

Rembrandt/Not Rembrandt

IN THE METROPOLITAN MUSEUM OF ART



ASPECTS OF CONNOISSEURSHIP

Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship

Ernst van de Wetering



Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship:

Rembrandt/Not Rembrandt in the Metropolitan Museum of Art Hubert Von Sonnenburg, Walter A. Liedtke, 1995 A two volume catalogue of the museum's paintings by Rembrandt as well as pictures once thought to be by the master but now recognised as the efforts of his pupils contemporary followers and the occasional later imitator Rembrandt Metropolitan Museum of Art (New York, N.Y.), Hubertus von Sonnenburg, 1995 Rembrandt/not Rembrandt in the Metropolitan Museum of Art, 1995 **Rembrandt - not Rembrandt in The Metropolitan Museum of Art : aspects of connoisseurship ; [in conjunction with the exhibition "Rembrandt - not Rembrandt in The Metropolitan Museum of Art", held at The Metropolitan Museum of Art, New York, from October 10, 1995, to January 7, 1996]. 1. Paintings: problems and issues** Hubertus von Sonnenburg, 1995 *Rembrandt/not Rembrandt* Walter Liedtke, Carolyn Logan, Nadine M. Orenstein, Stephanie S. Dickey, 1995 **Rembrandt/not Rembrandt in the Metropolitan Museum**, 1995

Rembrandt/not Rembrandt in the Metropolitan Museum of Art Walter A. Liedtke, 1995 **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 **Rembrandt/not Rembrandt in the Metropolitan Museum**, 1995 **Rembrandt/not Rembrandt in the Metropolitan Museum of Art: Paintings, drawings, and prints: art-historical perspectives**, 1995 Rembrandt, Reputation, and the Practice of Connoisseurship Catherine B. Scallen, 2004 Annotation Elizabeth A Kaye specializes in communications as part of her coaching and consulting practice She has edited Requirements for Certification since the 2000 01 edition *A Corpus of Rembrandt Paintings VI* 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

Publications of the Metropolitan Museum of Art, 1964-2005 Metropolitan Museum of Art, 2012-10-09 The present volume Publications of The Metropolitan Museum of Art 1964 2005 is a successor to a volume published by the Museum in 1965 entitled Publications of The Metropolitan Museum of Art 1870 1964 These two bibliographic volumes endeavor to list all the known books pamphlets and serial publications bearing the Museum s imprint and issued by the institution during the first 135 years of its existence through June 2005 The first volume was compiled by Albert TenEyck Gardner at the time an Associate Curator of American Paintings and Sculpture and the present volume has been compiled from the Annual Reports issued by the Museum during the relevant years Together the two volumes testify to the tremendous contributions made to knowledge by the curators and conservators of the Metropolitan and by the many other experts who have contributed to the Museum s exhibition catalogues Various issues of the Bulletin emphasize the great sweep of the Museum s acquisitions during these years and the exhibition catalogues a number of them Alfred H Barr Jr Award or the George Wittenborn Award testify to the continuity of the institution s dedicated program to enrich people s lives through knowledge of art This title was originally published in 2006

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

A Corpus of Rembrandt Paintings IV Ernst van de Wetering, 2010-07-19 Volume IV of A Corpus of Rembrandt Paintings deals uniquely with the self portraits of Rembrandt In a clearly written explanatory style the head of the Rembrandt Research Project and Editor of this Volume Ernst van de Wetering discusses the full body of work of paintings and etchings portraying Rembrandt He sets the different parameters for accepting or rejecting a Rembrandt self portrait as such whilst also discussing the exact working environment of Rembrandt and his apprentices This workshop setting created a surroundings where apprentices could be involved in working on Rembrandt paintings making it more difficult to determine the hand of the master Van de Wetering who is one of the Rembrandt experts of our day and age goes down to great detail to explain how the different self portraits are made and what techniques Rembrandt uses also giving an overview of which paintings are to be attributed to the Dutch Master and which not In the additional catalogue the self portraits are examined in detail In clear and accessible explanatory text the different paintings are discussed larded with immaculate images of each painting Details are shown where possible as well as the results of modern day technical imaging like X radiography This work of art history and art research should be part of every serious art historical institute university or museum Nowhere in the art history have all Rembrandt's self portraits been discussed in such detailed and comparative manner by an authority such as Ernst van de Wetering This is a standard work for decades to come

Rembrandt and Not Rembrandt Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 1995-09 This volume accompanies an exhibition at the Metropolitan Museum of Art New York of all the museum's paintings by Rembrandt as well as pictures formerly attributed to him pictures which illuminate his role as a teacher and contribute to an appreciation of his close associates

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 schilder const* Basis of the Art of Painting in 1604 and Samuel van Hoogstraten produced his *Inleyding tot de hooge schoole der schilder konst* 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

Dutch Paintings in the Metropolitan Museum of Art

Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 2007 Presents a catalog that surveys the Dutch paintings found in the Metropolitan Museum of Art

