



Rembrandt And His Contemporaries

**Holburne Museum of Art
(Bath), Alexander Sturgis**



Rembrandt And His Contemporaries:

Rembrandt & his contemporaries Christiaan Vogelaar, 2023 0De verzameling van Thomas S en Daphne Recanati Kaplan uit New York staat wereldwijd bekend onder de naam The Leiden Collection en omvat meer dan 250 schilderijen en tekeningen Het is allesbehalve een doorsnee verzameling 00De focus ligt op Leidse kunstenaars met als speerpunt werk van Rembrandt van wie vooral werken uit de eerste tien jaar van zijn loopbaan zijn opgenomen Het overige werk komt uit Leiden en Amsterdam waar in de loop van de zeventiende eeuw zeer herkenbare aan elkaar tegengestelde schilderscholen bestonden Waar Leiden kon buigen op de fijnschilders die in hun tijd al werden geroemd om hun gladde verftechniek en levensechte imitatie van materialen werd in Amsterdam de toon gevoerd door schilders die in navolging van Rembrandt een suggestieve rulle schildertrant hanteerden 00Het boek bij de tentoonstelling in Hermitage Amsterdam is uniek door de bijzondere aandacht voor de historieschilderkunst het meest prestigieuze en krachtigste genre in de zeventiende eeuwse schilderkunst De Hollandse meesters zijn hier te zien op het toppunt van hun kunnen 00Exhibition Hermitage Amsterdam The Netherlands 04 02 27 08 2023 **Old Drawings, New Names** Peter Schatborn, Leonore van Sloten, Museum Het Rembrandthuis (Amsterdam, Netherlands), 2014 The attribution of a work of art is a fascinating aspect of art historical study How do you recognize a genuine Rembrandt and what distinguishes his work from that of his pupils and contemporaries This exhibition of sixty drawings at the Rembrandt House Museum focuses solely on the criteria that a prominent art historian employs when making an attribution The works include drawings by Rembrandt and by his pupils and contemporaries What all these works have in common is that they have been attributed to seventeenth century artists by Peter Schatborn For more than thirty years he worked in Rijksmuseum s department of prints and drawings initially as a member of staff and later as its head Over the course of his career he became one of the world s leading specialists in Rembrandt s drawings The exhibition addresses the problem of attributing seventeenth century Netherlandish drawings Exhibition The Rembrandt House Amsterdam the Netherlands 01 02 27 04 2014 *Rembrandt and his contemporaries* Mitsuhiro Kuroe, 1975 *Rembrandt and His Works* John Burnet, 2022-09-16 In Rembrandt and His Works John Burnet embarks on an intricate exploration of the life and artistry of one of the most celebrated Dutch painters of the Golden Age His keen analysis delves into Rembrandt s diverse oeuvre highlighting not only the technical prowess evident in his powerful use of light and shadow but also the profound emotional depth that characterizes his portraits and biblical scenes Burnet s literary style is marked by articulate prose and a meticulous approach to art criticism aligning with the broader art historical discourse of the late 19th century enriching the reader s understanding of the socio political context and personal influences that shaped Rembrandt s genius John Burnet a noted art historian and critic of his time possessed a deep seated passion for Renaissance art which propelled him to investigate the intersection of biography and artistry in Rembrandt s life His scholarly pursuits were informed by his extensive studies in European art history as well as his keen interest in the emotional and psychological dimensions of art

Burnet's objective was not merely to catalog the works but to immerse readers in the richly detailed narrative of the artist's journey. For those intrigued by the profound impact of art on human experience, Rembrandt and His Works is an essential read. Burnet's insightful critiques and vivid descriptions will captivate art enthusiasts and scholars alike, allowing them to appreciate the complexities of Rembrandt's character and the timeless relevance of his works in contemporary discourse.

