hendrickjeâ€”often figured prominently in his paintings, many of which had mythical , biblical or historical themes. Drawings by Rembrandt and his pupils have been extensively studied by many artists and scholars [51] through the centuries. His original draughtsmanship has been described as an individualistic art style that was very similar to East Asian old masters, most notably Chinese masters: For the last, he was especially praised by his contemporaries, who extolled him as a masterly interpreter of biblical stories for his skill in representing emotions and attention to detail. The work has been described as " In the etchings of his maturity, particularly from the late s onward, the freedom and breadth of his drawings and paintings found expression in the print medium as well. The works encompass a wide range of subject matter and technique, sometimes leaving large areas of white paper to suggest space, at other times employing

complex webs of line to produce rich dark tones. It is also likely that at this time Lievens had a strong impact on his work as well. Religious and allegorical themes were favored, as were tronies. Nicolaes Tulp, Often these landscapes highlighted natural drama, featuring uprooted trees and ominous skies Cottages before a Stormy Sky, c. From his work became less exuberant and more sober in tone, possibly reflecting personal tragedy. Biblical scenes were now derived more often from the New Testament than the Old Testament, as had been the case before. In he painted The Night Watch, the most substantial of the important group portrait commissions which he received in this period, and through which he sought to find solutions to compositional and narrative problems that had been attempted in previous works. The previous tendency to create dramatic effects primarily by strong contrasts of light and shadow gave way to the use of frontal lighting and larger and more saturated areas of color. Simultaneously, figures came to be placed parallel to the picture plane. These changes can be seen as a move toward a classical mode of composition and, considering the more expressive use of brushwork as well, may indicate a familiarity with Venetian art Susanna and the Elders, " Colors became richer and brush strokes more pronounced. With these changes, Rembrandt distanced himself from earlier work and current fashion, which increasingly inclined toward fine, detailed works. His use of light becomes more jagged and harsh, and shine becomes almost nonexistent. The end result is a richly varied handling of paint, deeply layered and often apparently haphazard, which suggests form and space in both an illusory and highly individual manner. In his last years, Rembrandt painted his most deeply reflective self-portraits from to he painted fifteen, and several moving images of both men and women The Jewish Bride, c. Only the troubled year of produced no dated work. He was very closely involved in the whole process of printmaking, and must have printed at least early examples of his etchings himself. At first he used a style based on drawing, but soon moved to one based on painting, using a mass of lines and numerous bitings with the acid to achieve different strengths of line. Towards the end of the s, he reacted against this manner and moved to a simpler style, with fewer bitings. He now uses hatching to create his dark areas, which often take up much of the plate. He also experimented with the effects of printing on different kinds of paper, including Japanese paper, which he used frequently, and on vellum. He began to use "surface tone," leaving a thin film of ink on parts of the plate instead of wiping it completely clean to print each impression. He made more use of drypoint, exploiting, especially in landscapes, the rich fuzzy burr that this technique gives to the first few impressions. There are forty-six landscapes, mostly small, which largely set the course for the graphic treatment of landscape until the end of the 19th century. One third of his etchings are of religious subjects, many treated with a homely simplicity, whilst others are his most monumental prints. A few erotic, or just obscene, compositions have no equivalent in his paintings. The Night Watch[edit] Main article: This picture was called De Nachtwacht by the Dutch and The Night Watch by Sir Joshua Reynolds because by the 18th century the picture was so dimmed and defaced that it was almost indistinguishable, and it looked quite like a night scene. After it was cleaned, it was discovered to represent broad day" a party of musketeers stepping from a gloomy courtyard into the blinding sunlight. The piece was commissioned for the new hall of the Kloveniersdoelen, the musketeer branch of the civic militia. Rembrandt departed from convention, which ordered that such genre pieces should be stately and formal, rather a line-up than an action scene. Instead he showed the militia readying themselves to embark on a mission what kind of mission, an ordinary patrol or some special event, is a matter of debate. Contrary to what is often said, the work was hailed as a success from the beginning. The painting is now in the Rijksmuseum. Indian Miniatures[edit] Rembrandt miniature inspired by Indian Mughal paintings Rembrandt was influenced by Mughal miniatures during his later life. He etched at least two dozen reproductions of Mughal paintings despite never having travelled to India.

