



Rembrandt's *Aristotle*
and Other Rembrandt Studies

Julius S. Held

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Julius Samuel Held



Rembrandts Aristotle And Other Rembrandt Studies:

Rembrandt's Aristotle and Other Rembrandt Studies Julius Samuel Held, 1959 **The Rembrandt Documents**
Rembrandt Harmenszoon van Rijn, Walter L. Strauss, Marjon van der Meulen, 1979 **Rembrandt's Roughness** Nicola Suthor, 2018-04-03 Roughness is the sensual quality most often associated with Rembrandt's idiosyncratic style. It best defines the specific structure of his painterly textures which subtly capture and engage the imagination of the beholder. Rembrandt's Roughness examines how the artist's unconventional technique pushed the possibilities of painting into startling and unexpected realms. Drawing on the phenomenological insights of Edmund Husserl as well as firsthand accounts by Rembrandt's contemporaries, Nicola Suthor provides invaluable new perspectives on many of the painter's best known masterpieces including *The Anatomy Lesson of Dr. Deyman*, *The Return of the Prodigal Son*, and *Aristotle with a Bust of Homer*. She focuses on pictorial phenomena such as the thickness of the paint material, the visibility of the colored priming, and the dramatizing element of chiaroscuro, showing how they constitute Rembrandt's most effective tools for extending the representational limits of painting. Suthor explores how Rembrandt developed a visually precise handling of his artistic medium that forced his viewers to confront the paint itself as a source of meaning, its challenging complexity expressed in the subtlest stroke of his brush. A beautifully illustrated meditation on a painter like no other, *Rembrandt's Roughness* reflects deeply on the intellectual challenge that Rembrandt's unrivaled artistry posed to the art theory of his time and its eminent role in the history of art today. **Rembrandt in the Mauritshuis** A. B. de Vries, 2025-02-03 *The Drawings of Rembrandt ...: -2. The Leiden years, the early Amsterdam period, 1625-1640* Rembrandt Harmenszoon van Rijn, Otto Benesch, 1973
Art and Autoradiography Maryan W. Ainsworth, 1982 This book reports the most significant results of a scientific study of thirty-nine paintings in The Metropolitan Museum of Art. The works under investigation are by seventeenth-century Dutch and Flemish artists, mainly Rembrandt and his school. *Art and Autoradiography* publishes data obtained by the use of a new technique, neutron activation autoradiography. Through this method, it is now possible to study the substructure of paintings, their genesis, and their condition in far greater detail than had been possible with the conventional techniques of X-ray radiography and infrared photography. As a result, an artist's creative process can now be studied very closely. Autoradiography provides significant information for resolving questions about an artist's oeuvre and about workshop variations, attribution, dating, and even doubted authenticity. Metropolitan Museum of Art website **Rembrandt's Faith: Church and Temple in the Dutch Golden Age**, 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 **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. *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

Willem Drost (1633-1659) Jonathan Bikker, Willem Drost, 2005-01-01 The book draws on extensive research to revise what has been known about Drost's life his stylistically diverse oeuvre and his influences The artist's training and his relationship to Rembrandt and other artists in the Rembrandt circle are examined as is his Venetian period and the relation of his style to that of German born painter Johann Carl Loth Drost emerges as one of Rembrandt's most talented imitators and despite his very short career an artist with a variety of faces

BOOK JACKET *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

The Naked Heart Peter Gay, 1996 In investigating the inner life of the whole Victorian bourgeoisie that vast class in Emile Zola's words reaching from the common people to the aristocracy Gay turns also to the letters and confessional diaries of both obscure and prominent men and women Jacket

Rembrandt's Jacobssegen Reiner Haussherr, 2013-03-14 Da eine erneute Beschäftigung mit Rembrandts Kasseler Jacobssegen zu einer Differenzierung der bislang vorliegenden Deutungen führen konnte wurde dem Autor bei der Lektüre von Herbert Schfflers Aufsatz über den Jungen Goethe und das Englische Bibelwerk vgl Anm 98 klar So wurde ein Schüler Herbert von Einems der wegen dessen Kunstbrief über den Jacobssegen nach Bonn zu von Einem gegangen war zu dem Versuch geführt die Anschauungen des 17. Jahrhunderts über den Segen der Söhne Josephs durch Jacob für die Auslegung von Rembrandts Bild nutzbar zu machen Als ich erfuhr da Hans van de Waal eine Arbeit über das Kasseler Gemälde vorbereitete wurde der Arbeitsplan zurckgestellt und erst wieder aufgegriffen nachdem van de Waal vor seinem frühen Tode nicht mehr zur Ausarbeitung seiner Studie gekommen war Ich gedenke dankbar des Interesses das Günter Bandmann an der Entstehung und den ersten Phasen dieser Arbeit zeigte Erst nach ihrer Niederschrift wurde mir durch einen Hinweis von Werner Busch deutlich wie eng sich manche Gedankengänge des ersten Teiles mit Fragestellungen über den Bandmann in seinem Buche Melancholie und Musik Wissenschaftliche Abhandlungen der Arbeitsgemeinschaft für Forschung des Landes Nordrhein Westfalen 12 Köln Opladen 1960 S 15 anknüpfen

