



Rembrandt.
1636

Rembrandt Studies

John I. Durham



Rembrandt Studies:

The Age of Rembrandt Roland E. Fleischer, Susan Scott Munshower, 1988-01-01 This is a study of seventeenth century Dutch painting

Rembrandt Amy Golahny, 2020 Rembrandt Studies in his Varied Approaches to Italian Art explores his engagement with imagery by Italian masters His references fall into three categories pragmatic adaptations critical commentary and conceptual rivalry These are not mutually exclusive but provide a strategy for discussion This study also discusses Dutch artists attitudes toward traveling south surveys contemporary literature praising and or criticizing Rembrandt and examines his art collection and how he used it It includes an examination of the vocabulary used by Italians to describe Rembrandt s art with a focus on the patron Don Antonio Ruffo and closes by considering the reception of his works by Italian artists

Rembrandt — Studies in his Varied Approaches to Italian Art Amy Golahny, 2020-07-20 Rembrandt Studies in his Varied Approaches to Italian Art explores his engagement with imagery by Italian masters His references fall into three categories pragmatic adaptations critical commentary and conceptual rivalry These are not mutually exclusive but provide a strategy for discussion This study also discusses Dutch artists attitudes toward traveling south surveys contemporary literature praising and or criticizing Rembrandt and examines his art collection and how he used it It includes an examination of the vocabulary used by Italians to describe Rembrandt s art with a focus on the patron Don Antonio Ruffo and closes by considering the reception of his works by Italian artists

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 schilderkonst* 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 Studies Julius Samuel Held, 1991 This richly illustrated collection of essays represents the fruit of a life long occupation with Rembrandt on the part of one of the foremost authorities on Dutch and Flemish art Concentrating on either a single painting or an iconographically related group of paintings Julius S Held examines the processes some perhaps even unconscious that underlie Rembrandt's highly personal works To his previously published essays Aristotle The Polish Rider Juno Rembrandt and the Book of Tobit and Rembrandt

Truth and Legend the author adds an essay on the theme of the Beggar another one on subjects involving words spoken and a new introduction discussing some current trends in Rembrandt criticism From reviews of the previous edition There is a freshness of approach in Professor Held s writing and his concern with interpretation rather than connoisseurship succeeds in stimulating the reader to think about the paintings however familiar they may be to us Christopher White Apollo To look at these paintings under Held s very expert guidance is to penetrate more deeply into the problems of Rembrandt s oeuvre than if we plough through the bulkier monographs E H Gombrich The New York Review of Books Rembrandt's Enterprise Svetlana Alpers,1990 Drawing on and furthering the enterprise of Rembrandt scholars who have been reinterpreting the artist and his work over the past 25 years Alpers presents new considerations about Rembrandt s handling of paint his theatrical approach to his models his use of his studio as an environment under his control and his relationship to those who bought his work Her study is timely in light of recent research showing that well known works attributed to Rembrandt are by followers instead Alpers developed her text from a lecture series and the prose gains readability by retaining some of the flavor of a talk Still this will find its audience chiefly among scholars and specialists in the field Kathryn W Finkelstein M Ln Cincinnati Copyright 1988 Reed Business Information Inc From Library Journal 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 *Mary Magdalene, Iconographic Studies from the Middle Ages to the Baroque* ,2012-11-21 Mary Magdalene Iconographic Studies from the Middle Ages to the Baroque examines the iconographic inventions in Magdalene imagery and the contextual factors that shaped her representation in visual art from the fourteenth to the seventeenth centuries Unique to other saints in the medieval lexicon images of Mary Magdalene were altered over time to satisfy the

changing needs of her patrons as well as her audience By shedding light on the relationship between the Magdalene and her patrons both corporate and private as well as the religious institutions and regions where her imagery is found this anthology reveals the flexibility of the Magdalene's character in art and in essence the reinvention of her iconography from one generation to the next

Art History and Visual Studies in Europe, 2012-06-22 Reflection on the history and practice of art history has long been a major topic of research and scholarship and this volume builds on this tradition by offering a critical survey of many of the major developments in the contemporary discipline such as the impact of digital technologies the rise of visual studies or new initiatives in conservation theory and practice Alongside these methodological issues this book addresses the mostly neglected question of the impact of national contexts on the development of the discipline Taking a wide range of case studies this book examines the impact of the specific national political institutional and ideological demands on the practice of art history The result is an account that both draws out common features and also highlights the differences and the plurality of practices that together constitute art history as a discipline