The work (if it has been rightly done) should lead to a reconstruction of the school and a better understanding not only of Rembrandt's pupils but of Rembrandt himself. In rearranging the pictures I have allowed them to fall where they would.

After a few months he left to begin an apprenticeship as a painter. Leiden did not offer much in the way of artistic talent, and in , after three years with a local painter, Rembrandt went to Amsterdam to study briefly with Pieter Lastman. He then moved back to Leiden and set up as an independent painter, sharing a workshop with Jan Lievens. It was not an easy climate in which to work. Following the Protestant Reformation, the local churches no longer provided artists with any commissions as the Catholic church did in other countries. As a consequence artists had to concentrate on commissions from private individuals. Rembrandt quickly began to make a name for himself as a painter of historical subjects. Unusually, Rembrandt did not follow the advice that was given to young painters, namely to travel to Italy to study Italian art first hand. Instead he felt that he could learn everything he needed to from the art available in his native country. It offered a young and successful artist far more opportunities than sleepy Leiden. They were married in . The numerous paintings and drawings of her suggest the two were very happily married. In , Saskia gave birth to their first son, Rumbartus. He died after only two weeks. Over the next four years two more children were born, but died within a couple of months. Professionally, Rembrandt went from strength to strength. The most important families and organisations in the city commissioned paintings. He was a compulsive buyer of art, and a collector of all manner of antiquities, props, and weapons to be used in paintings. But Rembrandt was the most famous artist in the city. What could go wrong? Detail from Rembrandt, Self Portrait at the Age of 63 , Continued success In , Rembrandt and Saskia moved into a grander house, next to his old friend van Uylenburgh. He sketched endlessly - people on the street, beggars, circuses, women and children, Saskia. His painting was influenced by new developments in Italian art which reached the Netherlands via prints, and via his more travelled colleagues. Many of his contemporaries had started to experiment with the dramatic use of lighting developed by Caravaggio. He developed a new way of describing faces with patterns of light and shadow, rather than simply lighting one side and shading the other. Shadows around the eyes of his portraits, making it hard to read a precise expression give his canvases the extraordinary impression of the living, thinking mind behind the face. In a fourth child, Titus, was born. Saskia was unwell after the birth and Rembrandt made various drawings of her looking tired and drawn in bed. She died shortly after, still aged only 30, probably from plague or TB. Domestic complications Alone with a baby to care for, Rembrandt had to employ a nurse and took on a widow called Geertge Dirx. She became his common law wife for a short time, but then he took on another servant, Hendrickje Stoffels, and fell in love with her. Geertge took Rembrandt to court on the grounds that he had promised to marry her. After much bitter wrangling, Rembrandt somehow had her sent to a house of correction. She appears in numerous paintings, and may have been the model for A Woman Bathing. One notable aspect of his later paintings is the use of broad brushstrokes, sometimes applied with a palette knife. While the earlier pictures had a smooth finish, the later works are designed to work only from a distance. Bankruptcy In the s Amsterdam was hit by a massive economic depression. Rembrandt had not even completed half the payments on his house and his creditors began to chase him for money. All his goods, including an impressive collection of paintings, were sold off for a pittance. Rembrandt, Titus and Hendrickje moved across town to a much poorer district, where Rembrandt continued to paint. He had always used himself as a model, but in the last twenty years of his life he painted self portraits with increasing frequency. In , Hendrickje died after a long illness. Titus was left to look after his father. Titus married in the daughter of an old family friend, then seven months later, he died. A daughter, Titia, was born six months later. In , Rembrandt himself died and was buried in the Westerkerk next to Hendrickje and Titus. There was no official notice of his death.

