

Chapter 1 : The Rembrandt Experience: discover the life of a Young Rembrandt in Leiden – DutchReview

*Life and Times of Rembrandt [Hendrik Willem Van Loon] on calendrierdelascience.com *FREE* shipping on qualifying offers. This scarce antiquarian book is a facsimile reprint of the original. Due to its age, it may contain imperfections such as marks.*

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, [38] 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 family – his wife Saskia, his son Titus and his common-law wife Hendrickje – 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 [45] 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 illusive 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.

Van Loon, Willem, The life and times of Rembrandt, R.v.R.: Is an account of the last years and the death of one Rembrandt Harmenszoon van Rijn who was attended in his nine times removed, Hendrik Willem Van Loon This is not only a biography of Rembrandt () but also a story of Amsterdam from about to Rembrandt's death.

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, , Leiden, Netherlands—died October 4, , 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. 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, , 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' 1642 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 1642, following his training with Lastman, the contacts between these two Leiden boys may have begun earlier. Page 1 of 8.

Chapter 3 : The Life and Times of Rembrandt van Rijn by Hendrik Willem van Loon

This little book is very well written and a little gem when it comes to 'time-travel'; it does so well in describing what times were really like when Rembrandt lived, and, partly, what Rembrandt was like.

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Chapter 4 : Rembrandt born - HISTORY

Life and times of Rembrandt. [Hendrik Willem Van Loon] -- "The Life and times of Rembrandt, R.v.R. is an account of the last years and the death of one Rembrandt Harmenszoon van Rijn, a painter and etcher of some renown, who lived and worked (which in his.

The Legend and the Man from: Three centuries after his death the misfortune, if a man long deceased can be said to endure such a thing, continues. To be sure, it is no longer the fashion for critics to attack him both as artist and human being. Today the injury is done with a fond smile by writers of romantic biographies and films who mean to honor him. As an uneducated young man, he established himself in Amsterdam, married a beautiful, wealthy, sympathetic girl named Saskia, and enjoyed a brief period of prosperity and fame. However, because men of genius are always misunderstood by the public, fate snatched him by the throat. The important burghers of the city, who may not have known much about art but knew what they liked, gave him an enormous commission - the Night Watch - in which the burghers were to be painted in traditional postures and lights. Rembrandt responded with a masterpiece, a fact unfortunately apparent only to him and his wife. Everyone else, from the burghers to the herring-peddlers, thought the painting was dreadful. In his final years no one would commission a painting from him; he was reduced to making self-portraits, which he did whenever he could cadge the necessary materials from his art-supply dealer. His only comforters were his son Titus and his mistress Hendrickje, both of whom died in heartrending circumstances. That alone is worth two million three! In most respects, however, it is dead wrong. Rembrandt was not a peasant nor was he uneducated. The Night Watch did not bring about his downfall; indeed, he never had a "downfall" in the dramatic sense. And when he died, there remained more than a few people who held him in the highest regard. Nonetheless, myths die hard, and that of Rembrandt is durable. In the United States the myth is particularly widespread, in part because of a film in which Charles Laughton portrayed the artist. Whenever the film is shown, another half-million viewers are exposed to the myth, but whenever a scholar ferrets out a new scrap of truth about Rembrandt and publishes it in an art journal, only a relative handful of fellow-scholars are aware of it. There is, of course, nothing novel in this situation-Michelangelo, Leonardo, van Gogh, Toulouse-Lautrec and others have been similarly treated-but Rembrandt has endured more than the rules of the game should allow. Romantics and scholars alike are handicapped by a scarcity of contemporary information, not only about Rembrandt but about most of the artists who participated in the great sunburst of painting in the Netherlands of the 17th Century. Rembrandt left no journal or notebook, and only seven of his letters have been located-all addressed to the same man, concerning a specific project and revealing little of his thought or personality. Yet even this thin sheaf is comparatively a rich hoard. Possibly Dutch artists rarely wrote letters, but it seems more likely that their correspondence was not thought worth keeping. Because Rembrandt himself is almost mute - except in the majestic eloquence of his art - it is necessary to turn for information to other 17th Century sources. The Dutch archives, however, contain only one document of real interest: Otherwise there are only the bare bones of history - records of baptisms, marriage and deaths. The accounts of contemporary biographers are few and in several instances misleading. The first treatment of Rembrandt, which appeared in as part of a history of his birthplace, the town of Leiden, was written by a onetime burgomaster, Jan Orlers. These two meager accounts, plus some observations in the autobiography of the Dutch scholar-statesman Constantin Huygens, constitute almost the entire body of material written by men who had first-hand knowledge of Rembrandt. In areas outside art, however, it has proved as vulnerable as earlier accounts. Sandrart had implanted the legend that Rembrandt was an ignoramus who "could but poorly read Netherlandish and hence profit but little from books. It may appear picayune to dwell on these errors, but they make it difficult not to raise an eyebrow at some of the tales Houbraken supplies when he sets out to describe Rembrandt as a man. Houbraken says, for example, that Rembrandt was a miserly soul whose avarice was such that "his pupils, who noticed this, often for fun would paint on the floor or elsewhere, where he was bound to pass, pennies, two-penny pieces and shillings.. There is some evidence that Rembrandt was at times irascible and whimsical. According to Houbraken, "One day he was working on a great portrait group in

