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Corpus of Rembrandt Paintings. Volume I, 1625-1631 (117 MB) Volume II, 1631-1634 (103 MB) Volume III, 1635-1642 (111 MB) Volume IV, The self-portraits (327 MB) Volume V, Small scale history paintings (257 MB)

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Corpus of Rembrandt Paintings - Rembrandt Database

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

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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.

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A Corpus of Rembrandt Paintings VI:
Rembrandt's Paintings ...

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Volumes I-VI: 1-6 (Rembrandt Research
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Thiel, Ernst van de Wetering (ISBN:
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A Corpus of Rembrandt Paintings VI: Rembrandt's Paintings ...

Volume IV of A Corpus of Rembrandt
Paintings deals uniquely with the self-

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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

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Rembrandt self-portrait as such, whilst
also discussing the exact working
environment of Rembrandt and his
apprentices.

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[A Corpus of Rembrandt Paintings I](#)

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Volume IV of A Corpus of Rembrandt

Page 18/89

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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.

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A Corpus of Rembrandt Paintings: The Self-portraits: v. 4 ...

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

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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.

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A Corpus of Rembrandt Paintings -
Volumes I-VI | J. Bruyn ...

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

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Catalogue of all paintings from the given time period attributed to Rembrandt. In this catalogue each painting is discussed and examined in a detailed ...

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Rembrandt's Paintings Revisited is a

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reprint of 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.

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Rembrandt's Paintings Revisited - A Complete Survey: A ...

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

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scattered in museums around the world. The 'Rembrandt Research 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.

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The fifth volume of 'A corpus of Rembrandt paintings: the ...

Ernst van de Wetering 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

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this Volume, Ernst van de Wetering,
discusses the full body of work of
paintings and etchings portraying
Rembrandt.

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A Corpus of Rembrandt Paintings IV: Self-
Portraits | Ernst ...

The result of this meticulous research is

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Small Scale History
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),

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published in 1986. A Corpus of Rembrandt Paintings, Volume III, goes into his later years of reputation (1635-1642), published in 1990.

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[Corpus Rembrandt Paintings - AbeBooks](#)

The CORPUS is dedicated to the painted works of Rembrandt. It aims to isolate

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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. The fourth volume (Springer 2005) was dedicated to Rembrandt's self-portraits.

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A Corpus of Rembrandt Paintings V :

Ernst Van de Wetering ...

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 been asked. Shipping may be from our Sydney, NSW warehouse or from our

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UK or US warehouse, depending on stock availability. 736 pages. 4.785. Seller Inventory # 9789401792547

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Ernst van de Wetering, in The Self-Portraits, vol. 4 (2005, p. 89) of A Corpus of Rembrandt Paintings (begun 1968):

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“There is one category of non-authentic self-portraits whose existence became clear to us only when we had virtually completed this volume of the Corpus.

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A Corpus of Rembrandt Paintings, vol. 4:
The Self ...

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Corpus of Rembrandt Paintings V . The
small-scale History Painting (The Fifth
Volume in a six-Volume series on the
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Paintings Rembrandt

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

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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

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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

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Small Scale History,
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: A Corpus of
Rembrandt Paintings, Volume I, which

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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. THIS VOLUME: A Corpus of Rembrandt Paintings, Volume III, goes into his later years of reputation

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(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

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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

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authorship cannot be accepted. This volume (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

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as the results of modern day technical
imaging. In this volume important
paintings including the Night Watch are
discussed.

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1. 1625-1631
2. 1631-1634
3. 1635-1642
4. "The self-portraits"
5. Small-scale
history paintings, 1642-1669
- 6.

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Rembrandt's paintings revisited : a
complete survey

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

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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

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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

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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:

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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

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time period attributed to Rembrandt. In
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and examined in a detailed way,

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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.

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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 revised survey of Rembrandt's complete painted oeuvre. The question of

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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

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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

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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.

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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 Foundation (RRP) was founded. In particular, he played an important role in developing new criteria for authentication. Van de

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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

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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

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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

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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

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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

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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

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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

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research should belong in the library of every serious art historical institute, university or museum.

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

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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

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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

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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

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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

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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

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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,

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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

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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

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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 documentary section.

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Rembrandt's paintings have been admired throughout centuries because of their artistic freedom. But Rembrandt was also a craftsman whose painting technique was rooted the tradition. Rembrandt—The Painter at Work is the result of a lifelong search for Rembrandt's working methods, his intellectual approach to the art of

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painting and the way in which his studio functioned. Ernst van de Wetering demonstrates how this knowledge can be used to tackle questions about authenticity and other art-historical issues.

Approximately 350 illustrations, half of which are reproduced in colour, make this book into a monumental tribute to one of

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the worlds most important painters. "The book is—if one may be allowed to say such a thing about a serious scholarly work—a gripping good-read.' Christopher White, *The Burlington Magazine* "This is a very rich book, a deeply felt analysis of an artist whom the author knows better than almost any other living scholar."

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Christopher Brown, Times Literary
Supplement
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The 'learned eye' or oculus eruditus was a concept used by seventeenth-century writers on painting. It illustrated their view

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that the ideal artist was not only skilled in painting techniques, but also had knowledge of the history of art and an interest i.

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Annotation Elizabeth A. Kaye specializes in communications as part of her coaching and consulting practice. She has edited

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Requirements for Certification since the
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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

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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

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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

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Small Scale History 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: A Corpus of

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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

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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.

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Details are shown where possible, as well
as the results of modern day technical
imaging.

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