The Eye of the Connoisseur Anna Tummers, 2011. Attributing old master paintings is one of the most demanding tasks of the art historian. The stakes can be high, especially when the work in question might indeed be the hand of a great master. The difference in price between an authentic work and one in the manner of a well-known artist can add up to several million dollars. In addition to the financial consequences, a revised attribution can also have dramatic consequences for our understanding of art history. In her fascinating account of connoisseurship in action, Tummers highlights issues regarding the attribution of seventeenth-century Dutch and Flemish art. **Rembrandt and His Contemporaries** Horst

Michael, Stephen Gorman, Rembrandt Harmenszoon van Rijn, 1998-12-31. A 21-page sketch of the artist's life and times is followed by a section of full-page colour and black and white plates and a table of illustrations. Rembrandt and His

Contemporaries Maud Soethout, Sakip Sabanci Müzesi, Rijksmuseum, *Rembrandt & His Contemporaries* Rembrandt Harmenszoon van Rijn, University Prints (Winchester, Mass.), 198? **Rembrandt and his Circle** Stephanie

Dickey, 2025-10-01. This collection brings together art historians, museum professionals, conservators, and conservation scientists whose work involves Rembrandt van Rijn and associated artists such as Gerrit Dou, Jan Lievens, and Ferdinand Bol. The range of subjects considered is wide, from the presentation of convincing evidence that Rembrandt and his contemporary Frans Hals rubbed elbows in the Amsterdam workshop of Hendrick Uylenburgh to critical reassessments of the role of printmaking in Rembrandt's studio, his competition with Lievens as a landscape painter, his reputation as a collector, and much more. Developed from a series of international conferences devoted to charting new directions in Rembrandt research, these essays illuminate the current state of Rembrandt studies and suggest avenues for future inquiry. Rembrandt and

His Contemporaries Horst Michael, 1989. *A Corpus of Rembrandt Paintings V* Ernst van de Wetering, 2013-12-12. This volume is the fifth volume of *A Corpus of Rembrandt Paintings*, a project devoted to all Rembrandt's paintings. This is the work of The Rembrandt Research Project, consisting of a group of scholars led since 1993 by Professor Ernst van de Wetering. The project began in 1968 with the aim of separating Rembrandt's own paintings from the vast number of Rembrandtesque paintings made by his many apprentices and followers. Having opted for a chronological approach to the cataloguing of Rembrandt's paintings from 1625 till 1642 in the first three volumes, it was decided in 1993 to adopt a thematic approach for further volumes. This was largely to facilitate the recognition of different hands. The new approach yielded much more information not only about Rembrandt's working methods but also about the function and meaning of his works. This expanded field of view meant that etchings and drawings with similar themes also needed to be included. In 2005, Volume IV

appeared devoted to Rembrandt's self-portraits in painting, etching and drawing. Volume V consists of a catalogue and analysis of the so-called small-scale history and genre paintings. That theme was chosen because this type of complex work shows a variety of full-length protagonists acting in different narrative settings. For this reason, in the 17th-century painting, etching or drawing biblical and mythological scenes was looked upon as an artist's greatest challenge. The choice of this theme proved to be highly fruitful in several ways. Small-scale history pieces reveal Rembrandt's artistic ambitions most clearly. They also offer the authors a much more accurate view of the daily routine in Rembrandt's studio; his apprentices mostly copied this type of work or used it as a starting point for their own. As a result, it was easier to distinguish the works by the master himself from those of his pupils. All aspects of the skills necessary to create a pictorial illusion play a part in the creation of small-figured history paintings. These aspects were referred to as the basis of the noble art of painting in Rembrandt's days. Two seventeenth-century painter-theoreticians discussed these principles systematically in two books which up till now have only sporadically been consulted in the context of 17th-century studio practice. Karel van Mander wrote his *Grond der edel vry schilderconst* (Basis of the Art of Painting) in 1604, and Samuel van Hoogstraten produced his *Inleyding tot de hooge school der schilderconst* (Academy of Painting) in 1678. Van Hoogstraten was a pupil of Rembrandt between 1642 and 48. Comparing the two books and considering them in relation to Rembrandt's oeuvre gradually reveals his original views on painting and how these had developed during his career. Thus the authors of this new Volume of *A Corpus* have gained an unexpected and profound insight into Rembrandt's ideas and approach to his art. The basic aspects of painting included the following topics: function and methods of drawing, human proportions, various positions, poses and gestures of figures, ways of arranging a scene's protagonists in a composition, facial expressions of a variety of emotions, light, shadows and reflected light, landscape and animals, draperies and articles of clothing, methods of painting and various characteristics and uses of colours. The way these basic aspects were selected and dealt with presumed that the more practical side to the art of painting would be learned by the apprentice in the daily routine of his master's studio. With the development of art history in the nineteenth century, the basic aspects of the art of painting listed above acquired the vague label of style. However, the seventeenth-century categorization of the basic aspects provides a much more acute means of probing the views and criteria for judging a painting by Rembrandt and his contemporaries than the concept of style. Volume V in the series *A Corpus of Rembrandt Paintings* breaks new ground from the point of view of art history, not only in its approach to Rembrandt as an artist but more particularly to his thinking about painting. Moreover, a detailed comparison of Rembrandt's works and those by his apprentices, who based their works on his, led to a profound and detailed understanding of Rembrandt's views on pictorial quality. In art-historical literature, quality usually does not feature prominently since it is regarded as being too subjective. This comparative approach, together with the analysis of seventeenth-century categories of thought about painting, have given the research on Rembrandt a new impetus at the same time, allowing us to see more