which man and wife and children were to be seen. As he had no other canvas available at the moment, he portrayed the dead ape in the aforesaid picture. Naturally the people concerned would not tolerate the disgusting dead ape alongside of them in the picture. Rembrandt was a man of highly independent mind, delighted in drawing and painting animals, and may have thought the dead monkey more interesting than the particular family he was dealing with. The relative lack of accurate contemporary accounts of Rembrandt is not the result of carelessness or loss through the centuries, nor is it because he was not widely known and admired during his lifetime; he was. The difficulty stems in large part from the temperament of the Dutch people, who have never been at ease in the world of reflective or descriptive prose. They take the view that a painting is to be looked at, beer is to be drunk and life is to be lived - without the aid of a tedious libretto. With one or two notable exceptions, the Dutch have not produced poets, playwrights, novelists, letter-writers or critics of the first rank. They prefer to act and wordlessly to contemplate, not to involve themselves in comment or analysis, and thus during the golden century of their art they made only sparse notes about their greatest painters. This reticence in prose had its counterpart in art. They threw off the yoke of Spain and established an independent nation. On the sea they challenged England and for a time forced that great maritime power into second place. The Channel and the North Sea, the green, rich Indies of the East and West heard the thunder of their cannon and saw the triumph of their flag. But Dutch artists rarely glorified such things; instead they perfected the still life. It is now known that the artist never went to Sweden, nor did he, as other old legends insist, reside for a time in England or travel in Italy. Thus, even if frequently through the correction of mistakes, the state of knowledge about him has been considerably increased. All his voyaging was done on the inward sea of his own spirit. In any case the real measure of Rembrandt is to be found in his works, and even a hasty glance at them reveals much that is not included in his myth. Although he is commonly associated with only a half-dozen paintings. The Anatomy Lesson of Dr. As many as 2, of his works survive and have thus far been identified-some paintings, 1, drawings and etchings. It is possible that still others will come to light in our time. Once recent identification of one of his paintings was made only in Executed on a wooden panel, it depicts his version of the martyrdom by stoning of St. Long the property of the museum of Lyons in France, it was attributed vaguely to "the school of Rembrandt" and relegated to a storeroom until two Dutch scholars, suspecting its true authorship, suggested that a corner of it be cleaned. A few swipes of the swab revealed the undoubted monogram of the master and the date, , when he was only 18 or Although there is a possibility that some Rembrandt drawings, or even a cache of them, will turn up one day in an old chest or bureau drawer, the likelihood of a major discovery is not great. Collectors and connoisseurs have apparently exhausted the field. However, single drawings are still occasionally found. The task of firmly attributing a drawing to Rembrandt is by no means easy; he was a prodigiously active draftsman who rarely signed his small sketches and used whatever paper he happened to find handy, including printed pages, the backs of bills and even of funeral announcements. Most of his drawings can be identified only on stylistic grounds, and in this area scholars are not in unanimous agreement. Among the 2, works there are at least 90 self-portraits - 60 of them paintings and the rest etchings and drawings. No other great artist is known to have represented himself so frequently, which suggests a well-developed vanity on his part - until the portraits are studied. Although there were occasions in his young manhood when he may have wished to appear handsomer than he was, and although he sometimes used his own face merely as a model, contorting it into expressions of anger, joy or shock, he took, in general, a very penetrating, even merciless view of himself. A moving spiritual autobiography can be extracted from his self-portraits, but it is best to turn first to the physical events of his early life. Self Portrait as a Young Man c. Rijksmuseum, Amsterdam Rembrandt Harmenszoon van Rijn was born in Leiden, about 25 miles south of Amsterdam, on the 15th of July, His father, Harmen, was a miller whose surname, van Rijn, indicates that the family had lived for some generations beside or near the Rhine River. Traditionally their large family - Rembrandt was the eighth of nine children - has been described as poor and struggling. However, there is no evidence that the van Rijns were impoverished potato-eaters. The precise value of that currency is very difficult to calculate now, but it is known that the wage of a 17th Century Dutch craftsman - a weaver, for example-was only three or four florins for a hour day. Thus it appears that the family was fairly well-off. In some of his early self-portraits