Chapter 3 : Philosopher in Meditation - Wikipedia

*Rembrandt and His School: Masterworks From the Frick and Lugt Collections by The Frick Collection () Paperback [The Frick Collection] on theinnatdunvilla.com *FREE* shipping on qualifying offers.*

Painted in , the year he passed away. After Rembrandt left Leiden. He gathered fame and fortune. Especially after painting the famous Anatomy of Dr. Nicolaes Tulp, many wealthy people from Amsterdam wanted to have their portrait painted by Rembrandt. Rembrandt married Saskia van Uylenburg. Their first three children passed away shortly after birth, but their fourth child was a strong baby boy named Titus. Sadly Saskia van Uylenburg passed away shortly after their boy Titus was born. Presumably due to tuberculosis. Rembrandt was unable to take care of his child alone, so he asked the nurse maid Geertje Dirx to help take care of Titus. Geertje and Rembrandt had a short affair, but it ended in court. The judge sentenced Greetje to be locked up in the spinning house, a prison where women span string. Meanwhile, Hendrikje Stoffels became nursemaid of Titus. In she had to stand before the church council because she was living in harlotry with Rembrandt. A memorial stone at the Westerkerk in Amsterdam. The place where Rembrandt was buried. Rembrandt was in dept. He spend too much money on exotic objects such as stuffed animals, foreign weapons, Roman sculptures and Venetian glass. He also had many assistants and students. Rembrandt often signed his students works with his signature so they could be sold as paintings by his own hands. Even though Rembrandt made a lot of paintings during this period, it was not enough. They had to sell their house and move to a smaller building in Amsterdam. In , Hendrickje and Rembrandt had a daughter called Cornelia. It was an unlawful child since Rembrandt was not married to Hendrickje. A few years later, in , Hendrickje Stoffels died of the plague. Once again leaving Rembrandt alone with his children. In , Titus passed away of the plague. He was only 27 years old. Rembrandt van Rijn passed away shortly after that, in Rembrandt was bankrupt and his relatives could not afford a private grave for him. Rembrandt was was buried in an unmarked grave in the Westerkerk in Amsterdam. Now, a memorial stone is placed in the Westerkerk, since his unmarked grave can not be identified. Nicolaes Tulp at the Mauritshuis in The Hague. They also have paintings from the other great masters, such as the Girl with a Pearl Earring from Vermeer. You can visit the house where Rembrandt lived and worked in Amsterdam. And last but not least, you have to check out the masterpiece, The Nightwatch at the Rijksmuseum in Amsterdam. Got excited about Rembrandt? Let us guide you around! Leiden is one of our favorite cities, and we would love to give you a tour. Let us show you all the major sights that the city has to offer, but also the well hidden gems that only the locals know.

Chapter 4 : Kupferstichkabinett opens exhibition of drawings from the Rembrandt School

"Rembrandt and His School: Masterworks from the Frick and Lugt Collections" is on view through May 15 at the Frick Collection, 1 East 70th Street, Manhattan, () , theinnatdunvilla.com

Netherlands Dutch artist Rembrandt was one of the most important artists of the great age of Dutch painting. In range, originality, and expressive power, his large production of paintings, drawings, and etchings has never been surpassed. For seven years Rembrandt was a student at the Latin school, and then, in , he enrolled at Leiden University at the age of thirteen. After only a few months, however, he left to pursue his true passionâ€”painting. He was an apprentice a person working to learn a skill for three years to the painter Jacob Isaacs van Swanenburgh, who had studied in Italy. In Rembrandt went to Amsterdam to work with Pieter Lastman, a painter of biblical, mythological, and historical scenes. The earliest known works by Rembrandt, beginning with the Stoning of St. By Rembrandt was working independently in Leiden. The two young men worked so similarly that even in their own lifetime there was doubt as to which of them was responsible for a particular painting. By Rembrandt was ready to compete with the accomplished portrait painters of Amsterdam. His portrait of the Amsterdam merchant Nicolaes Ruts is an amazing likeness executed with a degree of assurance that makes it clear why its author was in demand as a portraitist an artist who draws or paints a person, usually the head and shoulders. Early Amsterdam years Around or Rembrandt moved to Amsterdam, where he had already achieved some recognition as a portraitist. Both his career and his personal life prospered. After an engagement of more than a year, he married a well-to-do young woman, Saskia van Uijlenburgh. In the young couple set themselves up in a fine house in the Breestraat, now maintained as a museum, the Rembrandthuis. Like many wealthy men of his time, Rembrandt soon began to collect works of art, armor, costumes, and curiosities unusual trinkets from far places. He used some of these objects as props in his paintings and etchings images that are the result of transferring an image off a metal plate onto paper with the use of chemicals. This is most expressed in the scenes from the Passion of Christ â€” This is, in fact, not a night scene at all, and it is correctly titled the Militia Company of Captain Frans Banning Cocq. The painting was unfortunately cut down in the eighteenth century. In fact, there is considerable evidence that the picture was highly praised from the start.