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Fifteenth- to Eighteenth-century European Drawings Egbert Haverkamp Begemann (Kunsthistoriker), Metropolitan Museum of Art (New York, N.Y.), 1999 Early European art was a consuming interest of both Robert Lehman and his father Philip Lehman an interest reflected in the remarkable number and quality of drawings they owned from the fifteenth and early sixteenth centuries In addition to an important group of early German drawings the collection includes a Saint Paul from a series

associated with Jan van Eyck and the famous Scupstoel from the circle of Rogier van der Weyden the only design for a decorative sculpture to survive from the fifteenth century The great artists of the seventeenth century Peter Paul Rubens Jacob Jordaens Claude Lorrain and Rembrandt among them are also represented Rembrandt by seven drawings including the large study of Leonardo's Last Supper that would stay in his mind all through his career Drawings by Antoine Watteau Jean Honor Fragonard Gabriel de Saint Aubin Thomas Gainsborough Paul Sandby and George Romney are among the many from eighteenth century France and England The volume discusses all 153 drawings at length placing each in its art historical setting and complementing the discussion with comparative illustrations of related works This e book on the MetPublications website is also accompanied by links to related works and under the Additional resourcestab are links to Met works of art and Heilbrunn Timeline of Art History essays and timelines viewed May 1 2014 **Rembrandt's Aristotle and Other**

Rembrandt Studies Julius Samuel Held (Kunsthistoriker),1969 *The Naked Heart: The Bourgeois Experience Victoria to Freud* Peter Gay,1996-10-17 In *The Naked Heart* Peter Gay explores the bourgeoisie's turn inward At the very time that industrialists inventors statesmen and natural scientists were conquering new objective worlds Gay writes the secret life of the self had grown into a favorite and wholly serious indoor sport Following the middle class's preoccupation with inwardness through its varied cultural expressions such as fiction art history and autobiography Gay turns also to the letters and confessional diaries of both obscure and prominent men and women These revealing documents help to round out a sparkling portrait of an age Catalogue of the Dutch and Flemish Drawings in the Rijksmuseum: Tekeningen van Rembrandt: zijn onbekende leerlingen en navolgers: his anonymous pupils and followers Rijksmuseum (Netherlands),1978

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 **Katalog Des Kunsthistorischen Instituts in Florenz** Kunsthistorisches Institut in Florenz,1964

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Table of Contents Rembrandts Aristotle And Other Rembrandt Studies

1. Understanding the eBook Rembrandts Aristotle And Other Rembrandt Studies
 - The Rise of Digital Reading Rembrandts Aristotle And Other Rembrandt Studies
 - Advantages of eBooks Over Traditional Books
2. Identifying Rembrandts Aristotle And Other Rembrandt Studies
 - 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 Rembrandts Aristotle And Other Rembrandt Studies
 - User-Friendly Interface
4. Exploring eBook Recommendations from Rembrandts Aristotle And Other Rembrandt Studies
 - Personalized Recommendations
 - Rembrandts Aristotle And Other Rembrandt Studies User Reviews and Ratings

- Rembrandts Aristotle And Other Rembrandt Studies and Bestseller Lists
- 5. Accessing Rembrandts Aristotle And Other Rembrandt Studies Free and Paid eBooks
 - Rembrandts Aristotle And Other Rembrandt Studies Public Domain eBooks
 - Rembrandts Aristotle And Other Rembrandt Studies eBook Subscription Services
 - Rembrandts Aristotle And Other Rembrandt Studies Budget-Friendly Options
- 6. Navigating Rembrandts Aristotle And Other Rembrandt Studies eBook Formats
 - ePub, PDF, MOBI, and More
 - Rembrandts Aristotle And Other Rembrandt Studies Compatibility with Devices
 - Rembrandts Aristotle And Other Rembrandt Studies Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Rembrandts Aristotle And Other Rembrandt Studies
 - Highlighting and Note-Taking Rembrandts Aristotle And Other Rembrandt Studies
 - Interactive Elements Rembrandts Aristotle And Other Rembrandt Studies
- 8. Staying Engaged with Rembrandts Aristotle And Other Rembrandt Studies
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Rembrandts Aristotle And Other Rembrandt Studies
- 9. Balancing eBooks and Physical Books Rembrandts Aristotle And Other Rembrandt Studies
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Rembrandts Aristotle And Other Rembrandt Studies
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Rembrandts Aristotle And Other Rembrandt Studies
 - Setting Reading Goals Rembrandts Aristotle And Other Rembrandt Studies
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Rembrandts Aristotle And Other Rembrandt Studies
 - Fact-Checking eBook Content of Rembrandts Aristotle And Other Rembrandt Studies
 - 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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