Rembrandt chose to represent himself as a beggar and as a young rebel who appeared to have a grudge against the world; his face was wide, with small eyes, a broad nose and powerful jaw. But these are not necessarily the features of a country clod, and if Rembrandt had some quarrel with the world it may have been rooted in his anger at the inhumanity of man rather than in his family circumstances. For generations the 17 provinces of the Low Countries the Netherlands, Belgium and Luxembourg had been under the rule of Catholic Spain. However in 1568, when Rembrandt was three, the seven northern provinces under the leadership of the noble House of Orange, finally achieved the freedom for which they had been struggling for 40 years. Spain did not formally recognize their independence, but in fact the Spanish were seldom again a serious menace to Dutch liberty. Of these, Holland was the wealthiest and most populous and for that reason its name was frequently used by foreigners to refer to the whole country, to the annoyance of the citizens of the other six provinces. The new nation was democratic in its institutions and vigilant in safeguarding them. The House of Orange, however successful it had been in rallying and leading the people, was unable to form a strong central movement. The various provinces sent representatives to the modest court at The Hague, but each province regarded itself as autonomous in all matters save defense and foreign policy. In this loose federation, the two traditional sources of patronage for artists were no longer available. During the first decades of their freedom the egalitarian Dutch cared little for titles and the courtly life, and although the House of Orange did commission works of art including at least seven paintings by Rembrandt, aristocratic patronage was negligible. The other source of patronage, the Catholic Church, was also shut off. While Catholics still formed a sizable segment of the population when the United Provinces came into being, gradually they were submerged in the rising tide of Protestantism, particularly Calvinism. More and more, the Catholic faithful were compelled to worship in private - their churches were stripped of their altars and often were taken over for use by Protestants. In these circumstances, the Church could no longer supply the rich commissions that had nourished artists since the beginning of the Renaissance. Thus, for the first time in history, painters assumed the independent but precarious position in society that they still occupy. Fortunately for 17th Century Dutch artists, of whom there were literally thousands, the ordinary citizens of the country replaced the Church and the aristocracy as purchasers of paintings. Sculpture never became a major art form among the Dutch. There is no facile explanation for this; perhaps it was because monumental sculpture seemed out of place in the comfortable decor of a middle-class home, or perhaps it was because the solid burgher, who might pay a fair sum for a canvas, found his sense of propriety offended by the notion of something so grandiose, and reminiscent of "popish" church art, a statue.

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Yes, that same lovely classic town just South of Amsterdam. One of my favorites that almost every day I cycle past the birthplace of the Rembrandt van Rijn. How amazing is that! With the opening of the Young Rembrandt Studio in Leiden, and it being a lovely Spring day, I thought it was more than the right time to take you all on tour through Leiden and the spots of a young Rembrandt. This is by no means the official and excellent Rembrandt walking tour set up by the city of Leiden. Anyways, time to explore the Leiden of the young Rembrandt a bit more and head on to the Pieterskerk. Peters Church which is the oldest church of Leiden and dates back to Rembrandt was born into quite a religious family, so he probably has spent quite some Sundays inside this majestic church. The church was even more of an important landmark back then than it is now. That other famous painter, Jan Steen, is also buried here. The Pilgrims and the Pieterskerk Furthermore, especially interesting for you American readers, the Pilgrims also stayed here. Working and living around the St. Peters Church from till The plaque that remembers the Pilgrims You should also visit the Pieterskerk and its square. Once again, pictures say it better than words: When Rembrandt was born, Leiden was still a medieval city surrounded by walls and such. The building with its characteristic facade dates from Drawing was also taught to Rembrandt at the Latin School, if there was ever a school course that paid offâ€ Rembrandts parents were aiming for him to get a proper education and pursue a scientific or church-related career. They enrolled him at the Latin School at the age of He later registered at the University of Leiden at the age of 14, when normally people would be 17 years old when enlisting at the University. People also signed up at the University back then because of the tax-free wine and beer things were better back in the days indeed and suspension of local military subscription. Rembrandt later dropped out of Uni to pursue a career as a painter, guess in the end his parents were still okay with that. Head in the direction of the Rapenburg. The oldest building of the University; the Academy building, is located here the one with the little tower! Rembrandt was born in Leiden on July 15th Later in life, Rembrandt lived both in Amsterdam and Leiden. And a windmill to see as well, for those who needed to check that box. The spectacle salesmen â€ Lakenhal, Leiden Well, there is a good reason for that, the best of Rembrandt in Leiden is in the Lakenhal museum â€ which at the moment is closed for renovations. So grab your schedule and start planning that trip to Leiden to see the young Rembrandt and get the full Rembrandt Experience! Ever been to Leiden? What were your favorite spots? Feel welcome to share your experiences in the comments or in the DutchReview group on Facebook!

Chapter 6 : List of works about Rembrandt - Wikipedia

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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 Dirckx. 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 7 : The Legend and the Man

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Chapter 9 : Life and times of Rembrandt, R. v. R | Open Library

Rembrandt was a Dutch painter counted amongst the greatest European painters of all time. He lived during the era of the Dutch Golden Age, a period in the 17th century in which Dutch trade, science, military, and art were among the most acclaimed in the world.