Chapter 5 : Rembrandt's Leiden - Discover the birthplace of a Master

The School of Rembrandt, led by Harmensz van Rijn Rembrandt's (Leiden, - Amsterdam,) in Amsterdam was one of the busiest art enterprises of the 17th century. As a talented and popular teacher with more than 50 documented students, Rembrandt created not only a name for himself but for his school as well.

Already attending Latin school. The school trained their students in grammar and rhetoric. Lessons were based on classical literature. Rembrandt received a thorough grounding in classical and biblical stories. In the States of Holland standardized the curriculum. Possibly, there were political reasons for not pursuing an academic career; there are other reasons as well, such as obtaining student privileges, freedom from civic guard duties and a specified allowance of tax-free wine and beer. Van Swanenburgh was a Catholic, his father was burgomaster 5 times and held other major town offices. The rest of the family was Remonstrant. They were removed from civil office by prince Maurits in 1618. Swanenburgh had been in Italy from about 1610 to 1615. He married a Neapolitan woman. A few fantasies have been preserved but none of his portraits and cityscapes. That Rembrandt studied with Van Swanenburgh is known from a biography written by the Leiden burgomaster in the 2nd edition of his description of Leiden. Rembrandt studied with him for about 3 years. His brothers Willem and Adriaen have left home. According to Houbraken, Rembrandt also studied with Jan Pynas. History, rhetorical gestures, historical veracity, textual accuracy were important lessons in their studios. In this picture, as well as in other undated history paintings from his early career, Rembrandt gives a spectator his own features. Rembrandt is regularly mentioned as a painter from this year on. Rembrandt makes two etchings of an old woman, probably his mother, as well as several undated self portraits. The same year he signs and dates an etched self portrait. Constantijn Huygens, secretary to Stadholder Frederick Henry, visits the Leiden studio shared by Rembrandt and Jan Lievens, and compares their work. He finds them both brilliant, but too introverted. Not long afterwards, Huygens procures Rembrandt important commissions from the court in The Hague. Rembrandt lends him guilders. Rembrandt marries Saskia Uylenburgh in Friesland. They live in the house of H. Stoffels. Rembrandt transfers his house to his son Titus in order to save his inheritance. Inventory of goods taken. Reason given was "losses in business as well as damage and losses at sea. Anthonisbreestraat, moves to the Rozengracht area. Many other artists living in that area. Rembrandt paints himself seated in state like a monarch. In an etched self portrait of we see the artist at work as an etcher. It is his last self portrait in this medium. He can continue to paint, but must leave business matters to them. Titus becomes universal heir. Rembrandt paints himself as the apostle Paul. Titus van Rijn proudly declares to a Leiden notary on march. Rembrandt paints three self portraits in the last year of his life. On 2 October, Rembrandt is visited by the amateur genealogist Pieter van Brederode, who makes a record of antiquities and curios in his collection. October 4, Rembrandt dies and is buried in the Westerkerk in an unknown rented grave.

Chapter 6 : Genius as Debtor: 'Rembrandt and His School' at the Frick | Observer

From February 15 to May 15, the Frick presented a selection of Rembrandt's works as seen through the eyes of these two renowned collectors, devoting three exhibition spaces to the work of this artist and his school.