clearly through seventeenth century eyes That is why the new volume of the Corpus is an important publication not only for art historians but also for all who want to fully enjoy the numerous works of art that date back to the Dutch Golden Age now scattered in museums around the world

Rembrandt and His Contemporaries on the Occasion of His 350th Birthday. Etchings of the Simha and Zadok Van Vriesland.. ,1956 Rembrandt and His Contemporaries ,1987

Rembrandt Josef Israels,2025-04-17 Rembrandt by Josef Israels is a compelling examination of one of the most renowned painters in Western art history delving into the life artistry and enduring legacy of Rembrandt van Rijn Israels an esteemed painter and art historian himself offers readers an intimate and insightful exploration of Rembrandt s profound impact on the art world with a particular focus on the emotional depth and dramatic use of light that defines his masterpieces The book chronicles the journey of Rembrandt from his early years in Leiden where he honed his craft to his later life in Amsterdam where he achieved acclaim and fortune only to face personal challenges that would shape his later work Israels captures this evolution not only through the lens of Rembrandt s artistic endeavors but also by providing a vivid portrait of the socio political and cultural milieu of 17th century Netherlands The reader gains an understanding of how the Historical context significantly influenced the themes subjects and techniques employed in Rembrandt s oeuvre One of the standout features of Israels writing is the meticulous attention he pays to analyzing specific works of art Each chapter concentrates on key paintings such as The Night Watch The Anatomy Lesson of Dr Nicolaes Tulp and The Jewish Bride showcasing the richness of Rembrandt s use of chiaroscuro and his innovative approach to composition Israels discusses how Rembrandt s ability to convey emotion through facial expressions and gestures distinguishes his work from that of his contemporaries The author s insights reveal how the artist s unique ability to portray the human condition with all its complexities and nuances resonates powerfully making his work timeless and universal Beyond technical analysis Rembrandt engages with the philosophical questions embedded in the artist s work Israels probes the themes of light and darkness both literally and metaphorically exploring how Rembrandt s use of shadow creates a dramatic contrast that conveys the dualities of existence joy and sorrow life and death the divine and the earthly This thematic exploration allows readers to appreciate the profound emotional and spiritual dimensions of Rembrandt s art and invites contemplation on how these universal experiences transcend time and culture Furthermore Israels paints a portrait of Rembrandt the man exploring his relationships struggles and triumphs His personal life particularly his encounters with love loss and the challenges of financial hardship add layers of poignancy to the narrative illustrating how his lived experiences profoundly influenced his artistic expressions This blend of biography and art appreciation makes the book not only an homage to Rembrandt s genius but also a poignant human story of an artist s journey As readers traverse through the pages of Josef Israels Rembrandt they are invited to reflect on the role of the artist in society and the power of art to convey the human experience With this engaging narrative Israels ignites a renewed appreciation for Rembrandt s work emphasizing its relevance in contemporary discussions about art emotion and the shared

struggles of humanity Overall Rembrandt stands out as a significant contribution to art literature providing both scholars and casual readers alike with a rich understanding of a master whose legacy continues to inspire generations Josef Israels eloquent prose combined with his expert knowledge brings to life the brilliance of Rembrandt ensuring that his artistic vision remains vibrant and meaningful in the hearts and minds of readers today **Rembrandt and His Contemporaries**

Holburne Museum of Art (Bath), Alexander Sturgis, 2013 *Rembrandt and the Inspiration of India* Stephanie

