

# Basic Detail Report

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**Title**

Young Man with a Plumed Hat

**Artist**

Rembrandt Harmensz. van Rijn

**Date**

1631

**Dimensions**

Painting: 32 × 26 in. (81.3 × 66 cm) Frame: 44 1/4 × 37 3/4 × 4 in. (112.4 × 95.9 × 10.2 cm)

**Medium**

oil on wood panel

**Classifications**

Paintings

**Credit Line**

Gift of Edward Drummond Libbey

**Object number**

1926.64

**Published References**

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Morse, John D., *Old Master Paintings in North America*, New York, 1979, p. 232.

Schwartz, Gary, *Rembrandt, zijn leven, zijn schilderijen*, Maarssen, 1984, p. 62, repr. (col.).

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Lewis, David, "Museum Impressions," *Carnegie Magazine*, vol. 59, no. 12, Nov./Dec. 1989, p. 15.

*Great Dutch Paintings from America*, The Hague, 1990, p. 40.

*A Gift to America: Masterpieces of European Paintings from the Samuel H. Kress Collection*, New York, 1994, p. 170, fig. 1 [not in exhibition].

Toledo Museum of Art, *Toledo Treasures*, Toledo, 1995, p. 88, repr. (col.).

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### **Exhibition History**

Leyden, Stedelijk Museum, *Exposition de tableaux et de dessins de Rembrandt...*, 1906, no. 38.

New York, Metropolitan Museum of Art, *Catalogue of Paintings by Old Dutch Masters*, 1910, no. 75.

Toledo, The Toledo Museum of Art, *Inaugural Exhibition*, 1912, no. 200.

Cleveland, The Cleveland Museum of Art, *Inaugural Exhibition*, 1916, no. 16, p. 109, repr.

Toledo, The Toledo Museum of Art, *Portraits and Portraiture Throughout the Ages*, 1937, no. 15.

New York, Wildenstein, *Rembrandt*, 1950, no. 1, repr.

Toledo, Toledo Museum of Art, *Rembrandt: What Was He Thinking*, March 3-May 28, 2006.

Amsterdam, Rembrandt House Museum; Berlin, Staatliche Museen, Gemäldegalerie, *Rembrandt--Quest of a Genius*, 2006, p. 52, fig. 55, p. 53 (col.).

## **Collections**

Paintings

## **Label Text**

This young man's flamboyant feathered cap and gold chain did not reflect contemporary 17th-century Dutch fashion. Rather, the theatricality of his costume suggests that instead of being a portrait of a particular person, this painting portrays an anonymous model. Rembrandt painted many exotically clothed character studies, which he used to examine emotions and states of mind and to display his skill at depicting textures and light effects (see also *Man in a Fur-lined Coat*). These appealing images sold well to Amsterdam's merchant class, contributing to the young artist's success in that city after moving from his native Leiden in 1631, the year he painted *Young Man with a Plumed Hat*. Here, the shadow falling across the youth's downcast eyes suggests introspection, adding psychological depth to the painting. During his long career, Rembrandt's great range, wealth of imagination, and depth of feeling allowed him to express the emotions and complexities of the human condition in a way few artists have equaled.

## **On View**

Toledo Museum of Art (2445 Monroe Street), Gallery, 23