Rembrandt's Religious Prints Charles M. Rosenberg, 2017-09-11 A stunning catalogue of the seventy religious prints from the 2017 exhibition featuring detailed background information on each piece Rembrandt's stunning religious prints stand as evidence of the Dutch master's extraordinary skill as a technician and as a testament to his genius as a teller of tales Here several virtually unknown etchings collected by the Feddersen family and now preserved for the ages at the University of Notre Dame are made widely available in a lavishly illustrated volume Building on the contributions of earlier Rembrandt scholars noted art historian Charles M Rosenberg illuminates each of the seventy religious prints through detailed background information on the artist's career as well as the historical religious and artistic impulses informing their creation Readers will enjoy an impression of the earliest work *The Circumcision* 1625 26 the famous *Hundred Guilder Print* the enigmatic eighth state of *Christ Presented to the People* one of a handful of examples of the very rare final posthumous state of *The Three Crosses* and an impression and counterproof of *The Triumph of Mordecai* From the joyous epiphany of the coming of the Messiah to the anguish of the betrayal of a father Jacob by his children from choirs of angels waiting to receive the Virgin into heaven to the dog who defecates in the road by an ancient inn *The Good Samaritan* Rembrandt's etchings offer a window into the nature of faith aspiration and human experience ranging from the ecstatically divine to the worldly and mundane Ultimately these prints modest intimate fragile objects are great works of art which like all masterpieces reward us with fresh insights and discoveries at each new encounter Despite many reliable catalogues of Rembrandt etchings very few have focused on the religious content of these prints The outstanding range of the Feddersen Collection offers an excellent occasion for closer examination of Rembrandt's development as a printmaker but also as a spiritual devout Christian especially evident from his thoughtful return to the same subjects across his career Charles Rosenberg and his team at the Smit Museum deserve our thanks for fresh analysis of Rembrandt's religious prints combined with the latest scholarship on the artist and his etchings output Rembrandt scholars but also all lovers of the artist will want to consult this important catalogue Larry Silver author with Shelley Perlove of *Rembrandt's Faith Church and Temple in the Dutch Golden Age* Rembrandt's etchings of religious themes capture the emotional heart of their subjects through a uniquely inventive approach to both technique and content The seventy prints gathered by Jack and Alfrieda Feddersen span the full range of Rembrandt's production and offer an outstanding resource for appreciation and research This catalogue tells the fascinating story of how the collection was formed and brings a fresh analysis to each print Charles

Rosenberg's extensive catalogue entries will be useful reading for anyone interested in the history of European art and one of its most talented practitioners Rembrandt van Rijn Stephanie Dickey Queen's University

Analytical Chemistry for the Study of Paintings and the Detection of Forgeries Maria Perla Colombini, Ilaria Degano, Austin Nevin, 2022-09-08

Forgeries present a daunting problem to art historians museums galleries and curators who face challenges in determining the authenticity of paintings Recent progress in science has led to the development of new methods for investigating works of art and can provide new insights into the materials found in paintings The rise in the value of paintings together with the knowledge and skills of forgers highlights the need to develop reliable scientific procedures to identify fakes Given the complexity of materials in paintings and the convergence of various disciplines a methodological approach for investigations of paintings is based on art historical curatorial aesthetic technical and scientific evaluation In this book sophisticated digital and analytical techniques are reviewed for the identification of materials pigments binders varnishes adhesives and the physical characteristics of paintings such as brushstrokes craquelure and canvas weaves This book presents an updated overview of both non invasive and micro invasive techniques that enable the material characterization of paintings The materials constituting a painting are reviewed as are ways that changes in materials over time can provide insights into chronology and physical history State of the art digital methods including multi and hyper spectral imaging and computational approaches to data treatment will be presented Analytical techniques developed and optimized to characterize binders varnishes and pigments are reviewed focusing on materials which can provide information on ageing or provenance Case studies of applications of synchrotron based methods and the analysis of paintings are given as are chapters devoted to legal aspects related to authenticity Chapter 1 is available open access under a Creative Commons Attribution 4.0 International License via link.springer.com

The Enigmatic Realm of **Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship** a literary masterpiece penned by way of a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of those who partake in its reading experience.

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Table of Contents Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship

1. Understanding the eBook Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship
 - The Rise of Digital Reading Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship
 - Advantages of eBooks Over Traditional Books
2. Identifying Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship
 - User-Friendly Interface

4. Exploring eBook Recommendations from Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship
 - Personalized Recommendations
 - Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship User Reviews and Ratings
 - Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship and Bestseller Lists
5. Accessing Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship Free and Paid eBooks
 - Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship Public Domain eBooks
 - Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship eBook Subscription Services
 - Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship Budget-Friendly Options
6. Navigating Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship eBook Formats
 - ePub, PDF, MOBI, and More
 - Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship Compatibility with Devices
 - Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship
 - Highlighting and Note-Taking Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship
 - Interactive Elements Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship
8. Staying Engaged with Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of

Connoisseurship

9. Balancing eBooks and Physical Books Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship
 - Setting Reading Goals Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship
 - Fact-Checking eBook Content of Rembrandt Not Rembrandt In The Metropolitan Museum Of Art Aspects Of Connoisseurship
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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