As a child, he had an inclination towards painting, and spent three years under the apprenticeship of a local history painter. After another six month apprenticeship with painter Jan Pieter Lastman, he opened his own studio. He began taking art students at his studio at the ripe old age of twenty-one years old. In 1639, Rembrandt moved to Amsterdam, which at the time was rapidly expanding, and had great success painting personal portraits. In 1640 he married his wife, Saskia van Uylenberg, and in the same year began taking art students in Amsterdam. Although his public life was on track, his private life was deteriorating. His wife Saskia had their first child, a boy, in 1641, but he died at two months of age. Their second child, a girl, died at three weeks of age. Their third child, another girl, died before she was a month old. It was only their fourth child, Titus, who would live into adulthood. Although he lived an affluent lifestyle, Rembrandt lived far beyond his means. He had a large mortgage, and spent money on art, prints, and rarities, and avoided bankruptcy in 1657 only by selling many of his paintings and his collections of antiquities. Unfortunately, however, the sales price of his collection was disappointing, and he was forced to sell his house and printing press and move to a more modest location. Rembrandt outlived both his son Titus and his common-law wife Hendrickje, with whom he had a daughter Cornelia, and died in 1669. He was buried in an unmarked grave. Many art historians disagree as to whether or not many of his works are true Rembrants. There is so much conjecture that there may never be a consensus. There is also conjecture by art historians that Rembrandt may have had stereo blindness, causing only one of his eyes to work. This would have further benefited his painting style by flattening out his perception in order to paint it on the canvas. An innovative and prolific master in three media, he is generally considered one of the greatest visual artists in the history of art and the most important in Dutch art history. His contributions to art came in a period of great wealth and cultural achievement that historians call the Dutch Golden Age, when Dutch art especially Dutch painting, although in many ways antithetical to the Baroque style that dominated Europe, was extremely prolific and innovative, and gave rise to important new genres. Rembrandt never went abroad, but he was considerably influenced by the work of the Italian masters and Netherlandish artists who had studied in Italy, like Pieter Lastman, the Utrecht Caravaggists, and Flemish Baroque Peter Paul Rubens. Yet his etchings and paintings were popular throughout his lifetime, his reputation as an artist remained high, and for twenty years he taught many important Dutch painters. His self-portraits form a unique and intimate biography, in which the artist surveyed himself without vanity and with the utmost sincerity. His reputation as the greatest etcher in the history of the medium was established in his lifetime and never questioned since. Few of his paintings left the Dutch Republic whilst he lived, but his prints were circulated throughout Europe, and his wider reputation was initially based on them alone. Because of his empathy for the human condition, he has been called "one of the great prophets of civilization". With Rembrandt, the colossus of Art! We should prostrate ourselves before Rembrandt and never compare anyone with him!

Chapter 7 : Rembrandt and his school

Master drawings, watercolours and prints from the Ionides Bequest - Victoria and Albert Museum

This painting is literally as you have never seen it before: The exhibition features a dozen drypoints and etchings the collector Frits Lugt found these eminently covetable, buying his first Rembrandt print at the precocious age of 17. The most enjoyable etchings are the self-portraits. These are not exercises in introspection but assertions of greatness: Rembrandt as an aristocratic figure, fur-draped with sword in hand *Self-Portrait with Raised Saber*, 1630, from around the time he started painting for the court; Rembrandt as a powerful artist, leaning heavily forward on his left elbow, his massive frame pressing close against the forward edges of the composition *Self-Portrait Leaning on a Stone Sill*, 1630, the same year he bought a disastrously expensive home. Rembrandt helped to define the genre of self-portraiture, and you can recognize how these little squares of intensity influenced Courbet and Gauguin and even the way you look at yourself in the mirror on a particularly momentous occasion or after a bad night out. His drawings are characterized by plays of dark and light, the thickness and thinness of lines and a confidence that shows in the variety of marks and a quick, loose, wristy way of moving ink on paper. With the news this week that the Rembrandt Research Project, begun in 1987 to definitively authenticate his oeuvre, has been disbanded, your best guess becomes more defensible than ever. Of the five paintings in the Oval Room, three, at best, are considered to be and two are agreed not to be Rembrandts although they were all purchased by Frick as the real thing. Frick subsequently and against all available evidence refused to admit that this painting was not a Rembrandt, probably out of pride. Because of these clouds of mis-attributions, but more so because of the powerful social function of his name, Rembrandt the great, isolated genius is, like few other artists, ultimately plural. Jeff Koons knows this paradox, as does any artist who employs a large number of assistants and yet builds his reputation partly on the sign of his name. Having declared bankruptcy to escape his debts and mortgage in 1986, the middle-aged artist lost his home. This is the era of the Frick Self-Portrait, 1630. He became, for legal reasons, an employee of a business run by his wife and son—a company that just happened to produce and sell original Rembrandt paintings. This savvy at destroying the legal entity and marketing the irreducible individual speaks to a contradiction at the heart of capitalism. The debt-laden American comes to mind as its modern-day heir. We were asked first to define ourselves by the size of our pre-qualified mortgages, then by our credit ratings, and finally to explain ourselves to our creditors—Rembrandt has been through it all. Again and again, he is presenting not just a brave face but a magnificently defiant one, refusing to be reduced by the exigencies of his enormous enterprise. He was a proto-Romantic individualist embattled by the rules of his mercantile society, and these two strains of thought, both of which we have inherited, are still in urgent conflict today.

