

REMBRANDT IN HET MAURITSHUIS

Rembrandt's 'The Anatomy Lesson of Dr. Nicolaes Tulp' is a masterpiece of Baroque painting. It depicts a group of medical professionals gathered around a table, examining a dissected body. The painting is characterized by its dramatic use of light and shadow, highlighting the figures and the anatomical details. The scene is set in a room with a patterned wall, and the figures are dressed in 17th-century attire. The painting is displayed in a museum setting, with a large informational panel to the left and a group of visitors, including children, viewing it from the foreground.



Rembrandt In The Mauritshuis An Interdisciplinary Study

J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, E. van de Wetering



Rembrandt In The Mauritshuis An Interdisciplinary Study:

Rembrandt in the Mauritshuis A B de Vries, 2025-02-03

Rembrandt's Bankruptcy Paul Crenshaw, 2006-02-20

Examines the causes circumstances and effects of the 1656 bankruptcy by Rembrandt van Rijn **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

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/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 **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 *A Corpus of Rembrandt Paintings* J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, E. van de Wetering, 2013-05-14 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 A Corpus of Rembrandt Paintings Volume II covering his first years in Amsterdam 1631 1634 published in 1986 THIS VOLUME 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 III contains 820 pages starting off with three introductory chapters and discussing 86 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 important paintings including the Night Watch are discussed

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

Anatomies Hugh Aldersey-Williams, 2013-02-07 The Sunday Times Science Book of the Year

Anatomies by Hugh Aldersey Williams author of bestseller Periodic Tales is a splendidly entertaining journey through the art science literature and history of the human body Magnificent inspired He writes like a latter day Montaigne Stimulating scientific hypotheses bold philosophic theories illuminating quotations and curious facts I recommend it to all Telegraph

Splendid highly entertaining chock full of insights It inserts fascinating scientific snippets and anecdotes about our organs into the wider history of our changing understanding of our bodies Sunday Times A relentlessly entertaining cultural history of the human body brims with fascinating details infectious enthusiasm the terrain he covers is so richly brought to life Guardian Elegant and informative For Aldersey Williams the body is a thing of wonder and a repository of fascinating facts Mail on Sunday In Anatomies bestselling author Hugh Aldersey Williams investigates that marvellous mysterious form the human body Providing a treasure trove of surprising facts remarkable stories and startling information drawn from across history science art and literature from finger prints to angel physiology from Isaac Newton's death mask to the afterlife of Einstein's brain he explores our relationship with our bodies and investigates our changing attitudes to the extraordinary physical shell we inhabit More than a science book it's also history biography and autobiography Anatomies is writing at its most refined regardless of genre Sunday Times Praise for Periodic Tales Science writing at its best fascinating and beautiful if only chemistry had been like this at school to meander through the periodic table with him is like going round a zoo with Gerald Durrell a rich compilation of delicious tales but it offers greater rewards too Matt Ridley Immensely engaging and continually makes one sit up in surprise Sunday Times Splendid enjoyable and polished Observer Full of good stories and he knows how to tell them well an agreeable jumble of anecdote reflection and information Sunday Telegraph Great fun to read and an endless fund of unlikely and improbable anecdotes sharp and often witty Financial Times Hugh Aldersey Williams studied natural sciences at Cambridge He is the author of several books exploring science design and architecture and has curated exhibitions at the Victoria and Albert Museum and the Wellcome Collection His previous book Periodic Tales The Curious Lives of the Elements was a Sunday Times bestseller and has been published in many languages around the world He lives in Norfolk with his wife and son

Framing Formalism Richard Woodfield, 2013-10-23 Alois Riegl 1858-1905 was one of the founding fathers of modern formalist criticism As a member of the Vienna School of Art Historians he shared their range of interests in the decorative arts art in transition conservation and monuments This collection of critical essays examines various facets of Riegl's work and opens with a new translation of Hans Sedlmayr's famous and notorious Die Quintessenz der Lehren Riegls Included is Julius von Schlosser's assessment of Riegl's contribution to the Vienna School of Art Historians as well as essays by a team of international scholars This book offers a re-engagement with the ideas of one of the most important and neglected art historians of the 20th century

Bibliography of the History of Medicine, 1979

Conservation of Easel Paintings Joyce Hill Stoner, Rebecca Rushfield, 2013-02-15 Conservation of Easel Paintings is the first comprehensive text on the history philosophy and methods of treatment of easel paintings that combines both theory with practice With contributions from an international group of experts and interviews with important artists this volume provides an all encompassing guide to necessary background knowledge in technical art history artists materials scientific methods of examination and documentation with sections that present varying approaches and methods for treatment including consolidation lining cleaning retouching and varnishing The book concludes with a section featuring issues of preventive conservation storage shipping exhibition lighting safety issues and public outreach Conservation of Easel Paintings is a crucial resource in the training of conservation students and will provide generations of practicing paintings conservators and interested art historians curators directors collectors dealers artists and students of art and art history with invaluable information and guidance

Picturing Punishment Anuradha Gobin, 2021-07-30 Picturing Punishment examines representations of criminal bodies as they moved in through and out of publicly accessible spaces in the city during punishment rituals in the seventeenth century Dutch Republic Once put to death the criminal cadaver did not come to rest Its movement through public spaces indicated the potent afterlife of the deviant body especially its ability to transform civic life Focusing on material culture associated with key sites of punishment Anuradha Gobin argues that the circulation of visual media related to criminal punishments was a particularly effective means of generating discourse and formulating public opinion especially regarding the efficacy of civic authority Certain types of objects related to criminal punishments served a key role in asserting republican ideals and demonstrating the ability of officials to maintain order and control Conversely the circulation of other types of images such as inexpensive paintings and prints had the potential to subvert official messages As Gobin shows visual culture thus facilitated a space in which potentially dissenting positions could be formulated while also bringing together seemingly disparate groups of people in a quest for new knowledge Combining a diverse array of sources including architecture paintings prints anatomical illustrations and preserved body parts Picturing Punishment demonstrates how the criminal corpse was reactivated reanimated and in many ways reintegrated into society

Art Books Wolfgang M. Freitag, 2013-10-28 First published in 1997 For this second edition of Art Books A Basic Bibliography of Monographs on Artists the vast number of new books published since 1985 was surveyed and evaluated This has resulted in the selection of 3 395 additional titles These selections reflective of the increase in the monographic literature on artists during the last ten years are evidence of the activities of a larger number of art historians in more countries worldwide of the increasingly diverse and ambitious exhibition programs of museums whose number has also increased dramatically and also of a lively international art market and the attendant gallery activities The selections of the first edition have been reviewed errors have been corrected and important new editions and reprints have been noted The second edition contains 278 names of artists not represented in the first edition

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?** Lene Bøgh Rønberg, Eva de la Fuente Pedersen, Ernst van de Wetering, Statens museum for kunst (Denmark), 2006

Catalog of the Avery Memorial Architectural Library of Columbia University. 2d Ed., Enl Avery Library, 1982

Rembrandt/not Rembrandt in the Metropolitan Museum of Art Rembrandt Harmenszoon van Rijn, Hubertus von Sonnenburg, Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 1995 **Rembrandt/not Rembrandt in the Metropolitan Museum of Art: Paintings, drawings, and prints: art-historical perspectives**, 1995

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