Schrader, 2018-03-20 This sumptuously illustrated volume examines the impact of Indian art and culture on Rembrandt 1606-1669 in the late 1650s By pairing Rembrandt's twenty-two extant drawings of Shah Jahan Jahangir Dara Shikoh and other Mughal courtiers with Mughal paintings of similar compositions the book critiques the prevailing notion that Rembrandt brought life to the static Mughal art Written by scholars of both Dutch and Indian art the essays in this volume instead demonstrate how Rembrandt's contact with Mughal painting inspired him to draw in an entirely new refined style on Asian paper an approach that was shaped by the Dutch trade in Asia and prompted by the curiosity of a foreign culture Seen in this light Rembrandt's engagement with India enriches our understanding of collecting in seventeenth-century Amsterdam the Dutch global economy and Rembrandt's artistic self-fashioning A close examination of the Mughal imperial workshop provides new insights into how Indian paintings came to Europe as well as how Dutch prints were incorporated into Mughal compositions [A Corpus of Rembrandt Paintings VI](#) Ernst van de Wetering, 2014-11-11 A revised survey of Rembrandt's

complete painted oeuvre The question of which 17th-century paintings in Rembrandt's style were actually painted by Rembrandt himself had already become an issue during his lifetime It is an issue that is still hotly disputed among art historians today The problem arose because Rembrandt had numerous pupils who learned the art of painting by imitating their master or by assisting him with his work as a portrait painter He also left pieces unfinished to be completed by others The question is how to determine which works were from Rembrandt's own hand Can we for example define the criteria of quality that would allow us to distinguish the master's work from that of his followers Do we yet have methods of investigation that would deliver objective evidence of authenticity To what extent do research techniques used in the physical sciences help Or are we after all still dependent on the subjective expert eye of the connoisseur The book provides answers to these questions Prof Ernst van de Wetering the author of our forthcoming book which deals with these questions has been closely involved in all aspects of this research since 1968 the year the renowned Rembrandt Research Project RRP was founded In particular he played an important role in developing new criteria for authentication Van de Wetering was also witness to the way the often overly zealous tendency to doubt the authenticity of Rembrandt's paintings got out of hand In this book he re-attributes to the master a substantial number of unjustly rejected Rembrandts He also was closely involved in the re-discovery of a considerable number of lost or completely unknown works by Rembrandt The verdicts of earlier specialists including the majority of members of the original RRP up to 1989 were based on connoisseurship the self

confidence in one's ability to recognise a specific artist's style and hand. Over the years Van de Wetering has carried out seminal research into 17th century studio practice and ideas about art current in Rembrandt's time. In this book he demonstrates the fallibility of traditional connoisseurship especially in the case of Rembrandt who was par excellence a searching artist. The methodological implications of this critical view are discussed in an introductory chapter which relates the history of the developments in this turbulent field of research. Van de Wetering's account of his own involvement in it makes this book a lively and sometimes unexpectedly personal account. The catalogue section presents a chronologically ordered survey of Rembrandt's entire painted oeuvre of 336 paintings richly illustrated and annotated. For all the paintings re-attributed in this book extensive commentaries have been included that provide a multi-faceted new insight into Rembrandt's world and the world of art historical research. Rembrandt's Paintings Revisited is the concluding sixth volume of A Corpus of Rembrandt Paintings Volumes I-V 1982 1986 1989 2005 2010. It can also be read as a revisionary critique of the first three Volumes published by the old RRP team up till 1989 and of Gerson's influential survey of Rembrandt's painted oeuvre of 1968-69. At the same time the book is designed as an independent overview that can be used on the basis that anyone seeking more detailed information will be referred to the five previous digital versions of the Volumes and the detailed catalogues published in the meantime by the various museums with collections of Rembrandt paintings. This work of art history and art research should belong in the library of every serious art historical institute, university or museum.

Etchings by Rembrandt and His Contemporaries [San Francisco, 1969], 1969

Rembrandt's Faith: Church and Temple in the Dutch Golden Age, An art historical study of Rembrandt's use of religious imagery arranged by subject matter. Demonstrates the new ideas the artist brought to his interpretations of the Jerusalem Temple and the apostolate church as he explored the relationship between Jewish and Christian revelation in biblical history. Provided by publisher.

Rembrandt/not Rembrandt in the Metropolitan Museum of Art: Paintings, drawings, and prints: art-historical perspectives

Hubertus von Sonnenburg, Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 1995

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