Chapter 8 : Rembrandt - paintings, drawings and prints - theinnatdunvilla.com

Online research catalogues use the Museum's collection database to give access to the latest research on objects in the Museum's care. Devoted to the Museum's collection of drawings by Rembrandt and his school this catalogue has object entries generated directly from our collection database.

While the Counter Reformation held sway in the south, in the north, in Holland and Zeeland, Jesus, the Apostles, and their predecessors in the Old Testament, walk the same ground that burghers, beggars, farmers, and peasants tread, work the same fields, trying to coexist with nature and yet to wrest it to their needs. Biblical stories, landscapes, and portraits can be a way to connect the present to the past and the future. Masterworks from the Albertina Milwaukee: Pen and brown ink and wash on laid paper, c. From the roof of his palace, David sees Bathsheba engaging in her ritual purification bath at the end of her period. He sends for her, seduces her, and she conceives a child. David then marries Bathsheba. The situation depicted in this drawing is described in 2 Samuel God sends the Prophet Nathan to call David back to obedience. David condemns the rich man to death only to have Nathan tell him, "You are the man! Why have you despised the word of the LORD, to do what is evil in his sight? You have struck down Uriah the Hittite with the sword, and have taken his wife to be your wife, and have killed him with the sword of the Ammonites" Abaris Books, , vol. It is located in the section of the book entitled "Substantiated Drawings" the section occurs before drawing n. Sumowski lists as provenance "H. Oppenheim" and says that it was "formerly" in the collection of C. It has also been published in William W. Maes apprenticed with Rembrandt from about to , where he focused first on genre paintings and then on portraits. Masterworks from the Albertina, Vienna NY: In these representations, the typological rather than the portrait aspect comes predominantly to the fore" p. Rembrandt School midth century , Landscape with farmworker, windmill in the background. Pen and brown ink on laid paper, c. Its similarities to a number of drawings by Rembrandt e. Slive, Dover edition, numbers 62, 63, 73, 80, , , and , are apparent. Museum Boymans-van Beuningen, , p. Rembrandt School midth century , The Adoration of the Magi. Pen and brown ink and brown wash on laid paper, c. Partial watermark similar to Large City Gate. We also accept wire transfers and paypal. For directions and visiting information, please call. We are, of course, always available over the web and by telephone see above for contact information. Click the following for links to past shows and artists. For a visual tour of the gallery, please click here. For a list of special offers currently available, see Specials. All works are sold with an unconditional guarantee of authenticity as described in our website listing. Go back to the top of this page. Please call to confirm your visit. Browsers and guests are welcome.

Chapter 9 : British Museum - Catalogue of Drawings by Rembrandt and his School in the British Museum

Rembrandt began his studies at the Latin School, and at the age of 14 he was enrolled at the University of Leiden. The program did not interest him, and he soon left to study art - first with a local master, Jacob van Swanenburgh, and then, in Amsterdam, with Pieter Lastman, known for his historical paintings.