The Biblical Rembrandt

John I. Durham, 2004 1 To begin with 2 Human painter of the human condition 3 Rembrandt's Bible 4 Rembrandt's pictures 5 Rembrandt's meaning 6 Rembrandt's faith 7 Rembrandt's diary 8 To end with

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 **The Ashgate Research Companion to Dutch Art of the Seventeenth Century** Wayne Franits, 2017-07-05 Despite the tremendous number of studies produced annually in the field of Dutch art over the last 30 years or so and the strong contemporary market for works by Dutch masters of the period as well as the public's ongoing fascination with some of its most beloved painters until now there has been no comprehensive study assessing the state of research in the field As the first study of its kind this book is a useful resource for scholars and advanced students of seventeenth century Dutch art and also serves as a springboard for further research Its 19 chapters divided into three sections and written by a team of internationally renowned art historians address a wide variety of topics ranging from those that might be considered traditional to others that have only drawn scholarly attention comparatively recently **Genetic Studies of Genius**, 1926 Rembrandt Studies Julius S. Held, 1991 Genetic Studies of Genius ...: The early mental traits of three hundred geniuses, by C. M. Cox, assisted by L. O. Gillan and others, 1926 **A Corpus of Rembrandt Paintings** J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, 1982-11-30 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 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 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 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: 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, going 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 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 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 authorship cannot be accepted. This volume, Volume I, contains 730 pages, starting 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. 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 Corpus of Rembrandt Paintings V Ernst van de Wetering, 2010-10-20. 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 were 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.

Rembrandt's Reading Amy Golahny, 2003. Though Rembrandt's study of the Bible has long been recognized his interest in secular literature has been relatively neglected. In this volume Amy Golahny uses a 1656 inventory to reconstruct Rembrandt's library discovering anew how his reading of history contributed to his creative process. In the end Golahny places Rembrandt in the learned vernacular culture of seventeenth-century Holland painting a picture of a pragmatic reader whose attention to historical texts strengthened his rivalry with Rubens for visual drama and narrative erudition.

Rembrandt's Jews Steven M. Nadler, 2003-11-03. There is a

popular and romantic myth about Rembrandt and the Jewish people One of history's greatest artists we are often told had a special affinity for Judaism With so many of Rembrandt's works devoted to stories of the Hebrew Bible and with his apparent penchant for Jewish themes and the sympathetic portrayal of Jewish faces it is no wonder that the myth has endured for centuries Rembrandt's Jews puts this myth to the test as it examines both the legend and the reality of Rembrandt's relationship to Jews and Judaism In his elegantly written and engrossing tour of Jewish Amsterdam which begins in 1653 as workers are repairing Rembrandt's Portuguese Jewish neighbor's house and completely disrupting the artist's life and livelihood Steven Nadler tells us the stories of the artist's portraits of Jewish sitters of his mundane and often contentious dealings with his neighbors in the Jewish quarter of Amsterdam and of the tolerant setting that city provided for Sephardic and Ashkenazic Jews fleeing persecution in other parts of Europe As Nadler shows Rembrandt was only one of a number of prominent seventeenth century Dutch painters and draftsmen who found inspiration in Jewish subjects Looking at other artists such as the landscape painter Jacob van Ruisdael and Emmanuel de Witte a celebrated painter of architectural interiors Nadler is able to build a deep and complex account of the remarkable relationship between Dutch and Jewish cultures in the period evidenced in the dispassionate even ordinary ways in which Jews and their religion are represented far from the demonization and grotesque caricatures the iconography of the outsider so often found in depictions of Jews during the Middle Ages and the Renaissance Through his close look at paintings etchings and drawings in his discussion of intellectual and social life during the Dutch Golden Age and even through his own travels in pursuit of his subject Nadler takes the reader through Jewish Amsterdam then and now a trip that under ever threatening Dutch skies is full of colorful and eccentric personalities fiery debates and magnificent art

A Corpus of Rembrandt Paintings J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, 1986-09-30 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 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 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 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 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 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 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 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 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 Details are shown where possible as well as the results of modern day technical imaging

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