See Article History Alternative Titles: Rembrandt Harmenszoon van Rijn, Rembrant van Rijn Rembrandt van Rijn, in full Rembrandt Harmenszoon van Rijn, Rembrandt originally spelled Rembrant, born July 15, 1632, Leiden, Netherlands—died October 4, 1682, Amsterdam, Dutch Baroque painter and printmaker, one of the greatest storytellers in the history of art, possessing an exceptional ability to render people in their various moods and dramatic guises. Rembrandt is also known as a painter of light and shade and as an artist who favoured an uncompromising realism that would lead some critics to claim that he preferred ugliness to beauty. Early in his career and for some time, Rembrandt painted mainly portraits. Although he continued to paint—and etch and, occasionally, draw—portraits throughout his career, he did so less frequently over time. Roughly one-tenth of his painted and etched oeuvre consists of studies of his own face as well as more-formal self-portraits, a fact that has led to much speculation. His approach to composition and his rendering of space and light—like his handling of contour, form, and colour, his brushwork, and in his drawings and etchings his treatment of line and tone—are subject to gradual or sometimes abrupt transformation, even within a single work. These changes are not the result of an involuntary evolution; rather they should be seen as documenting a conscious search in pictorial and narrative respects, sometimes in discussion, as it were, with his great predecessors. Rembrandt quickly achieved renown among Dutch art lovers and an art-buying public for his history paintings and etchings, as well as his portraits and self-portraits. His unusual etchings brought him international fame during his lifetime, and his drawings, which in fact were done as practice exercises or as studies for other works, were also collected by contemporary art lovers. According to the myth that evolved after his death, Rembrandt died poor and misunderstood. It is true that by the end of his life his realism had been supplanted by Classicism and had become unfashionable in Holland. Nevertheless, his international reputation among connoisseurs and collectors only continued to rise. Certain artists in 18th-century Germany and Venice even adopted his style. He was venerated during the Romantic era and was considered a forerunner of the Romantic movement; from that point he was regarded as one of the greatest figures in art history. In the Netherlands itself, his fortunes have once again risen, and he has become a symbol of both greatness and Dutch-ness. Early years Rembrandt was the fourth of 6 surviving children out of 11. Unlike many painters of his time, he did not come from a family of artists or craftsmen; his father, Harmen Gerritszoon van Rijn—, was a miller. His mother, Neeltgen Willemsdochter van Zuytbrouck—, came from a family of bakers. The first name Rembrandt was—and still is—extremely rare. The way Rembrandt inscribed his name on his work evolved significantly. At age 26 he began to sign his work with his first name only, Rembrant ending only with a -t; from early onward until his death, he spelled his name Rembrandt with -dt and signed his works that way. It has been suggested that he began using his first name as his signature because he considered himself the equal of the great artists of the 15th and 16th centuries; Michelangelo Michelangelo Buonarroti, Titian Tiziano Vecellio, and Raphael Raffaello Sanzio were also generally known by their first names. Like most Dutch children of his day, Rembrandt attended elementary school c. 1640. It is not clear whether Rembrandt completed his course of study at the Latin School. There Orlers wrote that Rembrandt was taken out of school prematurely and, at his own request, was sent to be trained as a painter. The fact that Rembrandt was enrolled in Leiden University on May 20, 1650, does not necessarily contradict this. Whether for tax reasons or simply because they had attended the Latin School, it was not unusual for Leiden boys to be registered as students without being expected to attend any lectures. As was quite common in his time, he had two masters in succession. Van Swanenburgh must have taught him the basic skills and imparted the knowledge necessary for the profession. He was a specialist in architectural pieces and in scenes of hell and the underworld, which called for skill in painting fire and its reflections on the surrounding objects. According to Orlers, Rembrandt stayed with him for six months. Working with Lastman, who was well known

at that time as a history painter, must have helped Rembrandt gain the knowledge and skill necessary to master that genre. History painting involved placing various figures from biblical, historical, mythological, or allegorical scenes in complex settings. In the 17th-century hierarchy of the various genres, history painting held the highest position, because it required a complete command of all subjects, from landscape to architecture, from still life to drapery, from animals to, above all, the human figure, in a wide range of postures, expressions, and costumes. Houbraken wrote the most extensive early biography and characterization of Rembrandt as an artist, although it was mixed with spurious anecdotes. On the basis of stylistic arguments, one could speculate on the impact that Jan Lievens c. 1674 may have had on Rembrandt during his training. Lievens, one year younger than Rembrandt and originally a child prodigy, was already a full-fledged artist by the time Rembrandt must have decided to become a painter. Although scholars know for certain only that Rembrandt and Lievens worked closely together for some years after Rembrandt had returned to Leiden about 1674, following his training with Lastman, the contacts between these two Leiden boys may have begun earlier. Page 1 of 8.